

## Antipiracy Bill Roars Through the House

By MILDRED HALL

WASHINGTON—The Kastenmeier antipiracy bill (H.R. 13,364) zipped through House passage last week, with one and two-year maximum sentences for first and repeated piracy violations respectively, and fines of up to \$25,000 for a first offense and up to \$50,000 for any subsequent violation.

Final Congressional action on the amendment to make protection of copyrighted recordings against unauthorized duplication a permanent part of the federal copyright law, is expected soon after both Houses return from their election recess which ends Nov. 12.

The present interim antipiracy law passed in 1971 was given an expiration date of Dec. 31, 1974, in the expectation that a general revision bill would be on the books by that time. But the House cannot act on the Senate-passed revision bill (S. 1361) in this Congress.

The 1971 antipiracy amendment's low misdemeanor penalties with a maximum of one year in prison, and/or fines of between \$100 and \$1,000, have been protested as totally ineffective by the record industry, and by the Criminal Division

of Justice Department, which handles violations of the federal law.

There will be some procedural juggling along the way to final passage of the antipiracy legislation, because the House-passed bill is an individual one, while the Senate has

(Continued on page 10)

## Prices Boosted On U.K. Product

LONDON—A new spate of record and tape price increases—as high as 10 percent in some instances—is to hit the consumer here this month. Six record companies have announced new prices and at least two other major firms are mulling increases.

This follows only three months after the last round of increases by record companies and, in the case of RCA Records, it is the second increase in that period.

Bell is introducing the largest price rise of 10 percent, which will bring the cost of singles to \$1.35 and

(Continued on page 48)

## Discotheque Wave Spreads To Campus, Dealers' Bins

By JIM FISHEL

NEW YORK—Portable campus discotheques are being introduced at many colleges as a substitute for live concerts.

Cost and diversity are two reasons being cited for this trend, and one company utilizing a recorded music format is Jack Flash of Boston.

Owner of this one-man operation is Jack Hackett, a former radio music director, and he says his business has multiplied at an increasing rate in the past year.

"I am getting more than seven engagements per month this year as compared with two per month a year ago," he says. "The reasons people give for booking my show are that I can duplicate the intensity of all the top rock acts and students don't have to put up with groups that are just into their own music and not playing anything people want to hear."

(Continued on page 21)

By RADCLIFFE JOE

NEW YORK—An increasing number of record retailers in the New York area are discovering a strong source of new revenue from the sale of discotheque records.

Still largely a singles business, thousands of these disks are being sold every week, many of them exclusively on the strength of the play they receive in discotheque-type nightclubs.

Consumer demand for the disco disk has risen so sharply within recent months that at least two record retailers in the Manhattan area, Colony and Downstairs Records, have allocated whole sections for the display of these records.

At Downstairs Records, Nick Dekrechewo, co-owner of the subway concourse shop at Sixth Ave. and 42 St., discloses that the firm which started in business exclu-

(Continued on page 10)

## Ray Conniff First Pop Star to Cut an Album In Russia

By ELIOT TIEGEL

LOS ANGELES—Ray Conniff will record an LP of Russian pop tunes in Moscow in early December, thus becoming the first pop performer from any country outside the Soviet Union to record there.

The historic recording sessions will take place in the Melodiya studios, with Conniff leading 16 singers and 18 musicians—all hired for him by Melodiya—in a program of 12

tunes the American arranger selected from 26 submitted to him by the USSR label.

(While Conniff is not the first American to record in the USSR—Byron Janis cut an LP for Mercury using Mercury's personnel many years ago, he is nevertheless the first pop name to use Russian studios as a result of a historic agreement signed in August between CBS Records In-

ternational and the USSR cultural and commercial authority.)

Conniff will arrive in Moscow Dec. 3 upon completion of a United Kingdom concert tour. He plans staying in Moscow two weeks on the project.

Three months ago Conniff received a call from Sol Rabinowitz of CBS International asking him if

(Continued on page 10)



The name ROY WOOD has been synonymous with top 10 records in England since the early days of the Move. Today, ROY WOOD'S WIZZARD is EDDY AND THE FALCONS (UA-LA219-G) ... now in America for the first time ... on United Artists Records and Tapes. (Advertisement)

## Grand Ole Opry Attracting Thousands to Anniversary

By BILL WILLIAMS

NASHVILLE—A preregistration in excess of 4,000, with the major record companies still to file their listings, virtually assures a total of some 6,000 at this year's "Grand Ole Opry" Birthday Celebration running all this week.

Hospitality suites again will be in abundance, with as many as 100 of them in the various hotels and motels. They are manned by companies which have an official role and by many who do not.

Begun in 1952 to promote members of the "Opry," some 98 disk jockeys attended. Each year the convention, which now includes all of the CMA activities and the non-official parties, dinners and awards, had grown in substantial

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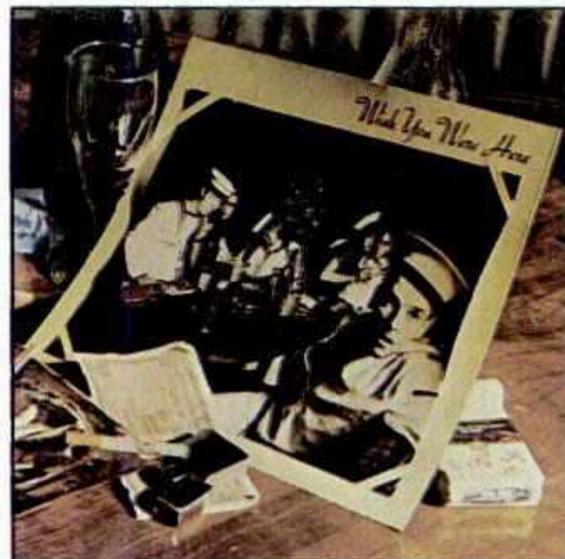
## FM Blazing Its Own Trail, Thayer Exclaims

By CLAUDE HALL

NEW ORLEANS—"The audience didn't decide there was a difference between AM and FM radio, we did," Jack G. Thayer told an opening session of more than 700 radio men and equipment exhibitors at the 14th annual convention of the National Assn. of FM Broadcasters here Thursday (10).

In his opening speech at the Fairmont Hotel, Thayer also said that broadcasters had made the decision on simulcasting. He called upon broadcasters to form a new picture of themselves. He said the picture

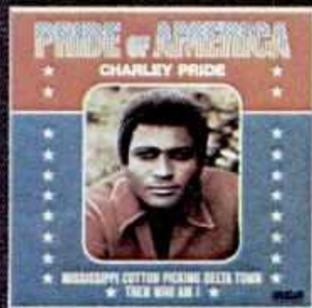
(Continued on page 16)



BADFINGER fans, who came and got "Come and Get It" and bought copy after copy of "Day After Day," have been wishing Badfinger were here again since their last album. Now Wish You Were Here (BS 2827) is here; can fans be far behind? (Advertisement)

(Advertisement)

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# Artiness Returning To Logos

By BOB KIRSCH

NASHVILLE—There is a great deal of talk these days about the return to the basics of much of the most popular rock music, but there are other areas of the music business that also seem to be reaching back to earlier days—one being the label on the record itself.

In the late '50s and early '60s, one of the joys in buying a pop record, particularly a single, was often the colorful label. Most small labels and some of the majors seemed to take a great deal of pride in label artwork.

Thus, End Records featured both ends of a dachshund on its label, Dunes was a colorful green with a drawing of a sheik, Capitol included a sketch of a capitol dome, Cameo had a picture of a cameo, RCA had its famous dog, Big Top a drawing of a big top, Swan had the "S" in the shape of a swan and so on.

In recent years, however, a number of firms, particularly some of the newer ones, have returned to the "identifying" label format.

Two of the major companies to make the change are Warner Bros. and Mercury. Warners switched from the WB insignia to a color drawing of a Burbank street, complete with palm trees and sunshine. Burbank, of course, is the home of  
(Continued on page 16)

## Eight Cities Preview New E/A/N Product

LOS ANGELES—Elektra/Asylum/Nonesuch Records launched a first-anniversary national sales drive with fall-winter 1974 product showcased in eight cities for WEA Distributing branches field-staff.

The 50-minute audio/visual presentation of 28 artists' current product is being presented during nine days in Los Angeles, Dallas, Chicago, Cleveland, Philadelphia, Boston, New York and Atlanta.

Presenting the show in each city personally are E/A/N president Mel Posner, marketing vice president George Steele, promotion vice president Steve Wax, national sales director Stan Marshall and, in four cities, advertising/artist relations director Jerry Sharell.

New E/A/N artists showcased in the presentation are the Hagers, Essra Mohawk, Larry Ballard, A Foot In Coldwater. Also coming for the holidays is a live Joni Mitchell album recorded during her summer tour, plus new LPs from David Gates and Queen.



WHN photo

**TOP COUNTRY**—WHN-AM general manager Jack Kelly (center) and operations manager John Mazer (right), receive Billboard's Country Music Station of the Year award from Is Horowitz, the magazine's New York bureau chief. Presentation took place on the steps of City Hall as New York City proclaimed October "Country Music Month."

# Japanese Firm Fold Sparks New Pub Ties

By IS HOROWITZ

NEW YORK—Plans by one of the major agencies collecting mechanical royalties in Japan to discontinue operations has touched off a drive for new publisher alignments between that country and firms in the United States and Canada.

The Mrs. George Thomas Folster & Associates organization, formed shortly after World War II as a facility to represent American publishers in collections from Japanese record companies, has announced that it will disband at the end of this year.

The firm acted as a funnel for the distribution of mechanical income for several hundred publishers, including some of the most prestigious. At one time or another it has served this function for firms such as E. H. Morris, Southern, and Famous, among many others.

In 1953 the Japanese Society of Rights of Authors and Composers (JASRAC) also began collecting mechanicals on behalf of publishers.

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## TAPE ON UPBEAT May-July Disk Sales Down As Much as 10% In Britain

LONDON—Unit sales of records from May-July this year were down by as much as 10 percent. This is one of the major findings of Focus On Records Tapes & Equipment (FORTE), the quarterly consumer-based survey published by the British Market Research Bureau (BMRB).

The survey also reports an increase of about 25 percent in sales of prerecorded tapes. Both sets of figures are measured against an average quarter for 1973.

The net effect of these two factors

is that the ratio of LP to prerecorded tape sales has dropped from 8:1 to approximately 6:1.

Another startling conclusion published in the survey is that in the first three months of a price-cutting war, multiple retailers W.H. Smith increased its share of the full-price LP market from 8 to 12 percent—equivalent to an increase in sales of 50 percent. The survey goes on to note that Smith's growth has been largely at the expense of the record specialist shops.

(Continued on page 51)

# CBS Wins Order Against Stax In Memphis Lawsuit

MEMPHIS—The U.S. District Court here issued a temporary restraining order Thursday (10) against Stax Records, with the latter's consent, in a suit brought against the company by CBS Records.

CBS, on Oct. 8, asked for federal injunctions to forbid Stax from breaking its 1972 distributorship agreement. CBS claimed, in its suit, that James F. Stewart, president of Stax, and Al Bell, vice president, are ignoring the contract, although Stax owes CBS \$6 million which must be paid before the contract can be cancelled.

Newton P. Allen of Memphis, attorney for CBS, says that the \$6 million owed by Stax was a loan to the firm as an "inducement" to obtain sole distributorship rights for records produced by the Memphis-based firm. Bell, he adds, gave verbal notice Oct. 2 that Stax would "no longer abide by" its agreement, and that since then the firm has refused to furnish CBS with any records for distribution.

Allen says the distribution contract, signed Oct. 24, 1972, generally provided that all Stax product would be distributed by CBS until three-and-one-half years after the loan was repaid, or until Nov. 30, 1982, if the loan had been repaid by then.

In New York, a CBS spokesman says, the suit was filed in order to enjoin Stax from distributing its product through other distribution outlets, and from reducing the label's artist roster.

## Song Fest Tunes Recorded; Larry Goldblatt Departs

LOS ANGELES—Fifteen recording artists, including established stars such as John Denver, Glen Campbell and Jose Feliciano, have recorded or are set to record songs by 10 of the 36 semifinalists in the American Song Festival.

The taped telecast of the Labor Day Weekend festival finals in Saratoga Springs, N.Y. will be Friday (18) at 11:30 p.m. on ABC-TV.

Meanwhile, Fredric Danz, president of the Sterling Recreation Organization which presents the ASF, named 1975 festival officers. Malcolm Klein is president, Milt Hoffman is vice president in charge of advertising, publicity and production and Tad Danz is vice president

(Continued on page 16)

## BLACKS BUY STATION IN NEW JERSEY

ATLANTIC CITY — Station WLDB-AM will become New Jersey's first black-owned and operated radio station. Transfer is expected before the end of the month now that the FCC has conditionally granted a license assignment from Dorothy Bremmer, of Atlantic City Broadcasting Co., to a combine headed by Lawrence W. McCall.

The station was founded in 1955 by the late Leroy Bremmer and has been on the selling block since he died in 1973. Under the new management, WLDB-AM will take on a black-oriented format including music, talk shows and live shows from within the resort's black community.

## P.I.P. 'Advising' Its Label Clients

By ROBERT SOBEL

NEW YORK—Pickwick International owned P.I.P. Records has added a new dimension to its distribution services which is helping independent labels make sharper inroads in the full-price market.

The key factor behind much of the labels' chart successes is that P.I.P. also acts as advisor on the type of product to be released, in addition to distributing the labels' product.

However, Ira Moss, president of Pickwick International, U.S., says that P.I.P.'s deal with the companies is "strictly as distributor" and does not involve ties on the creative side. He says that P.I.P. acts as coordinator in helping to develop both new talent and those artists already established.

P.I.P. maintains a low-profile in the labels' decision-making, he says, but deliberately attempts to keep at a minimum the number of records

(Continued on page 10)

## Cite 4 Men In \$65,000 Cache Of 8-Track Tape

WASHINGTON—Raids by the Maryland State Police and the FBI resulted in the arrests of four men and the seizure of \$65,000 worth of allegedly pirated 8-track tapes.

More than 10,000 tapes were seized in a raid on a warehouse operated by Cee Lee Associates in Beaver Heights, Md. Arrested were Lee Kopit, of Silver Spring, Md., and Frederick Toland and Richard Tenner, both from Greensboro, N.C. All three were charged with violating Maryland's anti-piracy law.

FBI agents arrested Abdel Rahim Oman, 32, who was allegedly selling infringing copies of sound recordings from a van in a parking lot here. More than 8,000 pirated tapes were seized.

# 2 Govt. Radio Shows Expose New Disks

By DAVE DEXTER JR.

LOS ANGELES—The addition of 60 AM and FM outlets to the 2,620 stations regularly broadcasting the Veterans Administration weekly "Here's To Veterans" transcribed 15-minute music program provides a powerful promotional medium for a record.

Add to that figure more than 800 stations airing the VA's "Sound Track Five" series of 5-minute music programs in which only a single disk is programmed and you have 3,488 outlets.

The two VA series receive little

publicity and many labels are unaware of their existence but Paul W. Mills, the man who produces, writes, directs and announces each program from his offices in the Federal Building here, calmly claims that more than 50 million listeners hear at least one of the two programs once a week.

"The VA started the 'Here's To Veterans' format in 1947," says Mills, a modest man who worked as a disk jockey in Jacksonville, Atlanta, Annapolis and Washington, D.C., before he replaced Les Fitz-

gerald in the VA slot three years ago. "In those 27 years that have elapsed, we have broadcast personal interviews and the music of 219 bandleaders—including rock stars—along with 139 female singers, 403 male singers and innumerable writers and critics. We've covered every style of pop music through four exciting decades."

Mills relies on record companies to arrange for short interviews with artists. He then incorporates the gab with tapes of their disks, slipping in messages of interest to veterans to

round out each 15-minute stanza.

"It's funny," Mills muses. "The biggest artists are often the most cooperative, the easiest to work with. Seals and Crofts recently met me for a short interview and spent an entire afternoon cutting tracks. Merle Haggard, Glen Campbell, Stan Kenton, Charley Pride, Lawrence Welk, Molly Bee, Ray Stevens, Frank Sinatra—they've all gone out of their way to meet with me and make tracks."

# Executive Turntable



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**Wally Meyrowitz** promoted to vice president of American Talent International, in charge of the East Coast concert department. He has been an agent with A.T.I. for the past two-and-a-half years. . . . **George DeVito** appointed director of broadcast packages in the a&r department of the Columbia House division of CBS. He comes to Columbia House after six-and-a-half years as director of a&r at Columbia Special Products. . . . **Don Schlitten** is leaving Muse Records with whom he has been associated for the past two years. While remaining as president of Onyx Records, Schlitten says he will continue to produce records on a free-lance basis and is examining the possibility of forming his own label.

\* \* \*

**John D. Wood** appointed Western regional sales manager for Jensen Sound Laboratories. Prior to joining Jensen, Wood spent three years at Fisher Radio, serving in various sales management positions. . . . **Arlene Reckson** appointed a&r administrator of ATV Records, the American operating division of London's Pye Records. Prior to this she worked at the Record Plant and Polydor Records. . . . **Ida Langsam** has been named account executive at Ren Gravatt Associates, New York-based music PR firm.

\* \* \*

**Martin Barnabic** promoted by RCA Service Co. to division vice president, field operations. He had been director of field operations since 1972. . . . **Robert Kleinfeld** appointed regional vice president-marketing for GTE Sylvania in a newly created Southern sales area, headquartered in Atlanta.

\* \* \*

**Sidney Dicker** promoted by Preferred Sounds, Longines Symphonette blank tape subsidiary, to national sales manager, succeeding Ed Lesson. He had been regional sales manager. . . . **Mark Sanders** is the new product manager, industrial video products, from Ampex audio-video systems division.

\* \* \*

**Mike Lipton**, with 20 years' experience in records, has been named president of Musical Isle of America, the mass merchandising division of United Artists Records. **Ray Anderson** becomes vice president, promotion, at UA in Los Angeles. He was formerly with RCA Records.

\* \* \*

**Don Rosen** assumes national sales manager chores at Neosonic Corp. of America in Westbury, N.Y., distributors of compact audio speakers. . . . **Richard A. Bloom** is the new manager of the Michigan audio team of James B. Lansing Sound, Inc. . . . **Glynis Daly** moves from executive assistant to vice president of Stephen Metz, Ltd., Los Angeles.

\* \* \*

**Alvin Thomas** has signed on with Babylon Recording Corp., Los Angeles, as national promotion director. . . . **Larry Friedman** becomes publicity coordinator in the East Coast offices of ABC Records. . . . **Mel Turoff** has departed London Records in Los Angeles after 10 years with London. . . . In Las Vegas, **Dee Spencer** joins **Dick Odessky**, who is now public relations chief for the Stardust, Hacienda and Fremont Hotels. . . . **Bob Dombrowski** is set as the new national artist relations manager at Capitol Records, Los Angeles.

\* \* \*

**Barrie Bergman**, president and chief executive office of the Record Bar, Inc., has been named to the national board of directors of NARM. . . . Playboy Enterprises, Los Angeles, has set **Ed Hale** as West Coast publicity manager. . . . New compensation manager of Capitol Records is **Len Campbell**.

## Sire Fires Major Release Via \$150,000 Promo Effort

NEW YORK—Sire Records is launching its biggest release and is backing the package with a \$150,000 promotion campaign spearheaded by local late-night television spots, according to Seymour Stein, head of the label.

The six-album release is the first Sire product to be distributed by ABC Records and contains albums by newly signed acts Trace and Stackridge, two record anthology sets by Paul Anka and the Turtles, volume II of "British of History of British Rock," and an LP by Capa-

bility Brown on the Passport label, a Sire affiliate.

Trace is a Dutch, three-piece unit. The album is called "Trace." The unit will tour the states soon after the new year. Stackridge's LP is "Pinafore Days." The group is scheduled for a U.S. tour in February.

Volume II of the "History of British Rock" is a follow-up to the first volume. It contains tracks by the Beatles and the Who and previously unreleased tracks by Elton John and Rod Stewart. The release also includes historical notes and photos and contains a special four-page Memory-Maker supplement.

"Paul Anka Gold" is a two-record set of the artist's early years and contains 28 recordings that have not been available since 1962. The Turtles anthology, "Happy Together Again," is also a two-record set. "Voice," the Capability Brown LP, is being rush-released following the group's signing on Passport. The band, formerly on Charisma, is expected to tour here in March.

## All Record Opens a Bay Area Distrib

By JACK McDONOUGH

OAKLAND—All Record Service, Inc., which in four years has grown from the smallest to the largest one-stop in the San Francisco Bay Area, opened its own distributorship Oct. 1.

The new company will do business as Pacific Record and Tape Distributors and will operate from the same premises as All Record Service, 425 Alice St. Michael Paikos is president of both companies, assisted by Bob Sarenpa, who has been his partner through the entire life of the business.

Pacific will have its own sales and promotion staff. Sandra Siler, a former Bay resident who had been living in New York, has returned to the area to take over as promotion manager.

At present, Eric-Mainland, also located in the East Bay (Emeryville) is the only other prime distributor in the area.

"We recognized the need for another distributor in this area," says Sarenpa, "because we knew the problems we were facing with different distributors."

In 1970, its first year of operation, ARS did a gross of about \$600,000. They are now near the \$5 million mark. With a staff of 21 employees, All Record services over 400 accounts in Northern California, Nevada, Arizona, Oregon, Idaho, Washington, Hawaii and Alaska.

Sarenpa and Paikos cite a number of factors that have led to the success which has put them in a position to open their own distribution company.

Perhaps most important, says Sarenpa, is their staff of employees, which has shown little personnel turnover through the years, thus giving stability and continuity to the organization.

In pursuit of quality service ARS promises same-day filling of all orders, and they have five phone men who maintain specific calling schedules with regular clients, discussing the new releases and keeping the clients up to date on the market as they see it. And clients can collect

(Continued on page 66)

## Three other new sides of Santana:

"Illuminations."\* PC 32900 An exploration of the musical cosmos by Devadip Carlos Santana and Turiya Alice Coltrane. A mind- and music-expanding event.



Jose "Chepito" Areas. KC 33062 The first album by Chepito, the driving force behind Santana from the very beginning.



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On Columbia Records and Tapes

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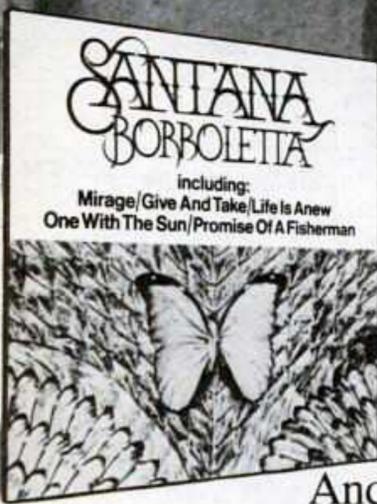
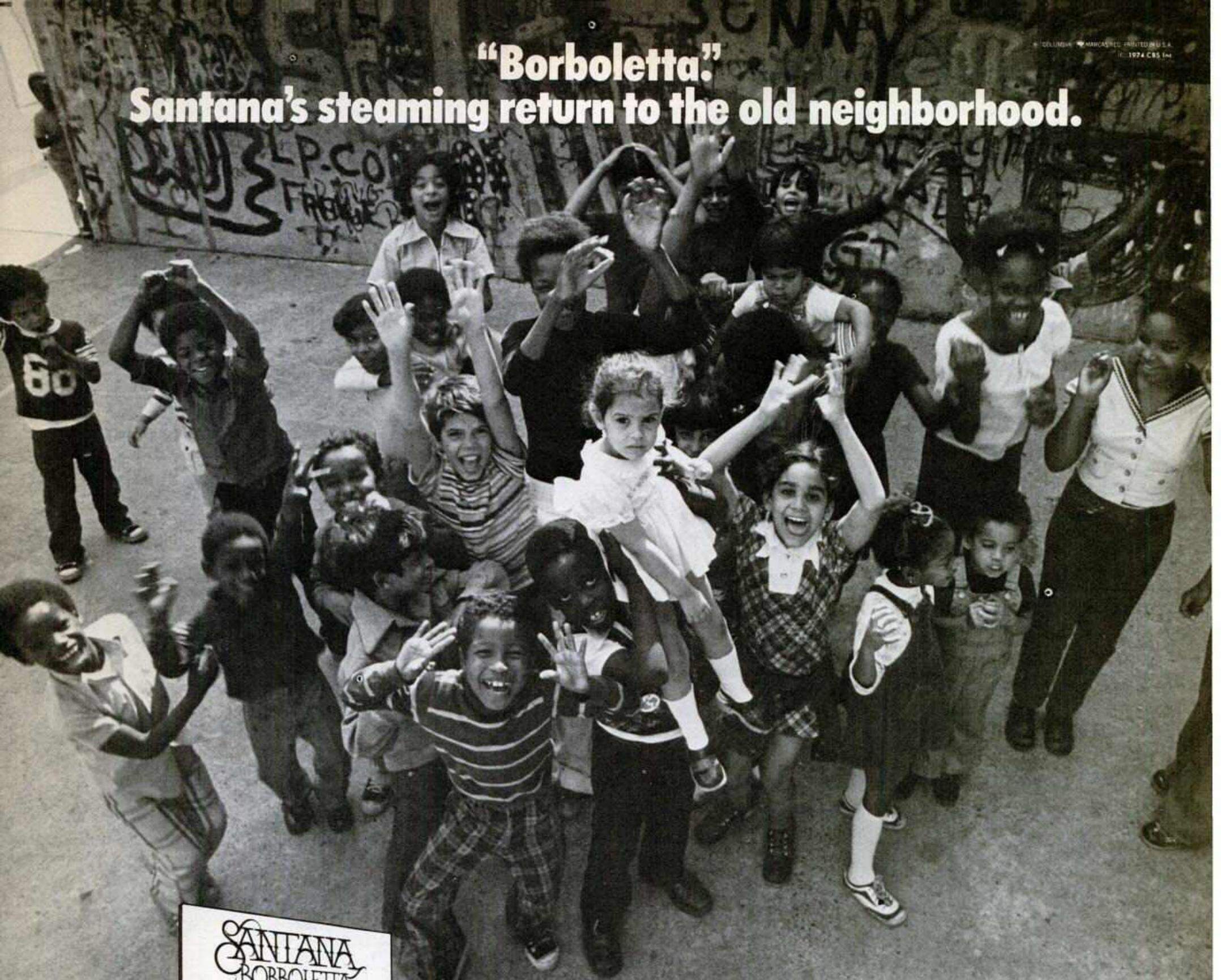
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OCTOBER 19, 1974, BILLBOARD

## RCA Record Sales Accelerate In '74

NEW YORK—RCA Records sales volume for the first three quarters of 1974 was the highest in the company's history, according to Jack Kiernan, division vice president, marketing. He says the firm has also captured "a larger share of the total record market."

# "Borboletta." Santana's steaming return to the old neighborhood.



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The Latin-flavored, dancin'-in-the-streets melodies have returned. Santana is home.

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**"Borboletta" is the new Santana album On Columbia Records and Tapes**



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The microfilm edition of Billboard is available from the Kraus-Thomson Organization Limited,  
Route 100, Millwood, N.Y. 10546. For details, contact Pamela Quiers, at the above address or  
call (914) 762-2200.

Subscription rates payable in advance. One year, \$50, two years, \$85, three years, \$110 in  
U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries  
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in NEW YORK: American Artist, Gift and Tableware Reporter, Industrial Design, Interiors,  
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Vol. 86 No. 42

# A Musicman's No. 1 Beef



Billboard cartoon by Robin Lee Grube

Now that's a short playlist!

## \$300,000 GAMBLE

# Snake, Chimp Spark Lively New Broadway Erotic Disco

By DAVE DEXTER JR.

NEW YORK—There are discotheques and there are discotheques, but here at Broadway and 73rd St. there is one that's astonishingly different from all the others throughout the world.

Jerry Brandt opened the Erotic Circus in the Riverside Plaza Hotel, wagering that his \$300,000 investment would, in time, pay off big.

Brandt signed on several acts to entertain his patrons along with the usual danceable records. His Erotic Circus talent includes:

- The Snake Lady, who employs

a writhing, tongue-flicking reptile which intertwines her body.

- Jiggs, a lustful chimpanzee who gets his simian kicks pinching the behinds of female customers.

- Ocean, a male erotic dancer.

- Lillian and Karen, adept at simulated sex although they never touch each other.

Brandt charges \$5 at the door and food and drinks are additional.

"The generation of the 1960s was into drugs," says Brandt. "The 1970s crop has turned to sex."

Brandt features the usual disco-style flashing lights and ear-busting sound system but the room, which seats 2,000 easily, somehow continues to look like an old ballroom of 35 years ago.

Brandt is facing a major, continuing problem in his first fortnight as a disco entrepreneur.

Neighbors who reside within hearing distance of the Erotic Circus persistently complain to the police that the noise and traffic are making their nocturnal lives unbearable. So New York's finest cruise the area every night and even patrol inside the disco to avoid demonstration hassles.

The snake and the chimp don't seem to mind.

## Orlando, Dawn Record Final Tracks

NEW YORK—Tony Orlando and Dawn have been in a studio the past month recording 21 new songs to fulfill their contract obligation to Bell Records, before moving over to Elektra/Asylum Records. A Bell spokesman says this gives the label enough new material to release for "well over a year."

The tunes were all written by top writers including the award-winning team of Levine and Brown, and each song was hand-picked by Orlando, producer Hank Madress and Bell chief Clive Davis.

Dawn has also been notified that its summer replacement television

show will return to the air. It will resume on Wednesday, Dec. 4 or 11, as a mid-season replacement.

## Indict Poor Paul's Boss: Charge Piracy

BOSTON—Paul Analitto, doing business as Poor Paul's, has been indicted on three counts of selling tapes in violation of the Massachusetts antipiracy statute. Trial is expected to be set this month.

Police were said to have traced the location of Analitto's distributing operation from information obtained from a retailer whose store was raided several months ago.

# Roberts In BASF Concerts

NEW YORK—BASF Records has structured a cross-country concert tour, supported by a comprehensive marketing and merchandising campaign, to launch the first product of British rock act Malcolm Roberts.

The campaign will utilize the slogan, "1974—The Year of Malcolm Roberts," and will put the artist in key night spots and auditoriums across the country, and in Puerto Rico and Bermuda.

Launch date for the project will be Nov. 2 when Roberts opens at the Princess Hotel in Bermuda, and his first album for the label, "Love Is All," is released. BASF will also be pushing a re-release of the single, "Love Is All," from which the album gets its title, and which had originally been released on Major Minor Records in Europe.

A similar push is also scheduled for the release of "Feel" a new album by jazz pianist George Duke, who records for the MPS label distributed by BASF.

Other new releases that will be included in the overall marketing and merchandising program feature Art Van Damme & The Singers Unlimited, George Shearing & The Amigos, Baden Powell, and Airtio.

## Letters to the Editor

Dear Sir:

I take angry exception to your general news story in the September 21, 1974 issue of Billboard regarding the killing of the disk performance rights measure.

In reference to the performance rights controversy, the Billboard International Buyer's Guide indicates a continuing upswing in record sales in the United States. Your statistics list record sales in 1973 as totaling \$1,436,000,000 in the United States alone, a four per cent increase over the previous year. May I suggest that performers turn to their respective record companies for a greater piece of that juicy pie as one method of increasing artists' revenue.

Record companies could afford such salary increases by being more selective in their choice of recording talent, putting an end to the rambling practice of recording, distributing, and promoting disks cut by any \$200 band that happens to have cab fare to a studio.

As an operator of a radio station, I am in a very real sense restricted in revenue—by competition, economic factors, and by FCC suggestions concerning the amount of commercial time I can broadcast in any hour. As is, I am paying a rather steep portion of my gross sales to agencies such as BMI and ASCAP.

In addition, I am playing approximately 40 minutes of music per hour without charging the artists for my air time. In truth, I charge advertisers fees to promote their products, but spend two-thirds of my broadcast hour advertising the musical products of the world's artists without receiving a penny—and rarely a word of thanks for my efforts.

Now the artists want me to pay them for the right to advertise their product for free. I take that desire for performance money as a greed affront to my business and a challenge to the life of radio broadcasting as we know it. I shall fight the performers' proposal as long as I am associated with broadcasting.

Bill Futterer III  
Station Manager, Program Director  
WAYN Radio, Rockingham, North Carolina

## New NARM Address

NEW YORK—The new address formerly circulated by the National Assn. of Recording Merchandisers (NARM) was inaccurate. The correct address is 1060 Kings Highway North, Suite 200, Cherry Hill, N.J. 08034. The phone number is (609) 795-5555.

“I had no set plans or ideas that I wanted to convey when I first entered the studio—I just wanted to cut a good album.”



The sessions were a major departure for Quincy. He was working with a small band instead of a full orchestra. And the music was very funky.

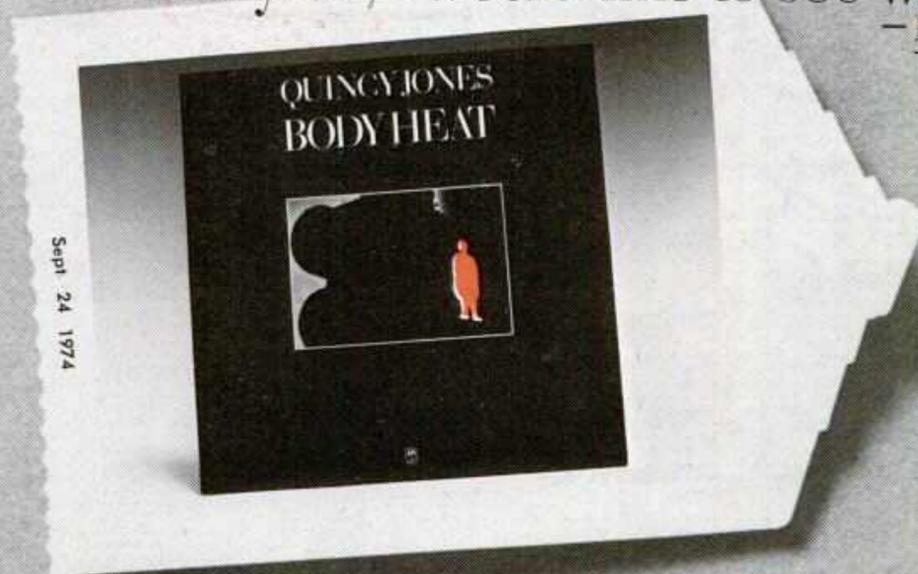


On April 26th, 1974, after months of experimenting, he came out with what is already the most successful album of his amazing career.

“The master at his best.” — Frankie Crocker, WBLS-FM, New York

“If it isn't the album of the year, I would like to see what is?”

— Edward Eckstine, Soul & Jazz Record



**“Body Heat:” Solid gold from Quincy Jones.**

(SP 3617)

On A&M Records

Produced by Quincy Jones and Ray Brown

Congratulations Peggy & Quincy!

# Music and Tape 'Bargain Buys' Remain Depressed In Slow Mart

LOS ANGELES—The destructive slump of the stock market is even frightening "bargain hunters" always looking for short-sellers—from speculating on securities of music and tape companies.

Painful as it is, and unwarranted as it may be, there are many "bargains" on Billboard's list of Market Quotations.

Analysts and brokers, however, are turning away from statistical documentation of the industry's health—and it is healthy—and are uninterested in charting sales and earnings performances of most companies.

As a result of this "no confidence" attitude in the market, many music and tape "bargain buys" remain de-

pressed. The stock price doldrums are likely to continue unabated this year and into next, many analysts believe, with the market reacting negatively to the growing inflationary signposts.

Even Wall Street favorites, like Pickwick International and Superscope, both boasting record profit years, are not immune to the problems of the market.

Pickwick is trading at about 7, just slightly ahead of its 1974 low of 6% and well below its 1974 high of 19%. Superscope's shares are about 9%, about the same as its 1974 low of 9%, but well below its 1974 high of 25.

For the year ended April 30, Pickwick reported earnings of \$8,975,485, or \$2.01 a share, on sales of

\$193,365,452, compared with earnings of \$7,774,309, or \$1.75 a share, on sales of \$146,044,806.

Over the years, Pickwick has charted "an enviable financial record for any company in any business field," according to Goldman, Sachs & Co., of New York.

At Superscope, analysts expect the company to post sales of \$160 million and earnings of \$5.25 a share in 1974. In 1973, earnings rose more than 74 percent from \$2.45 a share in 1972 to \$4.27 a share. Sales increased more than 40 percent from \$84 million in 1972 to \$119 million in 1973.

Many companies with tainted or marginal earnings are in worse shape in the eyes of Wall Street, among them Viewlex, parent company of Buddah Records, and several over-the-counter stocks, including ABKCO, NMC and Wallichs, according to analysts.

Foreign companies are also treated with disdain. For example, EMI Ltd., London, is trading at 1½, below its 1974 high of 3; Sony has a 1974 low of 5% and a high of 10%; and Matsushita has a low of 12% and a high of 17% in 1974.

In the over-the-counter market, six music or record retail companies listed among Billboard's quotations are trading below last year's prices, including NMC, from ⅓ a year ago to ½ today; Wallichs, ¼ to ½; Schwartz Brothers, 1½ to ¾; Integrity Entertainment (The Where-

(Continued on page 45)

## Market Quotations

As of closing, Thursday, October 10, 1974

1974		NAME	P-E	(Sales 100's)	As of closing, Thursday, October 10, 1974			Change
High	Low				High	Low	Close	
20%	14%	ABC	5.5	337	16%	16%	16%	- ½
4%	2%	Ampex	3.3	429	3%	2%	3%	+ ½
3%	1%	Automatic Radio	6.2	31	2	1%	2	Unch.
9%	4%	Avnet	2.6	254	5%	5%	5%	+ 1
25%	10%	Bell & Howell	3.8	216	12%	12%	12%	+ 1
40%	25	CBS	8.8	464	32	28%	32	+ 5%
4%	1%	Columbia Pictures	—	195	2 ½	2	2	+ ¼
3	1%	Craig Corp.	2.0	23	1 ½	1 ½	1 ½	+ ¼
6%	3	Creative Management	3.9	23	3 ¼	3 ¼	3 ¼	- ½
52 ½	20 ½	Disney, Walt	14	2139	22 ½	20 ½	22 ½	+ 2
3	1 ½	EMI	4.3	29	2	1 ½	2	+ ½
29 ½	18 ½	Gulf + Western	3.5	829	20 ½	18 ½	20 ½	+ 1 ½
8 ½	3	Handeman	8.3	289	3 ¾	3 ¾	3 ¾	+ ¼
12 ½	5	Harman Ind.	2.6	15	8	8	8	+ ½
7 ½	2 ½	Lafayette Radio Elec.	4.0	48	4 ½	4 ½	4 ½	+ ¼
17 ½	11 ½	Matsushita Elec. Inc.	5.1	322	12 ½	11 ½	11 ½	- ½
23 ½	19 ½	MCA	4.7	219	23 ½	20 ½	23 ½	+ 3 ½
16 ½	9 ½	MGM	4.4	28	14	14	14	- ½
80 ½	47 ½	3M	19	2314	54 ½	49	54 ½	+ 6 ½
8 ½	1 ½	Morse Elect. Prod.	1.8	320	2 ½	2	2 ½	+ ½
61 ½	36 ½	Motorola	12	912	40	37 ½	40	+ 3 ½
23	12 ½	No. Amer. Phillips	3.8	121	15 ½	14	15 ½	+ 1 ½
19 ½	6 ½	Pickwick Int.	3.5	182	7 ¾	6 ¾	7 ¾	+ ¾
6 ½	2 ½	Playboy	4.6	109	3	2 ¾	3	+ ¼
21 ½	10 ½	RCA	5.4	2596	12 ½	11 ½	12 ½	+ 1 ½
10 ½	5 ½	Sony	10	4058	5 ½	5 ½	5 ½	+ ½
25	9 ½	Superscope	2.3	207	12 ½	10 ½	12 ½	+ 2 ½
26	12 ½	Tandy	7.4	1128	14 ½	14 ½	14 ½	+ ¾
6 ½	3 ½	Telecor	3.3	32	4 ¾	3 ¾	4 ¾	+ ½
4	2 ½	Telex	—	266	3 ¾	3 ¾	3 ¾	- ½
2 ½	1	Tenna	—	41	1 ½	1	1 ½	+ ½
10 ½	5 ½	Transamerican	60	1891	6 ½	5 ½	5 ½	- ¼
9	4 ½	20th Century	8.3	603	5 ½	5 ½	5 ½	+ ½
1 ½	.09	Viewlex	—	45	1.00	1.00	1.00	+ .87
18 ½	6 ½	Warner Communications	2.6	496	7 ½	7 ½	7 ½	+ ½
31 ½	13 ½	Zenith	7.2	702	16 ½	14 ½	16 ½	+ 2 ½

As of closing, Thursday, October 10, 1974

OVER THE COUNTER*	VOL.	Week's Week's Week's			OVER THE COUNTER*	VOL.	Week's Week's Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	8	½	½	½	Koss Corp.	31	6	5	6
Bally Mfg. Corp.	—	—	—	—	M. Josephson	2	4 ¼	4 ¼	4 ¼
Cartridge TV	—	—	—	—	Schwartz Bros.	0	¾	¾	¾
Data Packaging	—	—	—	—	Wallichs M.C.	—	¼	¼	¼
Gates Learjet	79	5 ½	5 ½	5 ½	N.M.C. Corp.	—	¼	¼	¼
GRT	—	¼	¼	¼	Orrox	12	1 ½	1 ½	1 ½
Goody Sam	—	1 ½	1 ½	1 ½	Kustom	36	1 ½	1 ½	1 ½
Integrity Ent.	—	1 ½	1 ½	1 ½	Memorex	—	2 ¼	2 ¼	2 ¼

\*Over-the-Counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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7. International Relationships—Record Companies, Music Publishers

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## Frantic Week: Major Deals Involve 3 Audio Goliaths

By STEPHEN TRAIMAN

NEW YORK—In a week of activity in the volatile consumer electronics industry, Philips apparently made good its tender offer for control of Magnavox, GTE Sylvania was negotiating with Philco-Ford for distribution, lease or outright purchase of the latter's audio-TV operations, and the Rank Organisation revealed a second, major effort to crack the U.S. hi fi market.

With its tender offer of \$9 per share expiring Oct. 8, Philips announced that upon completion of delivery by banks and brokers on Oct. 18 it estimated approximately 15 million or about 85 percent of 17.8 million outstanding Magnavox shares will have been tendered.

This means that the Dutch giant will have invested about \$135 million to date in the takeover of the U.S. consumer electronics firm, with no plans announced at this time as to future policy. With key Magnavox executives signed to two-year contracts, and a promised "hands off" policy by Philips for the time being, there is only speculation on possible moves by the Dutch firm to merge its marketing plans and the Magnavox distribution chain.

GTE Sylvania had broken off talks earlier this year with Philco-Ford, but that was due to GTE interest in Ford's overseas production facilities. Under the new agreement effective Nov. 1, Sylvania will acquire the brand name and distribution rights for Philco-Ford stereo consoles and TV products. Under a supply contract to Sylvania, Philco will continue to make and assemble these units in Watsontown and Lans-

dale, Pa., plants through next April 30, after which Sylvania will assume manufacturing. Not affected are Philco's car stereo, telesound, refrigerator or freezer products.

Although Philco-Ford distribu-

(Continued on page 45)

## Earnings Reports

EMI LTD.

Year to	1974	1973
June 30:		
Sales	\$930,600,000	\$747,000,000
Net income	31,600,000	27,200,000

Results have been computed at the pound's current rate.

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## Joel Whitburn's Record Research Report

The entire catalog of 7 "Chicago" albums is currently on Billboard's "Top LPs" chart. This has caused many observers to wonder if this is a chart record. Actually, this accomplishment by "Chicago" only places them in 7th place in this category. There are 5 artists tied for 2nd place, each having 8 albums all running on the chart: The Kingston Trio; Frank Sinatra; Johnny Mathis; Herb Alpert & The Tijuana Brass; and The Beatles. Mitch Miller with his "sing along gang" stands alone with 12 albums—all on the June 4, 1961 chart. Amazingly, 7 of the 12 albums were ranked in the top 50 on that chart!

Frank Sinatra has now tied Mantovani for the most consecutive years on the album charts at 21 years. Sinatra's streak runs from '54 to '74, while Mantovani's runs from '52 to '72. Elvis Presley ranks 3rd with 19 years from '56 to '74.

Carole King's "Tapestry" album has now settled in the all-time top 20 "Albums of Longevity." The 185 weeks places her album in 19th place. The all-time leader is, of course, "Johnny's (Mathis) Greatest Hits" with 490 weeks.

Currently, there is a close race being run for the all-time top 'rock' album of longevity. The "Chicago Transit Authority" album at 155 weeks and the "Led Zeppelin IV" album at 150 weeks are vying for that top 'rock album' spot.

Trivia Question #25: Since 1956, only one album artist has had its first release hit #1, and then never appear on the album charts again. Name this rock group from 1969.

(ANSWER: JEMSU) Copyright © 1974 by JOEL C. WHITBURN and BILLBOARD PUBLICATIONS, INC. All rights reserved.

Joel Whitburn

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# Pass H.R. 13,364

• Continued from page 1

included its antipiracy legislation in an interim copyright package in three parts (S. 3976).

The Senate package, in addition to the antipiracy amendment, also contains a two-year extension for expiring copyrights, and provision to set up a commission to study the technological uses of copyrighted materials.

But this need not worry the record and music industries. The outcome appears certain that an antipiracy bill (also applying to record counterfeiting) and a copyright extension bill will be safely enacted into permanent law before the end of this session.

Rep. Robert W. Kastenmeier (D., Wis.), guide and mentor of copyright bills in the House, is not keen on another extension bill, but has indicated he will not stand in the way of passage.

The House passed its antipiracy bill last week under a suspension of the rules, which bars amendments from the floor, and assures swift passage. Rep. Kastenmeier, author of the bill, and chairman of the House subcommittee dealing with copyrights, convinced fellow members that although the piracy is a serious thing, it is "essentially an economic offense."

Rep. Kastenmeier agreed that the pirates deserve substantial monetary penalties, but felt that the prison sentence maximums of three and seven years in the Senate version, are too heavy. Penalties can include either fine or prison sentences, or both.

Spokesmen for the bill on the House floor, including Rep. Kastenmeier and Republican congressmen Thomas Railsback and Robert McClory, both of Illinois, reminded members that the pirate is not only non-creative, but his activity is anti-competitive and parasitic. Justice spokesmen have called the record pirate "a thief of major stature."

Also, as Commerce and State Departments and the Copyright Office have warned, the U.S. has treaty obligations as an adherent to the Phonogram Convention, whose member countries offer mutual protection against sale and import of pirated tapes. Without the implementing antipiracy law in its domestic statute, this country would have to drop out of the much-needed protective alliance against international piracy.

Only Rep. Robert Drinan (D., Mass.), just for the record, made his usual plea for putting some sort of compulsory licensing into the copyright law to allow all comers to duplicate copyrighted recordings for a statutory fee, once the original company had sold 500,000 copies, or perhaps after one year of exclusive ownership. Under the rule, Rep. Drinan could not propose such an amendment from the floor.

At this point, Senate spokesmen hope that the House will take up and pass Sen. McClellan's three-part interim bill containing the antipiracy amendment, so that both Houses can act quickly on the same measure. The Senate copyright committee leadership has agreed to lower the prison penalties in the McClellan bill to the lesser terms in the House legislation, while both sides agree on the fines.

## P.I.P. 'Advising' Label Clients

• Continued from page 3

released. He sees no sense in suggesting that records be released on a massive basis in the hopes that one will succeed.

The advice P.I.P. gives as to product occurs after the labels have created it in its first steps. P.I.P.'s involvement then is reaction and response and judgment regarding the market's requirements.

The labels involved are Delite Records, owned by Fred Pioto. Delite is a soul label; Mega Records, Nashville-based country label; and Groove Merchant, jazz oriented company. P.I.P. began distributing Delite some two years ago. It since has achieved an almost perfect batting average regarding releases becoming chart items.

These include disks by Kool & the Gang. Some have crossed to the pop chart, such as "Jungle Boogie" and "Hollywood Swinging." Mega's distribution tie with P.I.P. started about six months ago. Mega's recent hits have been "One Day At A Time" by Marilyn Sellars, and Sammy Smith's "Help Me Through The Night." Groove Merchant's relationship with P.I.P. is about two months old. Buddy Rich, Lionel Hampton and Teddy Wilson recently cut a record for the label.

On the foreign end, Delite has its own distributors but P.I.P. is at present attempting to set up overseas deals for the other two labels. P.I.P. is also seeking to represent foreign labels here on a standard distribution basis.

## Raise \$100,000 at Ertegun N.Y. Dinner

NEW YORK—More than \$100,000 was raised to aid the American Parkinson Disease Assn. at a dinner honoring Ahmet Ertegun, president of Atlantic Records, at the Waldorf-Astoria Hotel Wednesday (9). Ertegun was named recipient of the Ed Wynn humanitarian award.

Joe Smith, president of Warner Bros. Records, was toastmaster and the Bobby Short Trio entertained.



Chuck Pulin photo

**GRAND LABELLE**—Labelle was the first black popular group to perform at the Metropolitan Opera House in New York and they played in front of a standing room only crowd. Shown cutting a cake in celebration of the show are, left to right, Ron Alexenburg, vice president, sales and distribution, Epic and Columbia Records custom labels, and Sarah Dash, Nona Hendryx and Patti Labelle of Labelle.

## Disco Disks a New Field

• Continued from page 1

sively as an oldies outlet, is now depending mainly on the disco disk revenue for survival.

American soul, West Indian Reggae and imported Afro-Jazz artists constitute the major sellers of the retail disco disk business here, with such artists as The Hues Corp., Mary Wells, George McCrae, Shirley Brown and Milt Matthews, and Disco-Tex & The Sexolettes enjoying runaway sales.

The disco disk business has grown to such proportions that its strength is being reflected in an increasing influence on the playlists of many radio stations including the prestigious WABC-AM.

Disk bootleggers are also reported to be cashing in on the disco disk phenomenon, finding the market a fertile one, as many of the successful

discotheque records are imported in small quantities, by small record wholesalers, and are not readily available.

Bruce Kova, in charge of disco disk product at Colony Record shop, explains that the unprecedented popularity of the disco disk is based largely on music lovers' need for a new sound.

To support his theory he points to the fact that a lot of little known record companies (Red Coach Records), little known artists (Gloria Gaynor) and novelty tunes are at the top of the disco disk best sellers list.

However, the disco disk bin is also becoming a prime showcase for better known labels and artists, like RCA's the Hues Corp. whose "Don't Rock The Boat," was a heavy disco disk bestseller long before it was discovered by radio station program directors.

## Conniff Records In Soviet

• Continued from page 1

he'd be interested in going to Russia to do an LP of Soviet material. Conniff admits he was surprised by the request, but says he's heard his music is popular behind the Iron Curtain. He subsequently met with two Melodiya officials here during the recent CBS Records convention to go into the project.

"My original plan was to do an instrumental album with the voices singing syllables," Conniff says. "But as I got into the project, I found four ballads which I felt I could do with Russian singers."

Upon receiving the 26 pop hits from Melodiya, Conniff spent four days studying them for musical content. He rated them from A to D, making notations as such "good one ... triplet feel" or "I don't think so ... kind of a slow polka."

Conniff says he is going to record the sound the Soviets know him for—meaning contemporary rhythms. On the tunes using singers, Conniff is keeping vocal ranges simple, adding: "I've got several barriers, I've got a language barrier, strange engineers and strange musicians so I'm trying to make things simpler than they'd be for my regular musicians and singers."

For the historic occasion Conniff has written an original tune, "Conniff In Moscow," which his Conniff Music owns. So in addition to receiving record royalties for sale of the LP in the USSR, he'll also re-

ceive payment for his composition.

Conniff says the initial plan is to only release the LP in Russia on the government owned Melodiya label. But this could change if there is justification for the LP's release in the U.S.

Half of the tunes he selected coincide with those suggested by the Soviets. The Soviets sent him English translations of all the song titles, but he couldn't match them up with the Russian song sheets, so he had a friend who knows Russian translate them and give him the essence of the lyrics.

Conniff's local concertmaster on his recordings—Bill Weiss—who also knows Russian, copied the Russian lyrics off the lead sheets and onto the new arrangements.

After studying the Russian scores, Conniff discovered they were all in minor keys and there were some notations he had never seen before. Such as an H7 "which turned out to be a B7th."

Conniff is delighted about the opportunity to go to Russia to record—he is especially tickled about being the first to do so among pop musicians. He says that Columbia in New York gets letters from Russia about his LPs—which puzzles him because he says none have been released there.

Yet a friend traveling through several Eastern nations saw LPs with his name on sale in record shops, he says.

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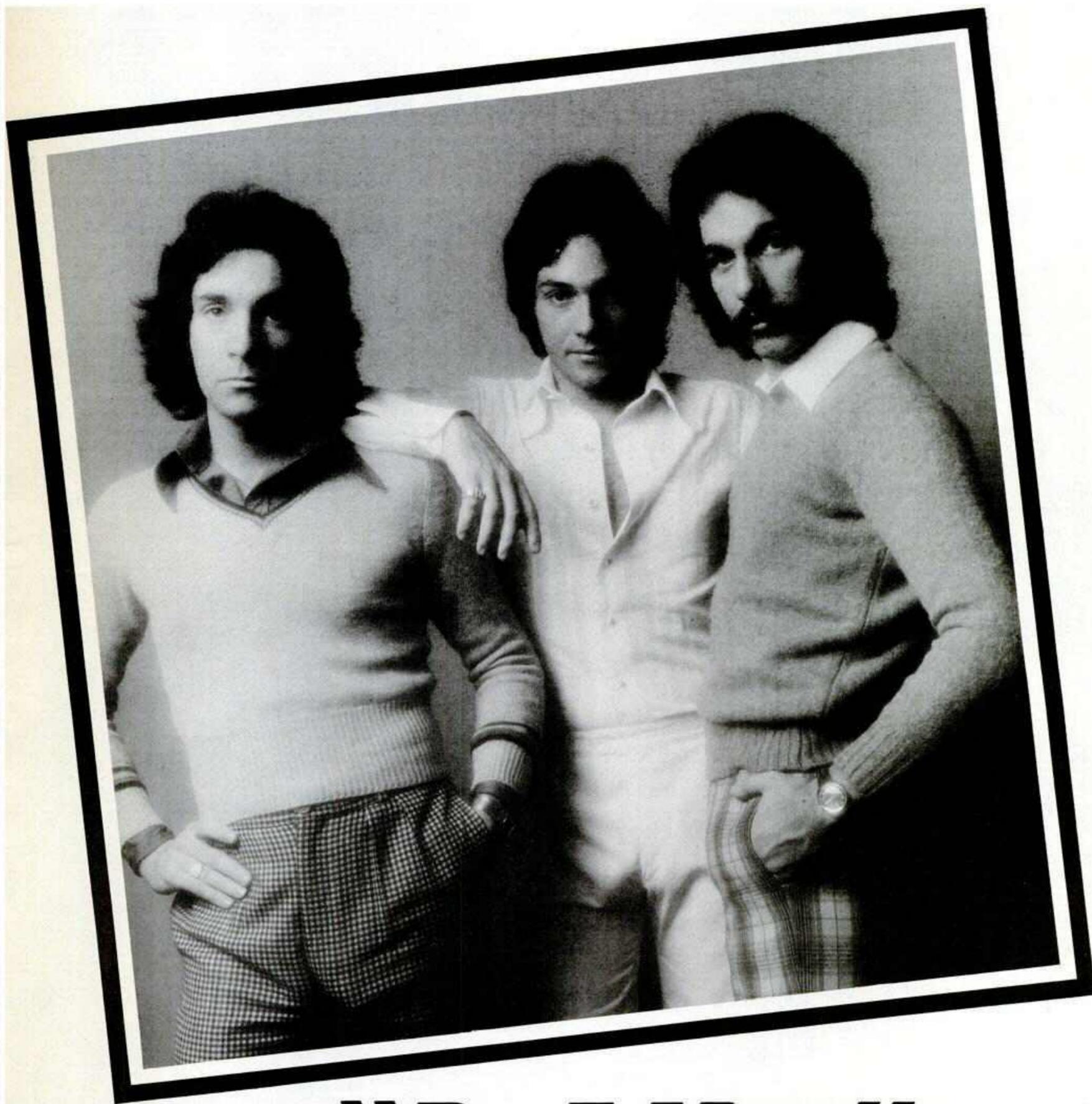
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# THE FORCE

...*"To play and enjoy"*



**T**his is the city: Burbank, California. The scenery isn't what you'd call Tahiti and the smog makes nerve gas smell like Shalimar, but 86,789\* people like it fine. I'm one of them. My name's Payday. I'm with The Force.

\*Regional Planning Commission estimate, July 1973

(continued)

**I**t was 3:18 on a Thursday and I was working the Wrist Watch out of Accounts Receivable when the phone rang.

"Yeah?" I snapped.

It kept ringing. I picked up the receiver.

It was Ed Rosenblatt, my boss. "It's October," he said.

"Jeez," I shot back, "just like on my calendar?"

"Not the month, flatfoot, the release. The October release from Warner/Reprise."

"Is it heavy?"

"Is it *heavy*? Is shrink-wrap transparent?"

Those people will be back on the street—Morrison, Muldaur, Montrose, Mann—"

"Mmmm. Have they got records?"

"Big ones," he said, "and they've got their Mo-Joe workin'."

"Cute," I said. "Okay. Gimme 30 days. I'll get back to you."

It was hot in Burbank that day—real hot. When I went out to my car, there was a guy trying to siphon the radiator.

It was 3:39. I swung my cruiser out onto La Canasta and headed over to the Golden Fried Freeway, went south five exits to Los

Chroizos and pulled into the parking lot of Sinister Madonna Sounds, the biggest record store in the Valley. My contact there is Stylus Marner, a clerk.

"Looks like a pack of monsters if you ask me," he said, ringing up a Chip Taylor album for a girl in a fishnet halter with Badfinger appliques all over it. "There's this Candi Staton, and the Beach Boys reissue, the Trapeze thing... hey, have you seen *Blazing Saddles*?"

"Nope," I said, "I'm waiting for the record."

"Here you go," he said, and handed me an album. It was *Mel Brooks' Movie Music*.

"A funny guy, huh?"

"Yeah. *Real* funny."

"Jeez," I said, "is this part of October too?"

"Yeah," Stylus sighed. "The customers are gonna be crazy for this stuff. You guys on The Force'll have to do something."

"We'll expose 'em."

"Huh?"

"We'll expose 'em," I said. "It's just part of our job."

"What's that?"

"Setting the records straight."



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MEL BROOKS' MOVIE MUSIC BS 2781

*Maria Muldaur* WAITRESS IN A DONUT SHOP MS 2194

*Montrose* PAPER MONEY BS 2823

*The Beach Boys* FRIENDS & SMILEY SMILE 2MS 2167

*Mike McGear* MCGEAR BS 2825

*Manfred Mann's Earth Band* THE GOOD EARTH BS 2826

*Badfinger* WISH YOU WERE HERE BS 2827

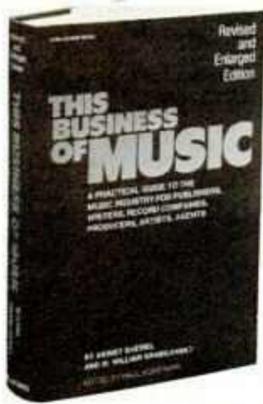
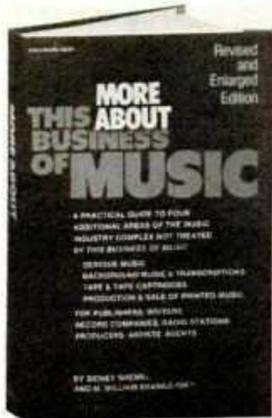
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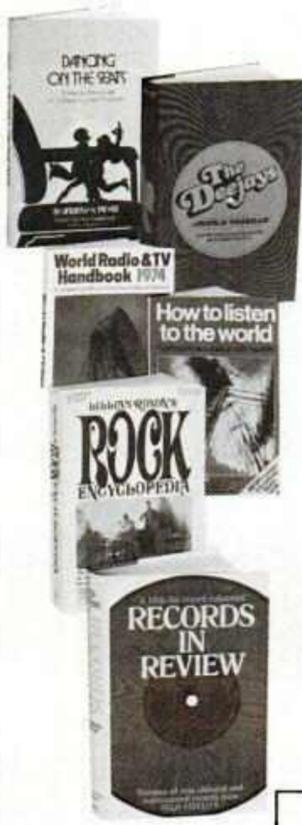
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## General News



**MUSIC TALK**—Trio of A&M officials discuss label promotions during an international affiliates conference in London. From the left: Bill Groves, sales manager for A&M/U.K., Jack Lossman, international operations manager and Dave Hubert, international director.

**85 ATTEND SESSIONS**

### A&M and EMI Renew Pacts at U.K. Huddle

LONDON—A&M took advantage of holding an international affiliates meeting here to sign up with EMI for representation in Mexico, Brazil, Argentina, Chile, Uruguay, Paraguay and Bolivia for three-year periods.

With the exception of Mexico—where RCA was formerly the licensee—all the other Latin nations are renewals.

The meetings, held Sept. 22-25 at A&M's new headquarters on New Kings Road, drew 85 persons.

At seminars and discussions anent new product, LPs were presented for the Carpenters, Herb Alpert and the Tijuana Brass, Burt Bacharach, Paul Williams, Hoyt Axton, Joe Cocker, Humble Pie, Gallagher and Lyle, Andy Fairweather Low, Lon and Derek, Rick Wakeman, the Ozark Mountain Daredevils and Supertramp (all on A&M); Carole King, Cheech and Chong and the Rocky Horror Show original casters (on Ode) and Splinter and Ravi Shankar (on Dark Horse).

Affiliates from around the globe

heard a concert at the New Kings Road Theater at which Hustler, Chirs De Burgh and Supertramp all performed.

George Harrison's Dark Horse label hosted its own concert at Royal Albert Hall to introduce the Ravi Shankar Family and Friends.

Affiliates attended a third concert in Edinburgh, Scotland, starring Herb Alpert and the TJB at the Usher Hall.

Affiliates represented at the meetings were from Austria, Belgium, Denmark, Finland, France, Germany, Greece, Holland, Italy, Norway, Portugal, Spain, Sweden, Switzerland and South Africa.

Representing A&M from the U.S. were president Jerry Moss, counsel Abe Somer, international director Dave Hubert, promotion vice president Harold Childs, sales vice president Bob Fead and international operations manager Jack Losmann. Gerry Lacoursiere, A&M of Canada's vice president-general manager, rounded out the contingent.



**FILMED BROADCAST**—Lowell George of Little Feat is filmed by Warner Bros. for a TV promotional film for European viewers while participating in a concert for WLIR-FM. The filming/broadcast combination takes place at the Ultra-Sonic Studios on Long Island.

### NARAS Delves Into Theatrics

NEW YORK—The New York Chapter of NARAS will explore what it calls the rising popularity of theatrics as a means of selling records, when it kicks off its fall season monthly "NARAS Nites," Oct. 15, at CBS Recording Studio B. Theme of the discussion will be "Superstar or Superstud?" (The visual vs the musical).

The panel will include Wayne County and members of the rock group Kiss, Jobriath's manager, Jerry Brandt; producer-writer, Michael Cuscuna; and publicist Connie De Nave. Music will be supplied by the Dick Hyman-Ted Sommer Trio.

There is a \$2 charge for non-members, which can be applied to a one-year membership in the Academy.

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is pickin'  
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artists**

Melody Allen

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**And Mercury artists  
are pickin' C.M.A.**



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A&M photo

**GOLDEN FIRST**—Quincy Jones accepts his first gold record for "Body Heat" from Jerry Moss, A&M's president. On Quincy's left is his wife Peggy Lipton.

## Thayer Keynotes FM Meet

• Continued from page 1

determines their behaving and too many people today are "gloom merchants."

"You can't predict failure," he said, "but you can predict success because you're involved in its making."

Thayer's opening speech received a standing ovation. The night before, the board of directors of the NAFMB elected James Gabbert, owner of KI01-FM, San Francisco, new president and announced specific plans for increased membership services and activities on behalf of the FM radio industry.

Gabbert will appoint a blue ribbon committee to investigate the expansion of the group and future activities including possible reorganization and enlargement of its official staff.

The committee will submit a report at the next meeting in June in Atlanta. Elected chairman of the board was Robert Herpe, owner of WPLR-FM, New Haven. Vice President East is Steve Trivers, general manager of WQLR-FM, Kalamazoo, Mich. Vice president West is John Winnaman, general manager of KLOS-FM, Los Angeles; secretary is Elena Saldan; treasurer is Morton Marks.

In a workshop session Thursday afternoon (1), George Burns, president of George Burns Media Consultants in Los Angeles, said he had seen an excessive use of formulas and formats in radio.

He pointed out that radio has left its "romantic stages." A broadcaster should consider, in his format consideration, where the most revenue was. He pointed out that in Los Angeles there were three FM rock stations and none was making money because there wasn't enough audience or advertisers to support that many.

David Moorhead, general manager of KMET-FM, Los Angeles,

said that FM today was "at an advantage because it didn't have the problems that AM radio had suffered with for years." He noted that an FM station could start small and restructure as it made more money in programming and personnel.

He said one survey had found 172 signals penetrating the Los Angeles market. Progressive radio had evolved in a salable fashion through the efforts of George Duncan, president of Metromedia Radio, he said. Duncan decided that if a record was selling, people would want to hear it on the air. "But today's broadcaster has to be able to reprogram his own gut feelings because the audience changes constantly and the problems of the audience change constantly."

"Today's broadcaster must be able to use the computer," Moorhead said. "And so should the program director and the sales manager."

George Wilson, head of radio for Bartell, said that all of his program directors were instructed twice a year in the bottom line. As an example of the success of this bottom line training, WOKY-AM in Milwaukee, has 55 percent of the national business in town and 39.9 percent of the local business.

"The reason we get the dollars is because the program director, the manager and the sales manager keep everyone on the station, including the disk jockeys, aware of the importance of making money."

He said in St. Louis, "we got involved a year ago in looking at where we were failing with our FM station. Most FM stations give up the morning hours. But we got fantastic numbers by treating that FM station (KSLQ-FM) as a radio station. We did so by hiring the best morning man possible and doing a better job in that time slot."

Wilson said that all of his stations treat the morning hours different than the rest of the day. "Morning listeners are more interested in information and we'll even tell them about TV shows because we don't believe they will be listening in the evening anyway."

"During the day we program only for women," Wilson said that in afternoon drive "we go after everyone. At night and on weekends we aim only for kids."

Wilson's research with passive listeners—those who normally don't phone the station—has found that Johnny Mathis was the most popular artist in St. Louis and that "Tie A Yellow Ribbon Round The Old Oak Tree" was one of the most popular records everywhere.

### Record Fest Tunes

• Continued from page 3

and general manager in charge of physical operations and staffing.

Larry Goldblatt, chairman-founder of the 1974 festival, will no longer be with the ASF. He has returned to personal management and Oakridge Boys.

Goldblatt tells Billboard his attorney in Seattle is filing suit against Sterling Recreation there and in New York, claiming that the plaintiff has sole title to the American Song Festival concept.

New contest rules are being set for the second annual American Song Festival. Decided so far is that contestants will be able to submit their songs with choice of the best competition category left to the judges, if so desired.

Also, there will be a bicentennial theme category for contestants who wish to submit patriotic songs.

## J. GEILS BAND



SD 7286



SD 7260



SD 7241



SD 8297



SD 8275

## ON ATLANTIC RECORDS AND TAPES



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## 'Color' Returns to Labels

• Continued from page 3

the label. Reprise, Warner's sister label, has long featured a drawing of a riverboat on its label.

Mercury switched several months back from a rather staid logo which did nothing more than indicate the firm's name to a drawing of One IBM Plaza, new headquarters for the company.

Apple Records, the Beatles label distributed by Capitol, issued its first release in 1968 with large pictures of apples (each a different color) on either side of the record. Since then there have been a number of variations to suit the individual Beatles, including photographs from time to time.

Island has been around for a while, but has only recently gone independent. The label has celebrated its independence with a new logo, one featuring a colorful desert island scene.

Swan Song, the company owned by Led Zeppelin and distributed by Atlantic, includes a multi-colored drawing of a swooning angel, while another Atlantic distributed firm, RSO, highlights its label with a drawing of an elephant.

Haven, the Dennis Lambert-Brian Potter venture handled by Capitol, features a small reproduction of a haven (house) on it, while Asylum features a picture of a door leading presumably to asylum, against a blue background.

Several other firms have gone in for pictures on specialized product. Thus, Grateful Dead Records and its distributed Round Records change the logo with each release. The new Jerry Garcia single, for example, includes a photo of Garcia. James Brown's People Records, handled by Polydor, always includes a head photo of the artist.

OCTOBER 19, 1974, BILLBOARD

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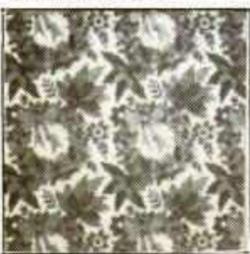
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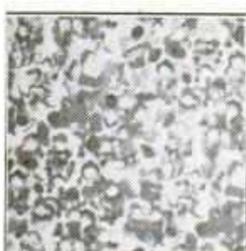
XMAS LP 2



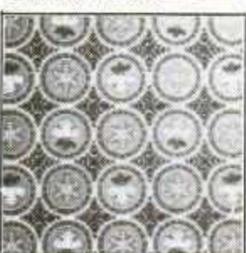
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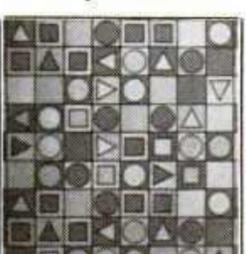
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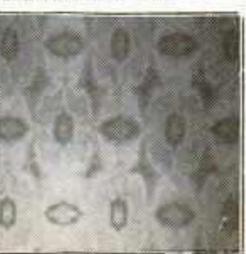
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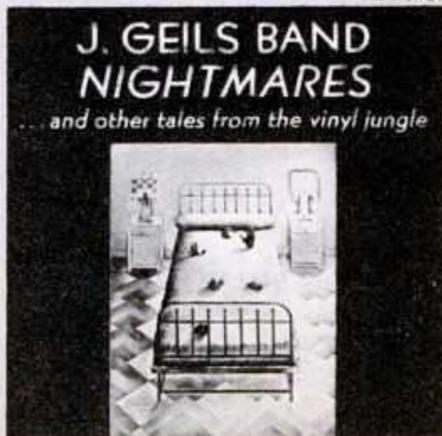
T-2 REG.



# J. GEILS BAND NIGHTMARES

...AND OTHER TALES FROM THE VINYL JUNGLE

SD 18107



Produced by Bill Szymczyk

ON ATLANTIC RECORDS AND TAPES



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## Rock Venues In N.Y.: Ever Changing Scene

By JIM FISHEL

NEW YORK—Several rock concert facilities here have shifted away from that medium recently, and others have emerged to take up the slack.

The flurry of rock concert activity at Carnegie Hall has been phasing itself out as other halls, like Radio City Music Hall, have newly begun to book rock concerts.

Carnegie Hall director Julius Bloom says his facility is not the proper location for certain types of hard rock, because the hall has a decibel count level policy they adhere to. "If the decibel figure of 98 is exceeded, our sound man will automatically turn down the sound," he

says. "This is something that many groups don't like."

Bloom also says that groups booked in previously that drew an audience who used drugs will not be permitted to return to the hall. In addition, many promoters balk at the extra price charged to hold a concert at this facility.

"We demand that they hire 20 extra security guards at each concert and in addition we make the promoters pay the cost of damage," he says. "It averages \$500 per show with the slashed seats, cigaret burns and other accidents."

The hall is made available to everyone within reason, according to Bloom, but by virtue of the history and tradition, first priority is given to symphony orchestras.

"Because of this priority, we only have about five more open dates between now and the summer," he states. "With both the Philadelphia and Boston orchestras, booking more than dates than before, we really don't have very much open space to book rock acts."

Radio City is taking up this slack for the time being with a full-fledged concert schedule. This facility has already featured Mountain and Marvin Gaye in concert and future plans include The Jefferson Starship, Wednesday (16) through Saturday (19); Todd Rundgren's Utopia, Sunday (20); and David Bowie, Nov. 1-3.

Concerts are being presented at Radio City Music Hall, because there is a slack in the movie schedule, according to a hall spokesman.

Other facilities starting to present rock concerts include The Uris Theater and The Beacon Theater, and others continuing their current musical format are The Felt Forum, Academy of Music and Avery Fisher Hall.

That last hall has instituted a Great performers Series at Lincoln Center and will present Bonnie Raitt, Randy Newman, Herbie Mann and Kris Kristofferson in the coming weeks.

## Who's Daltry To Play Liszt

LONDON—Who vocalist Roger Daltrey, who just finished portraying the title role in Ken Russell's film of the Who's rock opera "Tommy," will go back before the cameras for Russell in a surprise piece of casting—as flamboyant classical composer Franz Liszt.

A film biography of Mahler, currently a surprise boxoffice success throughout Europe, has brought Russell a deal to direct five more movies about classical composer's lives. The biographies following Liszt are still to be decided.

"Music Lovers," Russell movie about the life of Tchaikovsky, had a successful run in the U.S.

## Flowering Fairchild: She Knows The Music Business From A to Z

By BOB KIRSCH



CBS photo

**BARBARA FAIRCHILD: self-penned "Teddy Bear Song" made her country superstar.**

NASHVILLE—There are probably more talented young country artists on the scene today than at any other time in recent musical history, and one who stands out from the crowd—as a singer, increasingly as a writer and possibly as a publisher in the near future—is Barbara Fairchild.

Miss Fairchild has enjoyed her share of hit records for the past five years, but it is only in the past two that she has reached the top 10 on a consistent basis. And with her latest LP, "Standing In Your Line," she has established herself as a definite writing talent with both critics and fans.

Most important, perhaps, is that Miss Fairchild, as well as being a top performing talent, is one of the newer breed of young country artists taking an active interest in all that centers around her, from watching her own business affairs to thinking seriously of publishing to putting her own band together. She knows the pitfalls of the entertainment business well enough to realize that one cannot release the same kind of song over and over again and understands that experimentation is a positive aspect rather than an indication that one is unsure about a career's direction.

Miss Fairchild's writing prowess should come as no surprise to those who have followed her career from the start in 1967. It was then that she was signed to Kapp Records—as a writer. Until that point, her highlights had consisted mainly of releasing several records on a regional label and "singing 'Here Comes Peter Cottontail' in a yearly talent show in her hometown in Arkansas."

"Kapp wanted my partner and I as writers," she says, "but they didn't

want me as a singer. Then one day we were walking across the parking lot and saw Jerry Crutchfield (her current producer on Columbia). We asked him what he did, and he asked us, so he had us to come in and play our tapes."

Crutchfield liked the tapes well enough to tell Miss Fairchild and her partner to go home and write some more. Two months later they returned with 16 tunes. At the same time, she sent Columbia producer Billy Sherrill a demo tape of "Love Is A Gentle Thing," which prompted her eventual signing to the label and her departure from Kapp as a staff writer.

She started having hits in 1968, but it was not until 1973 that she enjoyed her first number one record, "Teddy Bear Song." Following that she hit big with two other "nursery" songs as she calls them, "Baby Doll" and "Kid Stuff."

"You know," she says, "you wonder when you're doing that kind of thing how the long the public will

buy it. And it's hard to keep coming up with songs like that. Anyway, my LPs were not in that vein at all. So we decided to try a change of pace on "Standing In Your Line" (a plaintive, beautiful ballad which hit the top 15 and the next single is a bit more uptempo with some horns added.)

"You have to try different things," she adds. "I'll go from pop to rock to bluegrass to as straight country as you can get on my albums. Your songs should reflect your own personal taste as well as trying to be commercial. So I've written my own material, tried to find the best country material possible, cut songs by Don McLean and soul songs like 'Kansas City.' On the new album I've written or helped write five of the songs and I feel that if you are able to write, you should record some of your things. You really can express best the songs you write yourself."

After several years of working with road bands, she is now putting her own group together, one which will be ready to go full steam after the end of the year. She also expects to be getting a bus.

As for publishing she says she is thinking of starting her own firm. "I'm doing quite a bit of writing," she says, "so I'd like to get involved. But I certainly will not get into the trap of doing only my own material."

On the subject of experimentation in music, which she and producer Jerry Crutchfield have been doing more and more of, she says that "you can't let music get stale. Music is supposed to be something exciting and I know it's hard for producers to keep coming up with new sounds. But it can be done. Generally, when Jerry comes up with an idea, I'm willing to give it a try."

(Continued on page 21)

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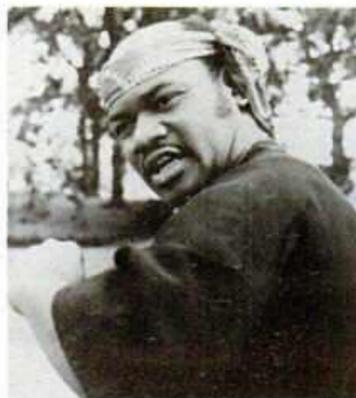
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## New on The Charts



20th Century photo

**CARL DOUGLAS**  
"Kung Fu Fighting"—★

At England's discos, the Kung Fu step is the biggest new craze thanks to Carl Douglas, a 5-6 native Jamaican who has been in the music business as writer and performer since the early 1960s.

Douglas says he wrote the song because he studies Kung Fu himself. His hit inspiration was to put a choppy reggae-style beat to a lyric about the universal fascination with the oriental martial art.

Douglas first came to England to study engineering before the music bug hit and he joined various bands and writing stables, including a stint with Curtis Mayfield. Pye first brought out the single in England, then 20th grabbed U.S. disk rights.

## Signings

Tanya Tucker switched from Columbia to MCA, making announcement at 16th birthday party during Country Music Assn. fest in Nashville last week.

The Newbeats to Playboy with current single, an updated "I Know You Don't Want Me No More." ... Gordon Terry and Linda Ring both signed as country artists to Cliffie Stone's Granite label. ... Garrett Music Enterprises renewed its German subpublishing deal with Peter Kirsten's Global Music Group.

Swampdog (Jerry Williams) to Island Records. ... Jimmie Haas to United Artists. His first single is "Ridin' On A Rainbow."

Caterina Valente to Derek Boulton's Management & Promotion Inc. of New York.

Cunningham is fifth artist to Lambert & Potter's Capitol-distributed Haven label, with debut single "Norma Jean Wants To Be A Star." ... Bluesman Koko Taylor to be managed by Chicago's Alligator Records.

Navasota, ABC act, to Stone City Attractions, San Antonio. ... Steve Schoenholz & Alan Nathanson, writer/artist duo, to Capitol Records and label's Beechwood Music.

Bonnie Bramlett to Capricorn, with Johnny Sandlin producing her first LP for the label. ... Freddie Hart to Bob Eubanks' American Management.

## Sinatra, Other Top Names Working For Las Vegas D.A.

LAS VEGAS—Frank Sinatra will head an all-star show at the Convention Center Sunday (20) to raise campaign funds for incumbent District Attorney Roy Woofter.

Also performing at what Sinatra calls a "family rally" will be Dean Martin, Wayne Newton, Steve Lawrence, Eydie Gormie, Foster Brooks and several other top names in entertainment. Tickets are \$10 per person.

Sinatra first boarded the Woofter bandwagon four years ago to help unseat his long-time foe, former District Attorney George Franklin.

Franklin was the Las Vegas top law enforcement officer when Sinatra had run-ins at the Sands and Caesars' Palace. At that time Sinatra vowed not to return to Las Vegas. Last year he came out of retirement and returned to Caesars Palace.

His hatred of Franklin was so intense he contributed to Woofter's campaign. Franklin lost to Woofter and received a telegram saying tersely, "Goodbye, Sinatra."

When Franklin, now a Las Vegas city commissioner, lost his latest bid at the district attorneyship this year, he received a telegram saying: "I am running out of money sending you goodbye wires. Suggest you settle down in a new business, like maybe opening a penny candy store. Goodbye, Sinatra."

## Sly, Family Show Goes On at Vegas

LAS VEGAS—A two-show performance by Sly and the Family Stone Saturday (12) at the Sahara Hotel went on as planned following a ruling Oct. 1 by Clark County District Court Judge Keith Hayes in favor of music promoter Gary Naseef who sought to overturn a county ordinance that requires a privileged license for rock concerts.

The judge refused to overturn the ordinance, but he said it did not apply to the type of entertainment Naseef intended to provide. In making the ruling, Hayes granted a permanent injunction against enforcement of the ordinance only as it applies to Naseef.

Naseef filed suit against Sheriff Ralph Lamb and the county after he was informed he would not be permitted to sell tickets to the event because he did not have the required license.

Naseef maintained, and the judge agreed, the performances were not "rock concerts," but rather "cabaret-style entertainment."



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## STUDIO TRACK

# RCA Nashville's Ferguson Tells Just How It Was—And Is Today

By BOB KIRSCH

NASHVILLE—Nashville has long been known as the center of country music entertainment and recording, so it is only natural that the city is also the home of some of the nation's finest studios and best producers.

One such producer is Bob Ferguson, who along with Chet Atkins, Ray Pennington, Roy Day and Jerry Bradley, gives RCA here one of the most talented and prolific production teams in the business.

Among the stars he produces, Ferguson counts Porter Wagoner and Dolly Parton (as individuals and as a duo), Danny Davis, Chet Atkins, Jim Ed Brown, Barbara Lea, Vernon Oxford and Leonora Ross.

Talking about some of the changes he's seen in country production and some of the differences between country and rock music, Ferguson says that "Ten years ago we would do a three hour session and have the whole thing. Then the various multiple tracks gave us the possibility of adding and subtracting and so on. We've experimented a lot and we still do, but a country LP can still be cut more quickly than the pop equivalent.

"For example," he continues, "we did five songs for Vernon Oxford in a three hour session. The next day we did the backup vocals and we mixed the following day, so we had

five cuts finished and ready to go in three sessions. I generally try and bring the backup people in later because they can be more inventive. Rock may take a bit longer to cut because there is a constant on the spot searching for new sounds. I don't mean that country is totally rigid, but the recording is not quite as free as pop. And the music doesn't require wilder, newer sounds all the time. Country falls somewhere in between rock and straight MOR, where things are quite rigid. The singer there often comes and sings while the orchestra plays a preset arrangement. There is innovation in country to a great extent, with people like Graddy Martin (guitar) and Lloyd Green (steel) and a lot of others."

As a producer, Ferguson feels his role varies from artist to artist, but the job is essentially to "get it together in the studio. I help bring the components together, along with the artist and engineer. The old days had the image of the producer of a guy who said here are your songs, now do them. That isn't true anymore. We work together. But I have a philosophy of my own. I want real talent to produce. I'm not interested in trying to create music from people who do not have talent. I like artists who are already developed so I can

concentrate on doing what I can for the artist as he or she is.

"In the case of Porter and Dolly," he continues, "they write their own material and are always well prepared when they come in. So I play an important role with them in listening to the playback and deciding with them what is right and what is not. With artists who do not write. I have to spend a great deal of time looking for material that suits them. Or, with Danny Davis who has roots in pop, it's good for him to work with someone whose roots are in country."

Ferguson adds that he does not have to create a sound for Davis. He knows what he needs. But he can help with the selections.

"I still believe that the real art of recording is the art of capturing a great performance," Ferguson says, "and you can tell when you've heard a great one. The job is to capture, on tape, an artist at a peak.

"Another important job of the producer," he says, "is to keep everyone happy. Or you may find a spot that is weak or blank and try and fill it. And you must take the engineer into your confidence because he plays a major role these days. Not only is he there during the entire session, but he can tell you what sounds you can or cannot get or suggest sounds that seem appropriate. And if the engineer and the artist do not hit things off, this can ruin a session."

Another important role of the producer comes in helping choose the single, Ferguson believes. "You have to think whether the market is ready for a certain kind of song or should the single be coming so soon the heels of the last one. Is the season right for a certain kind of single; are there too many of the same songs on the market? Or, how many of your artists have a connection with one another? For example, Porter and Dolly are very big separately and very big when they record together, as they will continue to do. And now, Barbara Lea, who will not record with Porter, but is on the road with him, is on our minds. That gives us four factors to think of."

As for crossover, Ferguson does not think it's a bad thing at all. "Of course we think about it," he says, "but it's not primary. We might leave off a hard country instrument or a pure country phrase, but this would only be on the single. Thinking of crossover does not effect an album. Crossover is not a major focal point in recording, and, people tend to forget that the term applies to all music, not just country to pop. We've had lots of rock artists cross to country, soul to pop and so on. Crossover means something is beyond categorization."

Ferguson also emphasizes that the RCA producers work as a team. "No artist is ever dropped here without each of us having a chance to work with the artist or at least being offered the chance. Often, one producer can work wonders where another has not had much success. And with all new artists, we try them in a couple studios and with a few engineers to make them comfortable."

After 11 years with the label, and a string of top five records from most of the artists he has worked with, Ferguson indeed seems qualified to offer his opinions on the hows and whys of country, or any other kind of, production.

## Talent In Action

### BLUE MAGIC THE MOMENTS BLACK IVORY

Beacon Theater, New York

Blue Magic, one of the hottest soul acts to date, showed the audience Oct. 6 that they were much more than just a record group. Opening their set with a fine version of "TSOP," they moved virtually non-stop through a set that featured elaborate, albeit somewhat contrived, dance steps and a fine backup group.

Their biggest asset, however, is the fine material they have to work with including "Look Me Up," "Stop To Start" and "Sideshow." When you base your show on such fine music it's easy for the rest of the pieces to fit.

The Moments came out for their portion of the show dressed in superfly hats and proceeded through a set based more on the erotic appeal of the group members, than musical quality. It was not until they went into their most recent success, "Sexy Mama," that they captured the fancy of the audience.

Black Ivory opened the show with a very professional and extremely entertaining set highlighted by their hit "Don't Turn Around," and their excellent backup band. The group is one of the best up-and-coming r&b acts. **BOB FORD**

### MOUNTAIN

Radio City Music Hall, New York

After about a two-year separation, Mountain's performance Oct. 3 started off with a bang. Fog machines flooded the stage with smoke and a film of a volcano eruption ran as the orchestra pit rose carrying the band bathed in red light. The concert consisted of tunes from their latest Windfall-Columbia album "Avalanche" as well as a fair representation of their old favorites. Highlights were "You Better Believe It" and a blockbusting "Thumbsucker." The audience took well to the new material, but a 15 minute rendition of "Nantucket Sleighride" brought the crowd to its feet. Prominently featured were, "Satisfaction," "Whole Lotta Shakin'," and "Mississippi Queen." The show contained nine selections and was followed by an encore of "Roll Over Beethoven" and "Goin' Home," both of which were hot and exciting.

Felix Pappalardi's voice seems to have improved, as evidenced by his performance of "Theme From An Imaginary Western." Unfortunately, Leslie West's guitar playing was uneven. It seemed as if he was preoccupied with the addition of some new electronic effects. The climax of the act was a powerful drum solo by Corky Laing, upon completion of which Laing sets his sticks and drums aflame.

The pyrotechnics throughout the act prove that Mountain is in step with the current trend

toward theatrics in rock 'n' roll music. The group remains a moving force in loud rock. It would seem that separation hasn't shaken Mountain.

STEVEN FRIEDEL

### ESTHER PHILLIPS NEW YORK CITY

Bottom Line, New York

Esther Phillips, whose history of tribulations as a career entertainer virtually parallels those of the Biblical figure Job, is still a formidable force on the blues scene today.

Either in spite of, or because of the ravages of unscrupulous rip-offs, and related ills, Ms. Phillips continues to loom larger than life on the concert stage; seemingly finding a fantasy-like solace in the tunes she belts with the intensity of the obsessed.

The Kudu Records artist is a master of her craft, spellbinding entertainer who mesmerizes her audience, and wrings them dry of emotion.

Her Sept. 30 stint at the Bottom Line, despite a bout with the flu and a sore throat carried the stamp of her excellence as she went through a repertoire that included "Life Is What You Make It," "And I Love Him," and the old Billie Holiday standard, "God Bless The Child."

Sharing the stage with Ms. Phillips was the Chelsea Records act, New York City, which hit a winning streak with "I'm Doing Fine Now," and has been riding the crest of that wave ever since.

The quartet, comprising ex-members of the Five Satins and the Cadillacs, has a fast-paced, finely honed act that builds momentum to its exhausting finale.

The group, backed by the Big Apple Band, offered a potpourri of its most popular tunes including "Quick, Fast In A Hurry," "592 Arguments," "Double Trouble," and "Come Back to Me."

RADCLIFFE JOE

### NEKTAR

Academy Of Music, New York

Combining its music with an extensive use of visuals, Nektar's long-awaited New York debut was as much of a happening as a concert Sept. 28. The special midnight performance which was broadcast live locally got off to a shaky start as the group almost immediately blew the theater's fuses, but once order was restored, they paced themselves through a rounded set which was well received.

The group, composed of four Englishmen, Allan Freeman (keyboards), Roye Albrighton (guitar), Derek Moore (bass), and Ron Howden (drums), spent the last couple of years in Germany defining a direction for their music, and, though they offer nothing totally unique,

(Continued on page 47)

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## Colleges' Portable Discos

• Continued from page 1

Hackett carries 2,000 albums and 2,000 singles to each engagement and takes requests throughout his performance. In addition, he uses a series of lighting effects and a quadraphonic sound system capable of transforming any room into an instant discotheque.

"Record hops dried up many years ago because the sound systems were not keeping up with the pace, but I can match the sound of any live band and my audience gets to hear any band they want under these conditions," he states. "Another point that is bringing people back to concerts with recorded music is the area of dancing.

"People like to be able to dance at concerts. It's also important to gear the music for these shows to the audience and play what they want."

Hackett has three units of his portable discotheque show that he is developing. Unit One is a \$150,000 setup with a total multi-media setup. Unit Two is a \$50,000 setup that incorporates color organs, strobes and projectors for special effects in addition to the sound, and Unit Three is a \$25,000 setup that is smaller than the other two but incorporates the same ideas. Between the three units, he will be able to work any size crowd, from 300-5,000.

St. Bonaventure University has invited Hackett's show back to its campus three times in the past year and entertainment chairman Paul Klein says it was one of the best received "concerts" last year.

Another school states the live dis-

cotheque concept is the best idea to come along in some time for collegiate programming and it can top any band that could ever perform at any college.

"One of the most important things these shows help to do is revive campus enthusiasm and spirit," he says. "People can come to my concerts and listen to all musical eras, dance to the music and forget about pushing to the front to see a live band."

Fred Williams of the NBC says these disc shows are a viable and less expensive alternative than live music and with the current nostalgia kick, people are interested in the old sock-hop idea in a more sophisticated way.

Several other outfits in the country are also presenting disco concepts on campuses including Wolfman Jack and Murray the K.

## Monck Booked At 12 Colleges

LOS ANGELES—Something new in the way of college campus tours is that being undertaken by Chip Monck, the lighting and sound expert, who teed off in Salt Lake City Oct. 12 at the University of Utah. Monck will appear on 12 campuses this fall.

Monck is offering a workshop and question and answer sessions on all of his dates, which wind up Nov. 12 at the University of Houston. His tour is booked by Heller-Fischel agency in Beverly Hills.

## Campus Briefs

UCLA's "Great Artists Series" will offer the Moscow Chamber Orchestra, Eugene Istomin, Janos Starker, Itzhak Perlman, Dorothy Kersten, Richard Tucker, Aldo Ciccolini and the Bavarian Symphony Orchestra of Munich on campus this fall and winter. It's the 13th season for the series with all events booked for Royce Hall.

Classical pianist Grant Johansen recently received an honorary doctorate from the Cleveland Institute of Music. A few weeks later, he was named the CIM's music director. . . . Leonard Bernstein will serve as a lecturer at the Massachusetts Institute of Technology this fall and will also participate in a faculty seminar. . . . Sarah Lawrence College teacher and composer Edmund Haines recently died, at 59, in New York.

The University of Missouri's Conservatory of Music, Kansas City, hired Glenn Block as director of orchestras and professor of conducting. Block moves from San Diego, where he conducted the San Diego Chamber Orchestra. . . . Columbia

## Campbell Will Be a Lecturer

LOS ANGELES—Glen Campbell becomes the first professional entertainer to be appointed a lecturer in the department of music and theater at the University of California, Riverside.

The Arkansas singer-guitarist completed elementary school as a youngster in the tiny town of Delight. Now he will be working closely with Ivan Hinderaker, E. R. Beardsley and Russell Medivic at UCR in instructing students.

University, New York City, introduced a program this fall in which undergrads receive full credit for private study and for participating in chamber and orchestral work.

Dennis Morgan of WHUS-FM, University of Connecticut, beams jazz from the turntable to UC students while Al Steiner performs similar chores over the University of Pennsylvania's WXPN-FM. . . . Farther west, it's Brice Burkharismeyer who spins the disks over Sacramento State College's KERS-FM. Almost in the shadow of the Rose Bowl, at Pasadena City College, jazz disks are favored by jockey Leonard Leon. That's over station KPCS-FM.

For the first time in its history, the University of Southern California Symphony Orchestra under Daniel Lewis will be charging admission to its series of concerts this season, which begins Oct. 18 in Bovard Auditorium on campus with Daniel Pollack appearing as piano soloist in Liszt's First Piano Concerto. Debussy's "La Mer" will be featured Nov. 26. The orchestra is comprised strictly of USC music students.

Piano students on many campuses may be interested in two competitions coming up in early 1975. The Washington contest will be held in May and details may be obtained from Mrs. T. D. Woolsey, 8121 Rayburn Rd., Washington, D.C. 20034. Golden West College at 15744 Golden West St., Huntington Beach, Calif. 92647, also will answer queries regarding its competition for young collegiates who will not have become 19 by March 31 next year.

## New on the Charts



Polydor photo

### ATLANTA RHYTHM SECTION

"Doraville"—★

Managed by producer Buddy Buie, who also operates Studio One where the six Section boys played countless sessions, ARS has recorded three albums since 1972. However, its first Hot 100 single comes from its Polydor LP, "Third Annual Pipe Dream." Co-written by two Section members and Buie, "Doraville" hymns the laid-back joys of the life in the group's suburban Atlanta hometown, using the liquid licks of progressive guitarwork associated with Southern rock. Agency is American Talent International.



Island photo

### PRELUDE

"After The Goldrush"—★

That big a cappella sound, with all the resonating open harmonies is actually sung by three persons. Prelude is Irene and Brian Hume plus Ian Vardy. Its haunting medieval chorale treatment of one of Neil Young's finest and most surrealistic songs was voted a First Time Around pick at the Billboard singles meeting.

Prelude began as a male folk duo in English clubs. In its current form it signed with Pye's Dawn label in 1973 and is released in the U.S. by Island. Its manager in England is George Carr and an American tour is being set up for 1975.

The no-instruments bit is not Prelude's full-time approach. Its current English hit, George Harrison's "Here Comes The Sun" is performed by the group with a regular acoustic-electric rhythm section.



Scepter photo

### B.T. EXPRESS

"Do It Till You're Satisfied"—★

The lyrics don't say much more than the title itself, but churn out to an infectious rhythm track just perfect for disco stomping. The seven soulsters from Brooklyn have charted and crossed over with their debut disk release, produced by Jeff Lane for Dock Productions and the Scepter/Roadshow label. One of the titles the group used to work under for manager King Davis was Brothers Trucking, which later provided the initials for B.T. Express. B.T. members come from a wide variety of backgrounds; some go to college between gigs while others have played behind a startling assortment of soul stars. Group is noted for their high-jumping onstage antics. Booking by William Morris.

## Fairchild Knows Music Business

• Continued from page 18

"Often," she continues, "when artists jump from one thing to another, people say you don't know what you're doing. I don't look at it that way. I look at each record as something different and I think it makes it all the more interesting for artist and public."

As for her growing interest in her own business matters, she explains that "when I was younger my father took care of everything, and when I got married to my first husband, he did the same. Then I got divorced and it scared me to death because I was really on my own for the first time and I didn't know what to do. I thought, boy, am I pathetic. So I started learning what to do and I've been learning since. Now I make it a point to check everything."

Looking at her career, she says she is glad it took her four or five years to have her first major hit. "It's hard enough now to think of a big hit," she says, "because it still causes changes in your life. It might have really done me in when I was 18."

As for the future, she will continue to mix clubs, concerts and fair work and is not adverse to playing spots not traditionally country. And she may have come up with one of the best explanations yet as to why country music focuses on sad themes a good amount of the time. "People do have a lot of problems," she says, "and people get down from time to time. And the old saying that misery loves company is really a true one."

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## Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

*Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.*

## EAST

- FLOYD CRAMER** (RCA): Niagara Falls, N.Y., Oct. 18.
- \***JIM DAWSON** (RCA): Nassau Community College, Garden City, N.Y., Oct. 18; Burlington Co. College, Pemberton, N.J. (24).
- FIRST CHOICE** (Bell): Rumbottom's, N.Y., Oct. 25-26.
- \***GRAHAM CENTRAL STATION** (Warner Bros.): State Univ. of New York, Albany, Oct. 26.
- JOHN HAMMOND** (Capricorn): The Hiway, Gramby, Mass. Oct. 16-19.
- BOBBI HUMPHREY** (United Artist): Just Jazz Club, Philadelphia, Pa., Oct. 28-Nov. 2.
- \***KRIS KRISTOFFERSON** (Epic): State Univ. of N.Y. Morrisville, Oct. 18; Clarion State Univ., Pittsburgh, Pa. (19).
- \***RANDY NEWMAN** (Reprise): Genesee College, Batavia, N.Y. Oct. 15; Philharmonic Hall, N.Y. (18); Symphony Hall, Boston (27).
- \***RIGHTEOUS BROS.** (Capitol): State College, Slippery Rock, Pa. Oct. 20.

- \***SANTANA** (Columbia): Cornell Univ., Ithaca, N.Y. Oct. 14; Waterbury, Conn. (15); Providence, R.I. (17); Binghamton, N.Y. (18); Boston (20); Community Stadium, Erie, Pa. (22); Civic Arena, Pittsburgh, Pa. (24).
- \***TAJ MAHAL** (Columbia): Bottom Line, N.Y. Oct. 16-19; Amherst Univ., Mass. (20); Temple Univ., Philadelphia (23); Cornell Univ., Ithaca, N.Y. (26); Berkshire College, Pittsfield, Mass. (27).
- TAVARES** (Capitol): Rudies, Latham, N.Y. Oct. 22-27.
- TRIUMVERAT** (Capitol): Syrian Mosque, Pittsburgh, Pa. Oct. 14.

## WEST

- PAUL ANKA** (United Artist): Caesar's Palace, Las Vegas, Nev. Oct. 10-16; Circle Star Theater, San Carlos, Calif. (18-20).
- BRIAN AUGER** (RCA): Arena, Fresno, Calif., Oct. 18; Civic Plaza Assembly Hall, Phoenix, Ariz. (19); Auditorium, Long Beach, Calif. (20); Crabshaw Corners, Sacramento, Calif. (22); Town & Country Lodge, Ben Lomand, Calif. (23); Bodega, Campbell, Calif. (24); Winterland, San Francisco, (26); U.C. San Diego Gym, Calif. (27); UCLA Royce Hall, Los Angeles, Calif. (29); Arlington Theater, Santa Barbara, Calif. (31).

- JIMMY BUFFETT** (Dunhill): Troubador, Los Angeles, Calif. Oct. 15-20; Boarding House, San Francisco (22-27).
- JOHNNY BUSH** (RCA): Flagstaff, Ariz. Oct. 15.
- JERRY BUTLER** (Mercury): Long Beach Municipal Auditorium, Los Angeles, Calif. Oct. 26.
- LOIS JOHNSON** (MGM): Littleton, Colo., Oct. 24-26.
- RANDY NEWMAN** (Reprise): Portland Opera House, Oregon, Oct. 31.
- RETURN TO FOREVER** (Polydor): Evergreen College, Olympia, Wash. Oct. 30; Union Ballroom, Univ. of Oregon, Eugene (31).
- RIGHTEOUS BROS.** (Capitol): Commercial Center, Tucson, Ariz. Oct. 27.
- T-REX** (Warner Bros.): San Diego, Calif. Oct. 14; Medford, Oregon (16); Portland, Oregon (18); Seattle, Wash. (19); Salt Lake City, Utah (30); Colorado Springs, Colo. (31).
- SARAH VAUGHAN** (Mainstream): Great American Music Hall, San Francisco, Calif. Oct. 18-19; Warehouse, Denver, Colo. (29-Nov. 3).
- KAREN WHEELER** (RCA): Hilton Inn, San Francisco, Calif. Oct. 15.

## MID-WEST

- LYNN ANDERSON** (Columbia): American National Horse Show, Kansas City, Mo. Oct. 21-23.

- \***JERRY BUTLER** (Mercury): Notre Dame Univ., South Bend, Ind. Oct. 18; London House, Chicago, (29-Nov. 10).
- FIRST CHOICE** (Bell): Pervis Room, Chicago, Ill. Oct. 19.
- \***GRAHAM CENTRAL STATION** (Warner Bros.): Central State Univ., Wilberforce, Ohio, Oct. 18.
- HERBIE HANCOCK** (Columbia): Midland Theater, Kansas City, Mo. Oct. 16; Convention Center, Indianapolis, Ind. (18); Arie Crown Theater, Chicago, Ill. (19); Theater, St. Paul, Minn. (20).
- HAWKWIND** (United Artist): Century Two Theater, Wichita, Kansas, Oct. 17; Soldiers & Sailors Hall, Kansas City, Mo. (18); Pershing Auditorium, Lincoln, Neb. (19).
- BOBBI HUMPHREY** (United Artist): Murad, Indianapolis, Ind. Oct. 14; Arie Crown Theater, Chicago (19); Convention Center, Cleveland, Ohio (25).
- LITTLE FEAT** (Warner Bros.): Ambassador Theater, St. Louis, Mo., Oct. 25-26.
- RANDY NEWMAN** (Reprise): Massey Hall, Toronto, Ont. Canada, Oct. 14.
- \***NITTY GRITTY DIRT BAND** (United Artist): Univ. of S. Dakota, Vermillion, Oct. 18; Univ. of Iowa, Iowa City, Iowa (26).
- O'JAYS** (Epic): Front Row Theater, Cleveland, Ohio, Oct. 17-19.
- DEL REEVES** (United Artist): High School, Villa Grove, Ill. Oct. 27.
- \***RETURN TO FOREVER** (Polydor): Univ.

- of Toledo, Ohio, Oct. 16; Convention Center, Indianapolis, Ind. (18); Arie Crown Theater, Chicago (19); The Stables, E. Lansing, Mich. (20); School Student, De Kalb, Ill. (22); P.A.C. Auditorium, Milwaukee, Wisc. (26); Civic Center Theater, St. Paul, Minn. (27).
- RIGHTEOUS BROS.** (Capitol): Century II, Wichita, Kansas, Oct. 15; Plattsville, Wisc. (17); Kirksville, Mo. (18).
- SANTANA** (Columbia): Chicago, Ill. Oct. 26.
- SLY & THE FAMILY STONE** (Epic): Allendale, Mich. Oct. 20; Palace Theater, Detroit, Mich. (25-26).
- T-REX** (Warner Bros.): Victoria, Canada, Oct. 20; Vancouver, (21); Edmonton (24); Winnipeg (26).
- \***TRIUMVERAT** (Capitol): Ohio State, Columbus, Oct. 15; Fox Theater, St. Louis, Mo. (17); Ford Auditorium, Detroit, Mich. (18); Auditorium Theater, Chicago (19); Auditorium, Minneapolis, Minn. (21); Univ. of Wisc., Eau Claire, Wisc. (23); Riverside Theater, Milwaukee, Wisc. (24); Univ. of Ill., Champaign, Ill. (25); Northern Ill. Univ., De Kalb, Ill. (26); Western Ill. Univ., Macomb, Ill. (27).

## SOUTH

- LYNN ANDERSON** (Columbia): Symphony, Memphis, Tenn. Oct. 18.
- \***ATLANTA RHYTHM SECTION** (Polydor): Chattanooga, Tenn. Oct. 15; Univ. of Ga., Athens (16); Duke Univ., Durham, N.C. (18); Clemson, S.C. (19); Charlottesville, N.C. (20); Monroe, La. (22); Lafayette, La. (23); St. Petersburg, Fla. (25); Gainesville, Fla. (26); Miami, Fla. (27).
- JIM ED BROWN** (RCA): S. Texas St. Fair, Beaumont, Texas Oct. 14.
- \***DONALD BYRD** (United Artist): Howard Univ., Washington, D.C., Oct. 18.
- FLOYD CRAMER** (RCA): Roanoke, Va. Oct. 19; Norfolk, Va. (25).
- \***JOHN HAMMOND** (Capricorn): St. Andrews College, Laurinberg, N.C. Oct. 26.
- HAWKWIND** (United Artist): Ellis Auditorium, Memphis, Tenn. Oct. 16; Music Hall, Oklahoma City, Okla. (20).
- \***BOBBI HUMPHREY** (United Artist): Convention Center, Louisville, Ky. Oct. 18; Howard Univ., Washington, D.C. (20); Morgan State College, Baltimore, Md. (24).
- \***BILLY JOEL** (Columbia): Univ. of S. Miss., Hattiesburg, Miss. Oct. 15; Fox Theater, Atlanta, Ga. (17); Municipal Auditorium, Birmingham, Ala. (19); Univ. of N.C., Raleigh, N.C. (21); Univ. of Georgia, Athens (22); Municipal Auditorium, Jackson, Miss. (25); Robinson Auditorium, Little Rock, Ark. (26); Ellis Auditorium, Memphis, Tenn. (27).
- LOIS JOHNSON** (MGM): Pensacola, Fla. Oct. 5.
- KRIS KRISTOFFERSON** (Epic): Convention Auditorium, Hot Springs, Ark. Oct. 25; Coliseum, Jackson, Tenn. (26).
- LITTLE FEAT** (Warner Bros.): Tuscaloosa, Ala. Oct. 15; Atlanta, Ga. (16); Johnson City, Tenn. (18); Jackson, Miss. (19); Barton Coliseum, Little Rock, Ark. (20); Southeastern La. Univ., Hammond, La. (23).
- MANHATTANS** (Columbia): Shula's Lounge, Ft. Lauderdale, Fla. Oct. 18-22.
- JOHNNY NASH** (Epic): Fairmont Hotel, New Orleans, La. Oct. 21-29.
- RANDY NEWMAN** (Reprise): Constitution Hall, Washington, D.C. Oct. 19.
- NITTY GRITTY DIRT BAND** (United Artist): CMA Convention, Nashville, Tenn. Oct. 16; St. Bernard Civic, Chalmette, La. (19).
- \***O'JAYS** (Epic): Howard Univ., Washington, D.C. Oct. 26.
- DEL REEVES** (United Artist): North Park Shopping Center, Mt. Airy, N.C. Oct. 18; Motor Speedway, Rockingham, N.C. (19).
- \***RIGHTEOUS BROS.** (Capitol): Aud. Coliseum, Lubbock, Texas, Oct. 21; Civic Center Coliseum, Amarillo, Texas (22); Arena, Dallas, Texas (23); Moorehead State College, Ky. (24); Univ. of Ark. Fayetteville (26).
- \***SANTANA** (Columbia): Univ. of Md., College Park, Oct. 19.
- CAL SMITH** (MCA): Memorial Fieldhouse, Huntington, W. Va. Oct. 18; Civic Center, Roanoke, Va. (19); Val Mosque, Richmond, Va. (20).
- \***TAJ MAHAL** (Columbia): Georgetown Univ., Washington, D.C., Oct. 25.
- \***TAVARES** (Capitol): Univ. of Maryland, Princess Anne, Md. Oct. 18.
- CONWAY TWITTY** (MCA): Memorial Fieldhouse, Huntington, W. Va. Oct. 18; Civic Center, Roanoke, Va. (19); Mosque, Richmond, Va. (20).

OCTOBER 19, 1974, BILLBOARD

# Our Rock Is Still Rolling

**Chubby Checker  
and Irving Micahnik**  
(212) 757-7374

# HAPPY BIRTHDAY



Richard Nader  
Executive Producer & Originator  
of the ROCK & ROLL REVIVAL

## With A Little Help From His Friends...

### Michael T. Purcell WCBS FM N.Y.C.

The ability to identify with a majority of the radio listeners is a goal often sought after by people in our business. To start off with this as a given factor is a super plus. Working with music of the past, even if it's only the past year, gives us the allegiance of every fan, of the record in question, and when you play nothing but proven hits, you have associated yourself with everyone who has at any time enjoyed popular music. The question is how to let people know.

There are as we all know two ways—advertising and promotion. Let us deal with the latter here. Word of mouth is the most effective method of developing tune-in, but it does not happen by accident.

Here in New York, we began our new format by tying in with Richard Nader's ROCK & ROLL REVIVAL SPECTACULARS, and by producing attention-getting activities of our own so exciting other media could not ignore our presence. Here are a few: the first Fabulous Fifties Flick Festival. In this promotion we tied in with a major motion picture exhibitor and at a major theatre ran a full week of fifties movies, e.g., Blackboard Jungle, The Wild One, Rock Around The Clock, Jailhouse Rock, etc. To kick off the festival we held a fifties parade with Edsels, fifty-seven chevies, and more than fifty custom motorcycles. We had a fifties rock group on hand singing in the street, and held a fifties apparel contest.

Saturday in the Park—here we produced a concert in Central Park in New York, with over twenty-one acts that were big in the fifties. It was free to the public, and not only drew over seventy thousand people but made the evening news on every television station and received write-ups in the papers.

We constantly promote on the air with special programs, among them Weekend One, where we play only the records that made it to number one on the Billboard Charts. Our Top 500 Weekend where we play the Top Five Hundred Hits of All Time, and many other special shows that feature special artists . . . .

And most important, when we give away a prize we follow one basic rule. The prizes must be reasonably accessible or very special. If we give away theatre tickets, we give away one thousand tickets. If we give away a trip, it's for two people, all expenses paid to a place unique and expensive. In all cases it's something the listener has a good chance of getting. Or something they wouldn't dream of having. In all cases, we create to the audience the image that we are the popular music authority in the community, and the fact that we are pleased that they have chosen to listen to us. The ivory tower image of radio is not dead and it will not die unless we in the industry kill it . . . .

### David Zahn BANNER TALENT

One of the most important things the ROCK & ROLL REVIVAL did was to restore many great artists to new levels of success. It also brought about the emergence of Dave Zahn's Banner Talent Associates as a major force in their renewed careers.

But for Zahn, it really isn't a revival. He's been associated with many of his artists from the time they began in the 50's and 60's. He's always kept them working, but now the opportunities are better than ever.

The Zahn Music Agency was essentially a one-man operation in Jersey City, N.J. when Dave started in the 1950's. He booked rock acts that were popular at the time into local clubs in New York, New Jersey, Pennsylvania and Connecticut. THE SHIRELLES, DOVELLS, DUPREES, RONETTES, CRYSTALS and BOB B. SOXX AND THE BLUEJEANS were among the acts he booked then. Gradually he expanded into ten Northeastern states.

During the late 60's, Zahn began working with a young agent at Premier Talent, Richard Nader, who was interested in the artists of the 50's. By 1969, Nader was on his own and was ready to launch his first Original 1950's ROCK & ROLL REVIVAL concert at the Felt Forum of Madison Square Garden. Since then, Nader has contacted Zahn for artists to appear in his REVIVALS, both in New York and through-

out the country.

In 1971, Zahn moved to New York City and opened Banner Talent Associates. He now has six full-time agents and his acts are booked throughout the world. Many artists that were working in small local clubs just a few years ago are now appearing at major rooms in such places as Las Vegas, Miami, Puerto Rico and Lake Tahoe. European tours are no longer uncommon. Many acts who were once making only \$300 a night now earn top money.

Zahn was also instrumental in reuniting many groups that had disbanded. Working with Nader, he helped locate the original members of the 5 SATINS. They were no longer performing and some of them hadn't seen each other for eight years. After the group's first appearance with Nader's REVIVAL, Zahn got them bookings on weekends. As the demand for this all-time great vocal group increased, the members quit their other jobs. Now, they're performing together full time. They even got a new recording contract.

DANNY & THE JUNIORS are another group Zahn helped put together again. When Ronnie Spector of the RONETTES resumed her singing career, she came to Zahn.

Zahn, who's helped groom many of his acts for the greater level of success they currently enjoy, believes that "These artists are professional entertainers who can be accepted anywhere for their entertainment value. As long as people want entertainment, they'll appreciate the original solid gold record artists."

"The ROCK & ROLL REVIVAL concerts and the radio stations that play solid gold hits have made the music of these artists familiar to every segment of the public," says Zahn. "And it all began with Richard Nader's dream to bring these artists back again. I think he's succeeded far beyond everyone's expectations."

The ROCK & ROLL REVIVAL is a registered trademark of ROCK & ROLL REVIVAL, INC. a wholly owned subsidiary of THE RICHARD NADER ORGANIZATION, INC. 225 E. 57 Street New York City (212) 688-2250

# Richard Nader's Original ROCK & R

HARLEY DAVIDSON ENGINEER BOOTS... FAKED OUT... SHORPY... DIRTY WHITE SUITS... STAYING COOL... FORTY LASHES WITH A WHIP... TALKS... CHURCHES... CAPTAINS... BUFFALO BOB... RECORD... MAKING OUT... PEGGED PANTS... BEDROOM EYES... SNOW JOB... SHORT FOR... ENGINEER... HONEY... CAP... DIRTY WHITE... PEGGED PANTS... PASSION PIT

**ROCK & ROLL REVIVAL**  
SATURDAY OCTOBER 18 / FELT FORUM 7:30 & 11 P.M.

**CHUCK THE PLATTERS**  
**BILL HALEY & THE COMETS**  
CONDUCTOR / SHIRELLES / JOHNNY CLANTON  
APPEARING 1969-1970

**VOLUME 1**  
This could be the start of something big... Backstage after the first ROCK & ROLL REVIVAL concert are BILL HALEY WITH THE COMETS, THE SHIRELLES, COASTERS, PLATTERS, members of SHA NA NA, M.C. Scott Muni of WNEW-FM, and the man who started it all over again, Richard Nader.

**SAT. NOV. 29 at 8 & 11 P.M.**  
MADISON SQUARE GARDEN PRODUCTIONS & RICHARD NADER PRESENT  
**JACKIE WILSON**  
**BILL HALEY & THE COMETS**  
NO EXCITING AS ALMOST ANYTHING ELSE  
LATELY

**ROCK & ROLL REVIVAL (VOLUME II)**  
SHEP & THE LAMELITES  
THE FIVE SATINS - THE PENGUINS  
JOHNNY & JOE - THE MELLO KINGS  
THE CAPRIS  
BOBBY COMSTOCK & HIS ORCHE.  
M.C. SCOTT MUNI - WNEW FM  
TICKETS NOW AVAILABLE AT  
MADISON SQUARE GARDEN BOX OFFICE  
PRICES \$10, \$15, \$20



**VOLUME 2**  
The historic reunion of the 5 SATINS, who hadn't worked together in over 8 years and the last Revival appearance of JAMES SHEPPARD.

**FRI & SAT MARCH 20 & 21**  
2 SHOWS EACH NIGHT AT 7:30 & 11 P.M.  
MADISON SQUARE GARDEN PRODUCTIONS & RICHARD NADER PRESENT  
**ROCK & ROLL REVIVAL (VOLUME III)**  
IN PERSON  
**LITTLE RICHARD**  
**THE DRIFTERS**  
**THE FIVE SATINS**  
**TIMI YURO**  
**GENE VINCENT**  
M.C. SCOTT MUNI - WNEW FM  
Sound by Hearing  
BOX OFFICE NOW OPEN  
PRICES \$10, \$15, \$20



**VOLUME 3**  
Making their only Revival appearance, GENE VINCENT (died a short time later) TIMI YURO—Long time New York favorite.

**ROCK & ROLL REVIVAL (VOLUME IV)**  
THE GREATEST ROCK & ROLL SHOW EVER PRODUCED  
1950's  
**ROCK & ROLL REVIVAL (VOLUME IV)**  
IN PERSON  
**BILL HALEY & THE COMETS**  
**JAY & THE AMERICANS**  
THE FIVE SATINS - THE SKYLINERS  
FREDDIE CANNON - THE DOVELLS  
CARL PERKINS - THE ANGELS  
RUBY & THE ROMANTICS  
BOBBY COMSTOCK & HIS ALL STAR BAND  
BOX OFFICE OPEN 10 P.M. - 11 P.M.

**ROCK & ROLL REVIVAL (VOLUME V)**  
1950's  
★ CHUCK BERRY ★ JACKIE WILSON ★  
★ LITTLE ANTHONY & THE IMPERIALS ★  
★ DRIFTERS ★ SHIRELLES ★ COASTERS ★  
★ THE SKYLINERS ★ THE FIVE SATINS ★  
★ HANK BALLARD & THE MIDNIGHTERS ★  
★ THE BELMONTS ★  
★ JOEY DEE & HIS ALL STAR BAND ★

**VOLUME 4**  
In their first Revival date, THE DRIFTERS received a 5 minute standing ovation, and THE SKYLINERS from Pittsburgh reformed for the show.

**ROCK & ROLL REVIVAL (VOLUME VI)**  
1950's  
**ROCK & ROLL REVIVAL (VOLUME VI)**  
IN PERSON  
**BILL HALEY & THE COMETS**  
**JAY & THE AMERICANS**  
THE FIVE SATINS - THE SKYLINERS  
FREDDIE CANNON - THE DOVELLS  
CARL PERKINS - THE ANGELS  
RUBY & THE ROMANTICS  
BOBBY COMSTOCK & HIS ALL STAR BAND  
BOX OFFICE OPEN 10 P.M. - 11 P.M.



**VOLUME 5**  
A smash success at the very first Revival, BILL HALEY & THE COMETS were equally popular in their several return engagements.

**ROCK & ROLL REVIVAL (VOLUME VII)**  
1950's  
**ROCK & ROLL REVIVAL (VOLUME VII)**  
IN PERSON  
**FRANKIE VALLI & THE FOUR SEASONS**  
**JAY & THE AMERICANS** - **EMOY**  
**THE DRIFTERS** - **DIDDLEY**  
**CRYSTALS** - **DEL VIKINGS**  
**LITTLE EVA** - **BOBBY LEWIS**  
**JERRY LEE LEWIS**  
BOBBY COMSTOCK & HIS ALL STAR BAND  
BOX OFFICE OPEN 10 P.M. - 11 P.M.



**VOLUME 6**  
Their spectacular reception with the Revival proved that FRANKIE VALLI & THE FOUR SEASONS were one of New York's most popular groups. They've returned to Madison Square Garden many times since then.

**ROCK & ROLL REVIVAL (VOLUME VIII)**  
1950's  
**ROCK & ROLL REVIVAL (VOLUME VIII)**  
IN PERSON  
**CHUCK BERRY**  
**BOBBY RYDELL** - **BO DIDDLEY**  
**SHIRELLES** - **COASTERS**  
**GARY U.S. BONDS**  
**RICK NELSON**  
AND THE STONE CANYON BAND  
BOBBY COMSTOCK & HIS ALL STAR BAND  
BOX OFFICE OPEN 10 P.M. - 11 P.M.



**VOLUME 7**  
The inspiration for his biggest hit in many years, "Garden Party", came from RICK NELSON'S Revival appearance.

**ROCK & ROLL REVIVAL (VOLUME IX)**  
1950's  
**ROCK & ROLL REVIVAL (VOLUME IX)**  
IN PERSON  
**FATS DOMINO** - **CHUBBY**  
**BO DIDDLEY** - **CHECKER**  
**FIVE SATINS** - **CRYSTALS**  
**CAPRIS** - **BELMONTS**  
SPECIAL GUEST STAR  
**JERRY BUTLER**  
BOBBY COMSTOCK & COMSTOCK LTD.  
BOX OFFICE NOW OPEN  
PRICES \$10, \$15, \$20



**VOLUME 8**  
FATS DOMINO usually works in the major hotels in Las Vegas, but he made his only New York appearance with the ROCK & ROLL REVIVAL.

**ROCK & ROLL REVIVAL (VOLUME X)**  
1950's  
**ROCK & ROLL REVIVAL (VOLUME X)**  
IN PERSON  
**LITTLE RICHARD**  
**SHIRLEY & LEE**  
**CLETONES**  
**DION & THE BELMONTS**  
BOBBY COMSTOCK & HIS ALL STAR BAND  
BOX OFFICE NOW OPEN  
PRICES \$10, \$15, \$20



**VOLUME 9**  
It took years of but Richard Nader was able to reunite THE BELMONTS show.

It's been five years since the first ROCK & ROLL REVIVAL made headlines and sparked an avalanche of nostalgia for the 1950's. Subsequently, television, movies, fashion and advertising discovered those fabulous fifties. But the revival trend started with the music.

And in 1969, not many people were willing to put their money on 1950's rock & roll. Richard Nader knows how unwilling they were. In 1968 he quit a promising career as a booking agent and tried to launch a dream. He wanted to recreate the great all-star rock & roll shows of the fifties.

Most "experts" in the music business thought rock & roll would never survive when it came around the first time. They repeated the same mistake fourteen years later. By mid-summer of 1969, Nader booked the Felt Forum of Madison Square Garden for October 18, 1969 and he began contracting the artists he wanted.

The selection of talent for the first show was planned very meticulously: BILL HALEY, the father of Rock & Roll; CHUCK BERRY, its first superstar; the PLATTERS, a successful rhythm and blues "commercial" group; THE COASTERS, Rock & Roll's comedy favorites; THE SHIRELLES, a New York girls group; and teen idol JIMMY CLANTON. Also added was SHA NA NA, a group of Columbia University students who performed 50's music.

When BILL HALEY, whose "Rock Around The Clock" became the anthem of a generation when it was used to open the 1955 movie "Blackboard Jungle", stepped onto the stage of the Felt Forum on October 18, 1969, he received an 8 minute standing ovation before he even played a note. Each of the artists on the show was given an

equally warm reception by the enthusiastic, sold-out crowd packing the Forum.

From the very beginning, Richard Nader's original 1950's ROCK & ROLL REVIVAL evoked an unprecedented response from audiences. This was no feeble attempt to rejuvenate the past. It was even more than musical history. Rock & roll played an important part in the lives of millions of young people. It was the beginning of what was later called the Youth Culture. For the first time, young people had a music and a lifestyle of their own. The roots of this vital American music were being recognized anew.

Audiences for the first few REVIVAL concerts were comprised primarily of people in their 20's and 30's who'd heard the music the first time around. But with subsequent shows, the percentages changed. More and more teenagers were coming to marvel for the first time at the exciting sounds and superb showmanship of early rock & roll.

Young people who weren't even born when such artists as CHUCK BERRY, LITTLE RICHARD, FATS DOMINO and JERRY LEE LEWIS had their first hits now knew the words to their songs. It wasn't uncommon for thousands of young voices to be singing along with some of the all-time great songs as REVIVAL concerts. Many teenagers came to the shows dressed in 50's clothes and hair styles too.

The first ROCK & ROLL REVIVAL, with two shows at 7 p.m. and 10 p.m. on Saturday, October 18, 1969 was a sellout. Thousands were turned away at the door. Another show was hastily booked for 8 p.m. and 11 p.m. on Saturday, November 29th. BILL HALEY & THE COMETS were brought back. JACKIE WILSON, SHEP &

THE LIMELITES, the PENGUINS, JOHNNY & JOE, THE MELLO KINGS, THE CAPRIS and BOBBY COMSTOCK & his orchestra were also booked. And Richard Nader played private detective to track down the members of one of the all-time great groups, the FIVE SATINS, who hadn't worked together in over 8 years. He reunited them in time for his second REVIVAL.

When that show sold out, the Felt Forum was booked once more, this time for two days, two shows a day, at 7:30 p.m. and 11 p.m. on Friday and Saturday, March 20 and 21, 1970. Talent included LITTLE RICHARD, THE DRIFTERS and TIMI YURO. THE FIVE SATINS were so popular in their first appearance that they were also added to Volume 3 and GENE VINCENT made his only REVIVAL appearance shortly before his untimely death. All four shows sold out.

By this time, Nader was putting together tour packages to bring his Original 1950's ROCK & ROLL REVIVAL to other cities around the country. Inevitably, imitators sprang up. But most artists preferred to work for Nader because they knew he cared about them and their music and his shows were presented with the highest professional standards.

On Friday, October 30, 1970, a little more than a year after he began, Nader presented his first REVIVAL in the 20,000 seat main arena of Madison Square Garden. The sell-outs continued. With Volume 17 on October 18, 1974, the REVIVAL will gross over two million dollars at Madison Square Garden and is the longest-running musical concert series in the Garden's history.

Hundreds of ROCK & ROLL REVIVAL concerts have been presented in major cities

# OLL REVIVAL Celebrates 5th Year

**VOLUME 10** With his Revival and Vegas dates and his T.V. commercials, **CHUBBY CHECKER** is riding a new wave of popularity.

**VOLUME 11** Making a surprise visit to the Revival stage, **JOHNNY CASH** greets Richard Nader before introducing his friend **ROY ORBISON** to the New York audiences.

**VOLUME 12** Always outrageous, **LITTLE RICHARD** has starred in six Revival concerts at Madison Square Garden.

**VOLUME 13** The first of the all-time great female groups, **THE SHIRELLES** have always been popular with Revival audiences.

**VOLUME 14** **BOBBY COMSTOCK** has been in 12 New York Revivals, backing other acts and doing solo numbers.

**VOLUME 15** Making a rare New York personal appearance, **DICK CLARK** was special guest host for the 15th Revival.

**VOLUME 16** Another perennial favorite with Revival audiences is **BO DIDDLEY**, who's been in six New York concerts and has toured extensively with the Revival.

**VOLUME 17** Nearly twenty years after his first hit records, **CHUCK BERRY** is bigger than ever. Last year, he received his gold record for "My Ding A Ling" onstage at Madison Square Garden at the Revival concert.

throughout the United States & Canada. An important break-through occurred when Nader's REVIVAL made its Las Vegas debut in a cabaret format at the Flamingo Hotel in 1972.

That same year, filming began for a major motion picture about the ROCK & ROLL REVIVAL, "Let The Good Times Roll", a Columbia Pictures Metromedia Richard Nader Production. Contrasting original footage of artists and audiences in the 50's with new material shot at several of Nader's concerts, "Let The Good Times Roll" told the real story of the REVIVAL and it became one of the most popular movies of 1973.

Onstage, Nader still had a few surprises for his audiences. After lengthy negotiations, he reunited **DION & THE BELMONTS** on June 2, 1972 for the first time since their famous breakup in the 50's. On December 29 of that year, **JOHNNY CASH** came onstage to introduce **ROY ORBISON**, making his only REVIVAL appearance. **BRENDA LEE** was a special guest star on June 1, 1973. **WOLFMAN JACK** made his first New York personal appearance at the 4th Anniversary REVIVAL, on October 12, 1973, and **DICK CLARK** was special guest host on March 15, 1974.

The ROCK & ROLL REVIVAL was also the subject of a million-selling hit record, "Garden Party" by **RICK NELSON**. Booked into the October 15, 1971 show, **NELSON** brought his current group, the **STONEL CANYON BAND**, and he tried to play current songs. The audiences wanted to hear his earlier hits. **NELSON** wrote "Garden Party" about the experience and it became his only hit in recent years.

In one way or another, Richard Nader was

responsible for bringing back more great artists from the 50's and restoring them to even greater glory than anyone else. Many of the groups he sought for his REVIVALS had broken up years before he reunited many of them and they have been working steadily since.

Among the artists who've appeared in the ROCK & ROLL REVIVALS are **CHUCK BERRY**, **LITTLE RICHARD**, **FATS DOMINO**, **CHUBBY CHECKER**, **JERRY LEE LEWIS**, **JACKIE WILSON**, **DUANE EDDY**, **BOBBY RYDELL**, **LLOYD PRICE**, **BRENDA LEE**, **CHUCK JACKSON**, **WILSON PICKETT**, **JOHNNY MAESTRO**, **GENE "DUKE OF EARL" CHANDLER**, **BO DIDDLEY**, **GARY U.S. BONDS**, **JIMMY CLANTON**, **RICK NELSON**, **TIMI YURO**, **JOEY DEE**, **GENE VINCENT**, **FREDDIE CANNON**, **CARL PERKINS**, **LITTLE EVA**, **BOBBY LEWIS**, **JERRY BUTLER** AND **ROY ORBISON**.

The groups Nader has presented include **BILL HALEY & THE COMETS**, **THE PLATTERS**, **THE COASTERS**, **THE SHIRELLES**, **SHA NA NA**, **SHEP & THE LIMELITES**, the **5 SATINS**, the **PENGUINS**, **JOHNNY & JOE**, **MELLO KINGS**, the **CAPRIS**, the **DRIFTERS**, the **CHANTELS**, **LITTLE ANTHONY & THE IMPERIALS**, **THE SKYLINERS**, **HANK BALLARD & THE MIDNIGHTERS**, **DION & THE BELMONTS**, **JAY & THE AMERICANS**, the **DOVELLS**, **ANGELS**, **RUBY & THE ROMANTICS**, **FRANKIE VALLI & THE FOUR SEASONS**, the **DEL VIKINGS**, **SHIRLEY & LEE**, **DANNY & THE JUNIORS**, **BROOKLYN BRIDGE**, the **CLEFTONES**, the **EXCITERS**, the **CLOVERS**, the **FLAMINGOS**, the **HARPTONES**, **ORLONS**, the **MOONGLOWS**, the **CRYSTALS**, **RONNIE SPEC-**

**TOR & THE RONNETTES**, the **EARLS**, the **DUBS**, **SONNY TILL & THE ORIOLES** and **LEE ANDREWS & THE HEARTS**. With a cast of characters like that, it's no wonder that rock & roll will never die.

In the 1950's, Richard Nader was like millions of other young people affected by rock & roll. But he was always taking his interest one step further. When he was just seventeen he had his own radio show. He used the name Rich Richards and he played oldies from his own collection. He worked his way through college by hosting record hops. In the Army, he played oldies in Korea under the auspices of the Armed Forces Radio Network. While booking such British bands as the **WHO**, **HERMAN'S HERMITS** and **PROCOL HARUM** for the Premier Talent Agency, Nader managed to find occasional jobs for some 50's artists.

Now as President of the Richard Nader Organization, Inc. he's involved in the production of concerts, films and television shows.

He has also presented six highly successful Latin Music Festivals, and he plans to take over Madison Square Garden for a spectacular New Year's Eve Party.

Acknowledged as one of the country's leading concert producers and the recipient of many awards, Richard Nader not only made his dream a reality, he brought back an era.



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# Radio-TV Programming

## Montague, a Many-Sided Man, Has Worked 80 Radio Stations

By CLAUDE HALL

LOS ANGELES—There are more "sides" to the magnificent Montague, one of the world's most-heralded and most-copied air personalities, than the world realizes.

At heart, he is a secret rebel (though he hasn't always been silent about and, in fact, has been fired several times for being too outspoken and too much the rebel); today, however, he might refuse to let a black call him "brother," demanding "what has he ever done for me?" and yet this particular side is a sham because he really does care.

At heart, he is a cultured gentleman and has one of the world's greatest collections of rare books and memorabilia ranging from movie stills to letters by George Washington Carver and Booker T. Washington... including a children's book called "Ten Little Niggers" that is propped on the bookshelf besides a book by Pushkin in Russian. Both books are rare editions and quite



THE GENTLEMAN—Book collector Montague.

valuable and Montague's collection is priceless. It fills two rooms and an equal amount is housed in a warehouse.

At heart, he's an entertainer and leisure time executive; this is at the opposite pole to his public image of being a wild-eyed and wild-voice air personality.

Tracing his career is virtually impossible... he says himself that he worked at about 80 stations in 50 markets over the years and was fired at least 10 times. Throughout his career, he always had to hustle... being involved

in sales and for years being the voice in the black communities of Southern Select Beer, or a bread company, or whatever—even going into supermarkets and little mom'n'pop shops to install displays of the product.

Today, Montague is the voice of a new syndicated radio program being launched by International Broadcast Syndications Inc., Los Angeles. IBS president Rip Foster has already begun mailing demos of Monty's new three-hour radio show, as well as sending out information on the show.

But Monty's start was inauspicious, to say the least. During the interview, he mentioned that he started in radio in three different places. One place he mentioned was WHAT-AM in Philadelphia in 1952 when he worked as a salesman for Raymon Bruce, whom he believes was the first black air personality. "He had a program called "The Snap Club." I sold time to retail shops and got out and hustled... exceeded live shows... was a manager of some recording artists... things like that. Really hustled to make a living."

But still, he reflects today that he enjoyed those times "as much as I enjoy what I do today. It was race music then, not r&b or soul."

Another place he might have started in radio was Denver "when I came out of the merchant marines. I had joined the merchant marines with Tony Williams, who later was to become leader of the Platters. I was on a ship D Day... chief steward.

"But, too, I may have worked in Boston. That's where I remember meeting Joe Smith, then a disk jockey. That was before Denver, I think."

The dates and places "are all screwed up," he admits. "For years, I never lived in any one city more than six months. I was the original rebel and I had to move around the country because I was always getting fired for moving my mouth... trying to bring in unions, things like that.

"That's why I've always had to consider myself a leisure time executive rather than a disk jockey."

But it was as a disk jockey that he helped put together the original National Assn. of Radio Announcers, now known as the National Assn. of Television and Radio Announcers. The first meeting was in Chicago—not, as history had always supposed it, in New York in a Harlem cafe. "The independent record companies flew us in. We set up the organization to improve the conditions of the black deejay. For years, we'd been prevented from joining any union... the typical salary was only \$80-to-\$100 a week. I was on the air at WAAF-AM in Chicago, for example, with such greats as Marty Faye and Sig Sakowicz... I did the morning shift opposite Howard Miller and I was No. 1 (1955-57) and getting \$125 as a draw against what I could hustle in sales. Miller, he was then getting thousands more."

And this is the reason for the first meeting of NARA in (Continued on page 28)

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Greatest line of the week: **Imus** on his morning show on WNBC-AM in New York continued his ribbing of departed program director **Pat Whitley** by saying: He was arrested for stealing the WNBC-AM format. Adding: However, charges were dropped for lack of evidence. **Robert W. Morgan**, morning personality on KIQQ-FM in Los Angeles, says he gave the line to **Imus**. Conversely, **Imus** claims that he writes everything **Morgan** does. We will hereby grant equal time to Whitley next week against both of them... And, meanwhile, **Bob Vernon** has left WGAR-AM in Cleveland to join WNBC-AM.

Lineup at WMLS-AM, Sylacauga, Ala., includes **Dave Brandon**, **Chris Weber**, **Dale McKee**, **Tony Redd**, and **Lee Perryman**.... At WJQS-AM in Jackson, Miss., **John Friskillo** is program director of the country station, and **Frank Ray** is gospel program director.

**John Lund** is the new program manager of WNBC-AM and FM. He'd been programming WNCW-AM in New York and will now go up again WNEW-AM... **Joe Collins** is now the music director for KMET-FM, progressive station in Los Angeles... **Gary Mack** has left WEZE-AM in Boston. Rumor is that he'll be working at WGST-AM in Atlanta... **Bruce Breeding** has left KLYX-FM in Houston, which he'd been programming. He's looking and his phone is 713-522-3151.

WBAI-AM, Patchogue, L.I., N.Y., is looking for a rock personality who can also handle production. Talk to program director **Mike Scatzi**, 516-475-1061... A note from **Red Jones**, WFOM-AM, Marietta, Ga., where owner **Jim Davenport** will have the entire mortgage paid off this Christmas: "A subject matter that would be good for an article—how a small-wattage suburban station fights the competition from the big city stations nearby. We have that challenge; possibly others around the country do, too. Of course, we feel we have a strong weekday lineup: Me 6-9 a.m. and sales, program director **Bob Casey** 9-noon, **Mike Currett** noon-4 p.m., **Steve Christy** 4-8 p.m., **Bob Middleton** 8-midnight, and **Don York** midnight-6 a.m. But we have beefed-up our weekends and it is really paying off. Saturday nights 6-midnight, **Wolfman Jack** and he really tailors the show locally; sounds like he's sitting right there. Then, Sundays, we feature the syndicated shows of **Dick Clark**, 'American Top 40' with **Cassey Rasem**, **Don Imus**, and **Cousin Brucie**. Pretty heavy weekend lineup for any station. The promos cut with our call letters, the tailoring of the shows with cartridge drop-ins, etc., make them come off beautifully. **Jimmy Davenport** does music and we're right on top of it there; **Bob Casey** does a hell of a job with programming. Things are going super here. Fastest growing area in Georgia. One of the highest per capita income areas in the U.S." For the rest of you people, Jones is one of the few who'd know about the **Clint** format. WFOM-AM ranks today (without the **Clint** format, I might add) as one of the best breakout radio stations in the nation. Davenport always stays on top of music and more than one record promotion man in this industry owe a large part of their career—and their success in the in-

dusty beyond their start in Atlanta—to **Jimmy Davenport**.

**Bruce Harper**, a gentleman who has been doing country radio for years and years around Nashville, is now doing a Big Bands show 7-mid- (Continued on page 28)

## Bubbling Under The HOT 100

- 101—NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM 14748
- 102—COUNTRY SIDE OF LIFE, Wet Willie, Capricorn 0212 (Warner Bros.)
- 103—LOOK AWAY, Ozark Mountain Daredevils, A&M 1623
- 104—SHOE SHOE SHINE, Dynamic Superiors, Motown 1324
- 105—FELL LIKE MAKIN' LOVE, Bob James, CTI 24
- 106—BRING BACK THE LOVE OF YESTERDAY, Dells, Cadet 5703 (Chess/Janus)
- 107—WRITE ME A LETTER, De Franco Family Featuring Tony De Franco, 20th Century 2128
- 108—PENCIL THIN MUSTACHE, Jimmy Buffett, ABC/Dunhill 15011
- 109—TIME, Mighty Clouds Of Joy, ABC/Dunhill 15012
- 110—I DID WHAT I DID FOR MARIA, Errol Sober, ABC 12016

## Bubbling Under The Top LP's

- 201—STATUS QUO, Quo, A&M SP 3649
- 202—SAM NEELY, Down Home, A&M SP 3626
- 203—HEADSTONE, Bad Habits, ABC/Dunhill DSD 50174
- 204—MIGHTY CLOUDS OF JOY, It's Time, ABC/Dunhill DSX 50177
- 205—T. REX, Light Of Love, Casablanca NB 9006
- 206—DORY PREVIN, Warner Bros. BS 2811
- 207—MICHAEL DINNER, The Great Pretender, Fantasy F-9454
- 208—REDBONE, Beaded Drums Through Turquoise Eyes, Epic KE 33053 (Columbia)
- 209—TIM BUCKLEY, Look At The Fool, DiscReet, 2301 (Warner Bros.)
- 210—HEARTSFIELD, The Wonder Of It All, Mercury SRM-1-1003 (Phonogram)

OCTOBER 19, 1974, BILLBOARD

## N.Y. Rhubarb Erupts In WNCN-FM Shift To a Rocker Format

By DAVE DEXTER JR.

*Editor's Note: It was learned at presstime that a citizens' group had obtained a court stay against the station going progressive. A hearing was scheduled Thursday (10).*

NEW YORK—Starr Broadcasting switched its powerful WNCN-FM from a non-commercial classical outlet to WQIV-FM, a rocker, last week but only after a highly publicized major rhubarb which, at times, played like a burlesque skit.

In the middle of it Fordham University's WFUV-AM jumped into the hassle by begging Starr personnel to give its 16,000 classical disks to the Catholic school in the Bronx, promising that its WFUV-FM would substantially increase its classical programming and extend its broadcast schedule to 24 hours daily.

Lawyers for two other groups, meanwhile, went to court seeking a

stay to keep WNCN-FM classical. A Listeners Guild lawyer went to the U.S. Court of Appeals demanding a stay in the format change and so did another lawyer representing Classical Radio for Connecticut, an organization of serious music lovers.

The FCC ruled quickly that Starr executives had the right to change musical policies as they please.

After several days of controversy, and demonstrations fortified by (Continued on page 30)

## 24-HOUR 'Q' FOR WQIV-FM

NEW YORK—WQIV-FM, according to Jerry LeBow of Sansui Electronics Corp., will be billed as radio station Q-4 and be a 24-hour quadrasonic station. The new rocker has installed a Sansui encoder.

Among the air personalities on the new quad station are Bill "Rosko" Mercer and Jim Anderson.

With the Sansui unit, listeners with vario matrix quad receivers can obtain up to 24 db separation between all four speakers when a QS matrix record is played and also received acoustically enhanced sounds when ordinary stereo tunes are programmed.

## Diamond P Launches 3 New Shows; 2 Country, 1 Gospel

LOS ANGELES—Diamond P Enterprises launches three new syndicated radio shows, according to producer Phillip Browning. Harvey Palash is president of the firm which has been syndicating the weekly three-hour "Continental Country"

show hosted by recording artist Jerry Naylor.

"Continental Country" will be discontinued as of Nov. 23; the major backer of the show was Rodeway Inns which has shifted emphasis of (Continued on page 30)

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## Montague, a Many-Sided Man, Has Worked 80 Radio Stations

• Continued from page 27

Chicago and on hand, as far as Monty could recall, were Ewart Abner, Leonard Chess, Jack Gibson, Al Benson, Sid McCoy, Ken Knight, George and Ernie Leaner of United Distributors, Rick Ricardo, and "several more."

Monty's real name is Montague; he had his name changed several years ago. "I became the Great Montague down south ... in Houston at KCOM-AM, I think, when I was working with the "King Bee." Earlier, I had been on the air in

Beaumont, Tex., with the Big Bopper doing a remote from a black restaurant ... 1953, I think, because I was also doing a show on KTLW-AM in the area and that's where I became famous.

"You could hear the KTLW-AM signal all through Louisiana and southern Texas. I was selling time then, too, and at one point also did recreation of baseball games like Gordon McLendon. Even then, I was hustling ... doing shows at Club Ebony in Houston ... always a hustler."

And, along the way, he got involved in record production. His first hit was "Up On The Mountain" by the Magnificents on VeeJay Records. "All of the time I was on the air, I was involved in music publishing, management, and producing records."

For example, he left a deejay job with KSAN-AM, then a soul station in San Francisco, to join WWRL-AM in New York in 1962. After a later stint at WVON-AM in Chicago, he opened up a record company and advertising firm, then he thinks he worked for WVON-AM again. WVON-AM later fired him when he opened a record store, saying it was a conflict of interest.

To backtrack, it was a speech that he gave in 1960 to the staff of Motown Records that, conversely, changed his own life.

His speech was on: "Where Do We Go From Here?" At that time, he predicted that Motown would be a great company, he says. "Thank God, I've lived to see it happen."

But, even more important, his own speech indicated a direction for his personal life. He launched himself into consulting "and to this day continues to be a consultant on black marketing. And he became, at that time, a leisure time executive. Berry Gordy, Lucy Wakefield Gordy, Ewart Abner, the Leaner Bros. ... that was it. We were the leisure time executives in the black field."

He realized then that "spinning records can't be your only life. I think all young black deejays should realize how a Montague developed ... my bottom line has always been the dollar. America owes me nothing. I take what I want with my own abilities."

It was Berry Gordy who, in 1960, began helping him collect his books and memorabilia on blacks. Today, Monty still has a dictaphone unit Gordy gave him then so he could start writing a black history (and Monty has manuscripts on several books about black history both in the U.S. and abroad completed).

Though his impact on black history as a collector has yet to be made (only a few close friends know of his efforts), Monty has few peers as an air personality. Among his bywords that have become cliches are:

- Have mercy;
- Four more bars;
- Keep the Faith;
- Can I get a witness;
- and Burn, baby burn.

The latter slogan, which Monty meant only for the particular record he was playing that he liked on WEEJ-AM, became a rallying cry for a black social revolution in Watts, Los Angeles in 1965.

Marvin Gaye had a hit with "Can I Get a Witness." "Keep the Faith" became the modus operandi of Adam Clayton Powell.

"It's always been a pleasure with me," Monty says, "to hypnotize an audience ... to psychological relax people. I'm like a preacher ... anointed with the powers of persuasion."

His show is spontaneous; he says he's motivated "by the unknown spirit of success. I could wake up at 4 a.m. and immediately do a show ... I can hear the first four bars of a tune and know the direction of the song and how to work in and out of it. I don't play a record; I play Montague. The record is just the tool ... I'm the star. I add to the record, I merchandise it."

"After all, the vehicle is no better than the driver."



THE MAGNIFICENT—Montague, in his early deejay days on WAAF-AM in Chicago, interviews Cab Calloway, right.

## KMPC's Show of the World

More than \$50,000 was raised by KMPC-AM's Show of the World for the Permanent Charities Committee of the Entertainment Industries as a myriad of artists and entertainers performed for 15,142 in Los Angeles' Forum. This was the fifth annual event for the middle-of-the-road station.

Billboard photos by Tony Loew



Producer Ernie Farrell, left, discusses the schedule with entertainer Carrol O'Connor, center, and KMPC-AM afternoon personality Gary Owens backstage.



Associate producer Sandra Tuttle relays stage directions.



From left, backstage at the Forum prior to the show, Wink Martindale of KMPC-AM; Joe Perreira, bass player, and Rudy Regalado, timbali player, with the El Chicano; Donna Farrell; A.E. Sullivan, manager of El Chicano; Gary Owens of KMPC-AM, Danny Thomas, Clark Race of KMPC-AM, Eric Norberg, music director of KMPC-AM, and Ernie Farrell, producer of the show. In the photo at right, from left: Cathy Gori, Sonny Melendrez, and Wink Martindale of KMPC-AM, entertainer Danny Thomas, show producer Ernie Farrell, Gary Coveyou, flute player of the Heywoods, and drummer Dean Rubin who plays with a Los Angeles group called the Baby Grand and works as an usher at the Forum.



Chuck Blore, chairman of Chuck Blore Creative Services in Los Angeles, discusses the show with producer Farrell. The comradery and festive atmosphere backstage during the show made the whole event enjoyable for the performers, all of whom donated their time. Performers also include Roger Miller and Nancy Wilson.



Stan Spero, general manager of the radio station, center, escorts Los Angeles Mayor Tom Bradley at the show. At right is show producer Ernie Farrell. In the photo at right, from left: Show producer Ernie Farrell, orchestra leader Nelson Riddle, KMPC-AM air personality Dick Whittinghill, performer Foster Brooks, and KMPC-AM air personality Gary Owens.



## Vox Jox

• Continued from page 27

night on WMTS-FM which is located in Murfreesboro, TN, but programs to Nashville. "Response has been terrific—Glenn Miller and Frank Sinatra, etc." Station is managed by Tom Perryman. ... WATT-AM in Cadillac, Mich., did a live show with Stan Kenton last week,

unique in the fact that both Republicans and Democrats sponsored the show and sold tickets, a joint fundraising activity, according to news director Dick Foltz. ... Melvin Jones and Bobby O'Jay are now with WLOK-AM in Memphis, a soul music station. I think both used to be with WAWA, West Allis, Wis.

Neil Gray, program director of KTKN-AM in Ketchikan, Alaska, writes that the lineup at the station now has Mike (Wayne Michaels) McQuery 7-midnight, news director Bob Kern 6-10 a.m., Greg Dailey 10 a.m.-3 p.m., and himself 3-7 p.m., Bob Dorn, the manager, still does an afternoon talk show. Darryl Reh-

koph and Gloria Morris do week-ends. "In another effort to add what we think is a little objectiveness to our music programming, each air personality has a chance to review the new releases. The charts are made up on Thursdays, so sometime before then, I put all the new re-

(Continued on page 47)

## FIVE YEARS AGO October 18, 1969

### SINGLES

- 1 I CAN'T GET NEXT TO YOU  
Temptations (Gordy)
- 2 HOT FUN IN THE SUMMERTIME  
Sly & The Family Stone (Epic)
- 3 SUGAR, SUGAR  
Archies (Calendar)
- 4 JEAN  
Olive (Crewe)
- 5 LITTLE WOMAN  
Bobby Sherman (Metromedia)
- 6 SUSPICIOUS MIND  
Elvis Presley (RCA)
- 7 THAT'S THE WAY LOVE IS  
Marvin Gaye (Tamla)
- 8 WEDDING BELL BLUES  
5th Dimension (Soul City)
- 9 EASY TO BE HEARD  
Three Dog Night (Dunhill)
- 10 TRACY  
Cuff Links (Decca)

## FIVE YEARS AGO October 18, 1969

### ALBUMS

- 1 CREEDENCE CLEARWATER REVIVAL  
Green River (Fantasy)
- 2 ROLLING STONES  
Through The Past Darkly (Big Hits, Vol. 2) (London)
- 3 JOHNNY CASH  
At San Quentin (Columbia)
- 4 BLIND FAITH  
(Atlantic)
- 5 IRON BUTTERFLY  
In-A-Gadda-Da-Vida (Atco)
- 6 BLOOD, SWEAT & TEARS  
(Columbia)
- 7 HAIR/ORIGINAL CAST  
(RCA Victor)
- 8 TOM JONES  
This Is (Parrot)
- 9 BEST OF THE CREAM  
(Atco)
- 10 ISAAC HAYES  
Hot Buttered Soul (Enterprise)

## TEN YEARS AGO October 17, 1964

### SINGLES

- 1 DO WAH DIDDY DIDDY  
Manfred Man (Ascot)
- 2 DANCING IN THE STREETS  
Martha & The Vandellas (Gordy)
- 3 OH, PRETTY WOMAN  
Roy Orbison (Monument)
- 4 WE'LL SING IN THE SUNSHINE  
Gale Garnett (RCA Victor)
- 5 LAST KISS  
J. Frank Wilson & The Cavaleers (Josie)
- 6 REMEMBER (Walkin' In The Sand)  
Shangri-Las (Red Bird)
- 7 A SUMMER SONG  
Chad Stuart & Jeremy Clyde (World Artists)
- 8 IT HURTS TO BE IN LOVE  
Gene Pitney (Musicor)
- 9 WHEN I GROW UP TO BE A MAN  
Beach Boys (Capitol)
- 10 LET IT BE ME  
Betty Everett & Jerry Butler (Vee Jay)

## TEN YEARS AGO October 17, 1964

### ALBUMS

- 1 THE BEATLES—A HARD DAY'S NIGHT/  
SOUNDTRACK  
(United Artists)
- 2 BEATLES  
Something New (Capitol)
- 3 DEAN MARTIN  
Everybody Loves Somebody (Reprise)
- 4 BARBRA STREISAND  
People (Columbia)
- 5 NANCY WILSON  
How Glad I Am (Capitol)
- 6 PETER, PAUL & MARY IN CONCERT  
(Warner Bros.)
- 7 BEACH BOYS  
All Summer Long (Capitol)
- 8 HELLO, DOLLY!/ORIGINAL CAST  
(RCA Victor)
- 9 THE IMPRESSIONS KEEP ON PUSHING  
(ABC-Paramount)
- 10 STAN GETZ & JOAO GILBERTO  
Getz/Gilberto (Verve)

# Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LPs.

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| <p><b>1 ELECTRIC LIGHT ORCHESTRA, EL-DORADO, United Artists:</b> WTUL-FM, KLBJ-FM, KFMV-FM, WRRN-FM, KZAP-FM, WYVS-FM, KL0L-FM, WKTK-FM, WBEU-FM, WBAB-FM, WLIR-FM, WPLR-FM, WORJ-FM, WIOT-FM, WAER-FM, WMMR-FM, KMET-FM, WQWJ-FM, KZEW-FM, WNEW-FM, KTMS-FM, WABX-FM, WZZQ-FM, WPRB-FM, KSNM-FM, W149-FM, KSHE-FM, WPHD-FM, WOUR-FM, KEFC-FM, CHUM-FM, WRAS-FM</p> <p><b>2 BONNIE RAITT, STREET LIGHTS, Warner Brothers:</b> CHUM-FM, KZAP-FM, KTMS-FM, WPLR-FM, KBPI-FM, W149-FM, WZZQ-FM, WBEU-FM, WKTK-FM, WORJ-FM, WRAS-FM, KEFC-FM, WLIR-FM, KLBJ-FM, WPHD-FM, KMET-FM, WABX-FM, WPRB-FM, WSDM-FM, KSNM-FM, WYVS-FM, KOME-FM, WTUL-FM, KFMV-FM, WIOT-FM, WBRU-FM</p> <p><b>JOHN SEBASTIAN, TARZANA KID, Reprise:</b> CHUM-FM, WBAB-FM, KZAP-FM, KTMS-FM, WPLR-FM, WORJ-FM, WABX-FM, KPRI-FM, KEFC-FM, WAER-FM, KOME-FM, WOUR-FM, WTUL-FM, KLBJ-FM, KZEW-FM, KFMV-FM, WQWJ-FM, WRAS-FM, WIOT-FM, WPHD-FM, WBRU-FM, WMMR-FM, WZZK-FM, KMET-FM, WBEU-FM, WZZQ-FM, W149-FM</p> <p><b>3 ROD STEWART, SMILER, Mercury:</b> WYVS-FM, KL0L-FM, WLIR-FM, WMMR-FM, WQWJ-FM, WSDM-FM, KGB-FM, KBPI-FM, KSHE-FM, WNEW-FM, WABX-FM, KLBJ-FM, KSNM-FM, KPRI-FM, WZZQ-FM, KOME-FM, KZEW-FM, W149-FM, WBAB-FM, WPHD-FM, WOUR-FM, WORJ-FM, CHUM-FM, WBRU-FM, WZZK-FM, WRAS-FM</p> <p><b>WHO, ODDS AND SODS, Track/MCA:</b> WRAS-FM, WPLR-FM, KMET-FM, WNOE-FM, KSNM-FM, KPRI-FM, KGB-FM, KOME-FM, WZZQ-FM, KZEW-FM, KBPI-FM, W149-FM, WMMR-FM, KSHE-FM, WBAB-FM, WQWJ-FM, WPHD-FM, WLIR-FM, WORJ-FM, WOUR-FM, WYVS-FM, WBRU-FM, WZZK-FM, WIOT-FM, KEFC-FM</p> <p><b>4 FELIX CAVALIERE, Bearsville:</b> WQWJ-FM, KZAP-FM, KTMS-FM, WPLR-FM, WIOT-FM, WBRU-FM, WMMR-FM, W149-FM, WBAB-FM, WOUR-FM, WRAS-FM, KEFC-FM, CHUM-FM, WLIR-FM, WABX-FM, WPRB-FM, WSDM-FM, WYVS-FM, WAER-FM, WZZQ-FM, KZEW-FM, WORJ-FM, KL0L-FM, WKTK-FM</p> <p><b>5 J. GILES, NIGHTMARES AND OTHER TALES, Atlantic:</b> WOUR-FM, WMMR-FM, WNEW-FM, WSDM-FM, WPRB-FM, KMET-FM, KGB-FM, KSNM-FM, KTMS-FM, WABX-FM, W149-FM, KBPI-FM, WPHD-FM, WLIR-FM, WORJ-FM, WYVS-FM, BEU-FM, WKTK-FM, WBRU-FM, WZZK-FM, WRAS-FM, WIOT-FM, KEFC-FM</p> <p><b>6 UNICORN, BLUE PINE TREES, Capitol:</b> WRAS-FM, WYVS-FM, WPLR-FM, WNEW-FM, WORJ-FM, KFMV-FM, KEFC-FM, WKTK-FM, WQWJ-FM, WLIR-FM, WZZK-FM, KBPI-FM, KMET-FM, WTUL-FM, W149-FM, KZAP-FM, WOUR-FM, KSHE-FM, WABX-FM, WBAB-FM, CHUM-FM</p> <p><b>7 SPLINTER, THE PLACE I LOVE, Dark Horse:</b> KL0L-FM, WOUR-FM, WLIR-FM, WLIR-FM, WAER-FM, WKTK-FM, WABX-FM, WZZK-FM, WQWJ-FM, KBPI-FM, WNEW-FM, CHUM-FM, WPRB-FM, KOME-FM, KLBJ-FM, WZZQ-FM, W149-FM, CJOM-FM, WORJ-FM, WRAS-FM</p> <p><b>8 DARRYL HALL, JOHN OATES, WAR BABIES, Atlantic:</b> WPRB-FM, WNEW-FM, WABX-FM, WZZQ-FM, KBPI-FM, WMMR-FM, KSHE-FM, WBAB-FM, CKOM-FM, WQWJ-FM, WPHD-FM, WLIR-FM, WORJ-FM, WOUR-FM, WAER-FM, WRAS-FM, WZZK-FM, WIOT-FM</p> <p><b>9 LINDISFARNE, HAPPY DAZE, Electra:</b> WBRU-FM, WLIR-FM, KL0L-FM, WTUL-FM, W149-FM, WYVS-FM, KEFC-FM, WOUR-FM, WIOT-FM, WABX-FM, WMMR-FM, KCFR-FM, WPRB-FM, WNEW-FM, WZZQ-FM, KOME-FM</p> <p><b>JAMES MONTGOMERY BAND, HIGH ROLLER, Capricorn:</b> KL0L-FM, WIOT-FM, W149-FM, WZZQ-FM, WOUR-FM, WORJ-FM, WBAB-FM, WPRB-FM, KFMV-FM, WQWJ-FM, WLIR-FM, WRAS-FM, WZZK-FM, WBEU-FM, KEFC-FM</p> <p><b>10 GENE CLARK, NO OTHER, Asylum:</b> W149-FM, WORJ-FM, WLIR-FM, KL0L-FM, KEFC-FM, KBPI-FM, KMET-FM, WABX-FM, WNEW-FM, WPRB-FM, WZZQ-FM, KOME-FM, CJOM-FM, WOUR-FM, WZZK-FM</p> <p><b>DON PRESTON, BEEN HERE ALL THE TIME, Shelter:</b> WLIR-FM, WPLR-FM, W149-FM, KFMV-FM, WRAS-FM, WOUR-FM, WZZK-FM, WQWJ-FM, WKTK-FM, WSDM-FM, KSHE-FM, WZZQ-FM, WPRB-FM, WABX-FM, WRAS-FM</p> <p><b>11 TOM JANS, A&amp;M:</b> WPRB-FM, WAER-FM, WOUR-FM, KL0L-FM, KFMV-FM, WLIR-FM, KZAP-FM, KBPI-FM, WYVS-FM, KEFC-FM, WORJ-FM, KTMS-FM, W149-FM, CHUM-FM</p> <p><b>SHANKAR FAMILY AND FRIENDS, Dark Horse:</b> KL0L-FM, WRAS-FM, WOUR-FM, WPLR-FM, WIOT-FM, KCFR-FM, WNEW-FM, WZZK-FM, WQWJ-FM, WSDM-FM, WPRB-FM, WABX-FM, WLIR-FM, WORJ-FM, KEFC-FM</p> | <p><b>12 TIM BUCKLEY, LOOK AT THE FOOL, Discreet:</b> KZAP-FM, WABX-FM, WLIR-FM, WPRB-FM, WBEU-FM, WZZQ-FM, KOME-FM, WORJ-FM, KL0L-FM, WQWJ-FM, WIOT-FM, KBPI-FM, CHUM-FM</p> <p><b>CLAIRE HAMILL, STAGE DOOR JOHNNIES, ABC:</b> WABX-FM, KFMV-FM, KCFR-FM, WSDM-FM, WNEW-FM, KZAP-FM, WABX-FM, KBPI-FM, KL0L-FM, KEFC-FM, WPLR-FM, WMMR-FM, WIOT-FM</p> <p><b>TOM WAIT, HEART OF SATURDAY NIGHT, Asylum:</b> W149-FM, KZAP-FM, WBAB-FM, KEFC-FM, WBRU-FM, WIOT-FM, WMMR-FM, WABX-FM, WNEW-FM, WPRB-FM, CJOM-FM, WLIR-FM, WORJ-FM</p> <p><b>13 JOHN LEE HOOKER, FREE BEER AND CHICKEN, ABC:</b> KSNM-FM, CHUM-FM, WLIR-FM, WTUL-FM, W149-FM, WBAB-FM, KEFC-FM, WZZK-FM, WKTK-FM, WZZQ-FM, CJOM-FM</p> <p><b>JEFFERSON STARSHIP, DRAGONFLY, Grunt:</b> WMMR-FM, WNEW-FM, KSHE-FM, WQWJ-FM, WLIR-FM, WORJ-FM, WTUL-FM, WKTK-FM, WRAS-FM, WIOT-FM, KBPI-FM</p> <p><b>MARY McCREARY, JEZEBEL, Shelter:</b> WPLR-FM, W149-FM, KFMV-FM, WOUR-FM, WORJ-FM, WLIR-FM, WKTK-FM, WZZQ-FM, WABX-FM, WNEW-FM, KBPI-FM</p> <p><b>14 DAVID BOWIE, LIVE AT THE TOWER, RCA:</b> WNOE-FM, KBPI-FM, WMMR-FM, WBAB-FM, WQWJ-FM, WLIR-FM, WOUR-FM, WORJ-FM, WTUL-FM, WRAS-FM</p> <p><b>JETHRO TULL, WAR CHILD, Atlantic:</b> KL0L-FM, WLIR-FM, WQWJ-FM, WKTK-FM, KSHE-FM, WNEW-FM, WMMR-FM, WAER-FM, KZEW-FM, WPHD-FM</p> <p><b>15 WAYNE BERRY, HOME AT LAST, RCA:</b> WORJ-FM, WLIR-FM, WOUR-FM, WTUL-FM, KFMV-FM, WMMR-FM, WZZK-FM, WNEW-FM, WBEU-FM</p> <p><b>URUBAMBA, Columbia:</b> WLIR-FM, KL0L-FM, WPRB-FM, WZZK-FM, WRRN-FM, WQWJ-FM, WSDM-FM, CHUM-FM, WNEW-FM</p> <p><b>16 CHEECH AND CHONG, WEDDING ALBUM, Ode:</b> KL0L-FM, WAER-FM, KMET-FM, WQWJ-FM, KBPI-FM, KGB-FM, WABX-FM, WIOT-FM</p> <p><b>JOHN KLEMMER, FRESH FEATHERS, ABC/Impulse:</b> KAGB-FM, KJLH-FM, WPRB-FM, WABX-FM, KL0L-FM, CHUM-FM, WSDM-FM, WMMR-FM</p> <p><b>DORY PREVIN, Warner Brothers:</b> KTMS-FM, WPRB-FM, KL0L-FM, WBEU-FM, WBRU-FM, WZZQ-FM, CHUM-FM, KLBJ-FM</p> <p><b>17 AMERICAN TEARS, BRANDED BAD, Columbia:</b> WLIR-FM, WOUR-FM, CHUM-FM, WIOT-FM, WRAS-FM, WORJ-FM, WYVS-FM</p> <p><b>TOM NUGENTS AMBOYS DUKES, TOOTH, FANG AND CLAW, Discreet:</b> WRAS-FM, KEFC-FM, WTUL-FM, WKTK-FM, WQWJ-FM, WBEU-FM, CJOM-FM</p> <p><b>RASPBERRIES, STARTING OVER, Capitol:</b> WRRN-FM, KMET-FM, WZZQ-FM, WNEW-FM, KFMV-FM, WLIR-FM, KEFC-FM</p> <p><b>18 CASHMAN AND WEST, LIFE SONG, ABC:</b> WLIR-FM, WYVS-FM, WBAB-FM, KEFC-FM, WZZK-FM, CHUM-FM</p> <p><b>JOE FARRELL, UPON THIS ROCK, CTI:</b> WABX-FM, WQWJ-FM, KL0L-FM, WIOT-FM, WAER-FM, WSDM-FM</p> <p><b>JOHNNY NASH, CELEBRATE LIFE, Epic:</b> KZAP-FM, WPLR-FM, KAGB-FM, WSDM-FM, KSNM-FM, KJLH-FM</p> <p><b>VIGRASS AND OSBORNE, STEPPEN OUT, Epic:</b> KTMS-FM, WKTK-FM, WRAS-FM, WSDM-FM, CJOM-FM, WTUL-FM</p> <p><b>19 ASLEEP AT THE WHEEL, Epic:</b> WTUL-FM, KLBJ-FM, WPRB-FM, WABX-FM, WBRU-FM</p> <p><b>GATO BARBIERI, CHAPTER THREE: VIVA EMILIANO ZAPATA, ABC/Impulse:</b> KCFR-FM, KJLH-FM, WPRB-FM, WAER-FM, CHUM-FM</p> <p><b>B.B. KING AND BOBBY BLAND, TOGETHER LIVE FOR THE FIRST TIME, ABC:</b> WRRN-FM, WABX-FM, KBPI-FM, WBAB-FM, KEFC-FM</p> <p><b>NORMAN CONNORS, SLEWFOOT, Buddha:</b> KTMS-FM, KJLH-FM, KFMV-FM, WQWJ-FM, WAER-FM</p> <p><b>SHUGGIE OTIS, INSPIRATION INFOR-</b></p> | <p><b>MATION, Epic:</b> WLIR-FM, KEFC-FM, WPLR-FM, KJLH-FM, WABX-FM</p> <p><b>McCOY TYNER, SAMALAYUCA, Milestone:</b> WPRB-FM, WPLR-FM, KCFR-FM, CHUM-FM, KJLH-FM</p> <p><b>THE MICHAEL URBANIAK FUSION, ATMA, Columbia:</b> WRAS-FM, KCFR-FM, WPRB-FM, CHUM-FM, WAER-FM</p> <p><b>20 DAVE BRUBECK, BROTHER THE GREAT SPIRIT MADE US ALL, Atlantic:</b> WZZQ-FM, WMMR-FM, WQWJ-FM, WLIR-FM</p> <p><b>FAMILY OF MAN, FIRST LIGHT, Atlantic:</b> WPRB-FM, WZZQ-FM, WLIR-FM, WRAS-FM</p> <p><b>MILT JACKSON, OLINGA, CTI:</b> KL0L-FM, WSDM-FM, CHUM-FM, KJLH-FM</p> <p><b>LA BELLE, NIGHT BIRD, Epic:</b> WLIR-FM, WPLR-FM, WQWJ-FM, WOUR-FM</p> <p><b>MANDRILL, MANDRILL LAND, Polydor:</b> CHUM-FM, KFMV-FM, KAGB-FM, WBAB-FM</p> <p><b>REDBONE, BEADED DRUMS THROUGH TURQUOISE EYES, Epic:</b> WABX-FM, CJOM-FM, WZZK-FM, KAGB-FM</p> <p><b>STAR DRIVE, FEATURING ROBERT MASON, Columbia:</b> WZZK-FM, WQWJ-FM, WTUL-FM, WBRU-FM</p> <p><b>STYX, MAN OF MIRACLES, RCA:</b> WTUL-FM, WYVS-FM, WBEU-FM, WZZK-FM</p> <p><b>STANLY TURRENTINE, PIECES OF DREAMS, Fantasy:</b> KAGB-FM, WSDM-FM, WZZK-FM, WIOT-FM</p> <p><b>MICHAEL WENDROFF, SOUTH PAW, Buddha:</b> WOUR-FM, WZZK-FM, WBAB-FM, WIOT-FM</p> <p><b>21 KEVIN AYERS, THE CONFESSION OF DR. DREAM, Island:</b> KCFR-FM, WQWJ-FM, WOUR-FM</p> <p><b>DAVID BARRETTO, Mercury:</b> WNEW-FM, CJOM-FM, WLIR-FM</p> <p><b>BLUE MITCHELL, MANY SHADES OF BLUE, Mainstream:</b> WPHD-FM, WQWJ-FM, WSDM-FM</p> <p><b>JIMMIE CLIFF, MUSIC MAKER, Warner Brothers:</b> WPRB-FM, WOUR-FM, W149-FM</p> <p><b>CRUSADERS, SOUTHERN COMFORT, Blue Thumb:</b> WSDM-FM, WABX-FM, KQIV-FM</p> <p><b>BOBBY HUTCHERSON, CIRRUS, BlueNote:</b> WOUR-FM, WPRB-FM, KJLH-FM</p> <p><b>IMAGINATIONS, 20th Cent.:</b> KQIV-FM, KJLH-FM, KAGB-FM</p> <p><b>SARA KERNOCHAN, BEAT AROUND THE BUSH, RCA:</b> WPLR-FM, KL0L-FM, WBEU-FM</p> <p><b>MANHATTANS, THATS HOW MUCH I LOVE YOU, Columbia:</b> KQIV-FM, KJLH-FM, KAGB-FM</p> <p><b>ARIF MARDIN, JOURNEY, Atlantic:</b> WQWJ-FM, WLIR-FM, WOUR-FM</p> <p><b>BARBARA MASON, TRANSITION, Buddha:</b> KTMS-FM, KJLH-FM, KQIV-FM</p> <p><b>BENNIE MAUPIN, THE JEWEL IN THE LOTUS, ECM/Polydor:</b> KCFR-FM, WPRB-FM, WABX-FM</p> <p><b>McCOY TYNER, ECHOES OF A FRIEND, Milestone:</b> KCFR-FM, WIOT-FM, KJLH-FM</p> <p><b>SUPER TRAMP, CRIME OF THE CENTURY, A&amp;M:</b> WQWJ-FM, WAER-FM, WRAS-FM</p> <p><b>AL WILSON, LA LA PEACE SONG, Bell:</b> KAGB-FM, KJLH-FM, KQIV-FM</p> <p><b>CHRIS YOULDEN, CITY CHILD, London:</b> WABX-FM, WLIR-FM, WIOT-FM</p> <p><b>22 BOBBY BLAND, INTERSPERSE OF THE EARLY YEARS, ABC:</b> KL0L-FM, WPRB-FM</p> <p><b>GARY BURTON, SEVEN SONGS FOR QUARTET AND CHAMBER ORCHESTRA, MCA:</b> WIOT-FM, WPRB-FM</p> <p><b>BRIAN CADD, MOONSHINERS, Chelsea:</b> KEFC-FM, WIOT-FM</p> <p><b>JOHN COLTRANE, INNERSTELLAR SPACE, Impulse:</b> WABX-FM, KEFC-FM</p> | <p><b>STANLEY COWELL TRIO, ILLUSION SUITE, ECM/Polydor:</b> KJLH-FM, KCFR-FM</p> <p><b>HANK CRAWFORD, DON'T WORRY 'BOUT A THING, Kudu:</b> KJLH-FM, CHUM-FM</p> <p><b>MATTHEW FISHER, I'LL BE THERE, RCA:</b> WTUL-FM, KEFC-FM</p> <p><b>JAY GRUSKA, GRUSKA ON GRUSKA, ABC:</b> KFMV-FM, WNEW-FM</p> <p><b>HATFIELD AND THE NORTH, Virgin:</b> WLIR-FM, KSNM-FM</p> <p><b>HEARTSFIELD, WONDER OF IT ALL, Mercury:</b> WBEU-FM, KEFC-FM</p> <p><b>JAMES NEWTON HOWARD, Kama Sutra:</b> KFMV-FM, KCFR-FM</p> <p><b>LATIMORE, MORE, MORE LATIMORE, Glades:</b> KQIV-FM, KLBJ-FM</p> <p><b>MAGMA, KOHNTARKOSZ, A&amp;M:</b> WZZQ-FM, KCFR-FM</p> <p><b>HERBIE MANN, FIRST LIGHT, Atlantic:</b> WSDM-FM, KJLH-FM</p> <p><b>BARRY MILES, SILVERLIGHT, London:</b> WSDM-FM, WLH-FM</p> <p><b>MOMENTS, THOSE SEXY MOMENTS, Stax:</b> KAGB-FM, KJLH-FM</p> <p><b>DAVID NEWMAN, NEWMANISM, Atlantic:</b> WSDM-FM, KJLH-FM</p> <p><b>DUKE PEARSON, IT COULD ONLY HAPPEN WITH YOU, BlueNote:</b> KJLH-FM, CHUM-FM</p> <p><b>RED WING, DEAD OR ALIVE, Fantasy:</b> WRAS-FM, KZAP-FM</p> <p><b>PHAROAH SANDERS, LOVE IN US ALL, ABC:</b> WAER-FM, WPRB-FM</p> <p><b>SONNY STITT, SATAN, Cadett:</b> KJLH-FM, WSDM-FM</p> <p><b>TRAPEEZE, THE FINAL SWING, Threshold:</b> WZZK-FM, WLIR-FM</p> <p><b>VARIOUS ARTISTS, THIS IS REGGAE MUSIC, Island:</b> WOUR-FM, KBPI-FM</p> <p><b>WENDY WALDERMAN, GYPSY SYMPHONY, Warner Brothers:</b> WTUL-FM, KOME-FM</p> <p><b>THE YOUNGHEARTS, A TASTE OF THE YOUNGHEARTS, 20th Century:</b> KJLH-FM, KAGB-FM</p> <p><b>GREG ALLMAN, LIVE, Capricorn:</b> WOUR-FM</p> <p><b>JOAN BAEZ, CONTEMPORARY BALLAD BOOK, Vanguard:</b> KCFR-FM</p> <p><b>BARKAYF, COLDBLOODED, Stax:</b> CJOM-FM</p> <p><b>NORMAN BLAKE, FIELDS OF NOVEMBER, Flying Fish:</b> KL0L-FM</p> <p><b>BOBBY BLAND, DREAMER, ABC:</b> WBAB-FM</p> <p><b>IAN CARR'S NUCLEUS, VIRTAGO, (Import):</b> WOUR-FM</p> <p><b>CHAIRMAN OF THE BOARD, SKIN I'M IN, Invictus:</b> KQIV-FM</p> <p><b>CLARENCE CARTER, REAL, ABC:</b> KQIV-FM</p> <p><b>DOWN CHILD BLUES BAND, DANCING SPECIAL, GRT:</b> CJOM-FM</p> <p><b>WELDON ERVINE, COSMIC VORTEX, RCA:</b> KL0L-FM</p> <p><b>CARMEN, FANDANGOS IN SPACE, ABC:</b> WMMR-FM</p> <p><b>FLO AND EDDIE, LET ME MAKE LOVE TO YOU, Columbia:</b> WOUR-FM</p> <p><b>GARCIA, COMPLEMENT OF GARCIA, Round Records:</b> KTMS-FM</p> <p><b>JOSH GRAVES, ALONE AT LAST, Epic:</b> WTUL-FM</p> <p><b>DOBIE GREY, HEY DIXIE, MCA:</b> KEFC-FM</p> <p><b>LONNY HALL, SUNSHINE LADY, A&amp;M:</b> KMET-FM</p> <p><b>LAURENCE HUD, (Import) A&amp;M:</b> WOUR-FM</p> |
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### Following lists participating stations. Numeral after each specifies selections programmed.

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| <p>ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 14, 17, 18, 19, 20, 21, 22</p> <p>AUSTIN, TEXAS: KLBJ-FM, Greg Thomas: 1, 2, 3, 7, 16, 17, 22</p> <p>BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 3, 4, 6, 8, 9, 12, 13, 14, 18, 19, 20, 23</p> <p>BALTIMORE, MD.: WKTK-FM, John Reeves: 1, 2, 4, 5, 6, 7, 10, 13, 14, 17, 18</p> <p>BEAUFORT, SC.: WBEU-FM, Jim Ray: 1, 2, 5, 9, 12, 15, 16, 17, 20, 21, 22</p> <p>BUFFALO, N.Y.: WPHD-FM, John McGham: 1, 2, 3, 5, 8, 14, 21, 23</p> <p>BIRMINGHAM, AL.: WZZK-FM, Bill Levey: 2, 3, 5, 6, 7, 8, 9, 10, 11, 13, 15, 18, 20, 22, 23</p> <p>CHICAGO, ILL.: WSDM-FM, Burt Burdeem: 2, 3, 4, 5, 10, 12, 15, 16, 18, 20, 21, 22</p> <p>COMPTON, CALIF.: KJLH-FM, Rod McGrew: 16, 18, 19, 20, 21, 22, 23</p> <p>DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 2, 3, 4, 14</p> <p>DENVER, COL.: KBPI-FM, Jean Valdez: 2, 3, 5, 6, 7, 8, 10, 11, 12, 13, 14, 16, 19, 20, 22, 23</p> <p>DENVER, COL.: KCFR-FM, Bob Stecker: 9, 11, 12, 19, 21, 22, 23</p> <p>DETROIT, MICH.: WABX-FM, John Petrie: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 16, 18, 19, 20, 21, 22, 23</p> <p>EUGENE, ORE.: KFMV-FM, Janice Whitaker: 1, 2, 6, 9, 10, 11, 12, 13, 15, 17, 19, 20, 22</p> <p>HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22, 23</p> <p>HOUSTON, TEXAS: KL0L-FM, Jim Hilty: 1, 3, 4, 7, 9, 10, 11, 12, 14, 15, 16, 18, 20, 21, 22, 23</p> | <p>INGLEWOOD, CALIF.: KAGB-FM, Kal Shields: 16, 18, 20, 21, 22</p> <p>JACKSON, MISS.: WZZQ-FM, Dave Adcock: 1, 2, 3, 4, 7, 8, 10, 12, 13, 16, 17, 20, 22</p> <p>KNOXVILLE, TENN.: W149-FM, Tony Yoken: 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12, 13, 21, 23</p> <p>LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 1, 2, 3, 5, 6, 10, 16, 17, 23</p> <p>MILWAUKEE, WISC.: WZMF-FM, John Houghton:</p> <p>NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 1, 2, 3, 4, 6, 7, 10, 11, 12, 13, 18, 19, 20, 21</p> <p>NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong: 3, 14</p> <p>NEW ORLEANS, LA.: WTUL-FM, Bryan Melan: 1, 2, 6, 9, 13, 14, 15, 17, 18, 19, 20, 22, 23</p> <p>NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 1, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 21, 22</p> <p>NORFOLK, VA.: WQWJ-FM, Rollie Bristol: 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21</p> <p>ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17</p> <p>PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 3, 4, 5, 8, 9, 12, 13, 14, 15, 16, 20, 23</p> <p>PORTLAND, ORE.: KQIV-FM, Roy Jay (Rick Harrison): 21, 22, 23</p> <p>PRINCETON, N.J.: WPRB-FM, Daisann McLane: 1, 2, 4, 5, 7, 8, 9, 10, 11, 12, 15, 16, 19, 20, 21, 22, 23</p> <p>PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 2, 3, 4, 5, 9, 12, 16, 19, 20, 23</p> <p>SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 4, 6, 11, 12, 18, 22, 23</p> | <p>SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 3, 5, 16</p> <p>SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison: 2, 3</p> <p>SAN FRANCISCO, CALIF.: KSNM-FM, Bonnie Simmons: 1, 2, 3, 5, 13, 18, 22, 23</p> <p>SAN JOSE, CALIF.: KOME-FM, Ed Romig: 2, 3, 7, 9, 10, 12, 22</p> <p>SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman: 1, 2, 4, 5, 11, 16, 18, 19, 21, 23</p> <p>ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 3, 6, 8, 10, 13, 14</p> <p>SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Hunington: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 20, 21, 22, 23</p> <p>SYRACUSE, N.Y.: WAER-FM, George Gilbert: 1, 2, 4, 7, 8, 11, 14, 16, 18, 19, 21, 22, 23</p> <p>TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 2, 3, 4, 5, 8, 9, 11, 12, 16, 17, 18, 20, 21, 22, 23</p> <p>TORONTO, CANADA: CHUM-FM, Benjy Karch: 1, 2, 3, 4, 6, 7, 11, 12, 13, 15, 16, 17, 18, 19, 20, 22</p> <p>VALDOSTA, GA.: WYVS-FM, Scott Crane: 1, 2, 3, 4, 5, 6, 9, 11, 17, 18, 20, 23</p> <p>WARREN, PA.: WRRN-FM, Max Patch: 1, 5, 17, 19</p> <p>WACO, TEXAS: KEFC-FM, Chip Knighton: 1, 2, 3, 4, 5, 6, 9, 10, 11, 12, 13, 17, 18, 19, 22, 23</p> <p>WINDSOR, DETROIT: CJOM-FM, Dave Lonco: 7, 8, 10, 12, 13, 17, 18, 20, 21, 23</p> |
|--|--|--|

# N.Y. Rhubarb Erupts In Shift

Continued from page 27

card-carrying pickets at the WNCN-FM studios, Columbia University attaches leaped into the picture urging that the 16,000 disks be contributed to Columbia rather than the

Fordham station. Among the pickets and demonstrators were two city councilmen and, from the entertainment world, Patrice Munsel, Cliff Robertson, Joanne Simon, Marya Manner and musicians from the Metropolitan Opera and the Florida Symphony Orchestras, all protesting the switch to rock and urging passersby to contact the FCC.

Yet another aspect of the imbroglio is the presence of publisher-lecturer William F. Buckley Jr. in the picture.

Buckley owns 7 percent of the Starr station's stock and is chairman of the WNCN-FM board of directors. He is, he says, personally shocked and disappointed in the format switch.

"But it is necessary," Buckley admits. "It's a fact that 15 percent of New York radio programming is classical and only 3 percent of the audience listens to classical. Only 4 percent of the advertising dollar goes for classical stations. WNCN-FM needed 2 percent of that advertising money but was unable to get it. Starr paid \$2.1 million for the sta-

tion and never earned a dollar profit. So it was imperative that the station shift gears and attract a new and larger audience."

Lawsuits and demonstrations aside, it appeared the shift to WQIV-FM and a rock course would stand. But whether Fordham, Columbia or yet another worthy organization would receive the 16,000 LPs was still to be determined. New York more than likely will not hear classical programming over a Starr station again, now or ever.

## NBC Gears WMAQ-AM For Country

CHICAGO—Plans were underway last week to change one of the nation's leading radio signals—WMAQ-AM here—to a country music station. Lee Sherwood, who has been involved in corporate programming for NBC in New York, is slated to program the new operation, which should go country within the next 60 days. Air personalities are now being lined up.

WMAQ-AM, owned by NBC, has a 50,000-watt signal at 670 on the dial. The signal is clear channel, non-directional. Presently, the format is middle-of-the-road.

For several years, the big country music station in Chicago has been WJJD-AM-FM. The AM side of the operation is a daytime only station. It's owned by Plough Broadcasting, which operates another nationally-known country music station—WLPO-AM in Atlanta.

The major MOR station in Chicago for some while has been WGN-AM, which is also a 50,000-watt clear channel operation.

Sherwood was last week conducting some personal research into country music at leading country stations.

## Diamond P New Shows

Continued from page 27

its advertising message to restaurants and clubs within its motel operations; these feature primarily rock groups and management felt that the three-hour weekly "Dick Clark Music Machine," which is also produced and syndicated by Diamond P, would best suit that campaign.

New shows hitting the air will include a three-hour country music show hosted by Roy Clark; the pilot is being finished in November. Another country show in the works will also be three hours long, hosted by a major country artist, and feature a live format. The third show is an hour long—"The Pat Boone Light and Power Hour"—and features a religious emphasis.

Frank Furino is executive producer at Diamond P. The firm has been extremely successful around the world with a series of documentaries of various lengths on such artists as Ray Price, Glen Campbell, Dionne Warwick, and Paul Anka, among others.

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JOE EDWARDS

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848. When she was seven, she won first prize on the Ted Mack Amateur Hour. In '58 she joined the Pips. Her name and the names of the Pips?

262. A car crash near London in April, 1960 resulted in the death of Eddie Cochran and the amputation of a leg of what famous singer?

9. Marvin Gaye started his career as a member of what group? Don Covay and Billy Stewart were two other members who made it very big later.

851. When Diana Ross left the Supremes to go solo, who replaced her?

1193. Chuck Jackson was a member of which famous integrated group in the 50's? Hint: TeeBee label.

867. Levi Stubbs, Jr. was lead singer for a group that started having hits for Motown in the middle 60's. Name the group.

257. Name the two big "pop" music TV shows that debuted in 1964.

880. Sam Cooke was a member of what famous gospel group before he went solo?

Eric Darline sang with the Weavers. In 1958 he organized the Tarriers; and later he became the leader Bill Swanee. This last group had a hit for "Van-Right In" in 1967. Name of group? Hint: "Walk"

76. Gordon Stokes, Nut Hawkins, Neal Matthews and Ray Walker were the members of what group? Big hint: They backed up Elvis on many RCA Victor recordings.

819. The artist who recorded "Hide and Seek" fought 25 heavyweight bouts including 18 wins and 2 draws. His name?

73. James Sheppard was the lead singer of a group with Walt Crump, Robbie Adams, Vernon Walker and Wally Walker. The group's name? Hint: Mid 50's.

249. In what year did Decca release Bill Haley's "Rock Around the Clock"?

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Billboard Top 50 Billboard SPECIAL SURVEY for Week Ending 10/19/74

# Easy Listening

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These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	<b>CAREFREE HIGHWAY</b> Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
2	1	9	<b>STOP AND SMELL THE ROSES</b> Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
3	10	5	<b>BACK HOME AGAIN</b> John Denver, RCA 10065 (Cherry Lane, ASCAP)
4	5	7	<b>LOVE ME FOR A REASON</b> The Osmonds, MGM 14746 (Jobette, ASCAP)
5	7	6	<b>JAZZMAN</b> Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
6	8	4	<b>SECOND AVENUE</b> Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
7	6	12	<b>I LOVE YOU, I HONESTLY DO</b> Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
8	3	11	<b>TIN MAN</b> America, Warner Bros. 8014 (WB, ASCAP)
9	4	9	<b>STEPPIN' OUT (GONNA BOOGIE TONIGHT)</b> Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
10	12	8	<b>THE NEED TO BE</b> Jim Weatherly, Buddah 420 (Keca, ASCAP)
11	9	12	<b>THEN CAME YOU</b> Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
12	15	5	<b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b> Bonnie Kolac, Ovation 1049 (Combine, BMI)
13	24	6	<b>MY MELODY OF LOVE</b> Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
14	11	14	<b>FREE MAN IN PARIS</b> Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
15	13	17	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic 3025 (Skyforest, BMI)
16	14	11	<b>I LOVE MY FRIEND</b> Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
17	17	14	<b>YOU CAN TAKE MY LOVE</b> Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
18	18	8	<b>BOOGIE BANDS AND ONE NIGHT STANDS</b> Kathy Dalton, Discreet 1300 (Warner Bros.) (Fez/Abernathy/Eye, BMI)
19	20	11	<b>WHEN MABEL COMES IN THE ROOM</b> Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
20	25	5	<b>YOU CAN HAVE HER</b> Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
21	33	3	<b>CAT'S IN THE CRADLE</b> Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
22	16	11	<b>ANOTHER SATURDAY NIGHT</b> Cat Stevens, A&M 1602 (Kags, BMI)
23	37	2	<b>LONGFELLOW SERENADE</b> Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
24	21	14	<b>I'M LEAVING IT ALL UP TO YOU</b> Donny and Marie Osmond, MGM 14735 (Venice, BMI)
25	44	2	<b>LAUGHTER IN THE RAIN</b> Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
26	22	13	<b>NOTHING FROM NOTHING</b> Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
27	32	3	<b>WALKING MAN</b> James Taylor, Reprise 8028 (Country Road, BMI)
28	26	8	<b>CAN'T GET ENOUGH OF YOUR LOVE, BABE</b> Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
29	35	3	<b>EARLY MORNING LOVE</b> Sammy Johns, GRC 2021 (One, BMI)
30	39	2	<b>WHEN WILL I SEE YOU AGAIN</b> Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
31	29	5	<b>ANOTHER LONELY SONG</b> Andy Williams, Columbia 10029 (Algee, BMI)
32	28	6	<b>TEMPTATION</b> Perry Como, RCA 10045 (Robbins, ASCAP)
33	38	3	<b>HONEY, HONEY</b> Abba, Atlantic 3209 (Overseas Songs, BMI)
34	31	6	<b>YOU LITTLE TRUSTMAKER</b> The Tymes, RCA 10022 (Dramatis/Bacon Fat, BMI)
35	36	5	<b>THEME FROM "CHINATOWN"</b> Percy Faith And His Orchestra, Columbia 10010 (Ensign, BMI)
36	40	3	<b>LA LA PEACE SONG</b> O.C. Smith, Columbia 4-45863 (Bushka, ASCAP)
37	42	3	<b>THIS IS YOUR SONG</b> Leslie Kendall, Warner Bros. 8022 (Spanka, BMI)
38	-	1	<b>I CAN HELP</b> Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
39	46	3	<b>SOMETHIN' 'BOUT YOU BABY I LIKE</b> Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
40	48	2	<b>AFTER THE GOLDRUSH</b> Prelude, Island 002 (Cottilion/Broken Arrow, ASCAP)
41	-	1	<b>CREDIT CARD SONG</b> Dick Fellar, United Artists 535 (House of Cash, BMI)
42	49	2	<b>PEOPLE GOTTA MOVE</b> Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
43	41	5	<b>THAT'S ENTERTAINMENT</b> Sammy Davis, Jr., MGM 14736 (Chappell, ASCAP)
44	43	3	<b>SECOND AVENUE</b> Tim Moore, Asylum 45208 (Burlington/Andustin, ASCAP)
45	45	3	<b>COME FILL YOUR CUP AGAIN</b> Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheeler, ASCAP)
46	47	3	<b>HE DID ME WRONG, BUT HE DID IT RIGHT</b> Patti Dahlstrom, 20th Century 2113 (Patti Dahlstrom/Camp, ASCAP)
47	50	2	<b>SUNSHINE ROSES</b> Gene Colton, Myrrh 136 (Word) (Monya, ASCAP)
48	-	1	<b>PENCIL THIN MUSTACHE</b> Jimmy Buffett, ABC/Dunhill 15011 (ABC/Dunhill, ASCAP)
49	-	1	<b>EVERLASTING LOVE</b> Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
50	-	1	<b>FOR THE PEACE OF ALL MANKIND</b> Terry Sylvester, Epic 20002 (Landers-Roberts/April, ASCAP)

# Jukebox Programming

## Wisconsin Group Training Youths In 4-Year Program

MILWAUKEE—An apprenticeship program to supply qualified professional service people and upgrade the image of the industry is being formed by the Wisconsin Music Merchants Assn. Len Roulier, executive director, confirms.

The four-year indentured program would involve a year in a local

technical school and two intensive summer programs, including a comprehensive course in integrated circuits. The apprentice would receive a salary from his indenturing employer, with pay raises every six months. Schooling costs would be paid entirely by the state.

The program is being formulated through the Wisconsin Dept. of Industry, Labor and Human Relations Div. of Apprenticeship and Training, and the State Board of Vocational, Technical and Adult Education. The newly formed Educational Committee of the WMMA will act as an advisory committee in designing the program.

Appointed to the educational committee are: Russ Dougherty, chairman, Rapids Coin Machine Service, Wisconsin Rapids; Wally Bohrer, Hastings Dist. Inc., Milwaukee; Ernie Feight, Feight Coin Machines, Rhinelander; Bob Rondeau, Empire Dist. Inc., Green Bay, and Len Roulier.

## DeHaven Re-elected W. Va. Group Pres.

CHARLESTON, W. Va.—Martinsburg operator D. Ronnie DeHaven was elected to an unprecedented second term as president of the West Virginia Music and Vending Assn. at its 20th anniversary convention here Sept. 19-21.

Other officers elected were Shelton Price of Barboursville, first vice president; James Stevens of Grafton, second vice president, and Leoma Ballard of Belle, secretary-treasurer.

### BEST DISK, TOO

## Rich Named Artist of Year By Mawdsley and Music Ops

CHICAGO—Winners of the annual Jukebox Awards have been announced by Music Operators of America (MOA). The awards will be presented by MOA president Russell Mawdsley at the Exposition Banquet, Conrad-Hilton Hotel, Chicago, Nov. 3.

Artist of the Year is Charlie Rich, Epic Records.

Record of the Year is "Most Beautiful Girl In The World," Charlie Rich, Epic Records.

Pop Record of the Year is "Sundown," Gordon Lightfoot, Reprise.

Country Record of the Year is "Let Me Be There," Olivia Newton-John, MCA.

Soul Record of the Year is "Show And Tell," Al Wilson, Rocky Road Records.

The winners were decided by a

membership vote and an awards committee that polled one stops, programmers and operators nationally.

## Jukebox Guarantees On the Rise

By ANNE DUSTON

CHICAGO—Guarantees on jukeboxes is gaining favor among programmers as one way to offset cost increases, according to a spot survey.

Termed "front money" by Dave Hall, Ronnie's Amusement Service Co., Wichita, Kans., he finds the \$6 per week guarantee "is going over better than anticipated, although the locations don't like it," but he finds it necessary in order to provide the best equipment and best service.

A & A Amusement, Portland, Ore., has added "about \$10" guarantee on new locations that are dubious, or require traveling about 50 miles, according to programmer Kathy Seabolt.

One Wisconsin manager suggested that besides a guarantee, the split with locations should be changed from 50/50 to 60/40 or 65/35. He ruled out the idea of charging for service calls as being irresponsible. "You can't cut service or make extra charges for it when the location is foregoing 50 percent of the profits."

## Stuarti to Star At Chicago Fete

CHICAGO—Enzo Stuarti heads the artist roster for the Music Operators of America banquet Nov. 3, at the Conrad Hilton Hotel, according to executive vice president Fred Granger.

Appearing with Stuarti will be Dolly Parton, vocalist and songwriter; Charlie McCoy, harmonica virtuoso; Karen Wheeler, vocalist; Johnny Russell, vocalist; LIFE, vocal group; Denny & Lee, magicians; Tommy Wills, sax artist, and emcee Billy Kelly, Irish comic.

# Latin Scene

## SANTO DOMINGO

In celebration of the 478th anniversary of the foundation of the Ciudad Primada de America (The First City of America), Johnny Ventura (Discolor) and his combo together with El Gran Combo of Puerto Rico on the Gema label were presented at the Jaragua Hotel and at various night clubs in the city.

Colombian singer, Alejandro O'Leus, who won one of the first prizes at the Latin American Festival in New York with his own composition "Es Amor, Es Amor" visited here and was presented on TV program "El Show Del Mediodia."

Dominican group Los Beduinos is recording its second LP on the Karen label. Wilfredo Vargas, leader of the group is experimenting with modern innovations with the merengue (the local rhythm) without changing its basic beat.

Fernando Casado (Gada) has been appointed commercial manager for the "Radio Cristal" radio station. Casado has a new single out, "Te Comprendo"/"Imposible" and he was presented at the El Conquistador nightclub at the Hotel Naco.

Rhina Ramirez, Dominican songstress on the Montilla label of Mexico where she is currently residing, spent a few weeks here giving several theater and nightclub performances.

Singer Nelson Munoz (SM) is producer of a new Sunday evening TV program called "Musica Y Aplausos" on Color Vision, Channel 9. This program presents local and foreign talent.

Argentinian singer Elio Roca after giving successful concerts here was signed by Salon de Estudios Mozart.

Leonor Porcella de Brea, Dominican songwriter, has had three of her compositions chosen by Jose Jose, Mexican singer on the RCA Victor label, for his latest album. One of these songs, "Vive" is the title of the LP. Ms. Brea's songs are handled by Mexican publishing company Em-lasa.

Ramon Leonardo has recorded a new 45, "Camino Hacia La Iglesia" on the Karen label written by Argentinian singer/composer Palito Ortega (Parnaso). ... Dominican singer Joseito Mateo and his group (Quisqueya Records) have bookings for nightclub and concert dates in New York. ... Sonia Silvestre (Karen) has a new single out, "Cuando Te Encuentres Solo."

FRAN JORGE

## Disneyland Goes Latin

LOS ANGELES—Disneyland went Latin over the Oct. 5-6 weekend.

Some of the most highly regarded Latin artists on the West Coast appeared in person at the park's Tomorrowland. Miguel Acevez Mejia, Andy Russell, Rosalinda Aguirre, Virginia Lopez, Antonio Bravo and the orchestras of Eddie Cano, Tabasco, Mariachi Los Gallos, Los Internacionales and El Show de Los Camperos were all performing afternoons and nights.

Overseeing the festivities was Freddie Prinze, the Puerto Rican actor who is starred in the new television series, "Chico And The Man." Flags from every Spanish-speaking nation flew in the Orange County breeze.

# Latin

## Marin a Factor In Zooming L.A. Latin Music Rebirth

LOS ANGELES—The sudden, inexplicable death of Latin music here in the mid-60s has plainly given rise to a rebirth in 1974.

No one claims the City of Angels is as important a Latin center as New York but it is growing. Bill Marin, a California promoter, is one of the major thrusts behind the renaissance.

"I should think that the eight or nine radio stations here which program Latin music should be credited with the strong upswing we are noting," says Marin. "All it needed was exposure."

Marin, among others, points to the three highly successful Latin

concerts at the Hollywood Palladium that have rung the box-office bell since April, and a fourth featuring Ray Barretto and Joe Bataan, was scheduled for Saturday (12) night.

"I intend to continue importing these outstanding Latin musicians," Marin says confidently. "Pretty soon, one of these fine mananas, New York is going to rate number two."

Local 47 of the American Federation of Musicians here under president Max Herman's guidance also has been offering highly successful Latin music bashes this fall.

Billboard SPECIAL SURVEY for Week Ending 10/19/74

## Billboard Special Survey Hot Latin LPs

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### IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ROSENDA BERNAL "La Silla Vacía," Latin International 5006	9	LOS MUECAS "Hoguera De Amor," Caytronics 1413
2	VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	10	JUAN TORRES "A Borinquen," Musart 1640
3	LOS ANGELES NEGROS "Dejenme Si Estoy Llorando," U.A. Lat. 135	11	LUCHA VILLA "Los Discos De Oro," Musart 1636
4	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	12	LOS BABYS "Como Sufro," Peerless 1769
5	LOS FREDDYS "Llegara Tu Final," ECO 35242	13	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006
6	CHAYITO VALDEZ "Se Marcho," Musimex 5080	14	ALBERTO VAZQUEZ "Unda Lagrima Tuya," GAS 4121
7	LOS BABYS "Album De Oro," Peerless 1749	15	JOE BATANN "Salsoul," Mericana 124
8	LARRY HARLOW "Salsa," Fania SLP 00460		

### IN CHICAGO

1	VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	NELSON NED "Nelson Ned," U.A. 1550
2	LOS BABYS "Album De Oro," Peerless 1749	10	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254
3	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	11	LOS FREDDYS "Epoca De Oro," Peerless 10041
4	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	12	LUCHA VILLA "Los Discos De Oro," Musart 1636
5	FREDDIE MARTINEZ "Pure Gold," Freddie 1021	13	ROSENDA BERNAL "Amor Traicionero," Latin International 5006
6	CELIA & JOHNNY "Quimbara," Vaya XVS-31	14	LOS ANGELES NEGRO "A Ti," Arcano DKL-1-3271
7	LOS MUECAS "Hoguera De Amor," Caytronics 1413	15	WILLIE COLON "Lo Mato," Fania SLP-00444
8	JUAN TORRES "A Borinquen," Musart 1640		

OCTOBER 19, 1974, BILLBOARD

## What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

### WICHITA, KANSAS: POP AND COUNTRY PURCHASES

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1617-21 W. Harry  
(316) 267-7371

"She Called Me Baby," Charlie Rich, RCA 10062

"Back Home Again," John Denver  
"Stop And Smell The Roses," Mac Davis  
"He Can't Fill My Shoes," Jerry Lee Lewis, Mercury 73618

"We're Over," Johnny Rodriguez, Mercury 73621

"It's Midnight," Elvis Presley, RCA 10074

## Hal Moore Is Dead

PHILADELPHIA—Hal Moore, pioneer disk jockey in New York radio and here died Oct. 3 in suburban Bryn Mawr Hospital after collapsing at his home. He would have been 65 the following week. Moore was also a songwriter. Mitch Miller recorded his "Must Be Santa" which became a Christmas standard.

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# Classical

## Polydor Promotion Campaign Bows Extensive Fall Catalog

By MARTIN MELHUISE

MONTREAL—Polydor Ltd. recently initiated an extensive promotion campaign to introduce their fall classical catalog, which includes product from Deutsche Grammophon, Classic 1 + 1, Ineditis, Archiv, Mercury, Privilege, and the newly revived Heliodor label. As part of this major push Allan Katz, Polydor (Canada) national promotion manager and Vas Pollakis, the label's classical music manager, toured across Canada with an audio visual program to introduce the new product to the industry in Canada.

One of the highlights of the pres-

entation was the announcement that there would be a 51 percent dealer discount on the 10 subscription multiple sets for this season. It had been customary for Polydor to pass on substantial savings to the consumer on the Subscription Series but this year the dealer will be free to pass on a saving of his own choice to the consumer. The 1974 subscription series includes a three record set of Monteverdi's "L'Orfeo"; three-LP set of Handel's Messiah arranged by Mozart; a three album set with Karl Boehm conducting Mozart's "The Abduction From the Seraglio"; Mendelssohn's 48 short pieces for piano entitled collectively "Songs Without Words" recorded by Daniel Barenboim on three records; the 12 "Tost" Quartets by Haydn in a six-LP set performed by the Amadeus Quartet; and six others.

The "Bach Edition," which consists of 99 Archiv LPs in 10 volumes, will be released in four phases with phase one being initiated with the release of three volumes this fall: "The Passions," a seven-LP set; "The Concertos," an 11 LP set; and "The Chamber Music—Vol. 1" a 7 LP set. With the purchase of each of these volumes the consumer will get a free LP. The 10 bonus albums will constitute Bach's "Music For The Harpsichord." Like the Subscription Series the Bach Edition will be offered to the dealer at a 51 percent discount.

In the past Polydor Ltd. has been very successful with classical concept releases such as "Festival of Hits," which is a unique series to Canada, and for that reason intend to move more into that area into the coming year. Five more titles in the "Festival of Hits" series have just been released with music from Haydn, Rachmaninoff, Tchaikovsky as well as LPs created around music for the guitar and "Sound Spectaculars." They are also about to release a two-LP promotional sampler to be pressed in Germany containing 26 super classical hits and retailing for \$7.98.

Pollakis explains his unique philosophy for concept releases in the Canadian market: "It has long been my ambition to come up with concept releases that would reflect a

specific mood, that are centered around a given and relevant theme so that instead of music, we can promote and sell a mood or better still, a state of being. This series began more than two years ago when we released an album 'The Waltz,' then followed up with a release called 'Dreams' and then 'Telemania.' The sequel to issues of this kind will be 'Solitude' subtitled 'Music For Piano In A Solitary Mood'; 'Midnight Revels' subtitled 'Sensuous Night Music'; and 'Non-Stop Dancing 1600' which as the name implies is a quick succession of uptempo dances of the 16th Century and modeled after the good examples of James Last."

One project that Pollakis is excited about is a group of three albums under the names "The Divine Experience," "The Love Experience" and "The Sensuous Experience." Says Pollakis: "For the past three and a half years we have been working on an ambitious project with the idea of subduing completely the snobbery that has traditionally surrounded and clouded classics and to come up with a solution to that eternal problem of making music relevant particularly to that vital age group of 18-25. There is no way for these people to be subjected to stuffy lectures or to be in any way patronized.

"We simply have to come up with a product that should challenge them, inspire them or outright seduce them. I think in this series we have come up with the solution. The programming is as adventurous as anything can be. The liner notes are drawn from the most relevant literature to youth. Music is never discussed and nothing is rationalized, explained or justified. We never deal with composers or artists or forms, but we deal with universal themes and issues that are relevant in any age and meaningful in every culture."

Also of note is the launching of an extensive program consisting of Deutsches Grammophon dolbyzied cassettes (about 40 items). Polydor Ltd. is equipped to produce dolbyzied cassettes at their Montreal cassette plant and eventually, their cassette catalog will be dolbyzied.

## Broido Calls Copying Unit Biggest Pirate

PHILADELPHIA—The biggest "pirate" of copyrighted music is the duplicating and copying machine, according to Arnold P. Broido, president of Theodore Presser Co., one of the oldest classical music publishing firms, based in suburban Bryn Mawr, and a past president of the Music Publishers Assn. What makes matters sticky is that the ones doing the "stealing" are two bastions of morality—the church and the school.

With church budgets running low, Broido says a choir director will purchase one copy of an inspirational hymn at 30 cents and run off 30 additional copies on a copying machine instead of buying 30 copies of the copyrighted material. The result of this kind of "thievery" is lost income to composers and their publishers, says Broido, adding, "we're being ripped off."

The music publishers, he says,

don't want to make a fuss about such illegal use of duplicating machinery because they don't want to alienate churches and schools, which are a big part of their market. While the economics of the situation has become very bad in the past decade, Broido won't even venture a guess on the dollar loss. However, he attributes the fact that some 52 publishing companies have disappeared in the past 20 years to financial losses brought about by illegal copying.

The problem wasn't severe until copying machines became "staggeringly good, fast, cheap—and used," according to Broido. The thievery, he said, is interdenominational. He says he has seen one 30-cent copy of an octavo being copied 35 times by one church, 35 times by another, and so on up to as many as 500 times.

## Videodisk Seen As New Field

By STEPHEN TRAIMAN

NEW YORK—The approaching videodisk consumer market, brought a step closer with announcement of the Philips/MCA joint venture, will bring to the industry a new emphasis on visual elements.

One company that expects to benefit is Color Music, which has been producing what the firm's Ed Snyder terms "classical music for the eye" for more than 10 years on film for educational TV and the networks.

Described as a "choreographed color background," the process manipulates color and form similar to the light shows that hit their high-spot at Bill Graham's Fillmore East & West.

Snyder has composed "visual" scores to such works as Mozart's "Symphony No. 40," Haydn's "Trumpet Concerto," Debussy's "La Mer" and Vivaldi's "Four Seasons" that are projected to a screen on stage by a group of four instrumentalists.

The difference is that in contrast to the bulky light show equipment, Color Music uses a portable projector for each "optical instrument." Snyder is now working on an electronic device that will control the color video tube similar to the new video games—an independent control instrument he terms a "video brush."

In addition to shows on NET, Color Music has performed "live" at the Guggenheim and Metropolitan museums here, Boston's Museum of Fine Arts and Washington's Smithsonian, plus many colleges in the East. Snyder also has done work for CBS, with his most recent project a Scott Joplin visual piece for the new Saturday kid show, "Patchwork Family."

Snyder's visual scores are based on his analysis of the work's thematic statement, and often involve up to two dozen instruments. Scores are committed to memory by the four-member group. Typical show is given in two half-hour segments, with 30 minutes in between devoted to an explanation of the process by John McDermott, Color Music business manager, and questions from the audience.

"With the videodisk coming sooner than we think," there will be a huge demand for creative programming," Snyder explains.

Billboard

Best Selling

Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	14	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
2	2	67	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
3	5	67	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
4	1	22	SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Sponhaltz) with Grierson (piano), Angel S-36074 (Capitol)
5	4	67	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
6	14	18	SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488
7	12	67	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
8	6	22	BOITO: MEFISTOFELE Treigle, Domingo, Caballe, London Symphony & Ambrosian Opera-Chorus (Rudel), Angel SCLX-3806 (Capitol)
9	11	59	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra)
10	8	10	DELIUS SEA DRIFT: A Song Of The High Hills Royal Liverpool Philharmonic Orch (Groves), Angel S 37011 (Capitol)
11	-	1	MOZART: Così Fan Tutte (Complete) Lorengar, Berganza, Berbie, Davies, Krause, Bacquier London Phil- harmonic (Solti) 1 London OSA 1442
12	10	42	SWITCHED ON BACH II Walter Carlos, Columbia Masterworks KM 32659
13	18	10	THE ART OF JUSSI BJOERLING Album 2 Seraphim SR 60219 (Capitol)
14	7	22	MORE SCOTT JOPLIN RAGS New England Conservatory Ragtime Ensemble (Schuller), Golden Crest CRS-31031
15	9	14	HANDEL: SONATAS FOR FLUTE & HARPSICHORD (Complete) Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
16	16	14	THE BEST OF SCOTT JOPLIN AND OTHER RAG CLASSICS Max Morath, Vanguard VSD 39/40
17	20	42	RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists (Sveshnikov), Melodiya/Angel SRB-4124 (Capitol)
18	13	18	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790
19	17	39	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
20	-	1	MOSTLY MOZART: Alicia de Larrocha London CS 6866
21	26	10	ROSEBUD MARCHES AND RAGS OF SCOTT JOPLIN, KERRY MILLS, EUBIE BLAKE, HARRY GUY Lee Erwin, Angel S-36075 (Capitol)
22	27	45	PRIMO TENORE Luciano Pavarotti, London OS 26192
23	30	26	ALBENIZ: IBERIA (complete) Alicia de Larrocha (piano), London CSA 2235
24	35	3	FANTASY FILM WORLD OF BERNARD HERRMANN National Philharmonic/Bernard Herrmann, London SP44207
25	23	3	MY FAVORITE SPANISH ENCORES Andres Segovia, RCA ARL1-0485
26	19	67	SWITCHED ON BACH Walter Carlos, Columbia Masterworks MS 7194
27	15	67	BACH: BRANDENBURG CONCERTOS Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra)
28	24	31	MAHLER: SYMPHONY NO. 10 New Philharmonia Orch. (Morris), Philips 6700.067 (Phonogram)
29	21	39	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol)
30	38	3	BEETHOVEN: MOONLIGHT PATHTIQUE Waldstein, Sonatas, Radu Lupu, Piano, London CS 6806
31	-	1	SHOSTAKOVICH: Symphony No. 8 London Symphony Orchestra (Previn), Angel S-36980 (Capitol)
32	36	3	SAINT-SAENS: Symphony No. 3 Virgil Fox, Philadelphia Orchestra (Ormandy), RCA ARL1-0484
33	31	10	THE WORLD OF SCOTT JOPLIN Max Morath, Vanguard SRV 310
34	-	1	BOLET PLAYS LISZT RCA CRL2-0446
35	33	14	MAHLER: SYMPHONY NO. 5 Chicago Symphony Orchestra (Solti), London CSA 2228
36	37	10	DELIUS: Koanga London Symphony Orch (Groves), Angel SBLX 3808 (Capitol)
37	-	1	CHARLES IVES: 100th Anniversary Bernstein/Schuller/Biggs/Smith/Stokowski-Kirkpatrick/Ives, Colum- bia M4-32504
38	29	18	HEAVY ORGAN AT CARNEGIE HALL, VOL. 2 Virgil Fox, RCA Red Seal ARL1-0477
39	32	67	MAHLER: SYMPHONY NO. 8 Chicago Symphony Orch. & Chorus (Solti), London OSA 1295
40	28	22	HALEVY: LA JUIVE (highlights) Arroyo, Moffo, Tucker, Gaiotti, New Philharmonia Orch., (de Almeida), RCA Red Seal ARL1-0447

# Country

SET FOR NOV. 16

## Country In N.Y. a Tough Go, But They'll Try Again

NEW YORK—One week after announcing that the show would go on despite a disappointing season, the second concert in the Country In New York series at Felt Forum was cancelled last week.

The Long Island Railroad had run what it calls its "Country Music Special" direct to each of the shows at Madison Square Garden.

Producers, nonetheless, will try

again. The next scheduled concert is Nov. 16, featuring Doug Kershaw, Sammi Smith, Tommy Overstreet and Bob Luman. A Dec. 14 show will have Charlie Rich and Barbara Mandrell. The Jan. 18 schedule includes Donna Fargo, Bill Monroe and Joe Stampley, and on Feb. 1 it will be the Roy Clark Show, featuring Clark, Diana Trask and Buck Trent.

## Reno's Carnall Looks to Country Acts for Lounges

By LAURA DENI

RENO, Nev.—Country booking agent and manager Stew Carnall has added his wife to his list of clients booking Lorrie or Larry and Lorrie Collins into Harrah's Reno lounge.

Carnall also books Danny Davis & the Nashville Brass, Tommy Cash, Doug Kershaw and Merle Haggard who has been starring in the main showroom at Harrah's Reno.

Carnall began with Bob Wills. "I was booking Wills when I was 19," he explains. "Before that I started in the record business when there was a ban on records because of the lack of vinyl. I took the old masters of Wills records and made new ones and sold them to distributors. That's how I met Wills."

After booking bands for dances Carnall heard a Johnny Cash record in a bus depot. Carnall decided to look him up.

Carnall managed Cash from 1956 to 1961. "No one could have ever had as much fun as we did on the road with Cash," he says.

"Those were wild days," he recalls. "We used everybody on Cash's show. I can remember getting opening acts like Glen Campbell and Roger Miller for \$75 a night."

"Life on the road was boring," he says, "so we'd do insane things to break the boredom."

"We had an instrument trailer. Ole Spot, we hauled behind the car. Well, it started weaving and we couldn't get it in balance so we de-

## Rich, Lynn Win Radio Air Poll

MEMPHIS—Charlie Rich was named Entertainer of the Year in a poll conducted by WMC-AM here, in a vote which covered the Mid-South.

He also was named vocalist, while the female honors went to Loretta Lynn. The vocal duo of the year was that of Conway Twitty and Miss Lynn, while the single of the year was "Country Bumpkin," by Cal Smith.

## Glasser to Huddle With MGM Artists

NASHVILLE—Dick Glasser, who began his producing career in Cleveland and now is director of operations for MGM here, will have his first meeting with label artists during the Grand Ole Opry Birthday Celebration.

He has scheduled a gathering to "get to know one another."

Glasser, who spent considerable time with Warner Brothers, has just taken over the office, vacated by the departure of Bob Alou to the West Coast.

## Despite Atlantic Flop, Country Music's on Upbeat In Nashville

By BILL WILLIAMS

NASHVILLE—Although Atlantic closed its doors here less than two years after opening them, other labels are displaying signs of success in their country ventures.

Warner Bros., for example, continued to grow as the Burbank label expanded its Nashville base of operations. The administrative team is headed by Andrew Wickham, director of country music, and Jonathan Fricke, general manager of the Warners operation here.

Rex Allen Jr. came up with a string of three solid hits for the label and made his album debut. Doug Kershaw has been a consistent seller. Merle Kilgore has done well, along with Debbie Hawkins, Debbie Dawn and Kenni Husky. Lynda K. Lance, a strong female singer, has joined the roster. She has been joined by Hillman Hall, brother of Tom T. Hall, and by Judy Lynn.

Warners also is distributing Capricorn's country product. The company plans a move here to larger quarters, and announcement of a country promotion director and sales manager is imminent.

Elektra, which made its country move, is continuing to show strength with the addition of new artists, some of whom have moved over from Atlantic.

Avco's expansion into country came just three months ago, and the firm at once brought in competent and experienced hands. George Richey became vice president of the Nashville division, and Frank Mull was added as sales and promotion director. Bill Phillips, a veteran, was signed as the first artist to the label, and then Patti Page, produced by Richey and Norro Wilson. Next came Mary Kay James, moving over from JMI, and all of her masters were acquired.

Playboy, in its country move, came on strong with Mickey Gilley and followed with Barbi Benton. A&M was doing well with Hoyt Axton.

20th Century, under the leadership of Jim Vienneau, showed it was in the country business to stay, with some quick chart records.

GRC opened an office here, under the direction of Wally Cochrane, and immediately got hot with its country product. Blue Thumb scored with the Pointer Sisters.

Enterprise, a division of Stax, was doing well in country, and on the west coast. Granite, led by Cliffie Stone, showed itself a strong country label.

GRT grew by purchasing the major artists of Ace of Hearts, and

Cherish was a growing country label. Triune and Cinnamon released little product.

Perhaps one of the strongest growth patterns was evidenced by Shannon Records, under the guidance of Mary Reeves Davis and Harry Jenkins.

The traditional country labels, of course, were stronger than ever. At Columbia, more than 75 percent of their artists reached the top of the chart. This year, 44 percent of all singles released placed in the top ten. Epic had a phenomenal year with six number one singles, three gold singles and three gold albums. Their leaders are Charlie Rich, Tammy Wynette and George Jones.

Jerry Bradley's work at RCA, supplemented by other fine producers, kept that label at the top consistently. The same was true of Owen Bradley and MCA, where hits are almost commonplace in the country field.

Capitol carried on with strength, under the leadership of Frank Jones; United Artists is making a resurgence under the direction of Larry Butler.

ABC purchased Dot, but Dot was already hot, and the boost in distribution should help even more. ABC itself did remarkably well, with consistent winners. Hickory remained a very strong independent, adding MGM distribution to its success story. MGM, though leaderless for some time, was holding its own. Mercury had a string of hits, with leading artists, and the production of Jerry Kennedy. Monument began hitting again, and had something strong going with Larry Gatlin. Mega also made a resurgence, and was still signing potential best-sellers. Chart Records moved back into contention, and Rice had its share of chart hits. Barnaby was still holding on with Doyle Holly.

Thus as country music moved into its 22nd convention during the "Grand Ole Opry Birthday Celebration," it was showing new strength and growth.

decided to retire it from the business," Carnall says.

"We were in Kansas and decided the proper way to dispose of it would be to hire a helicopter and drop it in the middle of the Kansas plains. Well, we couldn't find a helicopter. Finally we just hauled it out to the middle of the plains, held a wake, said goodbye and blew it up with a keg of dynamite."

"Even today having one character in the group really helps," Carnall says. "Like Louis Talley with Merle Haggard, he brightens up any day because he'll get everyone laughing and you forget the demands of touring."

## Country Trivia: Fascinating Facts

NASHVILLE — Everyone plays trivia these days. It's become a way of life. And you can consider yourself something of a country music buff if you can recall some of these events out of the past.

Pee Wee King was once the band leader at Bean Blossom, Indiana, now the home of the Bill Monroe festivals. ... Fred Rose recorded for Columbia Records. ... Chet Atkins and his Colorado Mountain Boys were part of the staff of WNOX. ... Archie Campbell was once billed as "Grandpappy." ... Ted Daffan had a 27-piece band. ... Roy Acuff ran for Governor of Tennessee. ... Hank Thompson was a disk jockey at Waco. ... Ken Nelson was folk music director at WJJD. ... The Red Foley band consisted of Louie Innis, Jerry Byrd, Zeke Turner and Tommy Jackson. ... Stoney Cooper opened a record store in Wheeling. ... Rex Allen signed a seven-year contract with Republic Pictures. ... Jimmy Wakely recorded a song written by Gov. Roy J. Turner of Oklahoma. ... Bill Carlisle was known as Hot Shot Elmer. ... Slim Whitman was a disk jockey in Tampa. ... Bob Neal was working personal appearances with Eddie Hill. ... Don Gibson had a band known as Sons of the Soil. ... Connie B. Gay was a country music disk jockey in Washington. ... Al Dexter's Dallas night club burned down. ... When Red Foley was sick, his replacement on the Prince Albert Show was Ernie Ford. ... Ferlin Husky was known as Terry Preston, and was a side man with Cliffie Stone. ... Boudleaux Bryant worked in the Peanut Faircloth band. ... Cowboy Copas replaced Autry Inman and Hank Garland in his band with Rusty Gabbard and Dale Potter. ... Charlie Lamb was with Mercury Records. ... Merle Travis was master of ceremonies for the "Old Dominion Barn Dance". ... Jimmy Skinner opened a record shop in

Cincinnati. ... Audrey Williams became a regular on the "Grand Ole Opry." ... Jim Atkins, brother of Chet, worked the "Sunday Down South" show in Nashville. ... The Louvin Brothers moved to Danville, Pa. ... Jimmie Rodgers masters were released on the Montgomery Ward Label. ... For the only time in history, the "WWVA Jamboree" (then 18 years old) did not go on the air because a snowstorm kept everyone away. ... Uncle Art Satherly signed Marty Robbins to Columbia. ... Webb Pierce was singing on 4-Star Records. ... Roy Acuff owned Dunbar Cave. ... Lester Wilburn was playing bass for Johnny and Jack. ... Smiley Burnette wrote a cookbook. ... The Bailes Brothers got religion and began doing a gospel show. ... Wilf Carter (Montana Slim) built a motel in Florida. ... Del Wood won a lawsuit from Tennessee Records. ... Owen Bradley was switched from the Coral to the Decca label. ... Eddy Arnold and Colonel Tom Parker split up. ... Opera star Helen Traubel appeared on the "Grand Ole Opry." ... Georgia Davis replaced her sister, Betty Jack, as a partner to Skeeter Davis. ... Elton Britt did a daily show in Boston. ... Starday Records signed George Jones of Beaumont. ... Webb Pierce's "There Stands the Glass" was banned by many country stations. It became an immediate hit. ... Stringbean left the "Grand Ole Opry" to become a regular on the Ramblin' Tommy Scott Show. He later returned. ... Bob Neal left WMPS in Memphis for tours with Elvis Presley, the Louvin Brothers and the Browns. ... Jimmie Dickens broke his arm in a horse race with Carl Smith. ... Marvin Rainwater won the Arthur Godfrey "Talent Scout" Show. ... Roy Drusky was a disk jockey at Decatur, Georgia. ... Look Magazine featured a full-page picture of Hank Snow. ... Tommy Sands replaced T. Tommy Cutrer as

a disk jockey in Shreveport. ... Herb Schucker was managing Jim Reeves. ... Mae Boren Axton managed Hank Snow. ... Stonewall Jackson drove a truck to Nashville to audition for the "Grand Ole Opry." ... June Carter took up serious acting, and did work for television networks. ... The Everly Brothers recorded for Cadence Records. ... Young Pat Boone did a Thanksgiving show with his father-in-law, Red Foley. ... Ferlin Husky underwent nose surgery for an injury suffered in a boxing match in the Merchant Marine. ... Roy Acuff was mugged in Rome. ... Pee Wee King signed with Todd Records. ... Tillman Franks backed Johnny Horton in the singing of his "Battle of New Orleans."

And there are more ... all culled from former columns of Billboard. Perhaps they will help you remember.

## In Nashville Owens Sets Up Hustlers, Inc.

NASHVILLE—Establishment of Hustlers, Inc., a service to the entertainment industry for the "establishment of contacts and acquisitions of specific services and products" has been announced by Earl E. Owens, owner of Owens-Fair & Assoc., a public relations firm.

In order to give personal supervision to this wing of his company, Owens has moved out of the Nova Agency offices and back to his headquarters, while continuing to serve as promotion and public relations director for the booking firm.

Owens says he feels a need exists for the proper contacts, and for direction to those individuals or companies coming to the city. This will be done in addition to the other work for clients.

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OCTOBER 19, 1974, BILLBOARD

## 6,000 Due at Grand Ole Opry Festivities

• *Continued from page 1*

numbers. This is due, at least in part, to the growing number of labels becoming involved in country music.

Registration money is allocated to the participating labels in order to help defray their costs, to the Opry Trust Fund, a special treasury which is utilized to help indigent or needy musicians or their families, and this year, for the first time, to a special anti-piracy fund to be administered by CMA.

With the eighth annual Music City Pro-Celebrity Golf Tournament just played, and the Talent Buyers Semi-

nar now underway, the following activities are scheduled for the week:

Oct. 14, 9:00 p.m. 8th Annual Country Music Assn. Awards Show, Grand Ole Opry House (telecast on CBS-TV).

Oct. 15, 9:00 a.m. CMA's Quarterly Board Meeting, First American National Bank, 7:00 p.m. BMI Dinner (Invitation Only).

Oct. 16, 6:30 p.m. ASCAP Dinner (invitation only); 7:30 p.m., Early Bird Bluegrass Concert; 10:30 p.m., United Talent, Shure Brothers Show.

Oct. 17, 9:30 a.m. CMA annual membership meeting; 11:30 WSM luncheon & Opry Spectacular; 3:30, CMA International Country Music Show; 5:30, Sho-Bud/Baldwin/Gretsch Show; 7:30, United Artists Party & Show; 7:30 SESAC dinner (invitation only).

Oct. 18, 8:00 a.m. MCA Breakfast & Show; 10:30 and 2:30 p.m. Artists/DJ tape sessions; 12 noon, ABC-Dot luncheon & show; 7:00 p.m. CMA banquet and show.

Oct. 19, 8:00 a.m., RCA breakfast & show; 12 noon, Capitol Luncheon & show; 5:00 p.m. Columbia Records show; 9:00 p.m. Appreciation concert, War Memorial Auditorium; 9:30 "Grand Ole Opry" 49th Birthday Celebration Show. 10:00 p.m. Atlas Artists dance.

Oct. 20, 10:00 a.m. Opryland, USA.

JOYCE BUSH, GEORGE COOPER, DON RICH

## 3 Deaths Leave Mark on Industry

NASHVILLE—No year goes by without regrets. This was no exception. In 1974, the country music industry lost not only some of its great names in the field of performance, but some of the most important people behind the scenes.

One of these was Joyce Bush, who died much too young, but who lived meaningfully and with purposes fulfilled.

Joyce Bush was secretary-treasurer of Tree, International, but far more than that. Yet only yesterday she was a very young girl, just out of high-school, winner of a business contest, who was rewarded with a job in radio. She became the secretary to Jack Stapp, then program director of WSM, director of the network portion of the "Grand Ole Opry," and man of many talents and colorful background.

Joyce Bush, the youngster, matured into a marvelous business-woman, close friend to many, and always loyal to Stapp. She worked into the night during the infancy of Tree to help it develop into one of the world's greatest publishing firms. She aided in corporate decisions. She knew every facet of the business. And she suffered; how she suffered, from terminal cancer. One had to find that out from her doctors, not from her. Death finally spared her the pain, but for the time being left the earth a little more wanting, and left a gigantic void in the music industry.

Death also came to George

Cooper Junior, a man who bent so musicians could stand tall. President of the American Federation of Musicians Local 257 in Nashville for so long that most people thought he started it, he tempered strength with understanding, and forcefulness with warmth. It was he, with the help of his aides, who brought a decent living to the musicians—the more than 2,000 of them in his local—and he had enough knowledge to keep most of them working. He was willing to negotiate, always with strength, but never went after the goose that kept laying golden eggs. He understood the plight of management, of club owners, of promoters, and he worked with them. But in his mind was always the thought of the welfare of the musician.

Don Rich, of course, was a per-

former, but not in the sense of being the feature act. He has to be one of the best second-bananas in the business. Born Don Ulrich in Olympia, Washington, 33 years ago, he first met Buck Owens in the year 1958. Don became his lead guitar man, and they worked dances and a television show in the Tacoma area. He took a fling at college briefly, to become a music teacher, but went back to Bakersfield and Buck, where he became Owens' right arm. He was the leader of the Buckaroos, and he wrote great songs. He recorded an album and a few singles on his own, but mostly he was the man who sang tenor with Buck Owens. He, too died much too young, but accomplished so much before that day when his motorcycle went out of control, 28 days before his 33rd birthday.

## Robbins OK After Crash

CHARLOTTE, N.C.—MCA artist Marty Robbins received facial cuts requiring 32-stitches when his car rammed a wall during the running of the Charlotte 500 at the race track here.

Robbins, an avid racer, came into a turn and purposely hit the wall to avoid a four-car pileup ahead of him. He was traveling 160 miles per hour at the time of the crash.

After treatment at Memorial Hospital, he returned to Nashville, then flew to Washington for a scheduled performance at the White House for President Gerald Ford.

## Jack Grady Expanding His Tennessee Publishing Firm

NASHVILLE—Jack Grady, who has been involved in the publishing business for a number of years, has formed his own firm here for artist representation, independent promotion and publishing.

One of the first projects of his firm, Jack Grady & Associates, is to bring the Pointer Sisters here for participation in the "Grand Ole Opry" Birthday Celebration, and recording sessions at Quadrophonic Studios. It was here that they re-

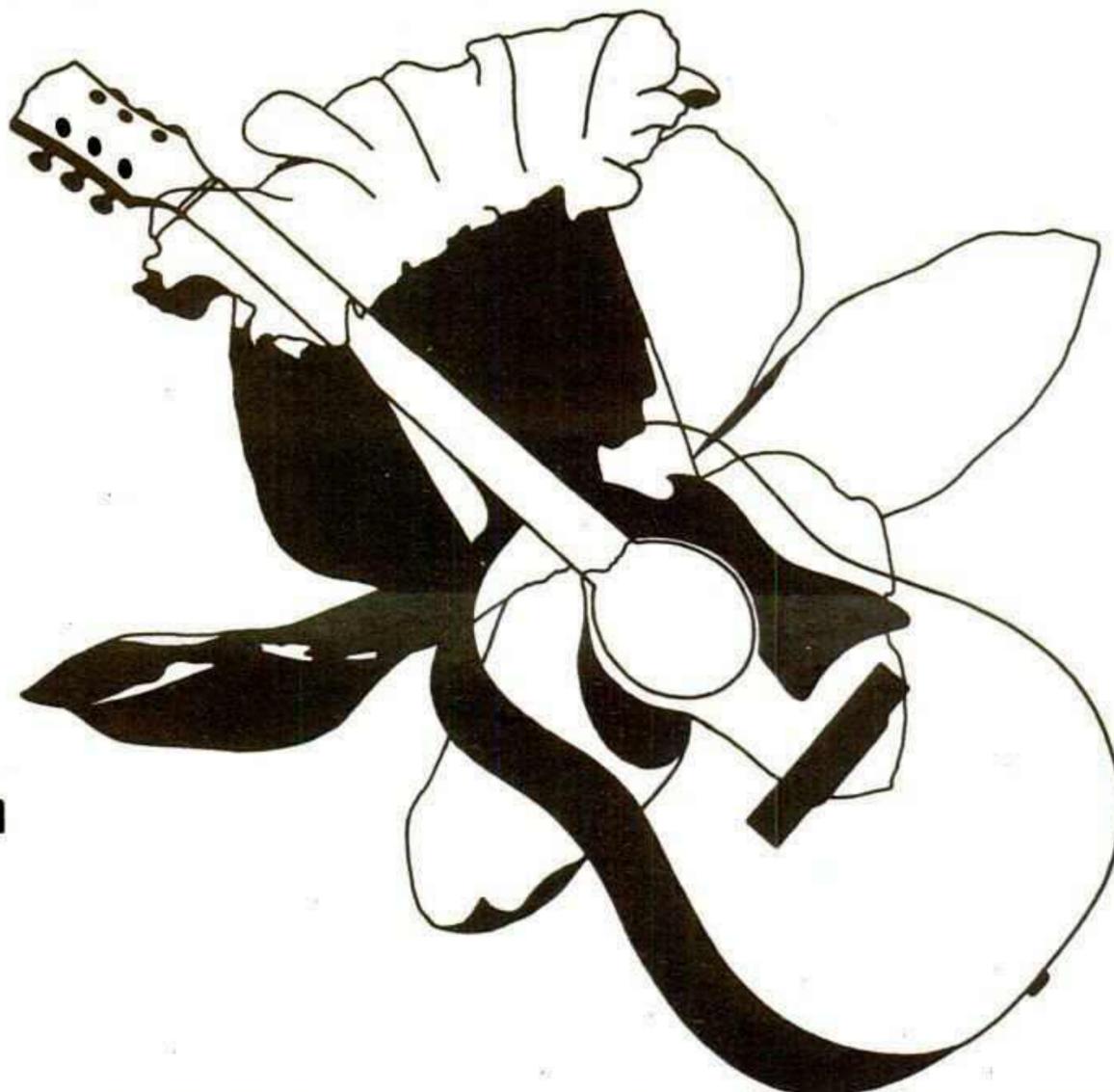
corded their current Blue Thumb hit, "Fairy Tales," produced by David Rubinson.

Grady also will continue his association with Larson & Shiffman Management of Hollywood, and represent their publishing companies, Portofino and Savona.

Grady's background is varied. After several years in the broadcasting field, he moved to April-Blackwood Music, and then to Tree, before working with Warner Bros.

OCTOBER 19, 1974, BILLBOARD

# SWEET COUNTRY MUSIC



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# Immortalize Artists In Silver-Gold

NASHVILLE—At least 51 country music artists will be immortalized in silver or gold plate by Music City Mint, Inc., a company formed here by Jerry E. Puckett.

The firm has that number of artists under contract, and intends to get all of them of consequence to produce a number of salable items which will be marketed in unusual ways.

The company has the exclusive rights to produce in various forms the likenesses of the artists in what it calls the Country Music Heritage Edition.

"It has been done with kings and presidents and others," Puckett says, "but never before with country music artists."

Virtually everything is being done with the reproductions: money clips, bolos, ingots, bracelets, and neckwear. The most expensive of these is made of pure silver (one troy ounce, at \$5 an ounce). Another is a gold plate over bronze, and the third is silver over bronze.

Detail work for these items is being done by a Minneapolis engraver, Harold Betz. They will be wholesaled to artists for sale at road shows; handled by mail through a credit card company with a mailing list of four-million; sold through the Hallmark Card stores; through the Columbia Special Products Division; through artist catalogs, and marketed on a test basis in truck stops, roadside stores, and chain retailers.

Some of the product can be sold for less than \$10 at the retail level. There also will be plaques available for a collector's series of the coins. Eventually woodcut prints will be added.

J.W. Anderson is vice president of the firm, and M.T. Puckett is secretary-treasurer.

# Country at N.J. Resort

ATLANTIC CITY—The "theme" weekends at Chalfonte-Haddon Hall here during the off-season months goes country for the first time soon.

The weekend package, Oct. 25-28, will feature Ben Smathers and the Stoney Mountain Cloggers, Molly Bee, the banjo team of Bob Lewis & Ginny, Glen Ash, and the Boots Randolph Show.

Prices range from \$86 to \$114 per person, including meals and accommodations. An Italian Festival was held at this resort earlier in the month. The theme weekends are geared to ethnic tastes.

# Thompson, Wife Avert Air Crash

TULSA—Dot recording artist Hank Thompson and his wife, Ann, narrowly averted disaster when his private Cessna developed fuel pump trouble, lost an engine, and had to make an emergency landing here shortly after take-off.

The trouble was compounded by the fact that a commercial jet was landing at the same time.

Thompson, who has flown for some 25 years, later took a commercial plane and made his scheduled appearance that night at Valparaiso, Ind.

Billboard

# Hot Country Singles

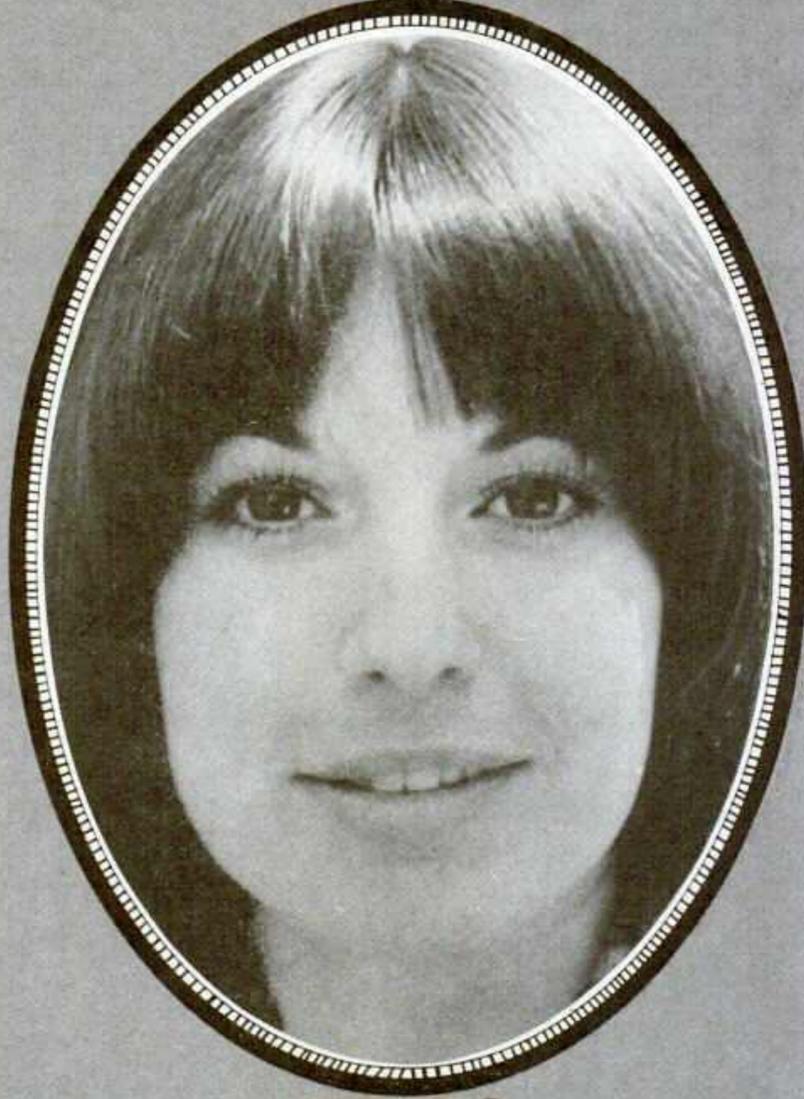
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\* STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 2	9	9	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson, MCA 40282 (Rose Bridge, BMI))	35	37	8	WORKIN' AT THE CAR WASH BLUES—Tony Booth (J. Croce, Capitol P-3943 (American Broadcasting/Blendingwell Music, BMI))	68	75	3	TWO GUN DADDY—Marty Robbins (M. Robbins, MCA 40296 (Mariposa, BMI))
★ 6	11	11	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, G. Smith, Playboy 6004 (Peer International, BMI))	36	38	9	ANOTHER GOODBYE SONG—Bex Allen Jr. (M. Sharp, L. Butler, Warner Bros. 8000 (Tree, BMI))	69	76	4	I JUST CAN'T HELP BELIEVIN—David Rogers (C. Weil, B. Mann, Atlantic 4204 (Screen Gems-Columbia, BMI))
3	3	12	BONAPARTE'S RETREAT—Glen Campbell (P.W. King, Capitol 3926 (Acuff-Rose, BMI))	★ 55	4	4	BACK HOME AGAIN—John Denver (J. Denver, RCA 10065 (Cherry Lane, ASCAP))	70	73	6	MUSICAL CHAIRS—Tommy Grier (S. Silverstein, MGM 14740 (Tro-Evil Eye Music, BMI))
4	5	10	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill, Epic 8-50008 (Columbia) (Algee, BMI))	38	31	11	GOOD OLD FASHIONED COUNTRY LOVE—See Thompson & Don Gibson (G. Barber, J. Mundy, Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP))	★ 82	6	6	YOU CAN HAVE HER—Sam Weoley (W. Cook, A&M 1612 (Harvard/Big Billy, BMI))
5	4	13	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith, Columbia 3-10001 (Marson, BMI))	39	44	13	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI))	73	78	3	A HABIT I CAN'T BREAK—Nick Nixon (G. Price, Mercury 73606 (Phonogram) (Longstreet/Acoustic, BMI))
★ 14	8	8	LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton, RCA 10031 (Dweper Pub., BMI))	★ 40	48	5	HE CAN BE MINE—Jeannie Seely (J. Seely, MCA 40287 (Tree, BMI))	74	80	6	WELCOME BACK TO MY WORLD—Carl Belew (C. Belew, J. Johnson, M. Powell, MCA 40276 (Four Star, BMI))
★ 9	9	9	MISSISSIPPI COTTON—Charley Pride (H. Dorman, W. Gann, RCA 10030 (Hall-Clement, BMI))	41	43	7	WHERE'D I COME FROM—Bobby Bare Jr. and Mama (B. Rice, J. Foster, RCA 10037 (Jack & Bill, ASCAP))	★ 87	2	2	U.S. OF A.—Donna Fargo (D. Fargo, ABC/Dot 17523 (Prima Donna, BMI))
8	1	12	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner, RCA 10010 (Dweper, BMI))	★ 49	43	14	PLEASE DON'T TELL ME HOW THE STORY ENDS—Bonnie Milsap (K. Kristofferson, RCA 0313 (Combine, BMI))	76	83	4	I AIN'T HANGIN' ROUND—Lawanda Lindsey (R. Topp, Capitol 3950 (Gold Book, ASCAP))
★ 10	9	9	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry, MCA 40260 (Irving/Woolnough/Broadside, BMI))	★ 52	4	4	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor, Capitol 3955 (Blackwood/Back Road, BMI))	★ 77	79	7	FINE AS WINE—Billy Walker (E. Stevens, E. Rabbitt, MGM M-14742 (Briarpatch Music/Debbave Music, BMI))
★ 15	9	9	BONEY FINGERS—Hayt Aston (H. Aston, R. Armand, A&M 1607 (Lady Jane/Irving, BMI))	43	29	14	STOP AND SMELL THE ROSES—Mac Davis (M. Davis, D. Severnson, Columbia B-10018 (Screen Gems/Columbia/Songpainter, BMI/Colgems, ASCAP))	★ 78	1	1	HE CAN'T FILL MY SHOES—Jerry Lee Lewis (L. Kingston, F. Dycus, Mercury 73618 (Phonogram) (Window, BMI))
11	13	10	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka, United Artists 507 (Spanka, BMI))	★ 54	7	7	RAINDROPS—Harvel Felts (D. Clark, Cinnamon C-809 (Comrad Music, BMI))	79	84	4	MAKE IT FEEL LIKE LOVE AGAIN—Bobby G. Rice (E. Conley, D. Heard, GRT 009 (Chess/Janus) (Blues Moon/Andromeda, ASCAP))
12	8	13	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno, ABC/Dot 17515 (Ricci Mareno, SESAC))	45	49	6	LET'S TRUCK TOGETHER—Senny Price (K. Price, RCA PD 10039 (Kenney Price Music, BMI))	★ 80	85	2	I CAN HELP—Billy Swann (H. Swann, Monument B-8621 (Columbia))
★ 26	6	6	COUNTRY IS—Tom T. Hall (T. Hall, Mercury 73617 (Phonogram) (Hallnote Music, BMI))	★ 64	4	4	SHE CALLED ME BABY—Charlie Rich (H. Howard, RCA 10062 (Central Songs, BMI))	81	86	3	SCARLET WATER—Johnny Duncan (F. Weller, S. Oldham, Columbia 3-10007 (Roadmaster/Sommersalt, BMI))
14	16	11	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul, Epic 8-20005 (Columbia) (Arc, BMI))	48	51	6	SHE BURNT THE LITTLE ROADSIDE TAVERN DOWN—Johnny Russell (B. Howard, RCA 10038 (Forest Hills, BMI))	82	88	3	OH, HOW HAPPY—Sherry Bryce (C. Hatcher, MGM 14747 (Mylo, BMI))
★ 20	7	7	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell, MCA 40283 (House of Gold, BMI))	★ 59	5	5	LUCKY ARMS—Lefty Frizzell (S.D. Shafer, L. Frizzell ABC 12023 (Acuff-Rose, BMI))	83	92	5	SEE THE FUNNY LITTLE CLOWN—Billy Jo Spears (B. Goldsboro, United Artists 549 (Unart, BMI))
16	18	10	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard, ABC/Dot 17518 (Acoustic, BMI))	50	32	10	(If You Wanna Hold On) HOLD ON TO YOUR MAN—Diana Trask (D. Trask, T. Ewen, ABC/Dot 17520 (Al Gallico, BMI & Easy Listening, ASCAP))	84	91	3	HERE WE GO AGAIN—Brian Shaw (S. Throckmorton, RCA 10071 (Reaction/Unart, BMI))
17	19	9	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carver (I. Levine, L.R. Brown, ABC-12017 (Levine & Brown, BMI))	★ 65	3	3	MEMORY MAKER—Mel Tillis & The Statesiders (M. Tillis, K. Westbury, MGM 14744 (Cedarwood, BMI))	85	90	2	ORANGE BLOSSOM SPECIAL—Johnny Darrell (E. Rousso, Capricorn 0207 (Warner Bros.))
★ 22	6	6	TAKE ME HOME TO SOMEWHERE—Joe Stampley (G. Rickey, N. Wilson, C. Taylor, ABC/Dot 17522 (Al Gallico/Algae, BMI))	52	57	5	GET UP I THINK I LOVE YOU—Jim Ed Brown (L. Catlin, RCA 10047 (First Generation, BMI))	86	93	2	BOOGIE WOOGIE ROCK AND ROLL—Jerry Reed (E. Raven, RCA 10063 (Milene, ASCAP))
19	7	11	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson, Epic 8-20006 (Columbia) (Algee, BMI))	53	56	5	DIXIE LILY—Roy Drusky (E. John, B. Taupin, Capitol 3942 (Big Pig, ASCAP))	87	95	3	DAY TIME LOVER—Gary Seagents (T.T. Hall, Mercury 73608 (Phonogram) (Hallnote, BMI))
★ 20	24	8	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson, Hickory 327 (MGM) (Acuff-Rose, BMI))	54	35	12	I WISH I HAD LOVED YOU BETTER—Eddy Arnold (C. Rains, MGM 14734 (New York Times) (Sunbeam Div./Twin Forces, BMI))	88	96	3	BABY'S NOT HOME—Roy Head (M. Newbury, Mega 1219 (PIP) (Acuff-Rose, BMI))
21	23	14	COME ON IN AND LET ME LOVE YOU—Luis Johnson (D. Silvers, 20th Century 2106 (Hank Williams, Jr., BMI))	55	45	13	I'M LEAVING IT (All) UP TO YOU—Donny & Marie Osmond (D. Harris, D. Terry Jr., MGM 14735 (Venice, BMI))	★ 89	1	1	OUT OF HAND—Gary Stewart (T. Jans, J. Barry, RCA 10061 (Almo, ASCAP/Broadside, BMI))
22	11	11	I'M A RAMBLING MAN—Waylon Jennings (R. Pennington, RCA 10020 (Tree, BMI))	56	60	8	YOU GET TO ME—Eddie Rabbitt (E. Rabbitt, Elektra 45895 (Briar Patch, BMI))	★ 90	1	1	THE HILL—Ray Griff (R. Griff, ABC/Dot 17519 (Blue Echo, ASCAP))
★ 23	28	7	DELTA DIRT—Larry Gatlin (L. Gatlin, Monument 88622 (Columbia) (First Generation, BMI))	57	46	13	HIGHWAY HEADIN' SOUTH—Porter Wagoner (P. Wagoner, RCA 0328 (Dweper, BMI))	91	98	2	PLAIN VANILLA—Jeannie C. Riley (J.C. Riley, Mercury 73616 (Phonogram) (Jeannie C. Riley, BMI))
★ 24	30	6	GET ON MY LOVE TRAIN—LaCosta (N. Wilson, C. Taylor, Capitol 3945 (Al Gallico/Algae, BMI))	58	47	16	IT'LL COME BACK—Red Sovine (G. Martin, Chart 5220 (Buddah) (Tree, BMI))	92	94	4	I SEE LOVE—Bobby Lewis (C. Rogers, GRT 008 (Chess/Janus) (Golden Horn/Starong, ASCAP))
25	12	15	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke, ABC/Dot 17512 (Bob Moore, ASCAP))	59	63	6	IT AMAZES ME—Mary Kay James (A. Reynolds, W. Holyfield, Avco 601 (Jack Music, BMI))	93	99	2	IF YOU WANT THE RAINBOW—Melba Montgomery (H. Howard, Elektra 45211 (Wilderness, BMI))
26	17	10	AFTER THE FIRE IS GONE—Willie & Tracy Nelson (L.E. White, Atlantic 4028 (Twitty Bird, BMI))	60	42	11	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond (L. Pochriss, B. Hilliard, MGM 14694 (Shapiro, Bernstein, ASCAP))	94	100	2	BLUE JEAN COUNTRY QUEEN—Linda Hargrove (L. Hargrove, Elektra 45204 (Window, BMI))
27	21	12	BETWEEN LUST & WATCHING T.V.—Cal Smith (B. Anderson, MCA 40265 (Stallion, BMI))	61	62	8	COUNTERFEIT COWBOY—Daw Dudley (R. Rogers, Rice 5069 (Newkeys, BMI))	95	1	1	LINCOLN AUTRY—Connie Cato (B. Anthony, B. Morrison, Capitol 3958 (Combine, BMI/Music City, ASCAP))
★ 28	36	6	CAN'T YOU FEEL IT—David Houston (C. Taylor, C. Richey, N. Wilson, Epic 8-50009 (Algee/Al Gallico, BMI))	62	71	4	DOWN TO THE END OF THE WINE—Jack Blanchard & Misty Morgan (J. Blanchard, Epic 8-50023 (Birdwalk, BMI))	96	1	1	
29	34	6	YOU'RE NOT GETTING OLDER—Freddie Weller (F. Weller, Columbia 3-10016 (Roadmaster, BMI))	63	67	5	SHE KEPT ON TALKIN'—Molly Bee (A. Williams, G. Bonds, C. Whitehead, Granite 509 (Jerry Williams, BMI))	97	1	1	
30	33	8	WELCOME TO THE SUNSHINE (Sweet Baby Jane)—Jaume Pruett (R. Willis, MCA 40281 (War Drum, BMI))	64	68	5	A ROOM FOR A BOY NEVER USED—Farlin Husky (D. Feller, ABC 12021 (Tree, BMI))	98	1	1	
★ 41	5	5	CREDIT CARD SONG—Dick Feller (D. Feller, United Artists 535 (House of Cash, BMI))	65	70	6	LOVE IS HERE—Wilma Burgess (R. Porter, B. Jones, Shannon 821 (NSD) (Ha-Ree/Porter/Jones, ASCAP))	99	1	1	
32	25	16	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney, ABC/Dot 17516 (Don Williams, BMI))	★ 81	3	3	EVERY TIME I TURN ON THE RADIO—Bill Anderson (B. Anderson, MCA 40304 (Stallion, BMI))	100	1	1	
33	27	10	LIKE FIRST TIME THING—Ray Price (J. Weatherly, Columbia 3-10006 (Kece, ASCAP))	★ 77	3	3	GONE—Nancy Wayne (R.B. Burns, 20th Century 2124 (New York Times/Dunbar, BMI))				
34	39	7	LONG BLACK VEIL—Sammi Smith (M. Wilkin, D. Dill, Mega 1214 (Cedarwood, BMI) (PIP))								

OCTOBER 19, 1974, BILLBOARD

# DANCY WAYNE



Another chart single from  
her current album  
"Cheatin' was the last thing  
on my mind" t-442

"GONE" tc-2124

# 67 Billboard

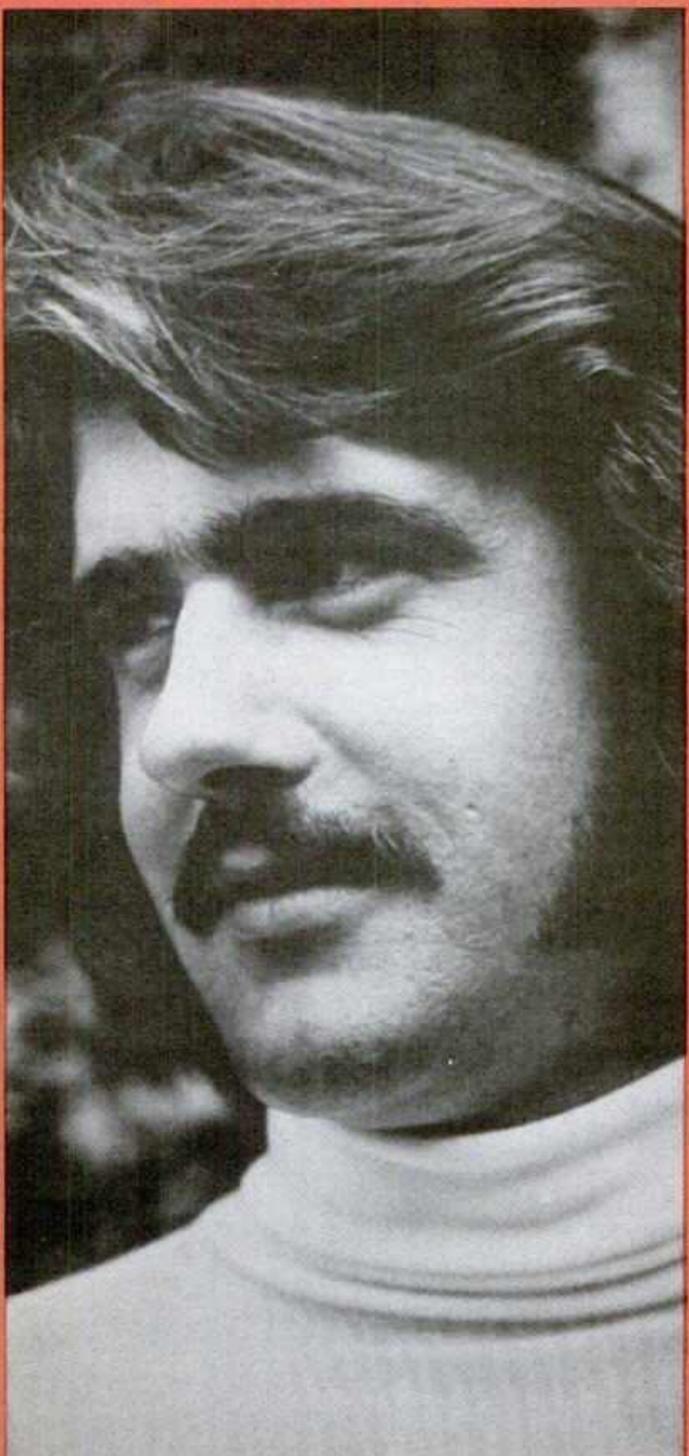
Exclusively on 20th CENTURY Records

**NEW!** A GREAT SONG FROM START TO FINISH

**"HERE WE GO AGAIN"**

PB 10071

BY **BRIAN SHAW**



October Is Country Music Month

Exclusively on RCA Records & Tapes

**Country**



Bob Schantz photo  
**SONG SACK**—Earl "Peanuts" Montgomery, newly signed exclusive Tree Publishing writer, delivers a peanut sack full of songs to Tree executives Jack Stapp and Buddy Killen.

**Nashville Scene**

By **BILL WILLIAMS**

**Hugh King**, a veteran songwriter, has moved to Contention Music, a SESAC firm, to work with Ted Harris. . . . The turnout for the tribute to **Ivory Joe Hunter** here was pitifully small, but the show was great. It included **Isaac Hayes**, **George Jones**, **Tammy Wynette**, **Jeff Robinson** and the **Bill Walker** orchestra. It was a great show, produced by **Bayron Binkley**, with sound by **Jim Malloy**. **Ivory Joe**, brought over from Memphis by an ambulance service and moved to the stage by stretcher and wheel chair, still managed to perform.

The new **Larry Trider** release is prophetic. It's called "I'm Comin', Nashville," and he's on his way to appear at the Fender Show during the convention this week. . . . **Warren Causey**, a leading record collector, is going to dispose of some 600 records from out of the past. He can be reached at the Nashville Banner.

Stoneway Records in Houston, which has great success with its instrumentals, has a series of albums set for release before the end of this year. They include work by **Shot Jackson**, **David Musgrave**, **Paul Buskirk**, **Danny Ross** and **Chubby Wise**. . . . The "Hayride USA" show in Shreveport keeps on growing, with a Friday night dance and Saturday night show. . . . When **Willie Nelson** played the Golden Nugget in Las Vegas, the club made no demands on his stage attire. So he came on-stage wearing tennis shoes, levis and a T-shirt. He was joined on closing night by **Waylon Jennings**. . . . **Johnny Western** writes that he relived the best years of his life when **Johnny Cash** asked him to host and sing on his concert at the Phoenix Symphony Hall. Johnny also has signed for eight more weeks next year at the Ponderosa Hotel.

Producer **Sam Lovullo** has set **Gunilla Huton** for a number of singing parts on the "Hee Haw" series. . . . **Lila Lou Hallman**, who once recorded for King, has re-entered the business and plans to sign a recording contract. . . . Humorist **Jerry Clower** will be the featured speaker at the Texas Future Homemakers of America next April. An unusual aspect is that the group will be inaugurating their first ever male officer, **Buddy Mayfield**. . . . **Jean Shepard** is one of the first artists signed for next year's International Music Festival at Wembley near London.

Bluegrass music will be broadcast live every Saturday night by

Billboard  
**Hot Country LPs**

Billboard SPECIAL SURVEY  
 for Week Ending 10/19/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	13	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	1	19	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
3	4	27	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
4	3	15	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★	8	6	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
6	7	7	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
7	9	8	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
8	5	78	BEMIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
9	10	6	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
10	6	8	COUNTRY—Anne Murray, Capitol ST-11324
11	13	11	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
12	14	7	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
13	11	6	THE GRAND TOUR—George Jones, Epic KE 33083
14	16	41	LET ME BE THERE—Olivia Newton-John, MCA 389
15	12	31	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	29	3	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
17	18	16	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
18	20	4	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
★	23	7	GREATEST HITS—Ray Stevens, Hot Ray, Barnaby BR 5004 (Chess/Janus)
★	32	2	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
21	22	7	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
22	15	18	COUNTRY BUMPKIN—Cal Smith, MCA 424
★	39	2	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
24	25	4	I NEVER KNEW (What That Song Meant Before)—Connie Smith, Columbia KC 33055
25	17	17	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	38	2	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
27	24	13	SEXY LADY—Freddie Weller, Columbia KC 32958
28	31	3	A MI ESPOSA CON AMOR—Sonny James, Columbia KC 33056
29	19	20	PURE LOVE—Ronnie Milsap, RCA APL1-0500
30	21	6	GREATEST HITS—Johnny Paycheck, Epic KE 33091
★	47	12	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
32	33	3	STANDING IN YOUR LINE—Barbara Fairchild, Columbia KC 33058
★	—	1	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Capitol ST 11331
34	35	14	JEANNE PRUETT—MCA 388
35	28	6	PICKIN' UP—Red, White & Blue (Grass), GRC 10003
★	—	1	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
37	40	16	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
38	41	5	STAR & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-12
39	42	11	COUNTRY HAM—Jerry Clower, MCA 417
★	—	1	RAIN/RAINBOW—Larry Gatlin, Monument KZ 33069 (Columbia)
41	45	4	THIS TIME I ALMOST MADE IT—Barbara Mandrell, Columbia KC 32959
42	44	5	THE VERY BEST OF—Del Reeves, United Artists UA-LA 235-F
43	30	14	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
44	27	25	THIS TIME—Waylon Jennings, RCA APL1-0539
45	26	30	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
46	48	18	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
47	43	15	GOOD 'N' COUNTRY—Marty Robbins, MCA 421
48	49	3	FINER THINGS IN LIFE—Red Steagall, Capitol 11321
49	34	15	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
50	—	1	BABY, DON'T GET HOOKED ON ME—Mac Davis, Columbia KC 31770

OCTOBER 19, 1974, BILLBOARD

KNEW-AM in San Francisco, from The Orphanage. The three-hour show will feature **Bluegrass Experience**, joined by **The Homestead Act**, featuring **Elmo** and **Patsy**. Other bluegrass and country music bands will join in the concerts. . . . **Del Reeves** will headline the musical prelude to the American 500 auto race in Rockingham, N.C. Oct. 19, joined by **Johnny Carver** and **Sunday Sharpe**.

**P.J. Sherman** had only time to rehearse her current single with the band performing at a political rally in St. Louis, and planned to do only that and a couple of standards for her part in the show. But they kept her on stage until she literally ran out of songs. . . . **Sam Weedman** and **Gene Taylor** have completed a full year of six nights per week at a Nashville club, and now a major listening room tour is in the making.

## Philips/MCA See '75 Vidisk Sales

By STEPHEN TRAIMAN

NEW YORK—"If there are no significant changes in the Philips/MCA Video Long Play (VLP) system, we can be close to our planned timetable of market introduction at under \$500 by late 1975 or early 1976," affirmed Bob Cavanagh, North American Philips vice president, corporate development and engineering.

However, he acknowledged it was a big IF at a special videodisk panel sponsored by Training and Photomethods magazines Oct. 2-3 in conjunction with Knowledge Industry Publications' video exposition here. Cavanagh emphasized at the meeting that development of a single, compatible videodisk was well worth any reasonable delay for a marketable system.

John Findlater, president of MCA Disco-Vision, partner in the joint venture optical laser-based system with Philips (Billboard, Oct. 5), showed samples of the first program jackets of a projected 1,000-title catalog. They range from an 11-part "Museum Without Walls" series (Picasso, Goya, etc.) to "Airport," all gleaned from the 11,000-plus MCA-Universal film/tape library. He maintained that prices would range from \$2 (30-minute program) to \$10 for a 2-hour feature film.

The disk time is a key point in the production timetable, since Philips has shown a 30-minute version and MCA has demonstrated up to 45 minutes of playing time on one side for its reflective mylar "donut."

Pressed by questions, Findlater stood by earlier statements of 60-minutes-per-side play time and a replication cost of 1 cent per minute for 10,000 copies or more using a process similar to a newspaper web press fed by a continuous roll of mylar.

Speaking for Zenith, which has another optical disk system that uses

a laser similar to the Thomson CSF version introduced at VIDCOM in Cannes (Billboard, Sept. 28). George Hrbek confirmed that talks being held with Philips and MCA, as well as Thomson, but only on a compatible disk. He acknowledged that although the Zenith and Thomson versions are transmissive rather than reflective disks, technologically a compatible version was possible. He also pointed out, through diagrams, that the TED (Teldec) 8-inch disk was playable on the Zenith system.

Carrying the ball for TED, the only mechanical player system shown to date, Leo Hofberg, London Records/Argo Sight & Sound general manager, pointed out that their production model is closest to the marketplace by 18 months at between \$350-375 retail. The 10-minute disks, scaled purposely to conform to international mailing regulations, can operate with two versions of a changer (1 to 3 seconds) and will retail at about \$3.75 to \$10 per program (multiple disks) when they go on the market in West Germany. He noted that 2,500 dealers were committed to take 200 hours of programs.

A decision on the TED system is expected very soon from partners British Decca (software) and AEG Telefunken (hardware), with conflicting reports on whether a "go" signal will be given—mainly due to a projected \$10 million start-up campaign. Hofberg had no comment on this report, but emphasized his talks were continuing with potential U.S. licensees.

Although not represented on the panels, RCA was an evident presence and referred to by several speakers. The official RCA statement emphasizes "... the home player for the SelectaVision videodisk system possesses inherent ad-

(Continued on page 42)

## Rank Radio Entering U.S. Market

NEW YORK—Newest European audio leader to seek a share of the lucrative and growing U.S. hi fi market is Rank Radio International (RRI), division of the Rank Organization of England.

Coming soon after aggressive marketing announcements by Philips and AKG, plus the establishment earlier this year of Sweden's Sonab Electronics, the Rank move is another indication of European determination to compete with Japan for the American audio dollar.

According to Gino Rossi, RRI overseas sales manager, the Rank brass have approved a sizable budget to launch Leak, its most popular European hi fi line, and Sero speakers (key German manufacturer acquired last year) by year end.

The prestigious Wharfedale speaker line may also be included, if current negotiations with Avnet are favorable. Avnet had acquired all U.S. rights to that name before

(Continued on page 43)

## IHF Meet: Last of Hotel Hi Fi Shows?

NEW YORK—Although attendance wasn't up to expectations, most participating manufacturers were generally pleased with the over-all effect of the NY 74 HiFi Show, biennial presentation of the Institute of High Fidelity.

Official figure of 18,000 for the Oct. 3-6 event at the Statler Hilton Hotel here includes repeats, and the bulk was \$1.95 discount tickets (\$3 at door) distributed by most of the major audio/record/tape outlets in the metro area. Attendance includes about 3,000 dealers.

Of the 55 audio firms and six magazines represented, about 10-15 were not IHF members, but several of these are "expected back in the fold," as a result of the show. The next IHF event, the Boston High Fidelity Music Show, already has 45 firms (and publications) taking the 51 available rooms Nov. 1-3 at the Statler Hilton.

Both the IHF and key exhibitors admit, however, that the day of the hotel show may be finished, as one of the major attendance-limiters here was the fourth floor locations at the Statler Hilton. A taped 4-channel demonstration across the street in Penn Station did help to build

crowds, and a similar high traffic site in Boston—perhaps Prudential Center—is being firmed up for the traveling quad exhibit.

The IHF brass will be in the Oakland area soon to look over possible sites for a spring show that could conceivably offer both indoor and outdoor presentations, with the obvious advantages of "opening up" the sound.

Bill Kist, JVC senior vice president, terms the show "fairly successful," noting that his firm did very well in having to resupply information at the Penn Station quad display, along with other 4-channel equipment manufacturers involved.

JVC used a button gimmick with "spotters" giving out free quad demo disks when they found them in the crowd. JVC also showed two new 8-track recorder/players, a new cassette deck and the 26-X quad receiver bowed at CES.

Typical of a smaller firm that had good vibes was Nakamichi Research; with Ted Nakamichi surprised at the crowds and excellent reception to the new lower priced models 500 and 500 cassette decks, also introduced at the CES with new built-in 45 dB meters.

## AT N.Y. BILTMORE

# Radio Shack Previews Audio Line

By RADCLIFFE JOE

NEW YORK—Radio Shack shops, a leading chain of consumer electronics shops, last week hosted the first in a series of press open houses in a double-barreled move designed to win new friends and influence trade and consumer audio editors, while officially lifting the wraps off the 1975 line of realistic home audio equipment and accessories.

The show, held Oct. 10-11 at the Biltmore Hotel here, featured in ad-

dition to the new lines, the affiliated companies involved in the manufacture of the products bearing the Realistic name, established brand of Radio Shack.

Among the firms represented were Tandy Magnetics (blank tape products), Tandy Audio Speakers, Tandy Antennas and a number of other affiliates responsible for a wide variety of other Radio Shack products.

At press time the new products slated for display at the show included the Realistic STA-225 100 watts RMS stereo receiver with a \$399.95 price tag; Realistic STA-250 stereo receiver, 44 watts per channel RMS power, \$319.95; and the STA-82 stereo receiver with a total 44 watts RMS power, \$299.95.

Radio Shack's 4-channel offerings were expected to stretch from the low-cost \$99.95 quad amplifier with SQ and "Quatravox" features, as well as inputs for magnetic or ceramic phonograph, to the sophisticated model QTA-770 4-channel receiver with CD-4, SQ and Ster-

comax, a feature that reportedly converts the unit into a stereo receiver with double the power per channel. This unit, not available until the end of January next year, will carry a price tag of \$599.95.

In compact systems Radio Shack was expected to screen its Clarinette-85, a system that incorporates a stereo receiver, 8-track recorder/player, 3-speed phonograph with diamond/sapphire styli, and special storage compartment for 8-track tapes. List price is \$299.95.

Other compacts slated for display include the Clarinette-84, also with built-in 8-track player, AM/FM radio and phonograph for \$219.95, and the Clarinette-48, with the same basic features as the Clarinette 84, for \$169.95.

Among the other products scheduled for showing were cassette and 8-track tape decks, speaker systems, automotive stereo tape systems, and a variety of accessories including the new blank tape line from Tandy Magnetics (Billboard, Oct. 5).

## Kenwood & Mohawk Set In Selling Military

RAMSEY, N.J.—The Kenwood Corp. has appointed the newly formed Mohawk Marketing Corp. to sell its consumer audio products to military post exchanges in the U.S. and to civilian outlets in Alaska and Hawaii.

Mohawk, headed by Charles Panarella, is an independent subsidiary of the Minolta Corp. here, structured specifically to sell Minolta photographic products, and a limited number of non-photographic lines to the military.

Mohawk, with access to Minolta's marketing and financial resources, has its main administrative and warehouse facilities at Virginia Beach, Va.,

with branch facilities in San Diego, Calif., and Anchorage, Alaska. A Hawaii facility is still under construction.

According to Panarella, those manufacturers represented by Mohawk will be able to avail themselves of guidance in the preparation of specialized advertising and promotional material aimed specifically at buyers for military post exchanges.

Mohawk is negotiating with a number of other hi fi equipment manufacturers for representation on the military market, according to Panarella. Vice president of Mohawk is John Brickhouse.

## AES CONVENTION TALK

# Holzman Crystal Ball Sees Many Audio/Video Advances

(EDITOR'S NOTE: These excerpts offer a look at the industry's future by Jac Holzman, Warner Communications senior vice president and planning committee chairman, in his awards banquet address at the recent Audio Engineering Society convention in New York. They followed his review of developments paralleling Holzman's own involvement with audio over the last quarter-century and his membership in AES since 1950.)

NEW YORK—In the 15th Century, Gutenberg is generally credited with the invention of movable type, but it was not until 400 years later, to the time of Vlademar Poulsen, Edison's cylinder phonograph and the primitive stirrings of the audio industry, that we were, for the first time, able to progress beyond static imprint and begin to imprint motion, sound in motion, even before pictures in motion.

And what a revolution that has been! Qualifying it in dollar terms, a \$2 billion-plus music software industry in the United States alone. Records grossing more than motion pictures, more even than the com-

combined revenue of the television networks.

And why? Because together, we software and hardware manufacturers, studio engineers, technicians and designers, composers, musicians and producers have brought a medium in motion into millions of homes in a reliable format at a rela-

tively inexpensive price. Think of the progress of the past, and think also about the prognosis for the future.

In broad perspective, what can we look forward to?

- The steady growth of quad and the introduction of 4-channel FM broadcasting, functioning comfortably within bandwidth tolerances that do not require reallocation of the broadcast spectrum.

- Smaller, portable, better music systems.

- Accelerating activity and research into the synthetic generation of sound and pictures.

- New ways to utilize the sensible size and extreme adaptability of the Philips-developed audio cassette, extending even toward video.

- Compact recording facilities of quite decent technical excellence brought about by a new generation of so-called semi-professional 4 and 8-channel tape recorders, and small feature-packed mixing consoles with built-in monitoring—all of this at a quality level close to studio standard. What magnificent training for our next generation of engineers.

- Diversified stereo and quadra-

(Continued on page 40)



AES photo by Guy Gillette  
NICE JOB—Jac Holzman, left, gets thanks for AES banquet talk from new president John Eargle.

# Tape Duplicator

By ANNE DUSTON

Audio as a medium of information is being utilized successfully by more and more publishers, according to a recent article in *Inside Stuff*, newsletter from American Business Press, New York.

Litton Publishing launched a monthly *Medical Economics Cassette Service* 18 months ago, with two series, one on malpractice, and the other on tax savings and investment, and is selling the completed series as a package. Its success has prompted the company to start other series, on collecting fees, and pros and cons of acupuncture.

Penton Publishing offers management courses through its Management Educational Division, in three-hour cassette series.

Some negative points were raised by Ed Safford, president and publisher of Mountain Empire Publishing Co.

"What many overlook in the use of cassettes is that this medium is truly 'linear and fragmented,' to use Marshall McLuhan's description of some communications. A cassette requires that you listen from beginning to end without the opportunity of skimming or making selective use of the information contained. There are very few subjects or very few presentations which are so compelling that a user will literally go from beginning to end without losing interest. For technical and business information, a display device is almost essential in order that selective curiosity may function efficiently. Few users of cassettes can tolerate a necessary plodding of material that is of no interest at that point in time.

"The second problem with cassettes is that the input capabilities (or velocity of communications) is inappropriate for most acquirers of information. The average rate of cassette speaking is at about 130 words per minute, whereas most people can read at two to four times that speed.

"This combination of restricted selection of information input and the slow pace of the information transfer system just makes cassettes

for business and technical information transfer, in my opinion, not attractive."

The market has been changing in the base polyester film for magnetic tape, with companies seeking a thin-

ner gauge material, according to Ronald P. Grant, rep for ICI United States Inc., Addison, Ill., one of the

largest producers of polyester film. Five years ago, the trend was for  
(Continued on page 40)

# Without a great delivery, it doesn't matter how they deliver a song.

Slow delivery in the music business can turn instant success into instant failure. We're the most successful independent duplicator because we're not only good. We're fast! We deliver the music while the crowds are still listening. Not after they've switched to the newest hit.

Part of our success has come about because we have successful people working for us. True professionals who know what to do with your masters. Professionals with more than twenty years' experience in the record business.

And we give our staff the capability to do a good job. They've got 55,000 square feet to move around in. Plus the most modern equipment available. Mastering; duplicating; quality control; labeling and packaging.

Our warehousing and shipping department alone is 15,000 square feet. The seven men who run it can warehouse your dupes, cartridges or tapes

and drop ship them as needed. And our security surveillance system protects your property in, at, and out of our plant.



If you have a rush job, try us. You'll get a rushed job that plays as if we had all the time in the world.

After all, with Allison, it does matter how we deliver a song.

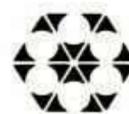
## Update From Asia

By HIDEO EGUCHI

TOKYO—Consumer audio products at the **Taiwan Electronics Show**, Nov. 9-17 in Taipei, and the **Korea Electronics Show**, Nov. 26-Dec. 3 in Seoul, will offset the lack of such export items at the **Japan Electronics Show**, held here Sept. 18-24. Asian sources say, Taiwan didn't participate in the '74 JES. Korea displayed radio cassette recorders, cartridge stereo units for home or car, home stereo components and blank loaded tape among other products. . . . Japan's audio "maniacs" will serve as the world's "guinea pigs" for the **Maxell UD XL C60** cassette and **Sony Quad** open-reel tapes being marketed here Oct. 21. Of epitaxial gamma hematite-cobalt ferrite formulation, the Maxell UD XL is said to be 4 dB higher at mid frequency range, and 6 dB higher at high frequency range, than the manufacturer's LN (low noise) C60; also over 1 dB better S/N ratio. Retail price in Japan is 850 yen (\$2.83). Initial monthly production has been set at 50,000 units. The Sony Quad open-reel tape, with the same qualities as the manufacturer's ferri-chrome cassette, retails for 3,500 yen (\$11.66), a 7-inch reel and 7,800 yen (\$26), a 10-inch reel.

(Continued on page 43)

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 **Allison**

ALLISON AUDIO PRODUCTS, INC.  
1290 MOTOR PARKWAY  
HAUPPAUGE, NEW YORK 11787  
516 234-2010/212 895-6449

## GTE Sylvania Offers New Q4 Compact Stereo System

NEW YORK—GTE Sylvania has introduced a matched compact stereo system with built-in Phase Q4 matrix circuitry as part of its 1975 line of audio sound products.

The unit, CST4735W, incorporates an 8-track stereo play/record tape deck, full-size BSR turntable, solid-state AM/FM/FM multiplex stereo receiver, and a pair of air-suspension speakers with 6-inch woofers and 2½-inch high frequency tweeter.

The Phase Q4 matrix circuitry in the unit is designed for a synthesized 4-channel sound reproduction when used with two additional speakers. The SCT4735W has a power output of 3.5 watts RMS per channel and

boasts less than 1 percent distortion. List price of the unit is \$369.95.

Also new to the Sylvania family of audio products is the model SCT4629, a stereo console system also with solid-state chassis and Phase Q4 matrix 4-channel circuitry. This unit, styled in a Mediterranean design, includes an 8-track tape player/recorder, and lists for \$449.95.

Sylvania's model SCT4622N, features an 8-track playback deck, Phase Q4 matrix 4-channel circuitry and is styled in an Early American design. The list price is \$369.95.

Top of the Sylvania console line for 1975 is model QCT4648A, the first console in the firm's catalog to incorporate CD-4 circuitry for the playback of discrete 4-channel records and tapes.

The unit, with a list price of \$1,095, incorporates a CD-4 disk demodulator, a built-in discrete 8-track tape player, solid-state chassis, and 15 watts continuous power RMS per channel. Additional features include a full-sized BSR 510 automatic turntable, Pickering discrete 4-channel cartridge, and two rear speakers with 10-inch woofer, 3-inch midrange, and 2-inch tweeter.

## Holzman's Audio/Video Crystal Ball

• Continued from page 38

sonic cable music services direct to the home.

• At last, decent television audio, even stereo, as we move inevitably toward larger wall screens and viewing panels of the future.

• For outlying and inaccessible areas of our country not currently served by television or cable, perhaps direct satellite-to-home television transmission.

• Hopefully, a single video disk standard will emerge using one of the better technologies, either the Philips, MCA or Zenith optical system with laser readout, or the RCA capacitance method. Video disks, because of their great bandwidth and packing density, also have extraordinary audio potential.

It's easy to foresee an audio-only video disk carrying up to several hours of music without any of the past problems of physical wear, groove deformation and noise with which we have been historically plagued. This audio disk will enjoy hefty dynamic range, near zero eccentricity, wide response and perfect separation of stereo or quad-sonic signals.

For their part, the record companies will have an opportunity to reintroduce the best of their catalogs in a fresh format. An entire opera or major series of related musical works can be placed on one audio disk.

• Digital recording devices, if they can be manufactured at a price within reason, also offer great promise. Music captured on digital equipment and mastered using coherent light techniques would be as great an advance over today's already excellent technology as tape in combination with the vinyl LP was over the shellac record of the late 40's.

• Vastly expanded sight and sound libraries with learning materials more cleverly created, more cheaply assembled, stored and retrieved. A continuing expansion of our capacity to learn as the world's knowledge doubles every decade.

• New kinetic art forms using holography and sound constructions—mystical shadows and projections, emotionally evocative in their impact and honoring the creative animal that is man.

• A video recording device for the home at the cost of a quality TV receiver and capable of automatic recording triggered by a digital timer. It should be possible before this decade ends to increase bandwidth, reduce recording speed, and improve head design (assuming that we stick with magnetic encoding, whether rotary head or longitudinal). People can then be freed from the necessity to view desirable programming on a rigid schedule established by broadcasters.

All of these probabilities and at least a half dozen other Buck Rogers flights of fancy that I have not mentioned require creative audio to achieve their full potency. Remove the picture and audio remains a most powerful communicative tool. Take away the audio, and the visual portion, by itself, lacks focus and detail.

The audio craft—our art—is the pivot upon which today's communications are expanded, tomorrow's communications are built, and people are brought more happily together. There is an abundance of challenge here that demands our participation and encouragement.

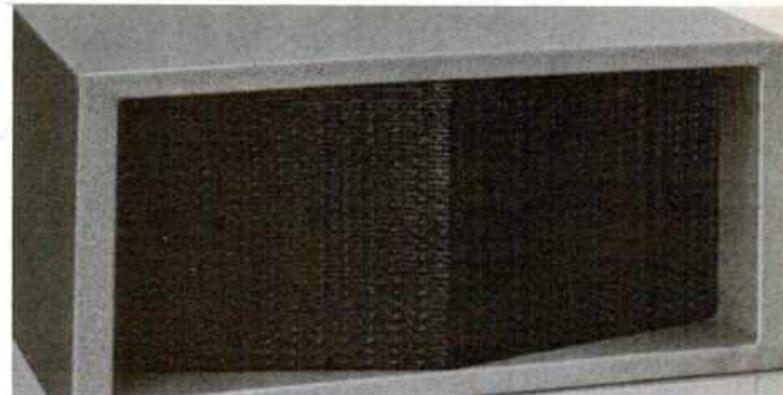
## New Products



AUDIO-TECHNICA's new record cleaning system is specifically designed for use on CD-4 discs. The AT6008 is comprised of a velvet surfaced cleaner with rotating handle, storage base, cleaning solution and applicator. Retail: \$7.95.



PIONEER's SE-L401 open air stereo headphones achieve quality sound through driver elements made of ultra-thin polyester film. The headband features click-stop position adjustment.



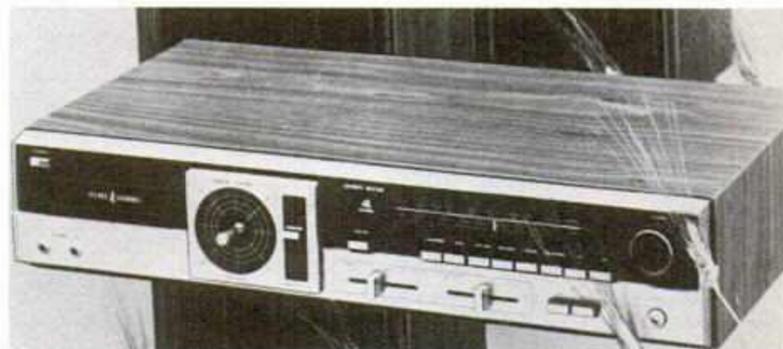
SHURE introduces the VA305-HF high frequency accessory speaker. The speaker is designed for use with the Shure Vocal Master Sound System to enhance all live or recorded sounds. List: \$119.50 apiece.



REALISTIC has introduced the LAB-38 Automatic Turntable. This top of the line model features front mounted touch controls for start, stop, reject and cueing. Other features are built-in strobe disc and variable pitch control. Retail: \$99.95.



MIIDA introduces its 5010TM audio system priced at \$429.95. Features included are 4-channel discrete, SQ matrix with logic, AM/FM stereo receiver, 8-track/4-channel tape player and four Radio Dispersion Tower speakers.



CHANNEL MASTER's model 6699 quadraphonic receiver features discrete 4-channel sound in addition to SQ matrix decoding. The receiver provides 5 Watts RMS, built-in 4-channel, 8-track player and loudness control. The unit, with four speakers, retails for \$349.95.

## Tape Duplicator

• Continued from page 39

gauges from 100 to 85, while today, demand hovers around 75 for 8-track, and 47 for a C-60 or 35 for a C-90. Paradoxically, the price increases with thinner gauge, Grant said, because of machine operating costs.

ICI United States Inc., was formerly ICI America, Inc., a division of ICI Imperial Chemical Industries Ltd.

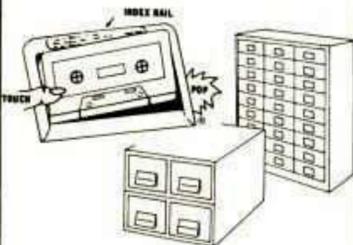
Peter Lussier, video consultant, recently affiliated with Reliance Audio Visual, New York-based audio visual rental and sales com-

pany, supervised a 700 one-hour video cassette duplication order for the U. S. Postal Service. His experience covers 20 years in television, film and multimedia production, most recently in industrial video formats.

Joining the Reliance sales staff are Mort Goldberg, a 15-year A/V veteran with Camera Mart, F&B Ceco and A.V.E. Corp., who will handle industrial/national accounts, and Ken Felician, with a CCTV, security and communications background, who will concentrate on sales development and special projects.

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## Update From Europe

By NICK ROBERTSHAW

LONDON—A general meeting late this month will likely determine the future direction of the four-year-old **European Tape Industry Assn.**, after a major split on certain aspects of the group's policy was revealed last month. Although there was no official comment from **Henry Patinson**, ETIA chairman, key problem is reportedly the question of publicity and promotional activity by the ETIA as a whole unit.

More than 100 booths will be filled by exhibitors at the **International Audio Festival & Fair**, Oct. 28-Nov. 2 at the Olympia, including Tandberg, Garrard, Bang & Olufsen, National Panasonic, Philips, Rank, Sanyo, Sony and Superscope. Industrial & Trade Fairs Ltd., the organizer, expects to top last year's 90,000 attendance, with a two-hour trade only period opening day. . . . Looking ahead to 1975, contracts for an **International Music Show** involving the entire industry have been finalized between **John Craig**, managing director of British Lion Music, and Contemporary Exhibitions. Also planned for next Sept. 2-6 at Earls Court exhibition hall is a special theatre complex to showcase artists.

Although attendance at the recent **Harrogate Audio '74 Show** (Billboard, Sept. 21) at the Majestic Hotel was disappointing, major interest was in **Hayden Laboratories** which showed the new Fisher line of amplifiers, receivers and speakers for which it was recently named U.K. distributor. Also showing Aug. 30-Sept. 1 were Trio, Toshiba, JVC, National Panasonic, Sanyo, Sony, Sansui, Sharp, Tandberg, Amstrad and Wharfedale, all with new cassette recorders, plus Memorex and Precision Tapes.

**Geoffrey Bridge**, director of the British Phonographic Industry, gave a key talk on piracy and bootlegging at the seasonal **Music Trades Assn.** tape course for retailers, Sept. 16-19 in the new MTA Training Center at Alfred Place. The Center was cited for making great strides towards becoming financially self-sufficient without assistance from the Distributive Industry Training Board which helped it get started four years ago with start-up costs and continuing subsidiaries to keep training course fees low. Also on the program were: **Bob Berkowitz**, Dolby Labs; **Jim Tryon**, Radiomobile sales manager; **Joan Couslon**, EMI classical; **Ken Robson**, Bilabel; **David Adams**, Phonogram, and **Walter Woyda**, Precision Tapes, which also hosted a factory tour.

## Sony Develops A Tuner-Timer

NEW YORK—The Sony Corp. has developed a tuner and digital clock-timer switch combination designed to bring new flexibility to the Sony U-Matic videocassette system and most open-reel videotape recorders now in use.

The tuner/timer permits off-the-air recording of TV programs at any time. In addition, the user can watch one program on his monitor while recording another with the new device, designated the TT-100 Tuner/Timer.

The 24-hour digital clock in the unit has extra large numerals graduated into 10-minute intervals for accuracy and tape economy.

It is offered as a \$400 accessory for the Sony \$1,545 player/recorder, but was included in the now-discontinued VO 1600 model.

TAPE BRIEFS . . . CBS' reconstructed tape plant at Aylesbury is reportedly about ready for action.

## GRT Assembly Set For Hawaii In Jan. of '75

SUNNYVALE, Calif.—GRT Music Tapes holds its second Pro-Forum meetings and seminars in Hawaii Jan. 17-23. GRT salesmen, distributors and home office personnel are participating in sales promo-

tions through the end of November to qualify for the week-long series of meetings and sports events planned.

Last year's event was held in Puerto Rico in February.

The upcoming event takes place

at the Mauna Kea Hotel on the big island of Hawaii. GRT salesmen who meet assigned quotas qualify for the gathering which will include tape seminars, sales reviews and sporting events hosted by recognized authorities.



**Contents:** Every record that reaches number 10 or above on the Billboard singles charts from the January 5, 1974 issue through November 9, 1974.

**Date of shipment:** Week of December 2, 1974.

FORMATS	ESTIMATED NO. OF RECORDS	PRICE
Hot 100	84	\$45.50
Country	80	\$45.50
Soul	81	\$45.50
Easy Listening	67	\$36.50

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Please add following taxes where applicable:

- California . . . . . 6% Use Tax
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OCTOBER 19, 1974, BILLBOARD

## Retailing Spotlight

By RAY BRACK

This monthly column highlights how aggressive merchandisers large and small are "doing their thing" in pricing and promotion lines and models in audio hardware and blank tape across the country.

**QUAD'S HAPPENING:** The opening of audio departments in Levitz Furniture stores around the country is giving a welcome promotional boost to 4-channel sound in many areas. A recent Levitz Home Center audio department grand opening in Baltimore employed a "Super Saturday" theme and highlighted quad components. Variety in features and prices was stressed. A Miida system boasting JBX speakers and BSR 260 AX turntable was advertised at \$267. Offered at \$447 was a package consisting of Fisher 474 receiver, JBX 80 speakers and BSR 260 AX turntable. A third package included a Fisher 674 receiver, Fisher XP65K speakers and BSR 510 AX turntable for \$657. In addition to advertising space, Levitz is committing floor space to surround sound. Customers have access to operable components in varying price ranges set up in well-appointed listening rooms. The TV and appliance chain also handles Masterwork, Sylvania, EPI, Marantz, Garrard, Dual, Koss, Pioneer and other better-known audio brands.

**24TH ANNIVERSARY.** Washington, D.C.'s Custom Hi Fi just wrapped up a nicely-executed anniversary schmaltz promotion, albeit with distressingly little 4-channel emphasis. The Fisher 495-T AM/

FM 80-watt receiver was promoted at \$199; Sherwood's S7200 AM/FM 150 watt receiver carried a \$247 tag and the Technic SA600X receiver sold at \$277. Custom is currently offering a 2-year parts/labor guarantee on receivers, amps and tuners and a 5-year free-parts guarantee on speakers. . . . Quad isn't being overlooked in D.C., however, either in home or auto merchandise. Sun Radio just wrapped up an aggressive promotion of Masterworks 2/4 channel matched components for \$298, with a special twist. With the package (SQ446 AM/FM stereo receiver, Linear Suspension 2V22 two-way speakers and BSR 310X automatic changer with Shure), Sun threw in a 2/4 channel 8-track stereo tape player at the \$298 price. And Marty's Electronics, which handles Craig, Panasonic, Sanyo and Pioneer, has been promoting car quad for \$69.95.

**WARRANTY WAR:** In this day of consumer savvy, warranties are getting a lot of attention in retail advertising. Arrow Audio and Electronics in New York is currently boasting a 10-year warranty on what it calls "the total system, not just one of the components." The firm claims its warranty is the "strongest in the industry, even stronger than the manufacturer's warranty."

**ONE FOR THE PRICE OF THREE:** Also in the New York metro area, Atlantis Sound has been advertising three prices on some items. It works this way. On a KLH Model 30 compact music system, for

example, Atlantis advertised a \$400 "list price," a \$299 "average selling price" and a \$249 "some as low as" figure. . . . Meanwhile, Atlantis Sound in Washington, D.C. (7 locations in the area) has been promoting heavily a "half-price" receiver sale. The copy hook: "Buy a Pioneer receiver at half price and I'll throw in the rest of the system for regular price." Pioneer's 424 receiver was offered for \$100 and the 525 for \$130. Ad copy goes on: "I know there's one thing you should not do. It's match the best receiver on the market—Pioneer—with mediocre components. So I've cut the Pioneer price in half—something I've never done—so you'll buy what are the best speakers, turntable, base, dust cover and cartridge."

**1-CENT SALE:** Car stereo is getting the big push from the five Tape City stores in Charleston, W. Va., through a 1-cent sale. They're offering the Muse model TV-55 Mini-8 unit (without speakers) for a penny per year shown on the oldest penny the buyer can produce. So the highest price any customer is paying is \$19.74.

## Vidisk Panel 'Optimistic'

Continued from page 38

vantages over the proposed Philips/MCA player: it is a simpler mechanism, utilizing a capacitance pickup instead of a laser beam; it can be manufactured and sold to the consumer at a lower price, and it is easier and less expensive to operate.

"RCA believes its present stage of development is significantly ahead of any competitive disk system for the consumer market," the statement continues. "Demonstrations of the system, including the home player and disk, are continuing for other manufacturers here and abroad."

RCA has been quietly building a SelectaVision tape and/or disk library for the last two years under the direction of Tom McDermott, SelectaVision staff vice president in New York. While much has been made of the Universal film library available to the MCA videodisk, it should be noted that RCA has access to a significant bank of NBC film and tape.

Industry observers who have seen the latest version of the RCA videodisk system at Indianapolis are generally impressed by the overall picture reproduction of the two-sided disk with 60-minute capacity. Equally important, the SelectaVision disk player is perhaps a year closer to the marketplace than a Philips/MCA system—if the U.S. giant decides to advance its own leisurely (till now) timetable.

There was nary a videodisk in sight at the video exhibits held in conjunction with the panels at Madison Square Garden's Exposition Rotunda, with the Kodak Super 8mm Videoplayer the only "home" unit displayed. However, virtually every videotape/cassette/cartridge player and/or recorder on the market was in view, including the latest models from IVC (1-inch open-reel, cartridge); Ampex (1-inch open-reel); Panasonic (¾ U-Matic, ½ EIAJ); Hitachi Shibaden (½ EIAJ); Norelco/Philips (½-inch VCR); Sanyo/Toshiba (½-inch Video Vision); Sony (¾ U-Matic); Concord (¾ U-Matic); JVC (¾ U-Matic).



**REP MINI-SHOW**—Looking over some of lines to be shown by 29 member rep firms at Mid-Lantic Chapter ERA Mini-Shows in Philadelphia area plants of Burroughs, Oct. 29, and Philco (Billboard, Oct. 12) are, from left, president Leland Carter, consumer products veep Wil Graham; Bob Sapinosa, Monteiro Associates; John Wurts, Rotherheber & Wurts, and Will Hait, Samuel K. MacDonald, Mini-Show chairman.

## Rep Rap

Electronic Representatives Assn. president Robert Trinkle and executive vice president Raymond Hall will highlight the Oct. 14 dinner meeting of the ERA Mid-Lantic Chapter at The Presidential in Philadelphia. Program chairman George Sandell reports they will discuss ERA impact on the industry in 1974 and goals for 1975.

Upstate Merchandising will represent Jensen Sound Laboratories' auto Mobile hi fi speakers in upper N.Y. state, Jensen sales vice president Marvin Gordon announced. Upstate has offices at 252 Huntley St., Syracuse 13208, and 1509 Cleveland Ave., Buffalo 14225.

A tight economy is benefitting Theodore Pappas & Associates, Inc., which deals in high end, sophisticated equipment. Vice-president Wayne Hrabak comments, "When money gets tight, people would rather invest in quality equipment that will last much longer, and as a result, they are spending twice as much for stereo systems, up from \$300-\$400 to \$600-\$800."

"The sale of accessory equipment that will double the performance of equipment already owned has been rising dramatically; for example, DBX compressors and expanders, and noise reduction systems in the \$250 range."

"Trade-in values is also a consideration in the surge of high end sales. An 8-year-old Crown amplifier will bring 75 percent of its original price today."

President Ted Pappas notes that the GA212 Philips manual turntable is selling extremely well at \$199, and in quad, discrete 4-channel tape recorder sales have picked up.

The firm, at 5218 W. Diversey Ave., Chicago (60639) 312-685-2338, reps AKG, Avid Corp., Barker, Bose, Cetec, Crown, DBX, Grado, Minneapolis Speaker, Otari, Pearce-Simpson, Philips, Picker Briggs, Toa Electric, Vega Electronics, and Wilson Electronics, in Wis., Ill., Ind., and Ky., with the help of salesman Bruce Ravniewski.

Ray Fara Associates and Owen P. "Spike" Marchand have merged their two organizations into one under the name of Martech. The new main office of Martech is at 971 U.S. Highway 9, Parlin, N.J., with a branch in Manhasset, N.Y. The merger of the two closely allied firms serving the New York metropolitan area over 20 years gives greater coverage in depth and increased sales, Spike Marchand reports.

The Chicagoland Chapter, Electronic Representatives Assn., Inc., has added 15 new member firms during 1974, for a total of 142 members. The new members are: Herrod International, C. Bishop Associates, Bransky Sales Co., Control Sales, D. Dolin Sales Co., Archie Joyner Associates, Metcom Associates Corp., Momak Sales, C. H. Oscarson Co., Joe Popp Sales Co., Redshaw Audio Visual Co., Rendell Sales Co., Larry Shapiro Agency, H. Sam Tollaksen Co., and Joel Wasserman Associates.

AEM and NEDA members are invited to hear Manny Grossman, OHM/Electronics, Palatine, Ill., speak on "The Role of the Distributor in the Market Place," at the Oct. 21 meeting of the Chapter, to be held at Schneider's Banquet Pavilion, Chicago. Call (312) 724-7880 for reservations.

Ashe, Weishaar & Associates (AWA), 801 Mahler, Suite A, Burlingame, Calif. 94010, has been appointed N. Calif. sales rep for the Altec Sound Products Div. hi fi line. AWA was formed in May by Edmund Ashe and Franklin Weishaar. Ashe was formerly with Electronic Marketing Assn., which handled Bogen, Grado and Recoton, and Connor Associates, which repped Altec's University Sound line. Weishaar had been with Barton & Barton, audio rep, and was an area manager for Ampex consumer products.



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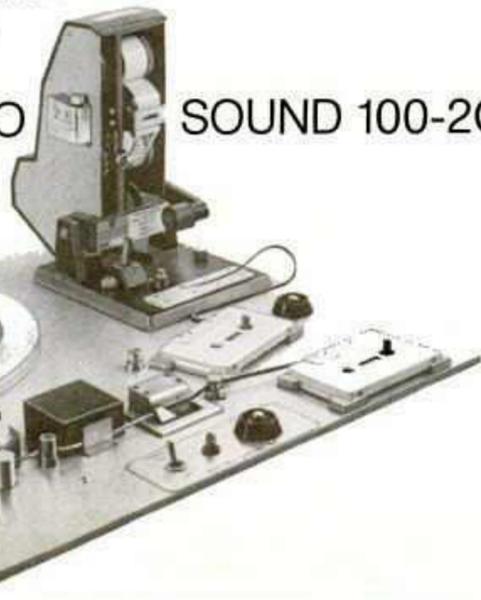
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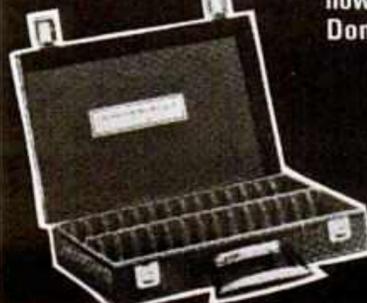
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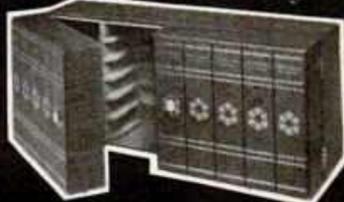
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## Update From Asia

• Continued from page 39

**Sumitomo 3M** is planning to market Scotch ferri-chrome cassette tape, industry sources say. . . . An "educational" lecture by Dr. Nasaru Ibuka, chairman of **Sony Corp.**, is scheduled for opening day for the 23rd All Japan Audio Fair, Nov. 6-10. . . . **Primo** has developed an electret condenser microphone with built-in IC for marketing by the end of this year. Cost of the ICEM will be two-thirds that of competitive devices, the manufacturer says, with fully automated production set at 500,000 units a month. . . . The **'75 Japan Electronics Show** is scheduled for next Oct. 1-7 at the site of the Osaka International Trade Fair. . . . The "Pioneer Sound Creation Center" was completed Oct. 1 within the manufacturer's Meguro headquarters at a cost of 200 million yen (\$566,000). The new sound recording facility will be established as a separate corporation, says Takeo Yamamoto, head of Pioneer's audio research laboratory. His company has a 25 percent corporate interest in the **Warner-Pioneer** joint recording venture.

None of the exhibitors at the '74 Japan Electronics Show (JES) and/or the **Video Information Fair (VIF)** have revealed any commitment to the video disk. **Sanyo**, which has opted for the TED system, didn't even participate in the 2nd VIF and, industry sources say, **King Record**—long-time **Teldec** affiliate—would have taken part, too, if Sanyo had anything to show. At this juncture, **Hitachi** also is re-evaluating all videodisk systems. . . . Judging by attendance at both the JES and VIF, consumer home video interest is at a low ebb. EIAJ estimate for JES attendance was 350,000, about equal to last year, despite concurrent People's Republic of China Exposition that overlapped last five days. . . . Crowds were way off at VIF, Sept. 27-Oct. 2 at the big Tokyo department store, with **Akai**, **Fuji Photo Film**, **Hitachi**, **Shibaden**, **JVC**, **Matsushita** (Panasonic), **Mitsubishi**,

**NEC**, **Sony**, **Teac** and **Toshiba** showing units.

Japan's production of VTR this year is expected to drop to 100,-120,000 units, **Billboard** estimates, as the EIAJ video marketing committee forecasts have lowered steadily from 500,000 to 300,000 and most recently, 250,000. Export figures remain "a secret," according to the official **JETRO** trade promotion agency, but exactly 60,429 VTR units were manufactured in Japan during the first six months of 1974, a 12.2 percent decline from 1973, according to the **Ministry of International Trade & Industry (MITI)**.

## CAR STEREO ONLY?

# All-Channel Radio Bill Delayed

WASHINGTON—The all-channel radio bill that would require all auto radios to receive both AM and FM apparently will not be scheduled by the House Commerce Committee until next session, when they expect it will have a better chance of passage.

The bill (H.R. 8266) had been unexpectedly limited to car sets during a pre-Labor Day recess hassle (**Billboard**, Sept. 14) in the House committee. The Senate had passed in June an all-channel set bill (S.585) encompassing both auto and home

radios, exempting sets costing \$15 or less.

With auto manufacturers already lobbying against the bill, its prospects are doubtful as evidenced by the House action in postponing a floor vote. And should it be passed, a Senate-House conference would be necessary to compromise the two versions.

Proponents of an all-channel radio reception bill included the broadcaster associations, both commercial and non-commercial broad-

cast stations, who say the law is needed to strengthen FM service. Opponents claim the bill denies the consumer the choice of an inexpensive AM set in his car, or home, and will add to the cost of new radios when bought.

Car stereo manufacturers, who have seen the steady growth of combination AM/FM/FM multiplex sets over the last few years, are watching the proceedings with keen interest, since a favorable vote would give the autosound market yet another push.

## Rank Planning U.S. 'Invasion'

• Continued from page 38

Rank's purchase of Wharfedale, and Rossi reports the Rank Organization and KIC are now talking about the future of Wharfedale in America. Leak and Wharfedale products now are marketed in Canada by AGS Electronics.

Rossi was in the U.S. the last two weeks to locate an importer/distributor, and was looking for either a large manufacturer's rep or a medium-sized distributor who can expect extensive support from Rank.

As a London-based multinational conglomerate, Rank had pre-tax profits of \$171 million last year. RRI, formed in late 1972 as the umbrella for all consumer electronics interests of the group, reported sales of \$153 million last year in audio and video products, including such lines as **Arena**, **Bush**, **Dansette**, **Heco**, **Murphy**, **Leak** and **Wharfedale**. Rank Audi-Visual is an importer of **Akai** and **Rotel** units for the U.K.

The Leak line to be sold in the U.S., described as high end by Rossi, includes a \$650 receiver, \$550 and \$450 amplifiers, four speakers from \$600-\$150, a tuner, turntable and cassette deck, latter produced by a Japanese company. A 4-channel line was considered and then dropped by Rossi after an extensive study of the U.S. market.

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# Soul Sauce

## Blackbyrds Combine All Black Music

By LEROY ROBINSON

LOS ANGELES—There seems to be a current belief that jazz is going to suffer shortly because there's not enough new talent coming into the fold.

The trend, for most of the young black musicians, is toward r&b, and the large bucks to be made in that successful arena.

The Blackbyrds, six young black musicians from Howard University in Washington, D.C., entered the arena of success earlier this year, only to turn it around and in a direction that brought about new hope for both jazz and r&b music.

What they did was to simply draw upon all the roots of black music to create a rhythm and sound that is exciting as it is musically rewarding.

Of course, the music would be nothing without the musicianship. Whether this was made possible through their music education at Howard, or through the association with their sometime leader and musical catalyst, Donald Byrd, is meaningless.

The fact that they're talented and versatile, and young, and still in school, is a bright ray of hope for the future of music.

The six men in their early twenties came together at Howard while majoring in music education, and were obviously drawn to that department by the insight and talent of Byrd who was the former head of the Jazz Studies program at the university.

Something very definitely did happen through the association of Byrd and his students; something in the way of successful albums for both Byrd and the Blackbyrds. And something in the way of a new awareness for Donald Byrd as an innovator, and six of his flock of students who have excelled, and as contribution to their former leader for helping to make it possible, opted to be known henceforth as the Blackbyrds.

An album release by Fantasy, ti-  
(Continued on page 45)

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	12	DO IT ('Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil Lee, BMI)	33	49	5	SHE'S GONE—Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	68	-	1	YOU GOT THE LOVE—Rufus featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)
2	4	8	HIGHER PLANE—Kool & The Gang (R. Bell, Kool & the Gang), De Lite 1562 (Delightful/Gang, BMI) (PIP)	34	38	7	WHAT'S YOUR NAME—Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)	69	59	11	EBONY PRINCESS—Jimmy Briscoe & Little Beavers (L. Rush, P. Kysar), Pi Kappa 600 (Wanderick, BMI)
3	1	9	PAPA DON'T TAKE NO MESS PART 1—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dynatone/Belinda/Unichappell, BMI)	35	25	16	HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 12010 (Bushka, ASCAP)	70	76	3	GANGSTER BOOGIE BUMP—Willie Henderson (W. Henderson, L. Simon, A.J. Tribble, L. Brownlee, T. Takayoshi), Playboy 6011 (Eight Nine/La Cindy, BMI)
4	10	7	LET'S STRAIGHTEN IT OUT—Latiimore (B. Latiimore), Glades 1722 (T.K. Prod., Sherlyn, BMI)	36	28	14	THEN CAME YOU—Dionne Warwick And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	71	72	5	IF I EVER LOSE THIS HEAVEN—Quincy Jones (With Minnie Ripperton) (L. Ware, D. Sawyer), A&M 1606 (Almo/Jobete, ASCAP)
5	3	11	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (S. Wonder), Tama 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	37	43	5	SOMETHING'S MIGHTY, MIGHTY WRONG—Impressions (R. Tufn, L. Simon, T. Green), Curtom 2003 (Buddah) (Curtom And Soultown, BMI)	72	52	8	KEEP ON SEARCHING—Margee Alexander (C. Carter), Future Stars 1005 (Stax) (Future Stax/East Memphis, BMI)
6	5	11	SKIN TIGHT—Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	38	40	6	YOU CAN'T GO HALF WAY—Johnny Nash (M. Nash, O. Fowler, S. Gary, B. Johnson), Epic 8-50021 (Cass, ASCAP)	73	77	8	LAUGHTER IN THE RAIN—Lee Roberts (N. Sedaska, P. Cody), United Artists 539 (Don Kirshner, BMI/Keca, ASCAP)
7	6	8	AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (M. Ashford, V. Simpson), Atlantic 8202 (Jobete, ASCAP)	39	60	4	WOMAN TO WOMAN—Shirley Brown (J. Banks, E. Marion, H. Tigpen), Truth 3206 (East/Memphis, BMI)	74	54	9	I WASH MY HANDS OF THE WHOLE DAMN DEAL—New Birth (Baker, Frey), RCA 10017 (Dunbar/Rutri, BMI)
8	9	10	CAREFUL MAN—John Edwards (J. Lewis), Aware 043 (GRC) (Act One, BMI)	40	35	15	NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	75	-	1	ROCKIN' SOUL—Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)
9	8	13	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (B. White), 20th Century 2120 (Sa Vette/January, BMI)	41	51	5	WORN OUT BROKEN HEART—Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonsong, BMI)	76	53	13	I'M A FOOL FOR YOU—Undisputed Truth (N. Whitfield, Gordy 7139 (Motown) (Stone Diamond, BMI)
10	14	10	PARTY DOWN—Little Beaver (W. Hale), Cal 1993 (TK) (Sherlyn, BMI)	42	30	12	DO IT, FLUID—Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)	77	-	1	PARTY BREAKS—Miami Featuring Robert Moore (W. Clarke, C. Reid), Drive 6234 (Sherlyn, BMI)
11	17	7	LET THIS BE A LESSON TO YOU—Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	43	56	4	DISTANT LOVER—Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tama 54253 (Motown) (Jobete, ASCAP)	78	70	5	YOU BRING OUT THE BEST IN ME—Derek & Cyndi (T. Bell, L. Creed), Thunder 8-5251 (Columbia) (Mighty Three, BMI)
12	13	8	BLOOD IS THICKER THAN WATER—William DeVaughn (P. Rakes, Russ Faith), Roxbury 2001 (Philimela & Common Good, BMI/Melomaga & Coral Rock, ASCAP) (Chelsea)	44	33	7	I SHOT THE SHERIFF—Eric Clapton (B. Marley), RSO 409 (Atlantic) (Cayman, ASCAP)	79	75	4	HE WAS THE MAN Part 1—Leon Lee (B. Devine), Crossover 977 (Bry-Wex/Racer, ASCAP)
13	11	13	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)	45	48	7	HEY, POKEY-A-WAY—Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhindeland, BMI/Cabbage Alley, BMI)	80	-	1	A NICE GIRL LIKE YOU—Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)
14	7	17	THE PLAYER PART 1—First Choice (N. Harris, A. Felder), Philly Groove 200 (Bell) (Silk, Six Strings, BMI)	46	57	5	SHOE-SHOE SHINE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick O'Val, ASCAP)	81	86	5	KEEP AN EYE ON YOUR CLOSE FRIENDS—Newcomers (B. Banks, C. Hampton), Truth 3204 (East/Memphis, BMI)
15	16	9	YOU GOT TO BE THE ONE—Chi-Lites (E. Record, M. Arrington), Brunswick 55514 (Julio-Brian, BMI)	47	67	2	I FEEL A SONG (In My Heart)—Clayds Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etupe/Kama Surra, BMI)	82	91	2	LET THE GOOD TIMES ROLL—Garland Green (A. S.M.I., B. Boyd), Spring 151 (Polydor) (belinda/Lecan, BMI)
16	23	4	LOVE DON'T LOVE NOBODY Part 1—Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	48	34	13	DOOR TO YOUR HEART—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	83	80	5	BLOOD BROTHERS—Gene Redding (D. Lambert, B. Potter), Haven 7003 (Capitol) (ABC/Dunhill/One Of A Kind, BMI)
17	15	15	DO IT BABY—Miracles (F. Perren, C. Yarlan), Tama 54248 (Motown)	49	36	13	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	84	82	6	BABY I'M THROUGH—Emotions (J. Hutchinson), Volt 4110 (Columbia)
18	29	6	EVERLASTING LOVE—Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	50	58	6	I KEEP ON LOVIN' YOU—Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)	85	92	2	WAKE UP AND START STANDING—Younghearts (V. Bullock, C. Ingersell, R. Preyer, B. Solomon), 20th Century 2130 (Unichappell/Malundi/Younghearts, BMI)
19	12	11	VIRGIN MAN—Smokey Robinson (W. Robinson, R.E. Jones), Tama 54250 (Motown) (Tama, ASCAP)	51	55	6	YOU WERE RIGHT ON TIME—Ripple (D. Ervin, D.D. McNeil), GRC 2030 (Act One, BMI)	86	88	3	THAT'S THE WAY I WANT TO LIVE MY LIFE—Mel & Tim (P. Mitchell, B. Clements), Stax 0224 (Columbia) (Muscle Shoals Sound, BMI)
20	22	10	YOU LITTLE TRUST MAKER—The Tymes (C.M. Jackson), RCA 10022 (Dramatis/Bacon Fat, BMI)	52	65	4	LA LA PEACE SONG—Al Wilson (J. Bristol, L. Martin), Rocky Road 30200 (Bell) (Bushka, ASCAP)	87	94	2	LONELINESS HAD GOT A HOLD ON ME—Roy C. (R. Hammond), Mercury 73605 (Phonogram) (Johnson-Hammond/Unichappell, BMI)
21	32	8	SUGAR PIE GUY, PARTS 1&2—Joneses (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)	53	63	4	LA LA PEACE SONG—D.C. Smith (J. Bristol, L. Martin), Columbia 4-45863 (Bushka, ASCAP)	88	89	3	CITY OF BROTHERLY LOVE—Soul Survivors (R. Inguis, C. Inguis), TSOP 8-4756 (Columbia) (Rose Tree, ASCAP)
22	19	13	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (L. Caston, K. Wakelield), Tama 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	54	68	3	PHILADELPHIA—B.B. King (D. Crawford), ABC 12029 (American Broadcasting/DaAnn, ASCAP)	89	90	3	WHAT MORE CAN A GIRL ASK FOR—Whispers (A. Feller, N. Harris), Janus 244 (Chess/Janus) (Blackwood/Golden Fleece, BMI)
23	18	12	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	55	39	13	HOOKEE, HOGTIED AND COLLARED—Paul Kelly (P. Kelly), Warner Bros. 8008 (Tree, BMI)	90	93	2	YOU CALL ME BACK—Clyde Brown (P. Hurtt, A. Bell), Atlantic 2908 (Cookie Box/Mom Bell/Cotillon, BMI)
24	26	6	LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)—Dells (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	56	62	3	TIME—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15012 (Contillion, BMI)	91	-	1	IF IT AIN'T FUNKY—Soul Searchers (C. Brown), Sussex 627 (Interior, BMI)
25	46	3	SHA-LA-LA (Makes Me Happy)—Al Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	57	50	6	KEEP ON STEPPIN'—Fatback Band (W. Curtis, J. King, J. Flippin, G. William, E. Shelton, R. Cromwell), Event 217 (Polydor) (Clita, BMI)	92	96	3	STREETRUNNER—Nancy Wilson (B. Page, G. Page), Capitol 3956 (Homecoming, BMI)
26	27	11	HELL OF A FIX—Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)	58	81	2	THREE RING CIRCUS—Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)	93	-	1	EVERYBODY'S GOT TO GIVE IT UP—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8030 (Nick O'Val, ASCAP)
27	31	8	HAPPINESS IS BEING WITH YOU—Tyrone Davis (R. Parker), Dakar 4536 (Brunswick) (Solio-Brian, BMI)	59	64	10	SEXY IDA (Part 2)—Be & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	94	99	2	CONTROL (People Go Where We Send You Part 1)—First Family (J. Brown), Polydor 14250 (Dynatone/Belinda/Unichappell, BMI)
28	20	10	DON'T SEND NOBODY ELSE—Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick O'Val, ASCAP)	60	79	2	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	95	98	3	IF YOU CAN'T GIVE HER LOVE (Give Her Up)—Mary Wells (P. Mitchell, C. Ivey), Reprise 1308 (Muscle Shoals Sound, BMI)
29	37	5	ASK ME—Ecstasy, Passion & Pain (B. Gaskins), Roulette 7159 (Big Seven, BMI)	61	73	3	IT'S SEPTEMBER—Johannie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	96	97	4	KIBURI—Incredible Bongo Band (M. Viner, K. Johnson), Pride 7601 (Atlantic) (Silverpride/Joy, BMI)
30	21	14	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	62	41	14	HAPPINESS IS—New York City (J.P. Jefferson, B. Hawes, C. Simmons), Chelsea 3000 (Mighty Three, BMI)	97	-	1	RELEASE YOURSELF—Graham Central Station (L. Graham), Warner Bros. 8025 (198FOE, BMI)
31	24	13	MIDNIGHT FLOWER—Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)	63	45	16	UP FOR THE DOWN STROKE—Parlaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	98	-	1	HOW CAN YOU SAY GOODBYE—Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)
32	42	5	DEVOTION—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10026 (Sagfire, BMI)	64	84	2	LOOSE BOOTY—Sly & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stonelower, BMI)	99	-	1	SHE'S GONE—Low Rawls (D. Hall, J. Oates), Bell 45608 (Unichappell, BMI)
				65	66	6	I CAN'T FIGHT YOUR LOVE—Modulations (Curlington, I. Lester, W. Lester, Brown, Blunt), Buddah 418 (Potomac, BMI)	100	-	1	HIGGA-BOOM—Gene Harris (H. Mason), Blue Note 551 (United Artists) (Masong/Parnassus, ASCAP)

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# Music & Tape 'Bargain Buys' Depressed In Slow Mart

Continued from page 8

house), 1 1/2 to 3/4; GRT, 1 1/2 to 1; and ABKCO, 2 1/4 to 1/2.

All companies on the New York Stock Exchange and American Stock Exchange that are listed on Billboard's quotations are trading today well below 1974 highs.

In the tape area, Superscope had a 1974 high of 25, a low of 9 1/4 and is now trading about 10; Telecor is currently trading at about its low, 3 1/4, below its high of 6 1/2 in 1974; Ampex hit 4 1/2 this year, is trading at about 3, just slightly above its low of 2 1/2; Certron is trading at about its 1974 low of 3, down from its high of 1 1/2; and Craig is also trading at about its yearly low of 1 1/2, with a 1974 high of 3.

The two Japanese companies, Sony and Matsushita are trading at about their lows: Sony at 5 1/4 with a 1974 high of 10 1/4 and Matsushita at 12 1/4 with a high of 17 1/2.

The music companies, despite some lofty performances, are also feeling the sting of the stock market.

MCA is trading at 20, just slightly above its low of 19 1/2 but well below its 1974 high of 27 1/4. The same is true of Warner Communications at 6 1/2, its low for the year, with a high of 18 1/2.

Others include Handleman, trading at 3 1/2, slightly above its low of 3 and well below its 1974 high of 8 1/2; CBS trading at 26 1/2, well below its lofty high of 40 1/2; and RCA is trading at about its low of 10 1/4, also well below its high of 21 1/2.

In short, because of the market's inability to cope with today's economic news, all stocks are taking a pounding, including those companies where good news outweighs the bad.

While there is little panic selling, there are few bargain-hunters looking among depressed stocks for short-term "steals."

# Collegiates at RCA's Seminar

LOS ANGELES—More than 100 representatives of college campuses attended the first of a series of seminars devoted to the record business at RCA Records' studio Saturday (5).

Presented by the local RCA promotion department, the guest speaker was Gerry Peterson, program director of KHJ-AM. Rockin' Horse performed live and an advance screening of John Denver's first soundtrack recording from the Disney movie "The Bears And I" also was featured. Another seminar is being set up for November.

# Blackbyrds Combine All

Continued from page 44

tled "The Blackbyrds," made its debut during the summer, and introduced Joe Hall, bass; Keith Killgo, drums; Kevin Toney, keyboards; Barney Perry, guitar; Allan Barnes, saxophones, and Perk Jacobs, percussion, who will probably remain nameless as individuals but will not be forgotten for their collective musical excitement.

Proof of that excitement was obviously felt by record buyers who jumped on a single release from the album, "Do It Fluid." The real "right on" reactions have come from their tours all summer. Doing their thing with Donald Byrd has brought favorable praise, as have appearances in New York, Chicago, and Cincinnati with Gladys Knight and The Pips. But, overall, it has been their ability to encompass their musical heritage and present it in a form that truly defies those who always have to put a "handle" on good music.

# Col Guns Its Fall Promotion

NEW YORK—Columbia Records has begun beating its promotional guns in support of its fall release program. The drive, which will continue through the Christmas season, will include a heavy merchandising campaign and tie-ins with tours by major artists.

Extensive radio, print and television advertising is planned in most major markets, according to a spokesman. Among artists touring this fall, whose new albums figure in the release, are Dave Mason, Billy Joel, Loggins & Messina, and New Riders of the Purple Sage.

# Caedmon Prom For Halloween

NEW YORK—Caedmon Records is going trick or treating early. The firm has slated a large merchandising program. The Caedmon Halloween Special, which features a one-for-ten bonus offer for dealers, on a four-record package depicting the Halloween theme.

The four record "special" includes "Tales of Witches, Ghosts and Goblins," read by Vincent Price. He also reads "A Coven of Witches' Tales" and "A Graveyard of Ghost Tales." The fourth record features William Conrad reading "Spirits and Spooks for Halloween."

The package is currently being distributed to music and record stores, and Caedmon is offering special merchandising aids to dealers. Included are a browser box containing copies of the four recordings and jackets for window displays.

# This Week's Legal Action

## Major Deals

Continued from page 8

tors were alerted to an important announcement Oct. 10 on the company's future plans in the U.S. audio-TV business, final outcome of discussions may be several weeks in the offing, with a number of key points to be covered.

The Rank Organisation, another of Europe's multinational giants based in London, unveiled a second crack at the growing American audio market. Gino Rossi, Rank Radio International overseas sales manager, has spent the last two weeks talking to prospective distributors or reps for the Leak audio and Hero speaker lines, and perhaps Wharfedale (see story in Tape/Audio/Video). Leak and Wharfedale units were distributed on a small scale in the U.S. about 10 years ago by a British-backed Long Island firm, but this will mark the first direct market push by Rank for its major high end lines.

## SESAC Allowed \$5,000 by Court

LOS ANGELES—SESAC has been awarded \$5,000 from Charlie Greene and Green Jeans Music by default in Superior Court here.

In a suit filed in July, 1973, SESAC wanted the defendants to return a \$5,000 advance because Greene produced only one single and not nine singles as provided in the April, 1973, pact.

## Court Dismisses Suit vs. ABC

LOS ANGELES—The \$250,000 damage suit filed by ABC Records against Emitt Lynn Rhodes and Eddie and Russell Shaw has been dismissed with prejudice in Superior Court here.

Originally filed in June, 1973, the complaint contended that the Shaws failed to produce Rhodes for recording sessions, resulting in profit loss for the label.

## Court Will Hear Royalty Hassle

LOS ANGELES—The longtime problem of who-gets-what in a multiple company publishing deal will be aired in Superior Court here.

Cinema Songs Inc. contends its share of royalties should be computed on net sums realized by Jobete, whereas defendants Bing Crosby Productions Cinerama Inc. and Jobete want royalties to be paid on net sums paid to Cinerama by Jobete. Song in contention is "Ben," the chart topper from the movie, "Willard."

Cinema states it signed Walter Scharf to do the song. It's claimed Crosby agreed to pay Cinema 25 percent of all net sums realized from the Scharf song. Crosby in turn transferred the song to Cinerama, which gave the song to Jobete, which agreed to pay Cinerama half of all sums received.

## MCA Sues Elektra

LOS ANGELES—MCA Distributing Co. is suing Elektra Records for \$14,928.10 delinquency in Superior Court here.

MCA contends the amount is due for goods delivered over the past few years.

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# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	31	32	4	LIVE AT THE OPERA HOUSE Pointer Sisters, ABC/Blue Thumb BTS 444
2	3	6	CAN'T GET ENOUGH Barry White, 20th Century T-444	32	43	2	THE KIDS & ME Billy Preston, A&M SF 3645
3	4	20	BODY HEAT Quincy Jones, A&M SP 3617	33	20	9	COMIN' FROM ALL ENDS New Birth, RCA APL 1-0495
4	2	8	HELL James Brown, Polydor PD2-9001	34	42	21	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)
5	5	18	THAT NIGGER'S CRAZY Richard Pryor, Pardee PBS-2404 (Stax)	35	45	2	TOGETHER BROTHERS/ ORIGINAL MOTION PICTURE SOUNDTRACK Barry White, Love Unlimited & Love Unlimited Orchestra, 20th Century T-101
6	6	16	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	36	28	12	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)
7	7	25	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	37	33	12	I NEED TIME Bloodstone, London APS 647
16	4	4	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	38	40	7	DOWN TO EARTH The Undisputed Truth, Gordy C6-96851 (Motown)
9	10	28	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	39	47	2	MANDRILLAND Mandrill, Polydor PD 2-9002
10	15	25	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	40	50	2	RECORDED LIVE AT NEWPORT IN NEW YORK Stevie Wonder, Aretha Franklin, Donny Hathaway, Staple Singers & Ray Charles, Buddah B05 5616
11	18	23	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	41	35	11	STANDING ON THE VERGE OF GETTING IT ON Funkadelic, Westbound WB 1001 (Chess/Janus)
12	8	9	ROCK YOUR BABY George McCrae, TK 501	42	39	10	GREATEST HITS Santana, Columbia PC 33050
13	9	19	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX 809	43	49	3	MIGRATION Creative Source, Sussex SRA 8035
14	26	3	THRUST Herbie Hancock, Columbia PC 32965	44	-	1	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)
15	11	20	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	45	56	23	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
16	13	7	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)	46	48	6	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
17	19	7	HARD CORE POETRY Tavares, Capitol ST-11361	47	44	5	ECSTASY, PASSION & PAIN Roulette SR 3013
18	22	4	THE MIGHTY MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)	48	30	9	UP FOR THE DOWN STROKE Parliaments, Casablanca NB 9003 (Warner Bros.)
19	14	13	DREAMER Bobby Blue Bland, Dunhill DSX 50169	49	29	11	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)
20	12	30	MIGHTY LOVE The Spinners, Atlantic SD 7296	50	34	6	ANOTHER TIME Earth, Wind & Fire, Warner Bros. ZWS 2798
21	24	37	BLUE MAGIC Atco 7038	51	53	4	KEEP ON DANCIN' Bohannon, Dakar DK 76910 (Brunswick)
22	23	51	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	52	54	5	SWEET LOU Lou Donaldson, Blue Note BNLA-259G (United Artists)
23	25	29	STREET LADY Donald Byrd, United Artists BW LA 140-F	53	46	9	ANTHOLOGY The Four Tops, Motown M9-809A3
24	38	32	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	54	-	1	RELEASE YOURSELF Graham Central Station, Warner Bros. BS 2814
25	17	28	+ JUSTMENTS Bill Withers, Sussex SRA 8032	55	55	4	THREE THE HARD WAY Impressions, Curtom CRS 8602-ST (Buddah)
26	21	7	HANG ON IN THERE BABY Johnny Bristol, MGM M36	56	52	6	PERFORMANCE Esther Philips, Kudu/CTI 18 (Motown)
27	36	10	MORE, MORE, MORE Lalimore, Glades 6503 (TK)	57	-	1	STEVIE WONDER PRESENTS SYREETA Motown M6-808S1
28	27	9	FRIENDS B.B. King, ABC ABCD-825	58	58	3	IT'S TIME Mighty Clouds Of Joy, ABC/Dunhill DSX 50177
29	31	18	THE BLACKBYRDS Fantasy F-9444	59	-	1	SWEET SIXTEEN Jerry Butler, Mercury SRM 1-1006 (Phonogram)
30	37	38	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	60	41	12	I AM NOT AFRAID Masakela, ABC/Blue Thumb BTS 6015

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**Vox Jox**

• Continued from page 28

leases in a bin and everybody else has a chance to go over them and add their comments. We talk about them, see which ones fit our format, and then narrow the list to what we feel fits best. It's our feeling this will add a little more scope to the new records added. I realize other stations may have been doing this, but for us, it's all new." Nearly all rock stations used to have a review panel, Neil. Then the practice sort of faded into the woodwork, largely, I think, because competition became so fierce and program directors became reluctant to let a group have a say in what was, essentially, their personal neck on the chopping block if the station floundered in ratings. Many excuses were given: I recall one pretty good program director after another telling me that they'd started picking the music "in order to give the air personalities more freedom to work on their radio shows." The music director job became merely a "screening" chore, with the program director having final say on all records. Naturally, it became "easier" at this point for the program director to not take a chance on a record. He found it more convenient to "see what the other guy is playing." The practice crept into the medium markets and then into even most of the smaller markets. I'm not saying the one-man policy is right or wrong: I personally think there are many ways to do things—including finding new music

to put on the air—and all of them are right or could be right. The panel system has a lot of merit, it seems to me. And it has a lot of flaws. But then, the one-man system is also potentially awkward and limited. If you wait on everyone to find what music you should be playing and everyone else is waiting on you to play something new, radio could conceivably become awful stale.

\*\*\*

**Corky Mayberry**, weekend air personality on KLAC-AM, Los Angeles, made a mistake last week. He asked me to sit in on his 6-midnight show Oct. 19. We're going to do the original **Clint** format and if you're younger than **Jimmy Rabbitt**, you probably won't know exactly what that format is. And that may be just as well. . . . **Bobby Wooten** and wife **Patti** are moving into the Seattle Space Needle and will be broadcasting from his apartment there as of Oct. 27. Wooten is program director of KAYO-AM, the country giant in Seattle. The apartment, a joint promotion for six months between the owners of the needle and the radio station, is six rooms, including a studio. Funny thing is that it's higher than the station's antenna. The house warming will be Oct. 26 and 48 listener-winners of a contest on the station will attend the party at the apartment, as will recording artist **Marty Robbins**. After the party, Robbins will be performing in the nearby Seattle Opry House just a short walk away.

**Talent In Action**

• Continued from page 20

their Light Theater is entertaining and utilized to enhance the music rather than overpower it. Mick Breckett, who operates the strobes, animated drawings, and amoeba-like splashes of color from his vantage point in the audience is considered the fifth member of the group. Though neither music nor lights were outstanding taken as separate entities, the total effect was greater than the sum of its parts.

**Nektar's** material, which was culled from its four albums (only one had a U.S. release), plus a fifth, "Down To Earth" on the way, was highlighted by the flowing "Remember The Future Part I" and a resilient "Frigidity Queen." Weaknesses crept into some of the longer instrumental passages which seemed to lose momentum, but on the whole, the Passport recording artists offer an aggressive delivery with solid vocal harmonies and excellent musicianship. The group's first encore, a rock 'n' roll medley of "Sweet Little Rock and Roller" and "Blue Suede Shoes" was hardly characteristic of some of the more vibrant moments the group displayed during its two-hour set, but the audience erupted into near hysteria nonetheless. **BARRY GLENN**

**CLEO LAINE  
JOHN DANKWORTH**  
Carnegie Hall, New York

**Cleo Laine**, the sultry British jazz/pop entertainer with a voice as exotic as her personality, this year bypassed her favorite haunt at New York's Rainbow Grill, and took her act directly to Carnegie Hall Oct. 2 in what seems to be shaping up as an annual event for her and composer-arranger-musician husband, **John Dankworth**.

**Ms. Laine**, RCA Records, has amassed her own following of staunch supporters who follow her religiously and cling to her every nuance with anticipation.

**Ms. Laine** is without doubt, one of the finer female jazz/pop vocalists on today's musical scene. She has a compelling stage presence which she uses advantageously without ever flaunting it, almost unbelievable vocal range; and the courage to experiment with new and unique musical forms.

**Dankworth's** influence on her career is ever present, yet she is in no way overshadowed by his style; instead the two talents blend superbly together adding a dimension to each other's career that could hardly be improved on.

**RADCLIFFE JOE**

**MACK & MABEL**

Majestic Theatre, New York

"Mack & Mabel," musical revolving around silent film comedy producer **Mack Sennett** and his relationship with actress **Mabel Normand**, is dismal and replete with effect rather than reason, celluloid instead of flesh.

The book, written by **Michael Stewart**, is dull and impersonal. The story attempts to encompass too much.

**Jerry Herman's** music and lyrics are indistinguishable and suffer from comparison to his previous double duty ("Hello, Dolly!" and "Mame"). The music has a slight edge over the lyrics, which abound with strained and trite phrasings. ABC Records has the cast rights to the show. The label is due to record the show Monday and Tuesday (14-15).

The choreography and direction are by **Gower Champion**, who has a list of Broadway credits in both areas. The dancing, plus the superlative performance by **Robert Preston** and **Bernadette Peters**, as **Mack** and **Mabel**, represent the only bright moments in the show. Both performers play and sing their roles, as lovers whose lives will never end happily together, with sharpness and dedication. The show opened October 6. The choreography, as excellent as it is, seems to be placed in for effect, almost splashed in deliberately in an attempt to perk up the dull book. **Champion's** direction, too, seems disjointed, reflecting other elements in the play which seem to have no unifying characteristics.

**ROBERT SOBEL**

**SWEET MAMA SHAKE-UP**  
Troubadour, Los Angeles

A highly distinctive new trio of writers, singers and multi-instrumentalists who have been garnering outstanding Midwestern club reviews, **Sweet Mama Shake-Up** was thoroughly impressive at the Monday Hoot showcase Sept. 30 set by manager **Chet Hanson** of Denver's well-known **Athena** agency.

The combination of **Nancy Brown**, **Jim Carlton** and **Ron Cobb** switches effectively between electric piano & bass, acoustic guitar and flute. Meanwhile they alternate leads or harmonize together ringingly on their commercial-sounding original material. **Sweet Mama** has just added a drummer and could most definitely now use a full-time electric guitar lead to fill in the spaces on their arrangements.

The full promise of **Sweet Mama** was perhaps best illustrated in the high-soaring, riveting vocal harmonies they achieved on one of the few non-original tunes they performed, **Randy Newman's** "Sail Away." **NAT FREEDLAND**

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I am a multi-talented radio person looking for work anywhere—I possess a great music mind and knowledge of the Rock and Jazz fields. I have a 3rd class and a degree in communications. I was Music Director at my School Station and manager of a top New York Rock Club. Excellent references, resume and tape available—Call or write **Shendell**—(515) 781-9021, 911 Oakland Ct., N. Bellmore, N.Y. 11710. oc19

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## New Disk, Tape Hikes in U.K.

• Continued from page 1

albums to \$6.25. Special pack albums, will now sell at \$6.40 and double albums at \$8.75.

RCA has increased the recommended retail price of its records and tapes by an average of 8 percent. Full-price albums will now cost \$6.05 (from \$5.50), special-price pop albums, featuring artists such as David Bowie, go up from \$6.05 to \$6.60, and the RCA International line rises 6 cents to \$2.48. Singles now cost \$1.37, instead of \$1.48 and the price of cartridges is increased from \$6.60 to \$7.15, and cassettes from \$6.45 to \$6.65.

Marketing manager Brian Hall says that the increases were solely due to the increased costs in manufacturing and distribution.

Transatlantic also announced further price increases affecting several labels, including Transatlantic, Blue Note, Unicorn and Everest. Managing Director Nat Joseph, who says that the new prices were due to a sharp increase in pressing and pro-

duction costs over the last year, warns that unless there is a change in the present position, prices would be likely to undergo further increases in the coming months.

The recommended retail prices of Precision Tapes were also increased this week. Cassettes and cartridges will now cost \$6.55, an increase of 60 cents. Mid-price cassettes and cartridges increase to \$4.98, the low-price range to \$3.90 and budget line to \$2.48.

EMI, which instituted its last price rise in January, has had an application for a further increase before the Prices Commission for quite some time. Unless there is a marked change in circumstances, WEA will be increasing its prices from Nov. 1, excluding singles, by between 5 and 10 percent. Standard albums will then retail at \$6.25 and deluxe albums for \$6.65. WEA will also be introducing a new special-offer line which will be reserved for back product and for material from any non top-line artists. It will retail at \$4.98.

Phonogram's last price increases were announced in March although there was restructuring of prices in July to accommodate the reductions brought about by the change in VAT. Marketing manager, Ken Maliphant says: "We are not planning price increases because our prices are at the top end of the range." But he adds: "Costs are increasing so dramatically we can only survive so long. There is no way, after a given period, that we can avoid a further increase."

The other major record companies all announced price rises in the summer. Pye increased its prices by 9.5 percent in July; and CBS made its first price increase in two years with a 5-7 percent rise on Sept. 1. British Decca prices rose by 9 percent in July and UA also had increases of 24 cents on albums and 45 cents on tape at that time.

## Abba Disk Dates Hurt Euro Tours

COPENHAGEN — Abba, the Swedish group who found fame winning this year's Eurovision Song Contest, have not so far been able to undertake a European tour because of their recording commitments with several top Swedish artists, notably Svenne and Lotta, Ted Gaerdestad and Lena Andersson. (See picture.)

But having completed several albums, they will tour, starting in Copenhagen on Nov. 17. Knud Thorbjørnsen, from the Scandinavian Booking Agency, has worked on the tour for several months. He says it is a 30-date schedule, but the group insisted on having breaks of a week or so for family reasons as well as producing new product for Bjorn Ulvaeus and Benny Andersson, whom they also have recording contracts with for production.

Tour dates: Nov. 17, Copenhagen; (18), Hanover, Germany; (19), Munich; (21), Frankfurt; (22), Berlin; (24), Nurnberg; (25), Innsbruck, Austria; (26), Zurich, Switzerland; (27), Vienna, Austria; (28), Dusseldorf, Germany; (29), Bremen; (30), Hamburg.

Dec. 8, Croydon, U.K.; (9), Southport; (10), Edinburgh; (12), Brighton; (13), New Victoria, London; (14), Brussel, Belgium; (15), Paris, France; (16), Paris.

Jan. 10-20: Scandinavian tour taking in Oslo, Norway; Gothenburg, Sweden; Holstebro, Denmark; Vejle, Denmark; Stockholm, Sweden.

## From the Music Capitals of the World

### LONDON

Chris Wellard Records, the specialist jazz and blues record wholesaler, has signed distribution agreements recently with a number of important British and European labels among them Ogun, Jaguar Music, Classic Jazz Masters and ENJA. Chris Wellard Records was set up originally with the idea of making available and at reasonable prices hard-to-get specialist records and now has arrangements to distribute nearly 40 labels and accounts with more than a hundred outlets. General manager John Gluckler comments: "We are dealing with about 300 titles at the moment. We run a mail-order operation completely independently and on the wholesale side more and more labels are coming to us simply because we can get their material into more shops than they would be able to themselves. Our aim is to build up a comprehensive modern jazz catalog, but it is not easy because there is little profit to be made and because it is hard to educate dealers to know about new work."

The success of the RCA soul explosion campaign which started in July has prompted the release of a budget-line compilation album featured artists included in the campaign. Called Soul Explosion the album will feature Hues Corporation's "Rock the Boat," "Just Don't Want To Be Lonely" by Main Ingredient and also tracks by Wilson Pickett, New Birth, Friends of Distinction, the Nite Liters and the Moon Glows. RCA has decided to extend the two-month soul explosion campaign in view of its success and shops and stores throughout the country are to be supplied with stickers, streamers and other publicity material. ... Nine special programs featuring various musical trends will mark the 40th anniversary of Radio Luxembourg's English service next month. Among the programs will be "Trends in Music," in which Dave Christian will look at the various musical styles spanning the big bands, balladeers, rock 'n roll, Merseybeat, flower power, progressive rock and the teeny-bopper scene. Other programs will concentrate on the U.S. chart-toppers, the heyday of rock 'n roll, and today's superstars.

April Music has signed separate sub-publishing agreements with two companies owned by writer/producer/arranger Mike Batt. April will now sub-publish Batt Songs in the U.S.—the catalog which includes

all the Wombles' material—and will sub-publish worldwide for Belfry Productions, which includes all Batt's compositions apart from the Wombles' material. ... David Bowie's next RCA release, a double album recorded live during his States' tour this summer, is to be the subject of a special offer for a trial period after its release. Called "David Live" the albums will retail for \$7.30 during November and December but on Jan. 1 the recommended retail price will go up to \$10.35. However the cassette and cartridge editions released will retail for \$10, which means that in January they will actually cost less than the albums. A large promotion campaign has been set up by RCA for the albums, including 30-second television commercials on all major channels throughout November. There will also be window displays in 300 major stores and records shops will be supplied with special stickers. Manager of public affairs at RCA Rodney Burbeck says, "The whole campaign is aimed at putting the album into the chart at number one within the first week of its release. If it succeeds in doing so it will be the fourth such Bowie album to have achieved it." ... Charles Fach, vice president of Mercury Records, flew into London specially from the States to present songwriters Mitch Murray and Peter Callender with a platinum disk for two million sales of the Paper Lace hit "The Night Chicago Died" in the U.S. ... A new album by John Lennon was released last week by Apple, and a single, his first in almost a year, was also released. The album is called "Walls and Bridges." The single taken from it is "Whatever Gets You Through the Night"/"Beef Jerk." Both releases will be supported by full-page advertising in all music trade papers and magazines and there will be extensive advertising on all local commercial radio stations and selected TV and cinema spots. ... A massive schedule of 23 U.K. tours has been arranged by impresario Derek Block for autumn and winter. Among the bill-toppers will be Rory Gallagher, Status Quo, Sparks, Stephane Grappelli, Ralph McTell and Bert Jansch. Block said that in total nearly 250 separate performances at venues in London and through the country would have been presented by the end of the year. ... Capitol Records executives left the California sun of Los Angeles for a visit to the U.K., part of which was devoted to a product presentation to the EMI international sales division and dealers at the New London Theatre in Drury Lane. ... An injunction to prevent Virgin Records from manufacturing, selling or promoting the album "You" by Gong has been granted in the High Court. The ex parte injunction was granted to Promodisk SA (Byg Records) by Mr. Justice Forbes and restrains Virgin from selling any record of any musical performance by Gong.

CHRIS WHITE

### TOKYO

Takeo Yamamoto, managing director of Pioneer Electronic and head of the corporation's audio research laboratory, says its new sound recording facility will most likely be established as a separate company in the near future. The so-called Pioneer Sound Creation (PSC) Center was completed within the corporation's Meguro headquarters building Oct. 1 at a cost of 200

(Continued on page 51)

OCTOBER 19, 1974, BILLBOARD

## No.1 in England

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## DJM Plan Aids Dealer \$

LONDON—DJM Records has announced a discount scheme which, in effect, will increase the dealer profit margin on the company's product to 40 percent. The offer runs from Oct. 7 until Nov. 30 and will cover all DJM releases and product available until the date the offer closes.

DJM's sales and marketing manager Les Tomlin, "We are doing this to remain competitive during the Christmas sell-in period and with the releases we have scheduled between now and that time, particularly the new Elton John "Greatest Hits" album, we hope to help dealers to a very merry Christmas."

In terms of cash savings these discounts will mean that dealers will make additional profits of between 10 cents per copy on mid price Silverline product, 20 cents on full-price albums and 35 cents per copy

on doubles such as "Goodbye Yellow Brick Road."

The company is also entering into a joint promotion with toy manufacturers Mettoy which will be built round the first release from the latest DJM signing, singer-writer Peter D Kelly.

His single, "Rock To The Juke Box" will be featured on nationwide TV advertisements in November announcing a new Mettoy junior record player The Music Maker. These ads will be backed by radio, press and special in-store promotions.

The player will be available through toy and department stores and demonstration models supplied to these outlets will be accompanied by a copy of the single.

Kelly will also be making personal appearances at a number of these outlets.

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# Japanese Firm Fold Sparks New Pub Ties

• Continued from page 3

Except for the Folster firm it was, and now remains, the only agency licensed by the Japanese government for this purpose.

While no hard figures are available as to the total revenue derived by American and Canadian publishers from the sale of records in Japan, it is known to be considerable. One close observer estimates that it amounts to "at least several millions of dollars annually."

There is no statutory mechanical rate in Japan. The rates are arrived at contractually and how closely to the American standard, or about 2 cents a tune for each record sold.

JASRAC, now the sole agency for

mechanicals in Japan, operates in the U.S. through the Harry Fox Agency. The former's commission on collections currently amounts to 12 percent.

American publishers who do not currently run their own affiliates in Japan, or have sub-publishing deals with publishers there, have the option of dealing through the Fox Agency.

But news of Folster's imminent closure has set off a race by Japanese publishers to tie up American music firms for the collection right. A host of new affiliations may result, although the Fox Agency is expected to handle an increasing amount of mechanical collections through its JASRAC connection as well.

# International Light Music Fest Shines In Venice

VENICE—Famous composers, conductors, actors and singers made this city the Italian capital of show business for one week, during the run of the 10th International Light Music Festival, organized by Gianni Ravera.

The final night featured a selected group of international and Italian singers presenting extracts from their new albums on release here.

They were Leo Sayer, CBS, from Britain; Astor Piazzolla, Carosello, from Argentina; Gerry Mulligan, from the U.S.; and the Italian contingent: Orietta Berti (Phonogram), Gigliola Cinquetti (CGD), Marcella (CBS), Caterina Caselli (CGD), Mia Martini (Ricordi), Gilda Guiliani (Ariston), Ornella Vanoni (Ariston), Iva Zanicchi (Rififi), the sole male singer Sergio Endrigo (Ricordi), and the two-girl, two-men vocal team Ricchi E Poveri (Fonit-Cetra).

A "deferred decision" competition includes a prize for the artist whose album sells best during the coming year up to the next Festival. This year's winner was Gigliola Cinquetti, through her 1973 LP release "Stasera Ballo Il Liscio."

First night of the festival was devoted to movie and television composers and conductors, including Nino Rota, Armando Trovajoli, Carol Savina, Ennio Moricone, Piero Piccioni, Pino Calvi, Riz Ortolani, Berto Pisano, all presenting hit scores.

Guests of honor at this performance were movie stars Monica Vitti and Alberto Sordi. Other personalities attending were Mireille Mathieu, Katyna Ranieri, Oscar Valdambrini, Eumir Deodato, Catherine Howe from the U.K., and the James Last orchestra.

Second night was handed over to "happy music," otherwise music for a good mood, performed by cabaret and theatre stars, including Ennio Montesano, Pippo Franco, Pino Caruso, Dino Sarti, Angela Luce, Gigi Proietti, Ricce Gian. Guest of honor was veteran movie comedy-musical actor Renato Rascel.



**PERFORMER FLIES**—Epic's Murray McLauchlan flew from his native Toronto to the CBS Records Canada sales convention and gala in Vancouver recently, where he gave a performance during the wrap-up banquet. McLauchlan, who is featured in his native Canada on True North Records (distributed by CBS), also met Goddard Lieberman, the American CBS Records super chieftain, who flew in especially for the affair. McLauchlan is greeted and congratulated on his performance by Lieberman.

# Spector Sound Album Promo Set by K-Tel

LONDON—TV merchandiser K-Tel is planning to launch a compilation album built around the Phil Spector sound. Entitled "Sounds Spectacular," the LP will be issued in time for the Christmas sales season and will receive the massive promotion that has accompanied previous K-Tel releases.

The 20-track collection will feature almost every significant recording ever masterminded by Phil Spector. Artists whose material is included are the Crystals, the Ronettes, the Righteous Brothers, Darlene Love, Bob B Soxx and the Blue Jeans, Gene Pitney, Ben E. King, the Teddy Bears, the Paris Sisters and Curtis Lee. All are the original recording, and K-Tel has done no editing of them. "Sounds Spectacular" will retail for \$6.75.

K-Tel will put the album in a test market first, and its performance there will govern the scale of the company's national marketing campaign. The track selection was made by K-Tel's U.K. repertoire manager, Don Reedman, who is optimistic about the LP's chances. "We feel that it could be an absolute giant," he says. "Sales could go as high as 400,000."

Meanwhile, Warner Brothers U.K. is pressing ahead with its own plans to promote and market the Phil Spector sound. The company's American parent recently concluded a deal with Spector himself to set-up a new label, Warner-Spector, which has the rights to almost all of the recordings on the producer's own original U.S. label, Philles (now defunct), as well as Spector's new work. (K-Tel's arrangement with Spector is a one-off deal, extending only to the Sounds Spectacular album. It was negotiated before Warner Brothers and Spector began talks on their joint venture; K-Tel has the rights to no other Spector material).

Warner Brothers U.K. is the first company to release any of the Spector/Warner product—a single featuring two original back-to-back hits by the Crystals ("Then He Kissed Me" and "Da Doo Ron Ron") was issued in this country last week. So far, no material has been slated for U.S. release.

Warner-Spector in Britain next month also plans to re-release "A Christmas Gift For You," which was originally released in the U.S. in 1963, and subsequently put out on Decca's London-American label in the U.K. It was re-released on Apple a couple of years ago, following Phil Spector's production involvement with John Lennon.

"A Christmas Gift For You" will be repackaged for its 1974 re-release by Warner-Spector.

Promotion of "A Christmas Gift For You," will closely follow the pattern of the campaign recently mounted for Adam Faith. Some 1,000 underground poster sites have been booked, and advertising lined up for the consumer music press.

New product from Phil Spector is expected next month, too. A couple of singles, "Good Loving Man" by Dion and "A Woman's Story" by Cher, are expected to be in the vanguard of a whole new wave of the Spector sound. The producer is said to be hard at work in the studio again, and enthusiastic about the opportunities he has for a professional rebirth. Ron Kass, head of Warner Bros. U.K. believes that the time is right for this, both in terms of Spector's old recordings—which

have become pop classics that can sell all over again," he says—and his new ones. He also believes that the release of the K-Tel compilation can only benefit the Warner-Spector label. "It will generate interest in the whole Spector sound, and reach people who may have been unfamiliar with it before."

It is even possible, says Kass, that Warner-Spector could put out its own compilation package later, although this would probably take the form of a deluxe-boxed set, containing everything ever produced by Phil Spector—"the definitive story." Warner Brothers is said to be thinking about such a package, which would involve manufacture at just one source and shipment to international markets from there.

# Axe Shows Sharpness

TORONTO—Axe Records, headed by president Greg Hambleton, is emerging as one of the most active of the independent labels in this country. The label, which recently changed its distribution from London Records of Canada to GRT of Canada, has three major acts: Gary & Dave Thundermug and Jay Telfer and all have their time filled with touring and record promotion for the rest of the fall according to the label's general management, Elsie Hetherman.

Gary & Dave have a new album "All In The Past" and a new single "I May Never See You Again" which were kicked off at a dealer-radio-press reception on Oct. 10 at the Toronto Sound Studios in Toronto. Prior to that, the trio which also includes Joe Clark, percussionist, flew to the Canadian Maritimes to promote the launch of the album. The trip included stops in Halifax, Moncton, Summerside, Charlottetown and on the return to Toronto, Montreal and Ottawa. Gary Weeks and Dave Beckett are licensed pilots and Dave Beckett are licensed pilots selves. As part of a contest run by CJCH in Halifax on Andy McKay's show, the winner had the opportunity to do some flying with them.

Gary & Dave and Jay Telfer set out on Oct. 15 for a 28-date tour of Western Canada which began in Grand Prairie, Alberta, on Tuesday (15) and will end up in Sault Ste. Marie, Ontario, on Nov. 15. Unfortunately, Joe Clark will not be able to go on the tour because of prior commitments. Paul Clinch will replace him for this particular tour.

Thundermug, another of Axe's acts, will have a new album out at the end of October entitled "Ta-daa" as well as a single "Let's Live Together." The single was released to coincide with the band's appearance at the Abby Road Pub in Toronto from Monday (14) until Saturday (19). While in Toronto the band will tape a segment of Keith Hampshire's Music Machine, a CBC television show.

Hambleton has reopened the Tuesday label, and his first release will be a single by Bob Rapson. "All That I Could Ever Be Is Me." Rapson is living in New York where he has been doing some acting, modeling and recording. The record will be distributed by Buddah in the U.S. and GRT in Canada.

With the continued expansion of the label, Hambleton is negotiating deals for the distribution of the label in the U.S.

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OCTOBER 19, 1974, BILLBOARD



**AFRICAN BEAT**—Albert Hammond, center, visits Music Publishing Co. of Africa, affiliates of Rondor Music, in South Africa, where he had the opportunity of seeing the publishing set-up, royalty department, computer department, among others. Hammond is shown with the publishing company's staff. Peter Gallo is at right.

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## From the Music Capitals of the World

• Continued from page 48

million yen. Pioneer Electronic and Watanabe Production each own 25 percent in Warner-Pioneer, the 50-50 American-Japanese recording venture and member of the WEA group. . . . **Kenzo Nakajima**, chairman of the Japan Audio Society, says he will put the accent on music in his talk scheduled for Nov. 9 at the 23rd All Japan Audio Fair.

**Denzaemon Tanaka** is this year's winner of the annual Mobile Music Award in the traditional Japanese music division. The Kabuki "drum major" will be awarded a trophy and a cash prize of 500,000 yen, says the American oil major's Japanese affiliate. . . . Nippon Columbia disclosed at the 2nd Video Information Fair, Sept. 27-Oct. 2, that a 50-minute program of "Gagaku" (ancient Japanese court music) is available on EIA-J open reel, cartridge and "U-matic" cassette. . . . "The Art of Narcisco Yepes" is scheduled for release here Dec. 5 by Victor Musical Industries following Zafiro's foreign record licensing agreement with JVC's software arm. The set of three LPs by the Spanish guitarist will retail for 4,500 yen (\$15). . . . Fuji Telecasting's new 30-minute "Sounds in '74" series, being aired from 11 p.m. every Saturday since Oct. 5, includes segments from NBC's "Midnight Special" and K-TV's "Soul Train" is the title of a Japanese original recorded here last July-end by the **Three Degrees** (Philadelphia International) and scheduled for release Oct. 21 by CBS/Sony. . . . Four concert dates have been fixed, Nov. 20 in Kyoto and Nov. 21-23 in this music capital, for **Suzy Quatro's** first Japan performance tour, says **Udo Artists**.

HIDEO EGUCHI

### PARIS

A young Frenchman, **Jean Jacques Lerion**, has invented a new

## Mfr. Sales of Cassettes Dip In England

LONDON—U.K. manufacturers' sales of cassettes and cartridges for the April-June period were slightly down on the same period of 1973—but business prospects for the remainder of the year are regarded as being good enough to take up the slack.

According to figures published by the European Tape Industry Assn. home sales of cassettes totalled 2.7 million copies with cartridges running at 1.2 million copies. Corresponding figures in the 1973 period were 2.8 million and 1.6 million, respectively. More serious though is the downward trend in sales being experienced this year, for the January-March survey showed home sales at 3.2 million copies, while cartridges totalled 1.6 million copies.

Comments ETIA chairman **Henry Pattinson**, "The cassette figures are at practically the same level as last year and considering that 1974 has been a touch economic year, that is very good. Cartridge figures have dropped by about 25 percent, but the figures seem to fall in line with the experiences of most manufacturers."

Pattinson added that there were signs of the tape market building for Christmas and felt that the second quarter figures were a reflection of a seasonal decline rather than a definite trend.

electro-acoustic string instrument which he calls an Orgolia. It looks like a large metal violin and has an unusual quality to the sound. First recording on Philips disk by **Catherine Ribeiro** called "Le Rat Debile et L'Homme des Champs." . . . And after being closed for several years the government is considering re-opening the Paris Opera Comique. . . . 400 new classical recordings will be released before Christmas notably by CBS, Vox, Harmonia Mundi and Erato. CBS is issuing a **Sir Edward Elgar** album, although he is practically unknown in France. Vox, among others, will include a "Work for Orchestra" by Gershwin, and Harmonia Mundi the scarcely known **Rachmaninoff** opera "Aleko," featuring **Nikolai Ghiuzeliev**, the well-known bass. Among the Erato offerings are Vivaldi, Bach and the **Indes Galante** of Rameau.

Polydor is holding six regional conventions in six important French cities. Polydor now holds third place in France after Philips and Pathe-Marconi with 12 percent of the market. Among the best sellers are "Sugar Baby Love" by the British group **The Rubettes**—192,500—"Season In the Sun" by **Terry Jacks**—380,210—and "Cadeau" by **Marie Laforet**, with 260,679 disks sold. . . . The American organist **George Baker** won the Grand Prix for organ playing at Chartres. 35 competitors took part. The competition will be only held every two years. . . . French composer **Michel Legrand** is writing the score for a musical called "Sheila Levine Is Dead and Living In New York." . . . A play by German playwright **Bertold Brecht**, "Baal," never yet seen in France, has been turned into a musical by **Francois Joxe** and will be staged at the Theatre de Paris. . . . The musical comedy "Grease" will be produced in France under the name "Gomina." . . . Pathe-Marconi-EMI have released "The Cole Porter Story" by the **Franck Pourcel Orchestra**. Numbers include "Night and Day," "I Love Paris" and "Begin the Beguine."

### MILAN

**Giuseppe Giannini**, general manager of CBS-Sugar, visiting Los Angeles, then New York (Oct. 30-Nov. 1), for business talks, before moving on to Canada, Paris and London before returning to Milan. . . . **Chrysalis**, **Buddah** and **Kama Sutra** labels have switched distribution here from Phonogram to Dischi Ricordi.

New label **Fare**, based in Rome, to be distributed in Italy by **BASF-Sasea**. . . . And the British label **Penny Farthing** has switched from EMI to Dischi Ariston for Italian distribution. . . . New company **Texas Music** has offices in Milan at Galleria del Corso 2. . . . **Paolo Cattaneo**, formerly with **Telerecord**, has joined the Dischi Ariston press and promotion staff.

Newcomer to the music business, **Giulio Galimberti**, has joined the Durium management, in charge of general administration. He replaces **Conte Martinengo**, who has retired. . . . CBS artist **Gianni Nazzaro** back from Paris to film his parts in the television shows "Midi Trente" and "La Lune Est A Vous." . . . **Cookie Shammah** and **Luigi Somalvico**, now in charge of the domestic and international sides, respectively, of the Ricordi music publishing wing. **Giampiero Scussell**, who previously did both jobs, left to become an exclusive producer for the company.

GERMANO RUSCITTO

## Naphtha Pinch Seen No Affect On French Trade

PARIS—A threat that naphtha might be rationed and so interfere with disk production in France is not worrying the industry at the moment. **M. Masson Foretier** of CIDD says that it is just one of many projects and he knows of no firm intention to cut supplies.

Nevertheless, the government's war on waste and the reduction in the quantity of oil imports could be felt by the record industry.

However, it looks as if a friendly arrangement might replace rationing. This would mean that all those concerned would get together more or less under the eye of the authorities, to work out the quantity of raw material the plastic industries really need and how it should be distributed.

This, it is hoped would reduce supplies to a precise level.

While many industries might well need less raw material because of the economic situation, this is not likely to apply to the record industry, which despite everything, continues to expand. If the producers increase prices further and imports take greater cuts, then production could be affected. On the other hand, the authoritative cut in the use of fuel oil might well leave more oil available for industry in which case there would be no ill effects.

## Banks Increase Holdings In FNAC, a French Chain

PARIS—Strong but unconfirmed rumors here suggest that the two banks holding 40 percent of the shares in the important discount house FNAC may now increase the number of their shares and so become majority holders.

FNAC has consistently improved its position—it now holds 10 percent of the disk market and recently opened up a book department, which needed substantial investment.

This could be one of the reasons why the banks, the **Sequanais de Banque** and the **Banque de Paris et de Pays-Bas**, may take over from Messrs. **Essel** and **Theret**, who currently hold 60 percent of the shares. The problem appears to arise from the trading position which, despite a turnover on books alone of \$60 mil-



WONDER-MANIA—Big promotion drive in Germany by the EMI Electrola promotion staff on behalf of Stevie Wonder. The team, complete with Wonder Caps, are in their Wondermobile. All promotional stops have been pulled out, including a special album in a limited edition to commemorate the campaign—as well as huge window displays in more than 1,000 shops.

## U.K. Disk Sales Down —Tapes Increase 25%

• Continued from page 3

FORTE's findings are based on an annual survey of 36,000 people aged 15 and over and 5,400 children aged between eight and 14. Tape findings are based on a sample of 24,000 adults. Interviewing is spread over each week giving a total of 9,000 adults' interviews, 1,350 children's interviews and 6,000 tape

only adults' interviews in each three-month period.

The survey also reports an increase in the number of people who listen regularly to a commercial radio station. Among record purchasers this figure could be as high as 8 percent. The growth in listeners is reported to have taken place at the expense of Radio 2 and Radio Luxembourg.

For the first time FORTE includes an objective music-type classification of LPs bought in the second quarter of 1973. The tables published break down album sales into three price-structures—budget, mid-price and full-price—and show that the top-selling musical category pop holds 24 percent of total sales.

The same data was also used to compile a retail trade table to show which outlets have a predominant position in each of the principal repertoire categories.

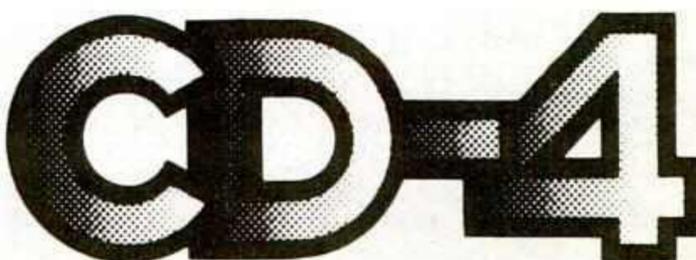
The information shows that record specialist shops are still the most important retail outlet taking 29 percent of pop record sales, 57 percent of rock/progressives sales, 39 percent of c&w/folk sales and 34 percent of classical sales.

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## Rush Hot on Circuit

TORONTO—Rush, recently signed to Mercury Records in the U.S. by their management firm, SRO Productions, headed by Ray Danniels and Vic Wilson and American Talent International's former executive vice-president, Ira Blacker, are experiencing an exceptional reaction to their concert appearances. They have set many attendance records in various U.S. halls since they started touring there in mid-August.

The band will do a mini-Canadian tour at the end of October which will include dates at the University of Western Ontario, London, Ont., Oct. 23; Massey Hall, Toronto, Ont., Oct. 24; Grand Hall, Queen's University, Kingston, Ont., Oct. 25; the Civic Centre, Ottawa, Ont., Oct. 31 and the Forum, Montreal, P.Q., Nov. 1.

The band is then booked through

December and will be special guests on several Rory Gallagher American dates including the Felt Forum of Madison Square Gardens in New York and the Shrine Auditorium in Los Angeles. They will also play such cities as Chicago, Milwaukee, San Diego, Detroit and St. Louis over the next few months as well as taping a Don Kirshner's Rock Concert for television and The King Biscuit Flower Hour for radio.

The band's first single from their first album "Rush" is entitled "Finding My Way."

Neil Peart recently replaced John Rutsey on drums when he left due to musical difference with the band. The group is booked by ATI in New York and their American manager is Ira Blacker, who recently left ATI to form his own I. Mouse Management.



ON WITH A RUSH—The Canadian group Rush stop in New York while on a national tour and took time out to pose in front of the plush Mercury Records building with (left to right) Joe McHugh, ATI agent; Greg McCutcheon, Responsible Agent for Rush and ATI vice president; and Ira Blacker, who through his Mr. I. Mouse Ltd., is co-manager of Rush. Giving the old thumbs-up sign are group members Geddy Lee, Neil Peart and Alex Lifeson.

## From the Music Capitals of the World

### TORONTO

Polydor's director of a&r, Frank Gould has announced the signing of a long-term agreement with Scepter Records for distribution in Canada of the Scepter and Wand labels. Jack Hauptman negotiated the deal with Gould for Scepter. Initial releases for the labels are "Do It Til You're Satisfied" by the B.T. Express and "Let This Be A Lesson To You" by the Independents. Albums will follow by the same artists in November. ... Ross Holloway's debut single for Aquarius Records "Mostly New Days" has been released in the U.S. by Big Tree Records.

Three CTI Record artists will appear at the Colonial Tavern, Toronto, from Monday (14) to Nov. 2. George Benson will appear from Monday (14) to Saturday (19); Grover Washington Jr. appears from Monday (21) to Saturday (26); and Hank Crawford does one week from Oct. 28 to Nov. 2. ... Magic Management and Slic Brothers have moved their offices to 49 Wellington St. E., Toronto (416) 869-3700. ... The Elton John concert set for Maple Leaf Gardens, Toronto for Nov. 18 and promoted by Concert Productions International was a sell-out within three hours of the tickets being put on sale. ... Roger Cross will handle west coast promotion for Island and Daffodil Records in Canada. ... Cliff Edwards is recording in Nashville with Glenn Sutton producing. ... George Harrison will

open his current North American tour in Vancouver Nov. 2 and then appear in Toronto Dec. 6 and Montreal Dec. 8. ... Terry Jacks' next single will be "Rock and Roll I Gave You The Best Years of My Life," written by Kevin Johnson.

Bleakney-McConnell Management, which handles the Downchild Blues Band, are also working with the newly-formed band, Whiskey Howl. ... Bachman-Turner Overdrive expected to do a few concert in Eastern Canada in Nov. ... Music Shoppe, a Canadian booking agency, now representing Tobi Lark and "T" Company. ... Burton Cummings, lead singer of the Guess Who, stars in and also wrote the score for "A Fool, A Fool, I Met A Fool," a film which will open at the Cannes Film Festival this spring.

Though Skip Prokop is no longer in Lighthouse, plans are being made by Paul Hoffert to send a new Lighthouse with some surprise guests on the road soon. ... Terry Filion, the manager of Sea Dog and Rod Tustin, formerly with Music Shoppe International, opened a booking agency, to be known as Canadian General Artists. ... Bronco Records recording artists Lisle have just completed a recording session at the Mercey Brothers studio in Elmira. The session will result in a single, "Stormy Eyes." ... Polydor Ltd. has just released Neil Sedaka's debut album for the label "Laughter In The Rain." MARTIN MELHUIH

## 2 Artists' View On Amnesty

By MARTIN MELHUIH

TORONTO—Bill King, an American musician, left the U.S. five years ago to come to Canada to avoid military service. Since that time he has become a recording artist for Capitol Records-BMI of Canada with a couple of albums and singles to his credit. Recently, he decided to return to the U.S. to test the validity of the current amnesty legislation proposed by President Gerald Ford. King put himself under orders and reported to Fort Benjamin Harrison in the U.S. on Oct. 6.

In the last interview given by King before leaving Canada with George Hoff of CHUM-FM in Toronto, he explained his decision to return to the U.S. Says King: "It's an opportunity for me to work inside the country for amnesty, for everybody. Just being right here I can't do it as fully as I want to. There were some discrepancies in my case that I want to follow through that I can't follow through from here. The military would not permit me to see my records unless I was there. It also gives me a chance to get started with recording in the U.S."

"In the past I haven't had the opportunity to have records released in the U.S. because I was in Canada and many companies just shied away from having a deserter recording on their label. They didn't want to put things out that couldn't be promoted. I think that this is an opportunity to take advantage of a step forward in my career and also an opportunity to work for everybody in trying to bring about a true amnesty plan."

King indicated that though he was returning to the U.S. he would like to continue his career in Canada. He continues: "Right now things are starting to move a little here. I tried really hard for five years to get off the ground in Canada and things moved so slow. It's been really hard."

Though he would like to return to Canada, in the past he has recognized an unusual attitude of Canadians to their own artists. He explains: "You're inside the country trying to become successful but you can forget about it because that's not possible. The people that you want to reach out for are often thinking in the back of their heads: 'Oh why am I listening to this. It can't be as good as from somewhere else.' It could be the best thing that they have ever heard and many times they would not recognize it."

King's latest album for Capitol in Canada is "Dixie Peach."

Jesse Winchester, who has been in Canada for sometime and residing in Montreal, has become a Canadian citizen and is disturbed at the amount of radical protest about amnesty. Says Winchester: "If these people really felt this great concern with living in the U.S. why didn't they stay in the first place and take the consequences? I have no intention of going back myself. Of course, I would like to be able to go back and visit if somebody I knew was getting married or born or dying. I'd like to have that privilege but I have no intention of working or living there."

Winchester is signed to the Bearsville label in the U.S., which is distributed in Canada by WEA Music of Canada. His latest album, which has just been released here, "Learn To Love It," which he produced at Studio Six in Montreal, with Chuck Gray as engineer.

# Billboard Hits of the World

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### BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	ANNIE'S SONG	John Denver (RCA)—ATV (Milton Okun)
2	8	ROCK ME GENTLY	Andy Kim (Capitol)—Intersong (Andy Kim)
3	5	SAD SWEET DREAMER	*Sweet Sensation (Pye)—M&M Music (Tony Hatch/Des Parton)
4	1	KUNG FU FIGHTING	Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
5	6	GEE BABY	*Peter Shelley (Magnet)—Magnet (Peter Shelley)
6	4	LONG TALL GLASSES	*Leo Sayer (Chrysalis)—Blanedell/Compass (A. Faith/D. Courtney)
7	3	HANG ON IN THERE BABY	Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
8	7	YOU YOU YOU	*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
9	9	CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White (Pye)—Schroeder (B. White)
10	17	KNOCK ON WOOD	*David Bowie (RCA)—Warner Bros. (Tony Visconti)
11	13	EVERYTHING I OWN	Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
12	10	QUEEN OF CLUBS	K.C. & the Sunshine Band (Jayboy)—Southern
13	18	REGGAE TUNE	*Andy Fairweather Low (A&M)—Rondor (Elliott Mazer)
14	31	I GET A KICK OUT OF YOU	*Gary Shearston (Charisma)—Chappets (Hugh Murphy)
15	27	FAREWELL—BRING IT ON HOME TO ME	*Rod Stewart (Mercury)—G.H. Music (Rod Stewart)
16	15	THE BITCH IS BACK	*Elton John (DJM)—Big Pig Music—(Gus Dudgeon)
17	29	(YOU'RE) HAVING MY BABY	Paul Anka (United Artists)—MAM (Rick Hall)
18	11	YVIVA ESPANA	Sylvia (Sonet)—Sonet (Rune Ofverman)
19	21	I GOT THE MUSIC IN ME	*Kiki Dee Band (Rocket) Rocket/April (Gus Dudgeon)
20	20	MACHINE GUN	Commodores (Tania Motown)—Jobete London (James Carmichael)
21	19	SMOKE GETS IN YOUR EYES	*Bryan Ferry (Island)—Chappell (Bryan Ferry/John Punter)
22	39	I CAN'T LEAVE YOU ALONE	George McCrae (Jayboy) Southern (T.K. Prod.)
23	28	YOU LITTLE TRUST MAKER	Tymes (RCA)—April/Maximus (Billy Jackson)
24	24	SILLY LOVE	*10CC (UK)—St. Anne's (10CC)
25	12	BLACK EYED BOYS	*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callender)
26	22	BABY LOVE	Diana Ross & The Supremes (Tania Motown)—Jobete London (Brian Holland/Lamont Dozier)
27	37	SAMBA PA TI	Santana (CBS)—Chrysalis (Fred Cataro/Santana)
28	14	LOVE ME FOR A REASON	Oswmonds (MGM)—Jobete London (Mike Curb)
29	33	I'M A BELIEVER	Robert Wyatt (Virgin)—Screen Gems/Columbia (Nick Mason)
30	26	PINBALL	*Brian Protheroe (Chrysalis)—Chrysalis (Del Newman)
31	—	ALL OF ME LOVES ALL OF YOU	*Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)
32	23	NANA NA	*Cozy Powell (RAK)—RAK—(Mickie Most)
33	44	HAPPY ANNIVERSARY	Slim Whitman (United Artists)—MCPS (Keiso Herston)
34	16	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond (MGM)—Mike Curb (Osmond)
35	—	I HONESTLY LOVE YOU	Olivia Newton-John (EMI)—Rondor (John Farrar)
36	49	LEAVE IT	*Mike McGear (Warner Brothers)—McCartney/ATV Music (Paul McCartney)
37	30	WHEN WILL I SEE YOU AGAIN	Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
38	42	LOVE ME	Diana Ross (Tania Motown) Jobete—London (Tom Baird/Berry Gordy)
39	34	LIFE IS A ROCK	(But The Radio Rolled Me)—Reunion (RCA) Sunbury (Joey Levine/Marc Bellack/Paul DiFranco)
40	25	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin (Tania Motown)—Jobete London
41	—	MINUETTO ALLEGRO	*Wombles (CBS)—Batt Songs (Mike Batt)
42	—	GONNA MAKE YOU A STAR	*David Essex (CBS)—April/Rock On (Jeff Wayne)
43	32	ANOTHER SATURDAY NIGHT	*Cat Stevens (Island)—Kags Music (Cat Stevens)
44	36	ROCK'N ROLL LADY	*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)

45	35	IT'S BETTER TO HAVE	Don Covay (Mercury)—Intersong (Don Covay)
46	—	DOWN ON THE BEACH TONIGHT	Drifters (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)
47	41	GOTTA SEE JANE	R. Dean Taylor (Tania Motown)—Jobete London (R. Dean Taylor)
48	43	UP IN A PUFF OF SMOKE	*Polly Brown (GTO)—Rondor/Geronimo/Tin Lid (P. Swern/G. Shury)
49	—	ALL I WANT IS YOU	*Roxy Music (Island)—E.G. Music (Roxy Music/J. Punter)
50	40	YOU MAKE ME FEEL BRAND NEW	Stylistics (Avco)—Gamble-Huff/Carlin

### JAPAN

(Courtesy: Music Labo, Inc.)  
\*Denotes local origin  
SINGLES

This Week	Title	Artist
1	FUREAI	*Masatoshi Nakamura (Columbia)—Nippon TV, All Staff
2	CHIPPOKE NA KANSHO	*Moroe Yamaguchi (CBS/Sony)—Tokyo
3	SHORONAGASHI	*Grape (Elektra)—JCM, The Bird Corp.
4	YOROSHIKU AISHU	*Hiromi Goh (CBS/Sony)—NET
5	KIZUDARAKE NO RORA	*Hideki Saijo (RCA)—Geiei
6	MISAKI MEGURI	*Kotaro Yamamoto & Week End (CBS/Sony) Yui
7	UTSUKUSHII ASA GA KIMASU	*Agnes Chan (Warner)—Watanabe
8	KOI NO DAIYOGEN	*Finger 5 (Philips)—Nichion, Tokyo Music
9	TSUIOKU	*Kenji Sawada (Polydor)—Watanabe
10	OMOIDE NO SERENADE	*Mari Amachi (CBS/Sony)—Watanabe
11	KITAKORO	*Shinichi Mori (Victor)—Watanabe
12	KEKKONSURUTTE HONTOU DESUKA	*Da Capo (Blow Up)—J & K
13	KANASHIMI NO SEASON	*Megumi Asaoka (Victor)—J & K
14	YUGUREDOKI WA SABISHISOU	*N.S.P. (Aard-Vark)—Yamaha
15	MEOTO KAGAMI	*Tonosama Kings (Victor)—Bon
16	AI FUTATABI	*Goro Noguchi (Polydor)—Fuji
17	AI NO UTA O IMA ANATANI	*Akira Fuse (King)—Watanabe
18	RYOSHU	*Midori Nishizaki (Minoruphone)—FBI Music
19	YUDACHI	*Yosui Inoue (Polydor)—Tokyo
20	USUNASAKE	*Kiyoshi Nakajo (Canyon)—Watanabe, Yomi Pack

### SOUTH AFRICA

(Courtesy of Springbok Radio)  
SINGLES

This Week	Title	Artist
1	WHY ME	Kris Kristofferson (Monument) (Clan)
2	TOUCH TOO MUCH	Arrows (RAK) (Francis Day)
3	LET ME ROLL IT	Paul McCartney & Wings (Parlophone) (Laetec/MPA)
4	ROCK YOUR BABY	George McCrae (RCA) (Southern)
5	THE NIGHT CHICAGO DIED	Paper Lace (Parlophone) (Francis Day)
6	A ROSE HAS TO DIE	Dennis East (Epidemic Rash) (Clan)
7	IF YOU LOVE ME LET ME KNOW	Olivia Newton-John (EMI) (EMH/Brigadiers)
8	SUGAR BABY LOVE	Rubettes (Polydor) (Musicplay)
9	JUST AN EVERLOVIN' WOMAN	Tommy Oliver (CBS) (Leeds)
10	BAND ON THE RUN	Paul McCartney & Wings (Parlophone) (MPA/Laetec)

### SPAIN

(Courtesy of "El Musical")  
SINGLES

This Week	Title	Artist
1	TSOP	MFSB (CBS)
2	LET ME GET TO KNOW YOU	Paul Anka (Hispanavox)
3	TOMAME O DEJAME	Mecedades (Zafiro)
4	POR EL AMOR DE UNA MUJER	Banny Daniel (Polydor)
5	ROCK YOUR BABY	George McCrae (RCA)
6	ACALORADO	Los Diablos (EMI)
7	DO YOU LOVE ME?	Sharif Dean (CBS)
8	LOVE'S THEME	Love Unlimited Orchestra (Movieplay)
9	GIGI L'AMOROSO	Dalida (Poplandia-2)
10	I SHALL SING	Garfunkel (CBS)

### ALBUMS

This Week	Title	Artist
1	LOVE IS THE MESSAGE	MFSB (CBS)
2	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman (Ariola)
3	JOAN MANUEL SERRAT	(Zafiro)
4	TUBULAR BELLS	Mike Oldfield (Ariola)
5	BAND ON THE RUN	Paul McCartney & Wings (EMI)
6	BUDDAH & THE CHOCOLATE BOX	Cat Stevens (Ariola)
7	RHAPSODY IN WHITE	Barry White (Movieplay)
8	MOCEADES 5	(Zafiro)
9	JESUS CHRIST SUPERSTAR	(Movieplay)
10	CONVERSACIONES CON MIGO MISMO	Juan Pardo (Ariola)



# The Need To Be

BDA 420

by JIM WEATHERLY

**THIS WEEK:**

**BILLBOARD**

★ 28

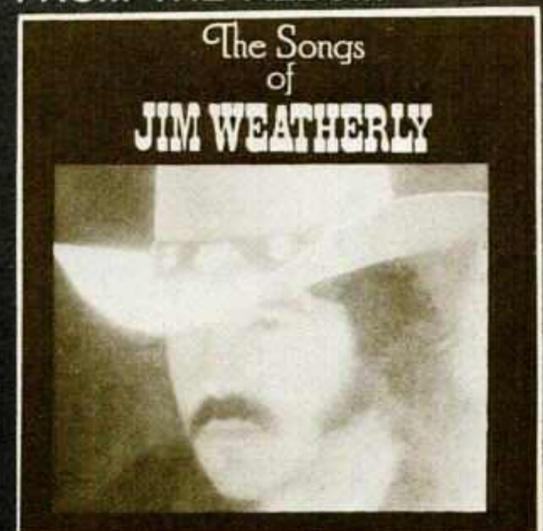
**CASH BOX**

● 26

**RECORD WORLD**

■ 32

FROM THE ALBUM



BDS 5608

**WRITTEN AND SUNG BY A MAN  
WHOSE PERSONAL FEELINGS HAVE BECOME A PART OF OUR OWN LIVES.  
ON BUDDAH RECORDS AND AMPEX TAPES**

## Pop

**THE OSMONDS—Love Me For A Reason**, MGM M3G 4939. Why are the Kings of Clean-Rock decked out in full Superfly mack regalia on the jacket photo? Because their newest LP is a translation of the Philadelphia sweet soul sound, plus characteristic Motown production licks, to the traditional Osmonds strong points of impeccable Mike Curb production, clever choice of new and oldies material for their finely honed vocal harmonies. It's an adventurous concept here that makes sense in terms of Osmonds audience.

**Best cuts:** "Having A Party," "Love Me For A Reason," "Sun, Sun, Sun," "I Can't Get Next To You."

**Dealers:** Donny & Marie Osmond are currently hot too.

**SANTANA—Barboletta**, Columbia P33135. This group has turned to yet another musical direction. Although the Latin roots still shine through, vocals have returned to the line-up. This time around they are very soul-influenced and keyboardman Leon Patillo has become the main vocalist. Still, there is an ample share of jazz offered on the 12 tracks with instrumental help from Airto, Stanley Clark and Flora Purim. Santana is headed back to the top of the charts.

**Best Cuts:** "Life Is Anew," "Give and Take," "One With The Sun," "Practice What You Preach," "Promise Of A Fisherman."

**Dealers:** In-store display is needed and definitely play the album. Don't forget this group is on a cross-country tour.

**DOBIE GRAY—Hey Dixie**, MCA MCA-449. Strong commercial groove again for that "Drift Away" man who has found a new pop home in Nashville. Crisp production, interesting choice of material and Gray's pleasurable smooth vocals combine to make his latest excursion an aural delight. Yet the AM commercial values are never lost.

**Best cuts:** "Can You Feel It?" "How Can You Live All Alone?" "Sweet Mississippi," "Hey Dixie."

**Dealers:** Gray is the kind of soft-rock artist with appeal in MOR, country and even soul.

**THE CRUSADERS—Southern Comfort**, ABC/Blue Thumb, BTSY-9002-2. The band's bouncy version of soul mixed with jazz rides along its confirmed merry way with nary any stops. If anything, the band has moved away from its loose solo format—which dates back to when the group was called the Jazz Crusaders—and in its place are funky arrangements which blend the strong inherent ingredients of all the instruments. So that the bass is playing walking repeat phrases in deep, rich tones; the tenor sax is blowing gutsy solos; the keyboards are plunking suggestively; the guitar is carrying the flag of wah-wah rock and the drums are a mixture of a number of styles. The sound is a carbon of previous Crusaders LPs which means plenty of hip swinging music.

**Best cuts:** "Stop And Buck Dance," "Get On The Soul Ship (It's Sailing)," "Double Bubble," "Southern Comfort."

**Dealers:** Band has strong following in both jazz and soul fields.

## Soul

**CLARENCE CARTER—Real**, ABC ABCD-833. The LP opens with a gospelish flavor, down home feeling and expands on this to include some lofty pop vocalizations. The LP is a fine blending of ingredients which work well with his mellow voice. There is a constant pulsating feeling to the material with enough of a heart tugging tinge in his voice. The tunes are naturally all within the safe soul quasi-love me and don't forget it baby kind of situation. There is plenty of instrumental backing for Carter's vocal expertise. He knows how to get it down while keeping the mood high. Paul Riser's string and horn charts are crisp and help keep the mood alive.

**Best cuts:** "Real," "Rosey."

**Dealers:** Carter represents the romantic soul sound. Show him off.

**ACT I—Act I**, Spring SPR 6704. Highly versatile soul-men are probably at their most commercial in today's market with their disco-beat party dances. Yet a lot of the LP is equally impressive tearful balladry about being messed over by mean ladies. Group does as many things well as any soul act around today.

**Best cuts:** "Party Hardy People," "Tom The Peeper," "Friends Or Lovers."

**Dealers:** Group has steady following.

## Spotlight



**THE WHO—Odds & Sods**, MCA, MCA-2126. Super-satisfying mid-vintage-period Who collection that raises question of how many other major acts have equally superb unreleased material locked in vaults. Songs & productions not dated in any way despite being several years old. Peter Dinklage's outstanding inner notes credit bassist John Entwistle with assembling LP while rest of Who was busy with "Tommy" film. Cuts are by no means out-takes, they were generally intended for grandiose multi-media projects that never came off. Sample is the full Who performance of "Pure And Easy," which was first unveiled on Townshend solo LP. A delightful package. **Best cuts:** "Postcard," "Now I'm A Farmer," "Glow Girl." **Dealers:** This is 1974 annual Who LP with one of rock's greatest sellers in top form.



**NEIL DIAMOND—Serenade**, Columbia PC 32919. Song poet Neil Diamond has outdone himself again. With this release, Diamond has further established himself as a musical talent, capable of writing songs of true substance. The recording quality and musical backing on this album are also outstanding and there is truthfully not one weak song. In fact, several of the tunes are poetic masterpieces. Diamond has never involved himself in complex music and it's for this reason that listeners flock around him. It has something for everyone from the very young to the very old, and the songs are arranged so that one song leads your ears into the next. This is a monster album from one of the truest performers ever to emerge.

**Best Cuts:** "I've Been This Way Before," "Rosemary's Wine," "Lady Magdelene," "Longfellow Serenade," "The Gift Of Song."

**Dealers:** This album is a must for in-store display and ample play will sell many units. The packaging is also noteworthy.



**JETHRO TULL—War Child**, Chrysalis CHR 1067. One of rock's biggest attractions is back in top form after a period of relative inactivity. The cuts show that Tull leader Ian Anderson has returned to his most commercial "Thick As A Brick" mode. Tull's characteristic interplay of guitar arpeggios, organ riffs and Anderson's flute tootling and insinuating vocals weaves the golden spell as before. It's ultra-individualistic and relatively abstract music that has proved to have huge rock audience appeal. Group is touring heavily to support release.

**Best cut:** "Skating Away," "War Child," "Sea Lion."

**Dealers:** Because of title and jacket, make sure customers don't mistake this for a War album.

**THE YOUNGHEARTS—A Taste Of The Younghearts**, 20th Century T-454. Fair vocal work and nice, sweet string backing for this soft soul trio. Label's ability to break names should tell the tale here.

**Best cuts:** "Wake Up And Start Standing," "What Does It Take (To Win Your Love)."

**MILLIE JACKSON—Caught Up**, Spring SPR 6703. A full-fledged soul concept album, with the cleverly chosen songs connected by a lot of funky rapping to create a story of a woman's ill-fated affair with a married man and her ultimate start on a new life.

**Best cuts:** "I'm Tired Of Hiding," "All I Want Is A Fighting Chance."

**THE PEPPERS—The Peppers**, Event EV 6901. This basically instrumental soul trio specializes in and is master of synthesizer effects, thanks to leader Mat Camison who handles keyboards and vocals. Those humming "Funky Worm" type of synthesizer lead lines are virtually irresistible.

**Best cuts:** "Hot Caramel," "Pepper Box."

**THE FATBACK BAND—Keep On Steppin'**, Event EV 6902. For once, the emcee's club intro about how this is one of the funkier bands around does not start the album with a lie. Fatback is down and funky to the nth degree. Listening to the album has got to get your head dancing. Almost as good as being in an after hours joint.

**Best cuts:** "Stuff," "New York Style."

**LOVE UNLIMITED—In Heat**, 20th Century T-443. Trio shows their usual smooth style which should appeal to soul, pop and MOR fans here, with the production work of Barry White strongly evident but not domineering. Lead and harmony vocals blend well with each other and with the heavily orchestrated instrumental backup, and material varies from excellent ballads to more traditional soul type cuts to good-time songs reminiscent of some of the New York female groups of the mid '60's. All told, an exceptionally skillful LP, from the singing to the production to the arrangements of White and Gene Page. Several potential singles here which could appeal to several radio formats.

**Best cuts:** "Oh I Should Say, It's Such A Beautiful Day," "I Belong To You," "I Needed Love—You Were There," "Love's Theme."

**Dealers:** Cover portrait makes for good display.

## Jazz

**MICHAEL WHITE—Go With The Flow**, ABC/Impulse ASD-9281. Violinist White, previously very involved in avant-garde material, is right home in the roots-soul field on this outing—his most commercial to date. The LP shows a major change in direction for this brilliant musician who has had many records out since debuting at the Monterey Jazz Festival several years ago. While the inner circle of modernist jazz fans has known of his existence, the outer core of fun listeners has never really had an opportunity to hear his works because he hasn't been programming for them. That can all stop now: there's powerful music for every jazz broadcaster.

**Best cuts:** "Go With The Flow," "The Lady Sirro."

**Dealers:** Position with small groups.

**JOHN COLTRANE—His Greatest Years Vol. III**, ABC/Impulse ASH-9278-2. These 10 cuts from eight previous LPs circa 1962-67, are a recantation of softer, smoother times in Trane's life.

**Best cuts:** "Dear Lord," "Nature Boy," "Welcome."

**ELVIN JONES—The Impulse Years**, ABC/Impulse ASH-9283-2. The bombastic drummer provides explosive backing for such luminaries as Coltrane, Sonny Rollins, McCoy Tyner, et al. during the period of 1961-68. The style is therefore much more formal and controlled than it is today.

**Best cuts:** "Shiny Stockings," "We Kiss In A Shadow," "Impressions."

**DUKE ELLINGTON—Ellingtonia Vol. 2**, ABC/Impulse ASH-9285-2. There are 15 cuts on these two disks but Duke only plays on two. The rest are interpretations of his works by many of his associates and some other jazz players not normally associated with Ellington like Archie Shepp. A fine salute using vault material.

**Best cuts:** "Black and Tan Fantasy," "Mood Indigo," "Action in Alexandria."

**LUIS GASCA—Born To Love You**, Fantasy F-9461. Gasca plays beautiful flugelhorn in a straight jazz setting and within a throbbing Latin framework. So this LP crosses two fields and even combines the best of pure jazz with that of the Latin idiom. There is an all-star band assembled here by producer Orrin Keepnews including trumpeter Oscar Brashear; tenor men Joe Henderson and Hadley Caliman, Jack DeJohnette on drums and George Duke on acoustic piano. There is a good, strong band sound to this LP, with the Latin cuts pulsing with vital energy while soloists scramble in and work their way home. Catch "I Was Born To Love You" as a hot, tempting Latin number. And then there's a real blowing session going on in "New Orleans Strut."

**Best cuts:** "A Love Supreme," "I Was Born To Love You," "New Orleans Strut."

**Dealers:** Stock in Latin jazz if you carry this category. Otherwise stock in jazz trumpets.

**BILL WATROUS—Manhattan Wildlife Refuge**, Columbia KC33090. Trombonist Watrous should score quite handsily with this big-band package. Unlike many other modern big-bands, MWR changes the pace on each cut. Besides the top-notch musicianship of Watrous, standout performances are offered by trumpeter Danny Stiles and guitarist Joe Beck.

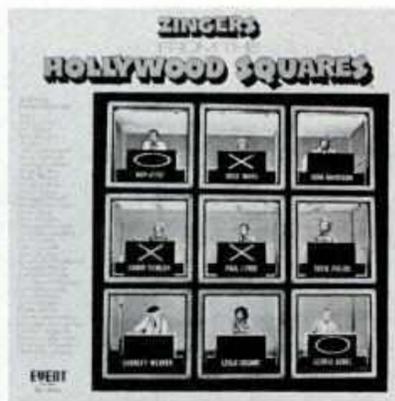
**Best cuts:** "Spain," "Dichotomy," "Zip City," "Fourth Floor Walk-Up."

**Dealers:** Watrous is well-known in jazz circles, but will open up many new doors with this effort.

(Continued on page 58)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

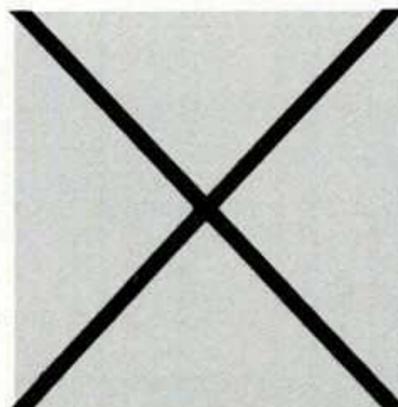
# There are as many winners on Spring / Event Records as there are on Hollywood Squares.



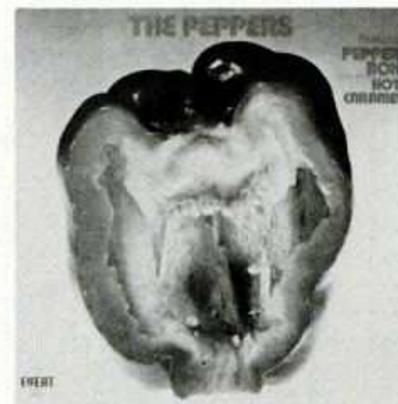
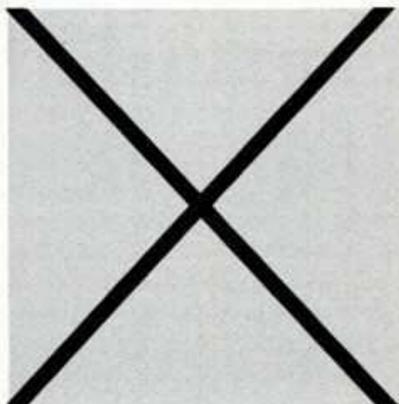
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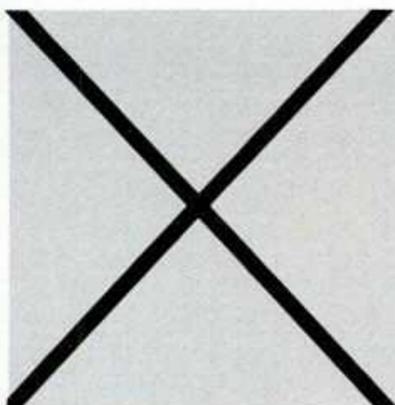
SPR 6705



SPR 6703



EV 6901



SPR 6704



EV 6902

We've got six new fall releases at Spring/Event Records. Everything from the popular game show's first album, "Zingers From The Hollywood Squares" to the incredible talents of Millie Jackson, Act I, The Fatback Band, The Peppers, and an all-star album of non-stop dancing called "Disco Par-r-ty."

We don't play games at Spring/Event. We get right down to business. But we sure have a lot of winners. And you can, too.

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RECORDS RECORDS

"Where the new excitement is!"

The album  
you've been waiting for.  
On Columbia Records  
and Tapes

Produced by Tom Catalano.





NEIL DIAMOND  
SERENADE

# Top Single Picks

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**THE JACKSON 5—Whatever You Got, I Want (2:52);** producers: Mel Larson & Jerry Marcellino; writers: M. Larson-J. Marcellino-G. Marcellino; publisher: Jobete, ASCAP. Motown 1308F. All-around dynamite, simply as strong and joyful a record as "Dancing Machine," the smash that signaled the Jacksons were back in business as a supergroup.

**HELEN REDDY—Angie Baby (3:29);** producer: Joe Wissert; writer: Alan O'Day; publisher: WB Music, ASCAP. Capitol 3972. Thundering onto the charts in its first week of release, Helen manages to sound pretty and ominous at the same time. It's as if she was combining "Leave Me Alone" and "Delta Dawn."

**THE DOOBIE BROTHERS—Nobody (3:27);** producers: Ted Templeman & Lenny Waronker; writer: Tom Johnston; publishers: Warner-Tamerlane/Captain America, BMI. Warner Bros. 8041. Doobie's distinctive sound finds another vehicle to showcase it at highest point. Blends flying vocal harmonies and a piledriver backing.

**ERIC CLAPTON—Willie And The Hand Jive (3:10);** producer: Tom Dowd; writer: J. Otis; publisher: Eldorado, BMI. RSO 503 (Atlantic). Another monster powerful cut from the Clapton Miami masterwork album. The oldie tune breathes fire and new life in this reggae-tinged production that contains many of the best elements of "I Shot The Sheriff."

**DIONNE WARWICKE—Sure Thing (3:09);** producer: Jerry Ragovoy; writers: Jerry Ragovoy-Aaron Schroeder; publisher: Dandy Dittys Unlimited, ASCAP. Warner Bros. 8026. No, "Then Came You" isn't any one-shot. One of today's finest vocalists has at last recovered her early hit form. She's on her own in a classic new smiling-through-tears ballad.

**CHER—Carousel Man (3:02);** producer: Snuff Garrett; writer: John Durrill; publisher: Senor, ASCAP. MCA 40324. Another perfect pop-machined single by the Cher & Snuff winning team. "Carousel Man" has the lady going around in circles and she tells us the whole story so we don't miss anything.

**DOBIE GRAY—Roll On Sweet Mississippi (3:32);** producer: Mentor Williams; writers: Bob Morrison-Bill Anthony; publishers: Music City/Combine, ASCAP/BMI. MCA 40315. One of those irresistible hymns to the laid-back Southern ethos is first single off the brand new Dobie album also reviewed this week. Already breaking into country airplay. Is Dobie Gray the next Charley Pride?

**BEE GEES—Charade (3:04);** producer: Arif Mardin; writers: B. Gibb & R. Gibb; publisher: Casserole, BMI. RSO 501 (Atlantic). The group hasn't been hot for a while, but they could well go all the way again with their strongest release since the golden period. "Charade" has a gripping chorus, ethereal harmonies and deserves to be around for years to come.

**WAYNE NEWTON—Lay Lady (2:46);** producer: Wes Farrell; writers: P. Groscolas-M. Jourdan-M. McGinnis; publisher: Pocket Full Of Tunes/Common Good, BMI. Chelsea 3003. Paul Anka topped the Hot 100, why not Newton too? The song and production are MOR-rock commercial enough to make it highly feasible. A strong, highly listenable single with nothing goey about it.

**ALBERT HAMMOND—Names, Tags, Numbers & Labels (2:45);** producer: Don Altfield, Albert Hammond & Roy Halee; writers: A. Hammond-M. Hazelwood; publishers: Landers-Roberts & April, ASCAP. Mums ZS8 6032 (Columbia). Hammond is commercial without being over-simple this time out. It's a very respectable lyrical conception packaged in shiny hit format. Deserves much recognition.

**DAVE LOGGINS—Girl From Knoxville (2:50);** producers: Dave Loggins & Glen Spreen; writer: D. Loggins; publishers: Leeds/Antique, ASCAP. Epic 8-50035 (CBS). Quiet splendor marks this warm and loving follow-up to "Please Come To Boston." It's not exactly a first-hearing sure-fire grabber but is full of subtle excellencies which will soon come out in rotation programming. Relaxing and lovely change of pace.

**MARGIE JOSEPH—Words (Are Impossible) (3:37);** producer: Arif Mardin; writers: D. Janssen-B. Hart; publisher: ATV, BMI. Atlantic 45-3220. The least-known artist of this week's unusually large number of Pop Picks, Ms. Joseph is by no means least in quality. She is a superb new interpreter and the fascinating melodic bounces on this record make it a likely blockbuster.

**HERBIE HANCOCK—Palm Grease (3:11);** producers: David Rubinson & Herbie Hancock; writer: Herbie Hancock; publisher: Hancock Music, BMI. Columbia 3-10050. Lots of early

airplay already reported for the latest Hancock hammer-fingered funky soul-jazz-rock keyboard outing.

**JAMES GANG—Cruisin' Down The Highway (3:16);** producers: Tom Dowd & The James Gang; writers: T. Bolin-D. Peters; publisher: Osiris, BMI. Atco 45-7006 (Atlantic).

**THE ELECTRIC FLAG—Every Now And Then (3:02);** producer: Jerry Wexler; writers: B. Miles & R. Troy; publisher: Miles Ahead, ASCAP. Atlantic 45-3222.

**SWEET SENSATION—Sad Sweet Dreamer (3:10);** producers: Tony Hatch & Des Parton; writer: D.E.S. Parton; publishers: Leeds/Jacktone, ASCAP. Pye 71002 (ATV).

**HEARTSFIELD—Racin' The Sun (3:21);** producers: Tom Geving & Heartsfield; writer: P. Jordan; publisher: House Of Living, ASCAP. Mercury 73628.

**LOVE—Time Is Like A River (3:08);** producer: Skip Taylor; writer: A. Lee; publisher: Grass Roots, BMI. RSO 502 (Atlantic).



**THE MAIN INGREDIENT—California My Way (2:52);** producers: Silvester, Simmons, Gooding; writer: Hutch; publisher: Dramatis, BMI. RCA JH-10095. Wide-scope ballad that captures the exultation of crossing country to rejoin a beloved. Group delivers in rousing style.

**THE LOVE UNLIMITED ORCHESTRA—Baby Blues (3:01);** producer: Barry White; writers: Barry White-Tony Sepe-Marty Brooks; publisher: Sa-Vette/January, BMI. 20th Century 2145. One of Barry White's best long raps precedes the lush instrumental theme. Listening to this is like floating in a sea of pretty sounds.

**THE INVITATIONS—Look On The Good Side (3:25);** producers: Bobby Martin & Joel Diamond; writer: Robert L. Martin; publisher: Oceans Blue/Mardix, BMI. Silver Blue 818 (Polydor). Veteran soul hitmakers in their usual tasty groove. Longish, sweeping instrumental introduction leads into heartfelt plea to a departing lover.

**THE CHOICE FOUR—You're So Right For Me (3:45);** producer: Van McCoy; writer: Van McCoy; publishers: Warner-Tamerlane/Van McCoy, BMI. RCA JH-10088. Sweet, contemporary ballad with a lot of Philadelphia style. Lead singer recalls early Supremes in quiet mood.

**MANHATTANS—Don't Take Your Love From Me (3:05);** producers: Manhattans Productions, Bobby Martin; writers: A. Felder-B. Sigler-R. Kersey; publishers: Mighty Three/Golden Fleece, BMI. Columbia 3-10045. A grabber from the opening bars with a memorable hook melody that soon twists and reverses into surprising directions for maximum ear-pleasing.

## recommended

**S.O.U.L.—The Joneses (Part 1) (3:35);** producer: Lee Lovett; writer: Lovett; publisher: Artal, ASCAP. Musicor 1500.

**CANDI STATION—As Long As He Takes Care Of Home (3:20);** producer: Rick Hall; writer: Phillip Mitchell; publisher: Muscle Shoals Sound, BMI. Warner Bros. 8038.

**JERRY BUTLER—Playing On You (3:13);** producer: Clavin Carter; writers: Z. Grey-L. Hutson; publisher: Butler Music, ASCAP. Mercury 73629.

**G.C. CAMERON—If You Don't Love Me (2:28);** producer: Stevie Wonder; writer: Stevie Wonder; publishers: Jobete & Black Bull, ASCAP. Motown 1311F.

**FESSOR FUNK & THE QUEENS 8th STREET FUNK BAND—Walk Of Life (3:45);** producer: Terry Lewis; writers: Terry Lewis-Laura Jefferson; publishers: Mighty-Mo/Every Little Tune, ASCAP. Roxbury 2002.

**COMMODORES—I Feel Sanctified (2:40);** producer: Jeffrey Bowen; writers: J. Bowen-B. Miller-Commodores; publisher: Jobete, ASCAP. Motown 1319F.

**EDWIN STARR—Who's Right Or Wrong (3:19);** producers: G.C. Cameron & Mark Davis; writer: Edwin Starr; publisher: Stone Diamond, BMI. Motown 1326F.

**HAMILTON BOHANNON—South African Man (Pt. 1) (3:40);** producer: Hamilton Bohannon; writer: Hamilton Bohannon; publisher: Hog, ASCAP. Dakar 4539 (Brunswick).

**LONETT MCKEE—Save It (Don't Give It Away) (2:30);** produc-

ers: M. Theodore & D. Coffey; writers: Z. Perry-R. Bryant-L. Perry-S. Barnes; publisher: Avant Garde, ASCAP. Sussex 624.

**MANDRILL—The Road To Love (3:30);** producer: Mandrill; writers: Carlos Wilson-Louis Wilson-Ric Wilson-M.D. Claude "Coffee" Cave; publishers: Mandrill/Intersong-U.S.A./Chappell & Co., ASCAP. Polydor 14257.



**TIM CURRY & THE ORIGINAL ROXY CAST—Sweet Transvestite (3:20);** producer: Lou Adler; writer: Richard O'Brien; publisher: Druidcrest (Hollenbeck), BMI. Ode 66103 (A&M). Weirdo fun-rocker from the "Rocky Horror Show" which has been smash hit in L.A. and is headed for Broadway and films. Single really rocks intensely.

**RON WOOD—I Can Feel The Fire (3:15);** producers: Ron Wood & Gary Kellgren; writer: R. Wood; publisher: Warner-Tamerlane, BMI. Warner Bros. 8036. He plays behind Rod Stewart in Faces and for his own solo session he rocks as basically as Bad Company.

**FELIX CAVALIERE—High Price To Pay (3:14);** producers: Todd Rundgren and Felix Cavaliere; writers: Felix Cavaliere-Carman Moore; publishers: KiMusic/Sweet Jams, ASCAP. Bearsville BSS 0300. The big cheese of the defunct but respected Rascals rocks powerfully on his own, while maintaining a sweet vocal and strong AM structuring.

**BARBARA HALL—Can I Count On You (2:59);** producers: O. Leavill, L. Simon & M. Lance; writers: George R. Davis-Lowell Simon-A.J. Tribble; publisher: Kiman & Quintrac, BMI. Innovation II 8035 (Warner Bros.). Super pipes on new soul entry who truly has chops to be among greatest. Big ballad allows scope for all her command of sound and emotion.

**LONNIE POLK—I Can Make You Happy (3:18);** producer: Crajon Ent.; writers: R. Pearson-D. LaSalle; publisher: Crayon/Ordena, BMI. Mercury 73624. A soulman with distinctive sweet-funk style in powerful song about a diamond in the rough begging for love.

**HIGH & MIGHTY—The Fire's All Over (2:48);** producers: Frank Fioravanti & Pal Rakes; writers: Frank Fioravanti-Pal Rakes; publishers: Philimela & Pocket Full Of Tunes, BMI. Melomega & Every Little Tune, ASCAP. Sophisticated Philly soul at its best, with soaring melody and tricky string breaks. Group definitely has that Stylistics touch.



**BARBARA FAIRCHILD—Little Girl Feeling (2:47);** producer: Jerry Crutchfield; writers: H. Cornelius and Jerry Crutchfield; Duchess (BMI); Columbia 3-10047. It was a prophetic feel-

## Billboard LPs



• Continued from page 54

**VLADIMIR HOROWITZ: NEW RECORDINGS OF CHOPIN—Columbia M-32932.** Assembled from a number of sources, with two of the selections recorded at live concerts in 1968. But the slight differences in sound are not disturbing and the playing is at the expected Horowitz level—stimulating and exciting in the more extrovert pieces such as the A Major Polonaise, which, with six Mazurkas, three Etudes, a Prelude, and a Waltz, make up the attractive program.

Dealers: A sales grabber for keyboard collectors.

**VERDI: UN GIORNO DI REGNO—Cossotto/Norman/Carreras/Royal Philh. (Gardelli), Philips 6703 055.** It may be an obscure item in the Verdi list, but this work will be welcomed joyfully by any true opera "buffa" buff. An early effort, it is funny, tuneful, and Philips has given it some of the company's best production, which is very fine indeed. The cast is uniformly excellent, and much interest should center on the participation of the fast-rising young tenor, Carreras.

Dealers: Other early Verdi operas have sold well, and this will be no exception.

ing, as she just gave birth to a girl. But the song is another strong one by Barbara, who has just the right voice for this sort of material, and it's well produced. Flip: no info available.

**BRIAN COLLINS—That's The Way Love Should Be (2:20);** producer: Jim Foglesong; writers: M. Blackford, J. Dougherty, D. Gillon; Famous (ASCAP); ABC-Dot 17527. One of the fine young singers on the Dot roster, he has this much played cut from his recent album. And it will further boost his career. Flip: no info available.

**CHARLIE MCCOY—I Can't Help It (If I'm Still In Love With You) (2:41);** producer: Charlie McCoy; writer: Hank Williams; Fred Rose (BMI); Monument 8-8625. Another album cut, and a great one. The old standard done in the bluesy harmonica style for which McCoy is famous. Flip: "The Way We Were"; producer: same; writers: Hamlish, A. Bergman, M. Bergman; Colgems (ASCAP).

**MARIE OWENS—I Want To Lay Down Beside You (3:10);** producer: Joe Johnson; writer: Tim Drummond; Cape Ann (BMI); MCA 40308. A song with strong lyrics and an exceptional arrangement, added to fine production gives her the sort of push she's needed to showcase her obvious talents. Flip: No info available.

**BRUSH ARBOR—Folk, Rock, Pop, Middle Of The Road Country Singer (2:25);** producer: Steve Stone; writers: Aho, Castleberry, Munds; Cliffhouse/Loyds of Nashville (BMI); Capitol 3968. The raging category controversy is put into a light mood in this clever song by the West Coast group, and jocks particularly should enjoy it. Flip: no info available.

## recommended

**JOHNNY PAYCHECK—For A Minute There (2:35);** producer: Billy Sherrill; writers: Jerry Foster, Bill Rice; Hall-Clement (BMI); Epic 8-50040.

**DOUG KERSHAW—All You Want To Do Is Make Kids (2:21);** producer: Buddy Killen; writer: Doug Kershaw; Tree (BMI); Warner Bros. 8033.

**NAT STUCKEY—You Don't Have To Go Home (2:18);** producer: Jerry Bradley; writers: Nat Stuckey, Paul Wassell; Monkhouse (BMI); RCA 10090.

**MARY McCAFFREY—I Believe In Happy Endings (3:16);** producer: Bill Stahl and Sal DiTroio; Don Eugenio (ASCAP); Playboy 6006.

**DICKEY LEE—The Busiest Memory In Town (3:03);** producer: Roy Dea & Dickey Lee; writers: Geoffrey Morgan; Pi-Gem (BMI); RCA 10091.

**JOHNNY CASH & ROSEY NIX—Father & Daughter (Father & Son) (2:59);** producer: Johnny Cash & Charlie Bragg; writer: C. Stevens; Irving (BMI); Columbia 3-10048.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.



**RUFFLES AND FLOURISHES—Eastman Wind Ensemble (Fennell), Mercury (Golden Imports) SRI-75034.** A compendium of American military music—bugle calls, drum flourishes, etc.—dating back to the Civil War and beyond. One of the more popular items to be drawn from the Mercury catalog, still bright and brassy in a magnificent new transfer. Lots of sales life still in these grooves, especially as interest in the bicentennial mounts.

**DONNA FARGO—Miss Donna Fargo. ABC-Dot 2002.** There is something for everyone in this album. It contains a hit single, a country version of a pop song, some religious tunes, good soulful ballads, and some up tunes, along with an Elvis Presley standard. All that and Donna, too, which is a pretty successful formula. Most are self written, which also helps.

Best cuts: "Go Straight To Her," "It Do Feel Good," "A Woman's Prayer," and "Send Me Home."

Dealers: A very attractive fold-out album with the lyrics contained in the center.

**DON HO—Home in the Country. Mega 605.** This is the long-awaited LP by the famous island singer, who ob-

(Continued on page 66)

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*The Kiki Dee Band*

*has a hit single*



*"I've Got The Music In Me"*

*See them soon on The Elton John 1974 Tour*

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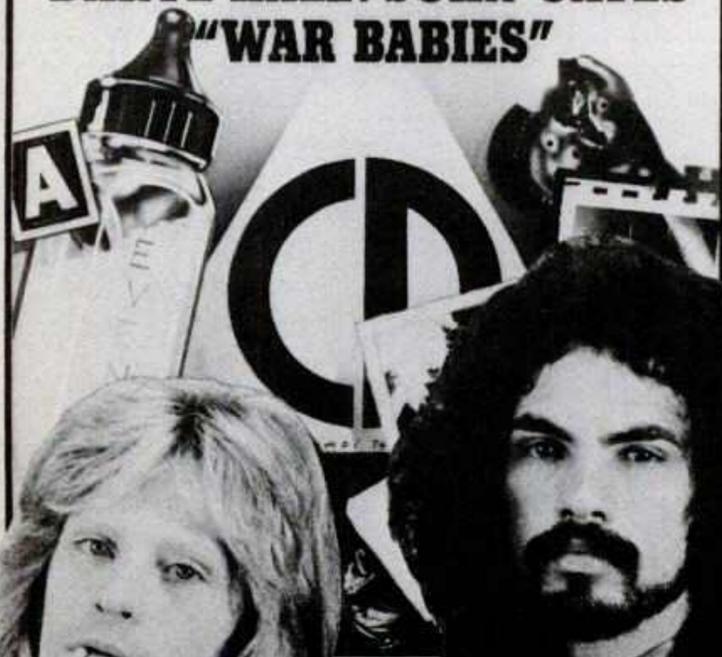
Produced by Todd Rundgren.

On Atlantic Records and Tapes



SD 18109

**DARYL HALL/JOHN OATES**  
**"WAR BABIES"**



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# TOP LPs & TAPE

POSITION  
LAST WEEK

THIS WEEK	LAST WEEK	Weeks on Chart	Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	102	13	<b>ELVIN BISHOP</b> Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98		7.97		7.97	
108	114	12	<b>RENAISSANCE</b> Turn Of The Cards Sire SAS 7502 (ABC)	6.98		7.95		7.95	
120	9	9	<b>SPARKS</b> Kimono My House Island ILPS 9272	6.98		6.98		6.98	
110	97	7	<b>EARTH, WIND &amp; FIRE</b> Another Time Warner Bros. ZWS 2798	9.98		10.97		10.97	
111	94	54	<b>KOOL &amp; THE GANG</b> Wild & Peaceful De-Lite DEP 2013 (P.J.P.)	5.95		7.95		7.95	
123	6	6	<b>RORY GALLAGHER</b> Irish Tour '74 Polydor PD 2-9501	9.98		11.98		11.98	
124	6	6	<b>ATLANTA RHYTHM SECTION</b> Third Annual Pipe Dream Polydor PD 6027	6.98		7.98		7.98	
146	5	5	<b>DELLS</b> The Mighty, Mighty Dells Cadet CA 60030 (Chess/Janus)	6.94		7.94		7.94	
115	80	31	<b>WAR</b> War Live United Artists UA-LA193 J2	9.98		9.98		9.98	8.95
126	5	5	<b>MIKE OLDFIELD</b> Hergest Ridge Virgin VR-13-109 (Atlantic)	6.98		7.97		7.97	
-	1	1	<b>ELECTRIC LIGHT ORCHESTRA</b> Eldorado United Artists UA-LA339	6.98		6.98		6.98	
128	2	2	<b>DEREK &amp; THE DOMINOES</b> Layla Polydor PD2-3501	7.98		9.98		9.98	
134	8	8	<b>TOMITA</b> Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95	
135	2	2	<b>GENTLE GIANT</b> The Power & The Glory Capitol ST 11337	6.98		7.98		7.98	
142	3	3	<b>GRAHAM CENTRAL STATION</b> Release Yourself Warner Bros. BS 2814	6.98		7.97		7.97	
147	3	3	<b>WAYLON JENNINGS</b> The Ramblin' Man RCA APL1-0734	5.98		6.95		6.95	
123	127	5	<b>AVERAGE WHITE BAND</b> Atlantic SD 7308	6.98		7.97		7.97	
124	131	7	<b>PAPER LACE</b> Mercury SRM1-1008 (Phonogram)	6.98		7.95		7.95	
125	113	24	<b>THE GUESS WHO</b> Road Food RCA APL1-0405	5.98		6.98		6.98	
126	109	11	<b>10 CC</b> Sheet Music UK AUKS 53107 (London)	6.98		6.98		6.98	7.95
127	121	62	<b>BACHMAN-TURNER OVERDRIVE</b> Mercury SRM 1-673 (Phonogram)	6.98		7.95		7.95	
128	112	12	<b>FRANK SINATRA</b> Some Nice Things I've Missed Reprise R 2195	6.98		7.97		7.97	7.98
129	125	6	<b>STAPLE SINGERS</b> City In The Sky Stax STS 5515 (Columbia)	5.98		6.98		6.98	
141	3	3	<b>BLUE SWEDE</b> Hooked On A Feeling EMI ST 11286 (Capitol)	6.98		7.98		7.98	
131	133	67	<b>CHICAGO</b> VI Columbia KC 32400	5.98		6.98		6.98	
132	107	32	<b>DOOBIE BROTHERS</b> What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98	6.98	7.97	7.97	7.97	7.95
143	3	3	<b>HAWKWIND</b> Hall Of The Mountain Grill United Artists UA-LA328-G	6.98		6.98		6.98	
134	108	21	<b>WET WILLIE</b> Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98		7.97		7.97	
145	5	5	<b>SPOOKY TOOTH</b> The Mirror Island ILPS 9292	6.98		7.98		7.98	
136	111	32	<b>THE SPINNERS</b> Mighty Love Atlantic SD 7296	6.98		7.97		7.97	7.98
158	3	3	<b>KOOL &amp; THE GANG</b> Light Of The Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	116	16	<b>BO DONALDSON &amp; THE KEYS</b> ABC ABCD-824	6.98		7.98		7.98	
139	117	27	<b>JESSE COLIN YOUNG</b> Light Shine Warner Bros. BS 2790	6.98		7.97		7.97	
151	4	4	<b>NANCY WILSON</b> All In Love Is Fair Capitol ST 11317	6.98		7.98		7.98	
141	132	45	<b>EMERSON, LAKE &amp; PALMER</b> Brain Salad Surgery Manticore MC 66669 (Atlantic)	6.98		7.97		7.97	8.95
142	148	5	<b>SHIRLEY BASSEY</b> Nobody Does It Like Me United Artists UA-LA 214-G	6.98		6.98		6.98	
143	118	33	<b>TOWER OF POWER</b> Back To Oakland Warner Bros. BS 2749	6.98		7.97		7.97	8.95
144	122	12	<b>GEORGE McCRAE</b> Rock Your Baby TK 501	5.98		6.98		6.98	
145	150	5	<b>TAVARES</b> Hard Core Poetry Capitol ST 11361	6.98		7.98		7.98	
157	5	5	<b>RUSH</b> Mercury SRM1-1011 (Phonogram)	6.98		7.95		7.95	
168	102	102	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)	6.98		7.98		7.98	
-	1	1	<b>J. GEILS BAND</b> Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97	
162	2	2	<b>EDDIE HARRIS</b> Is It In Atlantic SD 1659	6.98		7.97		7.97	
150	129	33	<b>ANNE MURRAY</b> Love Song Capitol ST 11266	5.98		6.98		6.98	
151	130	11	<b>SEALS &amp; CROFTS</b> I AND II Warner Bros. ZWS 2809	9.98		11.97		11.97	
152	137	35	<b>NEW ENGLAND CONSERVATORY</b> RAGTIME ENSEMBLE Scott Joplin: The Red Back Book Angel S-36060 (Capitol)	5.98		6.98		6.98	
153	159	6	<b>FREDDY HUBBARD</b> High Energy Columbia KC 33048	5.98		6.98		6.98	
165	4	4	<b>GINO VANNELLI</b> Powerful People A&M SP 3630	6.98		6.98		6.98	
155	164	4	<b>VIKKI CARR</b> One Hell Of A Woman Columbia KC 32860	5.98		6.98		6.98	
156	161	3	<b>ROY AYERS</b> Change Up The Groove Polydor PD 6032	6.98		7.98		7.98	
169	4	4	<b>SONNY &amp; CHER</b> Greatest Hits MCA 2117	6.98		7.98		7.98	
189	2	2	<b>LOVE UNLIMITED</b> In Heat 20th Century T-443	6.98		7.98		7.98	
178	3	3	<b>SUZI QUATRO</b> Quatro Bell 1313	6.98		7.98		7.98	
170	4	4	<b>JIM WEATHERLY</b> Song Of Buddah BDS 5608 ST	6.98		7.98		7.98	
161	149	4	<b>MASEKELA</b> I Am Not Afraid ABC/Blue Thumb BTS 6015	6.98		7.98		7.98	
-	1	1	<b>TRACY NELSON</b> Atlantic SD 7310	6.98		7.97		7.97	
163	156	5	<b>ISAAC HAYES</b> Truck Turner Enterprise ENS 2-7507 (Columbia)	10.98	11.98	10.98	11.98	10.98	
176	2	2	<b>HERBIE HANCOCK</b> Treasure Chest Warner Bros. ZWS 2807	9.98		10.97		10.97	
165	144	9	<b>COMMODORES</b> Machine Gun Motown M6-798S1	6.98		7.98		7.98	
166	140	46	<b>CHICAGO</b> V Columbia KC 31102	5.98		6.98		6.98	
167	138	13	<b>ELVIS PRESLEY</b> Recorded Live On Stage In Memphis RCA CPL1-0606	6.98		7.95		7.95	
168	155	14	<b>STEVIE WONDER</b> PRESENTS SYREETA Motown M6-808 S1	6.98		7.98		7.98	
179	2	2	<b>TAJ MAHAL</b> Mo' Roots Columbia KC 33051	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot.)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
170	163	61	<b>CHICAGO</b> III Columbia C2-30110	9.98		9.98		9.98	
171	154	17	<b>HUES CORPORATION</b> Freedom For The Stallion RCA APL1-0323	5.98		6.95		6.95	
172	180	57	<b>LYNYRD SKYNYRD</b> Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98		6.98		6.98	
-	1	1	<b>TOM RUSH</b> Ladies Love Outlaws Columbia KC 33054	5.98		6.98		6.98	
185	2	2	<b>GENESIS</b> From Genesis To Revelation London PS 643	6.98		7.98		7.98	
175	153	52	<b>GLADYS KNIGHT &amp; THE PIPS</b> Imagination Buddah BDS 5141	5.98		6.98		6.98	
176	167	119	<b>CHICAGO</b> Volume II Columbia NGP 24	6.98		7.98		7.98	
187	2	2	<b>TIM MOORE</b> Asylum 7E-1019	6.98					
178	182	185	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
179	175	4	<b>OSIBISA</b> Osibrock Warner Bros. BS 2802	6.98		7.97		7.97	
-	1	1	<b>RASPBERRIES</b> Starting Over Capitol ST 11329	6.98		7.98		7.98	
181	136	22	<b>EDGAR WINTER GROUP</b> Shock Treatment Epic PE 32461 (Columbia)	6.98		7.98		7.98	
182	171	60	<b>AMERICAN GRAFFITI</b> Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95
183	173	75	<b>CHARLIE RICH</b> Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	
-	1	1	<b>STANLEY TURRENTINE</b> Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98	
185	191	40	<b>CHICAGO</b> At Carnegie Hall Columbia C4X 30865	5.98		6.98		6.98	
186	190	2	<b>RICHELIE HAVENS</b> Mixed Bag II Stormy Forest SFF 6201 (Polydor)	6.98					
-	23	23	<b>AEROSMITH</b> Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
-	1	1	<b>MAC DAVIS</b> I Believe In Music Columbia C 30926	4.98		5.98		5.98	
189	172	84	<b>PINK FLOYD</b> The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98	
-	1	1	<b>CHARLIE RICH</b> Sings The Songs Of Hank Williams London SHL 32084	6.98		7.98		7.98	
191	192	10	<b>PERRY COMO</b> Perry RCA CPL1-0585	6.98		7.95		7.95	
192	-	1	<b>AL WILSON</b> La La Peace Song Bell 3700	6.98		7.98		7.98	
193	188	31	<b>CHARLIE RICH</b> Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98	
194	-	1	<b>MAC DAVIS</b> Song Painter Columbia CS 9969	4.98		5.98		5.98	
195	198	45	<b>JIM CROCE</b> I Got A Name ABC ABCX 797	5.98		7.95	7.95	7.95	
196	194	89	<b>ELTON JOHN</b> Don't Shoot Me I'm Only The Piano Player MCA 2100	6.98		7.98		7.98	7.95
197	181	80	<b>JOHN DENVER</b> Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95
198	195	87	<b>JIM CROCE</b> You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95	6.95
199	177	34	<b>SEALS &amp; CROFTS</b> Unborn Child Warner Bros. W 2761	6.98	6.98	7.97	7.97	7.97	7.95
200	174	151	<b>LED ZEPPELIN</b> IV Atlantic SD 7208	6.98		7.97		7.97	8.95

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	187
Duane Allman	49
America	9
Paul Anka	10
Atlanta Rhythm Section	113
Average White Band	123
Roy Ayers	156
Bachman-Turner Overdrive	1, 26, 127
Bad Company	16
Shirley Bassey	142
Beach Boys	24
Richard Betts	19
Elvin Bishop	107
Blackbyrds	96
Blue Magic	59
Blue Swede	130
David Bowie	97
Bread	42
Johnny Bristol	89
James Brown	104
Jackson Browne	68
Harry Chapin	46
Vikki Carr	155
Cheech & Chong	36, 71, 147
Chicago	27, 67, 131, 166, 170, 176, 185
Eric Clapton	28
Climax Blues Band	43
Joe Cocker	13
Commodores	165
Duane Allman	49
America	9
Paul Anka	10
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# BARRY MANILOW'S SECOND ALBUM

**- IT'S JUST AS SENSATIONAL AS HIS FANS  
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MANILOW  
II**

**MORE OF THE BRILLIANT SOUND, SONGS,  
AND SHOWMANSHIP THAT MADE  
HIS RECENT TOUR A SOLD-OUT  
SUCCESS EVERYWHERE!**

ALBUM #1314  
ON BELL RECORDS

## Disk Companies Receiving '75 Grammy Awards Forms

NEW YORK—NARAS has begun inviting record companies to submit their recommendations for the 17th Annual Grammy Awards. Entry forms have already been mailed. Members of the Academy will receive entry forms this week.

Record companies which have already submitted forms for the first half-year under the semi-annual entry plan will receive additional forms for product released between April 16 and Oct. 15. Those who have not participated in this plan will receive forms for product released during the eligibility period. The deadline for the return of both sets of forms is Oct. 18.

Recommendations by members and record companies will comprise the Pre-Nominations list, to be mailed to all active members during mid-December. Their first round of

votes, along with those of special Craft Nominating committees, will determine the finalists in each of the 47 Grammy categories.

A second round of balloting will determine the winners, who will be announced March 1, 1975, the night of the Grammy Awards Show. It will be televised live from here over the CBS network.

## Bay Area Distrib

• Continued from page 4

with an order or for information anytime.

ARS has taken other steps to improve the position of the independent dealers who are their best accounts, vis-a-vis the large retailing chains. "We were the first one-stop in the Bay Area to solicit ad dollars from manufacturers for small and middle-size retailers."

All Record has its own in-house ad agency which in many cases handles the entire procedure from writing the ad copy to placing it in print or on the radio.

ARS also provides its accounts with two mailers a month on soul and jazz (ARS was predominately in the soul market when it started) and two mailers per month on pop and country. It also provides a full catalog of inventory several times a year.

Many local clients come directly to the ARS warehouse to shop themselves. "It's like any other kind of shopping," says Sarenpa. "People like to look around, and that way they're reminded of things they might overlook ordering on the phone."

## Retailer Treats 200 to Concert

LOS ANGELES—Jim Greenwood closed his 11 Licorice Pizza record-tape retail outlets early Oct. 6 and took 200 employees to the Forum in chartered buses so they could catch the final Elton John concert.

To spread further enjoyment among regular concertgoers, the Licorice Pizza contingent passed out thousands of free balloons and licorice candies.

Are the papers already signed switching Emerson, Lake & Palmer with their Manticore label from Atlantic to Motown? Key in move would be former Atlantic exec Herb Belkin, now Motown creative director and reportedly due for even bigger title.

Paul Magit already expanding his new Concert Club At the Medium in Chicago. It'll be a 450-seater, hopefully re-opening by end of month with Minnie Riperton. . . . Chicago headlining New Year's Eve TV special with Beach Boys, Doobie Bros., Olivia Newton-John and Herbie Hancock. It'll be taped in Los Angeles Nov. 26 due to technical complexities sidelining original plans for a live nationwide telecast.

DiscReet Records attorney insists Kathy Dalton is contracted to label for several years more, despite what Dalton's attorney told Inside Track last week.

Cotton Club, New York supper club of the 1920s and 30s, returns to Broadway for one night, Dec. 16, to aid Duke Ellington Cancer Center. Cast includes Duke Ellington Orchestra directed by Duke's son, Mercer; Cab Calloway, Peg Leg Bates and other showbiz personalities. . . . Three more indie promo men added to Midland Intl Records. They are Noel Love, New York area; Paul Magid, New England; Bill Cook, Southwest.

Barbara Harris of Atlantic Records and Ruth Innis of Chess/Janus once again aiding poor children. They're helping to run an Alexander the Great affair, Nov. 20 in New York. Admittance is by toy, clothing and \$7 donation. Chuck Mangione's Sept. 13 date on Merv Griffin paid off. He's booked from May 19 through Aug. 18, 1975.

Late Signings: ABC-Dot's Donna Fargo to Halsey Corp. for bookings. . . . James Cotton Band to Buddah Records. . . . Writer/artist/producer Rockin' Reggie Vincent to Chappell Music.

Country comes to classical stage when Eddy Arnold Show plays Heinz Hall, Pittsburgh, Oct. 28-Nov. 2. . . . "Don Kirshner's Rock Concert" will present exclusive appearance by Mick Jagger and the Rolling Stones. Los Angeles date is Thursday (17) on KTLA; in New York it will be on WNEW-TV on Saturday (19); thereafter, at various weekend dates in 115 markets.

Bonnie Raitt, whose latest WB album "Streetlights" has just been released, will do two special concerts in Boston and Washington, Monday-Tuesday (21-22), respectively. . . . Both dates will be filmed and recorded. . . . Alligator Records has appointed All South Distributors of New Orleans as exclusive rep for Gulf Coast area.

The Tymes, RCA, to tour with Jackson Five through this month. Following tour they head for England. . . . Caravan, London Records group, began debut U.S. concert tour this month. . . . Abba Atlantic artists from Sweden, appeared on Mike Douglas Show, during short visit to U.S. . . . "Devil Touched My Tongue," written by Josh Rubin, produced by the Radcliffe Grant-In-Aid Society of Harvard U., won 14th annual BMI Varsity Show contest.

Columbia Records New Riders of the Purple Sage begin fall tour this week. Group just completed "Brujo"

LP. Title is South American term for a sorcerer or medicine man. . . . Return to Forever, featuring Chick Corea, enter second leg of 90-day U.S. and Canada tour. Group did a three-day stint at La Bastille, Houston, where they were joined in impromptu jam by Carlos Santana.

Bobby Hebb's Crystal Ball label has added Best & Gold of Buffalo as another outlet. . . . "The Songs of Richard Rodgers," deluxe songbook tracing career of composer, being released by Chappell Music.

Frank Zappa finally on the Hot 100 after 10-year career, with "Don't Drink The Yellow Snow." . . . Fallen Angels, Detroit rockers, first group on ABC-distributed GTO label, with Warren Entner of Grass Roots producing.

Lena Zavaroni back in the U.S. for autumn TV season saturation after world tour, with her second LP in can. . . . Paul Gillette, former Miami nitery entertainer, authored Dell paperback "Superstar" about a naughty Barbra Streisand type.

America kicks off brand-new West Point Eisenhower Center. . . . Gary Glitter 100 percent recovered from throat operation in London. . . . Guess Who's Burton Cummings co-wrote group's upcoming "Flavors" LP with its new guitarist Dom Troiano.

Pointer Sisters not only playing Grand Ole Opry, they're cutting tracks in Nashville and appearing for ABC/Dot during the CMA convention. . . . Curtis Mayfield's "Mimi" film stardom put off till spring 1975 so he's working on a new album.

Jackson Browne's rush-released "Late For The Sky" LP has drawn 600 requests for lyrics to Warner Bros. Music, in response to offer enclosed on first pressing when lyric sheet wasn't ready in time. . . . New Riviera Hotel dressing room has crystal chandelier, sauna, whirlpool bath and bar.

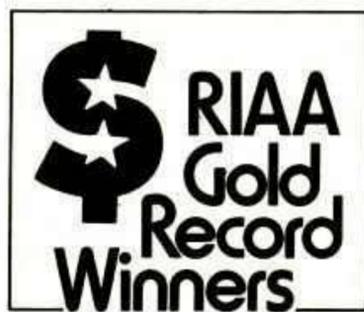
Reprise had to re-do Gordon Lightfoot's gold records for "Sundown" when first mailing got lost en route to Canada. . . . Julie Budd plays Rochester benefit for Italian-American Civil Rights League.

Country chirper Conny Van Dyke keeps up her sizzling new film-TV career with guest stints on "Policewoman" and "Nakia." . . . Beautiful Zion Choir featuring Emma Richards celebrated 25th anniversary at Chicago concert. . . . Jazz vocalist contest at NYC Coliseum Wine & Cheese Tasting Festival.

Robin Trower says he hardly listens to rock music except for the Stones and oldies by Cream and Hendrix. It hasn't stopped the guitarist from being consistently commercial.

Herb Alpert RSO throughout Europe on three-week Tijuana Brass tour. . . . Hudson Bros. to host CBS Thanksgiving Parade coverage. . . . Fairport Convention, rejoining by Sandy Denny, on 25-city U.S. tour. . . . Herbie Hancock touring Europe. . . . Johnny Taylor to England for BBC-TV's "In Concert."

Capitol rock group Triumverate's pet mouse, Dimples, is being cared for at the label's N.Y. office by staffers Maureen O'Connor and Judy Axler.



## Singles

Donny & Marie Osmond's "I'm Leaving It All Up To You" on MGM.  
Andy Kim's "Rock Me Gently" on Capitol.

## Albums

Lynyrd Skynyrd's "Second Helping" on MCA; disk is the group's first gold LP.

Mac Davis' "Stop And Smell The Roses" on Columbia; disk is his second gold LP.

Santana's "Greatest Hits" on Columbia; disk is the group's sixth gold title.

Neil Young's "On The Beach" on Reprise; disk is his fifth gold LP.

Emerson, Lake & Palmer's "Welcome Back My Friends To The Show That Never Ends" on Manticore, distributed by Atlantic.

## Billboard's Recommended LPs

• Continued from page 58

viously is right at home with the steel guitar. Right at home with country tunes, too. Coming on softly, he obviously has great feeling for the material, and Ken Mansfield does another of his excellent production jobs.

**Best cuts:** "Take A Walk In The Country," "Home In The Country," "A New Love Song," and "She Can't Make The Hurt Go Away."

**Dealers:** An obvious cross-over likelihood.

**SUE RICHARDS—A Girl Named Sue.** ABC-Dot 2012. As noted with her last single release, she gets better every-time she sings. And she does a tremendous job with this one. Again, there is a variety in selection, with just the right amount of religious influence, some pop material, and great country tunes.

**Best cuts:** "It Only Hurts When I Try To Smile," "I Just Had You On My Mind," and "I Will."

**Dealers:** It's her first Dot album, and it should come on well with the success of recent singles.

**SAMMI SMITH—Sammi's Greatest Hits.** Mega 604. Ten of the best songs she has ever done, packaged in what seems certain to be a success. When Sammi puts herself into a song, things really happen. This includes three of her outstanding Kristofferson songs, and the Bobby Goldsboro classic. These, in themselves, are enough. But fortunately there is more. Jim Malloy did the production and the selection, which also is a plus.

**Best cuts:** "Help Me Make It Through the Night," "With Pen In Hand," "Saunders Ferry Lane."

**Dealers:** It's the first such package for Sammi, and already some of the tunes are standards.

## pop

**ANGELA LANSBURY—Gypsy,** RCA LBL 1-5004. Headed by Angela Lansbury's marvelous singing, the sparkle and bounce of the stage production come alive in the LP. It's the London cast but, nevertheless has the rhythm and buoyancy of the U.S. version.

**Best cuts:** "Everything's Coming Up Roses," "Rose's Turn."

**BARRY MANILOW—Barry Manilow II,** Bell 1314. Much more powerful effort than this talented singer/arranger's first, with strong vocals and good, often self-penned material. Should get some pop plays and lots of easy listening play.

**Best cuts:** "Mandy," "Sandra."

**IF—Tea Break Over-Back On Your 'Eads!** Capitol ST-11344. Another set of finely looney English rock from a group long overdue for mass recognition of its excellent qualities. It is usually funny conceptually and always excellent musically.

**Best cuts:** "Raw Sewage," "Yessirroom Kid."

**JAMES MONTGOMERY BAND—High Roller,** Capricorn CP 0142 (Warner Bros.). More fine Southern blues/rock from this excellent band, featuring fine harp playing from Montgomery and fine vocals from all six men. **Best cuts:** "Hobo," "Sing You A Love Song."

**REDWING—Dead Or Alive,** Fantasy F-9459. Easy to listen to rock with some country added in and lots of fine vocal harmonies. **Best cuts:** "I'm Holdin' On," "Rainbow Mountain."

**TED NUGENT'S AMBOY DUKES—Tooth Fang,** Discreet DS 2203 (Warner Bros.). Another grouping of good straight rock from one of the better guitarists and vocalists of this genre. **Best cuts:** "Hibernation," "Free Flight."

**TOM JANS, A&M SP 3644.** Fine mix of ballads, country oriented tunes and soft rockers from the man who penned "Loving Arms." Pleasing voice was first heard with Mimi Farina, and this should establish him as a strong solo force. **Best cuts:** "Green River," "Loving Arms," "Margarita."

**CARMEN—Fandangos In Space,** Dunhill DSDP-50192 (ABC). Interesting blend of rock and almost Spanish or flamenco material from group that was first exposed on David Bowie special. **Best cuts:** "Bulerias," "Sailor Song."

**TIM BUCKLEY—Look At The Fool,** Discreet DS 2201 (Warner Bros.). Buckley is back with a more pop oriented set than his previous folk style. Unique vocal stylings and interesting writing should appeal to his fans and bring in some new ones. **Best cuts:** "Bring It On Up," "Look At The Fool," "Wanda Lu."

**HATFIELD AND THE NORTH—Virgin,** VR-13-110 (Atlantic). Easy to listen to mix of jazz and rock from this British band, featuring strong keyboards, drumming and vocals. **Best cut:** "Aigrette."

**BILL HENDERSON—Please Send Me Someone To Love,** VJ International, VJS 3055. This reissue recalls Henderson's distinctive vocal sound—not too deep but with plenty of smoothness. The pop tunes are done effortlessly and although these cuts were made in 1960-61 they are still works of art. **Best cuts:** "Never Will I Marry," "Please Send Me Someone To Love."

**DON PRESTON—Been Here All The Time,** Shelter SR-2114 (MCA). Long time "name" guitarist comes up with usual stunning guitar work and some bluesy vocals. Good blues/rock mix. **Best cuts:** "(Keep On) San Francisco," "A Minor Case Of The Blues."

**PHILADELPHIA—Philadelphia,** RCA APL1-0714. A fine first effort from a soul outfit that is largely instrumental. While most of the songs are cover versions of recent soul classics, there are some originals. A lot of the material leans toward jazz and with the current dance craze on, this record is a natural.

**Best cuts:** "You Are The Sunshine Of My Life," "Artificial Low," "Hippo," "Natural High."

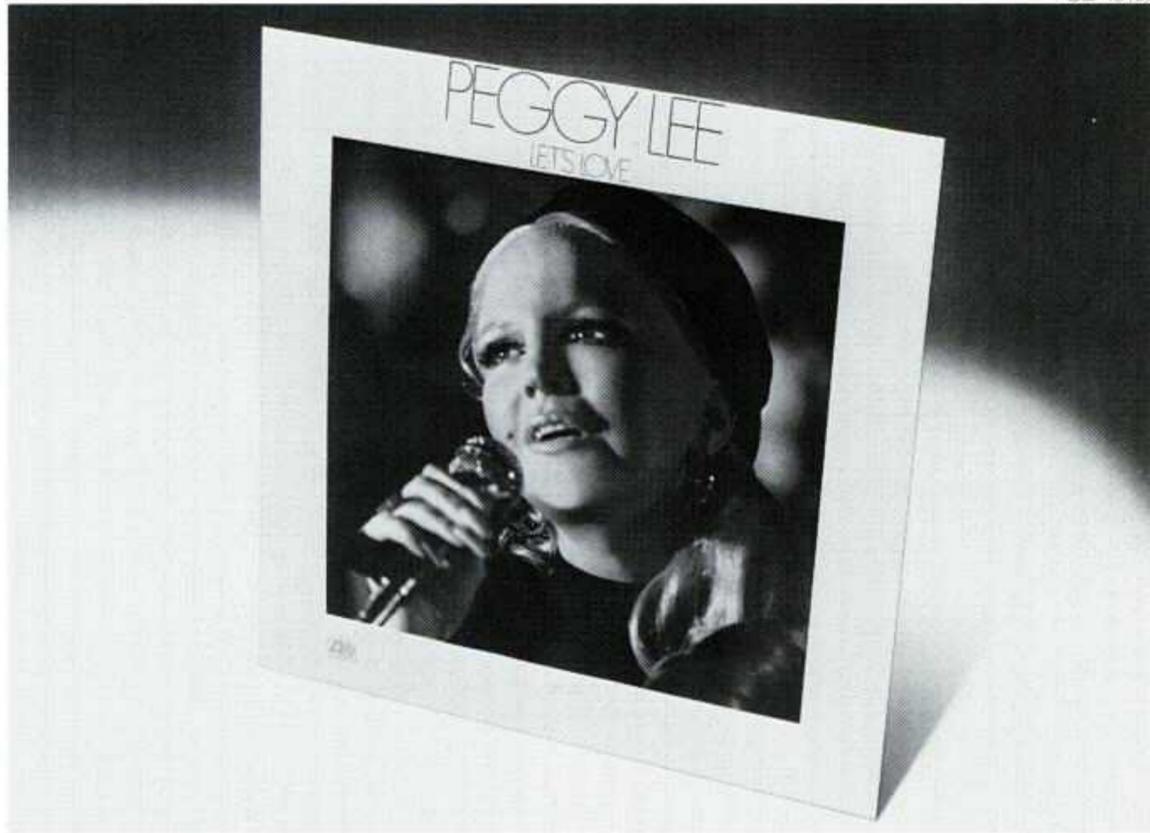
**Dealers:** An interesting cover with a Chicago-type logo.

**ELVIS PRESLEY—Having Fun With Elvis On Stage,** RCA CPM1-0818. This one is really for hard core fans, but there are plenty out there. LP basically consists of Elvis talking between songs and joking with the crowds at his concerts. Interesting idea.

**KYLE—ABC ABCD-832.** Very pleasing set from singer songwriter who has been out of action for the past few years. Fine mix of gentle ballads and easy rockers here, with some country influence as well. Should gain FM and easy listening play. **Best cuts:** "Rescue Me," "Robin's Egg Blue."

**CHRIS YOULDON—Citychild,** London PS 642. Former Savoy Brown lead singer comes up with usual fine blues/rock mix he perfected while with the group. Should get good FM play, as his name is a familiar one to legions of Savoy fans. Strong, big blues band backup. **Best cuts:** "Born And Raised In The City," "Little Cog In A Big Wheel."

SD 18108



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“Let's Love”

On Atlantic Records and Tapes.



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**"Get On My Love Train" (3945)**

**La Costa's Hit Single  
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New Capitol Album (ST-11345)**

Produced by Norro Wilson for L & G Music Productions, Inc.



**La Costa**

**Get On My Love Train**

- Take Control
- He Took Me For A Ride
- Rings And Circles
- I'll Have To Say I Love You In A Song
- I Wanta Get To You
- That's What Your Love Has Done
- Country Girl
- I Can Feel Love Growing
- Sugarman
- Get On My Love Train



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