

Billboard

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A Billboard Publication

The International Music-Record-Tape Newsweekly

OCTOBER 12, 1974 - \$1.25

'Illegit' Disco Tapes Peddled by Jockeys

By IS HOROWITZ

NEW YORK—A traffic in discotheque tapes, skirting normal restrictions against dubbing, has surfaced here. In some cases it is bringing popular disco jocks well over \$1,000 a month in added revenue.

But in no cases are the proprietors of commercial rights to the material dubbed—record company, artist or publisher—participating in the income. And attempts from one quarter, at least, to "legitimize" the practice have so far failed to find a workable formula.

The tapes are dubbed from records by disk jockeys active in the growing number of disco clubs in the metropolitan area. One to three-hour programs bring anywhere from \$30 to \$75 per tape, mostly reel-to-reel, but increasingly on cartridge and cassette.

They are not only sold to individuals, but also to commercial non-dance locations. Some, in addition, are sold to foreign buyers.

One observer reports he is personally aware of a dozen disk jockeys each of whom makes and sells from "10 to 30 tapes a month at an average price of \$50 a program." But more are engaging in the trade every day, he adds.

Tape prices reflect the popularity of the jockey or location. At Le Jardin, discotheque front runner in the Times Square area, tapes are offered to patrons at a hefty \$75 per program. Anyone telephoning the bistro which asks that he leave his name

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Return Controls Tighten In U.K.

By CHRIS WHITE

LONDON—Record dealers will face tougher record return controls here. Three major companies, CBS, WEA and A&M, have introduced restrictions and indications are that other companies will follow suit.

The new measures at the three labels, who share joint pressing and distribution, were announced last week at a WEA sales conference.

As of Oct. 1 the 5 percent allowance on unsold stock will be retained, but faulty records will only

(Continued on page 6)

State Fairs Adore Country Artists

By NAT FREEDLAND

LOS ANGELES—Country Music, not really a particularly major draw at large state fairs until the overall country expansion began several years ago, has now become an increasingly important staple of the fair circuit.

Billboard queried a number of strategic state fair booking directors and found that they generally consider country music one of their most consistently successful attractions.

Country nights have increased in recent years, their percentage of total fair entertainment dates, among the majority of operations surveyed. And most of the fairs want to book even more country stars in the future.

The fair directors particularly cite the professional, mature and cooperative attitude of the country artists they deal with. They also are grateful for the self-contained nature of most pure country acts, whose stars tend to tour in luxurious buses that pull out for the next night's show immediately after the encore.

As for the stars themselves, they

(Continued on page 36)

Reggae Lurks as A Salable Style

By BOB KIRSCH

LOS ANGELES—While reggae may have been touted to a point where it became impossible for it to live up to advance billing as the next major musical influence, the Jamaican sound has subtly become an extremely viable force in today's music.

With the release of "The Harder They Come" several years ago, the Jamaican film starring reggae singing and composing star Jimmy Cliff, many in the industry and a lot of people out of it began offering lofty predictions for the future of the genre, predictions which failed to come true.

Reggae, in fact, seemed to go the way of "The Harder They Come"—brilliant critical response and little or no consumer response.

But while the general public and possibly much of the music industry

(Continued on page 58)

Record Hunter Challenges Labels' Pricing Policies

By ROBERT SOBEL

NEW YORK—The Record Hunter, which has become a viable retail operation since it was acquired a little more than a year ago, is embroiled in a large-scale fight which challenges the manufacturers' policies on pricing and promotion.

Since the takeover, Jay Sonin, owner of the Fifth Ave. store, claims that the outlet has experienced a volume of \$1 million in over-the-counter business and \$400,000 in

mail-orders.

The sales momentum Sonin has generated, however, has been fraught with difficulty, he says. He claims that Record Hunter is a sub-distributor operation and, therefore, should be getting subdistributor prices from the manufacturer. He alleges that the former Record Hunter management received a wholesale price.

(Continued on page 6)

Radio Pulling Record Ad \$

By CLAUDE HALL

LOS ANGELES—The record industry is spending untold millions of dollars in advertising records and recording artists on FM progressive radio and there is speculation that even more is probably being spent in AM Top 40 advertising.

One of the largest retailing chains in California is spending \$1.5 million alone in radio and television—with a large part of this more than likely shared by record companies.

The retail chain is spending that much in California alone and one progressive station claims to be earning \$140,000 of that. Tower Records, another West Coast chain, is also labeled "a big hitter" by FM progressive radio station managers.

One U.S. major market radio station reports that seven record labels

(Continued on page 14)

ABC, Polygram Looming Giants

By ELIOT TIEGEL

LOS ANGELES—ABC and Polygram have emerged as new titans to challenge current powerhouse firms in the American market.

The ever shifting American industry—which currently sees WEA and Columbia leading the sales parade with RCA, Capitol, Motown, London, MCA and A&M all exerting aggressive postures—seems fluid enough for ABC and Polygram to continue building their organizations.

The most dramatic achievement this year undoubtedly is the purchase for under \$5 million of all the Famous Music labels, plus in a sepa-

(Continued on page 12)



Few albums have ever created as much initial excitement as ELDORADO, A Symphony by the Electric Light Orchestra. Its release marks the dawn of a supergroup and a renaissance for rock music. ELDORADO... You can get there from here... On United Artists Records and Tapes. (UA-LA339-G) (Advertisement)



"ELOY" was the name given by futuristic novelist H.G. Wells to a time machine used by Earth's inhabitants 800,000 years from now. "ELOY" is also the name chosen by four young musicians from Hanover, Germany when they formed in April 1972. In a little over two years, starting from nowhere, they became international favorites in Europe with their first album, "Inside," now released in the United States on Chess/Janus Records. (JLS 3062). (Advertisement)

Неила Диамонда новый альбом, «Серенада»,
будет выпущен на следующей неделе.
На Колумбия Пластинках.

NEIL DIAMOND'S NEW ALBUM, "SERENADE"

WILL BE RELEASED NEXT WEEK.

ON COLUMBIA RECORDS

ON RECORD

BFL1-0717 STEREO

GRACE SLICK JEFFERSON STARSHIP PAUL KANTNER



DRAGON FLY

BFL1/BFS1/BFK1-0717

FEATURING: PAPA JOHN CREACH • JOHN BARBATA • DAVID FREIBERG
CRAIG CHAQUICO • PETER SEARS

ON TOUR

October

1 Midland Theatre
Kansas City, Mo
3 Keil Auditorium
St. Louis, Mo.
5 Public Hall
Cleveland, Ohio
7 St. John's Arena
Columbus, Ohio
9 Cobo Arena
Detroit, Michigan
11 The Spectrum
Philadelphia, Pa.

3&14 Music Hall
Boston, Mass.
16,17 Radio City Music Hall
&19 New York City
21 Stonybrook College
Stoneybrook, Long Island
23 C.W. Post College
Long Island
25 Capitol Arena
Washington, D.C. (Largo)
27 William & Mary College
Williamsburg, Va.

29 Duke University
Durham, North Carolina
31 The Omni
Atlanta, Georgia

November

2 Jai Lai Fonton
Miami, Florida
8 Tarrant County
Convention Center
Fort Worth, Texas
10 Hofheinz Pavilion
Houston, Texas

13 Convention Center
Indianapolis, Indiana
15 The Arena
Milwaukee, Wisconsin
17&18 Auditorium Theatre
Chicago, Illinois
23&24 Winterland Arena
San Francisco, California
27* International Sports Arena
San Diego, Cal.
29&30 Shrine Auditorium
Los Angeles, Cal.

*Tentative as of 9/13/74



Manufactured and Distributed by RCA Records

Produced by Larry Cox and Jefferson Starship

Copyrighted material

Subpoena Issued For Stax

MEMPHIS—A federal grand jury here has issued a subpoena ordering Stax Records, Inc., to deliver records of its 1973 financial transactions for inspection Oct. 15.

The subpoena, issued to Stax president Jim Stewart, ordered either him or "a duly authorized representative" to deliver records of all 1973 cash disbursements and receipts, vouchers, canceled checks, bank statements, and bank deposit tickets.

The grand jury has been investigating the recording firm for more than a year as part of a nationwide inquiry into possible irregularities in the recording industry.

Earlier this year, U.S. District Judge Robert M. McRae, Jr., ordered that all transcripts of grand jury testimony and documents concerning 1971 and 1972 Stax finances be released by the grand jury to the Internal Revenue Service.

His order said the release was "for the purpose of determining whether there are additional tax liabilities due and owing to the United States for the years 1971 and 1972."

THREE DISKS INVOLVED Davis Pulls Out the Covers

By JIM FISHEL

NEW YORK—Bell Records president Clive Davis is currently in a cover version war with three singles, including one with his former employer Columbia Records. But a Bell spokesman says all of these covers are purely coincidental.

The three songs in question are "La La Peace Song," originally released by O.C. Smith more than 10 months ago on Columbia and covered by Bell with Al Wilson on Sept. 5; "She's Gone," originally released by Daryl Hall and John Oates on Atlantic last November and later released by Capitol's Tavares and covered by Bell on Sept. 13 with Lou Rawls; and "Charmer," which was originally released on an Elektra/Asylum album by Tim Moore and later covered by a Bell single on Sept. 16 by Ron Dante.

Elektra/Asylum released the Moore single four days later, although a company spokesman says the song was prepared for release immediately after his victory in the American Song Festival at the beginning of September.

A Bell spokesman says "She's Gone" was released after the initial versions didn't do a great deal.

"After the song didn't do very

much, we gave it to Al Wilson who cut it three or four months ago at the same session as 'La La Peace Song,'" the spokesman states. "She's Gone" was planned as his single from those sessions, but things didn't work out quite the way they were planned, so the single wasn't released and at this point it was given to Lou Rawls.

6 European Pubs Form a Common Market Coalition

By PETER JONES

LONDON—A six-string cooperative group of European music publishers, to be known as United European Publishers, has been formed here.

Geoffrey Heath, managing director of ATV Music, which is part of the group, says he believes it is the first time that such a group has created a "common market" of publishing.

The publishing houses concerned, in addition to ATV, are: Armonico of Spain; Campi of Italy; Editions Intro/Heisel of Germany; Claude Pascal of France and Sweden Music.

Main aim of the cooperative is to acquire catalogs for the whole territory of Europe. Each of the parties in the deal will automatically acquire the rights to catalogs obtained by any of the others.

Administration for the group will be from Editions Intro offices in Berlin.

The main reasons for the move are that a lot of American publishing companies are looking for representation in Europe as a whole and that the group will be in direct competition with those "often large and unwieldy" publishing companies with international organizations.

Heath elaborates on the theme thusly: "We find quite a few American writers and companies have wised up to lawyers who suggest a country by country deal, because apart from the additional expense of setting up individual deals, there are obvious administration difficulties."

"As for some of the interna-
(Continued on page 46)

Roving Artists At NEC Conclave

NEW YORK—Innovations including a new roving artist program will supplement talent showcases at the upcoming 15th annual NEC National Convention Feb. 8-12 in Washington, D.C. Deadline for talent applications is Oct. 28.

Officials of NEC, an educational service organization of students and professional activities programmers and associated industries, expect more than 2,500 representatives from more than 450 schools in the U.S. and Canada.

The convention will be held at the city's Sheraton Park Hotel and Shoreham Americana Hotel and include more than 85 educational sessions encompassing classical music, contemporary music, film, lectures, theater, travel, video, art and a large number of member exhibits.

Up to 33 attractions will be
(Continued on page 38)

"In between the Wilson and Rawls sessions, Tavares cut the song and so actually neither Tavares nor Rawls had the original version of the song. Anyway, we felt that Tavares might go soul, which it did, and that Rawls would go pop."

Columbia re-released O.C. Smith's "La La Peace Song" a month before Bell, according to Columbia's Steve Popovich.

"We re-released it because it showed very good airplay in the New York area and it sold 50,000-60,000 units," he says. "We are going to continue to go all the way on the song."

The original "La La Peace Song" was released while Davis was still at the helm of Columbia Records.

The Bell spokesman countered that he didn't think Columbia was working the song anymore.

"We thought Wilson could have a hit with the song and cut it," he says. "While we were remixing it, we learned that Columbia had re-released O.C.'s version, so this cover thing was really a coincidence."

"Charmer" was originally released as a single by Bell, because Ron Dante heard the tune and wanted to cut it.

"We thought it would be a good thing to do because Elektra/Asylum was keying on Tim Moore's version of 'Second Avenue,'" the Bell spokesman states. "Usually when a label commits itself to do a single off an LP, you can feel free to release another single off that album, because you feel they will be concerned with working it."

Wisconsin Supreme Court Sets E-C Tape Injunction

MADISON—Wisconsin's Supreme Court has ordered Milwaukee Circuit Court Judge Robert Landry to grant an immediate temporary injunction against Economic Consultants (E-C Tape).

Earlier, Judge Landry had granted a temporary injunction against the firm but stayed it for 90 days.

Judge Landry also was ordered to issue a directive barring David Heilman, E-C's president, from destroying, transferring or "otherwise placing beyond the jurisdiction of the Wisconsin court" inventories of alleged pirates, recordings and other assets.

The Supreme Court acted after an application was made for an alternative writ by Mercury Records and several other labels.

Ampex Produces 30 Million Tapes In 1974 Fiscal Year

REDWOOD CITY, Calif.—The music division of Ampex Corp. produced more than 30 million prerecorded tape units, or 30 percent of the total U.S. prerecorded tape product during fiscal 1974, according to Arthur Hausman, Ampex president and chief executive.

Hausman attributes the division's impressive comeback from the corporate slump of the early 1970s to its ability to attract and hold major companies with competitive pricings for duplication contracts, and a sizable marketing force for music com-

Duplicate Records: Problem

By ELIOT TIEGEL

LOS ANGELES—The threat of having split airplay doesn't seem to be holding back manufacturers from getting into combative situations over releasing the same song.

There are three situations this week in which duplicate versions of the same song are on the Hot 100 and fighting among themselves for higher numbers.

In all instances of this kind of situation—with any number of labels working the same record—the sales potential of the single which eventually emerges as the top version is never actually reached.

"When you have a cover situation no one really comes out the winner," notes Bill Wardlow, Billboard's chart director. "The artists tend to kill each other off."

Still, it's fascinating to observe the current market in which there are two versions of "La La Peace Song," "Honey Honey," and "Second Avenue" with duplicate versions of three other tunes having just been released: "She's Gone," "Charmer" and "Laughter In The Rain."

"La La Peace Song" pits Al Wilson on Bell against O.C. Smith on Columbia (see separate story) with Smith in a starred chart position 71 and Wilson a starred 82.

"Second Avenue" involves Garfunkel on Columbia in 45 position with Tim Moore the song's author in a starred 61 position. The tune, inci-

(Continued on page 58)

In other piracy action: In Newport News, Va., police seized 450 allegedly pirated tapes at the Colonial Tape and Record Shop, 3415 Washington Ave., and a similar number at Here and Now Ltd. Stores, 13761 Warwick Blvd. and Jefferson Ave.

FBI agents arrested two brothers, Daniel and Bob Young, doing business as Stereo Tapes and Accessories and SOS Distributors, in South Charleston, W. Va. The two were charged with 28 counts of violating the Federal copyright law.

FBI agents in Atlantic City, N.J., raided two boardwalk locations seizing 90 alleged pirated tapes at King Kelly Ltd., owned by Larry Sherman, and nearly 500 tapes in a store at 2053 Boardwalk, operated by Saleh Kraiem of Brooklyn.

panies seeking a major tape distribution outlet.

Speaking at a recent meeting of Ampex stockholders, Hausman assured them that AMD was now the largest independent producer of recorded tape music in the world, as well as the leading custom duplicator of specialty recording tapes for music, business and industry.

Hausman further noted that the backbone of AMD's performance was its production facility at Elk Grove Village, suburban Chicago,
(Continued on page 29)

OCTOBER 12, 1974, BILLBOARD

EX-CAPITOL PRESIDENT

Livingston Active In Film Track, Old Kiddie Records

LOS ANGELES—Former Capitol president Alan Livingston is producing the soundtrack LP for the film "The Trial of Billy Jack" and is also about to close a deal to have his early childrens records leased from his former label for usage in special markets.

Livingston, who left Capitol in 1968 and formed Mediarts as a film-music-disk operation which lasted two years, is basically in the investment business.

He has been tinkering with records as a result of a call from actor Tom Laughlin asking him to put the Elmer Bernstein music into an LP and find a record deal.

Livingston has signed the LP to ABC/Dunhill which will issue the score prior to the film's release Nov. 13 in 1,400 theaters simultaneously.

Bernstein's score of about 40 minutes of music was being recorded here last week. Five of the tunes have lyrics by Dolores Taylor and Teresa Laughlin, daughter of the

film star, who appears and sings in the film.

There is also a tune by Lennon and McCartney, "Give Peace A Chance," which is played in the film by a rock group. The performance will be transferred over to the LP.

Livingston says the LP will be tagged in media advertising for the movie.

This project plus the leasing of such kiddie records as Bozo the Clown plus a catalog of around 100 kiddie titles, does not mean Livingston is getting back in the record industry, he says.

During his early days with Capitol in the 1940s Livingston produced sundry childrens records by such "artists" as Bugs Bunny, Tweety Pie, Woody Woodpecker plus several Walt Disney characters and performances by Jerry Lewis and Jack Benny.

Livingston is leasing the masters to channel them into such special
(Continued on page 4)

Audio Industry Affected By Warranty Bill Passage

By MILDRED HALL

WASHINGTON—The House has passed a consumer product warranty bill to set standards for written warranties, a bill that has obvious consequences to audio equipment manufacturers, distributors and dealers.

Differences between the House bill and an earlier Senate passed bill will have to be ironed out in conference and both houses will vote on the compromise legislation.

The Federal Trade Commission (FTC) will implement the bill in rulemaking and the commission it-

self will be affected by a second part of the bill, the part with consequences for the audio industry.

The bill, which bars the commission from going to court on its own, with its attorneys to challenge unfair business practices, is strongly opposed by FTC chairman Lewis Engman. The commission must get Justice Dept. concurrence to bring suit.

The FTC can now go to court on its own, if the attorney general fails to act on a commission request within 10 days. The power was
(Continued on page 29)

So. California: Low-Ball Discount Capital of U.S.

LOS ANGELES—Southern California has become the low-ball discount capital of the U.S. record/tape business, a comparison of New York City and local recorded music retail newspaper advertising indicates. Ads researched ran from Sept. 22 through Sept. 29 in metropolitan dailies.

Representative of the greater Los Angeles price knockdowns were:

Album Title Artist and Label (Suggested List Price)	Kmart 35 stores	Wherehouse 32 stores	Licorice Pizza 11 stores	Sears 27 stores	Wallichs Music City 7 Stores
Wrap Around Joy Carole King (Ode) \$6.98			\$3.68		
Pussycats Harry Nilsson (RCA) \$6.98				\$4.66	\$4.19
Anka Paul Anka (UA) \$6.98		\$3.79			
Chicago VII Chicago (Columbia) \$9.98		\$5.39			
Fulfillingness First Finale Stevie Wonder (Motown) \$5.98				\$4.66	
Caribou Elton John \$6.98		\$2.99			
If You Love Me, Let Me Know Olivia Newton John (MCA) \$6.98	\$4.97				
I Can Stand A Little Rain Joe Cocker (MCA) \$5.98	\$4.97				
Rags to Rufus Rufus (ABC) \$5.98	\$4.97	\$3.19			
Child of the Novelty Mahogany Rush (20th Century) \$6.98	\$4.97				
Not Fragile Bachman-Turner Overdrive (Mercury) \$6.98	\$4.97				
Greatest Hits Alice Cooper (WB) \$6.98	\$4.97				
Comin' from All Ends New Birth (RCA) \$5.98	\$4.97				
Back Home Again John Denver (RCA) \$6.98		\$3.97			
The Ramblin' Man Waylon Jennings (RCA) \$5.98		\$3.79			\$3.44
Sally Can't Dance Lou Reed (RCA) \$5.98		\$3.79	\$3.68		
Slow Flux Steppenwolf (Mums) \$5.98		\$3.79		\$4.66	

*Advertised as "superior English pressing."

OCTOBER 12, 1974, BILLBOARD

Philips/MCA Vidisk May Be Marketed

NEW YORK—First public discussion on a consumer videodisk system since the Philips/MCA joint venture announcement (Billboard, Oct. 5), brought these key facts to light at a Video Cram Course panel here Oct. 2 (details in next week's issue):

• "If there are no significant changes in the system, we can be close to our late 1975-early 1976 timetable for market introduction in the U.S."—Bob Cavanagh, North American Philips.

• First program jackets shown from the MCA library of videodisks

range from 11-cart "Museum Without Walls" to two-hour feature films like "Airport," priced at \$2-\$10, replicated at 1 cent per minute for 10,000 or more—John Findlater, MCA Disco-Vision.

• Zenith has been talking with Thomson CSF, whose laser-based transmissive disk system is similar, and with Philips/MCA, ONLY on a compatible disk—which is possible, and Zenith's player can take the TED disk as well—George Hrbek, Zenith Radio Corp.

• The TED player is closest to the

Court Refuses Bartok

NEW YORK—An attempt to deny "posthumous" status to a composition publicly performed during the composer's lifetime but published after his death has been rejected by the U.S. District Court here.

The long-standing case involved the bid by Peter Bartok, son of Bela Bartok, to acquire renewal rights to the composer's "Concerto for Orchestra," one of the most performed symphonic works in the contemporary repertoire. Boosey & Hawks, as the publisher during the initial copyright term, also applied for the renewal (Billboard, Nov. 24, 1973).

The Bartok heir claimed that the work was incorrectly labeled "posthumous" since it was assigned to the publisher several years before Bartok's death, received a number of performances with the composer in attendance and that Boosey & Hawks failed to publish within a specified time.

The court's decision quotes a definition long used by the Register of

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Livingston Returns

• Continued from page 3

markets as a mail-order, premiums, TV advertising or non-record dealer outlets.

Although he sold Mediarts to United Artists he still owns copyrights to 25 Don McLean tunes plus many more by Dory Previn through Mediarts Music. Thus he shares in all profits of McLean and Previn LPs released by UA.

Livingston operates Hollywall Partners, a financial investment firm which has 21 clients. He has also written two TV movies which Universal is developing for series showing.

Executive Turntable

Altec Corp., Anaheim, Calif., has named **D. H. Palmquist** vice president and general manager of its new international division. **Charles E. Van Liew** is made vice president-general manager of Altec's sound products division. The new marketing manager, professional products, is **Jerry Hogerson**.

Elevated to vice president, marketing, for Altec's sound product division is **Robert Rufahr**. **Vinton J. Lackey** is promoted to vice president of manufacturing operations. The director of new product development will be **Mark Engbretson** and, finally, **Rich Mandella** has been appointed manager of Altec professional relations.

★ ★ ★

Koss Corp., Milwaukee, has set **Jim Schmitz** as manager of manufacturing services. . . . **Harold J. Draper** is the new manager of national accounts for the entertainment products group of GTE Sylvania, Inc., Batavia, N.Y. . . . New market operations manager of the 3M magnetic audio/video products division is **Jack B. Hanks**. . . . Jensen Sound Laboratories promotes **Marvin J. Gordon** to vice president, sales.

★ ★ ★

Two newly created positions at BSR Electronics Inc., a division of BSR (USA) Ltd., have been filled by **Jack D. McMurray** as national sales manager and **Vincent Curerri** as chief engineer. . . . Three regional sales managers have been named by Audio Dynamics Corp., New Milford, Conn. **Lawrence Wyrick** will handle West Coast sales; **Richard S. Martin** is responsible for the central states and **Jerome Roth** now bosses the East Coast.

★ ★ ★

Charles L. Bickel, president and chief executive officer of the Selmer Music Co. division of the Magnavox Co., has been made a corporate vice president of the parent firm. . . . **Kevin O'Sullivan** joins the American Society of Training & Development (ASTD) as executive vice president after six years with the National Audio/ Visual Assn. . . . **Ralph Campbell** now is press relations manager for General Electric's home entertainment division in Syracuse.

★ ★ ★

The Electronics Industries Assn./Consumer Electronics Group has promoted **Jack Wayman** to senior vice president along with **Eugene Koschella** to director of industry development and **Sally Browne** to director of consumer affairs. **William Kucera** joins as director of communications.

★ ★ ★

James B. Lansing Sound, Inc., has upped national sales manager **Rod Bell** to vice president, consumer products, a new post. . . . **Jim O'Keefe** has joined Audio Magnetics' consumer products group as vice president, sales and marketing. . . . **David Brueckner**, who joined Koss Corp. in 1973 as a salesman, has been named assistant manager of national accounts. . . . CBS Musical Instruments, Fullerton, Calif., makes **Dennis B. Handa** regional sales manager for the Pacific Northwest.

★ ★ ★

Jean Simons Emser has joined Belkin-Maduri Productions in Cleveland as director of advertising/publicity and artist promotions. . . . **Greg Mundy** is named vice president, management and special projects, of the David Forest Co., Ltd. in Los Angeles. **Sue Finn** becomes vice president in charge of finance, **Casey King** becomes vice president, production, and **Susan Woodnick**, joins the firm as tour coordinator.

★ ★ ★

Bud Dain named to the post of general manager of Garrett Music Enterprises Publishing in Los Angeles. . . . **Mike Abbott** joins London Records as national r&b promotion director. He recently operated his own label, Abbott. . . . Joining Columbia Records as a salesman in Columbus is **Bob Stanford**, formerly in retail sales there.

★ ★ ★

Robert E. Brockway has been promoted to vice chairman of the board of the Polygram Corp. U.S. He has been president of Polygram U.S. In other Polygram moves: **Werner Vogelsang**, president of Polydor International, assumes the additional role as president of the Polygram Corp., Brockway's earlier post. Additionally: senior vice presidencies have been given to **Irwin Steinberg**, president of Phonogram; **Wornall Farr**, president of Polydor and **Norm Weiser**, president of Chappell.

★ ★ ★

Ira Beal named general manager-vice president of business affairs for Chappell Music. . . . **Bruce Harris** promoted at Epic to director of product management for Epic and Columbia custom labels. He was formerly product manager for Epic and custom labels. . . . **Sam Hood** named director of artist affairs at Columbia. . . . **Glenn H. Friedman** named associate professional manager for April/Blackwood Music. **Billy Gilbert** joins A&M as operations manager of the new A&M of New England office in Boston. He was formerly operations manager of Music Merchants of New England. **Ernie Campagna** named vice president of the new office, continuing to handle Eastern regional sales for the label.

Plastics Society Says New Vinyl Rule Is 'Impossible'

WASHINGTON—Last week's announcement by the Labor Department of stringent new rules to reduce exposure of factory workers to vinyl chloride gas to near zero, brought instant reaction from the plastics industry. The Society of the Plastics Industry Inc. has filed a suit in the U.S. Appeals Court in New York asking for a review of the new standard, claiming that it is impossible for the industry to meet.

The Occupational Safety and Health Administration, which has been working on a new standard since the cancerous properties of the gas were first made public, will permit the present interim level of 50

parts per million of vinyl chloride gas in the air of the work place, until Dec. 31 of this year.

After Jan. 1, 1975, exposure of workers cannot exceed one part per million over an eight-hour period, with no more than five parts per million exposure in any 15-minute period. Starting Jan. 1, 1976, workers exposed to anything stronger than the new standard will have to wear respirators. Firestone Plastics Co. spokesman said the new rules for the gas, which is used in making plastic material for hundreds of end-uses, including phonograph records, would spell "economic disaster" for the plastics industry and for its two million workers.

VIDCOM Trade Fair Is Event of World Scope

CANNES—The VIDCOM trade fair, held in Cannes Sept. 16-21, combined the previously separate video and cable TV shows VIDCA and MICAB in one event. An International Market filling four floors of the Palais des Festivals allowed hardware, software and associated companies to exhibit their products in an area three times larger than

was available for last year's VIDCA. A total of 10 International Study Sessions was held during the week, with case histories, contributions from over 100 experts, elaborate closed circuit monitoring, simultaneous translation facilities and extensive participation from the audience.

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In two weeks, the new Edgar Winter Group single, "Easy Street," is breaking out of Boston, Baltimore, Chicago, Philadelphia, Kansas City, Charlotte, Seattle and Denver.

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Vol. 86 No. 41

General News

A&M's Aussie Conference Results In Fest Renewal



SISTER JANET MEAD with her RIAA gold record for "The Lord's Prayer."

LOS ANGELES—A&M's first international conference held on foreign soil in Australia recently resulted in the re-signing of Festival as its licensee for three years.

Festival officials played host to the gathering which drew representatives from Japan, the Philippines, the Far East, Singapore and New Zealand to discuss current product, new releases and promotions for these items.

Festival artist Sherbert performed for the delegation, with all participants attending a closing banquet at the 200-year old Argyle Tavern in Sydney at which time several awards were presented.

Among them was an RIAA gold disk certification for Sister Janet Mead whose single of "The Lord's Prayer" sold over 1 million copies in the United States.

Allan Hely, Festival's managing director, mapped out the itinerary.

Product from George Harrison's new Dark Horse label as well as titles from A&M and Ode were included in the three-day event in mid-September.

Dark Horse was represented by new music from Splinter and Ravi Shankar. A&M product discussed was by Herb Alpert and Tijuana Brass, Carpenters, Billy Preston, Rick Wakeman, the Ozark Mountain Daredevils and two new British bands, Andy Fairweather-Low and Supertramp. Ode was represented by Carole King and Cheech & Chong.



FESTIVE MOMENT—A&M executives Dave Hubert, the international director (second from the left), and Jerry Moss, the label president (right), accept a plaque with 32 gold records from Festival officials Allan Hely (left) and Ray Porter (second right).



PRODUCER MARTIN ERDMAN receives a gold record for a&ring "The Lord's Prayer" from Jerry Moss.

Attending from A&M were, in addition to president Moss, Dave Hubert the international director and Abe Somer, legal counsel.

Festival's executives, in addition to Hely, included Noel Brown, national sales manager, and Roy Atkinson, national advertising manager.

Representing King Records of Japan was Kazumitsu Machijiri the la-

bel's president, plus Minoru Suzuki the managing director and Hirokazu Aihara, A&M label manager.

Other attendees included Neil Sarsfield, representing the Far East and James Dy, president of Dyna Products, representing the Philippines.

Social activities included a cruise of the Sydney Harbor and a private tour of the Sydney Opera House.

Return Controls Tighten in U.K.

• Continued from page 1

be exchanged instead of credited against future orders.

WEA managing director Richard Robinson claims that there has been a "staggering" number of increases in record returns during the year. "These have arisen from increases in allegedly faulty records, wrong deliveries and promotional schemes, all across the industry, yet there have been no changes in manufacturing processes, none in distribution

methods nor I believe in the incidence of promotional schemes," he says.

Jack Florey, CBS' sales director, comments that while faulty records will be exchanged instead of credited against future orders, returns of fewer than three copies of the same title and records out of stock which could not be replaced, would continue to be credited.

Florey adds that CBS were taking steps to stamp out depot errors, but where these occurred retailers would

have to report them to CBS within 72 hours of receipt of delivery for investigation. Depending on the results, CBS would then issue written authorization for their return. He also confirmed that records stocked under special promotion arrangements would only be accepted back when accompanied by a sales representative's authorization.

Florey says that CBS had taken these steps to ensure that the record dealer got his credit more quickly.

(Continued on page 58)

Record Hunter Challenges Pricing Policies

• Continued from page 1

During the first few months after the acquisition, the Record Hunter held sales and sold records in many cases for less than the large discounters, he says. After Sonin felt that a buying pattern to his store had been established by the consumer, he raised his prices slowly. His prices have leveled and at present are in competition with prices by the discounters. In some cases, he says, his prices are higher.

The Record Hunter's main supplier is Mr. Topp Tape, one-stop operation located in Rockville Centre, owned by Larry Sonin, Jay's brother. Jay has a financial stake in Topp

Tape and claims this too should be considered in his bid to receive a wholesale price direct, instead of being billed by Topp Tape.

Because the product is first shipped from Topp Tape, Jay says that he loses two days in transportation and that he must pay the shipping costs as well.

Sonin also claims that he has had to pay for his own advertising, mailer pieces and other promotional material. He feels that his volume dictates support in these areas from the manufacturers.

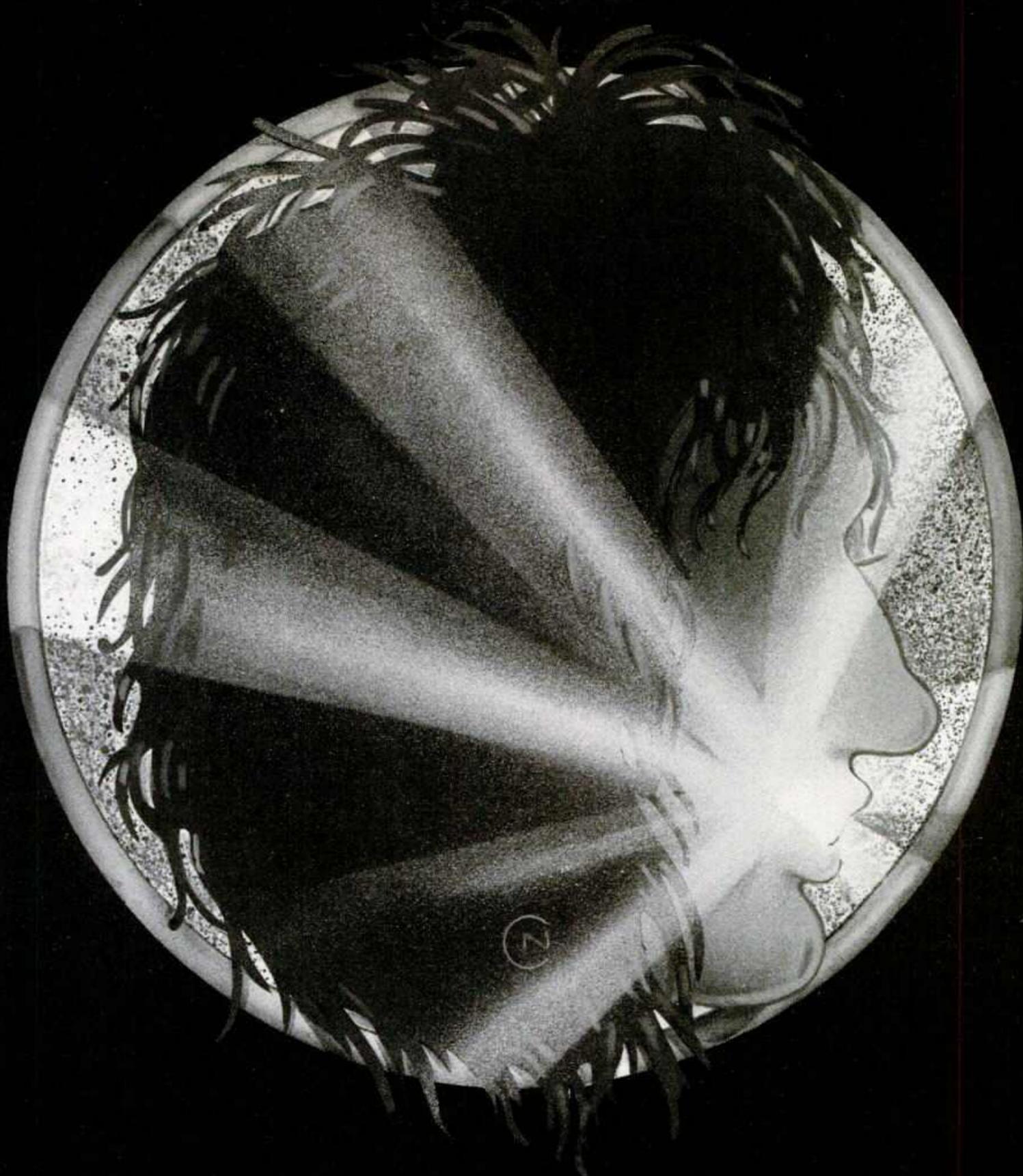
Label spokesmen contacted deny any form of discrimination. One official says: "we do not consider Record Hunter as a subdistributor.

The old Record Hunter had a sub-distribution operation and as such was getting the wholesale price. This is certainly not the case here."

Another label executive says that "Record Hunter is a retail operation only and it would be against the Federal Trade Commission's ruling if we were to give him a different price from what we give others."

The executive also notes that as a single retail operation Record Hunter is in a different volume class from discount chains and therefore can not expect the same treatment on promotion operation.

However, Sonin says that one major firm was now supporting his mailer piece with an advertisement.



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Goldies 45

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RAY McGUIRE Eye Of Destruction Child Of Our Times	D 1425 DUNHILL 1966	JOHNNY ACE The Clock Angel	D 1490 DUKE 1953	LLOYD PRICE Just Because I'm Gonna Get Married	D 2424 ABC 1957 D 2425 ABC 1959	THE LEAVES Hey Joe Girl From The East	D 2459 MIRA 1966
MAMAS & PAPAS California Dreamin' Twelve Thirty (Young Girls Are Coming To The Canyon)	D 1426 DUNHILL 1966	JOHNNY ACE My Song Aces Wild	D 1491 DUKE 1953	STEVE LAWRENCE Pretty Blue Eyes Footsteps	D 2425 ABC 1959/60	THE OLYMPICS Western Movies Secret Agents	D 2460 DEMON 1958
THE BRASS RING Love Theme From The Flight Of The Phoenix Lara's Theme (Dr. Zhivago)	D 1427 DUNHILL 1966	ROY HEAD Treat Her Right Apple Of My Eye	D 1492 BACKBEAT 1965/66	JOHNNY NASH A Very Special Love Won't You Let Me Share My Love With You	D 2429 ABC 1957	THE OLYMPICS The Bounce I'll Do A Little Bit More	D 2461 TRI DISC 1963
MAMAS & PAPAS Monday, Monday Look Through My Window	D 1428 DUNHILL 1965	JOE HINTON Funny Don't Tell Her The Truth	D 1493 BACKBEAT 1964	THE DELLS Oh What A Nite I Wanna Go Home	D 2430 VEE JAY 1960/61	THE OLYMPICS Big Boy Pete We Go Together, Pretty Baby	D 2462 ARVEE 1960
THE GRASS ROOTS Where Were You When I Needed You Let's Live For Today	D 1429 DUNHILL 1966/67	THE CASUALS So Tough I Love My Darling	D 1494 BACKBEAT 1958	JERRY BUTLER He Will Break Your Heart Aware Of Love	D 2431 VEE JAY 1960/61	THE OLYMPICS Shimmy Like Kate The Duck	D 2463 ARVEE 1960
MAMAS & PAPAS Dream A Little Dream Of Me	D 1430 DUNHILL 1966/67	WILLIE MAE THORNTON Round Dog I Smell A Rat	D 1495 PEACOCK 1953	EDDIE HARRIS Exodus Alice	D 2432 VEE JAY 1961	THE OLYMPICS Dance By The Light Of The Moon Hully Gully	D 2464 ARVEE 1960/61
MAMAS & PAPAS Dedicated To The One I Love I Call Your Name	D 1431 DUNHILL 1967	JUNIOR PARKER Annie Get Your Yo-Yo Next Time You See Me	D 1496 DUKE 1957	B. CLARK Raindrops I Want To Love You	D 2433 VEE JAY 1961	B. BUMBLE & THE STINGERS Bumble Boogie School Day Blues	D 2465 RENDEZVOUS 1966
MAMAS & PAPAS Creeque Alley I Saw Her Again	D 1432 DUNHILL 1966	O. V. WRIGHT Ace Of Spades You're Gonna Make Me Cry	D 1497 BACKBEAT 1970	GLADYS KNIGHT & THE PIPS Every Beat Of My Heart Room In Your Heart	D 2434 FURY 1961	B. BUMBLE & THE STINGERS Nut Rocker Nautilus	D 2466 RENDEZVOUS 1962
STEPPENWOLF Born To Be Wild Magic Carpet Ride	D 1433 DUNHILL 1968	LIZA MINELLI Cabaret Maybe Next Time	D 1498 ABC 1972	JIMMY REED Baby What You Want Me To Do Cassie Me Baby	D 2435 VEE JAY 1960	ERNIE FIELD'S ORCHESTRA In The Mood Christopher Columbus	D 2467 RENDEZVOUS 1959
RICHARD HARRIS MacArthur Park The Yard Went On Forever	D 1434 DUNHILL 1968	THE IMPRESSIONS Never Let Me Go Can't Satisfy	D 1499 ABC 1966	JERRY BUTLER For Your Precious Love Sweet Was The Wine	D 2436 FALCON 1958	MITCH RYDER & THE DETROIT WHEELS Takin' All I Can Get You Get Your Kicks	D 2468 NEW VOICE 1966
THE GRASS ROOTS Bettye Lou Midnight Confessions	D 1435 DUNHILL 1968/69	THE TAMS What Kind Of Fool (Do You Think I Am) Be Young, Be Foolish, Be Happy	D 2400 ABC 1963	GENE CHANDLER Duke Of Earl Nite Owl	D 2437 VEE JAY 1962	ROSIE & THE ORIGINALS Angel Baby Give Me Love	D 2469 HIGHLAND 1960/61
STEPPENWOLF Born To Be Wild The Pusher	D 1436 DUNHILL 1968	THE MIGHTY MARVELOUS In The Morning I Do	D 2401 ABC 1963	GENE CHANDLER Rainbow Turn On Your Love Light	D 2438 VEE JAY 1963	JIMMY CLANTON Just A Dream You Aim To Please	D 2470 ACE 1958
THREE DOG NIGHT Try A Little Tenderness	D 1437 DUNHILL 1969	JOE BENNETT & THE SPARKLETONES Black Slacks	D 2402 ABC 1957	JIMMY REED Bright Lights, Big City I'm Mr. Luck	D 2439 VEE JAY 1961	HUEY SMITH Don't You Just Know It High Blood Pressure	D 2471 ACE 1958
THREE DOG NIGHT Easy To Be Hard Nobody	D 1438 DUNHILL 1969	ROYAL TEENS Short Shorts	D 2403 ABC 1961	DEE CLARK Nobody But You When I Call On You	D 2440 ABNER 1958/59	HUEY SMITH Rockin' Pneumonia & The Boogie Woogie Flu Rockin' Pneumonia & The Boogie Woogie Flu Part II	D 2472 ACE 1957
THE GRASS ROOTS Wait A Million Years The River Is Wide	D 1439 DUNHILL 1969	BARRY MANN Who Put The Bomp (In The Bomp, Bomp, Bomp)	D 2403 ABC 1961	JERRY BUTLER Make It Easy On Yourself Find Another Girl	D 2441 VEE JAY 1962	JIMMY CLANTON Go, Jimmy Go I Trusted You	D 2473 ACE 1959/60
Baby It's You The Weight	D 1440 DUNHILL 1969	BRIAN HYLAND Sealed With A Kiss	D 2404 ABC 1958	DEE CLARK Just Keep It Up Whisperin' Grass	D 2442 ABNER 1959	JIMMY CLANTON Venus In Blue Jeans Highway Bound	D 2474 ACE 1962
MAMA CASS ELLIOTT Make Your Own Kind Of Music It's Getting Better	D 1441 DUNHILL 1969	THE ELEGANTS Little Star	D 2404 ABC 1958	BETTY EVERETT & JERRY BUTLER Let It Be Me Ain't That Lovin' You Baby	D 2444 VEE JAY 1964	FRANKIE FORD Sea Cruise Roberta	D 2475 ACE 1959
THREE DOG NIGHT Eli's Coming Celebrate	D 1442 DUNHILL 1970	PONI-TAILS Born Too Late	D 2404 ABC 1958	BETTY EVERETT The Shoop Shoop Song (It's In His Kiss)	D 2445 VEE JAY 1964	JIMMIE RODGERS Are You Really Mine The Wizard	D 2476 ROULETTE 1958
THE GRASS ROOTS Heaven Knows Melinda Love	D 1443 DUNHILL 1969/1970	FRANKIE LAINE I'll Take Care Of Your Cares Frankie Memories	D 2405 ABC 1967	THE OLYMPICS Hands Off The Duck	D 2446 MIRWOOD 1966	JIMMIE RODGERS Secretly Make Me A Miracle	D 2477 ROULETTE 1958
STEPPENWOLF Rock Me Monster	D 1444 DUNHILL 1969/70	THE IMPRESSIONS Keep On Pushing We're A Winner	D 2407 ABC 1964	GLADYS KNIGHTS & THE PIPS Letter Full Of Tears	D 2447 FURY 1966	JIMMIE RODGERS Oh Oh, I'm Falling In Love The Long Hot Summer	D 2478 ROULETTE 1958
FRATERNITY OF MAN Don't Bogart That Joint (featured in the motion picture Easy Rider) Bikini Baby - From Sound Track	D 1445 ABC 1968	THE IMPRESSIONS Amen From The Motion Picture "Lilies Of The Field"	D 2408 ABC 1964/65	THE DELLS Time Makes You Change	D 2448 FURY 1962	JIMMIE RODGERS Kisses Sweeter Than Wine Better Loved You'll Never Be	D 2479 ROULETTE 1957/58
TOMMY ROE Shelia Sweet Pea	D 1446 ABC 1966	THE IMPRESSIONS I Can't Stay Away From You I'm So Proud	D 2409 ABC 1964	GLADYS KNIGHT & THE PIPS Operator	D 2448 FURY 1962	JIMMIE RODGERS Honeycomb Their Hearts Were Full Of Spring	D 2480 ROULETTE 1957
DIZZY MOORE Hooray For Hazel	D 1447 ABC 1966	LLOYD PRICE/DON COSTA ORCHESTRA Stagger Lee	D 2410 ABC 1958	DEE CLARK Cindy	D 2449 VEE JAY 1955	JOE JONES You Talk Too Much I Love You Still	D 2481 ROULETTE 1960
TOMMY ROE Jam Up And Jelly Tight Honey	D 1448 ABC 1969	DANNY AND THE JUNIORS At The Hop Rock And Roll Is Here To Stay	D 2411 ABC 1957/58	BETTY EVERETT You're No Good Whisper To Your Love	D 2450 VEE JAY 1963/64	TOMMY JAMES & THE SHONDELLS Crystal Blue Persuasion I'm Alive	D 2482 ROULETTE 1969
B. B. KING The Thrill Is Gone So Excited	D 1449 BLUESWAY 1969/70	GABOR SZABO Witchcraft Spellbinder	D 2417 IMPULSE 1967	JOHN LEE HOOKER Bourgeois Whiskey & Wimmen	D 2451 VEE JAY 1962	TOMMY JAMES & THE SHONDELLS Crimson & Clover (It's) Taken	D 2483 ROULETTE 1968/69
THE GRASS ROOTS Baby Hold On Walking Through The Country	D 1450 DUNHILL 1970	B. B. KING Don't Answer The Door Paying The Cost To Be The Boss	D 2418 BLUESWAY 1966	JERRY BUTLER I Stand Accused Need To Belong	D 2452 VEE JAY 1964	THE SANDPEBBLES Love Power The Cause Of Love	D 2484 CALLA 1967/68
THREE DOG NIGHT Feelin' Alright	D 1451 DUNHILL 1970	B. B. KING The B. B. Jones	D 2419 BLUESWAY 1968	THE VIRTUES Guitar Boogie Shuffle Guitar In Orbit	D 2453 HUNT 1959	THE SILHOUETTES Get A Job I Am Lonely	D 2485 EMBER 1958
THREE DOG NIGHT One Man Band Out In The Country	D 1452 DUNHILL 1970/71	B. B. KING Why I Sing The Blues Get Off My Back Woman	D 2421 BLUESWAY 1969	SONNY KNIGHT Confidential Jailbird	D 2454 DOT 1956/57	SHEP AND THE LIMELITES Daddy's Home This I Know	D 2486 HALL 1961
B. B. KING Chains & Things Hummingbird	D 1453 ABC 1970	FRANKIE LAINE You Gave Me A Mountain To Each His Own	D 2422 ABC 1968	JODY REYNOLDS Endless Sleep Tight Capris	D 2455 DEMON 1958	NORMA TANEGA Walkin' My Cat Named Doc A Street That Rhymes At 6:00 a.m.	D 2487 NEW VOICE 1966
THE GRASS ROOTS Trembling Eyes Come On And Say It	D 1454 DUNHILL 1970/71	THE O'KAYSONS Giri Watcher	D 2423 ABC 1968	THE OLYMPICS Dancing Holiday Fireworks	D 2456 TRI DISC 1963	THE TURBANS When You Dance Let Me Show You Round My Heart	D 2488 HERALD 1955/56
THREE DOG NIGHT Joy To The World I Can Hear You Calling	D 1455 DUNHILL 1971	LOUIE ARMSTRONG What A Wonderful World	D 2423 ABC 1968	THE CASCADES Rhythm Of The Rain Let Me Be	D 2457 VALIANT 1963	RAL DONNER & THE STARFIRES "Girl Of My Best Friend" "It's Been A Long, Long Time"	D 2489 GONE 1961

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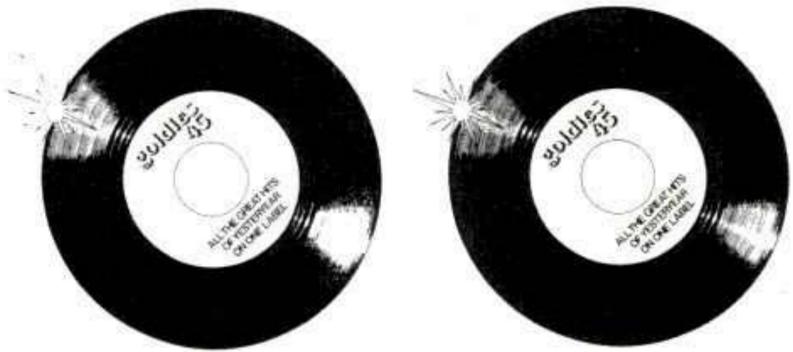
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FRANKIE LYMON Why Do Fools Fall In Love	D 2522 GEE 1956	THE HAPPENINGS I Got Rhythm	D 2554 B.T. PUPPY 1967	THE CRESTS Six Nights A Week	D 2586 COED 1959	BILLY "CRASH" CRADDOCK Don't Be Angry	D 2618 ABC 1973	JOHNNY THUNDER Loud De Loop	D 2651 DIAMOND 1962
GLADYS KNIGHT & THE PIPS Letters Full Of Tears	D 2523 FURY 1961/62	THE RAINDROPS The Kind Of Boy You Can't Forget	D 2555 JUBILEE 1963	THE CRESTS 16 Candles	D 2587 COED 1958/59	JIMMY BUFFET Why Don't We Get Drunk	D 2619 ABC 1973	JOHNNY PAYCHECK Jukebox Charlie	D 2652 LITTLE DARLIN' 1967
WILBERT HARRISON Kansas City	D 2524 FURY 1959	THE VOLUMES I Love You	D 2556 CHEX 1962	THE CLIQUES Sugar On Sunday	D 2588 WHITE WHALE 1969	GARY U.S. BOND Twist Twist Senora	D 2620 LEGRAND 1962	RONNIE DOVE Let Me Stay Today	D 2653 DIAMOND 1964
THE FLAMINGOS I Only Have Eyes For You	D 2525 END 1959	THE ROYALTONES Poor Boy	D 2557 JUBILEE 1958/59	THE PARIS SISTERS I Love How You Love Me	D 2589 GREG MARK 1961	MURRAY KELLUM Long Tall Texan	D 2621 M.O.C. 1964	RONNIE DOVE Right Or Wrong	D 2654 DIAMOND 1964
THE CLEFTONES Heart & Soul	D 2526 GEE 1961	JOE HENDERSON Snap Your Fingers	D 2558 TODD 1962	THE VOGUES Five O'Clock World	D 2590 CO & CE 1965/66	GLEN SUTTON I Gotta Leave This Town	D 2622 CHANCELLOR 1957	RONNIE DOVE My Babe	D 2655 DIAMOND 1967
BUSTER BROWN Fannie Mae	D 2527 FIRE 1960	THE TOYS A Lover's Concerto	D 2559 DYNO VDX 1965	THE VOGUES You're The One	D 2591 CO & CE 1965	JODIE SANDS With All My Heart	D 2623 CHANCELLOR 1959	RONNIE DOVE One Kiss For Old Times Sake	D 2656 DIAMOND 1965
GENE ALLISON You Can Make It If You Try	D 2528 VEE JAY 1957/58	MITCH RYDER AND THE DETROIT WHEELS Sock It To Me—Baby	D 2560 NEW VOICE 1967	THE VOGUES Magic Town	D 2592 CO & CE 1966	FRANKIE AVALON I'm Broke	D 2624 CHANCELLOR 1959	FOUR TOPS Are You Man Enough	D 2664 DUNHILL 1973
THE DELLS Stay In My Corner	D 2529 CADET 1968	THE RAVENS Green Eyes	D 2561 JUBILEE 1954	THE VOGUES The Land Of Milk & Honey	D 2593 CO & CE 1966	FABIAN Turn Me Loose	D 2625 CHANCELLOR 1959	BILLY "CRASH" CRADDOCK Sweet Magnolia Blossom	D 2665 ABC 1973
LITTLE RICHARD Long Tall Sally	D 2530 1956	THE FOUR TUNES Marie	D 2562 JUBILEE 1953	TONY BELLUS Robbin' The Cradle	D 2594 NRC 1959	FABIAN Mighty Cold (To A Warm Warm Heart)	D 2626 DEL FI 1959	JIM CROCE I'll Have To Say I Love You	D 2666 ABC 1973
LITTLE RICHARD Tutti Frutti	D 2531 1955/56	THE PARAGONS Florence	D 2563 WHIRLING DISC 1957	HAROLD DORMAN Mountain Of Love	D 2595 RITA 1960	RITCHIE VALENS La Bamba	D 2627 DEL FI 1959/59	BOBBY WRIGHT Seasons In The Sun	D 2667 ABC 1974
LITTLE RICHARD Good Golly Miss Molly	D 2532 1958	THE CHANNELS The Closer You Are	D 2564 WHIRLING DISC 1956	RAY SMITH Nice Guy	D 2596 EXCELLO 1961	RITCHIE VALENS We Belong Together	D 2628 LUTE 1959	THREE DOG NIGHT The Show Must Go On	D 2668 DUNHILL 1974
LITTLE RICHARD Rip It Up	D 2533 1956	THE ORIOLES Crying In The Chapel	D 2565 JUBILEE 1953	SLIM HARPO Raining In My Heart	D 2597 EXCELLO 1960	HOLLYWOOD ARGYLES Alley Oop	D 2629 LUTE 1959/59	CURTIS LEE Pretty Little Angel Eyes	D 2669 DUNES 1961
LITTLE RICHARD Memories Are Made Of This	D 2534 1956	JIVIN' GENE Breaking Up Is Hard To Do	D 2566 MERCURY 1959	GARY U.S. BONDS New Orleans	D 2598 LEGRAND 1960	JIM CROCE I Got A Name	D 2630 DUNHILL 1973	CURTIS LEE Under The Moon Of Love	D 2670 DUNES 1961
LITTLE RICHARD Slippin' n' Slidin'	D 2535 1957	DICKEY LEE Laune (Strange Things Happen)	D 2567 TCF HALL 1965	LEE DORSEY Ya Ya	D 2599 FURY 1961	JOE WALSH Rocky Mountain Way	D 2631 DUNHILL 1973	NEWBEATS Bread and Butter	D 2671 HICKORY 1964
LITTLE RICHARD Money Honey	D 2536 1957	DELLA REESE And That Reminds Me	D 2568 JUBILEE 1957	JOHNNY CRAWFORD Cindy's Birthday	D 2600 ARC 1972/73	JAMES GANG Funk 49	D 2632 ABC 1971	MICKEY & SYLVIA Love Is Strange	D 2672 PLATINUM 1956/57
THE CASINOS Then You Can Tell Me	D 2537 FRATERNITY 1967	JOHNNY PRESTON Feel So Fine	D 2569 MERCURY 1960	STEELY DAN Do It Again	D 2601 ARC 1972/73	FRANKIE AVALON Bobby Socks To Stockings	D 2633 CHANCELLOR 1959	SYLVIA Pillow Talk	D 2673 PLATINUM 1956
JIMMY DORSEY So Rare	D 2538 FRATERNITY 1957	JOHNNY PRESTON Cradle Of Love	D 2570 MERCURY 1960	DON GARDNER & DEE DEE FORD I Need Your Lovin'	D 2602 FIRE 1962	ROD BERNARD This Should Go On Forever	D 2634 ARGO 1959	MOMENTS Love On A Two Way Street	D 2674 PLATINUM 1970
JIMMY DORSEY Sophisticated Swing	D 2539 FRATERNITY 1957	JOHNNY PRESTON I'm Starting To Go Steady	D 2571 MERCURY 1960	GARY U.S. BONDS Quarter To Three	D 2603 LEGRAND 1961	DAVE BARK CORTEZ Rinky Dink	D 2635 CHESS 1962	DONNY ELBERT Where Did Our Love Go	D 2675 PLATINUM 1971/72
DALE WRIGHT She's Next	D 2540 FRATERNITY 1958	JOHNNY PRESTON Running Bear	D 2572 MERCURY 1959	FOUR TOPS Keeper Of The Castle	D 2604 DUNHILL 1973	DAVE BARK CORTEZ Organ Shout	D 2636 CHESS 1963	MOMENTS Sexy Minerva	D 2676 PLATINUM 1974
CATHY CARR Ivory Tower	D 2541 FRATERNITY 1956	RENE & RENE Lo Mucho Que Te Quiero	D 2573 WHITE WHALE 1968/69	JOHNNY CARVER The A Yellow Ribbon	D 2605 ABC 1973	THE DELLS Wear It On Your Face	D 2637 CADET 1968	LITTLE EVA Loco Motion	D 2677 COLPIX 1962
BILL PARSONS All American Boy	D 2542	NINO TEMPO & APRIL STEVENS All Strung Out	D 2574 WHITE WHALE 1966	I'M CROCE Bad, Bad Leroy Brown	D 2606 ABC 1973	THE DELLS There Is Show Me	D 2638 CADET 1968	THE COOKIES Don't Say Nothin' Bad About My Baby	D 2678 COLPIX 1963
BOBBY BARE Rubber Dolly	FRATERNITY 1958	KENNY O'DELL Beautiful People	D 2575 VEGAS 1967	SLIM HARPO Baby Scratch My Back	D 2607 EXCELLO 1966	BO DIDDLEY Say Man	D 2639 CHECKER 1959	THE COOKIES Chains	D 2679 COLPIX 1962-63
LONNIE MACK Memphis	D 2543 FRATERNITY 1963	LIZ DAMON'S ORIENT EXPRESS 1900 Yesterday	D 2576 WHITE WHALE 1970/71	JOHNNY CRAWFORD Proud	D 2608 DEL FI 1963	ETTA JAMES Security	D 2640 CADET 1966	JAMES DARREN Goodbye Cruel World	D 2680 COLPIX 1962
2 OF CLUBS Walk Tall Like A Man	D 2544 FRATERNITY 1967	RAY SMITH Rockin' Little Angel	D 2577 JUBILEE 1960	THREE DOG NIGHT Shambala	D 2609 DUNHILL 1973	THE RAMSEY LEWIS TRIO The In Crowd	D 2641 ARGO 1965	JAMES DARREN Her Royal Majesty	D 2681 COLPIX 1962-63
JOHNNY AND THE HURRICANES Red River Rock	D 2545 WARWICK 1959	ROCKIN' REBELS Wild Weekend	D 2578 SWAN 1967/68	GARY U.S. BONDS School Is Out	D 2610 LEGRAND 1961	PIGMEAT MARKHAM Here Comes The Judge	D 2642 CHESS 1968	PAUL PETERSON My Dad	D 2682 COLPIX 1962-63
THE SHEPHERD SISTERS Alone	D 2546 LANCE 1957	BILLY & LILLIE Lucky Ladybut	D 2579 SWAN 1958/59	LEE DORSEY Do Re Mi	D 2611 FURY 1962	FONTELLA BASS Rescue Me	D 2643 CHECKER 1961	FREDDY SCOTT Hey Girl	D 2683 COLPIX 1963
SHIRLEY AND LEE Let The Good Times Roll	D 2547 ALADDIN 1956	BILLY & LILLIE I Promise You	D 2580 SWAN 1964	THE CRESCENDOS Oh Julie	D 2612 NASCO 1957/58	THE VIBRATIONS The Watrous	D 2644 CHECKER 1961	CAROLE KING It Might As Well Rain Until Sept.	D 2684 COLPIX 1962
THE WILLOWS Church Bells May Ring	D 2548 MELBA 1956	THE SAPPHIRES Who Do You Love	D 2581 SWAN 1964	RON HOLDEN Love You So	D 2613 DONNA 1960	BOBBY BLUE BLAND This Time I'm Gone	D 2645 DUNHILL 1973/74	JEWELS Opportunity	D 2685 COLPIX 1964-65
FAYE ADAMS Shake A Hand	D 2549 HERALD 1953	THE DUPREES You Belong To Me	D 2582 COED 1962	CAESAR AND THE ROMANS Oldies But Goodies	D 2614 DEL FI 1961	THREE DOG NIGHT Let Me Serenade You	D 2646 DUNHILL 1973/74	SHELLY FABARES Johnny Loves Me	D 2686 COLPIX 1963
THE TOKENS Tonight I Fell In Love	D 2550 WARWICK 1951	THE DUPREES My Own True Love	D 2583 COED 1962	BOBBY FULLER FOUR I Fought The Law	D 2615 MUSTANG 1966	B. B. KING To Know You Is To Love You	D 2647 ABC 1973	JIMMY BUFFETT Come Monday	D 2687 DUNHILL 1974
THE QUINTONES Down The Aisle Of Love	D 2551 HUNT 1958	THE CRESTS Trouble In Paradise	D 2584 COED 1960	GARY U.S. BONDS Dear Lady Twist	D 2616 LEGRAND 1961/62	JIM CROCE Time In A Bottle	D 2648 ABC 1973/74	FOUR TOPS One Chain Don't Make No Prison	D 2688 DUNHILL 1974
JIMMY CHARLES AND THE REVELLETTES A Million To One	D 2552 PROMO 1960	THE CRESTS Always You	D 2585 COED 1960	DIXIE HUMMINGBIRDS Loves Me Like A Rock	D 2617 DUNHILL 1973	DIXIE HUMMINGBIRDS I've Been Born Again	D 2649 PEACOCK 1973	BO DONALDSON & THE HEYWOODS Billy Don't Be A Hero	D 2689 ABC 1974
J. FRANK WILSON AND THE CAVALIERS Last Kiss	D 2553 JOSIE 1964	THE CRESTS Step By Step	D 2586 COED 1960	INEZ ANDREWS Lord Don't Move A Mountain	D 2618 SONGBIRD 1973	SENSATIONAL NIGHTINGALES At The Meeting	D 2650 PEACOCK 1973	CASHMAN & WEST American City Suite	D 2691 DUNHILL 1972
		THE CRESTS The Angels Listened In	D 2587 COED 1959						
		THREE DOG NIGHT Pieces Of April	D 2692 DUNHILL 1972-73						
		BILLY VAUGHN Melody Of Love	D 2693 DOT 1955						
		PAT BOONE Love Letters In The Sand	D 2694 DOT 1957						
		THE HILLTOPPERS P.S. I Love You	D 2695 DOT 1957						
		MILLS BROTHERS Paper Doll	D 2696 DOT 1959						
		JIM LOWE The Green Door	D 2697 DOT 1956						
		BONNIE GUITAR Dark Moon	D 2698 DOT 1957						
		GENE AUSTIN My Blue Heaven	D 2699 DOT 1959						
		ROY CLARK Yesterday When I Was Young	D 2700 DOT 1969						
		ANDY KIM Baby I Love You	D 2701 STEED 1969						
		LEROY VAN DYKE Auctioneer	D 2702 DOT 1956						
		THE SURFARIS Wipe Out	D 2703 DOT 1963-66						
		CHANTAYS Pipeline	D 2704 DOT 1963						
		ANDREWS SISTERS Rum and Coca-Cola	D 2705 DOT 1959						
		JIMMY GILMER AND THE FIREBALLS Sugar Shack	D 2706 DOT 1963						
		SANFORD CLARK The Fool	D 2707 DOT 1956						
		JOHNNY MADDOX Heart & Soul	D 2708 DOT 1956						
		FRANCES LAI Theme From Love Story	D 2709 PARAMOUNT 1971						
		ELMO TANNER Heartaches	D 2710 DOT 1959						
		MILLS BROTHERS Till Then	D 2711 DOT 1959						
		CRASH CRADDOCK Rub It In	D 2712 ABC 1974						

month of October! Deal-Deal-Deal!!!

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Off the Ticker

TWO GOVERNMENT agencies, the Justice Department and the Securities and Exchange Commission,

are probing the bid by **North American Philips** to acquire **Magnavox**. The Justice Department is investigating the anti-trust implications, while the SEC is looking into the purchase of Magnavox stock by employees of Philips before the acquisition offer was announced.

BELL RECORDS, a subsidiary of **Columbia Pictures Industries Inc.**, New York, did not do well last year, according to Alan J. Hirschfeld, president and chief executive of Columbia Pictures.

The company expects Bell Records, however, to rebound from a "disastrous year last year, at least in the U.S.," following the appointment of Clive Davis, former president of the CBS Records Group of CBS Inc.

Davis had been named as a consultant, and Hirschfeld is negotiating an agreement with Davis that would make the former CBS executive head of Columbia's music operations.

Hirschfeld hinted Bell's operations in Europe did well last year,

but operations in the U.S. were well below par. However, "things are really starting to take off again" with the appointment of Davis, he said.

TELECOR INC., Beverly Hills, posted higher sales in the first quarter ended August 31, but earnings were about equal to the year earlier.

Earnings were \$867,899, or 31 cents a share, on sales of \$17,708,765, compared to earnings of \$863,185, or 31 cents a share, on sales of \$17,166,400, for the first quarter a year ago.

"Operating results this year are benefiting from the acquisition of **Electro Rent Corp.** in December 1973," Harold A. Haytin, president and chief executive officer, said.

Telecor markets **Panasonic** consumer products in the Western States.

DAYLIN INC., Beverly Hills, said it plans to "reduce accelerating losses" by closing 20 of its remaining 66 discount department stores within the next three months. Cash generated by the closings will be used to reduce bond debt and will be directed to profitable operations.

During the nine months ended June 2, Daylin reported earnings of \$43,000 on sales of \$419 million, compared to earnings of \$7.5 million on sales of \$402 million for the same period a year earlier.

The company attributed the drop in earnings to a pretax loss of more than \$2 million by the discount stores division, and to a \$1.5 million increase in interest charges.

NORLIN CORP., New York, parent company of **Gibson** (guitar) and **Lowrey Organs**, reported increasing sales and earnings over last year.

For the six months ended June 30, earnings were \$3,879,000, or \$1.99 a share, on sales of \$102,481,000, compared to earnings of \$2,937,000, or \$1.49 a share, on sales of \$76,563,000 for the same period a year earlier.

Shipments of musical instruments were up 49 percent worldwide, Norton Stevens, president, said. **Keyboard**, Norlin Music's largest product group, paced the sharp increase in volume as sales of Lowrey Organs were up substantially.

The **Fretted Instrument Group** is well ahead of last year with significant increases in Epiphone Gibson guitars, Steven says.

Harman International, manufacturers of **Harman-Kardon** and **James B. Lansing** product lines, has received formal approval to acquire the **Tannoy Group**, of London, audio equipment producers.

Harman purchased the Tannoy Group for about \$750,000.

Sidney Ludwig, former chairman of **Tenna Corp.**, Cleveland, made a gift of 33,334 shares, reducing holdings in Tenna to 159,499 shares. ... **Motorola Inc.**, Franklin Park, Ill., plans a manufacturing operation for its communications division in the Dallas area. It has also purchased land near Fort Worth for a manufacturing, marketing, distribution and research and development facility for the communications division.

No Onyx Connection

NEW YORK—Onyx Records has no legal or business connection with Muse Records or Blanchris Inc., an Onyx spokesman clarified last week. Onyx had been incorrectly identified as a Muse affiliate in Billboard's Buyer's Guide Sept. 14.

Market Quotations

As of closing, Thursday, October 3, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
20%	14%	ABC	5.6	341	17%	15%	16%	- 1%
4%	2%	Ampex	2.9	270	3%	3	3	- 1%
3%	1%	Automatic Radio	6.6	32	2%	2	2	Unch.
9%	4%	Avnet	2.4	317	5%	4%	4%	- 1%
25%	10%	Bell & Howell	3.5	897	11%	10%	11%	- 1%
40%	25%	CBS	7.8	656	30	26%	26%	- 4%
4%	1%	Columbia Pictures	-	157	2	1%	1%	+ 1%
3	1%	Craig Corp.	1.8	113	1%	1%	1%	- 1%
6%	3	Creative Management	4.1	20	3%	3%	3%	- 1%
52%	20%	Disney, Walt	13	2243	22%	20%	20%	- 2%
3	1%	EMI	3.4	82	1%	1%	1%	+ 1%
29%	18%	Gulf + Western	3.4	871	19%	18%	18%	- 1%
8%	3	Handleman	6.6	139	3%	3	3%	+ 1%
12%	5	Harman Ind.	2.5	22	7%	7%	7%	- 1%
7%	2%	Lafayette Radio Elec.	4.0	99	4%	3%	4%	+ 1%
17%	12%	Matsumita Elec. Inc.	5.5	538	13%	12%	12%	- 1%
22%	19%	MCA	4.4	75	20%	19%	20	+ 1%
18%	9%	MGM	5.0	94	15%	12%	14%	+ 1%
80%	47%	3M	17	2385	50%	47%	47%	- 4%
8%	1%	Morse Elect. Prod.	1.8	107	2	1%	2	+ 1%
61%	36%	Motorola	11	696	38%	36%	36%	- 3%
23	12%	No. Amer. Phillips	3.5	165	13	12%	12%	- 1%
19%	6%	Pickwick Int.	3.4	276	7%	6%	7	+ 1%
6%	2%	Playboy	4.3	76	2%	2%	2%	Unch.
21%	10%	RCA	4.9	2664	11%	10%	10%	- 1%
10%	5%	Sony	10	2910	5%	5%	5%	- 1%
25	9%	Superscope	2.0	106	10	10	10	+ 1%
26	12%	Tandy	7.7	181	14%	13%	14%	- 1%
6%	3%	Telecor	3.2	63	3%	3%	3%	- 1%
4	2%	Telex	-	884	4	3%	4	+ 1%
2%	1	Tenna	-	29	1%	1	1	- 1%
10%	5%	Transamerican	6.1	1009	6%	5%	5%	- 1%
9	4%	20th Century	7.2	230	5	5	5	- 1%
1%	.09	Viewlex	-	23	.13	.12	.13	-.01
18%	6%	Warner Communications	2.5	606	7%	6%	6%	- 1%
31%	13%	Zenith	6.2	560	14	13%	14	+ 1%

As of closing, Thursday, October 3, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	1/2	1/2	1/2	M. Josephson	0	4%	4%	4%
Data Packaging	21	5	4%	4%	Schwartz Bros.	0	1/2	1/2	1/2
Gates Learjet	35	5%	5	5	Wallich's M.C.	-	1/2	1/2	1/2
GRT	-	1	1/2	1/2	N.M.C. Corp.	-	1/2	1/2	1/2
Goody Sam	-	1 1/4	1 1/4	1 1/4	Orrox	13	1 1/4	1 1/4	1 1/4
Integrity Ent.	-	1 1/4	1 1/4	1 1/4	Kustom	46	1 1/4	1 1/4	1 1/4
Koss Corp.	11	5 1/4	5	5 1/4	Memorex	-	2 1/2	2 1/2	2 1/2

*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.

The above contributed to Billboard by Bache & Co., members of the New York Stock Exchange and all principal stock exchanges.

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Earnings Reports

LAFAYETTE RADIO

Year to June 30:	1974	1973
Sales	\$87,057,441	\$82,622,194
Income	2,490,569	3,983,867
Extraordinary charge	-	11,648
Net income	2,490,569	3,972,219
Per share	1.04	a1.63
Average shares	2,402,489	2,446,667

a—Based on income before extraordinary charge.
 b—Equal to \$1.62 a share.

NORLIN CORP.

(Gibson Guitars, Lowrey Organs)

6 mo. to June 30	1974	1973
Sales	\$102,481,000	\$76,563,000
Net income	3,879,000	2,937,000
Per share	1.99	1.49
Average shares	1,947,000	1,970,000

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Retailer Growing With Kids

By JOHN SIPPEL

LOS ANGELES—In a little over two-and-one-half years, 29-year-old Eric Brown has gone from a rented 10 by 15-foot basement store location on College Ave. in Athens, Ga., to a three-story near-campus base for 30 affiliated School Kids' Record (SKR) stores in seven states.

Most of the stores are operated by a former customer of the original store here. Founder Brown attributes the burgeoning chain's success to the simple philosophy of love what you're doing and it rubs off permanently on his customers.

Brown's attitude must be infectious. For original customers like Charles Nunez, who came in as student customers from the University of Georgia campus a block away, opened up stores. Nunez just sold his Tampa, Fla., store "at a nice profit" to open a School Kids' Records regional warehouse and retail store combination in Columbus, Ohio, right off the 50,000-student Ohio State campus.

The store is near Discount Records. Brown advised Nunez to advertise the store as "a football field (300 feet) away from Discount Records." Brown feels Discount Records is an expert at choosing campus store sites.

Brown continually travels major campuses. He admits to visiting every record store near campus. "If I see an idea I like, I incorporate it."

One Columbus SKR outlet has a sign showing list price, Discount Records' price and its price of \$5.98 list at \$3.79 and \$6.98 for \$4.79. Brown advises his 30 outlets to offer no specials.

All prices are marked on the album with felt pens. Price, Brown says, is an allure, but he feels the personal attitude of the store is most important.

Starting from that 15 by 30-foot basement, half of which was originally used for records, an original \$2,500 inventory bought from Listen Music, an Atlanta retailer, "because I didn't know any suppliers, the first local store grew to an \$8,000 inventory, which we turned over often enough to do a \$100,000 gross the first year," Brown boasts. "We did \$80 the first day and \$350 the next and it's built like that all along."

Brown admits he loves Athens better than any city he's ever been in. An Atlanta native, he graduated from the university in 1967, then traveled around and returned taking post-graduate electives just to stay in Athens.

He got the idea for the campus record store in October 1971 and found the neglected basement location soon after. By December, he negotiated the lease. He borrowed \$8,500 from his father. He never used more than \$3,500 to get started.

"The day we opened Underground Records, the name we thought fit best the first store, we used a glass to put our dollar bills and a makeshift box to hold our change. I was surprised people came in.

"But I felt that the competition, a Record Bar, a Discount Records and a Budget Record & Tape store, plus the usual discounter chains, all within two miles of us, were all too impersonal.

"I never collected records. I wasn't interested in music. But I thought I could run a record store. And it's been just that. None of the stores



Motown photo

DISNEYLAND SWING—The Miracles perform for NATRA members attending their Disneyland performance courtesy of Motown which junketed conventioners to the fun park.

carry anything but record albums. No tape! Students don't buy tapes. I am adding our first accessory now—record cleaning cloths.

"All our competitors there were bleak. They were all alike. I believed then and now that you had to show a customer you were happy he came in. Just like he was a guest in my home. I feel my prospective new store owner must sincerely love to be in the record retail business, honestly love the collegiate town he is in and love working with people.

"People walked in that first week who are still with me. From 50 to 100 different college students came in and offered to help. Ed and Blair Tanner, both undergrads then, walked in. They now own the Athens and Knoxville stores, respectively. For example, I went out to scout store locations once and when I came back, here was a 15-year-old working behind the counter. He worked two weeks without pay to prove himself. Today, at 18, David Giles owns and operates our Gainesville store."

Brown says his greatest fear was that his established competition would move to halt him. "We were taking away their business. Nobody reacted. Every week, though, I heard rumors that we were folding up.

"We stayed with our buying philosophy which I learned the hard way. I knew nothing about stocking. I kept a mental list that first week of what customers asked for. Then it became a written list.

"Now our warehouses in Gainesville, Knoxville, Columbus, and Athens each carry 2,000 titles. There is a selection of about 400 to 500 different artists. We carry mostly progressive rock, with some progressive jazz. About 30 percent of our business is in current hit LPs. Anybody can stock and sell hits. We think our catalog stock is what helps us most."

Brown admits that his relation-

New Label Bows

LOS ANGELES—Newly formed Selby Towers Records issues its first album this week. Tom Cross, owner and president, says "The Art of Witchcraft" featuring Babetta is being timed for the Halloween market.

ship with his 30 stores is loose. That will tighten up in the future, he admits. Now they can buy anywhere, but most of them buy from his four outlets. There is no price for opening a store, just the promised hope they will continue to buy from one of the four warehouses.

Brown scouts most of the prospective store sites personally. Many of his University of Georgia store owners are now winning over new store owner prospects in their areas. He has no accurate forecast of new store openings.

Ten stores have opened in the past six months. He admits he is making scouting forays into Michigan, Pennsylvania and West Virginia.

SKR stores do virtually no advertising. They have featured promotions infrequently. But they are blockbusters. For example, the Knoxville store recently did a six-hour remote from the store over WROL-AM, during which all LP prices were dropped 40 cents for that time only. The store registered \$4,500 for the six hours. "The college customers appreciate what you do for them. They did a solid day's business the day after the sale, too."

Brown estimates the average age

Singles

Donny and Marie Osmond's "I'm Leaving It (All Up To You)" on MGM; disk is their first gold effort together.

Albums

Golden Earring's "Moontan" on MCA; disk is the first gold LP for the Dutch rock band.

Golden Earring's "Moontan" on MCA; disk is the first gold LP for the Dutch rock band.

of his 30 store owners at 21. "I like working with younger people better. They are more open-minded. We can keep overhead down because, for instance, they agree to operate jointly the kind of one-store warehouse right along with their retail store at the same location. We try to keep their stores' perimeter at about a 200-mile radius."

SKR stores physically are bare. The only big sign says, "If we wanted the records out of order, we'd do it ourselves." Brown suggests to new store owners that they use plywood self-made bin shelving mounted on inexpensive cement blocks for fixtures and that they build their own check-out counters. Stock is filed alphabetically by artist with divider cards. There is little similarity in the stores, except for that gregarious attitude that Brown stresses so often and well.

Minnelli Wants Out of Columbia

LOS ANGELES—Liza Minnelli is seeking to terminate her recording contract with CBS Records and obtain injunctive relief to seek a new pact in a Superior Court suit here.

Miss Minnelli claims that CBS failed to meet the contractual release requirements, having released no albums in the first option period. She wants out as of April, 1974. She alleges CBS is holding her to April, 1975, plus possible April, 1977, with options.

She charges that CBS is hindering her in making a new label connection. Included with her complaint is a letter from a CBS representative to Warner Bros. records warning that label that she is pacted to CBS.

She also seeks restitution of \$3,000 which she claims she paid to ABC-Dunhill in a deal wherein she recorded "Cabaret."

Up RCA Classics

NEW YORK—RCA Records has increased the price of its Red Seal series, becoming the last of the majors to abandon the \$5.98 suggested list for classical disks. All RCA classics now carry a \$6.98 suggested price tag.

Stalemate In AFTRA Dickerings

LOS ANGELES—Negotiations between record industry leaders and officers of the American Federation of Television and Radio Artists (AFTRA) ended last week in another stalemate.

While no strike is yet indicated by AFTRA, officers reportedly are "fed up" with the record industry representatives who for months have refused to consider a royalty arrangement for group singers on disks.

Music men, however, adamantly declare that the costs of implementing such a plan would be "astronomical" and impractical.

No immediate solution to the stalemate was seen by representatives of either side.

Label spokesmen said they had offered the union a "bonus" plan whereby a percentage of AFTRA scale would be paid singers based on the sale of albums. If an LP sold a million copies, singers on the disk would get 100 percent of scale. They would be paid 50 percent for a sale of 500,000 copies and 25 percent on sales exceeding 300,000.

Union officers, who since March have worked for a new contract covering records, refused the "bonus" offer and no progress has been made since. A strike of singers against diskeries could be the next move, it was reported.

Cap Bosses In Europe

LOS ANGELES—A contingent of Capitol executives, including chairman, president and chief executive officer Bhaskar Menon, visited London last week for an EMI Results meeting.

The executives presented their EMI associates Capitol's annual report for the 1974 year, introduced fall product and discussed marketing concepts for next year. Director of creative services and press Dan Davis and special projects manager Charles Comelli offered a slide show to illustrate the product and marketing plans.

Following the meeting the group went to Amsterdam to meet with European managing directors and offer basically the same presentations given in London.

Other Capitol executives participating in the trip were: Brown Meggs, chief operating officer; Don Zimmermann, senior vice president marketing, and Jim Mazza, director, international marketing. Zimmermann and Mazza will visit several other nations following the Amsterdam meetings.

MCA ENJOYS GOLDEN SEPT.

LOS ANGELES—September proved to be a golden month at MCA Records as four albums and one single went gold. Certified as million-dollar albums were "If You Love Me Let Me Know" by Olivia Newton-John, "Second Helping" by Lynyrd Skynyrd, "Moontan" by the Golden Earring, and "His 12 Greatest Hits" by Neil Diamond. In addition, according to Vince Cosgrave, national promotion director, the "Don't Let The Sun Go Down On Me" single by Elton John is a million-seller and Olivia Newton-John's single "I Honestly Love You" is on the way.

OCTOBER 12, 1974, BILLBOARD

Disco Tapes Peddled by Jockeys ABC, Polygram Looming

• Continued from page 1

and phone number "if you require more information about Le Jardin tapes."

Some of the tapes, it was learned, are being sold to non-disco spots such as beauty parlors, cafes or other locations desiring hip background

music. In these cases they provide a sort of cool alternative to Muzak or other wired music services.

Tapes were originally dubbed by jockeys to serve as standbys for times when they were not in personal control of disco turntables. They represent each jockey's concept of programming, placing and segueing of record sides. The music is heard without interruption.

Patrons at the discotheques liked what they heard and began to ask for tapes copies, thus alerting disk jockeys to the potential for sales. Spread of the practice so far has been largely by word-of-mouth.

The National Assn. of Discotheque Disk Jockeys (NADDJ) has made some recent stabs at "regularizing" the production and marketing of disco tapes. Robert Casey,

an officer of the group and editor of its publication, the Melting Pot, says he has contacted licensing organizations and record companies to discover the type and number of permissions required. He adds that offers have been made to pay a fair recompense to the proprietors involved.

However, says Casey, no one has taken him up on the offer and, instead, have shunted him off to others disclaiming any authority to grant permission.

NADDJ now claims 120 members, located mostly on the East Coast. It is currently enlisting disk jockeys on the West Coast, as well, according to Casey and even has five members who operate out of Montreal.

Bartok Refused

• Continued from page 4

Copyrights which states that a "posthumous" work is one "first published and copyrighted after the death of the author." It found the work in question a "posthumous" work within the meaning of the Copyright Act.

As historical precedent the court cited the instance of a Chopin piece composed in 1828 and published as a "posthumous" work in 1855, six years after the composers death.

In its decision on Sept. 26, the court granted Boosey & Hawkes a summary judgement entitling the publisher to the renewal rights of "Concerto." A spokesman for Peter Bartok said the decision would be appealed.

• Continued from page 1

rate transaction the Word-Myrrh gospel operation.

ABC, oftentimes thought by industry observers to be operating below its capability for a company owned by one of the three broadcasting giants—American Broadcasting Co.—now distributes Dot (the successful exclusive country line) plus Blue Thumb, Sire, Neighborhood, Ember as well as its own Dunhill, Impulse, Bluesway Duke-Peacock and Cartwheel lines.

The Duke-Peacock soul line was obtained from Don Robey in February of 1973 and includes three subsidiary lines: Back Beat, Sure Shot and Song Bird.

The purchase of the Famous labels is considered an absolute steal at that "low" price.

All of these lines are handled through ABC's own company-owned branches. ABC also owns the ABC Record And Tape Sales rack operation. And there's also the emerging chain of Wide World of Music retail stores with locations in Orlando and Birmingham and others to follow.

Polygram has no retail stores but has its Phonodisc distribution division which handles product from Polydor, MGM (and its lines), DGG, United Artists (and its lines), ECM and Hickory. The last three labels are not owned outright by the German company. Polygram does own Mercury but that operation goes through independent distribution.

The Phonodisc 15 branch operation was formerly UA's own distribution company UDC which was sold to Polygram last year.

ABC has already consolidated many services formerly handled by some of the Famous lines and the ABC logo now appears alongside Dot and Blue Thumb, for example.

Among ABC's family of commercial selling artists are: Bo Donaldson and the Heywoods, Rufus, Billy "Crash" Craddock, Carl Carlton, Sweet Dreams, Bobby Vinton, Three Dog Night, Four Tops, Steely Dan, Nektar, Pointer Sisters, Renaissance, Jim Croce, Masekela, Crusaders, Lefty Frizzell and Jim Mundy.

Polygram's sellers include: the Osmonds, Donny and Marie Osmond, Donny Osmond, Sami Jo, Johnny Bristol, Jim Stafford, Eddy Arnold, Hank Thompson, Billy Walker and Tompall Glaser (all on MGM); James Brown, Atlanta Rhythm Section, Rory Gallagher, Chick Corea, Gary Burton/Chick Corea, (all on Polydor); Nitty Gritty Dirt Band, Paul Anka, Sunday Sharpe, Shirley Bassey, Donald Byrd, Lou Donaldson, Bobbi Humphreys, Del Reeves and Jack Reno (on UA and Blue Note); and the Ohio Players, Paper Lace, Bachman-Turner Overdrive, Johnny Rodriguez, Tom T. Hall, Faron Young and Jeannie C. Riley (on Mercury) and Sue Thompson and Don Gibson on Hickory.

At its recent national convention in San Diego, Polygram executive vice president Kurt Kinkele pointed out that while the corporation consists of 349 separate companies around the world, the American market is a major concern at the corporate level. "We've got a distance to go to be No. 1" remarked Polygram executive Bill Farr at the gathering.

ABC and Polygram's strong roster of selling acts makes the job of moving merchandise easier at the distribution level.

And this has been the case at both CBS and WEA—two behemoth firms with powerhouse attractions of their own. WEA's branches handle the Warner Bros., Reprise, Atlantic, Elektra and Asylum lines with

WEA's president Joel Friedman's staff of veteran sales and promotion people doing an outstanding job of keeping product moving through market pipelines.

The same holds true of the Columbia Records Sales organization which handles massive product from Columbia, Epic and custom lines.

One aggressive distribution operation is London with four shipping depots and ties with many independent labels on a select market by market situation.

Several years ago the development of the WEA distribution operation from the ground up was an exciting growth to observe.

People tend to take for granted the established distribution networks owned by RCA, Capitol and CBS because they seem to have always been there.

The struggles to make Polygram "No. 1" and the emergence of ABC on all levels of music from records to retail (along with the development of its Leisure Group operation) are giving the U.S. industry a new competitive spirit as the "new big guys" seek their place in the sun while the "old big guys" plan their competitive strategies.

Atlantic Sets Fall Promo

NEW YORK—Regional marketing directors of Atlantic Records are holding a series of meetings to present the company's fall releases to the WEA sales and promotion personnel, and to discuss specific promotional campaigns tailored to the individual needs of the featured artists.

The meetings are the forerunners of a more detailed advertising and promotional strategy still to be mapped out by the company.

The merchandising and advertising campaigns for the firm's fall releases are expected to be extensive, ranging from merchandising aids to a large scale TV advertising program.

Atlantic will also be launching a major national advertising campaign on all its 4-channel fall releases which feature such artists as Mike Oldfield, Eric Clapton, Duke Ellington, Aretha Franklin, Gil Evans, George Flynn and Bill Wyman.

STONE PAIN CAN'T STOP MEHTA MUSIC

LOS ANGELES—Zubin Mehta and members of the Los Angeles Philharmonic are due to return to their home base this week after a triumphant European tour during which the maestro carried on despite a painful kidney stone ailment.

The orchestra's concluding concert was in London's Royal Festival Hall Oct. 7, but it was in Vienna last week that Mehta was stricken while conducting Richard Strauss' "Ein Heldenleben," which ironically translates as "A Hero's Life." The maestro took a short break at intermission but returned to conclude the program. The audience responded with 37 minutes of applause.

Mehta and his musicians, 89 men and 15 women, will perform 72 subscription concerts at the Los Angeles Music Center, 24 concerts in the suburbs and 13 youth concerts in Los Angeles county during the coming 1974-75 season.

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SPECIAL DEALER LP

How to Handle Obnoxious Buyer

By FRED PERRI

NEW YORK—With Christmas looming, record dealers in 50 states await a big, big chart smash.

A new album by the reunited Beatles would fill the ticket but it isn't likely. Another "Sound of Music" could fill the void but Dick Rogers is busy with other things.

So we must face reality and come up with an LP that will serve as a stopgap item until the big chart buster comes along.

The perfect pre-Christmas release will not make the cash register ring but will make all dealers ecstatic. Its title is "Why?" It will be the first disk in history produced exclusively for retailers.

Set NMPA Symposium

NEW YORK—The National Music Publishers Assn. (NMPA) will hold a symposium, FORUM '74, at the Hotel Plaza here Nov. 22, to be devoted to the international music scene.

A morning session will cover the structure of mechanical and performance rights licensing abroad, international tax problems, and other matters which concern U.S. publishers doing business overseas.

Speakers for the session will include Michael J. Freegard, general manager of the Performing Right Society Ltd., and chairman of the executive committee of the International Confederation of the Society of Authors and Composers; Stephen Stewart, director general of International Federation of the Phonograph Industry and Georges Meyerstein-Maigret, president and director general of Polygram. A top music authority from Japan has also been invited.

Robert R. Nathan, economist, will be luncheon speaker. In the afternoon, Salvatore T. Chiantia, head of NMPA, will be moderator of a FORUM panel. The morning's speakers will be joined on the panel by several authorities from this country in a free exchange between audience and panel.

ABC Faces Separate Suits By the James Gang (Again)

LOS ANGELES—New James Gang members Dominic Troiano and Roy Kenner and Belkin Productions, Cleveland firm which mentors the group; and founding members James Fox and James Kriss have filed separate multimillion-dollar damage Superior Court suits here against ABC Records and the label's president and executive vice president, respectively, Jay Lasker and Howard Stark.

Both suits charge defendants with

Japanese Notes For Kiss Album

LOS ANGELES—Liner notes will be printed in both English and Japanese on the second Kiss album for Casablanca Records, "Hotter Than Hell," due this month.

According to Casablanca president Neil Bogart, this is the first time a U.S. album has included Japanese notes. He says he is taking the step because Japan has become second only to the U.S. as a record market and the first Kiss album did well there.

When Charlie Customer comes in, play him the record. And while he listens go about your business, secure in knowing that Charlie will get all the answers to his questions.

Every record store has its Charlies. He's the guy who comes in bringing four 45 r.p.m. singles which he bought the day before and claims that they all "stick in the grooves."

Maybe it's your needle," you suggest softly.

Can't be the needle," Charlie responds huffily. "All my other records play fine."

Or a variation. "Can't be my needle, I just bought my phonograph Tuesday."

The fun begins for the dealer when he takes a deep breath, ignores his other customers and begins a courteous explanation of why the needle sticks or why a disk can't be exchanged. But it's never effective. Charlie leaves the store feeling brainwashed and the dealer—or his salesman—has lost valuable time, energy and patience.

Four-channel disks bring a myriad of queries from the inquisitive Charlie.

"Why do you bring out this type of thing when I'm just getting used to stereo," he bellows.

In future, however, the perpetual problem will be solved with the dealers' "Why?" LP. Now when Charlie voices a complaint one need only flop the disk on a turntable and walk away.

The album will have 14 bands for the 14 most popular or unpopular complaints and queries. There will be standard answers for such problems as:

"What do you mean 'no refunds'?" The other fellow (who is not here today) told me that I could get my money back."

"Why don't they record the 'old' songs anymore?"

"How much discount do you give on your records?"

"What can I do to my old phonograph so that it plays all the new records?"

"All the albums I bought last night are defective. It can't be my phonograph because all my old Al Jolson records play perfectly!"

thwarting the group's attempts to terminate their ABC pact and go with another label. The complaints chronologically follow the alleged attempt by ABC to hold the group after the plaintiffs charge the pacts were null and void. Belkin's suit claims his firm lost record, publishing and concert commissions.

Both suits claim that ABC stalemated further the act's progress by filing a Superior Court suit here in 1973 which impeded the termination attempt.

Ironically, the ABC-filed suit resulted in two separate judgments, both in favor of the defendants. In September 1973, the James Gang was awarded \$64,178.27 from ABC and Judge Peter Giannini declared their pact null and void.

In late September, the court awarded another \$45,045.86 to the James Gang. Of the total, \$17,000 was a final settlement of all accounting claims, while \$28,045.86 represented settlement of a hassle over reimbursement of increased packaging allowances deducted from their royalties.

"So what are you gonna do now that quad is here?"

"Where can I get some Mitch Miller type albums?"

"Can I exchange this album? My mother bought the same one last night in her neighborhood and she asked me if I could..."

"How come this guy down the street has handle bags for his customers and you use plain brown paper?"

"What do you mean by channel separation?"

"You must be kidding with this new \$6.98 list price. You'll never sell anything at that price!"

"Why no more Decca? And don't give me that MCA fairyland story the last dealer gave me!"

Band 14 offers a broad variety of answers for any of numerous offbeat questions.

All we need now to achieve this Utopia is the diskery to do it. All they need do is produce the LP and offer grateful dealers an extra 20 percent discount, 90-day billing and 100 percent guaranteed satisfaction along with a lifetime subscription to "Relax Your Tensions" magazine.

That ought to do it for all of us.

Blackwoods Emerge Big Gospel Winners

NASHVILLE—The Blackwood Brothers and their leader, James Blackwood, Sr., again carried off the majority of the Dove Awards of the Gospel Music Assn. last Monday night.

Consistent winners over the years, the quartet was named gospel music's best group, James Blackwood was named best male vocalist, and he was inducted into the Gospel Music Hall of Fame.

One of their record albums, "Blackwood Brothers On Stage," won three more awards for liner notes, graphic design, and cover art.

Another steady winner was Bill Gaither, who again was named songwriter of the year. One of his tunes, "Because He Lives," was listed the top gospel song.

Jim Myers, president of the Gospel Music Hall of Fame board of directors, announced that plans are being finalized for construction of building to house artifacts and memorabilia for an actual Hall of Fame.

"The building site has been chosen, conferences with the architects

and builders are being held, exhibits have been decided upon, and legalities are being agreed upon," he said. Myers, an official of SESAC, is a past president of the organization and long has been one of its leading forces.

The awards presentations were made at the Grand Ole Opry House, with a specially constructed stage.

Other Dove winners were: Henry Slaughter, best instrumentalist; Sue Chenault Dodge, best female vocalist; the Spear Family, best mixed group; The Kingsmen, album of the year, produced by Marvin Norcross; Jim Black, disk jockey of the year; the Florida Boys, best television program; Don Butler, best liner notes; Charles Hooper, graphic layout; and Hope Powell, cover art.

Glenn Kieffer Vaughn also was named to the Gospel Music Hall of Fame, in the deceased category.

The colorful event, with an audience of some 1,200, kicked off a week of gospel activity, which included the National Quartet Convention, and the business sessions of the GMA.

MOVE LONG OVERDUE

Book Publishers Look to Music In Promoting New Autumn Titles

By DAVE DEXTER JR.

LOS ANGELES—Although the ever-aggressive American book publishing industry released approximately 75,000 hardcover and softback titles last year, pitifully few were devoted to pop music and musicians.

This year is different.

An imposing array of volumes encompassing numerous and diverse phases of music is being prepared for autumn release, and for the first time advertising and promotion programs are elevated to a point similar to those budgeted by record companies in their exploitation campaigns of plug album product.

One of the forthcoming books rating AAA merchandising treatment is, oddly a new paperback from the presses of Popular Library. A \$7.50 item despite its soft cover, "Rock Dreams" by Guy Peellaert and Nik Cohn features 116 startling, perhaps shocking paintings of contemporary acts along with lengthy texts. Scenting a chart-buster, the publisher has earmarked \$100,000 promotion money to cover a tour of the authors, posters, T-shirts and billboards and exhibitions of the paintings in key cities.

A budget of that magnitude for a pop music book is unprecedented. It indicates a major breakthrough inasmuch as book publishers, virtually all of them based in New York, have long fluffed off music tomes in favor of an overwhelming overkill of anything pertaining to motion pictures. Publishers have dogmatically ignored the blunt economic truth that disks-tapes have passed the \$2 billion annual gross plateau, far above the income harvested each year by the movie, television and professional sports industries, respectively.

Suddenly there's a marked change in attitude. Now popular music is regarded as eminently salable.

Two of the more newsworthy non-fiction works about to be sent out for review are "Clive: Inside The

Record Business" by Bell Records boss Clive Davis and James Willwerth (\$8.95) and "Miles Davis: A Musical Biography" by Bill Cole (\$7.95) which William Morrow & Co. is bringing out with special promotion.

The trade has awaited the Clive Davis book for a year or more in anticipation of his explanation of the controversial situation which saw him terminated by Columbia Records as its president amid charges that he spent more than \$90,000 of the firm's funds for personal expenses, including a bar mitzvah for his son. The Miles Davis story also is awaited eagerly; the St. Louis trumpeter is renowned for his outspoken, candid manner particularly in the field of race relations.

The University of Alabama Press will offer a hardback by Al Rose describing the early days of jazz and ragtime, "Storyville, New Orleans" which will retail at \$15.

A New Jersey publisher, Derbi-books, Inc., will issue "Jim Croce: His Life And Music" edited by Richard Kasak (\$14.95) in late October containing all the words and music, music Croce wrote in his brief and spectacularly successful career and will also feature intimate interviews with many of Croce's closest associates.

"Young Men With Unlimited Capital" by John Roberts and Joel Rosenman with Robert Pilpel (Harcourt Brace Jonanocih, \$6.95) tells the complete story of the Woodstock Festival of 1969, and how calamitous losses eventually were converted into profits by a movie, an album and other spinoffs.

Craig Zadan's "Sondheim & Co." narrates the success story of composer-lyricist Stephen Sondheim with 85 photos. The publisher will be Macmillan (\$9.95) in November.

"Coltrane: A Biography" by C. O. Simpkins is Emerson Hall's bid for a winner this fall while the University of Illinois Press goes to the opposite

pole with "Oh, Didn't He Ramble," the life story of old time trumpeter Lee Collins as told to Mary Collins. The Cotrane and Collins volumes will retail at \$10.

David McKay Co. issues its "I Should Care: The Sammy Cahn Story" by vet songwriter Cahn in November at \$8.95 while Random House counters with "The Songs of Richard Rodgers" in paper at \$8.95 a month earlier. Viking Press is pressing Johnny Mercer to complete his biography, for which he was tendered a sizable advance fee. Mercer hopes to have his manuscript completed by early 1975.

A Chicago newspaperman, Bob Greene, has written the bizarre story of Alice Cooper with "Billion Dollar Baby" which Atheneum will publish in November at \$10. "Rock On," billed as an encyclopedia of rock 'n' roll with 300 photos, by Norm N. Nite, rolls from T. Y. Crowell about Thanksgiving time. It will carry a \$10.50 tag.

Katherine Orloff's "Rock 'n Roll Woman" is out on the Nash Publishing label (\$6.95) in softcover this week. It's a collection of interviews with 12 leading women in rock, and also the only book of the batch written by a Californian and published by a California house.

Arlington House will offer "The Dance Bands" by the British writer-historian Brian Rust (\$9.95) with 143 illustrations. Lehman Engel contributes "Their Words Are Music," a documentary of America's outstanding lyricists and their lyrics, which Crown will publish in December at \$9.95.

Two stars from 'way back in pop music also rate attention.

The late Helen Morgan, singing star of "Show Boat" and Ziegfeld productions, and at one time a big seller on RCA disks, is the subject of Gilbert Maxwell's "Helen Morgan: Her Life And Legend" which Hawthorn Books will publish at \$8.95 in

(Continued on page 17)

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Radio Pulls Disc Advertising \$

• Continued from page 1

all have contracts each of \$100,000 or more for the year.

In a general survey of FM progressive radio stations, the percent of total advertising at each station with a record company or concert promoter source ranged from a low of 10 percent to a high of 40 percent. The percentage has been higher in years past. Now, with FM growing in popularity with other product, the percent may be down, but the dollar amount is even higher.

David Moorhead, general manager of KMET-FM in Los Angeles, says: "Initially, progressive FM stations relied on the entertainment business—records, tapes, concerts—for a large percent of their business. But over the last four or five years the successful FM station has been able to diversify because of the overwhelming acceptance of FM at the agency level for general consumer products." He points out that a market study by record promotion men and women in Los Angeles shows that KMET-FM is the major influence for album sales at the consumer level.

"Progressive radio—of all broadcast media—has maintained in my opinion, credibility with the listening audience... through the era of Vietnam, the Watergate crisis... and not only through news where progressive stations strive to be as objective as possible—and if not objective, at least honest—but in the on-air relationship of the personalities with the listeners."

KMET-FM is a Metromedia station and Metromedia's other FM progressive stations are doing quite well in record-related advertising. Scott Muni, program director of WNEW-FM in New York, says that there is no way he could estimate the amount of record company advertising. Looking at his log (he was on the air at the time), he thought that about 10 percent of the commercials came from record company sources. Others came from Chevrolet, Kimbie Diapers, and Tech Hi Fi. There was a Carol King commercial slated for that show, too.

"But I think we would be an exception to the rule. We're the No. 1 influence on auto sales and right up there also in airline traveling, which is a little freaky, when you think about it. We have a pretty healthy percent of the record company business, but our percentage is low because we're lucky to have a lot of national business in regular products."

Muni feels that a radio station in St. Louis or Kansas City might have a greater percent of its total business in record commercials.

One major market FM progressive station says that it has a total of 42 "entertainment" advertisers on the air at this particular time.

Daniel Muth, general sales manager of KDKB-AM-FM in Phoenix, points out that his station is generally sold out a month in advance. Anywhere from 14-20 percent of the commercials are record company and concert oriented (higher when there are four concerts in a given month in the market).

But KDKB-AM-FM has lots of general advertisers—ranging from car dealers to department stores and others.

Back when Muth was with WEBN-FM in Cincinnati in the

early days of progressive radio, "all we could sell was record stores and record companies."

KDKB-AM-FM limits record spots to one per commercial cluster.

These spots come from several sources. Columbia Records buys full-year schedules on many FM progressive stations. Although, KDKB-AM-FM gets a lot of Columbia Records dollars, it comes via normal placement and through three different sources—direct from the label, via co-op advertising from a local distributor, and probably via co-op through a dealer. Max Goodman at Skyline places a lot of advertising that has some Columbia dollars behind it, believes Muth, as does Ultra Distributors.

In San Francisco, KIOI-FM is now getting some of the record company money that previously it didn't, largely because of high audience ratings. ABC Records has been spending about \$12,000 a month at KIOI-FM, according to general manager Jim Gabbert, and another label is spending \$10,000 a month.

In Detroit, one major record company is doing \$40,000 in advertising this year with WABX-FM, managed by John Detz. Only about 12 percent of his station's business is record-oriented; "if you're doing as much as 20 percent in a market like this, it's because you haven't developed other revenue sources."

WABX-FM has diversified over the years: Ford is an advertiser, for example. "From the standpoint of dollars, however, record company and concert business is bigger than ever. I would have expected a cut-back because of the vinyl shortage or general economic conditions, but record company dollars' sales up every year over the year before."

Off the top of his head, Detz, a veteran in progressive radio, feels that the top FM progressive stations so far as dollars is concerned—especially from record labels—are: WNEW-FM in New York; KMET-FM in Los Angeles; KSAN-FM in San Francisco; WABX-FM in Detroit; and WBCN-FM in Boston.

Which label is the biggest advertiser? Notes Detz: That's hard to say. "Warner Bros. Records just had an unbelievable release... 15 big winners in its September release. So, they'll be on with a lot of advertising right now. Columbia Records, on the other hand, didn't do much in the way of advertising in August because they were sort of dry."

Though WABX-FM has diversified its sources of advertising revenues, Detz says: "We still consider record companies a very strong revenue source. Why? Because we talk to the people—our specific demographics—who buy most of the albums today."

Record label dollars at WNEW-FM in New York comes from co-op dealer advertising, the labels' dis-

tributors and one-stops, according to program director Scott Muni. In addition, concert promoters advertise a lot. Columbia Records has a 52-week schedule and uses in "flights" for artist appearances a lot.

Herb Muth, a member of the basic operating committee of KBPI-FM in Denver, says that record label and concert advertising accounts for 30-40 percent of the total revenues at his station, "depending on the season."

For example, ABC Records just bought a 24-spot schedule to support the appearance of Jerry Rioppele in a local club—Ebbetts Field. The 250-seat club is quite popular in the area as a showcase and the station does live remotes from there a couple of times a month.

"If we get a buy from a record company, they might tag a local dealer. By the same standard, some dealers get co-op money from labels," thus it's difficult to pin down the original source of the funds sometimes. Columbia Records buys a full year's schedule on the station.

"And we don't play around with the rate," Muth says. KBPI-FM has a special low rate for entertainment advertising "because it's difficult for the record industry to buy a big schedule. The flat entertainment rate is \$16 a spot for prime time, \$14 for AA times, and \$11 for A time."

Muth believes that KBPI-FM is getting the majority of record company dollars in Denver.

Gabbert, on the other hand, feels that he's beginning to take record dollars away from local AM and FM stations in San Francisco and is out to get a larger slice of the pie.

In Sacramento, KZAP-FM may not have the total gross of some of its brethren FM progressive stations in the major markets, but sales manager Don Early can point to a phenomenal sales impact in hardware. "K-Tel Records, the firm that packages oldies for mail-order sales, has bought a couple of real fat buys lately, but traditional record label business is only 15-20 percent. It's smaller, in fact, than the hifi business because we get good support from stereo shops here."

He speaks of a local outlet of Pacific Stereo tracing every sale of equipment and that 50 percent of the sales related to KZAP-FM advertising. "They use us and maybe one AM station and a little newspaper advertising."

As for record business, "we seem to be getting more and more all the time."

Record company advertising, of course, is not the total support or even half the support of an FM progressive station that could be surveyed. However, considering the gross of many stations—WNEW-FM, KMET-FM, etc.—the amount of money that is reasonably being spent by record labels is well into the millions and millions.



W DEN photo

COUNTRY HUNT—Teaming up with radio station W DEN-AM-FM in Macon, Ga., Capricorn Records sponsored a "Let's Go Find Some Country Music" contest, named for a tune written by Kenny O'Dell. O'Dell flew in from Nashville to present the winner \$100 in cash. From left: Contest winner Paul Lester, W DEN-AM-FM program director Gordon Price, W DEN-AM-FM general manager Ed Starr, and Capricorn Records artist Kenny O'Dell. Lester wrote a tune called "A Little After Dark 'Til a Little Before Dawn" which won the contest and will be published by House of Gold Music, Nashville, which publishes O'Dell.

Dallas Firm Signed By American Legacy

SALT LAKE CITY—The American Legacy has signed Concern Marketing, Dallas, as its exclusive sales rep, according to American Legacy vice president Jim Brown.

Roger Brown is president of American Legacy, which has already been contracted for 100 markets and is growing rapidly. The package, which covers two years—Jan. 1, 1975 through Dec. 31 of 1976—is designed as both a programming and sales tool to help radio stations and their clients celebrate the Bicentennial.

The package, offered exclusively to one station per market on a price to fit the market size, include intros and outros with customized call letters, one vignette per day (a total of

731) each about one and a half minutes long that recreate on the air an event happening that particular day 200 years ago, a press kit with suggested newspaper advertising tie-ins for local sponsors, promo spots in all lengths customized for each radio station, a jingle with a music bed for local spots from clients, plus a monthly newsletter on Bicentennial happenings and promotions called The Musket, and approximately 30 products such as flag kits for houses and cars, several types of coins, cookbooks, maps and historical documents that radio stations can use for giveaways.

In addition, Brown says that the firm has produced several audio products—cassettes, 8-track cartridges, and records,—surrounding the Bicentennial.

Sales aids come with the package. To illustrate how Bicentennial-minded the American Legacy is, they have the phone number of 801-532-1776. Roger Brown is a former air personality and program director in the Salt Lake City area; Jim Brown has considerable advertising experience.

WAXY-FM Switches

MIAMI—WAXY-FM, which had made a valiant stab at a rock format, has switched to oldies. Paul Drew, vice president of programming for RKO General, flew into town Monday (30) and took the station to an automation package.

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On Sunday, October 13, 1974
The King Biscuit Flower Hour presents:

IN CONCERT

SANTANA

On October 13, The King Biscuit Flower Hour will present a taped live radio show featuring Santana.

The show hosted by Bill Minkin (on FM only) is in Quadraphonic sound. So you can hear it the way you'd be seeing it. In the future, shows will be on the second Sunday

and the last Sunday of every month. Check the listing below for times and stations.

For further information, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

Aberdeen, Wash.	KDUX FM	104.7	10P.M.**	Ft. Lauderdale/ Miami, Fla.	WSHE FM	103.5	9 P.M.	New York, N.Y.	WNEW FM	102.7	9P.M.
Ada, Okla.	KTEN FM	93.3	7	Miami, Fla.	WSHE FM	103.5	9 P.M.	Norfolk, Va.	WOWI FM	103	10
Albany, N.Y.	WHSB FM	106.5	9	Ft. Smith, Ark.	KISR FM	93.7	10	Oak Ridge/Knoxville, Tenn.	WOKI FM	100.3	10:30
Albuquerque, N.M.	KRST FM	92.3	9	Ft. Wayne, Ind.	WPTH FM	95.1	8	Oklahoma City, Okla.	KOFM FM	104.1	7***
Ames/Des Moines, Iowa	KASI FM	107.1	7	Fresno, Calif.	KFIG FM	101.1	10	Omaha, Neb.	KRCB FM	98.5	10
Ashland, Ky.	WAMX FM	94	9	Gainesville, Fla.	WGVL FM	105.5	9	Orlando, Fla.	WORJ FM	107.7	9
Athens, Ga.	WJRS FM	104.7	6	Grand Forks, N.D.	KKLS FM	92.9	10	Panama City, Fla.	WP FM	107.9	9:30
Athens, Ohio	WATH FM	105.5	9	Grand Rapids, Mich.	WLAV FM	97	9	Peoria, Ill.	WWTO FM	105.7	9:30
Atlanta, Ga.	WPLO FM	103.3	7	Greenfield, Mo.	KRFG FM	93.5	9	Philadelphia, Pa.	WMMR FM	93.3	9
Auburn, Ala.	WFR1 FM	97.7	10	Greenville, S.C.	WFBC FM	93.7	9	Phoenix, Ariz.	KDKB FM	93.3	7
Austin, Tex.	KRMH FM	103.7	7	Greenville/Farmville, N.C.	WRQR FM	94.3	10	Pittsburgh, Pa.	WYDD FM	104.7	10
Baltimore, Md.	WKTK FM	105.7	9***	Hartford, Conn.	WHCN FM	105.9	7	Portland, Ore.	KGON FM	92.3	10
Bellingham, Wash.	KISM FM	93	9	Havelock, N.C.	KKVO FM	104.9	10**	Presque Isle, Me.	WDHP FM	96.9	10***
Big Rapids, Mich.	WBRN FM	100.9	10	High Point, N.C.	WHPE FM	95.5	9	Rapid City, S.C.	KKLS FM	93.9	10
Binghamton, N.Y.	WAAL FM	99.1	10****	Houston, Tex.	KLOL FM	101.1	10	Reno, Nev.	KGLR FM	105.7	8*
Birmingham, Ala.	WZZK FM	105	8**	Huntsville, Ala.	WAHR FM	99.1	10	Richmond, Va.	WRVQ FM	94.5	10
Bloomington, Ill.	WHHN FM	96.7	10***	Indianapolis, Ind.	WNAF FM	93.1	8	Rochester, N.Y.	WCMF FM	96.5	9
Boise, Idaho	KBBK FM	92.3	9	Ithaca, N.Y.	WVBR FM	93.5	7	Rockford, Ill.	WKWL FM	104.9	10
Boston, Mass.	WBCN FM	104.1	10	Jackson, Miss.	WZQJ FM	102.9	9	Sacramento, Calif.	KZAP FM	98.5	11**
Brainerd, Minn.	KLIZ FM	95.7	8***	Jacksonville, Fla.	WPDQ FM	96.9	8	San Angelo, Tex.	KIXY FM	94.7	9
Buffalo, N.Y.	WPHD FM	103.3	8	Johnson City, Tenn.	WQUT FM	101.5	9	Salt Lake City, Utah	KCPX FM	98.7	10
Cape Cod/Falmouth, Mass.	WCIB FM	101.9	11	Joplin, Mo.	KSYN FM	92.5	7	San Antonio, Tex.	KEXL FM	104.5	8
Carmel, Calif.	KLRB FM	101.7	8	Junction City, Kan.	KJCK FM	94.5	6	San Bernardino, Cal.	KOLA FM	99.9	8:30
Champaign, Ill.	WPGU FM	107.1	11	Kansas City, Mo.	KUDL FM	98.1	11	San Diego, Calif.	KPRI FM	106.5	8
Charleston, S.C.	WKLM FM	102.5	8	La Crosse, Wisc.	WSPL FM	95.9	10	San Jose, Calif.	KOME FM	98.5	7:30
Charleston, W. Va.	WVAF FM	100	10:00**	Lafayette, La.	KPEL FM	99.9	9	San Juan, P.R.	WCAD FM	105.1	9
Charlotte, N.C.	WROQ FM	95	11:30	Lancaster/Starview, Pa.	WRHY FM	92.7	10	San Rafael, Cal.	KTIM FM	100.9	9
Chatanooga, Tenn.	WSIM FM	94.3	9**	Lansing, Mich.	WVIC FM	94.9	8	Santa Barbara, Calif.	KTYD FM	99.9	19
Chicago, Ill.	WSDM FM	97.9	8	Las Vegas, Nev.	KLUC FM	98.5	9	Santa Maria, Calif.	KXEM FM	99	9
Chico, Calif.	KFMF FM	93.7	9	Lewiston, Me.	WBLM FM	107.5	9	Savannah, Ga.	WZAT FM	102.1	8
Cincinnati, Ohio	WEBN FM	102.7	9	Lincoln, Neb.	KFMQ FM	101.9	8	Seattle, Wash.	KISW FM	99.9	9
Cleveland, Ohio	WMMS FM	100.7	8	Little Rock, Ark.	KLAZ FM	98.5	9	South Bend, Ind.	WRBR FM	103.9	9
Columbia, Mo.	KFMZ FM	98.3	9	Los Angeles, Calif.	KMET FM	94.7	10	Spokane, Wash.	KHQ FM	98.1	9
Columbus, Ohio	WNCI FM	97.9	9	Louisville, Ky.	WLRS FM	102.3	7	Springfield, Mass.	WAQY FM	102.1	11
Dallas, Tex.	KZEW FM	97.9	9	Lubbock, Tex.	KSEL FM	93.7	9	St. Louis, Mo.	KSHE FM	94.7	10
Davenport, Iowa	KIHK FM	103.7	10	Lynchburg, Va.	WGOL FM	98	9	Steamboat Springs, Colo.	KBCR FM	96.7	8
Dayton, Ohio	WVUD FM	99.9	9	Memphis, Tenn.	WMC FM	100	10	Syracuse/Utica, N.Y.	WOUR FM	96.9	9
Denver, Colo.	KBPI FM	105.9	10	Milwaukee, Wisc.	WNUW FM	99.1	9	Tampa/St. Petersburg/ Sarasota, Fla.	WQSR FM	102.5	8
Detroit, Mich.	WABX FM	99.5	9	Minn./St. Paul, Minn.	KQRS FM	92.5	9	Terre Haute, Ind.	WVTS FM	100.7	10
Donaldsonville, La.	KSMI FM	105	10:30	Missoula, Mont.	KYLT FM	100.1	9	Thibodaux, La.	KXOR FM	106.3	9
Durham, N.C.	WDBS FM	107.1	8****	Mobile, Ala.	WABB FM	97.5	9	Toledo, Ohio	WIOT FM	104.7	8:30
Eau Claire, Wisc.	WBIZ FM	100.7	11	Monroe, La.	KNOE FM	101.9	8	Tucson, Ariz.	KWFM FM	92.9	9***
El Dorado, Ark.	KRIL FM	99.3	9***	Montgomery, Ala.	WHHY FM	101.9	9	Tulsa, Okla.	KTBA FM	92.1	10
Elmira, N.Y.	WXXY FM	104.9	10	Murphysboro, Ill.	WTAO FM	104.9	10***	Victoria, Tex.	KTGN FM	98.7	9**
Erie/Edinboro, Pa.	WMDI FM	102.3	9:30	Nashville, Tenn.	WKDA FM	103.3	8	Waco, Tex.	KEFC FM	95.5	8
Eugene, Ore.	KZEL FM	96.1	9	New Haven, Conn.	WYBC FM	94.3	9**	Warren, Pa.	WRRN FM	92.3	9***
Evansville, Ind.	WKDQ FM	99.5	10	New Orleans, La.	WRNO FM	99.5	9****	Washington, D.C.	WMAL FM	107.3	9
Fargo, N.D.	KWIM FM	98.7	9					Waterloo, Iowa	KXEL FM	105.7	9
Fayetteville, Ark.	KKEG FM	92.1	9					Wausau, Wisc.	WIFC FM	95.5	8
Findlay, Ohio	WHMQ FM	100.5	10					Wichita, Kan.	KEYN FM	103.7	10:30
Flint, Mich.	WWCK FM	105.5	9					Willmar, Minn.	KQIC FM	102.5	9
Florence, Ala.	WQLT FM	107.3	9					Winona, Minn.	KAGE FM	95.3	10
								Worcester, Mass.	WAAF FM	107.3	9

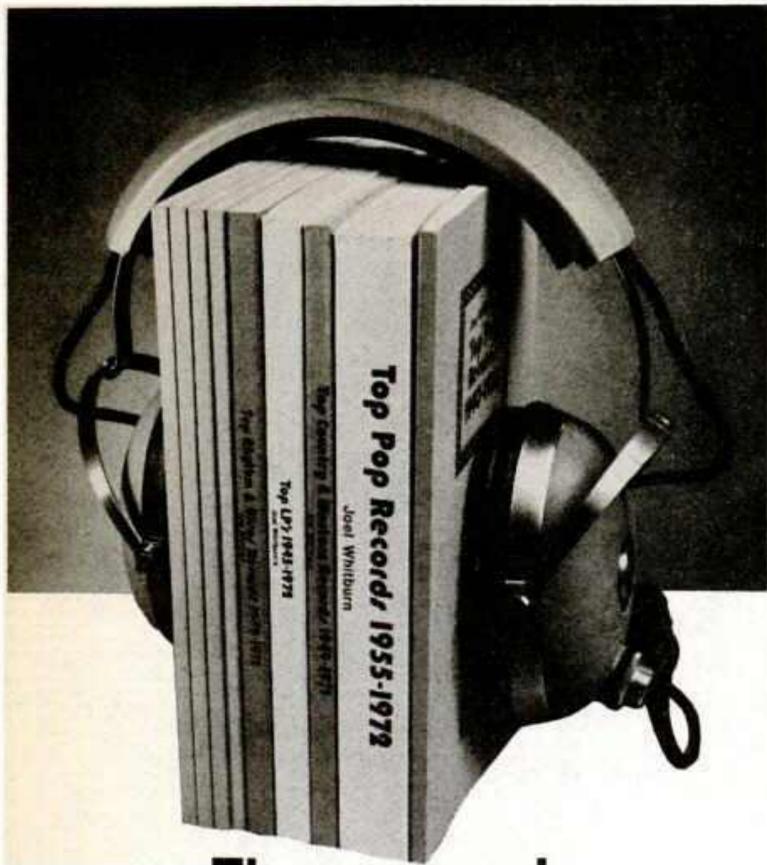


October 11* October 12** October 14*** October 19****

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By CLAUDE HALL
Radio-TV Editor



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 - _____ Top Country & Western Records 1949-1971 @ \$20.00 ea.
 - _____ Top LP's 1945-1972 @ \$40.00 ea.
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 - _____ Top Country & Western Records 1972-1973 @ \$10.00 ea.
 - _____ Top Rhythm & Blues Records 1972-1973 @ \$10.00 ea.
 - _____ Top LP's 1973 @ \$7.50 ea.
 - _____ Set of all 4 supplements @ \$30.00* (If purchased individually \$35.00)

*Special set prices may be withdrawn at any time.

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City _____ State _____ Zip _____

Check or money order for full amount must accompany order. Overseas orders add \$3.00 per book, except supplements add 75¢ per book.



P.O. Box 82
Menomonee Falls, Wisconsin 53051

Pat Whitley has departed WNBC-AM in New York; he'd programmed the station for at least three years and was responsible for lifting it out of the doldrums to where it is now. ... My spy in Dallas points out that TM Productions and TM Programming have one of the finest staff of female employees around. Celebrating her eighth year with the firm is **Beverly Callison**, production assistant at TM Productions. Her dad is **Glenn Callison**, 30 years with the McLendon Corp. as vice president of engineering. Then, there's **May Moseley**, 16 years of broadcasting experience and currently sales coordinator at TM Productions. Last, **Carol Burch**, who'd been with KATZ in Dallas, is now assistant in TM Programming to the general manager **Ernie Winn** and sales director **Ron Nickell**.

George Savage has left American Radio Programs, Los Angeles. He'd been general manager of the radio syndication firm. For a while, he'll be involved in advertising, working out of 213-278-8920, but is looking to get back into syndication soon. ... Lineup at WCAU-FM, Philadelphia, now has **Joe Niagra** 6-10 a.m., **Chris Chandler** from WFIL-AM in Philadelphia in the 10 a.m.-1 p.m. slot; **Gene Manning** 1-4 p.m., program director **Jim Nettleton** 4-7 p.m., and **Kevin Fennessy** 7-midnight, with automation at night.

Robert E. Richer, executive vice president of Able Communications, New York, complains—and rightly so—that we didn't cover beautiful music format at the International Radio Programming Forum in New York recently. We'd planned to do so, Bob, but had to cut the Hot Seat Session short. Next year. Okay?

The annual convention of the National Assn. of FM Broadcasters gets underway this week at the Fairmont Hotel in New Orleans. The date is Oct. 10-13 and the convention is called the National Radio Broadcasters Conference & Exposition. There're going to be some fantastic speeches by such men as **Jack Thayer**, president, NBC Radio; **George Duncan**, president, Metro-media Radio; **George Wilson**, executive vice president in charge of broadcasting, Bartell Media; **David Moorhead**, general manager of KMET-FM in Los Angeles; and **David Klemm**, director of marketing and operations, Blair Radio. In addition, there's **Jerry Sharrell**, general manager of Elektra/Asylum Records; **Stu Yahm**, executive producer, Capitol Records; **Buffy Sainte-Marie**, recording artist, MCA Records, and others. Going to be a fantastic meeting and registration fee is only \$50 at the door.

Robert Boyer, the program director of WFRN, carrier current operation at Furman University in Greenville, S.C., writes that all is "going well here and we are off to a flying start, with about 75 percent of the campus listening fairly regularly." He adds that he's not competing with the stations in town ("talk about lousy"), but with turntables. "Thus, I'm pretty much running a contemporary album format with some singles mixed in. Right now, we're breaking hits about two months ahead of everyone else around here." Also says that **Charles Arrington**, general manager of WMRB-AM in town, lets them do production at his station. "I managed to find a job this past summer with WEDG-AM, a country station in Chattanooga, where I live. Worked for an old pro... how long since you heard of **Les Cooper**? Well, he now owns his own station and is doing well. I learned more in two months there than I did all last year here."

Evan Haning, 805-526-2168, is looking for a job. He'd been music director and a personality at KRLA-AM in Los Angeles. ... WYFE-AM-FM, Rockford, Ill., needs both a morning drive personality and an all-night personality. Fast... A T-shirt from WSTX-AM in the U.S. Virgin Islands that reads: The Magic Virgin. Program director **Robert Miller** claims that I'm now an Honorary Magic Virgin, cum laude, of WSTX-AM, St. Croix. And he's trying to claim "the uniform is complete as is."

Ray Potter reports in from Flagstaff. Phone is 602-779-2532. And he's looking for a good programming or better air personality job. ... That "King Biscuit Flower Hour" continues to boom. Featured during October are concerts by **Santana**, **Chicago**, and then in November **Edgar Winter** and the **Rolling Stones**. ... **Glen Powers** is the new program director of KILT-FM in Houston. He'd been formerly with KULF-AM, Houston.

Ward Austin, 602-264-4192, is looking. He's currently on KXIV-AM in Phoenix; has been there about two years. Seeks MOR or Top 40 position. ... **Tom Adams** has resigned as air personality at WIOD-AM in Miami to concentrate on his humor sheet—The Electric Weenie. "It has become no longer a thing I could do on weekends. We have over 700 subscribers and it's now a full time job. I am also, in the company of a couple of other gentlemen, looking over the possibility of acquiring a radio facility in the not too distant future." Congrats, King Weenie.

Alan Baxter has given up his program director and air personality job at WEEO-AM in Waynesboro, PA., to do the morning show at WLCY-AM in Tampa, Fla. But little does he know that by the time he reads this, I will have been listening to his show through the magic of Delta or something else with wings and will give you a report, more than likely, on how he sounds.

Keith Allgood, 714-982-0479, is looking for a country position. Has programming experience. Now doing weekends at KCKC-AM in the suburbs of Los Angeles. ... **Bo Donovan**, national program director of Sterling Recreation Organization, might need a couple of program directors. Heard that from about seven people today. Job scene is lousy at the moment, so news of any job travels fast.

Jerry Lovett, new head announcer, WLRW-FM, Champaign, IL, seeks **Kid Jensen**. Both were on WEIC-AM-FM, Charleston, IL. Lovette just took over for **Jody Anderson**, "who left to play house with her new daughter, Jennifer. Jody did the 6-10 a.m. show for almost seven years on WLRW-FM. Our graveyard shift is done progressively by **Jim Lawrence**. The rest of the FM is solid gold. WCCR-AM, country club radio, features **Larry Stirewalt** 6:30-9 a.m. and **Jay Lewis** 4-6 p.m."

Art Versnick has become the new program director of WIMA-AM in Lima, OH, but keeps his 3-7 p.m. shift. Others in the lineup include **Tom Francis** 6-10 a.m., a morning institution in the city for more than a decade; **Howard Dorsey** 11 a.m.-3 p.m., who joins from WANE-TV in Fort Wayne, IN, and **Alan DeBoer** 7-midnight. ... **Jim Lowe** was honored last week by Luchow's Restaurant, New York, and WNEW-AM did a remote from the German restaurant for the occasion and one of the guests on Jim's show was **Stanley Adams**, president of ASCAP, and several other noted songwriters. ... **Lee Abrams** is settled in Atlanta now and his phone is 404-422-5299.

Roland Bynum has departed KGFJ-AM, Los Angeles soul music station that he programmed for several years and turned into an award-winner. Replacing him is **Gene Day**, the all-night personality at KDAY-AM, Los Angeles. I don't understand these changes at all. But I have enormous faith in Bynum and this is the chance for some major market station to acquire an excellent program director. ... **Bob Leonard** is now music director of WERA-AM, Plainfield, N.J., a contemporary

(Continued on page 33)

Bubbling Under The HOT 100

- | | |
|--|--|
| 101—PENCIL THIN MUSTACHE, Jimmy Buffett, ABC/Dunhill 15011 | 106—FEEL LIKE MAKIN' LOVE, Bob James CTI 24 |
| 102—TIME, Mighty Clouds Of Joy, ABC/Dunhill 15012 | 107—SHOE SHOE SHINE, Dynamic Superiors, Motown 1324 |
| 103—COUNTRY SIDE OF LIFE, Wet Willie, Capricorn 0212 (Warner Bros.) | 108—I DID WHAT I DID FOR MARIA, Errol Sober ABC 12016 |
| 104—WRITE ME A LETTER, De Franco Family Featuring Tony De Franco 20th Century 2128 | 109—DON'T EAT THE YELLOW SNOW, Frank Zappa, Discreet 1312 (Warner Bros.) |
| 105—LOOK AWAY, Ozark Mountain Daredevils, A&M 1623 | 110—NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM 14748 |

Bubbling Under The Top LP's

- | | |
|---|--|
| 201—STATUS QUO, Quo, A&M SP 3649 | 206—MICHAEL DINNER, The Great Pretender, Fantasy F-9454 |
| 202—DORY PREVIN, Warner Bros. BS 2811 | 207—HYDRA, Capricorn CP 0130 (Warner Bros.) |
| 203—SAM NEELY, Down Home, A&M SP 3626 | 208—RASPBERRIES, Starting Over, Capitol ST 11329 |
| 204—HEARTSFIELD, The Wonder Of It All, Mercury SRM-1-1003 (Phonogram) | 209—MIGHTY CLOUDS OF JOY, It's Time, ABC/Dunhill DSX 50177 |
| 205—T. REX, Light Of Love, Casablanca NB 9006 | 210—HEADSTONE, Bad Habits, ABC/Dunhill DSD 50174 |

BOOK REVIEW

Stones' Tour a Good Read

LOS ANGELES—Few bands have built and sustained such a large musical following, been involved in as much controversy or caused as much excitement over the past decade as the Rolling Stones. And there are few events in the music industry to rival the excitement revolving around the infrequent Stones' tours.

In "S.T.P., A Journey Through America With The Rolling Stones" (Saturday Review Press/E.P. Dutton & Co., Inc., \$3.95), Robert Greenfield has done a superb job in documenting the group's 1972 summer swing across America, exploring the personalities of the group members and those who make up the S.T.P. (Stones Touring Party), the tensions involved in the tour and the incredible amount of work required to keep the S.T.P. rolling.

Greenfield wisely explores the personalities of Stones Mick Jagger, Keith Richard, Mick Taylor, Bill Wyman and Charlie Watts through describing incidents and recalling conversations rather than going through potentially boring character sketches.

Autumn Titles

• Continued from page 13

October. Lawrence Welk's second book, "Ah-One, Ah-Two" hits the stalls next week, at \$7.95 from Prentice-Hall. The actual writing was done by Bernice McGeehan, who receives full credit.

Welk goes back in time as far as Miss Morgan but this volume covers his career only from the time a few seasons ago when ABC-TV cancelled his Saturday night show and he was forced to travel the syndicate route—with the help of his manager Sam Lutz—to even more success.

The jewel of the fall literati litter, however, just might be Dodd Mead's November issue of Oscar Thompson's "The International Cyclopaedia Of Music And Musicians" edited by Bruce Bohle. It will carry a \$49.95 price tag and fit most any coffee table.

The sudden, bountiful cornucopia of literary riches is not confined to pop music and its makers. An equal number of classical titles is being rushed to market.

But that, as they say, is another story.

Zaire Festival Pulls 60,000 On Final Night; Many Free

KINSHASA, Zaire—More than 60,000 were on hand Monday (23) to cheer outstanding black American and African artists at the final night of the '74 Zaire Music Festival.

Officials opened the gates and admitted thousands without charge for the concluding night of the three-concert festival.

Etta James, the Spinners, Sister Sledge, the Fania All-Stars, Manu Dibango and others were featured in the international event which was promoted by Don King and Lloyd Price.

"The prime concept was to bring Africa and America closer," says

Camden LP Moving

LOS ANGELES—The RCA Camden LP, "A John Denver Songbook," has sold more than 50,000 copies according to Topper Schroeder, manager of national album sales. It is newly recorded by the Living Guitars Plus Country Strings and features nine of Denver's best selling titles. Album was produced by Ethel Gabriel.

We also get fine portraits of Rolling Stone Records president Marshall Chess, light man supreme Chip Monck, ace sidemen Bobby Keys, Jim Price and Nicky Hopkins, tour chief Peter Rudge, publicist Gary Stromberg and the various roadies, goupies and hangers-on who comprise the S.T.P.

While the usual zaniness goes on, the five Stones come across as remarkably tolerant, talented and strong people, surviving the tour by working hard, delegating responsibility and generally knowing their limitations while some of the other fall.

Written in a loose chronological order, Greenfield does not devote equal time to each stop. Rather, he chooses the interesting, the major happenings and the sometimes bizarre to highlight.

Thus we are given details on the arrest of Jagger and Richard in Rhode Island while they are supposed to be on stage in Boston and the combined efforts of the S.T.P. and Boston mayor Kevin White to get them freed; highlights of the good and bad performances and casual but often revealing conversations; the almost kangaroo court held after the beating (by a Stones' bodyguard) of a Keith Richard friend; and Richard's treatment of the cream of society who decided to join the tour (banging on Princess Lee Radziwell's door in the middle of the night and imploring the "old tart" to join a party).

Amazing enough, as Greenfield shows us throughout the book, the S.T.P. mechanism does hold up despite the frantic pace and the rock and roll craziness. And it holds up through the skill of those running it and the talent of the band headlining it. Greenfield lures the reader into each segment of the book as a novelist would, handling the material in a free and easy style and always remaining interesting.

There have been a lot of rock books written in recent years and this is certainly among the best. Greenfield handles a potentially sensationalistic subject with taste, skill and a sense of personal involvement. This is not only interesting for the fan, it is a piece of education for anyone in the music business.

BOB KIRSCH

King. "We were pleased to admit thousands free. We didn't want this historic event limited to only the wealthy people of the world.

"As it turned out we were fortunate that the Ali-Foreman heavy-weight fight was postponed. It gave us more time to prepare our own thing and we were not under the gun to rush through it and clear the stadium for the fight."

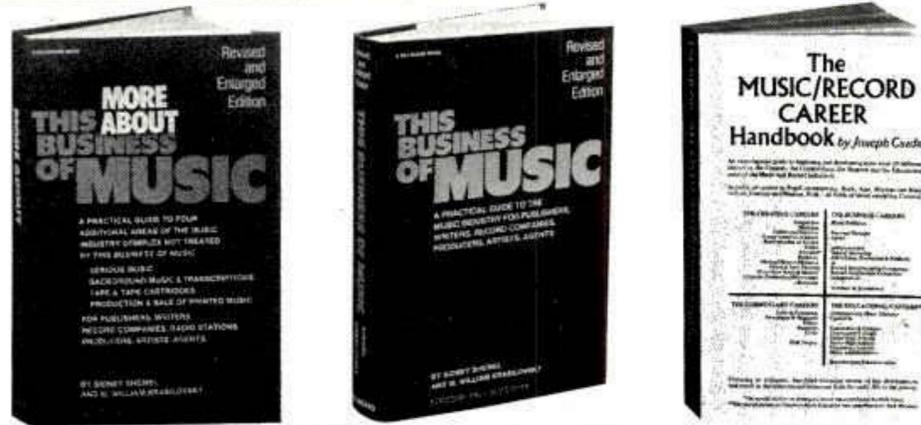
Shadeybrook In Debut of Label

LOS ANGELES—Shadeybrook Records shipped its first singles last week. One was country—Bobby Albright with "Dream Spinner." The other was soul—Prime Cut with "Hey, Pearl."

To date, president Joe Sutton has lined up nine independent distributors for the label and is in discussion with several others. Singles by Hatfield McCoy and a group called Shadrack will be out within the next three weeks.

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By Sidney Shemel and M. William Krasilovsky

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THE DEEJAYS By Arnold Passman

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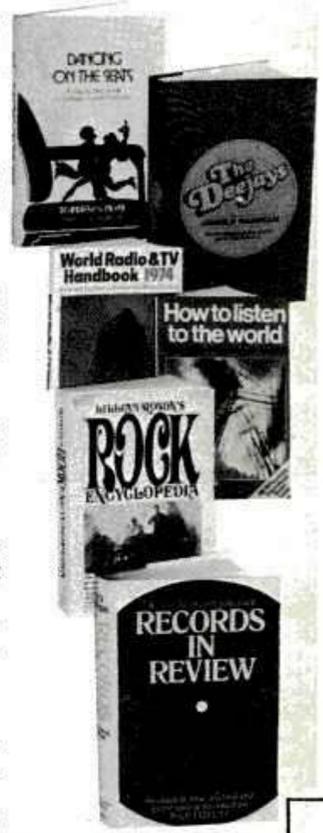
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Magnavox Shipping New Line

By RADCLIFFE JOE

NEW YORK—The Magnavox Co. has begun shipping the first units in its new MX high end hi fi line of audio sound products, unveiled last May at the firm's Ft. Wayne, Ind., plant (Billboard, June 1).

The units, two stereo receivers, a turntable and speaker systems, are being delivered to specially selected Magnavox and other hi fi equipment dealers around the country. Two 4-channel systems, also in the MX line, are scheduled for delivery early in 1975.

No one at Magnavox would speculate on the chances of the line's success in the face of current moves by N.V. Philips to takeover the Magnavox holdings (Billboard, Sept. 14, 21).

However, Philips is aggressively pushing its own line of high end, audio products on the U.S. market, under the Philips MFB name, designed to proliferate the concept of the firm's new "Motional Feedback" speaker systems (Billboard, Sept. 28).

So far, Philips has assured Magnavox that in the event of a takeover, no radical changes will be made within Magnavox for at least two years. What happens at the end of two years is anyone's guess.

It would take Magnavox at least two years to popularize the MX brand name, by that time Philips

(Continued on page 28)

ELECTRONICS FIRMS WED

Major Trade Merger Seen At Florida AEM Conclave

By ANNE DUSTON

CHICAGO—The merger of the Assn. of Electronic Manufacturers (AEM) into the Distributor Products division of the Electronic Industries Assn. (EIA) is expected to be finalized at the AEM convention, Nov. 15-16 at the Doral Country Club, Miami.

According to Laurence Kaufman, vice president, Market Communication Associates, the public relations arm of AEM, the merger will eliminate considerable duplication of effort and cost, provide additional and more valuable services to members, create a larger, stronger and more cohesive trade association of manufacturers involved in electronic distribution, and attract additional members to the combined association.

Final action by the EIA membership on the proposed merger is expected at their 50th annual convention, Oct. 21-24 at the Beverly Hilton Hotel in Los Angeles. Both AEM Eastern and AEM Central have approved the merger, which would become effective next Jan. 1.

Keynoter for the AEM convention sessions is Bud Mowrey, RCA, presenting "Where We've Been in Electronic Distribution and Where We're Going." The first day sessions will be devoted to discussions on national, regional, local and limited line distribution styles.

Speakers for national distribution are Jim McGowan, president, Kierulff Electronics, Los Angeles, Calif.; and Tim Cronin, president, Cramer Electronics, Newton, Mass. Regional distribution speakers are

IN GEORGIA OCT. 18

Maxell Bares Mart Plans

By STEPHEN TRAIMAN

MOONACHIE, N.J.—Maxell Corp. of America will start to implement its new market-broadening merchandising concepts for blank tape and accessories at the first semi-annual meeting of its new representatives advisory council, Oct. 18-20 at the Savannah, (Ga.), Inn & Country Club.

Organized at the summer Con-

sumer Electronics Show in Chicago to help develop Maxell's awareness of the needs of the marketplace, the rep group includes five key firms who in turn are responsible for getting feedback from other reps in their area, explains Gene LaBrie, audio products national sales manager.

Expected at the meeting are Bill

Menezes, Wm. Menezes & Assoc., Kansas City, Mo.; Dick Beets and Gary Eisenstein, B&B Electronics, Denver; Dick Knebler, Southwest Representatives, Lufkin, Tex.; Ben Van de Kreke, Elrep Sales Co., Atlanta, and Milt Dienes and Dick Tydings, The A Group (including a B.&T. Sales), King of Prussia, Pa.

LaBrie believes the manufacturer, rep and dealer have to be totally honest with each other to do the best job, and that the council will help Maxell zero in on the market—particularly the audio dealer with whom the firm does 80 percent of its business.

As a result, the agenda for the meeting will focus on promotion—how to sell better—after feedback from the reps on problems, competition and their own ideas.

LaBrie and other Maxell officials

(Continued on page 28)

New Videotape Spec Sheet Issued by Irish Magnetic

NEW YORK—Irish Magnetic Tape has released a new specification sheet for its back-coated videotape line. President Sol Zigman says the new specs were designed for quick reference by distributors and dealers.

The new literature lists reel size, length, playing time and net price by tape size. The spec also describes the back-coating of the tape as being conductive to eliminate the static charge generated through normal use. Zigman adds, "The surface of Irish videotape is specially processed to make it smoother, thereby reducing shed, headwear and breakage, and increasing tape life."

Irish has also introduced a new audio line of professional-quality 8-track cartridges in playing lengths of 42 and 84 minutes. Zigman says that the new cartridges utilize a rubber pinch roller instead of plastic, for smoother operation. The units are

packaged in two-color, dust-proof boxes and list for \$2.50 (8T-42) and \$3 (8T-84).

The firm is giving away one 8T-84 cartridge with every two 84-minute cartridges purchased, as part of an introductory offer for dealers.

FM Stations Using Dolby on the Rise

NEW YORK—The number of FM radio stations using the Dolby B-Type (25 microsecond) noise reduction systems in their transmission will not hit the 100 mark until year-end, says Morley Kahn, vice president and U.S. operations manager for Dolby Labs.

In clarifying an earlier story (Billboard, Sept. 21), Kahn notes that more than two dozen stations, most of them major outlets, are using the system or have ordered the needed new Dolby equipment.

First official presentation of the system will be at the Oct. 10-12 National Assn. of FM Broadcasters convention in New Orleans, and Kahn expects orders to increase appreciably after the demonstration.

Since Dolby Labs got the green light from the FCC for use of the 25-microsecond system, Kahn has been devoting more time to the 50 licens-

ees of existing Dolby equipment that had to incorporate both the 25- and 75-microsecond transmission capability. New drawings of schematics are in the works for all licensees.

FM stations now on the air with Dolby B equipment, full time unless noted, include WQXR and WRFM, New York; KPFK, Los Angeles; W100 and WFMT (part-time), Chicago; KTLC, Dallas; WMAL, Washington; KBPI, Denver; WCOL, Columbus; WVUD, Dayton; WAEZ, Akron; WNOE, New Orleans; WDSC, Portland, Me., and WUOA, Tuscaloosa, Ala.

Equipment is on order for WNEW, New York; WGMS, Washington; KSL, Salt Lake City; WKNO, Memphis; WHNE, Detroit, plus outlets in Toledo and Youngstown, Ohio; York and Wilkes-Barre, Pa., and Rochester, Minn.

Tape Duplicator

Seen at Knowledge Industry Publications' Video Exposition, Oct. 1-3, New York's Madison Square Garden was 3M's high speed videocassette contact printer which duplicates U-Matic videocassettes, including video, audio and control signals, at more than ten times the original recording speed.

Also shown was the six-part series on videotape production, "Sight and Sound of Video Production," offer-

ing the educational and industrial markets a basic course in creating tv programs at minimum cost. The six part series of 20 minute videocassettes are offered as a premium with the sale of videotape, ranging from a sliding scale of \$50 for \$250 of tape, to no charge for an annual sales volume of \$4,500.

3M also introduced the Promat Letter Composer, a dry table top unit that composes large, ready-to-

'Industry Day' APAA Focus On Economy

CHICAGO—A film describing the state of the automotive aftermarket industry, and a crash course on the economic picture today, highlight the first Industry Day held in conjunction with the Automotive Parts & Accessories Association Show Oct. 29-31, at McCormick Place.

The film, "Here Comes Tomorrow," made specifically for the Monday, Oct. 28, Industry Day, describes the state of the industry from past, present and future perspectives.

Keynote speaker for the afternoon seminar and workshop is E. James Haglund, president, K Mart Enterprises. Seminar speaker is Prof. Clinton Warne, professor of economics at Cleveland State University, who will relate the economy directly to the aftermarket.

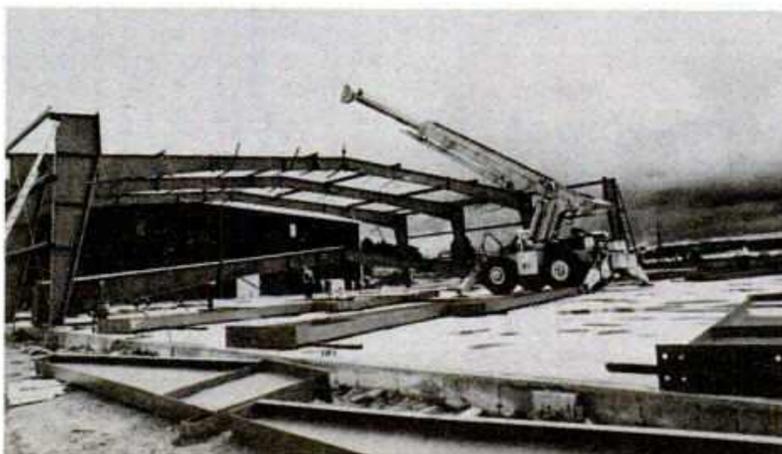
Seminars for both buyers and management, to run concurrently, are planned for Wednesday (Oct. 30) and Thursday (Oct. 31).

The first buyers' seminar, entitled "Merchandising Trends due to Energy Crisis and Marketing Changes," will be moderated by Stewart Belkin, Crown Auto Stores, with panelists Malcolm S. Askenasy, Quaker Oil Co.; Abe Brand, OTASCO; Ron Weinstein, Schuck's; and Merv York, Crown Auto Stores.

At the same time, the management seminar, entitled, "Freight: Expedite Handling and Controlling Costs," will be moderated by Dale Green, J.T. Knight & Son, with panelists Ty Kulinski, Wells Mfg. Corp.; and Myron L. Atlas, Frank M. Cushman Assoc.

On Thursday, the buyers' seminar is "The Do-It-Yourself Market and What Retailers Should Do To Promote It." Moderator is Bud Kuhn, Guarantee Auto Stores, with panelists Bud Rose, Top Value Auto Supply; Merle Krantzman, Grand Auto Stores; Alan Kollar, Aid Stores; and

(Continued on page 28)



GOING UP—Steel supports are raised at Shape Symmetry & Sun, Inc.'s new production facilities at Biddeford, Me., Industrial Park, tripling capacity and adding 200 jobs for area.

use letters and numerals for videotape and slide titles, overhead transparencies, posters, cue cards, display art, etc., in a choice of type styles and sizes.

BASF, Bedford, Mass., is considering a licensee program from among plastics and tape manufacturers for its new quarter-inch Unisette cassette (Billboard, Sept. 21). Initially, the marketing thrust for the Unisette will be among manufacturers of automated broadcast systems, and music programs for airlines.

Newly formed Midwest chapter of Videotape Production Assn. holds its second meeting Tuesday (8) at Ricci & Associates, 625 N. Michigan Ave., Chicago. Officers include Dave Herman, president; Joe Tanski, vice president; Bob Burnett, membership chairman, and Tom Bruhl, public relations chairman.

Attending the initial Sept. 19 meeting were representatives of 12 Chicago-area charter member firms, including Northwest Teleproductions, CFI, TPC, Teletronics, Glen Warren Productions, Editel Productions, IDC Services, 3M, RCA, Image Transform, Memorex and Ampex.

Harvey Sound Chain Seminars Woo Trade

NEW YORK—The Harvey Sound chain of audio in conjunction with a number of its leading suppliers, in a move designed to educate the consumer in all aspects of audio, from purchase through care and maintenance.

The seminars, planned as a follow-up to the New York Hi Fi Show which just completed its Oct. 3-6 run at the Statler Hilton hotel here, are being conducted at all seven Harvey sound shops in Manhattan, Woodbury, N.Y., Westchester, and New Jersey.

They will cover such areas as record and tape care; cassette recordings, i.e. can Dolby-processed prerecorded cassettes sound as good

as disks; a tape recorder clinic; cartridge and stylus clinics; and a special seminar of noise reduction systems conducted by Burwen Labs, most recent contender for the consumer noise reduction systems stakes.

Speakers will represent such participating manufacturers as Advent, Bose, Burwen, Elpa Marketing, Geranium Labs, McIntosh Labs, Stanton Electronics, Shure and JBL Sound.

To support the program, Harvey is offering a car stereo sales at its Wayne, N.J. store; a Columbus Day equipment sale at all its shops, free records at the JBL and Bose semi-

(Continued on page 28)

Philly ERA Maps Rep Plant Expos

By MAURIE ORODENKER

PHILADELPHIA—The Mid Lantic Chapter of the Electronic Representatives Assn. (ERA) will make it easy for area audio manufacturers and purchasing companies to see up to 150 component lines of 30 member reps at a single showing.

In addition, they won't even have to leave their plants as ERA will stage a series of mini-shows and bring the lines to the plants, representing a new merchandising approach for reps.

Participation for each show is limited to 30 rep firms, each of which can display no more than five lines using two persons at the firm's table. No factory personnel will be involved in the displays.

To be launched Oct. 29 at the Burroughs plant in nearby Downingtown, the project is directed by John Wurtz, Mid Lantic Chapter vice president for components. A second mini-show will be held next February at the Philco plant in suburban Willow Grove.

Plans call for at least two more shows next spring, according to Wil Hait of S.K. Macdonald, Inc., arrangements committee chairman. He emphasizes the displays will be "highly professional and dignified, with no ballyhoo that generally characterizes trade shows."

Each mini-show will run from three-five hours, with company executives, department managers and purchasing agents making up much of the audience. Each firm will have a 3 by 5-foot table with a cover carrying the firm's name. Only giveaways will be pocket-size souvenirs with the company logo, and Hait emphasizes the shows will include many competitive lines.

Dealers Benefit by Onkyo's Philly Show

PHILADELPHIA — Ten metro area Onkyo dealers will share the fruits of an Oct. 18-20 hi fi show for consumers at the Sheraton Penn Center Hotel here. According to Charles Ray, national marketing manager, Onkyo division of Mitsubishi International, purpose of the show is "to introduce people not so much to Onkyo products per se but to audio, demonstrating what good quality hi fi sound should be, and what goes into making it."

To help in this goal, the expo will offer a slide show on hi fi research, design and production; an audio clinic with Onkyo factory technicians; a "Golden Ear" listening test contest, with equipment prizes and live remote radio broadcasts. Avril Lund, Penthouse "Pet of the Year," will be official hostess.

Onkyo is spending about \$50,000 on the event, Ray notes, a solid investment based on the success of a similar Boston show in March that drew about 3,200 audiophiles. This figure includes promotional schedule in local and campus newspapers and radio, plus possible TV piggyback support from the Audio World chain.

Running from 5-10 p.m. Friday (18), 1-9 p.m. Saturday and noon-6 p.m. Sunday, the show is free, but tickets must be picked up at dealers or other locations noted in the ads.

Equipment featured will include new units introduced at the summer Consumer Electronic Show in Chicago—two speaker systems and model 560 stereo receiver—plus Onkyo's well-regarded TS-500 4-channel receiver with automatic capability to switch from SQ-QS matrix to CD-4 with disks stacked in any configuration.

A special dealer/press breakfast is

set for Sunday from 9-11, Ray notes. "We'll show them what it takes to sell hi fi, and the technical tools available from Onkyo to help them do the job."

While no other consumer-oriented shows are definitely scheduled at this time, there will be additional events announced after the first of the year, Ray says. "We're convinced that we have developed an important marketing support tool that actively generates equipment sales."

Sansui Markets Receiver With QS, SQ Feature

NEW YORK—Sansui Electronics Corp. has begun marketing its QRX-7001 4-channel stereo receiver with built-in IC vario-matrix chip for activating both QS and SQ decoders and, according to Sansui engineers, achieving as much as 20 dB separation.

The unit, according to Bernie Bernstein, Sansui's vice president, sales, is the first 4-channel system in the Sansui family of receivers to use the most advanced front/back, left/right independent control logic for ideal 4-channel sound field separation.

The Sansui QRX-7001 also incorporates a QS synthesizer capable of supplying 20 dB separation, and designed to boost conventional stereo records with what Bernstein calls, "unusual presence." An additional feature of the system is a built-in CD-4 demodulator. The QRX-7001 retails for \$879.95.

OCTOBER 12, 1974, BILLBOARD

ALTEC INNOVATION

Finance Plan Bows

NEW YORK—Altec Sound Products Division has launched an inventory finance plan that will allow its dealers to release capital for day-to-day operations that would otherwise be required to carry inventory depth.

Mel Graham, Altec's division credit manager, outlined the plan which is being operated in cooperation with GAC Private Brands, a national credit organization. He calls it the first program of its kind in the hi fi industry, and says it is available to all franchised hi fi dealers to meet their inventory needs for Altec products.

Graham explains that under the program Altec products may be "floor planned" following a prede-

termined schedule, and the dealer may finance any additional shipments, after the initial order has been processed, up to the credit line established for the dealer.

The dealer is required to pay for the financed products only when he sells them. Graham feels that the "pay-as-you-use" program can be advantageous for Altec dealers with limited capital, or dealers who would rather not invest large sums in maintaining a complete supply of products.

In other news from Altec, the company, in a recent move to promote its audio products in the youth market, sponsored a special 4-channel demonstration at Long Beach's Nu-Pike amusement park in California, using 16 Altec Valencia model 846U speakers, and eight Altec model 9477B power amplifiers.

The demonstration was the main attraction of a special evening of entertainment at the park, sponsored by University Stereo, an Altec dealer; KNAC-FM, and Altec.

According to Irwin Zucker, Altec's hi fi product manager and coordinator of the event, demonstrations like the one held at the park are among the most effective ways to prove the performance capabilities of Altec's products to a vast number of consumers.

As part of the promotion, Altec, in conjunction with A&M Records also gave away 500 albums featuring such artists as Paul Williams, Rita Coolidge, Quincy Jones and Sandy Denny.

Amilon's Cassette Transport

NEW YORK—The Amilon Corp. has introduced an updated, high performance, electrically operated audio cassette transport, utilizing a single-reel motor design. This is claimed to eliminate uncontrolled back tension as well as motor bearing friction which results in stretching and slippage at the capstan.

Leonard Rosenblatt, president of Amilon, adds that the model A9 unit has fail-safe breaking, and is overall functionally superior to three-motor mechanisms for cassette applications.

Other features on the A9 include optional precision-machined head mount, end-of-tape sensors, single or dual direction play/record; a self-aligning pinch roller which reportedly reduces tape skew and edge wear, and independent action heads which can remain in contact with the tape in fast modes for search, or be removed to increase head life.

Rosenblatt also notes that the A9 is equipped with a synchronous capstan motor for vertical or horizontal operation. He also claims that the modular construction allows for the addition or deletion of many options.

Unit price to OEM buyers on the A9 is \$80 in quantities of 1,000 depending on options, and samples are available.

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No. 901 SPECIAL FOAM SHIELD
No. 735 CASSETTE HUBS
No. 020 CASSETTE WINDOWS

SPECIAL DESIGNS ON REQUEST

Rep Rap

Jensen Sound Laboratories recently presented awards for highest sales above quota to G & C Associates, Minneapolis, for the mobile

speaker line, and to E. N. Severson & Associates, Chicago, for the hi-fi speaker system line. Accepting the award from Jensen president

Jerry Kalov for G & C were reps Jim Rochford, Jack Becht and Bob Devereaux.

Dave Larson and Ed Severson accepted the award for the E. N. Severson firm at the recent national sales representatives meeting in Chicago.

Newly appointed as reps for the Jensen line are Sal Bova Sales for Ariz., N. Mex., Nev. and portions of Texas, from Bova's offices at 1740 W. Heather Brae, Phoenix, Ariz., and George Macedon, 10608 Lakewood, El Paso, Tex.; and Marshank Sales Co., Culver City, Calif., 10455 W. Jefferson Blvd., Culver City, Calif., for so. Calif.

New rep appointments have been announced by the following companies:

FIDELITONE: Salco, Inc., 23529 Woodward Ave., Ferndale, Mich. 48220 (313) 547-4771.

AUDIO DYNAMICS: Carmen Vignola & Associates, Jefferson City, Mo., for the midwest; and Schak & Associates, Skokie, Ill., for the west-midwest;

IRISH TAPE: SKOR, 1821 University Ave., St. Paul, Minn. 55104, for N.D., S.D., Minn. and W. Wis. Gene Kurzweg and Carl Bower are the principals.

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So. Koreans Welcome Seoul Participation

NEW YORK—Emphasizing its growing importance as a major home electronics exporter to the U.S. market, South Korea is making a determined pitch for more American participation in the fifth Korea Electronics Show, Nov. 26-Dec. 3 at Seoul's Fine Instruments Center.

According to In Kyun Lah, director of the Korea Electronics Industry Information Office here, last year's show had 39 foreign and 11 U.S. exhibits, including Motorola, Fairchild Camera and General Time.

More than 11,500 visitors from 25 countries attended, with 153 from the U.S. Among the American delegation were these presidents of major home electronics firms: Bill Hullsiek, Fisher Radio; Charles

Harwood, Signetics, and A.E. Simmons, Morse Electronics.

Indicative of its interest in the prime American market, South Korea was at the summer Consumer Electronics Show in Chicago for the second year. Some 19 components and consumer electronics manufacturers were represented in a determined pitch for more U.S. business that in 1973 was up to \$186 million in exports.

According to Shee Choon Yoo, the Korea Trade Center's deputy director, more than 55 percent of all Korean electronics exports now go to the U.S. He predicts the figure will be up 50 to 100 percent this year, and that Korea will take the runner-up exporter spot from Taiwan within five years.

Maxell Bares Mart Plans

• Continued from page 18.

will outline some of the new ideas, including upping the successful consumer tape clinics to another level. Maxell is sending its own "designers" into stores to help merchandise the various lines, including a specialist to coordinate ideas for repeat sales.

"Most dealers never think about

'Industry Day'

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Dan Coleman, Popular Mechanics.

The Thursday management seminar is "Security: Internal and External Control," with moderator Sam LeBid, Automotive Wholesalers Inc., and panelist James E. VanElla, James E. VanElla & Assoc.

The Thursday night banquet will be at the new downtown Chicago Hyatt Regency, and will star Victor Borge and his "Comedy in Music" show, and the Lou Brownie Orchestra.

Sound Chain Woos Trade

• Continued from page 27

nars; free cartridge and stylus analysis at the Shure clinic; and a free check of cassette deck heads at the tape recorder clinic.

The month-long program was conceived by Ralph Blatt, vice president, marketing, Harvey Sound, and is being used as a pilot for similar projects in the future.

Blatt's ideas was inspired by New York's Mayor Abraham Beame's recent declaration of October as, "Salute To High Fidelity Month," as a salute to the "N.Y. '74 Hi Fi Show" just ended.

That biennial show, sponsored by the Institute of High Fidelity, attracted more than 60 hi fi equipment manufacturers who exhibited over 2,000 high fidelity components.

Motorola Defense Action

CHICAGO—At a meeting of security analysts here, chairman of the board Robert W. Galvin, Motorola, Inc., commented on the recent Zenith Radio Corp. suit charging Motorola and 20 Japanese firms with antitrust and antidumping violations.

"Most of it seems to relate to marketing by Japanese consumer electronics manufacturers in the U.S. The complaint charges violations of various U.S. antitrust and antidumping laws. It also challenges the sale of Motorola's television receiver assets to Matsushita. The Department of Justice thoroughly scrutinized this transaction before it was consummated. At that time, it con-

merchandising blank tape," LaBrie notes, "yet their customers invest \$300 to \$1,000 in components and never come back—unless the accessories are pushed. That's why we're looking for a longer line in the accessory end."

Ted Ozawa, Maxell marketing manager, is looking into the entire audio/visual area, defining the what, how and where for the firm in both audio and videotape, LaBrie says.

He reports the firm already is testing the 3/4-inch U-Matic videocassettes and 1/2-inch EIAJ videocassettes, they'll be marketing in the U.S. next year (Billboard, Oct. 5).

"Maxell will be a fact of life in the U.S.," LaBrie emphasizes, citing the over \$1 million in orders, written at the summer CES in just two offices. "We'll have five next June," he says, "for our expanded audio and video lines."

Magnavox Ships

So successful was the event that the IHF is taking it on tour across the country where it will be repeated in airports, shopping centers and other high traffic areas.

Magnavox Ships

• Continued from page 18

will have its own line of two and 4-channel receivers on the market (it is already selling preamps, tuners, turntables and speakers), and a conflict would be inevitable.

Philips announced a final extension of its tender offer for Magnavox shares at \$9 until 10 a.m. Oct. 8, reporting that as of Sept. 30 approximately 83 percent of outstanding shares had been tendered.

considered and apparently rejected Zenith's objections. Motorola has acted properly throughout, and is confident that its defense will be successful.

"Also, Motorola has some very limited responsibility to Matsushita in the unlikely event of divestiture or litigation damages arising out of this transaction. This responsibility is limited and circumscribed by complex provisions in the purchase contract. Our judgment is that dollar exposure is remote."

Galvin also noted that despite declining automobile sales this year, Motorola expects sales for its automotive products division to increase by more than 7 percent.

House OKs Warranty Bill

• *Continued from page 3*

granted in a rider to the Alaska Pipeline Bill last year. Both House and Senate bills would broaden the commission's jurisdiction by changing the narrow application of "in" commerce to matters "in or affecting" commerce.

In general, both Senate and House bills provide that if a manufacturer chooses to offer a written warranty, he can claim a "full warranty" only if he meets federal standards set up in legislation. Duration of the warranty would be up to the supplier.

In addition to clear disclosure of terms to consumers, the minimum requirements for full warranty include repair of malfunctioning or defective items within a reasonable time and without charge.

If the product is still not satisfactory after a "reasonable number" of attempts to remedy defects, the warrantor must refund the money or replace the item without charge. These provisions apply only to items costing more than \$5 retail.

Any written warranty that does not meet the new standards (and the rules the FTC will provide to implement them) must be labeled "limited warranty." But some products (like hi fi assemblies) can carry full warranty on some parts and limited on others.

Class actions can be brought by consumers if each claim is for more than \$25, and the total claim exceeds \$50,000 and the number of plaintiffs exceeds 100.

In case of dispute, the consumer must take his case first to whatever informal settlement procedures the supplier provides (procedures subject to FTC review). These must be outlined in the warranty. If no satisfactory settlement is reached, the consumer can then bring suit in court to recover damages and court costs.

The supplier who provides an "express warranty" may not put limits on the duration of the "implied warranty" which is a warranty of fitness and saleability implicit in trade practice laws.

The House bill does not contain the Senate's controversial permission for the FTC—once it had passed a cease and desist order—to go to court for refunds or counter adver-

30 Million Tapes

• *Continued from page 3*

where the potential existed for the production of 250,000 tapes every 24 hours.

The Ampex executive continued, "AMD's regional tape sales structure has a proven track record, and working with 150 distributors in all states, its total manufacturing and marketing ability is considered advantageous by record companies seeking tape sale revenues to support their disk sales."

Hausman also predicted that changes now taking place in the home entertainment industry indicate that there could be an eventual significant demand for prerecorded videotapes, and that Ampex was again looking at this entertainment medium as a possible source of financial revenue in the future.

Hausman assured that Ampex's experience in the mass production of audio tapes should give it a significant benefit in the large-scale preparation of recorded video programs.

Ampex had a previous near-disastrous encounter with home video in the early 1970s when, due to financial woes and the slow development of the home video market, it was forced to abandon its 1/2-inch Insta-video record and playback system.

tising for injuries to consumers caused by the violation.

Also, in both Senate and House bills, the FTC's investigations can cover individuals, partnerships and corporations, instead of the present limit to corporations only.

Intl Marts For Cassette Units Eyed by 3M/W

ST. PAUL, Minn.—Audio/visual and home entertainment cassette tape recorders are being introduced by 3M/Wollensak to Canada, Great Britain, France, Germany, Italy, Costa Rica, El Salvador, Guatemala and Panama.

Models involved include the

Dolby model 8075 8-track deck designed for use with Scotch brand Classic tape, and Dolby model 4766 cassette recorder.

Audio/visual recorders for the European and Central America markets are the models 2520 AV, 2620 AV, audio-active models 2526 AV

and 2532 AV, visual-sync model 2551 AV, high-speed desktop cassette duplicator model 2770 AV, the LAB-10 communications center. The entire audio/visual line is being introduced for the first time in Canada.

Sometimes you want lots of proximity effect.

"The Mike With Guts!"
E-V's New 671
Single-D Cardioid.

Proximity effect. It's that husky bass boost a singer gets working close to the mike. It's just one of the things our new 671 does better than other mikes. Make a comparison test. We think you'll find that the 671 provides greater gain before feedback than the mike you are using now—or any competitive mike. You'll also find that our sophisticated shock mounting assures superior rejection of handling noise. And it's got all the tough-as-nails ruggedness you jobs best.

Sometimes you don't.

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Successor to the famed 664 ("The Buchanan Hammer"), our new 660/661 minimizes proximity effect to deliver clear, crisp sound at any working distance. Frequency response, both on and off axis, is continuously smooth and uniform. Rear sound rejection capabilities are excellent. The 660/661 mike is the one mike for doing the most jobs best. The same professional performance as our famous RE series at less than professional price.

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660 clamp-mounted...\$69.80; 661 stud-mounted... \$71.30; 671... \$60.00 (suggested resale net— slightly higher in western states).

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Soul Sauce

Ighner Is 'Working' On Himself

By LEROY ROBINSON

LOS ANGELES—There are many stories about how singers get started; get that initial, unpredictable break that sometimes catapults them to stardom. Benard Ighner, featured vocal soloist on Quincy Jones' "Body Heat" album, has no special story to tell; just a gift for composing and singing.

Ighner has, also, an unlikely name for a career in show business. And it might be something he would eventually have to change in order to make it in this business.

However, his warm and charismatic vocal qualities on his own composition, "Everything Must Change," are indicative of a potential talent that might force the business to accept and get used to the unusual spelling and name of Benard Ighner.

The appearance on Jones' chart-topping "Body Heat" album on A&M was a start but not the beginning for Ighner. The 29-year-old Houston singer-composer had previous cuttings as a singer. ... "In 1972 I was a featured soloist on an album by Lalo Schiffrin called 'Rock Requiem,' and about four years ago I toured with Dizzy Gillespie."

Ighner's singing had, for the most part, been confined to the background, supporting such well known names as Diana Ross, Neil Diamond and Harry Belafonte.

There were also some less heralded vocal gigs for Almo Music where Ighner is employed as a composer. Among them was a demo of "Everything Must Change" which was given to Quincy Jones.

Then, the unpredictable happened. "Quincy called me and said he love my song and wanted to record it," explains Ighner. All of which might close this chapter in Ighner's career story if it were not for the memorable experience he provided singing his own song.

How did Quincy Jones decide he should sing it?

(Continued on page 33)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 10/12/74

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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	8	PAPA DON'T TAKE NO MESS PART 1 —James Brown (J. Brown, F. Wesley, J. Starks, Polydor 14255 (Dynatone/Belinda/Unichappell, BMI))	33	37	6	I SHOT THE SHERIFF —Eric Clapton (B. Marley, RSO 409 (Atlantic) (Cayman, ASCAP))	81	2	2	PHILADELPHIA —B.B. King (D. Crawford, ABC 12029 (American Broadcasting/DaAnn, ASCAP))	
★	4	11	DO IT ('Til You're Satisfied) —B.T. Express (Nichols, Scepter 12395 (Triple D/Jeff-Mar/Bil-Lee, BMI))	34	27	12	DOOR TO YOUR HEART —Dramatics (T. Hester, Cadet 5704 (Chess/Janus) (Groovesville, BMI))	69	64	6	YOU'VE BEEN DOIN' WRONG FOR SO LONG —Thelma Houston (F. Johnson, T. Woodford, Motown 1316F (Short Bone, BMI))	
3	1	10	YOU HAVEN'T DONE NOTHING —Stevie Wonder (S. Wonder, Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP))	35	31	14	NOTHING FROM NOTHING —Billy Preston (B. Preston, B. Fisher, A&M 1544 (Almo/Preston, ASCAP))	70	77	4	YOU BRING OUT THE BEST IN ME —Derek & Cyndi (T. Bell, L. Creed, Thunder 8-5251 (Columbia) (Mighty Three, BMI))	
★	6	7	HIGHER PLANE —Kool & The Gang (R. Bell, Kool & the Gang, De-Lite 1562 (Delightful/Gang, BMI) (PIP))	36	32	12	LET'S PUT IT ALL TOGETHER —Stylistics (Hugo & Luigi-George, D. Weiss, Avco 4640 (Avco Embassy, ASCAP))	71	78	6	I CAN'T FIGHT YOUR LOVE —Modulations (Cunnington, T. Lester, W. Lester, Brown, Blum), Buddah 418 (Potomac, BMI)	
5	3	10	SKIN TIGHT —Ohio Players (J. Williams, C. Satchell, Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI))	★	47	4	ASK ME —Ecstasy, Passion & Pain (B. Gaskins, Roulette 7159 (Big Seven, BMI))	72	79	4	IF I EVER LOSE THIS HEAVEN —Quincy Jones (With Minnie Riperton) (L. Ware, D. Sawyer, A&M 1606 (Almo/Jobete, ASCAP))	
6	7	7	AIN'T NOTHING LIKE THE REAL THING —Aretha Franklin (M. Ashford, V. Simpson, Atlantic 8002 (Jobete, ASCAP))	38	40	6	WHAT'S YOUR NAME —Moments (A. Goodman, H. Ray, W. Morris, Stang 5056 (All Platinum) (Gambi, BMI))	★	86	2	IT'S SEPTEMBER —Johnnie Taylor (D. Gilmore, Stax 0226 (Columbia) (Conquistador, BMI))	
7	8	16	THE PLAYER PART 1 —First Choice (N. Harris, A. Felder, Philly Groove 200 (Bell) (Silk, Six Strings, BMI))	★	49	5	YOU CAN'T GO HALF WAY —Johnny Nash (M. Nash, O. Fowler, S. Gary, B. Johnson, Epic 8-50021 (Ciss, ASCAP))	★	89	3	WHEN WILL I SEE YOU AGAIN —Three Degrees (K. Gamble, L. Huff, Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI))	
8	5	12	CAN'T GET ENOUGH OF YOUR LOVE, BABE —Barry White (B. White, 20th Century 2120 (Sa-Vette/January, BMI))	41	34	13	HAPPINESS IS —New York City (J.P. Jefferson, B. Haves, C. Simmons, Chelsea 3000 (Mighty Three, BMI))	75	80	3	HE WAS THE MAN PART 1 —Leon Lee (B. Devine), Crossover 977 (Bry-Wak/Racer, ASCAP)	
★	12	9	CAREFUL MAN —John Edwards (J. Lewis, Aware 043 (GRC) (Act One, BMI))	★	52	4	DEVOTION —Earth, Wind & Fire (M. White, P. Bailey, Columbia 3-10026 (Sagefire, BMI))	★	91	2	GANGSTER BOOGIE BUMP —Willie Henderson (W. Henderson, L. Simon, A.J. Tribele, L. Brownlee, T. Takayoshi, Playboy 6011 (Eight-Nine/La Cindy, BMI))	
★	24	6	LET'S STRAIGHTEN IT OUT —Latomore (B. Latimore, Glades 1722 (T.X. Prod.), Sheryln, BMI)	★	55	4	SOMETHING'S MIGHTY, MIGHTY WRONG —Impressions (R. Tulo, L. Simon, T. Green, Curton 2003 (Buddah) (Curton And Soulstown, BMI))	77	84	7	LAUGHTER IN THE RAIN —Lee Roberts (N. Sedaska, P. Cody, United Artists 539 (Don Kirshner, BMI/Keca, ASCAP))	
11	9	12	IN THE BOTTLE —Brother To Brother (S. Heron, Turbo 039 (All Platinum) (Brouhaha, ASCAP))	44	29	17	FEEL LIKE MAKING LOVE —Roberta Flack (E. McDaniels, Atlantic 3025 (Skyforest, BMI))	78	68	5	YOUR LOVE —The Moment of Truth (Mystro, Lyric, Roulette 7158 (Big Seven/Steals Bros, BMI))	
12	14	10	VIRGIN MAN —Smokey Robinson (W. Robinson, R.E. Jones, Tamla 54250 (Motown) (Tamla, ASCAP))	45	36	15	UP FOR THE DOWN STROKE —Parliament (G. Clinton, W. Collins, C. Haskens, B. Worrell, Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI))	★	—	1	I CAN'T LEAVE YOU ALONE —George McCran (H.W. Casey, R. Finch, TK 1007 (Sheryln, BMI))	
13	15	7	BLOOD IS THICKER THAN WATER —William DeVaughn (P. Rakes, Russ Faith, Roxbury 2001 (Philmele & Common Good, BMI/Melomega & Coral Rock, ASCAP) (Chelsea))	★	69	2	SHA-LA-LA (Makes Me Happy) —Al Green (A. Green, Hi 2274 (London) (Jec/Al Green, BMI))	80	87	4	BLOOD BROTHERS —Gene Redding (D. Lambert, B. Potter, Haven 7003 (Capitol) (ABC/Dunhill/One Of A Kind, BMI))	
★	20	9	PARTY DOWN —Little Beaver (W. Hale, Cat 1993 (TR) (Sheryln, BMI))	★	47	13	YOU—Bill Withers (B. Withers, Sussex 518 (Interior, BMI))	★	—	1	THREE RING CIRCUS —Blue Magic (B. Eli, V. Barrett, Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	
15	10	14	DO IT BABY —Miracles (F. Perren, C. Yarian, Tamla 54248 (Motown))	★	61	6	HEY, POKEY-A-WAY —Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste, Reprise RPS 1307 (Rhindelander, BMI/Cabbage Alley, BMI))	82	88	5	BABY I'M THROUGH —Emotions (J. Hutchinson, Volt 4110 (Columbia))	
16	17	8	YOU GOT TO BE THE ONE —Chi-Lites (E. Record, M. Arrington, Brunswick 55514 (Julio-Brian, BMI))	★	62	4	SHE'S GONE —Tavares (D. Hall, J. Oates, Capitol 3957 (Unichappell, BMI))	83	83	5	KISSIN' IN THE BACK ROW OF THE MOVIES —Drifters (T. Macaulay, R. Greenaway, Bell 600 (Cookaway, ASCAP))	
★	25	6	LET THIS BE A LESSON TO YOU —Independents (C. Jackson, M. Young, Wand 11279 (Scepter) (Butler, ASCAP))	★	50	5	KEEP ON STEPPIN' —Fatback Band (W. Curtis, J. King, J. Flippin, G. William, E. Shelton, R. Cromwell, Event 217 (Polydor) (Clita, BMI))	★	—	1	LOOSE BOOTY —Sly & The Family Stone (S. Stewart, Epic 8-50033 (Columbia) (Stonelower, BMI))	
18	11	11	AIN'T NO LOVE IN THE HEART OF THE CITY —Bobby Blue Bland (M. Price, D. Walsh, Dunhill 15003 (American Broadcasting, ASCAP))	★	65	4	WORN OUT BROKEN HEART —Sam Dees (S. Dees, S. Drayton, Atlantic 45-3205 (Moonsong, BMI))	85	72	7	PUT THE MUSIC WHERE YOUR MOUTH IS —Olympic Runners (B. Hammond, London 202 (Burlington Music, BMI))	
19	18	12	TELL HER LOVE HAS FELT THE NEED —Eddie Kendricks (L. Caston, K. Wakefield, Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP))	52	50	7	KEEP ON SEARCHING —Margie Alexander (C. Carter, Future Stars 1005 (Stax) (Future Stax/East Memphis, BMI))	86	92	4	KEEP AN EYE ON YOUR CLOSE FRIENDS —Newcomers (H. Banks, C. Hampton, Truth 3204 (East/Memphis, BMI))	
20	21	9	DON'T SEND NOBODY ELSE —Ace Spectrum (N. Ashford, V. Simpson, Atlantic 3012 (Nick-O-Vai, ASCAP))	53	39	12	I'M A FOOL FOR YOU —Undisputed Truth (N. Whitfield, Gordy 7139 (Motown) (Stone Diamond, BMI))	87	93	3	PARTY FREAKS —Miami Featuring Robert Moore (W. Clarke, C. Reid, Drive 6234 (Sheryln, BMI))	
21	13	13	LIVE IT UP PART 1 —Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley, T-Neck 2254 (Columbia) (Boniva, ASCAP))	54	46	8	I WASH MY HANDS OF THE WHOLE DAMN DEAL —New Birth (Baker, Frey, RCA 10017 (Dunbar/Rutri, BMI))	88	94	2	FOREVER AND A DAY —Mel & Tim (P. Mitchell, B. Clements, Stax 0224 (Columbia) (Muscle Shoals Sound, BMI))	
22	26	9	YOU LITTLE TRUST MAKER —The Tymes (C.M. Jackson, RCA 10022 (Dramatis/Bacon Fat, BMI))	55	59	5	YOU WERE RIGHT ON TIME —Ripple (D. Ervin, D.D. McNeil, GRC 2030 (Act One, BMI))	89	96	2	CITY OF BROTHERLY LOVE —Soul Survivors (R. Ingui, C. Ingui, TSOP 8-4756 (Columbia) (Rose Tree, ASCAP))	
★	53	3	LOVE DON'T LOVE NOBODY Part 1 —Spinners (C. Simmons, J. Jefferson, Atlantic 45-3206 (Mighty Three, BMI))	★	71	3	DISTANT LOVER —Marvin Gaye (M. Gaye, G. Fuqua, S. Greene, Tamla 54253 (Motown) (Jobete, ASCAP))	90	97	2	WHAT MORE CAN A GIRL ASK FOR—Whispers (A. Feller, N. Harris, Janus 244 (Chess/Janus) (Blackwood/Golden Fleece, BMI))	
24	16	12	MIDNIGHT FLOWER —Four Tops (M. Jackson, R. Dozier, Dunhill 15005 (Bullet-Proof, BMI))	★	73	4	SHOE-SHOE SHINE —Dynamic Superiors (N. Ashford, V. Simpson, Motown 1324 (Nick-O-Vai, ASCAP))	91	—	1	LET THE GOOD TIMES ROLL —Garland Green (A. Smith, B. Boyd, Spring 151 (Polydor) (beinda/Lecan, BMI))	
25	19	15	HANG ON IN THERE BABY —Johnny Bristol (J. Bristol, MGM 12010 (Bushka, ASCAP))	58	66	5	I KEEP ON LOVIN' YOU —Z.Z. Hill (A. Toussaint, United Artists 536 (Marsaint, BMI))	92	—	1	WAKE UP AND START STANDING —Younghearts (V. Bullock, C. Ingersoll, R. Preyer, B. Solomon, 20th Century 2130 (Unichappell/Mafund/Younghearts, BMI))	
26	30	5	LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You) —Dells (J. Roach, Cadet 5703 (Chess/Janus) (Groovesville, BMI))	59	63	10	EBONY PRINCESS —Jimmy Briscoe & Little Beavers (L. Rush, P. Nyser, Pi Kappa 600 (Wanderick, BMI))	93	—	1	YOU CALL ME BACK —Clyde Brown (P. Hurr, A. Bell, Atlantic 2908 (Cookie Box/Mom Bell/Cotillon, BMI))	
27	28	10	HELL OF A FIX —Marion Jarvis (N. Ford, H. Harris, Roxbury 2000 (Chelsea) (Murdean, BMI))	★	85	3	WOMAN TO WOMAN —Shirley Brown (J. Banks, E. Marion, H. Tigpen, Truth 3206 (East/Memphis, BMI))	94	—	1	LONELINESS HAD GOT A HOLD ON ME —Roy C. (R. Hammond, Mercury 73605 (Phonogram) (Johnson-Hammond/Unichappell, BMI))	
28	22	13	THEN CAME YOU —Dionne Warwick And Spinners (S. Marshall, P. Pugh, Atlantic 3029 (Mighty Three, BMI))	★	75	2	TIME —Mighty Clouds Of Joy (D. Crawford, ABC/Dunhill 15012 (Contillion, BMI))	95	—	1	A NICE GIRL LIKE YOU —Intruders (K. Gamble, L. Hall) TSOP 8-4758 (Epic) (Mighty Three, BMI)	
★	41	5	EVERLASTING LOVE —Carl Carlton (B. Cason, M. Gayden, Backbeat 27001 (ABC) (Rising Sons, BMI))	★	76	3	LA LA PEACE SONG —O.C. Smith (J. Bristol, L. Martin, Columbia 4-45863 (Bushka, ASCAP))	96	99	2	STREETRUNNER —Nancy Wilson (B. Page, G. Page, Capitol 3956 (Homecoming, BMI))	
30	23	11	DO IT, FLUID —Blackbyrds (D. Byrd, Fantasy 729 (Blackbyrd, BMI))	★	64	9	SEXY IDA (Part 2) —Ike & Tina Turner (T. Turner, United Artists 528 (Huh/Unart, BMI))	97	98	3	KIBURI —Incredible Bongo Band (M. Viner, K. Johnson, Pride 7601 (Atlantic) (Sylverpride/Joy, BMI))	
31	35	7	HAPPINESS IS BEING WITH YOU —Tyrone Davis (R. Parker, Dakar 4536 (Brunswick) (Solo-Brian, BMI))	★	82	3	LA LA PEACE SONG —Al Wilson (J. Bristol, L. Martin) Rocky Road 30200 (Bell) (Bushka, ASCAP))	98	100	2	IF YOU CAN'T GIVE HER LOVE (Give Her Up) —Marty Wells (P. Mitchell, C. Ivey, Reprise 1308 (Muscle Shoals Sound, BMI))	
★	48	7	SUGAR PIE GUY, PARTS 1&2 —Joneses (G. Dorsey, Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram))	★	66	74	5	YOUR MISSION (If You Decide To Accept It) Part 1 —The Lost Generation (G.R. Davis, L. Simon, L. Brownlee, Innovation II 800 (Warner Bros.) (Kinman-Quintrac, BMI))	99	—	1	CONTROL (People Go Where We Send You Part 1) —First Family (J. Brown, Polydor 14250 (Dynatone/Belinda/Unichappell, BMI))
				★	—	1	I FEEL A SONG (In My Heart) —Gladys Knight & The Pips (T. Camillo, M. Sawyer, Buddah 433 (Etude/Kama Surra, BMI))	100	70	11	LOVE MAKES IT RIGHT —Soul Children (H. Banks, C. Hampton, Stax 0218 (Columbia) (East/Memphis, BMI))	

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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.

- 1 **JACKSON BROWNE, LATE FOR THE SKY, Asylum:** KEFC-FM, KSHE-FM, WHEW-FM, KL0L-FM, KMET-FM, WLIR-FM, WOUR-FM, WTUL-FM, W749-FM, KLBJ-FM, KFMY-FM, KZAP-FM, WBAB-FM, WBRU-FM, WPLR-FM, WIOT-FM, WMMR-FM, WAER-FM, W0WI-FM, WKTK-FM, WPHD-FM
- 2 **BONNIE RAITT, STREET LIGHTS, Warner Bros.:** CHUM-FM, KZAP-FM, KTMS-FM, WPLR-FM, KBPI-FM, W149-FM, WZZQ-FM, WBEU-FM, WKTK-FM, W0RU-FM, WRAS-FM, KEFC-FM, WLIR-FM, KLBJ-FM, WPHD-FM, KMET-FM, WABX-FM, WPRB-FM, WSDM-FM, KSAH-FM, WYVS-FM, KOME-FM, WTUL-FM, KFMY-FM, WIOT-FM, WBRU-FM
- 3 **TAJ MAHAL, MO' ROOTS, Columbia:** CHUM-FM, WPLR-FM, WPRB-FM, WYVS-FM, KOME-FM, WOUR-FM, WHEW-FM, WABX-FM, W0RI-FM, KL0L-FM, W149-FM, WZZK-FM, KMET-FM, KLBJ-FM, KCFR-FM, KZAP-FM, KEFC-FM, WBRU-FM, WLIR-FM, WAER-FM, WMMR-FM, W0WI-FM, KZEW-FM, KTMS-FM, WZZQ-FM
- 4 **FELIX CALVIERE, Bearsville:** W0WI-FM, KZAP-FM, KTMS-FM, WPLR-FM, W149-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, W0RU-FM, KL0L-FM, WKTK-FM
- JOHNSEBASTIAN, TARZANAKID, Reprise:** CHUM-FM, WBAB-FM, KZAP-FM, KTMS-FM, WPLR-FM, W0RI-FM, KPRI-FM, KEFC-FM, WAER-FM, KOME-FM, WOUR-FM, WTUL-FM, KZEW-FM, KFMY-FM, W0WI-FM, WRAS-FM, WIOT-FM, W149-FM, WBRU-FM, WMMR-FM, WZZK-FM, KMET-FM, WBEU-FM, WZZQ-FM
- 5 **JOHN LENNON, WALLS AND BRIDGES, Apple:** KZAP-FM, KGB-FM, KPRI-FM, WNEW-FM, KL0L-FM, WIOT-FM, WYVS-FM, KBPI-FM, WRAS-FM, WBAB-FM, WOUR-FM, WLIR-FM, W0RU-FM, WMMR-FM, WAER-FM, W0WI-FM, WRAS-FM, WSDM-FM, KZEW-FM, KSHE-FM, KTMS-FM, WABX-FM, CHUM-FM
- RON WOOD, I GOT MY OWN ALBUM TO DO, Warner Bros.:** WTUL-FM, WLIR-FM, KSAH-FM, KZAP-FM, WPLR-FM, KGB-FM, WBEU-FM, KBPI-FM, W149-FM, WKTK-FM, W0RU-FM, KLBJ-FM, CHUM-FM, KEFC-FM, KMET-FM, WABX-FM, WPRB-FM, WZZQ-FM, KOME-FM, KZEW-FM, WBAB-FM, WRAS-FM, WIOT-FM
- 6 **ELECTRIC LIGHT ORCHESTRA, EL DORADO, United Artist:** WTUL-FM, KLBJ-FM, KFMY-FM, WRRN-FM, KZAP-FM, WYVS-FM, KL0L-FM, WBEU-FM, WBAB-FM, WLIR-FM, WPLR-FM, W0RU-FM, WIOT-FM, WAER-FM, WMMR-FM, KMET-FM, W0WI-FM, KZEW-FM, KTMS-FM, WHEW-FM, WABX-FM, WZZQ-FM
- 7 **JORMA KAUKONEN WITH TOM HUDSON, "QUAH," Grunt:** WPLR-FM, W0RU-FM, WZZK-FM, KZAP-FM, KFMY-FM, KCFR-FM, WRRN-FM, WIOT-FM, WBRU-FM, WTUL-FM, WRAS-FM, W149-FM, WLIR-FM, WABX-FM, WZZQ-FM, WBAB-FM, CHUM-FM, W0WI-FM, KLBJ-FM, WAER-FM
- 8 **UNICORN, BLUE PINE TREES, Capitol:** WRAS-FM, WYVS-FM, WPLR-FM, WNEW-FM, W0RU-FM, KFMY-FM, KEFC-FM, WKTK-FM, W0WI-FM, WLIR-FM, WZZK-FM, KBPI-FM, KMET-FM, WTUL-FM, W149-FM, KZAP-FM, WOUR-FM, KSHE-FM, WABX-FM
- 9 **JAMES MONTGOMERY BAND, HIGH ROLLER, Capricorn:** KL0L-FM, WIOT-FM, W149-FM, WZZQ-FM, WOUR-FM, W0RU-FM, WBAB-FM, WPRB-FM, KFMY-FM, W0WI-FM, WBRU-FM, WLIR-FM, WRAS-FM, WZZK-FM, WBEU-FM, KEFC-FM
- 10 **RICHIE HAVENS, MIXED BAG TWO, Stormy Forest:** WZZK-FM, WRAS-FM, WPRB-FM, KOME-FM, KL0L-FM, W0RU-FM, W0WI-FM, WIOT-FM, WBEU-FM, KFMY-FM, WRRN-FM, WLIR-FM, WKTK-FM, CHUM-FM
- 11 **TIM BUCKERY, LOOK AT THE FOOL, Discreet:** KZAP-FM, WABX-FM, WLIR-FM, WPRB-FM, WBEU-FM, WZZQ-FM, K0KE-FM, W0RU-FM, KL0L-FM, W0WI-FM, WIOT-FM, KBPI-FM, CHUM-FM
- 12 **DEVADIF CARLOS SANTANA & TURIYA ALICE COLTRANE, ILLUMINATIONS, Columbia:** KL0L-FM, WAER-FM, WNEW-FM, CHUM-FM, WRRN-FM, KCFR-FM, WYVS-FM, WRAS-FM, KEFC-FM, W0RU-FM, WPLR-FM, WABX-FM
- GENTLE GIANT, POWER AND THE GLORY, Capitol:** WAER-FM, WOUR-FM, WYVS-FM,

- WABX-FM, KL0L-FM, WRAS-FM, WTUL-FM, KCFR-FM, KEFC-FM, W0WI-FM, KPRI-FM, WLIR-FM
- 13 **CLAIRE HAMILL, STAGE DOOR JOHNNIES, Konk Records:** WABX-FM, KFMY-FM, KCFR-FM, WSDM-FM, WNEW-FM, KZAP-FM, KBPI-FM, KL0L-FM, KEFC-FM, WPLR-FM, WMMR-FM
 - TOM JANS, A&M:** WPRB-FM, WAER-FM, WOUR-FM, KL0L-FM, KFMY-FM, WLIR-FM, WZAP-FM, KBPI-FM, WYVS-FM, KEFC-FM, W0RU-FM
 - LINDISFARNE, HAPPY DAZE, Electra:** WBRU-FM, WLIR-FM, KL0L-FM, WTUL-FM, W149-FM, WYVS-FM, KEFC-FM, WOUR-FM, WIOT-FM, WABX-FM, WMMR-FM
 - SPLINTER, THE PLACE I LOVE, Dark Horse:** KL0L-FM, WOUR-FM, WPLR-FM, WLIR-FM, WAER-FM, WKTK-FM, WZZK-FM, W0WI-FM, KBPI-FM, WNEW-FM, CHUM-FM
 - 14 **BONZO DOG BAND, HISTORY OF THE BONZOS, United Artists:** WTUL-FM, WOUR-FM, W0RU-FM, WPLR-FM, KCFR-FM, WRRN-FM, WRAS-FM, WABX-FM, KSAH-FM, KEFC-FM
 - EDDIE HARRIS, IS IT IN, Atlantic:** WOUR-FM, CHUM-FM, KZAP-FM, WSDM-FM, W0WI-FM, KL0L-FM, KEFC-FM, KLH-FM, WABX-FM, WZZK-FM
 - JOHN LEE HOOKER, FREE BEER AND CHICKEN, ABC:** WZZK-FM, WKTK-FM, WZZQ-FM
 - ROD STEWART, SMILER, Mercury:** WYVS-FM, KL0L-FM, WLIR-FM, WMMR-FM, W0WI-FM, WSDM-FM, WBPI-FM, KSHE-FM, WNEW-FM, WABX-FM
 - 15 **GENE CLARK, NO OTHER, Asylum:** W149-FM, W0RU-FM, WLIR-FM, KL0L-FM, KEFC-FM, KBPI-FM, KMET-FM, WABX-FM, WNEW-FM
 - FALLENROCK, WATCH OUR FOR FALL-ENROCK, Capricorn:** W149-FM, KTMS-FM, WZZQ-FM, WOUR-FM, WRAS-FM, WLIR-FM, WBEU-FM, KEFC-FM, WAER-FM
 - MARY McCREARY, JEZEBEL, SHELTER:** WPLR-FM, W149-FM, KFMY-FM, WOUR-FM, W0RU-FM, WLIR-FM, WKTK-FM, WZZQ-FM, WABX-FM
 - TOM WAIT, HEART OF A SATURDAY NIGHT, Asylum:** W149-FM, KZAP-FM, WBAB-FM, KEFC-FM, WBRU-FM, WIOT-FM, WMMR-FM, WABX-FM, WNEW-FM
 - 16 **HARVEY MANDEL, FEEL THE SOUND, Janus:** WOUR-FM, WABX-FM, W0WI-FM, WAER-FM, WRAS-FM, WPRB-FM, WTUL-FM, CHUM-FM
 - JETHRO TULL, WAR CHILD, Atlantic:** KL0L-FM, WLIR-FM, W0WI-FM, WKTK-FM, KSHE-FM, WNEW-FM, WMMR-FM, WAER-FM
 - 17 **WAYNE BERRY, HOME AT LAST, RCA:** W0RU-FM, WLIR-FM, WOUR-FM, WTUL-FM, KFMY-FM, WMMR-FM, WZZK-FM
 - JOHN KLEMMER, FRESH FEATHERS, ABC:** KLBJ-FM, WPRB-FM, WABX-FM, KL0L-FM, CHUM-FM, WSDM-FM
 - DORY PREVIN, Warner Bros.:** KTMS-FM, WPRB-FM, KL0L-FM, WBEU-FM, WBRU-FM, WZZQ-FM, CHUM-FM
 - RASPBERRIES, STARTIN' OVER, Capitol:** WRRN-FM, KMET-FM, WZZQ-FM, WNEW-FM, KFMY-FM, WLIR-FM, KEFC-FM
 - SHANKAR FAMILY AND FRIENDS, Dark Horse:** KL0L-FM, WRAS-FM, WOUR-FM, WPLR-FM, WIOT-FM, WZZK-FM, W0WI-FM
 - URUBAMBA, Columbia:** WLIR-FM, KL0L-FM, WPRB-FM, WZZK-FM, W0WI-FM, WSDM-FM, CHUM-FM
 - 18 **CASHMAN AND WEST, LIFE SONG, ABC:** WLIR-FM, WYVS-FM, WBAB-FM, KEFC-FM, WZZK-FM, CHUM-FM
 - CHEECH AND CHONG, WEDDING ALBUM, Ode:** KL0L-FM, WAER-FM, KMET-FM, W0WI-FM, KBPI-FM, KGB-FM

- JOE FARRELL, UPON THIS ROCK, CTI:** WABX-FM, W0WI-FM, KL0L-FM, WIOT-FM, WAER-FM, WSDM-FM
- JOHNNY NASH, CELEBRATE LIFE, Epic:** KZAP-FM, WPLR-FM, KAGB-FM, WSDM-FM, KSAH-FM, KLJR-FM
- TOM NUGENTS AMBOY DUKES, TOOTH, FANG AND CLAW, Discreet:** WRAS-FM, KEFC-FM, WTUL-FM, WKTK-FM, W0WI-FM, WBEU-FM
- TINA TURNER, TINA TURNS THE COUNTRY ON, United Artists:** W0WI-FM, WIOT-FM, KZAP-FM, KFMY-FM, WPRB-FM, KMET-FM
- 19 **GATO BARBIERI, CHAPTER THREE: VIVA EMILIANO ZAPATA, ABC/Impulse:** KCFR-FM, KLH-FM, WPRB-FM, WAER-FM, CHUM-FM
- NORMON CONNORS, SLEW FOOT, BUDDAH:** KTMS-FM, KLH-FM, KFMY-FM, W0WI-FM, WAER-FM
- 20 **AMERICAN TEARS, BRANDED BAD, Columbia:** WYVS-FM, W0RU-FM, WRAS-FM, WIOT-FM
- GIL EVANS, GIL EVANS ORCHESTRA PLAYS THE MUSIC OF JIMI HENDRIX, RCA:** WABX-FM, WPRB-FM, WSDM-FM, WPLR-FM
- MILT JACKSON, OLINGA, CTI:** KL0L-FM, WSDM-FM, CHUM-FM, KLJR-FM
- MANDRILL, MANDRILL LAND, Polydor:** CHUM-FM, KFMY-FM, KAGB-FM, WBAB-FM
- STANLY TURRENTINE, PIECES OF DREAMS, Fantasy:** KAGB-FM, WSDM-FM, WZZK-FM, WIOT-FM
- VIGRASS AND OSBORNE, STEPPIN' OUT, Epic:** KTMS-FM, WKTK-FM, WRAS-FM, WSDM-FM
- MICHAEL WENDROFF, SOUTH PAW, Buddah:** WOUR-FM, WZZK-FM, WBAB-FM, WIOT-FM
- 21 **BLUE MITCHELL, MANY SHADES OF BLUE, Mainstream:** WPHD-FM, W0WI-FM, WSDM-FM
- JIMMY CLIFF, MUSIC MAKER, Warner Bros.:** WPRB-FM, WOUR-FM, W149-FM
- JAY GILES, NIGHTMARES AND OTHER TALES, Atlantic:** WOUR-FM, WMMR-FM, WNEW-FM
- BOBBY HUTCHERSON, CIRRRUS, Blue Note:** WOUR-FM, WPRB-FM, KLH-FM
- LOVE UNLIMITED, IN HEAT, 20th Cent.:** KAGB-FM, KZAP-FM, KLH-FM
- BARBARA MASON, TRANSITION, Buddah:** KTMS-FM, KLH-FM, KQIV-FM
- BENNIE MAUPIN, THE JEWEL IN THE LOTUS, EmC/Polydor:** KCFR-FM, WPRB-FM, WABX-FM
- SHUGGIE OTIS, INSPIRATION INFORMATION, Epic:** WLIR-FM, KEFC-FM, WPLR-FM
- POWER OF ATTONERY, FROM THE INSIDE, Polydor:** KAGB-FM, KQIV-FM, KLH-FM
- MCCOY TYNER, SAMA LAYUCA, Milestone:** WPLR-FM, KCFR-FM, CHUM-FM
- AL WILSON, LA LA PEACE SONG, Dell:** KAGB-FM, KLH-FM, KQIV-FM
- 22 **ASLEEP AT THE WHEEL, Epic:** WTUL-FM, KLBJ-FM
- CLIFFORD BROWN, BROWNIE EYES, Blue Note:** WIOT-FM, KCFR-FM
- KENNY BURRELL, UP THE STREET, 'ROUND THE CORNER, DOWN THE BLOCK, Fantasy:** WSDM-FM, WRAS-FM
- GARY BURTON, SEVEN SONGS FOR QUARTET & CHAMBER ORCHESTRA, Polydor:** WIOT-FM, WPRB-FM
- STANLEY COWELL TRIO, ILLUSSION SUJET, Polydor:** KCFR-FM, KLH-FM

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	FULLFILLINGNESS' THE FIRST FINALE Steve Wonder, Tamla T6-33251 (Motown)	31	26	17	THE BLACKBYRDS Fantasy F-9444
2	3	7	HELL James Brown, Polydor PD2-9001	32	37	3	LIVE AT THE OPERA HOUSE Pointer Sisters, ABC/Blue Thumb BTS 444
3	8	5	CAN'T GET ENOUGH Barry White, 20th Century T-444	33	36	11	I NEED TIME Bloodstone, London APS 647
4	5	19	BODY HEAT Quincy Jones, A&M SP 3617	34	29	5	ANOTHER TIME Earth, Wind & Fire, Warner Bros. 2WS 2798
5	2	17	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	35	19	10	STANDING ON THE VERGE OF GETTING IT ON Funkadelic, Westbound WB 1001 (Chess/Janus)
6	4	15	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	36	39	9	MORE, MORE, MORE Latimore, Glades 6503 (TK)
7	6	24	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	37	40	37	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
8	7	8	ROCK YOUR BABY George McCrae, TK 501	38	47	31	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
9	11	18	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	39	31	9	GREATEST HITS Santana, Columbia PC 33050
10	10	27	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	40	43	6	DOWN TO EARTH The Undisputed Truth, Gordy CS-96851 (Motown)
11	14	19	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	41	35	11	I AM NOT AFRAID Masakela, ABC/Blue Thumb BTS 6015
12	9	29	MIGHTY LOVE The Spinners, Atlantic SD 7296	42	45	20	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)
13	15	6	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)	43	—	1	THE KIDS & ME Billy Preston, A&M SF 3645
14	12	12	DREAMER Bobby Blue Bland, Donhill DSX 50169	44	38	4	ECSTASY, PASSION & PAIN Roulette SR 3013
15	20	24	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	45	—	1	TOGETHER BROTHERS/ ORIGINAL MOTION PICTURE SOUNDTRACK Barry White, Love Unlimited & Love Unlimited Orchestra, 20th Century T-101
16	23	3	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	46	42	8	ANTHOLOGY The Four Tops, Motown M9-809A3
17	13	27	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032	47	—	1	MANDRILLAND Mandrill, Polydor PD 2-9002
18	18	22	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	48	41	5	TREASURE CHEST Herbie Hancock, Warner Bros. 2WS 2807
19	24	6	HARD CORE POETRY Tavares, Capitol ST-11361	49	59	2	MIGRATION Creative Source, Sussex SRA 8035
20	21	8	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495	50	—	1	RECORDED LIVE AT NEWPORT IN NEW YORK Stevie Wonder, Aretha Franklin, Donny Hathaway, Staple Singers & Ray Charles, Buddah BDS 5616
21	25	6	HANG ON IN THERE BABY Johnny Bristol, MGM M36	51	44	7	MOOD, HEART AND SOUL Joe Simon, Spring SPR 6702 (Polydor)
22	3	3	THE MIGHT MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)	52	46	5	PERFORMANCE Esther Philips, Kudu/CTI 18 (Motown)
23	30	50	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	53	53	3	KEEP ON DANCIN' Bohannon, Dakar DK 76910 (Brunswick)
24	34	36	BLUE MAGIC Alco 7038	54	51	4	SWEET LOU Lou Donaldson, Blue Note BNLA-259G (United Artists)
25	32	28	STREET LADY Donald Byrd, United Artists BW-LA 140-F	55	58	3	THREE THE HARD WAY Impressions, Curtom CRS 8602-ST (Buddah)
26	33	2	THRUST Herbie Hancock, Columbia PC 32965	56	50	22	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
27	27	8	FRIENDS B.B. King, ABC ABCD-825	57	52	12	I WANNA BE SELFISH Ashford & Simpson, Warner Bros. BS 2789
28	16	11	BE THANKFUL FOR WHAT YOU GOT Willem De Vaughn, Roxbury RXL 100 Chelsea	58	60	2	IT'S TIME Mighty Clouds Of Joy, ABC/Dunhill DSX 50177
29	22	10	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)	59	55	4	HOOKEE, HOGTIED & COLLARED Paul Kelly, Warner Bros. BS 2812
30	17	8	UP FOR THE DOWN STROKE Parliaments, Casablanca NB 9003 (Warner Bros.)	60	57	4	LIVE Edwin Hawkins Singers, Buddah BDS 5606

Following lists participating stations. Numeral after each specifies selections programmed.

- ATLANTA, GA.: WRAS-FM, Jim Morrison; 2, 4, 5, 7, 8, 9, 10, 12, 14, 15, 16, 17, 18, 20, 22
- AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 3, 5, 6, 7, 22
- BABYLON, LONG ISLAND: WBAB-FM, Malcolm Davis; 1, 4, 5, 6, 7, 9, 14, 15, 18, 20, 23
- BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 4, 5, 8, 10, 12, 13, 14, 15, 16, 18, 20
- BEAUFORT, SC.: WBEU-FM, Jim Ray; 2, 4, 5, 6, 9, 10, 11, 15, 17, 18, 22
- BUFFALO, N.Y.: WPHD-FM, John McGram; 1, 2, 21, 23
- BIRMINGHAM, AL.: WZZK-FM, Bill Levey; 3, 4, 7, 8, 9, 10, 12, 13, 14, 17, 18, 20, 23
- CHICAGO, ILL.: WSDM-FM, Burt Burdeem; 2, 4, 5, 12, 13, 14, 17, 18, 20, 21, 22
- COMPTON, CALIF.: KJLH-FM, Rod McGrew; 14, 17, 18, 19, 20, 21, 22, 23
- DALLAS, TEXAS: KZEW-FM, Mike Taylor; 3, 4, 5, 6
- DENVER, COL.: KBPI-FM, Jean Valdez; 2, 5, 8, 11, 12, 13, 14, 15, 18, 23
- DENVER, COL.: KCFR-FM, Bob Stecker; 3, 7, 12, 13, 14, 19, 21, 22, 23
- DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, 14, 15, 16, 17, 18, 20, 21, 23
- EUGENE, ORE.: KFMY-FM, Janice Whitaker; 1, 2, 4, 6, 7, 8, 9, 10, 12, 13, 15, 17, 18, 19, 20, 22, 23
- HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 21, 22, 23
- HOUSTON, TEXAS: KL0L-FM, Jim Hilly; 1, 3, 4, 5, 6, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 22, 23
- INGLEWOOD, CALIF.: KAGB-FM, Kal Shields; 17, 18, 20, 21, 22
- JACKSON, MISS.: WZZQ-FM, Dave Adcock; 1, 2, 3, 4, 5, 6, 7, 9, 11, 12, 14, 15, 17
- KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 2, 3, 4, 5, 7, 8, 9, 12, 13, 15, 21, 23
- LOS ANGELES, CALIF.: KMET-FM, Sandy Gibson; 1, 2, 3, 4, 5, 6, 8, 15, 17, 18, 23
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 2, 3, 4, 5, 6, 7, 8, 12, 13, 14, 15, 17, 18, 20, 21, 22
- NEW ORLEANS, LA.: WTUL-FM, Bryan Melan; 1, 2, 4, 5, 6, 7, 8, 12, 13, 14, 16, 17, 18, 22, 23
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 3, 5, 6, 8, 12, 13, 14, 15, 16, 17, 21, 23
- NORFOLK, VA.: W0WI-FM, Rollie Bristol; 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 21
- ORLANDO, FLA.: W0RU-FM, Mike Lyons; 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 17, 20
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 3, 4, 5, 6, 13, 14, 15, 16, 17, 21, 23
- PORTLAND, ORE.: KQIV-FM, Roy Jay; 21, 22, 23
- PRINCETON, N.J.: WPRB-FM, Daisann McLane; 2, 3, 4, 5, 9, 10, 11, 13, 16, 17, 18, 19, 20, 21, 22, 23
- PROVIDENCE, R.I.: WBUB-FM, Peter Masi; 1, 2, 3, 4, 7, 9, 13, 15, 17, 23
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 7, 8, 11, 13, 14, 15, 18, 21, 22, 23
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 1, 5, 18
- SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison; 1, 4, 5
- SAN FRANCISCO, CALIF.: KSAH-FM, Bonnie Simmons; 2, 5, 14, 18, 23
- SAN JOSE, CALIF.: KOME-FM, Cliff Feldman; 2, 3, 4, 5, 10, 11, 22
- SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 1, 2, 3, 4, 5, 6, 15, 17, 19, 20, 21, 23
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 5, 8, 12, 14, 16
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 3, 4, 5, 7, 8, 9, 12, 13, 14, 15, 16, 17, 20, 21, 23
- SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 3, 4, 5, 6, 7, 12, 13, 15, 16, 18, 19, 23
- TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 4, 5, 6, 7, 9, 10, 11, 13, 15, 17, 18, 20, 22
- TORONTO, CANADA: CHUM-FM, Benjy Karch; 2, 3, 4, 5, 7, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21, 22
- VALDOSTA, GA.: WYVS-FM, Bill Tullis; 2, 3, 4, 5, 6, 8, 12, 13, 14, 18, 20
- WARREN, PA.: WRRN-FM, Max Patch; 6, 7, 10, 12, 14, 17
- WACO, TEXAS: KEFC-FM, Chip Knighton; 1, 2, 3, 4, 5, 8, 9, 12, 13, 14, 15, 17, 18, 21, 22, 23

OCTOBER 12, 1974, BILLBOARD

MARKETPLACE

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EXCELSIOR SPGS., MO.
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Division of

THE GUITAR SHOP

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Qty.	7" 45 RPM	12" 33 1/2 RPM
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Sound Alike - 8-Track Tapes - Top Quality - 100% guaranteed - Looking for established distributors.
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oc19

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oc26

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**NATIONAL DISTRIBUTOR OF CLASSICAL
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men. Choice territories available. Established
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**MOTOR CITY AM/FM OLDIE POWER
House needs super production man, Big voice,
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music industry. Full knowledge of recording
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Send resume and salary requirements: Weiss &
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The Service of the Stars for 30 Yrs.!

"THE COMEDIAN"

Original Monthly Service—\$45 yr.!

2 issues, \$10-3 for \$12.00

35 "FUNMASTER" Gag Files, \$45

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No. C.O.D.'s

"We Teach Standup Comedy"

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New York, N.Y. 10019

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**"FREE" CATALOG... EVERYTHING FOR
the deejay! Custom I.D.'s, Promos, Airchecks,
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temporary Comedy for top deejays. Free edition.
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**ATTENTION DJ'S—"THE ONLY DIFFER-
ence between a flasher and a streaker is 4 years
at college." That's just a quickie from our sensa-
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Disc "Jokies," a brand new service, is a 4 page
weekly, packed full of WWJ's one-liners. Both
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and more information to: Folio Radio Services,
Dept. A, 301 Davenport Road, Toronto, Ontario,
Canada M5R 1K5.**

oc12

**DEEJAYS: NEW SURE-FIRE COMEDY!
11,000 classified one-line gags, \$10. Catalog free!
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groups, stations, music, write mfg. CPAC, 100
Fifth, NYC 10011.**

tfn

Vox Jox

• Continued from page 16

MOR music station that is "in dire need of good records." Lineup features **Mark Simpson** 6-10 a.m., **Bob Leonard** 10 a.m.-2 p.m., **Chuck Irving** 2-6 p.m., and **Pete Torriello** 6-8:30 p.m. "We also feature a great jazz show on Sunday afternoon with **Fred Linc Guirly**—the only show of its kind on AM radio in the area."

Fred Gooding, program director of KARN-AM in Little Rock, and the rest of his staff, have come up with a new record for the Guinness Book of World Records—a pizza 25 feet across. Served over 1,500 people. . . . **Dave Diamond**, air personality at KHS-FM in Los Angeles, reports that his documentary on Elvis is now in syndication by the station. . . . **Tony Murphy** is now co-hosting "New England Journal," an hour weekday show on WFSB-TV, Hartford, Conn. He used to do the evening show on WNEW-AM, New York. . . . I owe **Ronni Richards** an apology. She was half of the **O'Day & Ronni** duo at WIPC-AM, Lake Wales, Fla. They made the finals in the annual air personality competition, but the judges only mentioned O'Day and little Ronni was left out. By the way, if anyone is interested in a live and dynamic two-voice morning show, O'Day & Ronni are looking and you can reach them via the station.

KLUR-FM is a country music station in Wichita Falls, TX, and **Jim Hill** reports that the station does pretty well in local ratings, largely because the personalities are constantly involved in promotions. Jim, for example, is involved with a bi-monthly country music show located in Burkburnett, TX, with money collected from ticket sales going into a scholarship fund at Midwestern University. The lineup at the station, managed by **Sam Beard**, includes **Jim O'Keefe** 6-10 a.m., **Jim Hill** until 2 p.m., **Gary Preston** 2-6 p.m., and **Zan Namce** 6-midnight, with **Tom Campbell** pitching in on weekends.

Ighner 'Working'

• Continued from page 30

"I asked Quincy who he had in mind, and at the time he said he didn't know. Then, later, he said: 'No one does it like you, so why don't you sing it for me?'"

"Of course, I was flattered and happy," recalls Ighner, "because nine times of 10 when another artist does your song, they don't do it like you heard it."

The above, of course, was not the case with Shirley Bassey when she recorded his "Davy" on her recent album for United Artists, "Nobody Does It Like Me," where Ighner shared vocal duties. And Ighner expresses great pleasure for the treatment singer Jerry Butler gave his "Sing To Me" composition heard in Butler's "Sweet Sixteen" album on Mercury.

How soon before Ighner will be doing something on his own? "Well, I've been approached by a lot of independent producers, now that I'm known only as a background singer and writer," tells Ighner.

There was a period when Ighner, before his recent and new found interest to others, was preparing an act with his sister Sandra. The plans, however, were shelved when Sergio Mendes asked his sister to join him (she performs under the name Sandra Catton) and which Ighner feels will give her "a needed insight and experience which might work in our favor when we do eventually get together. But, Now, I'm mostly working on me, and getting me ready," he says.

GOLDEN OLDIES TRADING POST

JOIN US WITH YOUR CLASSIFIED ADVERTISEMENT. Records • Albums • Sheet music • Phonographs • Old record traders, collectors, swappers, investors, changers, switchers, buyers, sellers and all other traffickers—here is your TRADING POST, a marketplace, right in the middle of the action: BILLBOARD MAGAZINE. Here's where the charts have been measuring music popularity since the early 40's. BILLBOARD GOLDEN OLDIES TRADING POST is open for business.

Don't Miss It!! Classified Advertising Closes Every Monday. "WANTED TO BUY," "FOR SALE," "SWAPPING"—Use the headline that fits your need.

Regular Classified: 55c per word. Minimum \$11.00.
Display Classified: \$27.50 per column inch.

PAYMENT MUST ACCOMPANY ORDER TO:
Billboard Golden Oldies Trading Post
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FOR SALE

OLDIES FROM 60s AND 70s. ORIGINAL labels, artists. All under 50¢ each. Catalog 50¢. J.A.S., Post Box 403, Flushing, N.Y. 11379. 50 assorted C&Ws. All winners! \$5. eow

RECORDS AVAILABLE FROM 1903-1915. For more information: Arie C. Bakker, 1A Burleigh Ct., Newark, Del. 19111. Days, (302) 328-1354; Eves. (302) 368-8938. oc26

SEARCHING FOR OLD RECORDS? DIScontinued, 216 N. Rose, Burbank, California 91505. eow

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Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is \$15—in advance—for one time, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. Box number ads asking for tape samples will be charged an added \$1 for handling and postage.

Send money and advertising copy to:
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WANTED: A chance to become the greatest jock living, dead, reincarnated, animal, vegetable, or mineral. I know I can do it if given a chance. Censorship around here is so bad I've had to stop using my ELECTRIC "EXPLETIVE" (sorry about that, Tom). I'd prefer an M.O.R. or contempt in the Rockies or on the West Coast. I've got a third endorsed, 1 year's exp. at a C&W, drive, determination, and the usual jive, plus 7 more payments on my '54 Packard. Besides, I'm tired of working for Scrooge, Simon LeGree, and Elmer Fudd. Please get me out here before I go sane, which would simply RUIN my act. Call DAN at (608) 935-2071 or (815) 745-2074. After all, Imus, Lujack, and Aku have to step down someday, and I want to be the one to shove them down the stairs. If I don't answer, please call back soon. I'm probably just out getting my food stamps.

Do you have a medium or small market station? Do you pay a fair wage, appreciate hard work, and are looking for a good man? If so, the time has arrived for you and I to get together! I'm an experienced M.O.R. talent, with a 3rd-Endorsed. I have worked in all phases of radio, including play by play, talk shows, and some sales. Young, married, mature, stable, and ready to move with the right offer. A thoroughly experienced man, a ton of desire, at a reasonable price. Sound good? Let's talk. . . . Box 637, Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. oc12

"Experienced announcer looking for jock shift. Veteran newsman with 7 years small and medium market experience wants to move into new areas. Knowledgeable and dependable. Interested in art of radio announcing and programming. Contact Tom Mann, 453 LaGrange St. Apt. 3, South Haven, Mich. 49090. (616) 637-6223." oc5

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.

Aggressive No. 1 announcer in southeast Idaho market is looking for a well paying job in a medium-sized market. Knowledgeable in all formats. Prefer top 40 or C&W. Three yrs experience. Make your ratings pay off! Drop this big fish a line. Call or write H.O. Hohn, 640 Wyeth, Pocatello, Idaho 83201. Phone: (208) 233-8870. oc12

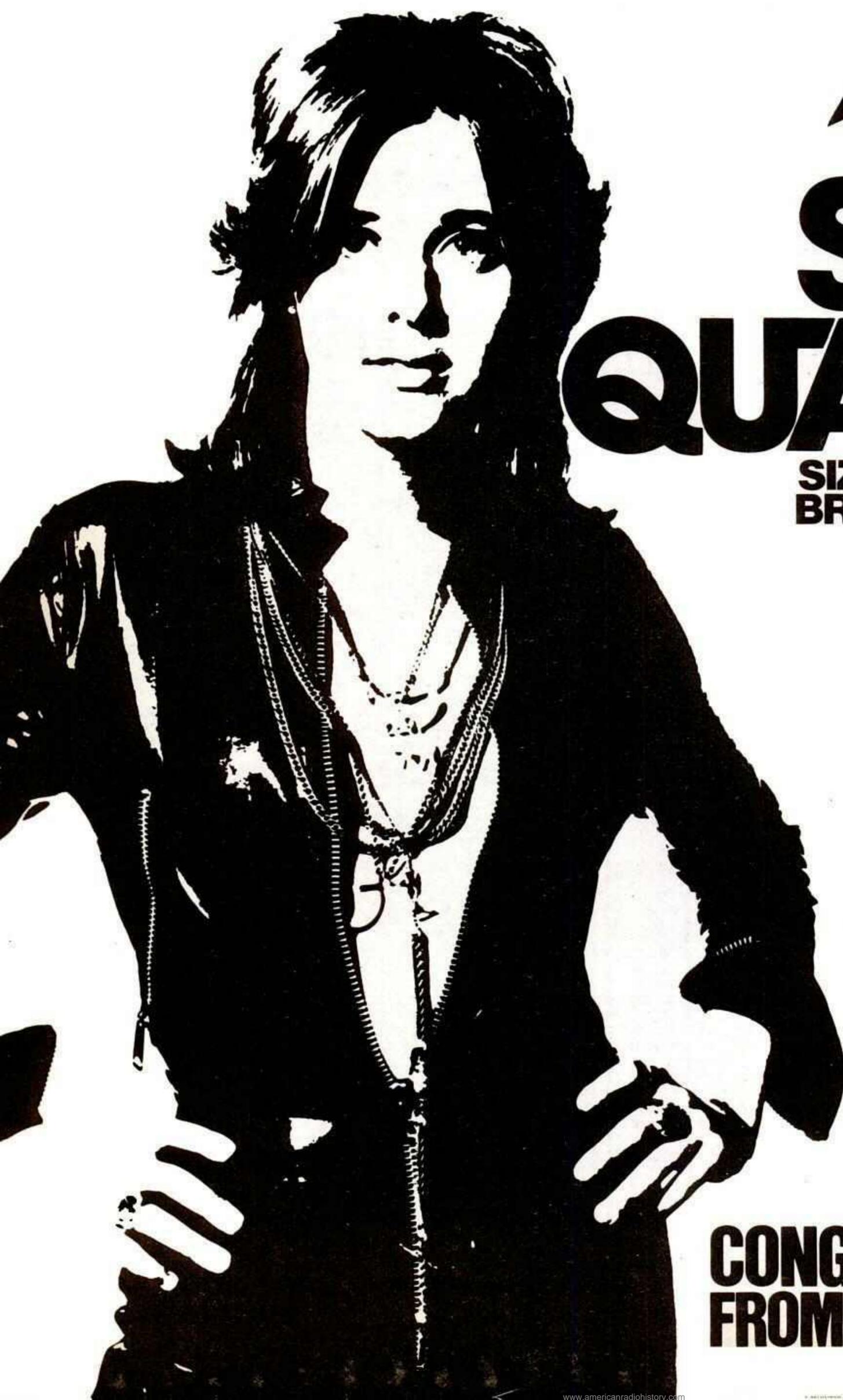
POSITIONS OPEN

Wanted Top Notch Arranger to polish original Rock Material for recording artist. Contact: Gary Cohen (413) 863-4772. oc12

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COST,
IT
PAYS**

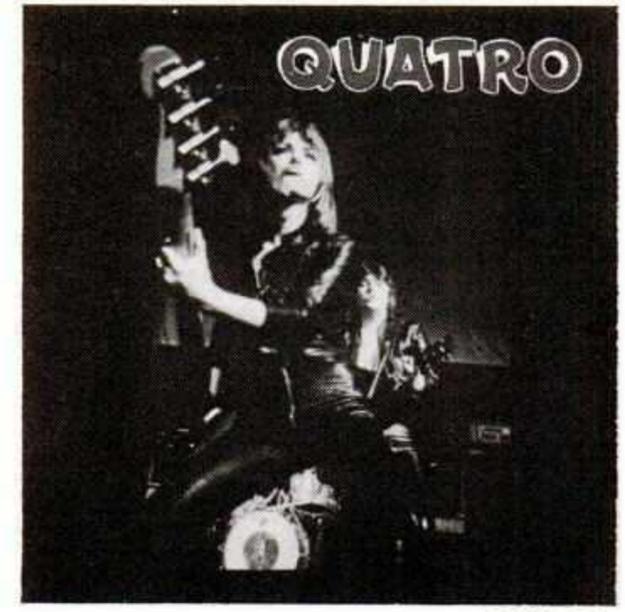
**RAK RECORDS'
NUMBER ONE FEMALE STAR
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**SUZI'S NEWEST
WORLDWIDE HIT!
"DEVIL GATE
DRIVE"**



SUZI QUATRO

**SIZZLING WITH HER
BRAND NEW ALBUM
JUST RELEASED!**



**QUATRO
BELL ALBUM 1313**

**CONGRATULATIONS
FROM BELL RECORDS**

Copyrighted material

WILL SHAKESPEARE it was who first prominently posed the question of what's in a name. In the case of *Mickie Most*, the answer is a whole lot. At this time in the international world of music and show business, his name connotes one of the most successful individualists in action, with a glittering array of stars found, stars developed and stars established; a thriving record label called **Rak** with its own identity and constant hit aura in every major territory of the free world; a healthy and expanding parallel operation in the shape of **Rak Publishing**, and a reputation for spotting a hit second to none.

With a real surname of Hayes, *Most* was a tough pseudonym to pick and live up to, for all its alliterative compatibility with *Mickie*. In music business vernacular, if something's the most, it means just that — the best, unbeatable and insurpassable. But its owner has justified his choice and continues to justify it in his own quiet, practical, unspectacular but very sure and definite way.

Most was born in the British Army garrison town of Aldershot in Hampshire, one of a family of four completed by a sister and two brothers. One of the latter, *Dave*, is a director of **Rak Publishing**, and an award-winning promotion ace on the UK music scene.

"I was quite sure I wanted to be in the music business long before I left school at the age of 15," *Mickie Most* recalled. "I hadn't studied music in any way up till then or learned how to play an instrument. All my musical education at that time had been acquired by listening to AFN."

The dominant youth element now characterising the music business was non-existent when *Most* left school in the mid-fifties, and he was unable to find a job within the area of his choice.

"The only way to get into the entertainment industry in those days, it seemed, was to be born into it," he remarked drily. "So I decided I had to learn to play an instrument, the guitar. I spent most of my first six months after leaving school travelling on the London Underground railway, where I could practise all day long. There is a line called the Circle Line which goes round and round along a circular route, and that was the best place to rehearse."

Most remembers that one of the influencing factors prompting him to seek a music business career was *Bill Haley's "Rock Around The Clock"* featured in the film called "*Blackboard Jungle*." When he was sufficiently proficient on guitar, *Most* obtained some jobs in skiffle groups playing the coffee bar circuit, and then formed a double act with a school friend, calling themselves the *Most Brothers* and working professionally for two years.

Then, in the summer of 1958, *Most* met a charming young lady named Kristine, who was on vacation in London from South Africa, and followed her to Johannesburg at the end of the year to marry her. That was the beginning of a four-year stay in South Africa which set him on the road to his present prominence, firstly as a hit parade record star and then as a disc producer.

"I made quite a few hit records in South Africa, and had the opportunity to tour from Cape Town to Cairo at a time when Africa was much more settled politically than it is now. It gave me a lot of experience and the chance to see Africa in its primitive state.

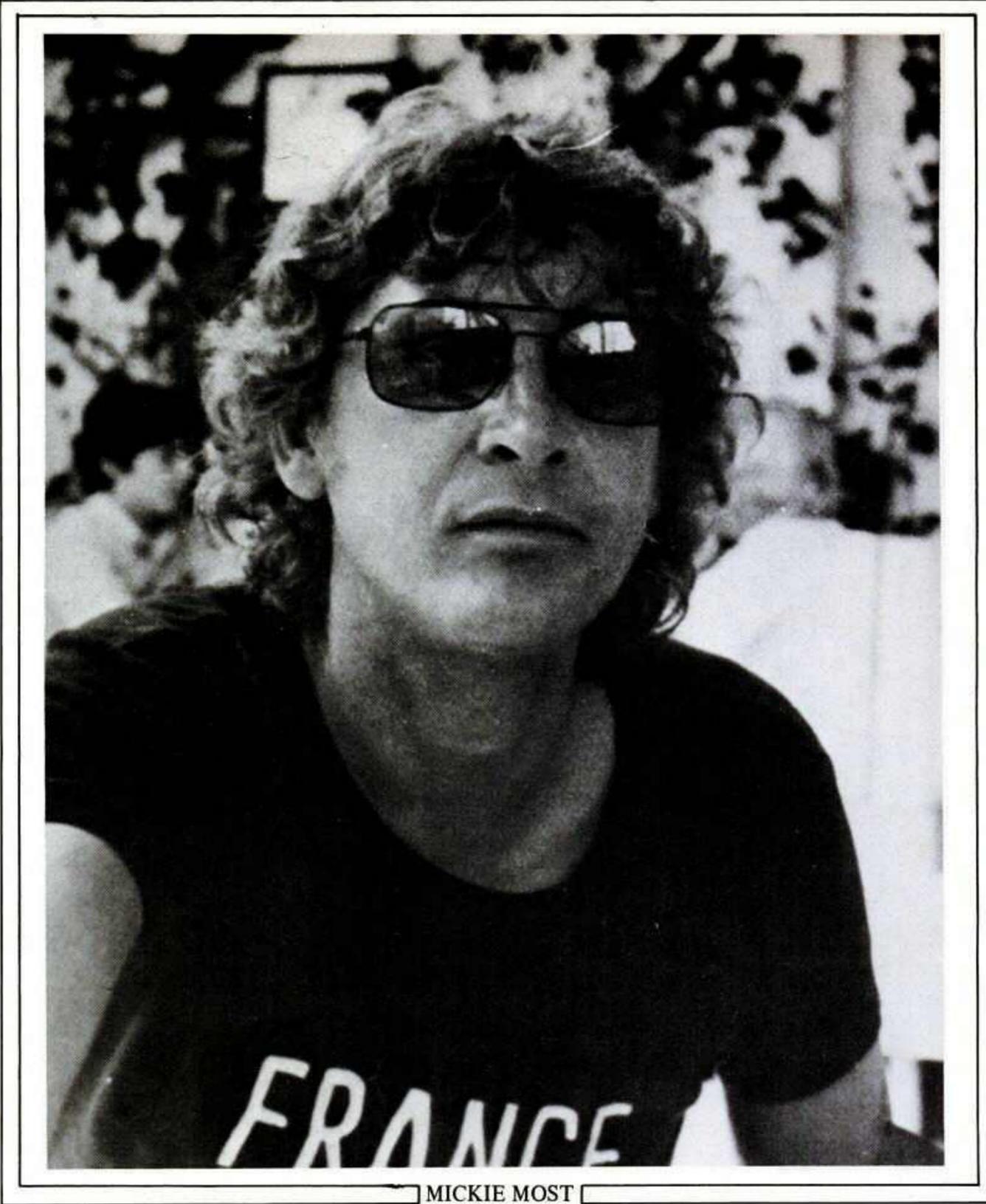
"Musically it was difficult to learn anything new because we were so cut off from where rock 'n' roll music was happening — in the United States. I formed a group in South Africa with local guys whom I taught to play with the exception of the drummer, who was an English guy in the Merchant Navy who jumped ship. I was fortunate in having 11 hit records — all No. 1's — while I was there. It was mostly because there wasn't anybody else, I think, and not because we were that good."

Most achieved his hits with songs he knew from England and America, and the first ideas of producing records began germinating in his brain as he formed the conclusion that 90 per cent of a hit record is the song, a conclusion by which he operates today.

"The songs with which we made our hits in South Africa were all good songs, and that's where I think my first production thoughts came together. If a song doesn't happen in the first 20 seconds, then it's never going to happen for me, and I think the public is the same. You've got to trap their interest during that first 20 seconds when they hear the disc on the radio if you want them to go out and buy it. I rely on my reactions during those 20 seconds as far as making my mind up is concerned. I have sometimes gone along with something after a second hearing, but none of those became hits, and the more you listen, the more confused you can become. You've got to go with your first instincts."

Most returned to Britain with his wife shortly before the dawn of the Beatle era which took that foursome and British pop music generally to the top of world pop entertainment. *Most* went to Liverpool and other British cities on his return, seeking groups to record and also singing himself on radio and TV and promoting one-night stands.

"But I really came back to produce records and not to sing," he continued. "It took me 18 months to find the group. I was on tour with the *Everly Brothers* and *Little*



MICKIE MOST

Richard, and while we were in Newcastle someone suggested I should go along to the Club A Go-Go and see the group playing there. I went along, and it made the trip back from South Africa all worthwhile because they were really fantastic. They were the *Animals*, and they were doing 'House Of The Rising Sun' as I walked into the club."

Most followed his instant reaction instinct, and made arrangements with the group's manager to bring them down to London. He recorded them on a number called "*Baby Let Me Take You Home*," and it made the Top 20. *Most* negotiated its release with Derek Everett, at that time a label manager at EMI who shared his faith in the *Animals* and also saw a lot of potential in the young producer singing their praises, and that deal began *Most's* long and fruitful association with EMI.

A month after the release of that initial single, he managed to get the *Animals* into a London studio again for three hours while they were travelling from Liverpool to Southampton, where they were due to appear with *Chuck Berry*. During the course of the three hours, he recorded their first album and their second single, the huge-selling "*House Of The Rising Sun*." *Most* decided to form his own production company on the strength of the *Animal's* success, and named it **Rak**.

"It was just a production company at that time, and didn't become an actual record label until 1970. I picked on **Rak** as a name because I'd always wanted to put racks into record stores as long as 10 years before that time. I just dropped the c out of it."

Most produced a couple of singles with the *Nashville Teens* next, and then got involved with *Herman's Hermits* through a postcard sent to him showing them standing outside the Midland Hotel in Manchester. It was shortly after the assassination of President John F. Kennedy, and *Most* thought that *Herman*, alias *Peter Noone*, looked like a younger edition of the late President.

"I brought them down to London, and we went into the studio, but nothing really happened. That was because we were using their material, and they weren't writers. So I had to find material for them, and they went to No. 1 within two weeks with 'I'm Into Something Good'."

The success story of *Herman's Hermits* also substantiates another part of *Most's* credo with regard to the music business. He sees the latter as a dartboard, with each section of the board representing an area of the business where people will buy records.

"When you look at a group or an artist, you've got to say to yourself, 'Is there somebody else doing what they or he are doing?' If so, you have to wait for the other group or person to fall out of favour before you can fill that spot. When I found *Herman's Hermits*, it was just at the time that *Gerry and the Pacemakers* were beginning to fade, and the *Hermits* sort of replaced them.

"I suppose that they in turn have been replaced by the *Sweet*, who are really today's *Herman's Hermits*. If you look at the charts over the last 20 years, you will find a similar type of artist has made it over that period doing the same thing with the same image. Today you see groups like *Slade*, and you can say to yourself that was like *Joe Brown* in 1960 or thereabouts, same sort of working-class hero thing. It doesn't really change. You just have to decide what is going to be successful, and what the public will buy, and then find an act that fits into that."

Most had a somewhat uneven but bountiful business association with *Donovan*. Musically it worked, but personally they never seemed to get on to the same wavelength.

"My early meeting with him was a bit strange. *Donovan* was on a very flower thing, which was nice, but I didn't really understand too much about it. Our first meetings to see whether we could work together were rather weird, but we got on all right for a while. We worked very well together, and it was enjoyable, and yet we didn't fit. *Donovan* was and is a very good writer. His songs are the most important thing, so if you've got a writer who's writing the hit songs for you, it saves you a lot of work."

When he parted recording company with *Donovan*, *Most* decided he would like to try recording a corporate idea as opposed to an individual artist, and with the help of *John Cameron* and *Alexis Korner* he created the **CCS** band.

WICKIE

(your the)

WOST

*Congratulations on your success with Rak,
and thanks for your help with ours.*

Nicky Chinn & Mike Chapman

"That was something we didn't go out and find. We manufactured it. I find some acts, and some find me. *Cozy Powell*, for instance, was with *Jeff Beck* when I was recording him, and he had done a lot of sessions for me over the years. So when I decided to make a drum record and a drum act, I used *Cozy* because he was very good and he looked right.

"I found *Mud* in the Revolution Club here, and I found *Suzi Quatro* in Detroit. On the other hand, a lot of the acts come to see us. *Arrows* walked in one day to play us some songs. I didn't like the songs, but I asked them to listen to one I already had and said if they liked it, I'd record them on it. That's how '*A Touch Too Much*' happened."

Most is philosophical about acts who enjoy success with him and then leave. There is no rancour and no recriminations as far as he is concerned.

"I don't know why artists should need other people in their careers, but they do. If they're not writers, they need writers; if they're not producers, they need producers, and if they can't promote themselves successfully, then they need promotion people.

"What we try to do is offer all that. We find their material, we make the records, we promote the records, we promote their image, and if our contract runs out with them and they decide to make arrangements with somebody else, then that's fair enough. Unfortunately a lot of them have fallen by the wayside after departing, and I think it's because they haven't kept the combination together, the combination of things that make success. I was upset when Lulu went — not because she decided to go — but because the first I knew about it was when I read it in the papers."

Most is an internationalist in his activities, and never enters a studio with the idea of making a hit limited to the UK alone. He made a quick impact across the Atlantic.

"I was very fortunate in that area. The American side of our business came very early because the first records we ever made went to No. 1 in America. I think the main reason was that there was an English acceptance which doesn't happen so much today.

"It was at the time when the *Beatles* and the Liverpool sound were making it, and everybody in America wanted to buy English records, so it was easier. Today it's much more competitive, and much more difficult to make the American charts. What we've done is to concentrate more on Europe because it's closer and it's got a better record financial structure.

"The price of records in Europe is more expensive than in the States, so our royalties are therefore higher, and as production costs go up every day, we have to look for markets where we can get a bigger return. In the States there is such a massive return factor for the product that the stores buy on sale-or-return. You can sell a million in America, and find that you get 500,000 back which you don't get paid for, and the losses on that cancel out the 500,000 you did sell, so you might as well have never bothered. It's very difficult in America unless you get albums to sell. That's where the big money is."

Despite this concentration on markets on the European mainland, *Most* produces all his discs in the English language only.

"We find that the public everywhere prefer the original English lyric to someone trying to sing it in their own language. Most of the records that are successful on the Continent are not because of the lyrics but because of the rhythmic sound, and language is not a barrier."

Most values the assistance provided by EMI with its overseas links in marketing his *Rak* product. He acted as manager of the EMI A & R team for a while.

"The problem was that as soon as the EMI producers and A & R people became successful, they were leaving and becoming independent. EMI asked me if I would take the job of looking at their A & R staff, and I felt another problem was that you can't give people the ability to produce records. They either have it or they don't, but what you can do is give them more facilities. It seemed to me that using the EMI studios at Abbey Road in St. John's Wood was too expensive to experiment in, so I suggested they build a small studio at Manchester Square where the producers are based. They could each have it one day a week, and take in their new discoveries to see whether they could make a record."

He is happy and appreciative of his EMI connection, and cites this as the reason why the association has lasted so long.

"The thing I like about EMI is that all the people I have ever dealt with there are gentlemen, which is important. They are respectful and very much into what I'm doing, and this is good because in the record business there are a lot of people who are not so gentlemanly.

"The international success of *Rak* and EMI has really impressed me. We had a problem at one time where we weren't getting our music to as many people as we'd like, but now it's beginning to open up. *Rak* is now very important in Australia as well as Germany, Holland and

Belgium, and this is something EMI has really got on. I'm pleased about it because it's great for the artist to sell records internationally and get the opportunity to tour in the various countries."

Most finds locating a good song material is far from easy. *Rak Publishing* has about 10 writers under contract.

"There's a world shortage of good songwriters, and they are very difficult to find. They don't always know they are good songwriters because the first song you write is never any good. It takes years. You have to get all the rubbish out before you find the good ones, and you have to stick with writers for long periods of time to develop them into successful writers. Songs are the lifeline of this business, and it seems a shame that major publishing companies don't spend the time with writers that they should, and have become accountants and money lenders instead of music business people."

He disclaims any particular influences in his record producing, saying that his roots lie in the earliest rock 'n' roll.

"I don't think any other producers influenced me because producers weren't known on those early rock 'n' roll records. They were just records, and you didn't say that was produced by so-and-so or played by so-and-so. It was just a great record, and it was the feel of the music that I liked. Rock 'n' roll doesn't change much at all any more than human bodies do when the clothes are off.

"I want the world to need our records. The British record industry has now had 10 years of respect in the world after being just a joke. I want us to retain that respect by giving the world something it wants. I'm still learning how much I don't know with every record I make. You develop with each recording, you learn a little bit more.

"I imagine in 10 years' time there will be a lot of very good record people because the business now is reaching younger and younger ages. I understand that we sell a lot of our records to seven and eight-year-old children. In the past they would be buying nursery rhymes, but now they buy *Suzi Quatro* or the *Sweet* or something like that. This is really something else because in another 10 years they are going to have a lot of knowledge about the record business and music in general. That's when there will be an influx of good people, and that's the time when I shall quit."



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25 years

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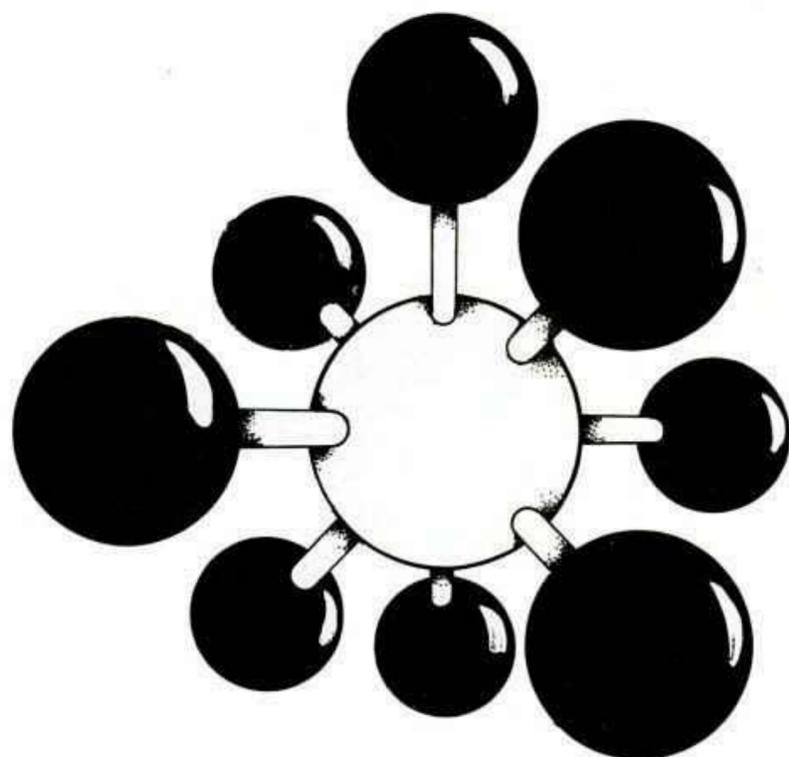
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MAUREEN REYNOLDS has been with **Rak Records** since she left school six years ago. She has the difficult position of being receptionist, as you all know a delicate position to hold in the music business. She is also of great assistance to everyone at **RAK**.



MAUREEN REYNOLDS
Receptionist/telephonist

SONJA HARDIE is *Mickie Most's* secretary, and knowledgeable and competent in all aspects of the **Rak** operation, as befits the ideal secretary.

She was born in Australia, where she worked in the wholesale sector of **EMI's** organisation. She came to England nearly five years ago, first working as *Terry Walker's* secretary during his time as an **EMI** label manager. Then she moved to the accounts office of the **HMV** store in Oxford Street before joining **Rak** 18 months ago in response to an invitation from *Mickie Most*, whom she met during her **EMI** service.

She says she has no plans for returning home because "I enjoy my job too much."

BRENDA BOOKER looks after the **Rak Publishing** operation in terms of contracts, copyright matters and royalty percentages — "the somewhat tedious but essential jobs that are the backbone of the business," as *Ronnie Maddison* defined it.

Brenda served a long spell with **Carlin Music**, and formed a publishing company with singer-songwriter *Kenny Lynch* called **Specs Music** which she still runs.

Sponsored by Rak Records



BRENDA BOOKER
Contracts Manager



SONJA HARDIE
Secretary/P.A. to Mickie Most

Well Done Mickie

Stig Anderson

Sweden Music A.B.

You're Scandinavian Publisher

DAVE MOST is the brother of the Rak chief, and universally acknowledged and admired as one of the most effective and successful promotion men in the U.K. music business. It was typical that on each of the three visits to the Rak offices to prepare this supplement, he was out grafting.

He began his music industry career at **Carlin Music**, where he played a major role in establishing the **Tamla Motown** catalogue as a potent force in the U.K. market, and was also in on the ground floor of other success stories such as **Herb Alpert** and the **A & M** label and **ABC Dunhill** as well as breaking acts such as **Arrival** and **Amen Corner**. He is the acme of promotion men in that he knows virtually everybody who in turn know and like him, and he is sustained by boundless resources of dynamic energy and enthusiasm.

TERRY WALKER is responsible for general promotion at Rak outside the Radio 1 and Top Of The Pops T.V. areas, which are handled by **Dave Most**. He maintains regular contact with the top thousand record retailers in the U.K. as well as hundreds of discos, campus social secretaries, clubs, and local radio and T.V. stations throughout the country, and arranges European liaison for Rak acts travelling abroad in close co-operation with his wife, **Hilary Walker**, who is **EMI International's** artist promotion manager.

Walker came into the music business in 1968 after a varied career, which included trawler fishing in Icelandic waters and night club management in Spain. He joined **EMI** in 1968 as a sales representative, covering west and south-west London for a year before moving into the Manchester Square headquarters as a label manager working on the **Parlophone**, **Columbia**, **Regal Zonophone** catalogues and third party product, including Rak when it was initially formed.

He set up **EMI's** Special Promotion Department, a three-man team concentrating on universities, colleges, local radio and T.V. stations, clubs, discos and newspapers, and touring with **EMI** acts through the provinces to liaise personally with the contact list. **Walker** joined Rak in his present capacity just over two years ago.

RONNIE MADDISON has known **Mickie Most** since the age of six — "the age of remembrance" — when they went to school together. A cost accountant by training, **Maddison** has been a director of **Rak Records** for the past five years, and is the administrator of **Rak Publishing**.

"I'm basically a link between **Mickie** and people in the non-music professions," he explained. "I was part of that marvellous nightmare in the Oxford Street office before we moved here to Charles Street. We were all in one modest-sized room then. **Mickie** was in one corner talking to the world by telephone, **Dave Most** was plugging and promoting like mad in another corner on his telephone, **Peter Grant** was booking the **Rak Management** acts by telephone in his corner, and I was trying to concentrate on the books in the middle of it all."

RAK Publishing has about 1,000 active copyrights under its belt now, and its associations with writers begins with songwriters of the year **Nicky Chinn** and **Mike Chapman** (the **Chinnichap**) **Errol Brown** and **Tony Wilson** (**Hot Chocolate**), **Steve Harley** (**Cockney Rebel**), **Alexis Korner**, **John Cameron**, **Phil Dennys**, **Ronnie Scott**, **Julie Felix**, **Barclay James Harvest** writers, and of course **Suzi Quatro**.

"It's been healthy since its inception four years ago," declared **Maddison**. "Everyone recognises that publishing success is not immediately followed by a cash flow, which can take years to come in. But the foundations for **Rak Publishing** had already been well laid, and it's now astronomically successful in financial terms."

Rak copyrights are particularly strong in Germany and the U.K., and Australia, Italy, Brazil, Japan and Holland are opening up well. Apart from the obvious success area represented by **Rak** acts, the publishing wing picks up on cover jobs from time to time.

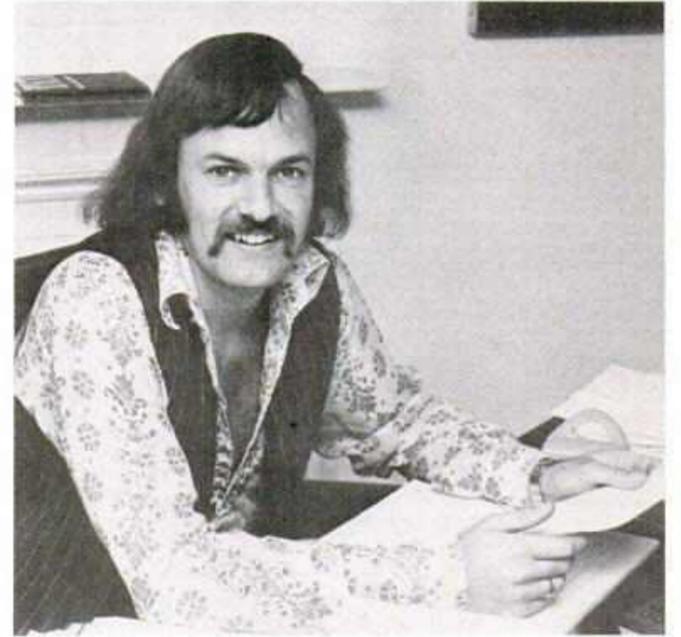
"**Hot Chocolate** had a big U.K. hit with '**Brother Louis**' which was also a modest hit for them in Europe, but the song was a phenomenal seller in the States via the cover version by the **Stories**. Similarly, '**You Could Have Been A Lady**' was a top ten hit in America through the version by **April Wine**."

JOHN LEWIS is the group accountant for the Rak organisation. He trained and qualified as a chartered accountant in the City of London business world — the U.K. equivalent of Wall Street — but got restless in that ultra-conventional atmosphere.

"I was bored in the City, and signed on with an accountancy agency to find another job," said **Lewis**. "I went to no less than 21 interviews before I saw **Mickie Most**, and the agency had begun asking me just what was I looking for. I've found it here at **Rak**."

Lewis handles all financial aspects of the Rak organisation "from the petty cash to money for deals," and sits in on negotiations for the latter. He's also getting overseas negotiation assignments, with two recent trips to Germany and one to Brazil in the offing. Apart from his financial knowledge and expertise, he pinpoints another reason for these jetting expeditions.

"I'm the only one at **Rak** who actually enjoys flying!"



JOHN LEWIS
Accountant



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TO

MICKIE MOST

Producer • Hitmaker • Executive Extraordinaire

A REMARKABLE COMBINATION OF TALENT FOR ONE MAN TO POSSESS

AND CONGRATULATIONS TO

DAVID & RONNIE

His left and right hands

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 All our best wishes.



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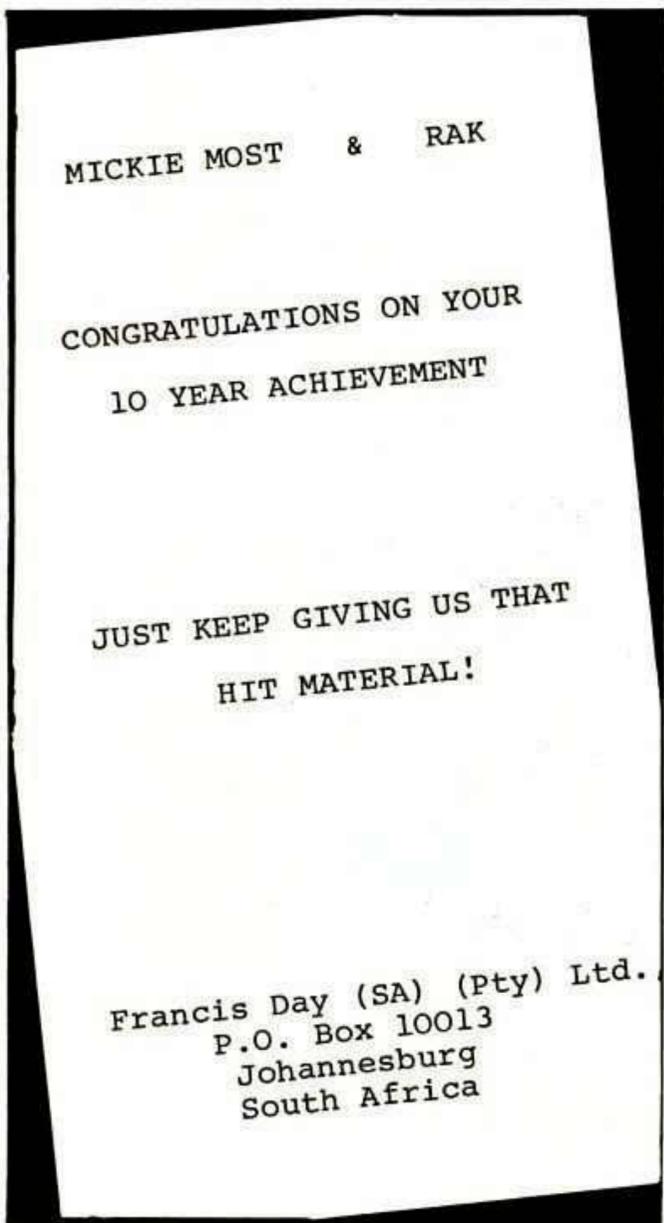
A few of Rak Publishing successes



RONNIE MADDISON
General Manager Rak Publishing Ltd., Director Rak Records Ltd.



DAVE MOST



CHINNICHAP

THE CHINNICHAP subsidiary of Rak Publishing was formed in the summer of 1971, and has blossomed into one of the most successful arms of the organisation. It publishes the songs written by *Nicky Chinn* and *Mike Chapman*, who have built an impressive track record of consecutive hits.

"I started writing with *Mike* in June 1970," *Chinn* said, "and by the end of that year, we were wondering if we were ever going to get off the ground."

"The association with *Mickie Most* came about by chance more than anything. I met him for about one minute at a reception, and told *Mike* about it afterwards. We were both convinced that there wasn't anybody better in the business for us to get involved with, and decided to try to get to see him."

"I rang him up at his home, literally trembling at my audacity in doing such a thing after meeting him for one minute at a reception and wondering how he would react. I explained very hesitantly how I had met him as there was no reason for him to remember, and said that *Mike* and I thought we had some songs which might interest him. All he said was would 11.30 tomorrow suit us."

"We were flabbergasted. We played him all our songs except one, and he said they were all rubbish, apart from one called 'Funny Funny' which he reckoned had a chance. The one song we hadn't played was one that even *Mike* and I weren't very keen on, and we were in two minds as to whether to play it at all. We did, and *Mickie* asked us to stop it about halfway through the first chorus. We thought he was going to say that was rubbish as well, but he didn't. He said it was a smash."

The song was "Tom Tom Turnaround", which was a huge hit for *New World*, and that one half-chorus convinced *Most* that the *Chinn-Chapman* team had what it takes to write hits. "Funny Funny", the other song he liked, became a hit for *Sweet*, and *Most* flipped again when he heard "Coco" which the duo had penned for the same group.

"He asked us at that stage what were we going to do about publishing, and we said we'd like to go with him. We also said we wanted our own company, which we thought was a bit of a cheek at that time, but he said that was no problem. We chose the name of *Chinnichap* so that everybody would know it was us, and the contract was signed in July 1971."

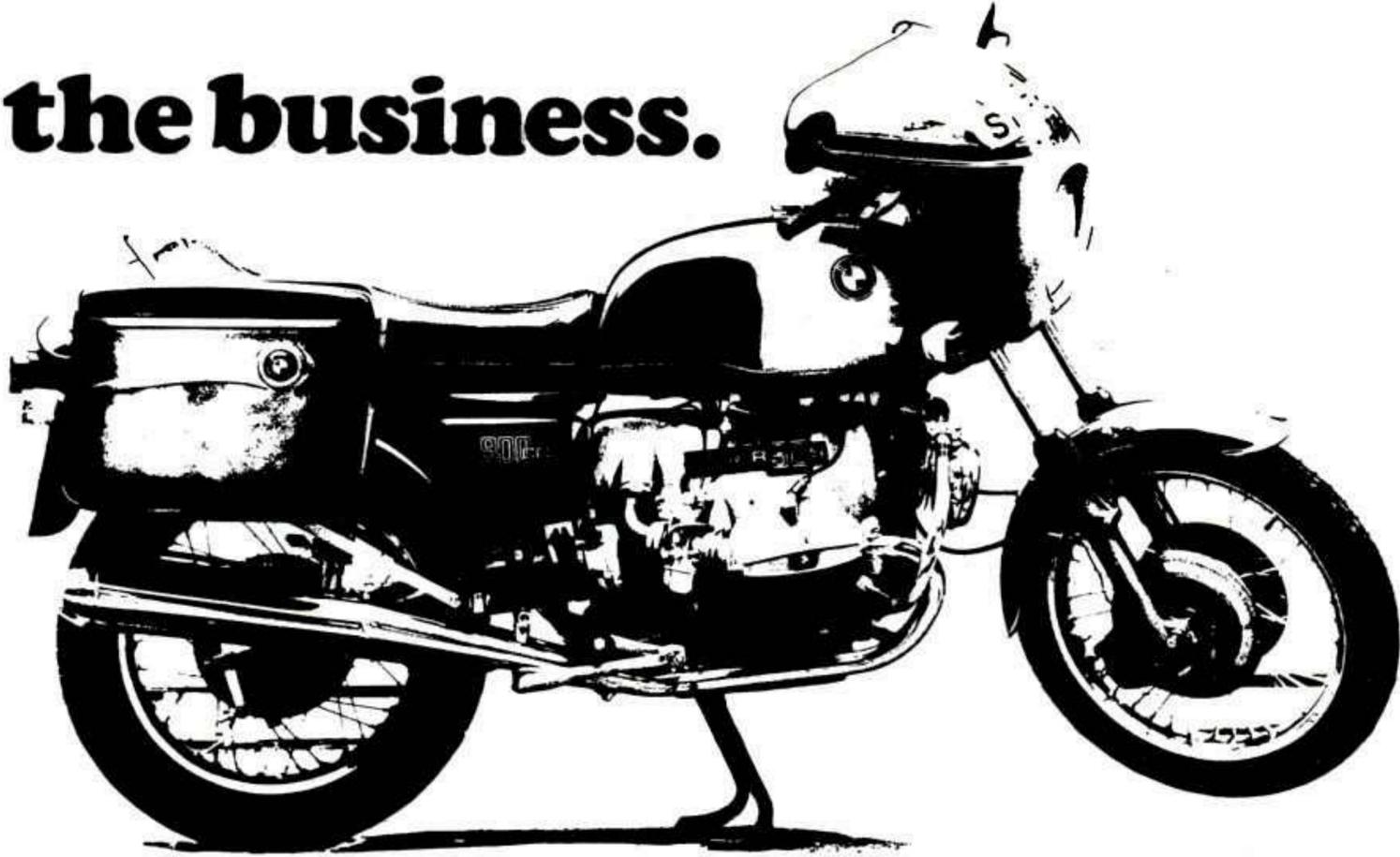
"The relationship has been very fruitful and enjoyable from our point of view. *Mickie* has one of the finest sets of ears in the world, and the encouragement and guidance he has given us has been phenomenal. He's never devoted so much time to anybody else by his own admission, and we appreciate it, to say the least."

"He got us into production seriously about 18 months ago, and it's been good with *Suzi Quatro* and *Mud*. There's such a good creative atmosphere at *Rak*, and we all sort of feed off each other in this respect. *Mickie's* brother *Dave* is the best promotion man I've ever met anywhere. He's broken records for us which I didn't rate much myself. *Dave* heard 'Coco' before *Mickie* did, and pestered us to join *Rak* until we did."

CHINNICHAP HITS

- Sweet*: "Funny Funny"; "Coco"; "Alexander Graham Bell"; "Poppa Joe"; "Little Willie"; "Wigwam Bam"; "Blockbuster"; "Hellraiser"; "Ballroom Blitz"; "Teenage Rampage"; "The Six Teens".
- New World*: "Tom Tom Turnaround"; "Kara Kara"; "Sister Jane".
- Suzi Quatro*: "Can The Can"; "48 Crash"; "Daytona Demon"; "Devil Gate Drive"; "Too Big".
- Mud*: "Crazy"; "Hypnosis"; "Dyna-mite"; "Tiger Feet"; "The Cat Crept In"; "Rocket".
- Arrows*: "A Touch Too Much".

MICKIE! You're the 'motor' of the business.



Here's to the next 10 years of accelerating success.

Wim Landman

Tim Visterin

Universal Songs ~ Holland B.V.

Rapping about RAK

RAPPING ABOUT RAK - BOVEMA

IN HOLLAND the success story of *Mickie Most* started more than 10 years ago with the phenomenal success of the *Animals* with "The House Of The Rising Sun." The single was No. 1 for many weeks in the Dutch charts. Other smash hits by the *Animals* that followed were "Bring It On Home To Me," "We Have Got To Get Out Of This Place" and "It's My Life."

Another biggy scoring heavily for *Mickie Most* in Holland was *Herman's Hermits* with "No Milk Today" and "Dandy." "No Milk" went straight to No. 1 and stayed in the charts for five months. Another historical release, still getting a lot of attention, is the original *Jeff Beck* version of "Hi Ho Silver Lining."

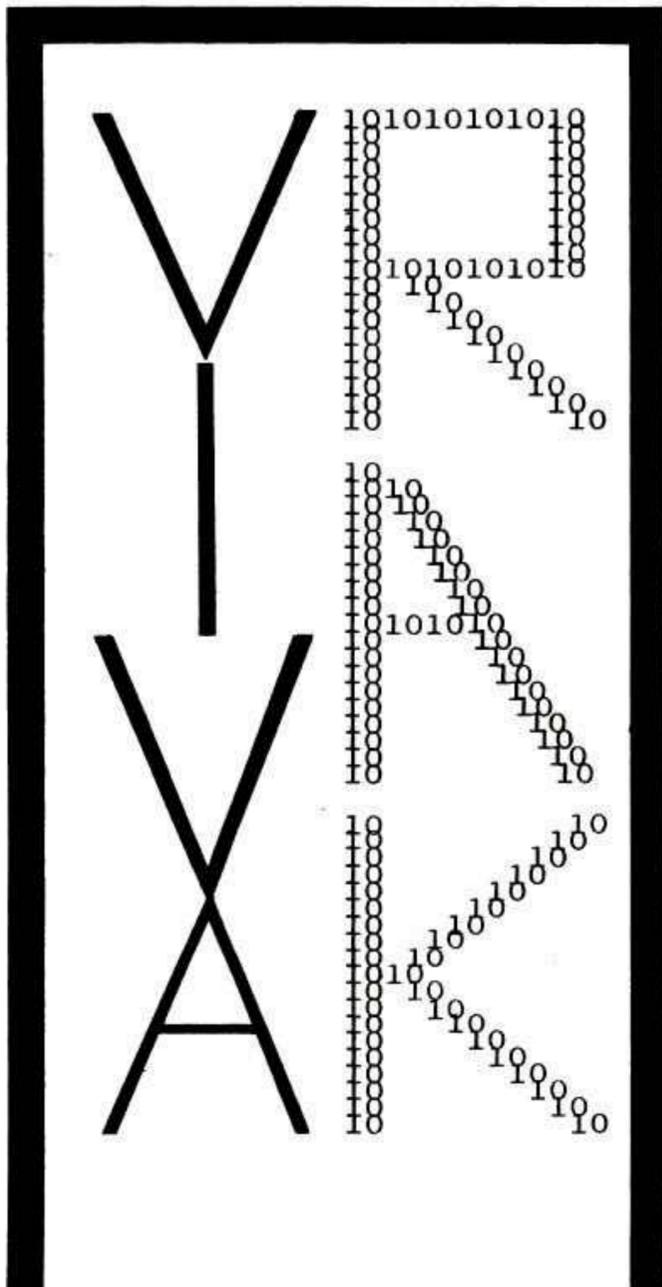
For two years now artists appearing under the *Rak* label have been released in Holland with considerable success. However, since the past half-year it is no secret that all *Rak* releases entered the Dutch charts.

Suzi Quatro was very successful, and hit our charts with "Can The Can," "48 Crash" and "Devil Gate Drive." *Cozy Powell* had a top five single hit in Holland with "Dance With The Devil" and "Emma" by *Hot Chocolate* climbed to No. 3.

At the beginning of this year an unknown group called *Mud* appeared on TV in Holland. The reactions were incredible. In just three weeks their single "Dyna-mite" climbed to No. 1, stayed No. 1 for six weeks, and scored gold in Holland for more than 100,000 copies. Their follow-up "Tigerfeet" stayed No. 1 for five weeks and other smash hits by *Mud* in Holland were "The Cat Crept In" and "Rocket," which both climbed to a No. 2 position. Not since the *Beatles* has such a success happened.

Never before has a foreign label been so successful on singles in Holland. Nice examples are that in May there were three *Mud* singles in the Dutch charts, and as a demonstration of the power of the label, there were four *Rak* singles in the Top Ten charts in March in the shape of "Dyna-mite," "Tigerfeet," "Dance With The Devil" and "Devil Gate Drive."

The *Rak* label is marketed and distributed in Holland by us, *EMI Bovema*. *Mickie Most* is a real genius in finding songs, talent and record production. He has that rare, incredible ability to create hit recordings and hit artists. We are sure he will keep up the good work for many years to come.



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18 Rodmarton Street London W1H 3FW
Telephone 01-486 6466

*All the staff from Rak Records wish
Mickie and Dave
Continued success for many years to come.*

Congratulations MICKIE

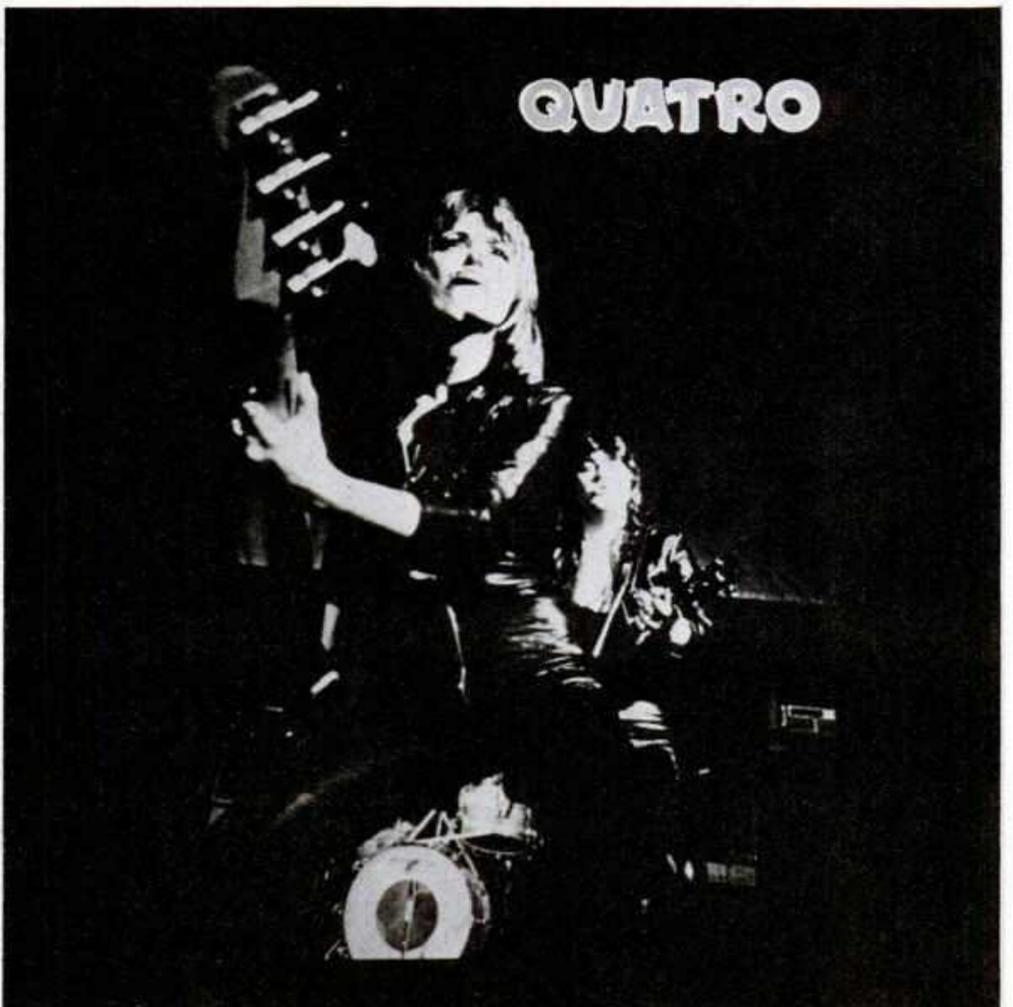
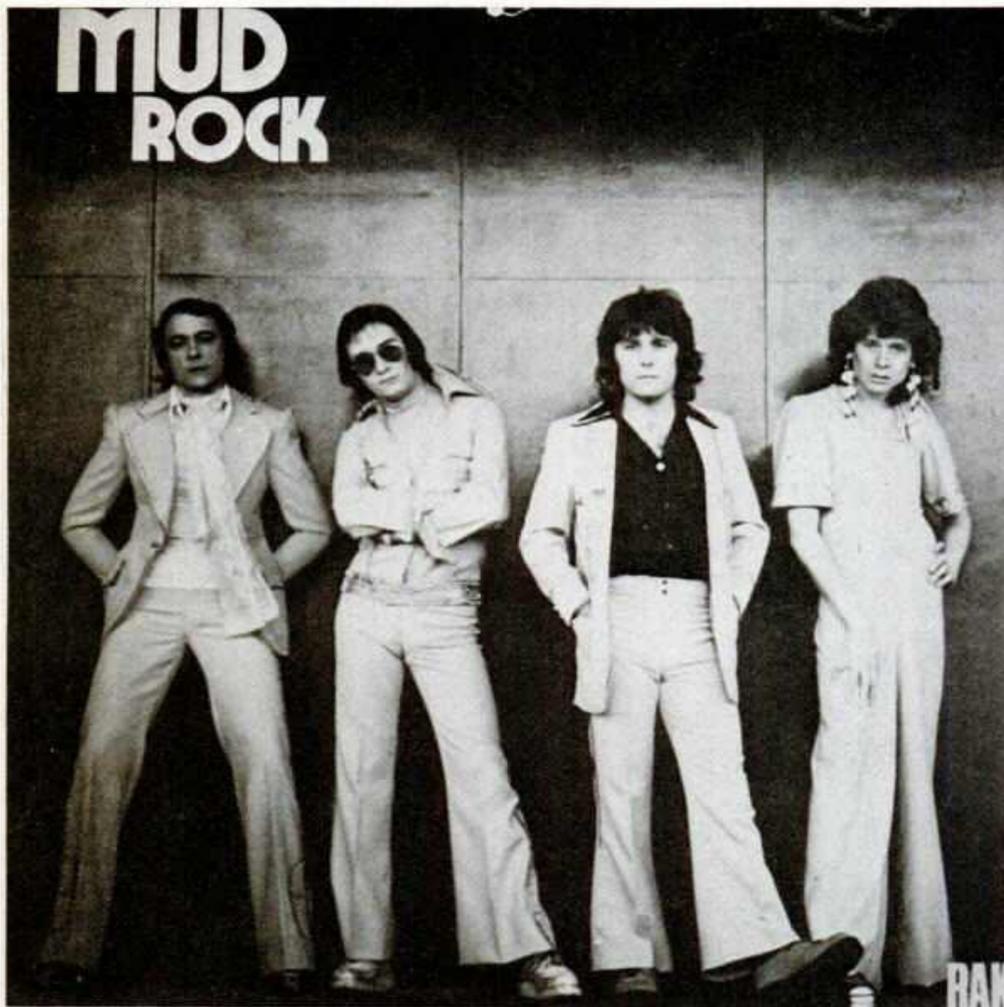
For 10 Years Of Success In Record & Music Business.
Thanks For A Fantastic And Super-Successful
Co-Operation In Germany.

Johann Michel



MELODIE DER WELT
Germany

Sponsored by Rak Records

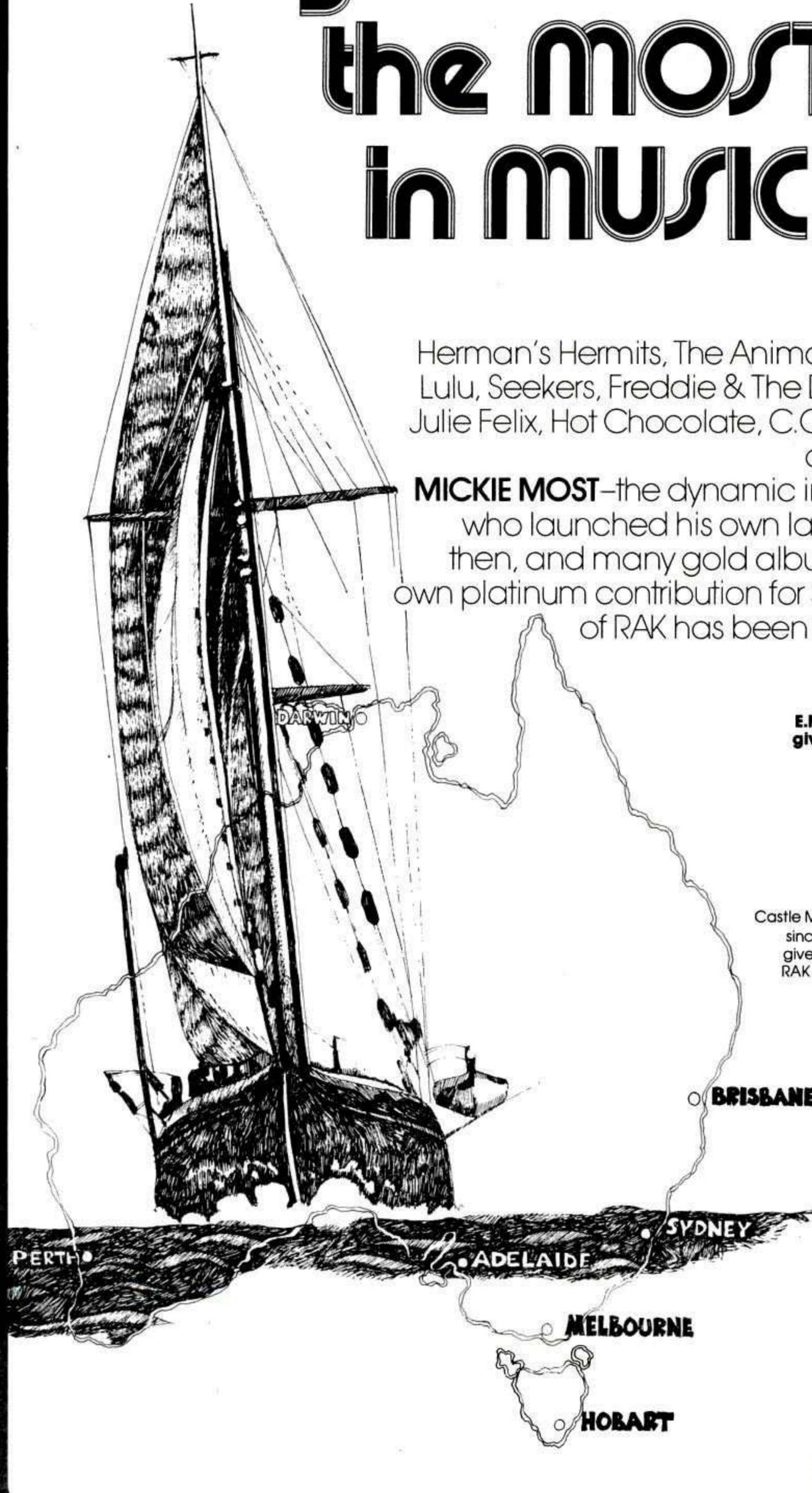


MUD'S FIRST ALBUM ON RAK.
STRAIGHT TO No. 12 IN THE FIRST 3 DAYS OF RELEASE!
(REC. No. SRAK 508)

2ND ALBUM FROM SUZI QUATRO.
THE LAST SOLD ¾ MILLION,
THIS WILL SURELY TOP THE MILLION MARK
(REC. No. SRAK 509)

RAK gives Australasia the MOST in MUSIC

Herman's Hermits, The Animals, Yardbirds, Jeff Beck, Lulu, Seekers, Freddie & The Dreamers, Cozy Powell, Julie Felix, Hot Chocolate, C.C.S., New World, all had one thing in common—**MICKIE MOST**—the dynamic independent producer who launched his own label, **RAK** in 1970. Since then, and many gold albums later, including our own platinum contribution for Suzi Quatro, the growth of RAK has been staggering, guided by **MICKIE MOST.**



E.M.I. (Aust.) since 1963 has given Australia Mickie Most and RAK records.



Castle Music (Aust.) since 1970 has given Australia, RAK publishing.



ACT One International since 1973 has given Australia, RAK artistes.



**JIMMY PAGE, ROBERT PLANT,
JOHN PAUL JONES, JOHN BONHAM
&
PETER GRANT**

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ALAN KEEN, general manager of **Radio Luxembourg (London) Ltd.**, writes:

British music has always been a valuable export, and *Mickie Most* has undoubtedly been one of this country's main contributors. His creative talent, enthusiasm, drive and ability to find and launch new talent has enabled Great Britain to remain a leading international force over the years.

I was recently reminded of the 10th anniversary of the association between **Rak Records** and **EMI Records**, and looking back over this period, I believe so many artists should be grateful to have been given the opportunity to work under his guidance. From 1964, his talent as a producer established household names such as *The Animals*, *Herman's Hermits*, *Lulu*, *Donovan*, *Jeff Beck* and *The Yardbirds*. At one period he also produced *Nancy Sinatra*.

Later in his career he introduced the public to *Hot Chocolate*, *CCS*, *Peter Noone* as a solo artist, *Julie Felix*, *New World*, *John Paul Jones*, followed by *Cozy Powell*, *Suzi Quatro*, *Kenny* and *The Arrows*.

I recently attended, as a guest, an Annual Awards Presentation Luncheon, and one of the speakers, when referring to 208, jokingly suggested that the Station should be renamed "**Radio Rak**." The remark certainly acknowledged the amount of air-time given to **Rak Records** by **Radio Luxembourg's British Service** but, at the same time recognised that the Station's format was directed towards a policy of presenting hit or potential hit records, and for these reasons **Rak Records** were regularly featured in our programmes.

Mickie has been a consistent contributor to **Radio Luxembourg's Top 30**, and throughout the years, his product has regularly been included in the best selling charts of most territories of the world. His consistency proves to be quite amazing, and his uncanny ability to spot the commerciality of copyrights or artists, even in demo form, has been his formula for success.

It is true to say that without the professional promotion men in the business, very few records would achieve the highest positions. *Dave Most* is acknowledged to be one of the very best promotion men in this country.

Without his involvement, **Rak Records** would have been confronted with a far more difficult challenge. During my own career in the world of radio and the music industry, I have never once failed to respect the enthusiasm projected by *Dave Most* on the majority of copyrights from either **Rak Records** or **Rak Publishing**.

Radio Luxembourg are currently producing a special programme to be entitled "**Most Brothers Make Music**," which is scheduled to be broadcast within the next couple of weeks. 208 will be highlighting *Mickie* and *Dave* throughout the programme, and will be presenting the story behind their shared success. This feature is to be presented to our listeners throughout Europe as an acknowledgement of their contribution in maintaining the lead held by the music from Great Britain throughout the world.

May their next 10 years be as successful as their last.

HOT CHOCOLATE



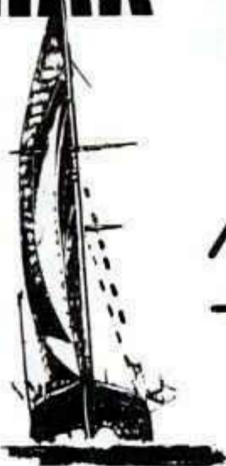
QUAD



COZY POWELL'S HAMMER

Sponsored by Rak Records

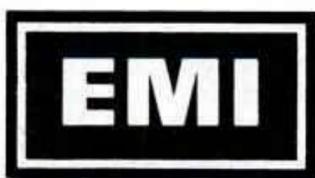
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congratulations to Mickie & his crew



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DEAR MICKIE:

WE ARE REALLY HAPPY TO BE HERE WITH YOU ON THE TENTH
ANNIVERSARY OF RAK RECORDS. WISH YOU THE GREATEST SUCCES
IN THE FUTURE.

REGARDS
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Félicitations

à

MICKIE MOST & RAK RECORDS

POUR DIX ANS DE COLLABORATION ET DE SUCCES

PATHE MARCONI **EMI**

MICKIE MOST is a dynamic, purposive and independent man. He hates any sort of fixation or even limitation. His wife is of the same nature and character, and (mostly) they have no children. He loves wideness and the blue sky over twisting roads. How do I know? *Mickie Most* drives a Porsche, and Porsche-drivers are of this kind. Joking apart!

For me, *Mickie Most* is the personality of international music life that is surrounded by a merely magic splendour. Like no other producer he succeeded — without putting himself forward or decking himself with borrowed plumes — in stepping in a line with his interpreters. Wherever in Europe — be that in Paris, Barcelona, Milan, Cologne or Munich, Amsterdam or Copenhagen — one may ask that famous man in the street for “No Milk Today”, or “Can The Can”, “48 Crash”, “House Of The Rising Sun”, “I’m A Tiger”, “Tom Tom Turnaround”, “Tiger Feet” and “Devil Gate Drive”, he will not only be able to tell you who are the interpreters of those titles but he will no doubt also inform you that there is one man behind all this success: *Mickie Most*. This indeed is incredible. In case you asked that same man who “made” *T. Rex*, *Pink Floyd*, *Deep Purple*, *Garry Glitter*, *Alice Cooper*, *T. Jones* or *Englebert*, I’m sure he would not know a reply. Maybe he knew that it was George Martin who, in the early sixties, pushed one group forward to the light of success — *The Beatles*.

I have no idea how many recordings *Mickie Most* actually did release in the course of time, and I feel the number does not matter at all. What does matter is that there is no production which had been made under his influence, not even a single one, about which one would say: well, not too bad. Although there are some of those inevitable flops they still are so that we have to state: they were worth the attempt to be made. That they did not come to the top was certainly not due to the musical substance of the recording but to the quality of titles.

The success of *Suzi Quatro* achieved throughout Europe is practically unique. Within an extremely short time this group managed to enter the charts with “Can The Can”. In Germany, “Can The Can” in some cases was still in the charts when “48 Crash” and “Daytona Demon” already made their way to the top.

It will not be possible to plumb the secret of their success entirely, but after having seen *Mickie Most* and the group work and talk together, one will at least know a good part. That the group and, above all, their inimitable

lead-singer were received so remarkably well in Germany was, to a major degree, due to the fact that they created a rock-style which — for German fans — is uncomplicated and easy to catch and was, therefore, frequently copied but practically never reached in this country.

The interest roused by this group will also become obvious by the story — invented by an American magazine — of a sexual transformation of *Suzi Quatro* (“Before long, I’ll be a guy”) which was to be read on the front page of quite a few German boulevard papers. During the forthcoming tour of *Suzi Quatro* through this country I intend to find out what is true about these rumours. I do hope I’ll manage and that not only a few left hands will be landed in my direction!

In October 1974 the group will receive four silver discs for 350,000 copies sold of “Can The Can”, 320,000 copies sold of “48 Crash”, 275,000 copies sold of “Daytona Demon” and 275,000 copies sold of “Devil Gate Drive” from their German recording company. Apart from that, a gold disc will be presented to them for the album “*Suzi Quatro*.” *Mickie Most*, the President, will be awarded with the famous “Golden Dog” for 1.3 million copies of *Suzi Quatro*’s singles sold in this country. Only ten of them were conferred within 20 years, among those honoured this way are *George Harrison*, *Deep Purple* and *Salvatore Adamo*.

It would be unfair to speak of *Suzi Quatro* exclusively and to forget completely about *Mud*, *Cozy Powell*, *Hot Chocolate*, the *Arrows* and all the others. Even though no longer active — or not so very active by now — the *Animals*, *Jeff Beck*, or *Lulu* still belong to the most popular interpreters in this country.

Personally, I should not miss this opportunity to mention my favourite formation, *CCS*. I feel very sorry that we failed so far to bring this group into the famous orbit of success. Nevertheless, I do believe we shall succeed in doing so one day. Approximately 170,000 singles and 35,000 LPs sold are not sheer muck, but there seems to be far more potential in this formation yet.

We here on the old Continent do not only think much of *Mickie Most* as an outstanding producer, we also know him as the smart President of his *RAK-Records* organisation who, sometimes, can be a damn hard counterpart, but will never leave aside the rules of fair play. So, a typical Porsche-driver after all? Yes, there is no doubt about this.

Wilfried Jung

Ten years ago in France the juke boxes in all the bistros were putting out the standard mixture of French songs and U.K. hits almost unrecognisable in their French language versions by local artists. Perhaps the most noticeable exception was the original version hit that was to launch a long chain of *Mickie Most* hits in France. The song was “House Of The Rising Sun”, the group: the *Animals*.

Soon after *Lulu* broke through with her Eurovision appearance and *Herman’s Hermits* scored a huge success with “No Milk Today”. Produced by *Mickie Most*, *Jeff Beck* was to become one of France’s most consistently popular performers.

In the early 70’s *CCS* hit with “Whole Lotta Love” and in 1973 came the biggest of them all, *Suzi Quatro*’s “Can The Can”, France’s best selling U.K./U.S. single of the year; in the same year *Mud* and *Hot Chocolate* broke, with *Crazy Tango* and *Brother Louis* respectively, but it was really *Suzi Quatro*’s year, with “48 Crash” joining “Can The Can” in the charts immediately on release. “Daytona Demon”, “Devil Gate Drive” and “Too Big” have followed the same dazzling career, giving *Suzi* and *Mickie Most* sales of over a million here in the year 1973–74.

Currently starting their French careers are *Arrows* and *Cozy Powell*, both heavily played throughout the summer.

Things are looking good for *Mickie Most* for the coming decade.

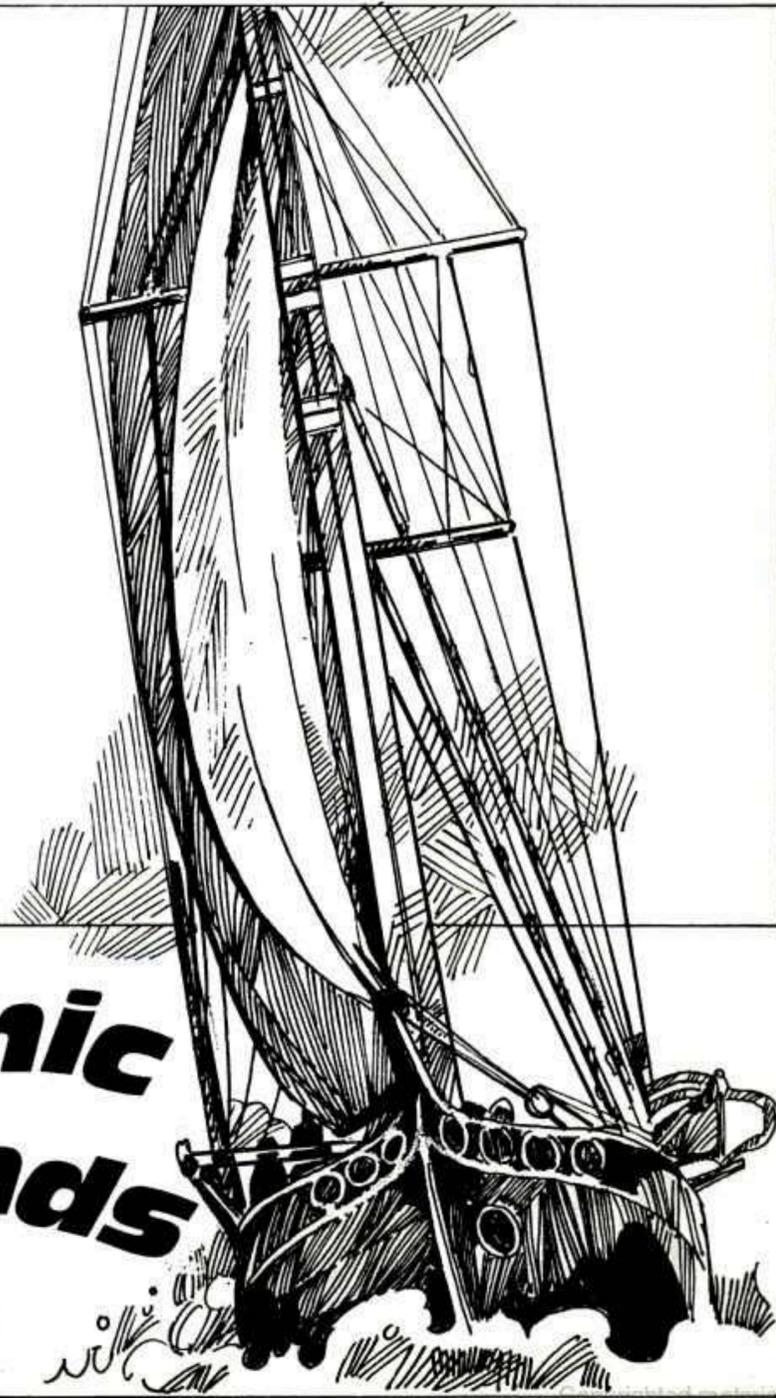
Pathé Marconi



**EMI-BOVEMA
HOLLAND**

**Going down
the wind
on golden waves**

**thanks
to our dynamic
friends
of RAK RECORDS**



MORGAN

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Morgan Studio's has been
associated with Rak Record's past successes.

And hope that we will also be
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*Félicitations Mickie
Meilleurs Vœux Pour
futurs Succès*

Alain Boubil

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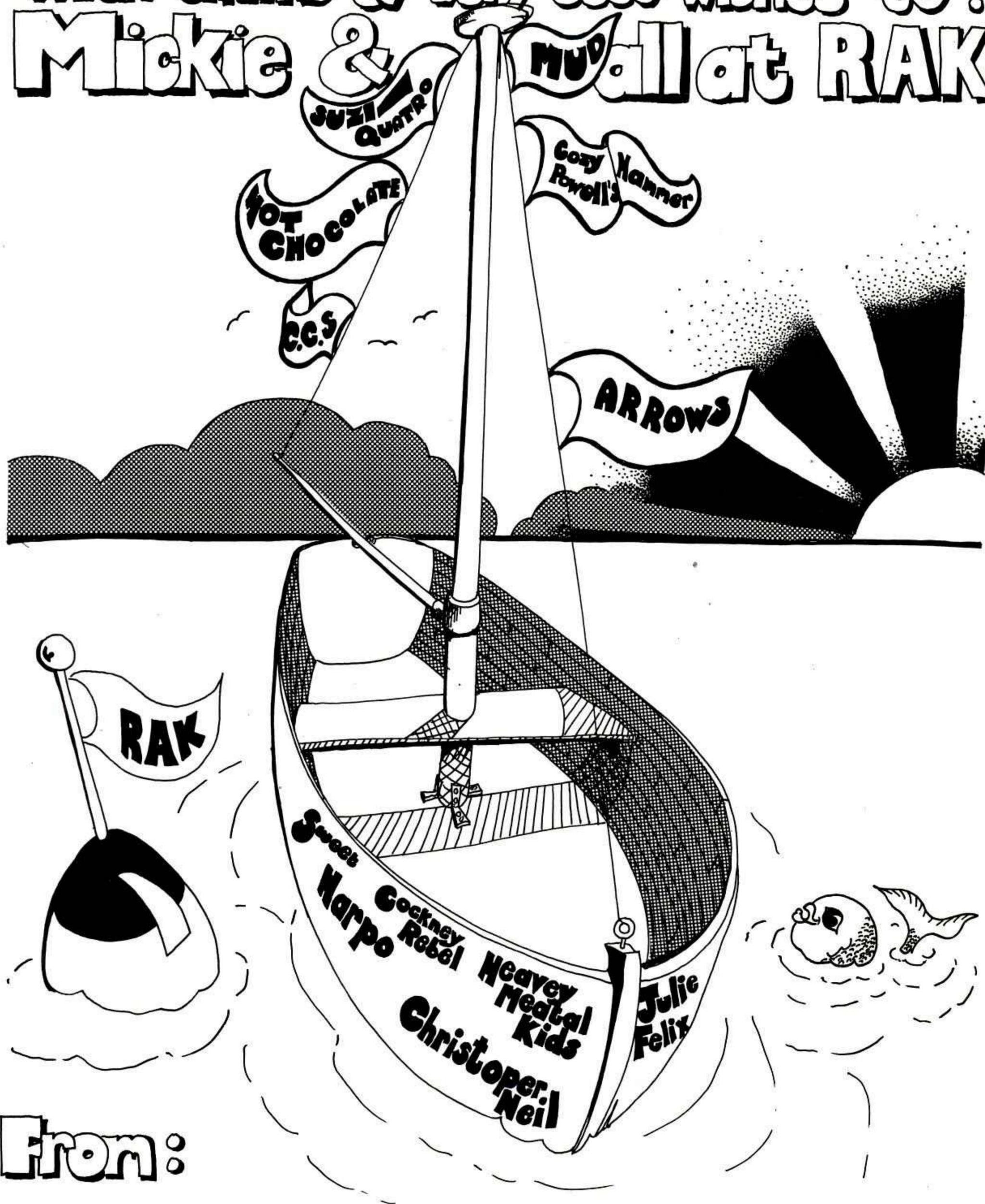
We have had the honour to be involved as agents to several of *Mickie Most's* record stars for over ten years, amongst them *Lulu, Suzi Quatro, Hot Chocolate, Mud* and *Arrows*. Most of these artists were unknown before they joined *Rak* but all became world-wide names.

Mickie differs from other record producers in that he is not only creative but most aware of the commercial requirements of our business. He can fix and keep to record release dates months in advance, which enables us as agents to lay on maximum promotion, particularly television dates. Not satisfied with just making their records, *Mickie* is never too busy to personally get involved in his artists' performances, from producing their acts, designing their clothes, supervising sound balance on television and to flying anywhere in the world at the shortest notice, should his artists require his help.

As a record producer *Mickie* is the nearest thing to a genius I have ever met. He can hear someone hum a tune without any accompaniment and make an immediate decision whether it has hit potential, and, what is more, he is right in practically every case. In the studio he is painstaking until he is 100% satisfied with the resulting product, however long it takes or however many times he has to re-record. No wonder that with 90% of his records being hits I would blindly represent any artist he records and offers to me. Add to that the fact that *Mickie* is reachable day and night, enthusiastic, and a true friend, I know of no other record producer that I, as an agent, would rather work with. Here is to *Mickie Most* and *Rak* and may they have continued success for the next twenty-five years and I hope that we shall still be involved.

Dick Katz
Director
M.A.M. (Agency) Ltd.

With thanks & very best wishes to:
Mickie & Muffin at RAK



From:

RAK Recording & Publishing Artists

TO MR. MICKIE MOST
& RAK RECORDS

Congratulations

FOR THE GREAT SUCCESS IN JAPAN
WITH SUZI QUATRO, MUD,
HOT CHOCOLATE,
COZY POWELL & ARROWS



TOSHIBA-EMI LIMITED

2-17, AKASAKA 2-CHOME, MINATO-KU, TOKYO, JAPAN

TOSHIBA MUSIC PUBLISHING CO. LTD.

4-15, AKASAKA 5-CHOME, MINATO-KU, TOKYO, JAPAN

RAPPING ABOUT RAK – TOSHIBA-EMI

THE PRODUCTIONS by *Mickie Most* had been introduced in Japan on Odeon, Apple, Columbia and other labels through which the performers such as *Donovan*, *Herman's Hermits*, *Jeff Beck* and *Mary Hopkin* were popularised and spoken about among the Japanese pop fans. The introduction of the British pops by *Mickie* influenced the pop field of Japan greatly ever since.

The *Rak* label was launched in 1970 in Japan, but it is on Odeon and distributed by Toshiba (Toshiba-EMI at present). On the first stage of the *Rak* recordings, it

suffered from a slump, even though *Hot Chocolate*, *Julie Felix*, *CCS* and *New World* materials were released. However, these materials have steadily gained fair reputations, and *Suzi Quatro* succeeded them and bloomed a big flower, or *Rak Sounds*, so to say.

Now it is shared by *Mud* and *Arrows*, and it opens wider and wider. 1973 was the first year for *Suzi Quatro*, during which she obtained the following awards and prizes:

Nippon Hoso (Nippon Broadcasting System) JOLF
Elected – The Most Prominent International Female Artist

Bunka Hoso (Bunka Broadcasting System) JOQR
Elected by the DJ directors of JOQR nationwide network – The Most Prominent Fresh Female Singer for 1973

Music Magazine – Music Life
Elected by votes – No. 2 of the Female Vocalists
Toshiba-EMI, the leader of Japan's pop field, will release his productions as follows:

October 74 – *Hot Chocolate* album
November 74 – *Suzi Quatro* album
December 74 – *Mud* album.

SUZI QUATRO



Sponsored by Rak Records



Mickie Most surrounded by some of his recording success at recent EMI party to celebrate 10 years of association. Artist and friends included are as follows: Sadie Collins (Authoress), Suzi Quatro & Band, Hot Chocolate, Arrows, New world, Mud, Cozy Powell, Prissilla Paris, Chas Chandler & John Steele (ex Animals). Songwriters Micky Chinn & Mike Chapman, John Cameron, Radio 1 DJ, Alan Freeman.

OCTOBER 12, 1974, BILLBOARD
Sponsored by Rak Records

even italy hasn't more than most...

to mickie & RAK

bravo!

gli amici della emi italiana



EMI Italiana S.p.A.

"TO MICKIE AND RAK

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- A. EMI-BRIGADIERS.
- Q. WHO GAVE EMI-BRIGADIERS 11 CHART ENTRIES SINCE JANUARY?
- A. MICKIE MOST AND RAK RECORDS.
- Q. WHAT MORE NEED WE SAY?
- A. ONLY THAT RAK IS THE 'MOSTEST'.

SINCERE 10TH BIRTHDAY GREETINGS FROM EMI-BRIGADIERS - YOUR COMPANY IN SOUTH AFRICA. (AND THANKS FOR MAKING US THE LEADERS)".

REGARDS
JOE NOFAL

EMI BRIGADIERS



ARROWS

thanks a
MILLION*

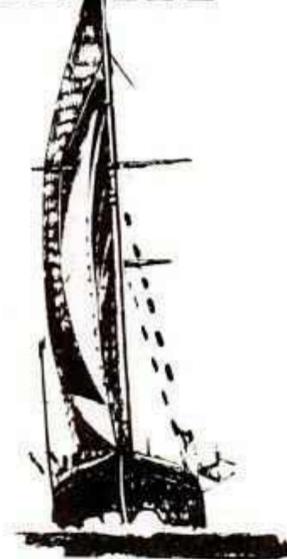


from all at MfP

* Since launch over 1,082,000 records in the 'MOST' series have been sold - all on the MfP label

WITH THANKS TO ALL AT:

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**EMI thanks and congratulates RAK for ten great years.
May the next ten be as successful.**



EMI Records Limited,
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Talent In Action

RANDY NEWMAN WENDY WALDMAN

Trobadour, Los Angeles

Randy Newman has been a consistent delight since being coaxed onstage to display his eccentric uniquenesses. But now, in the first round of appearances celebrating his new "Good Old Boys" album, he emerges as a master performer. Newman's great gift is being totally himself onstage, casual and ruffled, irreverent and wildly imaginative in his conceptions, his small, tired voice perfectly able Sept. 29 to express the cosmic disdain of "God's Song" or any of his gallery of semi-perverted neurotics, the latest of which is "The Naked Man" who does his streaking in Chicago blizzards crying "Stop Me."

The musical equipment and relaxed personality are more than ample to put Newman across to his adoring audience that they are in the presence of one of today's most original and engaging minds.

On the other hand, except for a few magnetically clear phrases that escaped in a riveting high soprano, show-opener Wendy Waldman was determined to gain acceptance as the funkiest of earth mothers growling out each note and tossing her aggressively frizzed mane.

This doesn't really seem the forte of a young lady who writes admirable if often not particularly commercial songs and can achieve extremely warm audience rapport. Her tune, "Gringo In Mexico," is being recorded by Maria Muldaur and should be a natural follow-up to "Midnight At The Oasis." **NAT FREEDLAND**

LITTLE FEAT DEADLY NIGHTSHADE

The Bottom Line, New York

"Rock and soul" bands have always been big here and this is undoubtedly one of the best and most popular. Besides being excellent musicians, Little Feat have a charisma in their songs and have developed a cult here. The Sept. 18 set was anything but a letdown for their loyal following.

One thing that was proved during this performance was that each of the band's members can stand out on his own. While Lowell George and Bill Payne are still the stalwarts of the group, Paul Barrere and the others shined throughout the set. Everyone was up and dancing throughout the performance.

The over-all sound of the group, while funky, is still very much in a special category of its own.

Opening the set were last-minute substitutes Deadly Nightshade. They have a unique make-

A Vegas Oddity: Mills Bros. Get 8-Week Stand

LAS VEGAS, Nev.—The Riviera Hotel has signed the Mills Brothers to an eight-week contract. According to hotel executive Tony Zoppi. "This is the first time in several years that the hotel has undertaken a long-term contract with an opening act."

In the past, hotels have found it difficult to play off opening acts under long-term contracts. Frequently the starring acts bring in the opening act as part of their contract, or have the right to approve any act opening their bill.

In making the unusual exception of a long-term contract with the Mills Brothers, Zoppi says, "Not having faith in the Mills Brothers is like not having faith in apple pie." The group will make its first appearance at the Riviera Dec. 13, opening for comedian Don Rickles.

Winther Producing 52 'In Concerts'

LOS ANGELES—The next 52 segments of ABC-TV's rock series, "In Concert," will be produced by Jørn Winther. Originally from Denmark, Winther came to ABC from Canadian television and produced the four "In Concert" shows taped at the Ontario Motor Speedway's California Jam plus the upcoming "American Song Festival" telecast.

up, three females singing folk-country, and appear to be on the way up with only a bit more polish needed. **JIM FISHEL**

ALAINA REED

Grand Finale, New York

Alaina Reed is a rare blend of artist who is at home in front of a night club audience or starring in a stage performance. She has done both. She is also a gifted songwriter and possesses a genuine comedic flair without affectation. During her stint Sept. 13 she exhibited all her attributes to an audience that welcomed her efforts.

At once, the most immediately obvious fact is her diction. Her ethos is midwestern but when she is onstage, she is cosmopolitan and urbane.

Her performance is a blend of standards and original material which she composed alone or in tandem with her musical director and pianist, Cheryl Hardwick. Standout tunes included an ultra-long, but attention-grabbing rendition of an original entitled "Harvest." Shortened, this smacks of hit material.

Audience reaction was spontaneous, i.e. clapping without exhortation, during several of her more spirited tunes. A comedic romp entitled "Pittsburgh Pete" and an introspective tune dubbed "Bad Self" garnered much favorable reaction.

In the more standard genre she offered "My Love" and again spectators vigorously responded.

Despite her credits onstage ("Hair"), and her equally impressive night club performances, Ms. Reed is as yet unsigned. Perhaps her recent management change will alter that for she is indeed, an easily recognizable and genuine new talent with her own material to perform. **JIM STEPHEN**

TAJ MAHAL

Troubadour, Los Angeles

Taj Mahal has never quite made the breakthrough into the superstar category, and his performance here Sept. 24 makes it all the more difficult to understand why not.

Taj seems to be able to do a little bit of everything. Whether singing soft blues with only an acoustic guitar for backing, moving through straight reggae with a fine band to back him (which comprises much of his most recent album) or serving up a kind of odd rock-reggae mix, he is one of the few entertainers who appears to do almost everything right. From the start, he had the jammed Troubadour crowd with him. Yet unlike many entertainers who sense when the crowd is theirs and don't really try an awful lot from that point on, Taj worked as hard as if it were his first showcasing in Los Angeles.

The most infectious material is undoubtedly the rock-reggae mix, music that is not quite reggae but possesses a distinct Caribbean flavor. When he did tackle his one straight reggae, "Johnny Too Bad," he proved that he had indeed done his homework and knew his musical genre well.

With excellent audience rapport, a highly personable stage presence and a musical skill that is rivaled by few, Taj served up one of the most enjoyable all-around performances seen in this club in a long while. **BOB KIRSCH**

TRAFFIC LINDISFARNE

Academy Of Music, New York

Throughout their roller coaster career which has seen the group break up and re-form under various combinations, Traffic has always seemed to fall just short of ultimate success. While lesser bands have made it on flash alone, Traffic had much more to offer. Still, their struggle has always been uphill.

With original members Steve Winwood, Jim Capaldi and Chris Wood joined by bassist Rosko Gee on this latest tour, which ties in with the release of their vibrant "When The Eagle Flies" LP on Asylum Records, things looked promising. Unfortunately, it turned out to be just "one of those nights" as the group took the stage and proceeded with varying degrees of impotence to attempt some of their older numbers, most notably "Empty Pages," "40,000 Horsemen," and "John Barleycorn," and selections from the new album.

As their nightmarish ordeal unfolded, it ap-

(Continued on page 49)

More Talent
See Page 49

Talent

New on the Charts



Capricorn photo

ELVIN BISHOP "Travelin' Shoes" 84

Don't call the former Butterfield Band guitarist a blues-rocker anymore. With this "Let It Flow" album marking his switch from CBS to Capricorn, Elvin proves he has found a new home with the waterfall riff sound so characteristic of contemporary Southern rock.

With Allman Band members Richard Betts and Toy Caldwell sitting in, along with other big-name guests including Sly Stone and Steve Miller, the intriguing blend of Southern and San Francisco style is no surprise. "Travelin' Shoes" is a semi-raunchy ditty by Bishop about moving out on a nagging lady which lends itself to exciting high-speed jamming behind Elvin's insouciant vocal. Manager is David Forest, Los Angeles, booking by Paragon Agency of Macon, Ga.



Phonogram photo

THE JONESES "Sugar Pie Guy" 86

The quintet had a single on a small label voted best 1970 Soul Record of Baltimore. And nobody in the group is named Jones. They chose the title because they hoped to be an act that others would need to keep up with.

"Sugar Pie Guy" is the latest New York disco-soul dance hit, a bouncy, pretty uptempo ballad. It's their first crossover after two previous soul hits since signing with Phonogram in 1973.

Bass vocalist Glenn Dorsey wrote it as well as most other Joneses material. He now stays home and manages the group's business out of the Phonogram New York office, rather than touring with the Joneses, although Dorsey still sings on their records.

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

ASHFORD & SIMPSON (Warner Bros.): The Bottom Line, N.Y., Oct. 8-9.

CHICAGO (Columbia): Coliseum, Hershey, Pa., Oct. 18; Civic Center, Providence, R.I.; Gardens, Boston (21-22); Coliseum, Binghamton, N.Y. (23); Coliseum, New Haven, Conn. (24); Spectrum, Philadelphia (25); Nassau Coliseum, Uniondale, N.Y. (27); Madison Square Garden, N.Y. (28).

***DEODATO** (MCA): Mansfield St. College, Pa., Oct. 12; Carnegie Hall, N.Y. (18); Playhouse in the Park, Philadelphia (20); State Theater, New Brunswick, N.J. (26); The Swinger North, Framingham, Maine (28-Nov. 3).

ROY DRUSKY (Capitol): Binghamton, N.Y., Oct. 22; Waterbury, Conn. (23); Cranston, R.I. (25); Bridgeport, Conn. (27).

FLEETWOOD MAC (Reprise): Philadelphia, Oct. 11; South Orange, N.J. (12); Pittsburgh, Pa. (13).

GOLDEN EARRINGS (MCA): The Spectrum, Philadelphia, Oct. 19; Baltimore Civic, Md. (20); Erie County Fieldhouse, Erie, Pa. (22).

***MAHAVISHNU ORCH.** (Columbia): C.W. Post College, Greenvale, N.Y., Oct. 11; Univ. of Scranton, Pa. (12); Trenton State College, N.J. (18); Syracuse Univ., N.Y. (26); Univ. of N.H., Durham (27).

***OHIO PLAYERS** (Mercury): Hartford State Army, Conn., Oct. 12; Boston College, Mass. (13).

THE RASPBERRIES (Capitol): Joint in the Woods, Parsippany, N.Y., Oct. 18. **MINNIE RIPPERTON** (Epic): Pittsburgh, Oct. 13.

SOUL CHILDREN (Stax): Sugar Shack, Boston, Oct. 7-13.

RICK WAKEMAN (A&M): Civic Arena, Pittsburgh, Pa., Oct. 11; Madison Square Garden, N.Y. (14).

WEST

REX ALLEN (Warner Bros.): Los Angeles, Oct. 31.

***TONY BOOTH** (Capitol): Rock Springs, Wyo., Oct. 8; High School, Spanish Fork, Utah (9); Civic Center, Price, Utah (10); Mesa College, Grand Junction, Colo. (11).

GOLDEN EARRINGS (MCA): Santa Monica Civic, Los Angeles, Oct. 10; Winterland, San Francisco (11-12); Sports Arena, San Diego, Calif. (13).

ELTON JOHN (Rocket): Sports Arena, San Diego, Calif., Oct. 8; Cow Palace, San Francisco (9); Coliseum, Oakland, Calif. (10); Coliseum, Seattle, Wash. (12-13); Pacific Coliseum, Vancouver (14); Coliseum, Portland, Oregon (15); HIC, Honolulu (26-27).

THE LETTERMEN (Capitol): Flamingo Hotel, Las Vegas, Oct. 3-16.

LA WANDA LINDSEY (Capitol): Silver Dollar, Las Vegas, Oct. 21-22.

REDBONE (Epic): Santa Monica Civic Auditorium, Calif., Oct. 12.

RED SOVINE (Chart): California, Oct. 3-12.

STEPPENWOLF (Epic): Kennedy Pavilion, Spokane, Wash., Oct. 10; Seeland Arena, Fresno, Calif. (18); Memorial Auditorium, Sacramento, Calif. (19).

HANK WILLIAMS JR. (MGM): Farmington, N.M., Oct. 25; Hollywood, Calif. (26).

MID-WEST

REX ALLEN (Warner Bros.): Constantine, Mich., Oct. 12.

ASHFORD & SIMPSON (Warner Bros.): Benefit for Sen. Bayh, Indianapolis, Ind., Oct. 13.

BLUE SWEDE (Capitol): 6 Flags Over Mid America, St. Louis, Mo., Oct. 13. **SHERRY BRYCE** (MGM): Kenosha, Wisc., Oct. 11-12; Chicago (13).

***CHICAGO** (Columbia): Arena, Milwaukee, Wisc., Oct. 10; Stadium, Chicago (11-12); Michigan State Univ. Gym, East Lansing, (13); Olympia, Detroit, Mich. (14); Convention Center, Indianapolis, Ind. (15); Univ. of Dayton, Ohio (16); Forum, Montreal, Canada (20).

MILES DAVIS (Columbia): Benefit, Indianapolis, Ind., Oct. 13.

THE DRAMATICS (Stax): Vet's Auditorium, Columbus, Ohio, Oct. 20.

ROY DRUSKY (Capitol): Hamilton, Ont., Canada, Oct. 18; Toronto, Ont., Canada (19); Toledo, Ohio (29).

Signings

Shelley Fisher, writer of Fontella Bass classic "Rescue Me," to record for Jerry Fuller's Moonchild Productions. ... **Fenton Robinson**, Chicago bluesman, to Alligator Records. ... **Peter Dean** to Buddah.

Michael Urbaniak, CBS jazz violinist from Poland, to Great Metropolitan Gramophone Co. for management. ... **Barry Manilow** catalog to Wes Farrell's Pocketful Of Tunes for administration.

R.B. Greaves of "Take A Letter Maria" fame to 20th Century via Rosebud Music production deal. New single is "I'm Married, You're Married."

Bill House to Equinox Records label of RCA-distributed Terry Melcher and Bruce Johnston.

Jefferson Starship member **Papa John Creach** to management with Sidney A. Seidenberg. ... **Drummer Joe Vitale** to Atlantic. He has played with the Amboy Dukes, Joe Walsh's Barnstorm and Rick Derringer.

Rock Back Into Big Dallas Hall

DALLAS—The 8,000-seat Sportatorium here, once an active country music hall, will return to regular rock and country books after a period of light use.

Local promoter Gene McCoslin is renovating the Sportatorium's sound, lighting and staging equipment and plans to use the hall for an average of three Performers Showcase series dates a month. Already booked for October and November are Willie Nelson, Bruce Springsteen, Blood, Sweat & Tears and Goose Creek Symphony.

(Continued on page 49)

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New Tobin Studio In Las Vegas

By LAURA DENI

LAS VEGAS—George Tobin, producer of hit records for Gene Pitney, Derek, Robert John and Brown Sugar, has opened his own recording studio here.

Tobin took over facilities of the now defunct United Recording-VMI June 1. He began rebuilding and Music Machine opened in September. The equipment is all new including 16-track Scully, 2-track Ampex and three echo chambers.

Tobin's previous experience has been mainly as a producer of black artists, a background which he intends to utilize.

"The reason I'm interested in black artists is that my background is radio," he says. "As an independent producer I have sold lots of black records."

"Where do you go with a Top 40 station that's playing a tight 28," To-

(Continued on page 38)

State Fairs Love

• Continued from page 1

should enjoy playing venues that pay them as much for one night as they can earn in a week in the beer clubs that are still the core of the country circuit. And the family audiences at state fairs would seem to be a natural to appreciate good country performances.

It takes a true entertainer's discipline to create any intimacy at the facilities most often available at state fairgrounds. These are often generally racetrack grandstands with the actual track's width separating audience from the infield stage.

State fairs generally last 10 days in the summer, with a headliner show each night. The bulk of fairs questioned are now charging admission, though some fairs still offer free grandstand admission as part of the overall daily ticket.

Still other fairs sell the best grandstand seats and allow all comers into the rear or side areas. At various fairs, tickets are priced as low as \$2 or as high as \$6, with generally three price scales for the grandstand.

But whatever the price policies or country artist rapport qualities, it is bottom-line profits that count at state fairs, as with any other entertainment booking operation.

And the profitability of country artists at state fairs can be seen in the reputed \$100,000 Johnny Cash can command for a fair date.

Country stars are still not playing and filling concert halls as regularly as the hit rock acts. Thus, unlike the rockers and Vegas-oriented pop acts which have wider opportunities for touring, the state fairs remain the biggest-paying one-nighter venues for country names.

Manager Fred Huff of Du Quoin State Fair in Illinois says, "We hope to have at least two nights of country every season from now on. Our best draw this August was Charley Pride. He had 10,000 with standees at a grandstand that only seats 8,300."

Huff finds country artists the easiest to book dates with and the most stable on the date. "They're always up for the show," he says, "and

they maintain a beautiful audience rapport."

Among Huff's best Du Quoin attractions in recent years were Loretta Lynn, Roy Clark, Lynn Anderson, Johnny Cash and Jerry Reed.

Nearly one third of the state population attends the Utah State Fair in Salt Lake City, which broke all records this summer. According to publicity director Richard Botteri, who stood in for general manager Hugh Brinkhurst at the survey interview, country headliners were a solid factor in breaking the attendance mark.

"Ten of our 11 grandstand shows were headlined by country names," says Botteri. "We have free admission to the main 12,500-seat grandstand. Country has always been very big in Utah, but at the state fair we have now found we bring in a lot more people with predominant country booking, rather than the mixed bag we used to play here."

Botteri feels that with the wider acceptability of country music, the Utah fair is now competing more with Las Vegas for country stars' open dates. But this has not yet become a major problem.

Among the recent country attractions who did particularly well for Utah this summer were Ray Stevens, Hank Snow and Roger Miller.

The Wisconsin State Fair, outside Milwaukee, may be the exception that proves each rule, according to proverb. Although neighboring Illinois fairs swear by country music, and country artists do well at downtown Milwaukee's annual Summerfest, fair director James W. "Bill" Greiner says country acts have been an attendance disappointment for his 14,500-capacity (including standees) grandstand.

"It's only crossover country acts who have done well for us in the past," he says, "an Eddy Arnold, a Johnny Cash. Mac Davis is a strong attraction here, but he's the perfect example of someone originally country-based who has now crossed over."

Greiner finds that fewer artists of all types seem to want to do fairs. "It's harder to book hot acts, even well in advance," he says.

Paul Huff moved over this year from the Milwaukee Summerfest to the managership of the Illinois State Fair at Springfield. This event had two of its nine show nights with country headliners this summer and did "fantastically," Huff says.

He wants to put in at least three country nights next year at the 14,000-capacity grandstand area (with two-thirds of the seating charged admission). In addition, he plans to install a separate tent for continuous lounge style country entertainment.

Recent strong country attractions at Springfield include Diana Trask, Roy Clark, Johnny Rodriguez and Jim Stafford.

Overall, throughout the U.S., the contemporary breed of country stars seem to be becoming as strong an attraction in the lucrative state fair market as the previous staple first choice Top 40 acts with crossover adult-MOR appeal, such as Tony Orlando and Dawn or Herb Alpert's Tijuana Brass.

Las Vegas Flamingo Quits Food Service

LAS VEGAS—In a drastic change of entertainment policy the Flamingo Hotel has eliminated all food service in their showroom.

Beginning with the Oct. 3 opening of Corbett Monica and the Lettermen, showtimes are 7 and 11 p.m. with only drinks served.

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This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	19	BODY HEAT Quincy Jones, A&M SP 3617
2	2	16	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
3	8	8	ONE Bob James, CTI 6043 (Motown)
4	4	44	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
5	10	5	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
6	6	16	THE BLACKBYRDS Fantasy F-9444
7	5	23	CROSSWINDS Billy Cobham, Atlantic SD 7300
8	9	16	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
9	3	27	STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists)
10	-	1	THRUST Herbie Hancock, Columbia PC 32965
11	7	32	BLACK AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
12	11	10	LEAVING THIS PLANET Charles Earland, Prestige PR 66002 (Fantasy)
13	20	3	CHAMELEON Maynard Ferguson, Columbia KC 33007
14	14	10	REGGAE Herbie Mann, Atlantic SD 1655
15	-	1	WHERE HAVE I KNOWN YOU BEFORE Return To Forever Featuring Chick Corea, Polydor PD 6509
16	15	8	POWER OF SOUL Idris Muhammed, Kudu/CTI 17 (Motown)
17	17	46	SPECTRUM Billy Cobham, Atlantic SD 7268
18	23	81	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
19	16	10	IN CONCERT Freddie Hubbard/Stanley Turrentine, CTI 6044 (Motown)
20	12	23	SCRATCH The Crusaders, ABC/Blue Thumb BTS 6010
21	22	5	THE REVOLUTION WILL NOT BE TELEvised Gil Scott-Heron, Flying Dutchman BLD1-0613 (RCA)
22	25	10	I AM NOT AFRAID Masekela, ABC/Blue Thumb BTS 6015
23	24	73	SWEETNIGHTER Weather Report, Columbia KC 32210
24	28	19	CRYSTAL SILENCE Gary Burton/Chick Corea, ECM 1024ST (Polydor)
25	26	14	BODY TALK George Benson, CTI 6033 (Motown)
26	13	81	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
27	34	3	VERY LIVE AT BUDDY'S PLACE Buddy Rich, Groove Merchant 3301 (PIP)
28	18	19	BIG FUN Miles Davis, Columbia PG 32866
29	29	19	WHIRLWINDS Deodato, MCA 410
30	30	3	BLACK EYED BLUES Esther Philips, Kudu/CTI 14 (Motown)
31	27	5	PERFORMANCE Esther Philips, Kudu/CTI 18 (Motown)
32	-	1	IS IT IN Eddie Harris, Atlantic SD 1659
33	19	12	SOLO CONCERTS Keith Jarrett, ECM 3-1035/37 ST (Polydor)
34	31	23	INTRODUCING The Eleventh House With Larry Coryell Vanguard VSD 79342
35	35	3	FACES IN REFLECTION George Duke, BASF/MPS 22018
36	36	5	BRASSWIND Gene Ammons, Prestige P-10080 (Fantasy)
37	-	1	PYRAMID Cannonball Adderley, Fantasy F-9455
38	38	3	THE TOKYO CONCERT Bill Evans, Fantasy F-9457
39	39	3	LIVE IN JAPAN Sarah Vaughan, Mainstream MST 2-401
40	-	1	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317

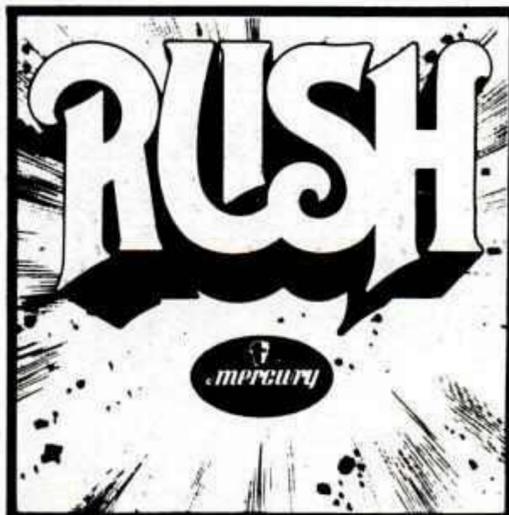
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- 10/4 Music Hall, Houston, TX
- 10/16 Ellis Auditorium, Memphis, TN
- 10/18 Soldier & Sailors Memorial Auditorium, Kansas City, MO
- 10/19 Pershing Memorial Auditorium, Lincoln, NB
- 10/23 to 11/2 Canadian Tour
- 10/28-29 My Fathers Place, Roslyn, NY
- 11/4 Tower Theater, Upper Darby, PA

- 11/5 Felt Forum, New York, NY
- 11/7 Beginnings, Schaumburg, IL
- 11/9 Michigan Palace, Detroit, MI
- 11/10 Ambassador Theater, St. Louis, MO
- 11/12 Riverside Theater, Milwaukee, WI
- 11/14 Veterans Memorial Auditorium, Columbus, OH
- 11/15 Aragon Ballroom, Chicago, IL
- 11/22 Tuesday Ballroom, San Diego, CA
- 11/23 Shrine Auditorium, Los Angeles, CA
- 11/27 Ventura Theater, Ventura, CA

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Studio Track

By BOB KIRSCH

At the Village Recorder in Los Angeles, chief engineer **Rob Fraboni** was in London recently to handle the sound for the **Band** during its concert there. **Zac Zenor**, formerly a disk jockey at KMET-FM in Los Angeles, is now first engineer at the studio. **Ed Lever** has been brought in as a new maintenance man, and operations manager **Mark Aglietti** has been on the road weekends working with **Joe Cocker**. Also at the studio, control room A has been almost completely revamped and a lot of commercials for record labels such as 20th Century, Capitol and ABC have been cut.

In Village artist activity: **Dave Loggins** has been in with **Glen Spreen** producing and **Rick Heenan** engineering; **Joe Cocker** in with **Jim Price** producing and **Rob Fraboni** engineering; **Mary McCreary** working on her next single with **Denny Cordell** producing and **Heenan** at the boards; **Bloodstone** working with producer **Mike Vernon** and engineer **Heenan**; **Woody Herman** was in with **Orin Keepnews** handling production and **Jim Stern** engineering; **Gladys Knight & the Pips** working on some tracks with **Richie Wise** and **Kenny Kerner** producing and **Warren Dewey** at the boards; and **Disco Tex** in with **Bob Crewe** producing and **Heenan** again at the boards. * * *

At **5th Floor Recording Studios** in Cincinnati, **Phil Flowers** has been in cutting a single. **Bob Freeze** was in for a month producing an LP from European artists **Freddie Myer** and **Phillip L'Homme**. Radio concerts set for **WEBN-FM** over the next two months include **Taj Mahal**, **Minnie Riperton**, **Robin Trower** and **Tom Rush**. The studio is also working on a new TV series called "Home Cooking." The first show featured **Brian Auger's Oblivion Express** and **Larry Raspberry & the Highsteppers**.

At **Sound Studios** in Chicago, final touches have been added to the **Fenton Robinson LP** for **Alligato Records**. The set was produced by **Robinson** and **Bruce Iglauer**.

At **Society Hill Sound Inc.** in Philadelphia, **Ed Onorato**, **Jamie Howarth**, **Roger Stevens**, **Lee Skinner** and **Sharon Haik** have joined as

engineers. **John Rayfield** is now administrative assistant, and **Jim Hill**, formerly percussionist with the **Main Ingredient**, is administering for the **Philadelphia Society**, **Rhythm Jackson**. **Tony Beck** is at the studio producing the **Beck Brothers Plus One** and **Gil Aiken** has cut several demos for **Warner Bros**. The **Ghetto Children** are also due in to cut for **Roulette Records**.

Lots of activity at **Larrabee Sound** in Los Angeles. **Silver, Platinum and Gold** in with **Gary Zekley** producing and **Jim Hilton** and **Barry Rudolph** engineering; **Freddie King** is in with **Mike Vernon** producing and **Rudolph** at the boards; **Michael Halbey** in with **Michael Botz** and **Mickey Stevenson** producing; **Billy Joel** is cutting an LP with **Michael Stewart** producing and **Mark Piscitelli** at the boards; the **Jackson 5** have been in with **Sam Brown** handling production and **Rudolph** again engineering; **Robbie Krieger** and the **Butts Band** have been working with producer **Jerry Fuller** and

Rudolph; and the **Cats** are in with **Al Cappa** producing and arranging and **Lenny Roberts** engineering.

At **Sound City Inc.** in Van Nuys, Calif., quadrasonic mixing capability has recently been installed, designed by **George Augspurger**. **Mark Smith** was the first quad client, mixing the **Bachman-Turner Overdrive LP**, "Not Fragile," into quad. **Lalo Schifrin** was in to do the soundtrack for the "Four Musketeers" and **Randy California** was in with some other former **Spirit** members to cut an LP for **Epic**. Other artists who have been in recently include **White Heat**, **Greg Perry**, **Jackie Lomax**, **Delaney Bramlett** (with some help from **Leon Russell**) and **Rick Springfield**.

Gary Sherman has just finished working with producer **Brooks Arthur** on conducting and arranging the next **Dusty Springfield LP** for **ABC** in New York. This marks **Sherman's** return to the op music scene, after several years of working in movies, theater and television.

Dr. John/Mac Rebbenack: Same Musician In 2 Roles

LOS ANGELES—For six to eight months of the year Dr. John the Night Tripper tours the country as that occult rocker with increasingly evident New Orleans good-time roots. The rest of the time he's around Hollywood studios as a highly respected session pianist-guitarist **Mac Rebbenack**.

He's a big, burly individual who wears voodoo-type necklaces and pins even with his casual jeans. He does take the New Orleans magical tradition seriously, as can be seen in his ordination as a minister in the actually-existing Louisiana Church of Witchcraft and **Gris Gris**.

But voodoo activism is a minor part of his life compared to his involvement with music and his San Fernando Valley family life. **Rebbenack** was a central figure in the New Orleans rock scene in the mid-'50s before arriving in Los Angeles in 1964 to catch on with the **Phil Spector** session team, where he met assistant percussionist **Sonny Bono**.

The Dr. John recording personality first developed during studio dates missed by **Sonny** while he and **Cher** were working on their "Good Times" film. **Rebbenack** brought the resulting tapes to **Atlantic** and in 1968 the first album was released, with the cut that instantly established him as something new in rock, "Gris Gris."

Four more Dr. John albums continued to work the voodoo rock vein until the inevitable thinning-out process occurred. His biggest success to date was last year's Hot 100 single "Right Time, Wrong Place" with writer-producer **Allan Toussaint**, another expatriate New Orleans stalwart, helming.

This hit single represented a new direction for **Rebbenack**, largely replacing the voodoo jargon with New Orleans funky roots.

The Dr. John character was actually built on a characterization developed regionally by the late **Prince Lala**. **Rebbenack** and **Lala** were both artists on a short-lived label, **AFO**, founded by New Orleans musicians.

Despite the shift in his music, **Rebbenack** still uses the Dr. John tag for his stage act, complete with eerie lighting, bizarre robes and head-dresses, a painted face and a satchel of metallic glitter dust he tosses into the audience as "gris gris powder."

And he still maintains that it was



Atco photo

Dr. John: voodoo rocker goes good-timey.

gris gris magic, not modern medicine, that saved his finger nearly 15 years ago after it was all but shot off during a gig at one of New Orleans' tougher clubs. **NAT FREEDLAND**

Tobin Studio

• Continued from page 36

bin questions and then answers: "There's an excellent possibility of getting airplay when the record is played and sold black."

Tobin terms his background as "r&b, pop and teen oriented as far as singles go. I hope I'm in the viable end of the music business. I'm looking for black acts who have been on labels who work in Las Vegas and are looking for a song. The **Fats Domino** and **Jackie Wilsons**. Their voices can sell a lot of records."

Tobin feels **Music Factory** can succeed "providing I'm sadistic and want to stick it out and go to the time and trouble to put together a rhythm section."

He predicts it will take a good six months.

"The other studio has one, but they are kids who work there, not the kind of rhythm section that I want," he says. "Las Vegas has no studio musicians or musicians qualified to be studio musicians, so producers won't cut rhythm sections here. There aren't any good players. There are good stage players, but nobody with studio experience. It isn't like Los Angeles or Nashville."

Campus

San Francisco Symphony Encourages Music Students

SAN FRANCISCO—California music students reap benefits unknown to students in many other states as a result of the "youth encouragement" policy pursued by the San Francisco Symphony Assn.

For one thing, the **SFSA** in cooperation with the **San Francisco Conservatory of Music** will present the **Julia Klumpkey Scholarship Award** this fall to the young string player who "best demonstrates great promise and a high level of musicianship."

That means a cash prize of \$1,482 to the winner, who must be no older than 21 and a resident of California. Auditions will be held here Oct. 19. Entrants must play either violin, viola or cello.

But that's just an appetizer.

The symphony itself will perform in 35 concerts at San Francisco schools and give six free evening concerts designed for entire families. With boss man **Seiji Ozawa** busy in Boston, the concerts will be conducted by **Niklaus Wyss**, the summer-fall resident conductor. Soloists this season will be the five winners of the **SFSA's Young Musician Awards** for 1974, **Carol Anita Morrow**, cello; **David Sogg**, bassoon; **Joe Alessi Jr.**, trombone; **Jeff Kahane**, piano, and **Doug Gardall**, string bass, all music students in the Bay area. The awards are co-sponsored by **Pepsi Cola**.

In addition, the San Francisco

Symphony by splitting up its membership offers approximately 700 music workshops through the fall and winter seasons with **Maestro Wyss** getting a helping hand from **Mark Lifschey**, oboist, and **Peter Schaffer**, associate concertmaster of the symphony. The project is partially funded by a grant from the **National Endowment for the Arts**, Washington, D.C.

Miami's Campus Awaits New Hall

CORAL GABLES, Fla.—"We have a peculiar situation this fall," says **Dr. William F. Lee**, composer and dean of the **University of Miami School of Music**. "Students and faculty artists are slow in scheduling performances and I can't blame them. They're all waiting to perform in the new showplace."

Dr. Lee refers to the \$2 million, 600-seat **Maurice Gusman Concert Hall** on the main campus here which will open next Jan. 31. It will be the most beautiful structure of its kind on a southern campus. Among the nationally noted artists booked to appear next spring are pianist **Lorin Hollander**, the **Yale University Band** and the **American Brass Quintet**. It will be the home of **Frederick Fennell** and the **UM Symphony**.

Roving Artists for NEC

• Continued from page 3

presented at the convention's showcases. Some of the acts who have played in the past include **Simon and Garfunkel**, **Chicago**, **Sha-Na-Na**, **Flip Wilson**, **Larry Coryell**, **Staple Singers**, **Kool and the Gang**, **Harry Chapin**, **Robert Klein**, **Mahavishnu Orchestra**, **Deodato** and **B.B. King**.

"Many of these acts really got their feet wet playing the showcases and although some of them were already established at the time, they were introduced to an entirely new audience," **NEC** official **Fred Williams** says.

"We are hoping for a big array of talent applications for this year's event and the deadline for submitting them is Oct. 28."

The new roving artist program is intended to present innovative acts of a roving nature, needing no electricity or staging. These artist will be allowed to roam freely around the exhibit hall, according to **Williams**. In addition to this program, 29 hours

will be available to film and videotape companies to expose new releases to the campus market.

NEC officials say the gathering will provide many services including a forum for educational, informative discussion of the procedures and responsibilities involved in the purchasing, promotion and presentation of programs on the college campus; a setting in which students and staff can meet to talk with representatives of firms whose services, talent or products are related to college programming; innovative ideas and concepts in college programming and in the performing and visual arts field, idea exchanges and increased communication between colleges and the industry; an opportunity for firms to work with school buyers on cooperative and other bookings; a chance to present performing and visual arts which are new to the college market; and an opportunity for professionals in all areas of the entertainment industry to meet with students and staff.

Campus Briefs

College Entertainment Associates Inc. here has been purchased by **Ed Micone** and **Ms. Lee Senk**. **CEA** has been purchasing rock talent for schools for the last 14 years, and under the new management they have expanded the firm to include a lecture bureau and tour direction for major artists.

Jerry Coker, jazz saxophonist who starred with the **Woody Herman** band in the 1950s and later performed with **Stan Kenton**, is teaching jazz studies as a visiting lecturer in the music department at **Duke University**, Durham, N.C. An authority on jazz improvisation, **Coker** has taught in several other universities prior to this position and his jazz program offers a master's de-

gree at the **University of Miami (Fla.)**. * * *

Video Tape Network Inc. has acquired a video concert featuring **Loggins** and **Messina**, for immediate distribution to its network of 283 college affiliates. The program features the group performing eight songs and was taped in an intimate arena-theatre before a live college audience. * * *

A reminder that Oct. 15 is the deadline for applications for campus vocal students no older than 33 and at least 20 years old for the **WGN-Illinois Opera Guild Auditions of the Air**. Write **Dick Jones** at **WGN**, 2501 Bradley Pl., Chicago, Ill. 60618. The winners are to be handsomely rewarded. righted material

New on The Charts



Atlantic photo

ACE SPECTRUM

"Don't Send Nobody Else"—70

The New York soul foursome has been together since 1966, led, managed and co-produced by **Edward "Easy" Zant**. Their new "Inner Spectrum" album, first on **Atlantic**, provides "Nobody Else," a tastefully wide-scope up-tempo ballad by the outstanding songwriter team of **Ashford & Simpson**. Hook theme line is "If you can't come yourself, don't send nobody else." Rest of **Ace Spectrum** is **Elliot Isaac**, **Aubrey Johnson** and **Rudy Gay**.

Jukebox Programming Inflation Stabs Jukebox Ops Through West Virginia

By RAY BRACK

CHARLESTON, W. Va.—Jukebox operators report unprecedented inflation during the past 12 months, and they're analyzing their record purchases, among other costs, in attempting to preserve profits.

Such were the economic realities confronted Sept. 19-21 at the 20th anniversary convention of the West Virginia Music & Vending Assn. here. Featured speaker Russell Mawdsley, president of the Music Operators of America, noted that while the jukebox industry has spared price increases on certain essentials for a long time, the roof caved in during the past year.

"Look at how long 45 rpm records had stayed at the same price—at least 20 years," Mawdsley pointed out. But during the past year singles have jumped in price, he said, along with the cost of parts (up as much as 50 percent), jukeboxes (25 percent hike expected), games (25-30 percent), labor (20 percent jump) and, of course, gasoline and vehicles. The Holyoke, Mass. operator went on to say that in many states there could be "unbelievable increases" in taxes during 1975.

"We've got to analyze costs and find ways to cut down," Mawdsley said. "One area we're looking at is the cost of purchasing records. We're trying to be more selective in what we purchase, and we're beginning to use a few more old records. We're swamped with requests. This can be costly. We're much more cautious about filling requests."

Mawdsley added, "I wouldn't be at all surprised to see the cost of records go higher."

Charleston one-stop owner M.Z. Elkins reported that some area operators here responded to singles price increases by changing records less frequently.

Mawdsley also suggested that operators improve their profit picture by taking greater care to cycle machines properly. "We have a tendency to keep a jukebox in a location four to five years," he said, "and it becomes a piece of furniture that blends into the wall. They should be rotated every two or three years: Buy a certain number of machines every year and cycle them to the poorer locations. Income will increase."

The national association executive also urged rethinking the traditional 50-50 commission on arrangement, revising the percentage in as many locations as possible to 60-40 in favor of the operator. Where this is not feasible, he said, the operator should strive to obtain \$2 to \$3 in front money.

What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

- | | | | |
|--|--|--|---|
| <p>AURORA, ILL.: POP PURCHASES</p> <p>Louise Johnson
Twin Oaks Music
301 High
(312) 898-0907</p> <p>"Pretzel Logic," Steely Dan, ABC 12033
"After The Gold Rush," Prelude, Island 002
"You Ain't Seen Nothing Yet," Bachman-Turner Overdrive, Mercury 73622
"Play Something Sweet," Three Dog Night, ABC/Dunhill 15013
"I Really Don't Want To Go," New Colony Six, MCA 40288</p> | <p>MALTA, MONTANA: POP PURCHASES</p> <p>Dorothy Christensen
Christy's Music
815 S. Central
(406) 654-2250</p> <p>"The Bitch Is Back," Elton John
"Straight Shootin' Woman," Steppenwolf, MUMS 6031
"Back Home Again," John Denver, RCA 10065
"Carefree Highway," Gordon Lightfoot, Reprise 1309</p> | <p>JACKSON, MISS.: COUNTRY PURCHASES</p> <p>Marilyn Burkart
Dixie Vending Co. Inc.
112 N. Mill St.
(601) 353-2443</p> <p>"Honey Honey," Abba, Atlantic 3209
"Mississippi Rolling Stone," Conway Twitty, Capitol 3953
"Drinking Champagne," Don Gibson, Hickory 327
"Rock Me Gently," Andy Kim, Capitol 3895</p> | <p>PORTLAND, ORE.: POP PURCHASES</p> <p>Kathy Seabolt
A & A Amusement Co., Inc.
14324 SE Stark St.
(503) 255-7206</p> <p>"I Honestly Love You," Olivia-Newton John
"Tell Me Something Good," Rufus, ABC 12010
"Sweet Home Alabama," Lynyrd Skynyrd
"Carefree Highway," Gordon Lightfoot, Reprise 1309
"Pretzel Logic," Steely Dan, ABC 12033
"Clap For The Wolfman," Guess Who
"The Bitch Is Back," Elton John</p> |
|--|--|--|---|



TOP BILLING—The youthful group Life will add a fast paced and frolicsome note to the Music Operators of America Exposition as headliners of the banquet stage show Nov. 3. The Exposition is Nov. 1-3, Conrad Hilton Hotel, Chicago.

MIAMI

Pete Bonet now singing with Joe Cuba's group (Tico)... **Tito Puente** (Tico) winding up a successful engagement at Caribe Hilton in Puerto Rico. **Tito Allen** has joined Tito's group as vocalist and has been signed by Alegre Records.

Jose Antonio (Oro Sound) on the air in New York and Miami with "Quien Eres Tu" from his latest LP, written by Nelson Ned... **Lalo Rodriguez** is the singer on the new **Eddie Palmieri** LP (Coco), and the 16-year-old does an A-1 job... **Luisa Maria Guell** (Gema) single selling very good, "Sera."

Celia Cruz (Vaya) reports the **Fania All Stars** concert in Africa Sept. 21 was a huge success... International is releasing "The Many Moods of **Roberto Yanes**..." **Richie Ray** and **Bobby Cruz** have a new salsa LP ready and the single has just been released by Vaya.

Julio Iglesias (Alhambra) LP on the streets "A Flor de Piel"... **Efraim Lopez Neri's** Christmas LP will be out this week on Alhambra...

Latin Record Reviews

Pick LPs

WILLIE COLON—"Willie," Fania XSLP 464. With singer Hector Lavoe, this is a collection of the greatest hits of Willie Colon's, plus one new number, "La Banda." It demonstrates why Willie's LPs sell so well, and why his unique sound is so popular.

Best cuts: "La Banda," "Abuelita," "Ah-Ah/O-No," "Ghana'e."

Dealers: A must in Latin bins.

EDDIE PALMIERI—"The Sun of Latin Music," Coco CLP 109XX. Whoever said you can't have your cake and eat it too never heard this latest LP of Eddie Palmieri, for thanks to the magic of Eddie's driving fingers on the piano and some fantastic mixing, we hear every sound and instrument—and we're talking about a big 16-piece orchestra—from the fantastic percussion work of Nicky Marrero to the electric violin of Alfredo de la Fe. Of course there's a wild 15-minute number for Eddie's "aficionados," but there's even a swinging cumbia and a danzon that will defy you to sit still. This may be Eddie's best album in years. A welcome addition to the group is vocalist Lalo Rodriguez, who is a talent in his own right.

Best cuts: "Nada De Ti," "Una Rosa Española," "Nunca Contigo," "Un Dia Bonito."

SABU—"Sabu 1974," Exitos XES 1110, series 0598. This popular young singer from Argentina hits again with an LP packed with beautiful ballads, nicely arranged by Horacio Malvicino and Calandrelli. One song, "Mi Libre Cancion" is done in Spanish and Italian.

Best cuts: "Mi Libre Cancion," "Amame o Dejame," "Tu Eres Mi Amor."

Dealers: A must for the growing number of ballada fans.

Recommended LPs

SONORA PONCENA—"Sabor Sureno," INCA XSLP 1039. A super salsa LP arranged by pianist Papo Lucca which could go on the charts rapidly in Puerto Rico. **Best cuts:** "Juana Bayona," "Ecue Baroni," "Telarana," "Llore Y Rei."

JOSE ANTONIO—"El Feeling Unico De," ORO SOUND 1975. The lead singer with Los Chavales De Espana hits with his first solo LP, with fantastic arrangements by Hector Garrido and original material by Nelson Ned, Garrido and Julio Gutierrez. **Best cuts:** "Quien Eres Tu," "Amor," "Apaga La Luz," "Corazones, Piel Morena."

LOS ANGELES NEGROS—"Aplauda Mi Final," INTERNATIONAL XSLP 465. This record-selling singing quintet brings a new dimension to some already sung songs, plus some good new material, all balladas. Musically and technically, this is one of their finest releases. **Best cuts:** "Yo Lo Comprendo," "Para Que Sepas," "Para Volver A Vivir," "Son Mentiras," "A la Mujer que Tanto Ame."

Latin Scene

Harvey Averde of Coco Records, in town to promote the new **Eddie Palmieri** LP, played parts of an upcoming **Cortijo** release and the consensus is it will be a big hit. On the LP are **Ismael Rivera** and most of Cortijo's original group, playing in the style that made him famous.

TR Records, on behalf of Mrs. Tito Rodriguez, is seeking a viewing contract with local TV stations throughout the U.S. to view the 30 one-hour **Tito Rodriguez** variety shows featuring such well known stars as Tony Bennett, Sammy Davis and Shirley Bassey.

Paquito Guzman and **Tommy Olivencia** have both recorded new LPs for Inca Records... New releases by Peerless include LPs by **Lola Beltran** "Cuando El Destino" **Fernando Rios**

"Me Voy A Ir" **Conjunto Africa: Los Tecolinos** "Meloidas De Siempre"; **Juan Zaizer** "Cruz De Olvido" and **Los Solitarios** "No Llores Corazon."

La Suprema has split up, with part of the group remaining **La Suprema** and another group. **Creacion 70**, being formed by the others. The original owners of the Liceo Club have it back, and are featuring four bands on weekends, **Orch. Broadway**, **Willie Vega**, **Creacion 70** and **Los Century**.

Velvet Records readying a new LP by **Conjunto Universal** and an album of boleros by Universal vocalist **Manolo Santayana**. Raul Lemes, sales manager of the local Caytronics branch, celebrated the birth of a son Sept. 26.

ART "ARTURO" KAPPER

Billboard SPECIAL SURVEY for Week Ending 10/12/74

Billboard Special Survey Hot Latin LPs

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IN TEXAS			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VINCENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	CARLOS MIRANDA "Carlos Miranda," Bego 1120
2	LITTLE JOE Y LA FAMILIA "Nosotros," Buena Suerta 1047	10	CARLOS GUZMAN "Carlos Guzman," Fal 4062
3	RAMON AYALA "La Nueva Zenaida," TM 7017	11	CORNELIO REYNA "Cuatro Estrellas En El Cielo," CR 5044
4	LOS ANGELES NEGROS "A Ti," United Artists 135	12	ANGELICA MARIA "Tonto," Sonido Internacional-8006
5	LUCHA VILLA "Lo Mejor De Jose A. Jimenez," MUS 1626	13	LOS UNICOS "Los Nas Nuevo," EZ 1086
6	FREDDIE MARTINEZ "Pure Gold," Freddie 1021	14	SUNNY & THE SUNLINERS "El Orgullo De Texas," Keyloc 3019
7	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	15	ROYAL JESTERS "Yo Soy Chicano," GC 109
8	LOS SAYLORS "Sonreir," Raff 3028		

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA & JOHNNY "Quimbara," Vaya XVS-31	9	TIPCA 73 "#2," Inca SLP 1038
2	TITO PUENTE "Tito Unlimited," Tico CLP 1322	10	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
3	ISMAEL MIRANDA "En Fa Menor," Fania XSLP-00466	11	DANNY RIVERA "En Concierto," Velvet LPV-1477
4	PETE RODRIGUEZ "El Conde," Fania XSLP-00459	12	FANIA ALL STARS "Latin-Soul-Rock," Fania SLP-00470
5	EL GRAN COMBO "#6," EGC-06	13	JOHNNY ZAMOT "Zamot," Mericana XMS 122
6	CHEO FELICIANO "Buscando Amor," Vaya XVS-32	14	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG-1254
7	ISMAEL RIVERA "Traigo De Todo," Tico 1319	15	JOE BATMAN "Salsoul," Mericana XMS 124
8	LARRY HARLOW "Salsa," Fania SLP-00460		

ARCANO RECORDS

Presents

MARIA DE LOURDES

Featuring the hit single
"Cruz de Olvido"
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Distributed by **CAYTRONICS**
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OCTOBER 12, 1974, BILLBOARD

Huge Show Nov. 9 at Astrodome

HOUSTON—A 10-hour country music show, with a new "name" artist appearing every 45 minutes, has been announced jointly by Sidney Schlenker, executive vice president of the Astrodome Corp., and of the W.E. "Lucky" Moeller, president of the Moeller Talent Agency in Nashville.

The largest one-day country music show ever held will take place at the Astrodome, with as many as 55,000 anticipated. It will be held Nov. 9.

Moeller, recently appointed coun-
(Continued on page 41)

Dual Convention Fetes Oklahomans

OKLAHOMA CITY—Both national and Oklahoma artists were honored in a series of award shows at the Myriad here, part of a double convention involving the Oklahoma Country Music Assn. and the Oklahoma Music Assn.

The OMA gave its awards on a national basis, while OCMA honored its own.

The OMA awards were: male singer of the year, George Jones; female singer of the year, Dottie West; most promising artist, Cherie Greear; instrumentalist, Thumbs Carlisle; songwriter, Kenny O'Dell; arranger, Cliff Parham, and record man of the year, Jimmy Bowen.

The OCMA awards were: male singer of the year, Wilton O'Neal; female singer, Peggy Gayle; steel player, Stan Kittrell; bass player, Dave Wood; drummer, Johnny Morgan; lead guitar, Tiny Wallace; piano, Carol Northcutt; writer, Wes McMahon; fiddler, Randy Sanders; and band, Wes O'Neal and the Night Lovers.

Kim Russell, a 22-year-old, was named Miss Oklahoma Country Music.

Various artists, local and national, made appearances at the shows at the convention, but the highlight was the final night appearance of the members of the Nashville Songwriters' Assn. In a show put together by Chuck Rodgers, Maggie Cav-

ender and Henson Cargill, there were appearances by such outstanding writers as Harlan Howard, Kenny O'Dell, Curley Putman, Tommy Collins, Gene Sullivan, Eddie Miller, Glenn Martin, Kenny Sarratt, and Mel McDaniels. Rodgers also joined in the performance, and Cargill provided his band.

Despite problems which plagued the gatherings, some incredible amounts of work were done by Bobby Nickells, an Oklahoma artist, who designed the awards, coordinated the projects, and made himself available for all of the detail work.

Also heavily involved in the coordination of activities was Carol

Northcutt, an instrumental winner, who also put together the pageantry and was actively cooperative in all ventures.

Crowds for the shows were disappointing, but the events were bucking the state fair, which featured leading country artists such as Buck Owens, Jack Greene and Jeannie Sealey, and the rodeo.

One thing was certain, country music is a vital factor in Oklahoma, and the image of it continues to grow. Top disk jockeys, such as Billy Parker of KVOO-AM, Tulsa, and Larry Scott of KLAC-AM, Los Angeles, played a big part in adding stature.

23 Artists For Seminar At Nashville

NASHVILLE—Twenty-three country artists will be showcased during the second annual Talent Buyers' Seminar to be held here Oct. 13-15.

Speakers also will be in evidence throughout. They include Wesley Rose, president of the Country Music Association; Nashville Mayor Beverly Briley; Bud Wendell, general manager of Opryland; Minnie Pearl; Danny Davis; Martin Ritter of the Allentown Fairs; Paul Soleberg; Lou Acosta of Six Flags Over Texas; attorney Richard Frank; John Polk of RIAA, and LeRoy Van Dyke. Monday sessions will deal with tape piracy and with requirements and needs of parks. Speakers for this will include: Lawrence Waltman, Sunset Park; Dick Overdorf, Appalachia Lake Park; and Bob Cross of Disneyworld. A Talkback Workshop will be handled by C.L. Teachworth, State Fair of Virginia; Myles Johnson, Clay County Fair; Niles Gray of Appalachia Country Fair, and singer Tommy Cash.

Tuesday's events, which deal with obligations to talent at fairs, include such speakers as Sonny James, Dottie West, Johnnie Massey, Fred Huff, and Bill Wynne. The last seminar will cover the topic of product

(Continued on page 41)

Hamilton to U.K. For 4th Season of BBC Television

CHARLOTTE, N.C.—George Hamilton IV, featured performer on the syndicated Arthur Smith TV series here, has left for England to videotape another in a series of British TV series he has done.

This is Hamilton's fourth season on British television. It will be videotaped by BBC-TV on location at Hatfield Palace, Hertfordshire, in a room where Queen Elizabeth I once held court.

While in England, Hamilton also will appear for a week at Allison's

Theater Club in Liverpool and at Batley Variety Club in Yorkshire, and will do a London concert at the Wimbledon Theatre Oct. 27.

His 26-week television series will be titled "How The West Was Sung."

He also has a Canadian television series going, which he tapes in Hamilton, Ont. This show is in its second season, and is seen across Canada in syndication.

With the "Arthur Smith Show"
(Continued on page 41)

*Darling,
It's so lonesome
without you. Please
hurry home.*

*Love,
Allyson*

OCTOBER 12, 1974, BILLBOARD

Breaking Out All Over "IN AT EIGHT AND OUT AT TEN"

by
**DON
DRUMM**



on
**CHART
RECORDS**

CH-5223-N
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**BUDDAH
RECORDS, INC.**

Written By
**RICCI MARENO
SKIPPIY BARRETT**

Personal Management
ED BAUMAN

Produced by
**RICCI MARENO
MGB PRODUCTIONS**

3,000 MILES APART

Major Country Fests Set

LOS ANGELES—Two major country musical festivals have been set for opposite sides of the country, with a three-day show planned for Devonshire Downs outside Los Angeles Oct. 11-13 and the other for Walt Disney World in Lake Buena Vista, Fla. Nov. 16.

The Country Western Jubilee set for Devonshire Downs will have a separate headliner each night—Jerry Lee Lewis, Waylon Jennings and Marilyn Sellars.

Other arts set for the three day program are Dorsey Burnette, Red Simpson, Bill Smith, Billy Armstrong, Carl Smith, Jerry Naylor, the

Jack Reeves Show and Don Lee. Show time each night will be 8 to midnight. Adult tickets will be \$5 per night, children between five and 16 will be charged \$2.50 and children under five are admitted free. A family ticket for two adults and three children under 16 is available for \$12.50 per night.

The 1974 Country Music Jubilee at Disney World features stars such as Donna Fargo, Minnie Pearl, Ray Griff, Bobby Bare, Sunday Sharpe and Freddy Weller. All the artists will perform twice daily in Walt Disney's Magic Kingdom. They will also entertain at various spots throughout the park.

College Buyers Assemble

NASHVILLE—College campus talent buyers, operators of major listening clubs, and members of the Nashville music community attended the fourth annual talent showcase presented here by the Don Light Talent Agency.

The aim is not only to book dates, but to "solidify business and personal relationships."

Ten universities and colleges were represented, along with clubs from the South and Midwest.

Talent showcased for the occasion were Jimmy Buffett, Dick Feller, Cowan and Anderson, Gove, Alex Harvey, Lester Flatt and the Nashville Grass, and The II Generation. In addition to the show at the Exit/In, a boat cruise on the Cumberland River was held.

Light also announced expansion of his firm to include a 1974 graduate of East Carolina University to

work the area of college concerts. Bert Kennedy, 21, who was president of the Student Union at the school, had managed all of the entertainment events on campus.

Astrodome Show

• Continued from page 40

try music talent coordinator for Astrodome, will produce the show.

Already under contract for the event are Bobby Bare, Billy "Crash" Craddock, Donna Fargo, Waylon Jennings, George Jones, Tammy Wynette, Kris Kristofferson, Rita Coolidge, Willie Nelson, Marty Robbins, Hank Snow, Ray Stevens, Mel Tillis, and Dottie West. All are leading recording artists.

Schlenker says only the Astrodome is capable of handling the crowd anticipated for this event, which is called the Astrodome Country Music Classic.

The show begins at 4 p.m. and continues until 2 a.m. Top seats will go for \$20.

Nashville Confab

• Continued from page 40

sales, handled by Wilson Sparks and Bill Uthmeir.

The opening day events include a party by Amusement Business and the first talent showcase. The seminar is sponsored by the Country Music Association, and is put together by a committee consisting of Bob Neal, Buddy Lee, Walt Heeney, Dick Blake and Hap Peebles.

Hamilton U.K.

• Continued from page 40

here, he is featured on three separate syndications in three different countries, all running concurrently. He also continues to record for RCA-Canada.

NASHVILLE MUSIC MALL UNSHUTTERED

NASHVILLE—The Music Row Mall was opened here officially last Wednesday with a luncheon, press conference and ribbon cutting.

The Mall, located at the head of this city's Music Row, includes the new Country Music Wax Museum, the Music Mart, a gift shop, Dominic Ciraco's Mama's Country Table, and the Big Sea Coral Lounge.

The record shop is owned by Sue Klein and Doyle Wilburn, and is an extension of her massive shop located across from the old Grand Ole Opry House. The wax museum also has been moved to its new location from that site.

The structure also houses Aurora Publications, which is deeply involved in various aspects of the music industry.



BLACKWOOD BONANZA—James Blackwood, leader of the Blackwood Brothers, acknowledges his election to the Gospel Music Hall of Fame.

Kitty Wells

the Queen of Country Music



Too Much Love Between Us

(CPS 0208)

A new single on Capricorn Records, Macon.



PLAYBOY RECORDS (6004-A)

MICKEY GILLEY

I OVERLOOKED AN ORCHID

(CARL SMITH—SHIRLY LYN—CARL STORY)

Produced by Eddie Kilroy

PEER INTERNATIONAL CORPORATION—BMI



"October is Country Music Month"

Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 10/12/74

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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))	
Rank	Change	Star	Rank	Change	Star			Rank	Change	Star	Rank	Change	Star			
1	3		1	3		11	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner), RCA 10010 (Owepar, BMI)	35	19		11	I WISH I HAD LOVED YOU BETTER—Eddy Arnold (C. Ruess, MGM 14734 (New York Times) (Sunbeam Div./Twin Forces, BMI)	68	72	4	A ROOM FOR A BOY NEVER USED—Fertin Husky (D. Feltar), ABC 12021 (Tree, BMI)
2	8	★	8	8		8	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson), MCA 40282 (Rose Bridge, BMI)	50	5	★	5	CAN'T YOU FEEL IT—David Houston (C. Taylor, C. Richey, N. Wilson), Epic 8-50009 (Algee/ Al Gallico, BMI)	69	75	6	JUST ANOTHER COWBOY SONG—Doyle Holly (D. Coats), Barnaby B-605 (Chess/Janus) (Fong, BMI) (Lawn Music, BMI)
3	4		11	4		11	BONAPARTE'S RETREAT—Cleo Campbell (P.W. King), Capitol 3926 (Acuff-Rose, BMI)	37	40		7	WORKIN' AT THE CAR WASH BLUES—Tony Booth (J. Croca), Capitol P-3943 (American Broadcasting/ Blendingwell Music, BMI)	70	78	5	LOVE IS HERE—Wima Bergans (R. Porter, B. Jones), Shannon 821 (NSD) (Ha-Ree/ Porter/Jones, ASCAP)
4	5		12	5		12	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith), Columbia 3-10001 (Marson, BMI)	38	42		8	ANOTHER GOODBYE SONG—Rex Allen Jr. (M. Sharp, L. Butler), Warner Bros. 8000 (Tree, BMI)	71	77	3	DOWN TO THE END OF THE WINE—Jack Blanchard & Micky Morgan (J. Blanchard), Epic 8-50023 (Birdwalk, BMI)
5	6		9	6		9	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill), Epic 8-50068 (Columbia) (Algee, BMI)	48	6	★	6	LONG BLACK VEIL—Sammi Smith (M. Wilkin, D. Dill), Mega 1214 (Cedarwood, BMI) (PIP)	72	47	13	(It's A) MONSTER'S HOLIDAY—Buck Owens (B. Owens), Capitol 3907 (Blue Book, BMI)
6	7	★	10	7		10	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, C. Smith), Playboy 6004 (Peer International, BMI)	40	17		14	BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI)	73	82	5	MUSICAL CHAIRS—Tommy Glen (S. Silverstein), MGM 14740 (Tro-Evil Eye Music, BMI)
7	1		10	1		10	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson), Epic 8-20006 (Columbia) (Algee, BMI)	40	17		14	BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI)	74	61	12	WE LOVED IT AWAY—George Jones & Tammy Wynette (G. Richey, C. Taylor), Epic 5-11151 (Columbia) (Algee, BMI)
8	9		12	9		12	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno), ABC/Dot 17515 (Ricci Mareno, SESAC)	42	33		10	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond (L. Pockriss, B. Hilliard), MGM 14694 (Shapiro, Bernstein, ASCAP)	75	80	2	TWO GUN DADDY—Marty Robbins (M. Robbins), MCA 40296 (Mariposa, BMI)
9	12	★	8	12		8	MISSISSIPPI COTTON—Charley Pride (H. Dorman, W. Gann), RCA 10030 (Hall-Clement, BMI)	43	46		6	WHERE'D I COME FROM—Bobby Bare Jr. and Mama (B. Rice, J. Foster), RCA 10037 (Jack & Bill, ASCAP)	76	83	3	I JUST CAN'T HELP BELIEVIN—David Rogers (C. Weil, B. Mann), Atlantic 4204 (Screen Gems-Columbia, BMI)
10	14	★	8	14		8	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry), MCA 40260 (Irving/Woolnough/ Broadside, BMI)	44	39		12	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer), ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)	78	84	2	A HABIT I CAN'T BREAK—Nick Rizzo (G. Price), Mercury 73606 (Phonogram) (Longstreet/ Acoustic, BMI)
11	2		10	2		10	I'M A RAMBLING MAN—Waylon Jennings (R. Pennington), RCA 10020 (Tree, BMI)	45	23		12	I'M LEAVING IT (ALL) UP TO YOU—Donny & Marie Osmond (D. Harris, D. Terry Jr.), MGM 14735 (Venice, BMI)	79	81	6	FINE AS WINE—Billy Walker (E. Stevens, E. Rabbitt), MGM M-14742 (Briarpatch Music/Debbave Music, BMI)
12	10		14	10		14	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), ABC/Dot 17512 (Bob Moore, ASCAP)	46	29		12	HIGHWAY HEADIN' SOUTH—Porter Wagoner (P. Wagoner), RCA 0328 (Owepar, BMI)	80	85	5	WELCOME BACK TO MY WORLD—Carl Belew (C. Belew, J. Johnson, M. Powell), MCA 40276 (Four Star, BMI)
13	22	★	9	22		9	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka), United Artists 507 (Spanka, BMI)	47	30		15	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)	82	90	5	YOU CAN HAVE HER—Sam Neely (W. Cook), A&M 1612 (Harvard/Big Billy, BMI)
14	27	★	7	27		7	LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton), RCA 10031 (Owepar Pub., BMI)	48	30		15	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)	83	91	3	I AIN'T HANGIN' ROUND—Lawanda Lindsay (R. Topp), Capitol 3950 (Gold Book, ASCAP)
15	25	★	8	25		8	BONEY FINGERS—Hoyt Axton (H. Axton, R. Armand), A&M 1607 (Lady Axton/Irving, BMI)	49	51		7	LET'S TRUCK TOGETHER—Kenny Price (K. Price), RCA PD 10039 (Kenney Price Music, BMI)	84	86	3	MAKE IT FEEL LIKE LOVE AGAIN—Bobby G. Rice (E. Conley, D. Heard), GRT 009 (Chess/Janus) (Blues Moon/Andromeda, ASCAP)
16	21	★	10	21		10	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)	50	51		7	LET'S TRUCK TOGETHER—Kenny Price (K. Price), RCA PD 10039 (Kenney Price Music, BMI)	85	96	2	EVERY TIME I TURN ON THE RADIO—Bill Anderson (B. Anderson), MCA 40304 (Stallion, BMI)
17	17		9	17		9	AFTER THE FIRE IS GONE—Willie & Tracy Nelson (L.E. White), Atlantic 4028 (Twitty Bird, BMI)	51	57		5	SHE BURNT THE LITTLE ROADSIDE TAVERN DOWN—Johnny Russell (B. Howard), RCA 10038 (Forest Hills, BMI)	86	93	3	I CAN HELP—Billy Swan (B. Swan), Monument 8-8621 (Columbia)
18	18		9	18		9	THE GREAT DIVIDE—Ray Clark (G.S. Paxton, R. Hilliard), ABC/Dot 17518 (Acoustic, BMI)	51	57		5	SHE BURNT THE LITTLE ROADSIDE TAVERN DOWN—Johnny Russell (B. Howard), RCA 10038 (Forest Hills, BMI)	87	97	2	BABY'S GONE—Bobby Wright (R. Orbison, B. Goldsboro), ABC 12028 (Acuff-Rose, BMI)
19	26	★	8	26		8	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carver (I. Levine, L.R. Brown), ABC 12017 (Levine & Brown, BMI)	52	62		3	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor), Capitol 3955 (Blackwood/Back Road, BMI)	88	92	2	U.S. OF A.—Donna Fargo (D. Fargo), ABC/Dot 17523 (Prima-Donna, BMI)
20	28	★	6	28		6	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell), MCA 40283 (House of Gold, BMI)	53	36		11	HONKY TONK AMNESIA—Moe Bandy (S. Shafer, D. Owen), GRC 2024 (Acuff-Rose/Hill & Range, BMI)	89	89	4	OH, HOW HAPPY—Sherry Bryce (C. Fletcher), MGM 14747 (Myto, BMI)
21	11		11	11		11	BETWEEN LUST & WATCHING T.V.—Cal Smith (B. Anderson), MCA 40265 (Stallion, BMI)	54	56		6	STOP AND SMELL THE ROSES—Mac Davis (M. Davis, D. Severnson), Columbia B-10018 (Screen Gems/Columbia/Songpainter, BMI/Colgems, ASCAP)	90	93	2	HERE WE GO AGAIN—Brian Shaw (S. Throckmorton), RCA 10071 (Reaction/Unart, BMI)
22	32	★	5	32		5	TAKE ME HOME TO SOMEWHERE—Joe Stampley (G. Richey, N. Wilson, C. Taylor), ABC/Dot 17522 (Al Gallico/Algae, BMI)	55	67		3	BACK HOME AGAIN—John Denver (J. Denver), RCA 10065 (Cherry Lane, ASCAP)	91	98	2	SEE THE FUNNY LITTLE CLOWN—Billy Jo Spears (B. Goldsboro), United Artists 549 (Unart, BMI)
23	24		13	24		13	COME ON IN AND LET ME LOVE YOU—Lois Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)	56	60		4	DIXIE LILY—Roy Drusky (E. John, B. Taupin), Capitol 3942 (Big Pig, ASCAP)	92	94	4	SCARLET WATER—Johnny Duncan (F. Weller, S. Oldham), Columbia 3-10007 (Roadmaster/Sommersalt, BMI)
24	31	★	7	31		7	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson), Hickory 327 (MGM) (Acuff-Rose, BMI)	57	65		4	GET UP I THINK I LOVE YOU—Jim Ed Brown (L. Catlin), RCA 10047 (First Generation, BMI)	93	—	1	ORANGE BLOSSOM SPECIAL—Johnny Darrell (E. Rouse), Capricorn 0207 (Warner Bros.)
25	13		15	13		15	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), ABC/Dot 17516 (Don Williams, BMI)	58	54		10	THE WAY I'M NEEDING YOU—Chiff Cochran (H. Cochran, J. Kinsey), Enterprise 9103 (Columbia) (Tree, BMI)	94	95	3	PLAIN VANILLA—Jeannie C. Riley (J.C. Riley), Mercury 73616 (Phonogram) (Jeannie C. Riley, BMI)
26	44	★	5	44		5	COUNTRY IS—Tom T. Hall (T. Hall), Mercury 73617 (Phonogram) (Hallnote Music, BMI)	59	69		4	LUCKY ARMS—Lefty Frizzell (S.D. Shafer, L. Frizzell), ABC 12023 (Acuff-Rose, BMI)	95	98	2	BOOGIE WOOGIE ROCK AND ROLL—Jerry Reed (E. Raven), RCA 10063 (Milene, ASCAP)
27	15		9	15		9	LIKE FIRST TIME THING—Ray Price (J. Weatherly), Columbia 3-10006 (Kece, ASCAP)	60	68		7	YOU GET TO ME—Eddie Rabbitt (E. Rabbitt), Elektra 45895 (Briar Patch, BMI)	96	99	2	DAY TIME LOVER—Gary Seagrants (T.T. Hall), Mercury 73608 (Phonogram) (Hallnote, BMI)
28	38	★	6	38		6	DELRA DIRT—Larry Gatlin (L. Gatlin), Monument 88622 (Columbia) (First Generation, BMI)	61	49		11	YOU CAN SURE SEE IT FROM HERE—Susan Raye (R. Topp, J. Shaw), Capitol 3927 (Gold Book, ASCAP/Blue Book, BMI)	97	70	7	JUKEBOX—Jack Reno (J. Reno, T. Williamson), United Artists UA-XW502-X (Tree, BMI)
29	16		13	16		13	PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Milsap (K. Kristofferson), RCA 0313 (Combine, BMI)	62	64		7	COUNTERFEIT COWBOY—Dave Dudley (R. Rogers), Rice 5069 (Newkeys, BMI)	98	—	1	THE HILL—Ray Griff (R. Griff), ABC/Dot 17519 (Blue Echo, ASCAP)
30	37	★	5	37		5	GET ON MY LOVE TRAIN—LaCosta (N. Wilson, C. Taylor), Capitol 3945 (Al Gallico/Algae, BMI)	63	63		5	IT AMAZES ME—Mary Kay James (A. Reynolds, W. Holyfield), Avco 601 (Jack Music, BMI)	99	—	1	I SEE LOVE—Bobby Lewis (C. Rogers), GRT 008 (Chess/Janus) (Golden Horn/Starsong, ASCAP)
31	34		10	34		10	GOOD OLD FASHIONED COUNTRY LOVE—Sue Thompson & Don Gibson (G. Barber, J. Mundy), Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP)	64	74		3	SHE CALLED ME BABY—Charlie Rich (H. Howard), RCA 10062 (Central Songs, BMI)	100	—	1	IT'S ME AGAIN MARGRET—Paul Craft (P. Craft), Truth 3205 (Acuff-Rose, BMI)
32	35		9	35		9	(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)	65	76		2	MEMORY MAKER—Mel Tillis & The Statesiders (M. Tillis, K. Westbury), MGM 14744 (Cedarwood, BMI)				
33	41	★	7	41		7	WELCOME TO THE SUNSHINE (Sweet Baby Jane)—Jeanne Pruett (R. Willis), MCA 40281 (War Drum, BMI)	66	52		9	THAT'S LOVE—Don Adams (D. Adams, G. Adams), Atlantic 4027 (Shetac, BMI)				
34	43	★	5	43		5	YOU'RE NOT GETTING OLDER—Freddie Weller (F. Weller), Columbia 3-10016 (Roadmaster, BMI)	67	73		4	SHE KEPT ON TALKIN'—Molly Bee (A. Williams, G. Bonds, C. Whitehead), Granite 509 (Jerry Williams, BMI)				

Nashville Scene

By BILL WILLIAMS

There are plans afoot for **Johnny Cash** to do his next album at his plantation near Montego Bay, using the **Waylon Jennings** Band to back him up. The LP will be co-produced by Jennings and **Jack Clement**. ... Dot plans to release a three-volume album set on **Don Williams**, recouping immediately some of the money paid to JMI for Williams' masters. ... **Merle Kilgore** is set for a 90-day tour with **Ray Price**. ... **Ray Griff** has been dropped from the Jim Halsey artist roster. ... **Bill Starnes**, back into the music business after an isolated departure, says he is managing **Stan Hitchcock** and **Kenny Sarra**.

Bill Anderson never had it so bad. When he and his wife, **Becky**, vacationed in Hawaii, the airlines somehow shipped much of the baggage to Canada. Mrs. Anderson got a complete new wardrobe. ... Producer **Phillip Browning** has set **Diana Trask** for a guest appearance Oct. 16 on the musical special, "New Country," to air following the World Series game. **James Brolin**, now with the Arco label in Oklahoma City, will host. Other guests include **Kris Kristofferson**, **Rita Coolidge**, **Buffy Sainte-Marie**, **Johnny Rodriguez**, **Marty Mitchell** and **Hoyt Axton**. When the show goes into nationwide syndication in January, Axton is ex-

pected to be the permanent host. ... Singer/songwriter **Jay Wise**, associated in the past with such artists as **Bobby Bare**, **Waylon Jennings**, **Willie Nelson**, **Tompall Glaser** and others, makes his recording debut on Blue Canyon Records. The label is based in Albuquerque.

Tom T. Hall performed at two "Jamboree U.S.A." shows last week. ... **Brush Arbor**, the Capitol group, did a tour with the **Johnny Cash Show** on the road in September. ... **Moe Bandy** has signed a booking contract with the Acuff-Rose Artists Corp. ... **Mike Hoyer** now is music director of KBUL-AM in Wichita, Kan. The station just went country in August. ... **Jack Blanchard** who, with **Misty Morgan**, has a hit on his hands, is putting out one of the cleverest of all newsletters from his Orlando home. ... Based on the success of their country hit single, "Fairytale," the **Pointer Sisters** are planning an album of country songs, and possibly a tour with **Waylon Jennings**. ... **Roy Clark** did another guest appearance on the "Tonight Show," and has been signed for "The Odd Couple," playing an ex-football star. ... **Gunilla Hutton** is set for five "Match Game" shows on CBS. ... **Charley Pride** does the "Merv Griffin" TV show Nov. 12. ... On Nov. 11, **Charley Pride**, **Ronnie Milsap** and the **Four Guys** will tape the new "Dinah Shore" 90-minute daytime show. ... **Dottie West** will play Nashville's Exit/In late in November.

Johnny Russell's 10-year-old son survived an appendectomy in fine shape. ... The **Statler Brothers** are selling a western belt buckle of antique brass, featuring the Brothers in a Mount Rushmore setting. ... **KLAC Radio** in Los Angeles has set Oct. 7-13 as **Hank Williams Jr. Week**. Then the station will do a 12-hour documentary on the life of **Ray Price**, now with Myrrh Records. ... **Penny Clevenger**, who formerly ran an artist bureau in Nashville, has joined **Roger Talent Enterprises**, owned by **Roger Jaudon**. ... **WAFM** in Melford, Del., has gone to 24 hours with country programming, and is top-rated. It is sponsoring a big tour of the "Opry" in Nashville and, unlike many, says its record service is good.

Pat McKinney has signed an exclusive booking contract with Top Billing, Inc. ... **Del Reeves** has taped the "Hallmark of Country Music" radio show in the nation's capital, produced by the U.S. Army. ... **Bobby Farish** voted the number one Junior Country Music Entertainer for the year by the Virginia Folk Music Association, Inc. ... **Cuzzin Sipe**, coming on strong as a leading country comedian, has formed his own package show for all future personal appearances. He has added **Shirley Barr** and **Kenny Bowers** to his show unit. ... **Don Hanson** joins **Jerry Moore and the Drifters 4**. ... **ABC** is giving a big push to its newly-acquired Dot artist, **Diana Trask**, opening with her appearance at the Fairmont in Dallas. She also will play that chain's hotels in Atlanta and New Orleans.

Dan Hoffman has departed Sunbury-Dunbar to take an advisory role at Cherish Records. **Elaine Loftis** made the move with him. ... **Jerry Lee Lewis** packed the Ball Bob Club in Memphis. Playing at the Mid-South fair at the time were **Johnny Rodriguez** and **Atlanta James**, who joined **Quinnie Acuff** and **Frank Mull** in the audience. ... **Harlan Sanders** has cut his first record on the Shannon label, and it has the personal endorsement of his



GMA photo

DOUBLE WINNER—Bill Gaither, Gospel Music Association's Songwriter of the Year, accepts one of his Dove Awards in Nashville.

12,000 to San Pablo

SAN PABLO, Calif.—A crowd estimated at close to 12,000 attended the fourth annual Country Jamboree here last week in Davis Park.

The phenomenal growth in attendance is attributed in part, at least, to local city officials who have gotten behind the project. The first year it attracted fewer than 1,000 people, and it has grown steadily. The park was completely filled.

Leading artist was **Claude Gray**, with **Lloyd Hickey's** "40 Grand TV Show" from Sacramento. Other performers were, for the most part, area

amateurs. The show was opened by local artists **Marty Martin**, with **Red Barnes** and the **Country Knights**.

Jackie Holder, spokesman for the show, says this area has given starts to many name performers, and that it now has the facilities to keep some at home and produce its own country sound.

Councilman Sam Morrison was singled out for his aid in building the show here.

Dove Files In To Aid Chellman

NASHVILLE—**Chuck Chellman** has expanded his publishing interests, and has retained **Carole Dove**, formerly with **Tree**, to oversee and coordinate the activities of three firms: **Adventure Music**, **Touchdown Music**, and **Zeus Music**.

The firms are owned by **Chellman** and **Georgia Twitty**. The **Chuck Chellman Company**, which specializes in independent record promotion on a national basis, also will utilize **Ms. Dove** to function as administrative assistant to **Chellman** in his business activities. She also will assist **Ms. Twitty**, nationally syndicated radio and newspaper columnist, in the marketing of her show, "Music City Hotline."

Cash McCall Plays To Can. Strippers

SIOUX STE. MARIE, Ont.—Country music reached new dimensions this week when **Cash McCall** & his **Honky Tonk Stardust Cowboy Band** began performing behind a strip act here.

Strippers heretofore had not been known to shed the strains of country music. **McCall** and his group are at the **Lock City Hotel** here, where the show is taking place.

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Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 10/12/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	18	IF YOU LOVE ME LET ME KNOW— Olivia Newton-John , MCA 411
2	3	12	BACK HOME AGAIN— John Denver , RCA CPL1-0548
3	2	14	COUNTRY PARTNERS— Loretta Lynn & Conway Twitty , MCA 427
4	5	26	STOP AND SMELL THE ROSES— Mac Davis , Columbia KC 32582
5	6	77	BEHIND CLOSED DOORS— Charlie Rich , Epic KE 32247 (Columbia)
6	8	7	COUNTRY— Anne Murray , Capitol ST-11324
7	9	6	ROOM FULL OF ROSES— Mickey Gilley , Playboy 128
★	10	5	I'M NOT THROUGH LOVING YOU YET— Conway Twitty , MCA 441
9	11	7	COUNTRY IS— Tom T. Hall , Mercury SRM 1-1009 (Phonogram)
★	19	5	PLEASE DON'T STOP LOVING ME— Porter 'N' Dolly , RCA APL1-0646
11	12	5	THE GRAND TOUR— George Jones , Epic KE 33083
12	13	30	VERY SPECIAL LOVE SONGS— Charlie Rich , Epic KE 32531 (Columbia)
13	15	10	ONE DAY AT A TIME— Marilyn Sellers , Mega MLPS-602 (PIP)
14	16	6	I JUST STARTED HATIN' CHEATIN' SONGS TODAY— Moe Bandy , GRC 10005
15	4	17	COUNTRY BUMPKIN— Cal Smith , MCA 424
16	17	40	LET ME BE THERE— Olivia Newton-John , MCA 389
17	7	16	RUB IT IN— Billy Crash Craddock , ABC ABCX-817
18	20	15	IN MY LITTLE CORNER OF THE WORLD— Marie Osmond , MGM M3G 4944
19	14	19	PURE LOVE— Ronnie Milsap , RCA APL1-0500
★	24	3	THE NASHVILLE HIT MAN— Charlie McCoy , Monument 32922 (Columbia)
21	21	5	GREATEST HITS— Johnny Paycheck , Epic KE 33091
22	26	6	I'LL DO ANYTHING IT TAKES— Jean Shepard , United Artists UA 307
23	18	6	GREATEST HITS— Ray Stevens, Hot Ray , Barnaby BR 5004 (Chess/Janus)
24	27	12	SEXY LADY— Freddy Weller , Columbia KC 32958
★	31	3	I NEVER KNEW (What That Song Meant Before)— Connie Smith , Columbia KC 33055
26	23	29	SPIDERS & SNAKES— Jim Stafford , MGM SE-4947
27	22	24	THIS TIME— Waylon Jennings , RCA APL1-0539
28	29	5	PICKIN' UP— Red, White & Blue (Grass) , GRC 10003
★	40	2	THE RAMBLIN' MAN— Waylon Jennings , RCA APL1-0734
30	33	13	THE VERY BEST OF DON GIBSON— Hickory H3G-4502 (MGM)
★	39	2	A MI ESPOSA CON AMOR— Sonny James , Columbia KC 33056
★	-	1	THEY DON'T MAKE 'EM LIKE MY DADDY— Loretta Lynn , MCA 444
33	38	2	STANDING IN YOUR LINE— Barbara Fairchild , Columbia KC 33058
34	37	14	BOOGITY BOOGITY— Ray Stevens , Barnaby BR 6003 (Chess/Janus)
35	36	13	JEANNE PRUETT—MCA 388
36	30	4	NO WORD ON ME— Dick Fellar , Asylum CM-1
37	32	7	SUPER CONNIE CATO— Connie Cato , Capitol ST-11312
★	-	1	THE BEST OF CHARLIE RICH— Epic KE 31933 (Columbia)
★	-	1	LOVE IS LIKE A BUTTERFLY— Dolly Parton , RCA APL1-0712
40	42	15	SPOOKY LADY'S SIDESHOW— Kris Kristofferson , Monument PZ 32914 (Columbia)
41	43	4	STAR & STRIPES FOREVER— Nitty Gritty Dirt Band , United Artists UA-LA 184-72
42	44	10	COUNTRY HAM— Jerry Clower , MCA 417
43	49	14	GOOD 'N' COUNTRY— Marty Robbins , MCA 421
44	45	4	THE VERY BEST OF— Del Reeves , United Artists UA-LA 235-T
45	47	3	THIS TIME I ALMOST MADE IT— Barbara Mandrell , Columbia KC 32959
46	25	9	IN CONCERT— Floyd Cramer , RCA APL1-0661
47	28	11	LIVE ON STAGE IN MEMPHIS— Elvis Presley , RCA CPL1-0606
48	34	17	GREATEST HITS VOL. II— Loretta Lynn , MCA 420
49	50	2	FINER THINGS IN LIFE— Red Steagall , Capitol 11321
50	35	13	I'D FIGHT THE WORLD— Jim Reeves , RCA APL1-0537

long-time friend, **Johnny Cash**. It was **Cash** who helped get **Sanders** paroled from a California prison. Now a part of the Nashville community, "Sandy" has made scores of friends and is highly thought of as an artist and an individual. ... **Stone County** in **Denver** has added **Paul Davis** of **Bang Records** to its roster. ... **New Grass Revival** is on the verge of signing with **Shelter Records**. ... The fine group, **Colours**, also is near-

ing a contract. ... More than 25 noted celebrities in the entertainment and sports fields now have accepted invitations to attend the **Buck Owens Golf and Tennis Tournament** at **Bakersfield**, with all proceeds going to cancer research. ... **Jim Glaser** has a new session, produced by **Allen Reynolds**, and has the old **Glaser Brothers** band working with him. He's outstanding as a single.

Classical

New Firm Will Produce Series for PBS Stations

LOS ANGELES—Partly because of the success of last season's Oscar-winning "Bolero" film short which starred the Los Angeles Philharmonic conducted by Zubin Mehta, a new organization, Music Project For Television, has been formed and five 30-minute films will be produced for beaming over Public Broadcasting Service stations starting next January.

Allan Miller, conductor of the Denver Symphony Orchestra, heads the MPTI organization.

Funded by contributions from the

National Endowment for the Arts, the Maryland Arts Council, the Kansas City Philharmonic, the Corp. for Public Broadcasting and Pyramid Films, the first five productions will embrace a variety of repertoire.

Two of the half-hour segments will feature the Kansas City Philharmonic under Maurice Peress' baton. Another will be built around Brian Priestman and members of the Denver Symphony as they rehearse and perform Wagner's "Meistersinger" prelude. A fourth will present Karel Husa's "Music For Prague" as performed by the Baltimore Symphony. The final entry in the first series will honor University of Pennsylvania music professor and composer George Crumb and his avant-garde works.

Miller is convinced there is a place for classical music on television. "The goal is to attract and build audiences," he says, "by using the visual capabilities of one medium in order to extend the vocabulary of the other."

Classical Sets Records at H'wood Bowl

LOS ANGELES—Excluding grosses racked up by rock, pop, jazz and pre-season concerts, the Hollywood Bowl for the second straight year topped the \$1 million mark in receipts and set attendance marks for strictly classical programs.

The summer home of the Los Angeles Philharmonic attracted 299,153 patrons for a gross of \$1,181,955, according to Ernest Fleischmann, the Bowl's artistic director.

Receipts were boosted by guest appearances late in the season of the Cleveland Orchestra and the London Symphony Orchestra. The pairing Aug. 23-24, which featured the LAP directed by Zubin Mehta, was the largest in the Bowl's history as 31,259 paid \$131,346 to enjoy a Tchaikovsky Spectacular with fireworks.

St. Louis Gets New Conductor

ST. LOUIS—Walter Susskind tees off his seventh and last season as conductor of the St. Louis Symphony this month.

Succeeding him starting with the 1975-76 season will be Georg Semkow, with 29-year-old Leonard "Lennie" Slatkin serving as his assistant. The group's executive director, Peter Pastreich, and James Cain, orchestra manager, will continue in their posts.

The orchestra's goals for 1975 include a tour of Europe, a new disk contract with Vox and a schedule calling for Semkow to spend 12 weeks in St. Louis the first year of his contract, then 15 weeks in each of the following two years.

CSO Sign New Pact

CINCINNATI—The 96-member Cincinnati Symphony Orchestra and Local 1, American Federation of Musicians, have signed a three-year labor pact calling for a \$60-a-week pay boost over the three years plus a \$20-a-week guarantee in the second and third years for "electronic media services"—recordings. Base pay under the old contract was \$245 a week.

The symphony musicians also won improvements in daily travel expenses and medical coverage. They also agreed to an experimental plan for moving string players in their sections seating. Similar experiments are reportedly under way in Chicago and New York.

Grant Spurs Live Show By Station

PHILADELPHIA—With I.U. International Corp. coming up with a grant in excess of \$50,000, Station WHYY-TV, local public service station, will produce a one-hour live performance of the Philadelphia Orchestra which will be carried by the 246 public service stations across the country.

The program, to be called "Ormandy International," will be televised live with Eugene Ormandy conducting the local symphony from the Academy of Music on Oct. 28 at 8 p.m. Audience will be composed of employees of I.U. International, a world-wide operation in waste, water and land management with its executive offices here.

The special will mark the company's 50th anniversary, and Ormandy has selected an international program including Copland's "Fanfare of the Common Man," Rimsky-Korsakov's "Scheherazade," Strauss' "Tales of the Vienna Woods," and Sibelius' "Finlandia."

Classical Notes

RCA Records threw a fancy buffet supper honoring **Tedd Joselsons** following the pianist's New York bow with the **Philadelphia Orchestra**, conducted by **Eugene Ormandy**, at Avery Fisher Hall, New York, on Sept. 30.

London Records will release a new album in February 1975, of German lieder, sung by **Marilyn Horne**, accompanied by **Martin Katz** on the piano. . . . The American Music Center is publishing a comprehensive directory of performing ensembles concerned with new or experimental music, 20th century chamber music, and non-commercial jazz. Directory also lists auspices, performing facilities, and concert series involving contemporary music.

Houston Symphony clarinetist **Don Slocumb** keeps in shape by jogging four miles each way to rehearsals. His training paid off recently when he came in third at a college track and field meet and second in another event. . . . Chicago Guide magazine has acquired circulation and other assets of The Chicagoan, according to joint announcement by

Ray Nordstrand, president of WFMT and publisher of Chicago Guide, and **William S. Pattis**, Chicagoan's publisher.

Rochester Philharmonic Orchestra opened its 52nd season last week and **Arthur Fiedler** will make his first Rochester appearance in over a decade in one of several guest appearances. **ROBERT SOBEL**

Melodiya Convention

MOSCOW—Horizons of The Soviet Record Industry was the title given to a convention and exhibition by Melodiya Records here at the Soviet Culture Pavilion.

Melodiya, currently celebrating its 10th anniversary, has an unusual output of about 800 million units, did exports to more than 70 countries. The company boasts several recording studios with the most modern equipment, five pressing plants and cassette duplicating facilities, and a network of distribution centers in major cities.

Bruckner Medal to Mehta

LOS ANGELES—The 1974 Bruckner Medal of Honor has been awarded to Zubin Mehta, music director of the Los Angeles Philharmonic.

President Charles L. Eble and the directors of the Bruckner Society of America, Inc., chose Mehta "in recognition of his significant contributions in acquainting the public with Bruckner's great music."

British Decca-London will release the LAP's version of the composer's

Eighth Symphony this month to coincide with the orchestra's Thursday (10) appearance at New York's Carnegie Hall, the first of three Gotham dates for Mehta and his musicians.

Samuel Mayes, long the principal cellist of the Philadelphia Orchestra under Eugene Ormandy, joins the LAP Monday (14) as guest principal cellist, succeeding Kurt Reher, who has retired after 17 years with the group.

PSO, Ormandy Mark Fete

PHILADELPHIA—The new season, which started Sept. 20, marks a double celebration for the Philadelphia Orchestra. It marks the 75th anniversary for the local symphony and the 75th birthday for Eugene Ormandy, musical director and conductor. Ormandy also marks his 39th season with the orchestra, a tenure unsurpassed by any conductor of any major symphony orchestra.

With the top soloists and guest

conductors already set, the season provides for 24 pairs of Friday afternoon and Saturday evening concerts, 15 Tuesday evening concerts, 14 Thursday night concerts, rounding out the season with a short series of Friday night and Saturday night concerts. Despite a general increase in series tickets, every series has shown a gain in subscribers for the coming season.

Billboard
Top 50

Billboard SPECIAL SURVEY for Week Ending 10/12/74

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	3	8	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
2	4	7	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
3	1	10	TIN MAN America, Warner Bros. 8014 (WB, ASCAP)
4	8	8	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
5	5	6	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
6	2	11	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
7	9	5	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
8	16	3	SECOND AVENUE Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
9	7	11	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
10	24	4	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
11	6	13	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
12	18	7	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
13	10	16	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
14	11	10	I LOVE MY FRIEND Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
15	20	4	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Bonnie Kolac, Ovation 1049 (Combine, BMI)
16	13	10	ANOTHER SATURDAY NIGHT Cat Stevens, A&M 1602 (Kags, BMI)
17	19	13	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
18	21	7	BOOGIE BANDS AND ONE NIGHT STANDS Kathy Dalton, Discreet 1300 (Warner Bros.) (Fez/Abernathy/Eye, BMI)
19	12	10	I SAW A MAN AND HE DANCED WITH HIS WIFE Cher, MCA 40273 (Senor, ASCAP)
20	28	10	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
21	14	13	I'M LEAVING IT ALL UP TO YOU Donny and Marie Osmond, MGM 14735 (Venice, BMI)
22	15	12	NOTHING FROM NOTHING Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
23	17	18	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
24	31	5	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
25	37	4	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
26	27	7	CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
27	25	15	(YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI)
28	32	5	TEMPTATION Perry Como, RCA 10045 (Robbins, ASCAP)
29	35	4	ANOTHER LONELY SONG Andy Williams, Columbia 10029 (Algee, BMI)
30	26	9	LET'S PUT IT ALL TOGETHER Stylistics, Avco 4640 (Avco Embassy, ASCAP)
31	33	5	YOU LITTLE TRUSTMAKER The Tymes, RCA 10022 (Dramatis/Bacon Fat, BMI)
32	38	2	WALKING MAN James Taylor, Reprise 8028 (Country Road, BMI)
33	40	2	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
34	30	9	MEET ME ON THE CORNER DOWN AT JOE'S CAFE Peter Noone, Casablanca 0017 (Warner Bros.) (Barry Mason/Mustard, BMI)
35	41	2	EARLY MORNING LOVE Sammy Johns, GRC 2021 (One, BMI)
36	39	4	THEME FROM "CHINATOWN" Percy Faith And His Orchestra, Columbia 10010 (Ensign, BMI)
37	-	1	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
38	42	2	HONEY, HONEY Abba, Atlantic 3209 (Overseas Songs, BMI)
39	-	1	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
40	46	2	LA LA PEACE SONG O.C. Smith, Columbia 4-45863 (Bushka, ASCAP)
41	43	4	THAT'S ENTERTAINMENT Sammy Davis, Jr., MGM 14736 (Chappell, ASCAP)
42	47	2	THIS IS YOUR SONG Leslie Kendall, Warner Bros. 8022 (Spanka, BMI)
43	44	2	SECOND AVENUE Tim Moore, Asylum 45208 (Burlington/Andustin, ASCAP)
44	-	1	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
45	48	2	COME FILL YOUR CUP AGAIN Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheeler, ASCAP)
46	50	2	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
47	49	2	HE DID ME WRONG, BUT HE DID IT RIGHT Patti Dahlstrom, 20th Century 2113 (Patti Dahlstrom/Camp, ASCAP)
48	-	1	AFTER THE GOLDRUSH Prelude, Island 002 (Cottillion/Broken Arrow, ASCAP)
49	-	1	PEOPLE GOTTA MOVE Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
50	-	1	SUNSHINE ROSES Gene Cotton, Myrrh 136 (Word) (Monya, ASCAP)

International

Robinson on Inflation In U.K.— Sees Growth Picture Lagging

LONDON—An indication of how inflation is hitting U.K. record companies was provided by WEA managing director Richard Robinson at the company's sales conference held here recently.

Disclosing that during the first nine months of the current financial year, WEA's gross sales in money terms were 40 percent up on the corresponding months of last year—which included Elektra—now with EMI—Robinson predicted that during this period "sales of the industry as a whole may not be up at all although admitting that final figures were not yet available. Then turning to 1975, Robinson told the sales force, "We need another sales increase of 30 percent or more if we are to avoid being squeezed where it hurts."

Despite inflationary tendencies, from which the record industry

could not entirely insulate itself, Robinson expressed optimism of continued growth although "we must be in for a tougher time for a year or two."

In the case of WEA, Robinson pointed out that an 8 percent market share in the U.K. compared unfavorably with the company's 25 percent in the U.S. and also with business in some other countries. "As a relatively new company in the U.K. we are expecting to increase our market share and this is another reason why 1975 sales will increase. We shall fight harder for this extra business," he stressed.

Robinson recalled that at the last conference one year ago the company had just been segmented, with WB and Atlantic operating autonomously and WEA supplying sales and servicing back-up. "We have now had a year's experience of a type of organization which is unique in the U.K. and we believe it is the

best way to run a record company." He added that the WEA board had recently been strengthened by the addition of the WB and Atlantic heads, Ron Kass and Phil Carson.

Robinson noted that over the past year, the new organization had scored 18 Top 50 singles compared with 16, and 41 Top 50 albums compared with 35 (both 1973 figures including Elektra). As examples of the company's success, he pointed to the hits by Aretha Franklin after a period out of the charts, the breakthrough of Alan Price and chart entries by the Doobie Brothers, Maria Muldaur, Montrose, Scaffold and Greenslade.

Robinson pinpointed two areas where improved performance was required. Back-catalogue selling had not matched that of new releases and tape sales needed a boost.

Tape sales, he said, were running 25 percent ahead of 1973 and in

(Continued on page 48)



PLATINUM AWARD—Charles Fach, vice-president of Mercury Records, U.S., presents a platinum disk in London to U.K. songwriting-producing team Mitch Murray, left, and Peter Callander, center, to mark sales of more than two million worldwide for their Paper Lace production "The Night Chicago Died," which they also wrote. The single was a second chart-topper in the States for the team—the first, "Billy Don't Be A Hero," was their composition, though the big hit version was by the Heywoods.

Capital Radio Format Praised

By ADAM WHITE

LONDON—After twelve months of broadcasting, London's Capital Radio has captured a widespread measure of approval for its programming policies from Britain's major record companies. A survey conducted by Music Week among marketing and promotion men found that the station's musical format is generally considered to be both adventurous and flexible, and that it gives new artists a fair chance of gaining career-nourishing radio exposure. Programming of albums as well as singles comes in for praise, while Kenny Everett's early morning show emerges as Capital's hottest property in terms of musical content and popular appeal.

This vote of confidence in Capital is backed up by record company cash, too. Almost every major firm uses the station, which celebrates its first birthday on Oct. 16, for disk advertising. According to Capital's Robert Haymer, in fact, British Decca is the only leading company which is not buying airtime for its product at present.

Nevertheless, Decca's Richard Evans is one of those industry promotion men whose regard for Capital is high. He cites the wide variety of music programmed as one reason for his support. "It seems to play a whole spread of material. It's also possible to get an intelligent opinion from programmers there as to why they may not want to feature a particular record." Capital airplay alone will not necessarily break a single, explains Evans, "but it certainly helps." He pointed to the First Class single on U.K. Records, Bobby Dazzler, as a case where heavy Capital plugging is giving a strong boost to the disk's national chances. Questioned about radio advertising, Evans said that Decca's non-usage of the London station's air time was a matter of company budgetary policy.

Warner Brothers' Bill Fowler views Capital's contribution to the progress of new artists as considerable. "Its programming is adventurous in this respect, and features artists who would simply not get the exposure elsewhere. This is particularly valuable as Radio One's format does not allow it to present new acts adequately." Capital is noticeably strong on album cuts, Fowler added, and is more concerned with presenting the music than the disk jockey. "But I do hope the station

doesn't fall into the trap of crowding too many commercials into its programs."

RCA's James Fisher echoed Bill Fowler in his comments about new artists. "Capital is invaluable as a means of exposure for fresh faces." It is quality programming, he said, at a time when the BBC seems to be playing nothing but "golden oldies." Fisher finds it odd that the commercial station won't program certain major artists, but is broadly pleased with the way it handles its singles playlist. In addition, he feels that Capital can break singles, and cited the recent Main Ingredient single, "Just Don't Want To Be Lonely," as an example. "We took some paid air time on that one, and it took off."

Apart from the new talent aspect, EMI's Eric Hall feels that the existence of Capital has injected "an air of healthy competition into radio." He regards the station format that has enriched the music scene generally, and he is particularly enthusiastic about Kenny Everett's contribution to the airwaves.

Phonogram is devising a scheme to link record promotion and sales efforts so that regional breakouts can be traced accurately, and, as a result, the firm is enthusiastic about the role that commercial stations play. Promotion manager Don Percival regards Capital's programming as easy to work with, although he does believe that its singles playlist could be expanded. His over-all view of the station places it somewhere between the BBC and the now-extinct offshore pirates as far as its musical format goes. "But we are very happy with Capital," Percival observes.

The expressions of support for Capital go some way to undermining the attack on commercial radio stations launched last week by Douglas Muggerridge, controller of the BBC's Radio One and Two. Firms who buy Capital air time to promote records are highly cost-conscious, and despite their approval of the station, they do not generally regard it as a cheap medium. The consistency with which they use it, however, suggests that Capital (which says it has one million-plus listeners per day) is more accurate in its audience ratings assessment than the BBC (which says that only 365,000 people tune into the station every day).

RCA, Phonogram and CBS are particularly heavy advertisers, and

K-Tel, Arcade and Ronco figure strongly in the schedules whenever they have a new album to push. Robert Haymer told Music Week that record companies spend an average of 400 to 700 per campaign with the station. These are usually one week in duration, and heavily weighted for the Thursday/Friday/Saturday peak listening period.

Albums generally receive more promotion than singles (75 percent of paid air time is devoted to the former, 25 to the latter). Transmission time of advertisements is governed by the type of product. Middle-of-the-road material is slotted in the daytime hours as a rule, while rock product goes out in the early morning (Kenny Everett) and late afternoon/evening (Roger Scott, Nicky Horne) shows. Capital imposes no restrictions upon the content of record advertisements, other than those issued by the IBA.

York Shuts Offices In London

LONDON—York Records and the associated company, Chevron Music, have closed their London offices in Carnaby Street and virtually all the staff has been dismissed.

General manager David Jefferson will administer the business of the two companies from the Yorkshire Television Centre in Leeds.

Press and promotion manager Barry Johnstone says: "This in effect means a winding-down operation and, on a personal level, it means that the employees have been made redundant. Of course the company is very strong indeed in the budget LP field."

However, Ann Bishop, who joined the company in June as label manager and recently announced the deletion of almost the entire back catalog of York Records, will continue to work on promotion for Glyn Poole, Lovelace Watkins and the New Settlers and their York Records' product from her home.

Says Ms. Bishop: "I can't just stop working on those artists—a great deal of effort and time has been put

(Continued on page 48)

No.1 in England

Music Week is the only trade weekly covering the music/record/tape industry in the U.K. Special and regular features include news on charts, recording studios, radio and cartridge T.V.

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OCTOBER 12, 1974, BILLBOARD



Midi to Mark WEA's Re-Entry Mid-Price Market In U.K.

LONDON—WEA will re-enter the mid-price market with a 20-title package to be released in November. The company's previous involvement was several years ago with Warner Bros.-Valiant label, the new label will be known as Midi—under this name it has been running successfully for some time in Europe—and will retail at \$3.75. Although a WEA enterprise, the Midi line will be stocked by Warner Bros. and Atlantic repertoire.

Giving details of the Midi Mix-ture campaign, Ron Smith, marketing manager, told the company's annual sales conference in Jersey that dealers would receive an extra 5 percent discount during the pre-sell period from Oct. 1 to the Nov. 1 launch. On the merchandising side WEA would be supplying metal racks holding 200 albums, counter browsers for 40 albums, browser cards, color consumer leaflets and there would also be trade and commercial radio advertising.

Among the artists figuring in the first release are Sammy Davis Jr., the new Glenn Miller Orchestra, Trini Lopez, Wilson Pickett, Rascals, Aretha Franklin, Sonny and Cher, MJQ, Percy Sledge, Buffalo Springfield, Ray Charles, Otis Redding, and Frank Sinatra-Count Basie. WEA is also following the trend towards higher discounts for bulk orders as an incentive towards improved business during the autumn.

The focus of the discount offer is on back catalog—material already on release by Sept. 30—and it runs from Oct. 1-ov. 1 (records) and until Nov. 15 (tapes).

Discounts will be on a sliding scale starting at 2.5 percent for 100 albums to 10 percent for 1,000 albums. On tape it will run from 5 percent for 100 pieces to 12.5 percent for 750 pieces.

Atlantic is mounting a special promotion centered on five U.K. acts under the title "British Is Best." The

five albums involved are the Average White Band, Heavy Metal Kids, Wally, "The Distance Between Us" by Wagner, and "Photographs" by Jan Golding.

As an incentive to support the campaign, dealers ordering 25 albums—five of each title—will be given free 25 copies of a maxi-single featuring all the acts. The maxis will come in a full-color gatefold sleeve and will contain biographical information on the artists. It is intended that the maxis can either be given away to purchasers of the albums or sold separately. Orders for these albums count towards the WEA Christmas Discount scheme.

Merchandising will include browser divider cards, full-color poster, window display kits and the usual trade advertising.

During October the second batch of the WEA labels CD-4 discrete quadraphonic product will be released, bring the catalog total to 43 titles. The new list includes albums by such artists as Frank Sinatra, James Taylor, Al Kooper, Aretha Franklin and ELP.

As part of the promotion for the quadraphonic releases, a special sampler LP is available to any dealer ordering 10 or more items. Additionally, WEA is distributing a Quadradisc Stocklist sticker to dealers taking the 10-pack and will also ensure that their names are added to a master list of stocklists, which will be made available to the public through all manufacturers of CD-4 hardware and software.

Italy 'Blackened Out' On Rock Festivals

By ROMAN KOZAK

ROME—David Zard and Francesco Sanavio, Italy's top rock promoters, have canceled their entire rock program for at least the next six months, they have announced here this week. Their announcement leaves Italy without any scheduled big-name live rock entertainment for the foreseeable future.

The cancellation involves the planned Italian tours of Deep Purple, Eric Clapton, Grateful Dead and John Mayall, the promoters say.

In a statement released here the promoters blamed the London underground press. "Those new Don Quixotes," for the cancellations. The statement accused them of making unreasonable demands for lower ticket prices and challenged them to do better. Concert tickets in Italy average \$3-\$4.

The promoters, who lost about \$200,000 last July when authorities banned their giant Santa Monica rock festival. They have suffered some more knocks since then. A con-

cert tour by Frank Zappa in early September was marred by gate crashing and violence in Milan and Udine.

A four-day festival in the park in Rome later in the month featuring local groups, and ticket prices at 80 cents a seat also failed. A combination of bad weather and disinterest in the talent kept the crowds small.

Consequently, the promoters plan to do no more rock shows until at least next spring, Zard says. Rather, he says they will concentrate on presenting middle-of-the-road entertainment, jazz concerts, and tours by local artists. Currently, they are involved in setting up facilities for the closed circuit TV showing of the upcoming Ali-Foreman championship fight.

But the promoters have not given up on rock altogether. Zard said he is negotiating with the Franciscan religious order to organize a giant rock festival in Assisi for the next season. He promises it would be "The biggest in the world."



London Features Int'l Photo

SUGAR LUMPS—At a private party in London, the Rubettes were presented with three Awards celebrating the success of Sugar Baby Love—silver and gold disks for 250,000 and 500,000 sales of the single in Britain, and a special award to commemorate worldwide sales of more than 3,000,000 copies. Picture shows (left to right, the Rubettes wearing hats): John Fruin, Polydor managing director; Bill Hurd; Tony Waddington (co-writer of Sugar Baby Love); Peter Arneson; Mick Clarke; Wayne Bickerton (Polydor and chief and co-writer and producer of Sugar Baby Love); and (seated) Alan Williams, Tony Thorpe and John Richardson.



Billboard photo

"SHARP" PUBLICITY—If not in person, the Three Degrees—Sheila, Valerie and Fayette—at the '74 Japan Electronics Show, at the entrance to the consumer electronics booth of Sharp Corp. The Philadelphia Int'l recording trio is promoting Sharp's "Optonica" system stereo set in all forms of Japanese advertising. The girls were guests of honor at the opening of Osaka-based Sharp's Tokyo offices following their participation in the 3d Tokyo Music Festival, June 29-30, at which they won the gold prize of one million yen for "When Will I See You Again." Sharp's new Tokyo offices are adjacent to the headquarters of CBS/Sony, which represents Philadelphia Int'l in Japan.

From the Music Capitals of the World

LONDON

Ronco is out to improve on its sales achievement with "That'll Be the Day," last year's top-selling album, with the follow-up "Stardust." The double album contains 44 tracks—32 oldies and 12 originals—and will be released in the London area to coincide with the public screening of the film which again stars CBS' David Essex, plus Warner Bros. artist Adam Faith. Ronco's television campaign will be restricted to London and the South pre-Christmas but as the film's general release expands across the country so will Ronco's advertising which with breaks will run through until March. The film "Stardust" is being released with an AA certificate after the film censor had second thoughts on his decision to give it an X-rating as a result of scenes of sex and drug-taking. However, after some private screenings to gauge public opinion which turned out to be favorable, it was agreed that the AA certificate as originally applied for would be permitted.

Negotiations, started in early summer this year between Carlin Music and top American producer Mike Curb, ended last week when Curb signed an agreement for Carlin to have the U.K. representation of his three publishing companies, Kaysem, Cub Music and Michael Lloyd Music. The deal was first mooted while Carlin vice-president Paul Rich was in the States in June and finally agreed between Curb and Carlin president Freddy Bienstock in California. Signing automatically gives Carlin the rights to the B sides of the current Donny and Marie Osmond, and Osmonds, singles; also tracks on the Andy Williams album "The Way We Were." Also announced by Paul Rich is the setting up of Sydney Seidenberg Music in the U.K. which includes the publishing companies of outstanding artists of SASCO West. Carlin has also announced the representation of Nineteen Eighty-Five Music, publishing outlet for U.S. Graham Central Station whose new album is just out in the States.

PARIS

Pathe-Marconi held its marketing and artistic convention in Corsica, plans for the next three months included Verdi's "Othello," directed by Herbert Von Karajan; promotion

for Julien Clerc, a French artist appearing at the Olympia in November; and promotion for international titles and artists, including music from the movie "The Great Gatsby," and Stevie Wonder. Pathe-Marconi general director M.P. Bonnet reported a very satisfactory situation overall.

Jean Charles Edeline, a French film personality and owner of a chain of theaters, has been named president of the new TV film production unit set up under the new radio and television organization here. His appointment is regarded as a victory for private enterprise, since he is a businessman and only recently bought out a state-owned film company. ... French newspaper Le Figaro described the voice of Rod Stewart, appearing for the first time in France, and sounding as if he'd just emerged from an East End of London pub.

Claude Nougaro is back at the Olympia, after a gap of five years. Now 42 years old, he lost popularity when he turned to complex music and sophisticated lyrics, but his reappearance now is due to newfound simplicity. ... New laws in video-disks from Thomson at Vidcom—the disk rests on an air cushion and can be read like a book; that is, it can be speeded up, slowed down, stopped in the middle, or turned backwards and forwards.

HENRY KAHN

VIENNA

Peter Cornelius, winner of the Show-Chance 1973, a talent show organized by the Austrian TV company ORF, signed an exclusive contract with Polydor. His first LP is being recorded this month. ... Amadeo will distribute worldwide the various labels of Preiser Records, except in the U.S., Canada, Switzerland and West Germany, and Amadeo now has the distribution rights for Austria, of Buddha and Kama Sutra.

Alexis Hauser, 27-year-old Viennese, awarded the Koussevitsky Prize as the best conductor at the Tanglewood Festival in Massachusetts, U.S. ... Austrian pop duo Waterloo & Robinson's hit single "Hollywood" is being released in Switzerland, West Germany, the Netherlands and Portugal. ... U.K. group Nazareth gave concerts in Innsbruck, Linz, Wiener Neustadt

(Continued on page 48)

International Turntable

LONDON—Leslie Hill, for the past two years managing director of EMI New Zealand, has been appointed director of international marketing, music and records—a somewhat similar post to that held by EMI Records managing director Gerry Oord before his present post.

Hill will report to Len Wood, group director. He will supervise the international development of EMI marketing and product for territories outside Japan and the U.S. Initially, he will be concentrating on Europe.

Hill was finance director of MFP at the time EMI acquired the label from IPC. Before going to New Zealand he spent a year as deputy to the managing director of the international division of EMI Records.

European Pubs

• Continued from page 3

tionally organized companies—in some cases they have strong representation whereas in other countries they are weak. The new setup means that each country has established a strong representation.

"Our member companies have all reached agreement on percentage breakdowns. The whole thing operates on a complete basis of trust.

"Often I've been in the States and been told by publishers: 'We'd like you to represent us in the U.K. but what about the whole of Europe? Now we can handle the whole territory.'

"We don't think something big will happen every week, but the organization is there for some very nice things to happen. As far as we know, it is a unique setup."

U.S. Tax Increase Looms As A Problem for Touring Acts

By MARTIN MELHUISH

TORONTO—The increase of the American withholding tax levied on foreign acts looms as one of the biggest problems currently facing Canadian acts planning to tour the U.S. William Hinkson, a prominent Canadian music business lawyer whose clients include Concert Productions Int'l, SRO Productions, Circus Entertainment, Keith Hampshire, Stan Jacobson, Peter Donato and Christopher Kearney feels that the time has come for Canadian acts who tour the U.S. to request tour support in terms of money in their recording contracts to offset this situation.

Says Hinkson: "With the increase of the American withholding tax to 30 percent, it means where an act has to pay an agent, a manager and perhaps a business manager off the top, it presents a very real cash flow problem for the act. It's true that at the end of the year that 30 percent is returned in the form of a tax credit but, unfortunately, it gets to be a very complicated form of tax credit. It's my feeling that Canadian groups who are touring in the U.S. need tour support from their recording contract. It may even mean going and renegotiating that particular aspect of the recording contract with the record company. As long as a group is on tour, it requires a certain number of dollars flowing weekly and daily. It is very clear that with this 30 percent deduction that that cash flow is greatly impeded."

There have been suggestions that this tax is easily sidestepped by the setting up of an incorporated American company. Hinkson is skeptical as to whether this is a foolproof solution. Explains Hinkson: "I have talked to a number of U.S. attorneys

about this problem and frankly, I am not sure that that is the answer. I've also discussed with various people that perhaps there could be a very complicated form of what is known as factoring whereby an established group with a corporation and well-established management could in fact go to a factoring company such as a bank and borrow the equivalent amount of 30 percent and pay current interest rates on it for the year. It would mean that they would get the cash now as opposed to waiting for a year."

Tax problems are not common only to Canadian groups traveling to the U.S. Foreign acts coming to Canada often run into problems with the withholding tax laws because they are not familiar with them. Says Hinkson: "I believe that very shortly we also are going to

have an increase in our withholding tax. One of the ways that we are successfully convincing some of these groups that aren't familiar with this tax and our income tax that these deductions are legitimate, we actually take them to the tax department and sit down face to face with the tax authorities who explain the situation. There is unfortunately a situation existing in Canada where sometimes it is unclear as to the basis on which the 15 percent or the income tax, which is not a withholding tax, is administered. There sometimes can be a discrepancy depending on what part of the country you are playing in. It is my understanding that this will be ironed out within the immediate future. The government is doing everything in its power to make sure that there is a uniform tax administration."

A&M Parley Accents Closer Ties by Sales & Promotion

STE. ADELE, P.Q.—The A&M convention, which this year carried the theme "We Sell Music," was held at the resort of Chantecler in Ste. Adele just north of Montreal recently. The convention, which stressed the need for a stronger communication between sales and promotion and a more national outlook, consisted of product presentations from its recently acquired Canadian independents, Goldfish Records and Love Productions, and an outline of their own fall product line.

The Goldfish presentation was made by Ray Pettinger and a new Chilliwack single "Crazy Talk" was

introduced to the gathering. It was later decided that Chilliwack's LP "Riding High" and Terry Jacks' LP "Season In The Sun" would be re-worked in Canada.

The Love Productions product presentation was made by Frank Davies, the company's president, and Liam Mullan, national promotion director. Love Production act the Huggett Family performed at the convention.

Among the A&M fall product introduced at the convention were new LPs by Louise Rockwood and Cliff Carroll entitled "The Hard Part Begins"; Ian Tyson's first solo LP, "Ol' Leon"; and LPs from Valdy, which will include a special promotion and Sound 80.

Singles product include "Renaissance" from Valdy; "Ronin Home" by Lorence Hud; "Fly Raven Fly" from Bruce Miller; and "Every Mile" by Louise Rockwood. A new single is expected to be released from Ian Tyson's latest LP and it was decided that "Love You Back To Georgia" by Savannah; "Jimmy Mack" by Charity Brown; and "Forever and Ever" by Keith Hampshire would be re-released.

Strong Canadian Maritime inroads were made by A&M in the past year due partially to the efforts of David Brodeur, who was appointed national marketing manager at the convention. Claude Palardy was appointed production manager.

One of the highlights of the past year for A&M has been the success it had with product from Scottish-band Nazareth. It was announced that thus far the band has sold close to 80,000 LPs in this country. The band will undertake an extensive Canadian tour from Oct. 22-Nov. 17. Charley Prevost, A&M's national publicity director, will accompany the band.

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From the Music Capitals of the World

TORONTO

April Wine's latest LP on Terry Flood's Aquarius Records, "April Wine Live," is one of the fastest selling albums for that particular label. Some 25,000 units of the product was shipped initially in Canada. . . . The Juno Awards will be televised for the first time in 1975 on the CBC television network. John Thompson will produce the show for CBC. . . . Anne Murray will appear on the CBS Country Music Awards show from Nashville on Tuesday (14). . . . The Bee Gees recent tour of Canada, promoted by Donald E. Donald Productions and Concert Productions Int'l, played to capacity audiences at nearly every date. DKD Productions also promoted a cross-country tour by April Wine. They are calling it the company's most successful Canadian tour to date. The April Wine tour covered 60 centers in 80 days. . . . John Lennon called Toronto's CHUM-FM on Sept. 26 and spoke to announcer John Donabie on the air. . . . Toronto alderman Ben Nobleman has been re-elected president of the Society For the Recognition of Canadian Talent. The election took place at a recent membership meeting at the King Edward Hotel in Toronto. . . . Alexander Mair, president of Attic Records and manager of Gordon Lightfoot has been appointed to the board of governors of Massey Hall in Toronto. . . . Peter Griffin and Geets Romo, the popular morning shift on CHUM-FM, Toronto will appear at Seneca College with The Amazing Kreskin on Tuesday (8).

GRT of Canada Ltd. held its annual sales and promotion meeting at the Prince Hotel, Toronto. Present at the meeting were Emerson Short, Jean Laskiw, Monica Netupsky and Steve Pawlack of Emerson Sales, Vancouver, GRT's western distributors; Peter Morch and Bryan Tucker of Taylor, Pearson and Carson, GRT's Alberta distributors; Wally

Sokulsky, Glen Gore Smith and Chris Alexander of Laurel Records, the company's Manitoba and Saskatchewan distributors; Ross Reynolds, president of the company; Jeff Burns, Jim Corbett, Larry Dennis, Maggie McFadden (no longer with company), Norma McLellan, Joe Toes, Shan Kelley and other members of the Toronto office; Ken Dion and Danie Yvon from the Montreal branch; and Ted Evans from the Maritimes. Other guests included White Sonner, vice president of GRT Tapes; Peter Pasternack of 20th Century International; Paul Hoffort and Bruce Bell from H.P. and Bell; Herman Turkstra, Ian Thomas' manager; and David Bleakney and Jim McConnell of Special Records.

Gary Slight has been appointed artist relations representative for WEA Music of Canada. . . . London Records of Canada has increased the price of Bonus Pack Two Record Sets; and two-record sets from Deram, Hi, Parrot, Hickory, Ovation, Beta, Philips and Gamma from \$7.98 to \$8.98. Also included in this price increase are Philips Imported Classics, Philips Double 8-tracks and cassettes and Gamma Double 8-tracks and cassettes, all raised from \$7.98 to \$8.98. . . . Montreal-based Barclay Records have released the debut album by Kongas. . . . Ross Holloway's single "Mostly New Days" on Aquarius Records in Canada has been picked up for distribution by Big Tree Records. . . . The Christenson Brothers have been signed to Mel Shaw's new label, Orion. The initial single for the label is "Goodbye Old Man." . . . Leigh Ashford, now being managed by Roly Paquin, are in Los Angeles recording. . . . Jim Kale, Jim Milligan and Martin Kammerman have put together a booking, management and concert promotion company to be known as North Star Productions, based in Winnipeg.

MARTIN MELHUISH

A 'Shtick' About Licorice

TORONTO—There was a great flurry of excitement in the Canadian music industry recently when the announcement came from Attic Records, headed by Al Mair and Tom Williams, that it had come up with a substitute for vinyl in records.

In an initial release, Mair announced: "We have been concerned for sometime about the possibility of a vinyl shortage and felt that because we are a new company, perhaps we could bring a fresh approach to the problem. We chose licorice, when a very fine product from Germany was brought to our attention by David Elliott of London Records. There were, of course, some initial problems with developing this configuration for the mass market, all of which we think we have overcome. Because licorice is extremely malleable we thought we would have some problems with warpage. However, after field testing we found that not even the post office could twist the licorice to the point that it could not easily be put back into shape."

Attic's director of manufacturing, Dr. Verner Von Vinol, P.V.C., the release related, had contacted the design firm of Derek Carter & Associates who, and they had come up with the hardware to play the licorice product in mono, stereo and quadraphonic. Von Vinol introduced the blueprints to an incredulous crowd

of music industry personnel at the opening day of Communications 9 in Vancouver.

If one has not guessed by now, Von Vinol is a fictitious character played by a professional actor hired by Attic and was part of an imaginative promotion for three new singles from the company.

The singles "to be released on licorice" initially will be Debbie Fleming's "Long Gone"; Fludd's "Dance Gypsy Dance"; and Ron Nigrini's "Lost In Colorado."

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VIDCOM: Event of World Scope

• Continued from page 4

By any standards, then, VIDCOM was a major industry event of world-wide scope, and commissaire general Bernard Chevey has as ever to be commended for the elaborate but smooth organization behind it. Nevertheless, there were some respects in which the show was less than he might have hoped. To begin with, there was little of the excitement and optimism apparent that one might reasonably associate with a revolutionary new industry. It is now more than five years since EVR's first videocassette demonstration, and even allowing for the long time span of development, everyone now recognizes that there is a very long way to go, both in terms of hardware improvement and standardization, and of the provision of software, not to mention actual marketing questions. Many of the experiences related in the study sessions were cautionary tales of partial or total failure. The ghosts of notorious video casualties like Cartrivision, CBS, Motorola and Rank Bush were present, but a number of key firms were not, MCA and RCA both presumably electing to go instead for the imminent New York Video Expo. Several previously demonstrated systems were conspicuous by their absence: Sony's Mavica video card, first shown in Canada, and Philips video disc. Hardware manufacturers with workable systems seemed unenthusiastic about putting them on the market, talking of inter-firm discussions first to arrive at some semblance of standardization. Software programs for anything other than educational and business training purposes, where video is of course already well-established, were virtually non-existent.

For video hardware, this year was the year of the disk. Most spectacular was MDR's demonstration of a

York Records

• Continued from page 45

in on their current releases, or those soon to come out."

Bishop will also continue with the promotion of the Mill Reef album scheduled for release on Friday (11). York has received advance orders of 15,000 copies for the record which is based on the TV film about the famous race horse, *Something To Brighten The Morning*. The album is being launched next week with a reception at Crockfords and will be promoted on national and local television in Tyne Tees and Yorkshire regions, including a seven-second spot during *The World Of Sport On Saturday* (12).

magnetic disk with full record and playback capability, comparatively simple mechanics, and a projected marketing date of May 1975. Representatives of Decca-Telefunken, who were unable to announce a launch date for the TeD disk promised for the beginning of this year, must have laughed ruefully. Thomson-CSF, by contrast, said categorically that the optical disk shown by the firm would not be marketed in the near future, and a Philips representative, explaining the absence of that company's disk, pointed out that there are now no less than 14 contenders in the field. Clearly some rationalization is necessary, and there are signs that this will happen, most clearly with the MCA-Philips joint announcement of an alliance dividing hardware and software responsibilities between them.

Speculation as to which disk system will emerge on top was extensive. Magnetic disks are felt in some quarters not to offer enough advantages over magnetic video tape systems, despite their ease of use. Mechanical systems like TeD create technical problems, notably the delicacy of the playing surface, that may prove insurmountable. Optical systems require incredible accuracy of focusing for efficient read-out.

Meanwhile, the established videocassette systems continue to hold the consumer market, such as it is. Philips hopes to sell 16,000 VCR units in the U.K. market by the end of this year, and Sony's U-matic system is available in Britain in the JVC version already. In addition, there have been a number of licensing agreements with Philips on the part of Thorn, Saba, Hitachi and others for manufacture, on similar lines to JVC's agreement with Sony. In the cartridge field National Panasonic and Hitachi both have 1/2-inch systems on the market at around \$1,500, while JVC has the more elaborate 1-inch cartridge available. Then there is a profusion of reel-to-reel video machinery from a variety of companies among them Akai, Sanyo, and Toshiba, all of whom were exhibiting at VIDCOM, Sanyo with its VTC 7100 portable cassette system also on show, though slightly upstaged by Sony's demonstration of two additions to the U-matic range, with a lightweight Tricon camera and VO2850 editing machine, plus the VO3800 portable cassette recorder, the world's first in the U-matic system.

Among the software companies represented at Cannes were Polygram, part of the Polygram giant but still confining itself very largely to information and education programs, Guild Sound and Vision, one of the many 16mm film distributors

which are now offering their material on videocassettes, and Crown Cassette Communications, a British company formed in 1970 that distributes on behalf of Reader's British Film Institute and other TV and film concerns. Their catalog contains a respectable selection of leisure material, including many old films and a series of called Superstars of Rock, 13 half-hour shows about major rock groups.

Generally speaking, record companies have done little to provide software programs for the home market as yet, and some hardware company representatives undoubtedly feel they are dragging their feet. However, TVL, a new company represented at VIDCOM by its French agents Videocass, has few complaints on that score, having built up a catalog of one-hour video shows for discotheques, using primarily film and video material contributed by record companies which are only too happy to acquire additional exposure for their acts in the European countries, excluding Britain, where TVL operates.

The 10 study sessions covered a great deal of ground, much of it in the field of cable TV however. Morning sessions on video included the subjects of training, education, information-promotion and leisure and culture, but the general titles give little idea of the specific nature of the topics discussed. Some participants felt they were too specific, in fact, since the individual experiences described by heads of particular companies seemed sometimes to obscure the overall picture of the area in which they were operating.

A recurring theme apropos the shortage of software programs was the question of copyright. It was agreed that the problems were complex, and that not enough was being done nationally or internationally to resolve them, and the point was graphically illustrated by differences of opinion on copyright law between different experts and floor-speakers, one participant saying that improvised material has no copyright, another objecting that in France all creations of the mind have copyright protection regardless whether there is any physical substrate. Consequently, permission would be needed for the reproduction of virtually anything. One mentioned that the U.S. Congress is finally reviewing 70-year-old copyright law, and another said, yes but the U.S. has not yet signed the Berne Convention.

The general impression was of confidence in the future tempered by recognition, based now on experience, often bitter, that video is going to move into the societies of the world with less of a bang than was at one time imagined. The use of video equipment in business is now very extensive, and no longer newsworthy, but penetration of the colossal consumer market looks like being a case of slow infiltration, hindered for some years to come by the problem of arriving at suitable standardization in hardware, and of accumulating sufficient software to make video practicable in the home of anything other than recording (illegally), broadcast material. At the closing session, Gunnar Bergvall, head of the Swedish Nord Video concern, gave a concise pointer to the future when he distinguished between permanent and non-permanent, mini- and mass-media. Video, he said, should be considered as a permanent, mini-media, like books and records, and marketing should follow the same paths as had been laid down for books and records.

From the Music Capitals of the World

• Continued from page 46

and Vienna on their recent Austrian tour.

Frank Zappa and the Mothers of Invention performed here in the new hall of the Vienna International Horticultural Exhibition ... and forthcoming concerts at the 12,000-seater Viennese Stadthalle will be by Polydor artists **Freddy Quinn** and **Kai Warner**, and by Philips artist **Demis Roussos**. ... **Concentus Musicus**, Austrian ensemble featuring old music, is now on a fourth concert tour through Canada and U.S. ... At the Salzburg Festival, Deutsche Grammophon presented an exhibition called Ten Years of Classical Music on Musicassettes. Visitors were given an overall picture of the DGG classic-cassette repertoire.

The Austrian Radio Co. broadcast 24 performances of the music festival Carinthian Summer 1974 between July and September this year. ... Thirtieth anniversary of the Bregenz Festival celebrated from July 17 to August 18 next year—among the attractions will be the Johann Strauss work "A Night In Venice," conducted by Heinz Wallberg, and the Vienna Symphony Orchestra and Don Pasquale, by Donizetti, with Guiseppa Taddei, and also Mozart's *La Finta Semplice*.

Amadeo released an album by Joerg Demus, including previously unpublished Mozart sonatas, in conjunction with Victor/Japan. ... The Austria Week in Gothenburg, Sweden, features performances by the Vienna Philharmonic Orchestra and the Mozart Ensemble.

MANFRED SCHREIBER

TOKYO

Color telecasting hours are being extended here with the easing of nationwide curbs on use of electric power. Scheduled for resumption here from 11 p.m. Saturday (19) is the "In Concert" series, this time on Channel 8 (Fuji Telecasting) instead of Channel 12, Tokyo. The first half-hour segment will feature the **Doobie Bros.** (WB), **War** (UA) and **Edgar Winter** (Epic), vocal/instrumental groups, according to the weekly program notes.

After three years, **Werner Mueller** & His Orchestra will play Japan for the sixth time, the Itoh Music Office says. The West German recording group is due here Nov. 7 to give 20 concerts from Nov. 9 through Dec. 10. ... Twenty concert dates also have been fixed for the new **Santana**, vocal/instrumental group, from Nov. 20 to Dec. 14, Udo Artists says. It will be the second time around this neck of the woods for **Carlos Santana**, who played Japan with his original group last summer.

... Warner-Pioneer will have deleted 217 items by Nov. 5 from its catalog of 1,149 records, leaving 878 (704 international, 174 Japanese). The 271 cutouts comprise 141 12-inch LPs (97 international, 44 Japanese), 4 7-inch LPs (all Japanese) and 126 singles (88 international, 38 Japanese). ... **Sylvie Vartan** is due back here to play, says **Toyoh Yokoyama** of Universal Orient Promotions. Twelve concert dates have been fixed for the French recording artist, Oct. 1-23, by UOP. ... Twelve also have been set for the **Bee Gees**, from Oct. 19 to Nov. 6, says **Jiro Uchino** of Kyodo Tokyo.

Polydor K.K. expects to release "Sirius/Coleman Hawkins"—the last recording by the late tenor saxist—on the Pablo label Oct. 21. ... Sched-

uled for release here from Nov. 25 is a "Southern Rock Explosion" series of six LPs manufactured by Warner-Pioneer from master recordings owned by Capricorn. ... The Polydor recording of "Sugar Baby Love" (**Wayne Bickerton-Tony Waddington**) by the **Rubettes** hit the No. 1 spot Sept. 28 on FM Tokyo's "Pops Best Ten." The U.K. single was released here July 21. ... The **Tower of Power**, vocal/instrumental group, is due here Nov. 26 to play Japan for the first time, with six concert dates fixed by the Aoyama Music Office from Nov. 28-Dec. 4. ...

From Wednesday (16) to month-end, Toshiba-EMI is deleting 491 international popular, 309 classical and 250 Japanese items from its record catalog, also 574 prerecorded music tapes. ... **Sleepy John Estes & Hammie Nixon** will play Japan for the first time, here in this music capital Dec. 25-28 and Osaka, Dec. 30, according to preliminary reports. ... **Charles Aznavour** will be back here Jan. 29 to Feb. 5, the Itoh Music Office says. **HIDEO EGUCHI**

STOCKHOLM

Polar artists **Abba** have just finished recording their new album in the Glen Studios, in Stocksund, just outside Stockholm. Their last LP, "Waterloo," sold more than 250,000 copies in Sweden alone, which qualifies them for 10 gold disks.

Lill Lindfors has been presented with a diamond disk for her latest Metronome album "Kom Igen," which sold over 50,000 copies here. ... Swedish collecting agency STIM has just distributed \$2,530,000, of which \$1,200,000 went to local composers. Last year's distribution was \$2,460,000. ... **Lee Hazlewood**, who has signed a recording contract with CBS, to perform with Decca artist **Ann-Kristin Hedmark** at Berns in Stockholm, from Oct. 21-31. ...

Dutch group **Ekseption** received their third gold disk for the album "The Best Of Ekseption"—and U.K. band **Status Quo** also went gold here for the first time with their album "Quo."

Following their success in the Polish Sopot song festival, CBS group **Scoffell Pike** has been invited to take part in festivals in Tokyo, Rumania, Bulgaria and Yugoslavia. ... Electra introduces the U.K. label Gull here with three album releases.

In October 1972, **Johnny Cash** played a free concert at the Osteraker prison, outside Stockholm, and the show was recorded for an exclusive Swedish album by CBS. ... Celebrating its 25th anniversary, Metronome has released four two-album sets featuring legendary jazz musicians—two by top Swedish jazz names and two of Americans in Sweden. ... EMI has released **Blue Suede**'s new album "Out of the Blue." Set includes the single "Doctor Rock'n'Roll." **LIEF SCHULMAN**

Growth Lagging

• Continued from page 45

some companies represented between one-quarter and one-fifth of album sales. WEA started selling tape a year ago and suffered because of manufacturing shortages. The inventory position did not recover for several months, but the problem had long ago been resolved.



PURPLE GOLD—Deep Purple is presented with a gold disk for German sales of 150,000 copies of the album "Burn," by EMI Electrola managing director Wilfried Jung. At a reception during the band's German tour, left to right: Ritchie Blackmore, Ian Pace, Jon Lord, Glenn Hughes, David Coverdale, John Coletta (Purple manager), Marcel Avram (manager of Mama Concerts), and Wilfried Jung.

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ARGENTINA

(Courtesy of Ruben Machado)
*Denotes local origin
SINGLES

- This Week
- 1 EL VALLE Y EL VOLCAN—Jairo (RCA)
 - 2 THE SHOW MUST GO ON—Three Dog Night (Odeon) Leo Sayer (Music Hall)
 - 3 AMANTE LATINO—*Rabito (Odeon)
 - 4 SOMEDAY, SOMEWHERE—Demis Roussos (Philips)
 - 5 HEY, HEY—*Lafayette (CBS) Pop Concerto Orchestra (Music Hall)
 - 6 BASTA DE PROMESAS—*Silvana Di Lorenzo (RCA)
 - 7 SEASONS IN THE SUN—Terry Jacks (Philips) Richard Kimble (Odeon)
 - 8 NEVER, NEVER GONNA GIVE YA UP—Barry White (Microfon)
 - 9 HISTORIA DE NUESTRO AMOR—*Sergio Denis (CBS)
 - 10 THE DAY THAT CURLY BILLY SHOT DOWN CRAZY SAM MCGEE—Hollies (Philips) (El Dia Que Curly Billy, Mato A Sam McGee)
 - 11 QUERER POR QUERER, AMAR POR AMAR—*Pal Abramson (CBS)
 - 12 EL HIJO QUE ME PROMETISTE—*Los Lince (RCA)

- LPs
- This Week
- 1 EXITOS CALIENTES Vol. 4—Various (Parnaso)
 - 2 2ND ROSKO SHOW—Various (M. Hall)
 - 3 MUSICA PARA LA NOCHE—Various (CBS)
 - 4 THE STING/SOUNDTRACK (Odeon)
 - 5 RUIDOS—Various (Philips)

BELGIUM

(Courtesy of Telemoustique)

- This Week
- 1 CONFESSIONS OF MR. DREAM (LP)—Kevin Ayers
 - 2 SHEET MUSIC (LP)—10 CC
 - 3 JUNE 1, 1974 (LP)—Kevin Ayers, John Cale, Nico & Eno
 - 4 MR. SOFT (Single)—Cockney Rebel
 - 5 BAD COMPANY (LP)
 - 6 IN CAMERA (LP)—Peter Hammill
 - 7 CARIBOU (LP)—Elton John
 - 8 FOXY FOXY (Single)—Mott The Hoople
 - 9 IRISH TOUR '74 (LP)—Rory Gallagher
 - 10 AMATEUR HOUR (Single)—Sparks
 - 11 INTRODUCING EDDY AND THE FALCONS (LP)—Wizzard
 - 12 WELCOME BACK MY FRIENDS, TO THE SHOW THAT NEVER ENDS—Ladies and Gentlemen (LP)—Emerson, Lake & Palmer
 - 13 ON THE BEACH (LP)—Neil Young
 - 14 ROCK BOTTOM (LP)—Robert Wyatt
 - 15 EUROPEAN TOUR (LP)—Billy Preston

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week
- 1 1 KUNG FU FIGHTING—Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
 - 2 2 ANNIE'S SONG—John Denver (RCA)—ATV (Milton Okun)
 - 3 3 HANG ON IN THERE BABY—Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
 - 4 10 LONG TALL GLASSES—*Leo Sayer (Chrysalis)—Blanedell/Compass (A. Faith/D. Courtney)
 - 5 15 SAD SWEET DREAMER—*Sweet Sensation (Pye)—M&M Music (Tony Hatch/Des Parton)
 - 6 16 GEE BABY—*Peter Shelley (Magnet)—Magnet (Peter Shelley)
 - 7 6 YOU YOU YOU—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
 - 8 9 ROCK ME GENTLY—Andy Kim (Capitol)—Intersong (Andy Kim)
 - 9 8 CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Pye)—Schroeder (B. White)
 - 10 7 QUEEN OF CLUBS—K.C. & the Sunshine Band (Jayboy)—Southern
 - 11 5 VIVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
 - 12 13 BLACK EYED BOYS—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
 - 13 35 EVERYTHING I OWN—Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
 - 14 4 LOVE ME FOR A REASON—Osmonds (MGM)—Jobete London (Mike Curb)
 - 15 23 THE BITCH IS BACK—*Elton John (DJM)—Big Pig Music—(Gus Dudgeon)
 - 16 11 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Mike Curb (Venice)
 - 17 20 KNOCK ON WOOD—*David Bowie (RCA)—Warner Bros. (Tony Visconti)
 - 18 32 REGGAE TUNE—*Andy Fairweather Low (A&M)—Rondor (Elliott Mazer)
 - 19 17 SMOKE GETS IN YOUR EYES—*Bryan Ferry (Island)—Chappell (Bryan Ferry/John Punter)
 - 20 25 MACHINE GUN—Commodores (Tania Motown)—Jobete London (James Carmichael)
 - 21 26 I GOT THE MUSIC IN ME—*Kiki Dee Band (Rocket) Rocket/April (Gus Dudgeon)

- 22 12 BABY LOVE—Diana Ross & The Supremes (Tania Motown)—Jobete London (Brian Holland/Lamont Dozier)
- 23 14 NANA NA—*Cozy Powell (RAK)—RAK—(Mickie Most)
- 24 28 SILLY LOVE—*10CC (UK)—St. Anne's (10CC)
- 25 18 WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin (Tania Motown)—Jobete London
- 26 22 PINBALL—*Brian Protheroe (Chrysalis)—Chrysalis (Del Newman)
- 27 — FAREWELL—BRING IT ON HOME TO ME—*Rod Stewart (Mercury)—G.H. Music (Rod Stewart)
- 28 31 YOU LITTLE TRUST MAKER—Tymes (RCA)—April/Maximus (Billy Jackson)
- 29 44 (YOU'RE) HAVING MY BABY—Paul Anka (United Artists)—MAM (Rick Hall)
- 30 21 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
- 31 — I GET A KICK OUT OF YOU—*Gary Shearston (Charisma)—Chappell (Hugh Murphy)
- 32 19 ANOTHER SATURDAY NIGHT—*Cat Stevens (Island)—Kags Music (Cat Stevens)
- 33 50 I'M A BELIEVER—Robert Wyatt (Virgin)—Screen Gems/Columbia (Nick Mason)
- 34 33 LIFE IS A ROCK (But The Radio Rolled Me)—Reunion (RCA) Sunbury (Joey Levine/Marc Bellack/Paul DiFranco)
- 35 30 IT'S BETTER TO HAVE—Don Covay (Mercury)—Intersong (Don Covay)
- 36 29 ROCK'N ROLL LADY—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
- 37 42 SAMBA PA TI—Santana (CBS)—Chrysalis (Fred Catero/Santana)
- 38 27 HONEY HONEY—*Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)
- 39 — I CAN'T LEAVE YOU ALONE—George McCrae (Jayboy) Southern (T.K. Prod.)
- 40 24 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)—Gamble-Huff/Carlin
- 41 43 GOTTA SEE JANE—R. Dean Taylor (Tania Motown)—Jobete London (R. Dean Taylor)
- 42 47 LOVE ME—Diana Ross (Tania Motown) Jobete—London (Tom Baird/Berry Gordy)
- 43 45 UP IN A PUFF OF SMOKE—*Polly Brown (GTO)—Rondor/Geronimo/Tin Lid (P. Swern/G. Shury)
- 44 — HAPPY ANNIVERSARY—Slim Whitman (United Artists)—MCPS (Kelso Herston)
- 45 38 MAKING LOVE—Roberta Flack (Atlantic)—Tristan (Roberta Flack)
- 46 37 SOMETHING 'BOUT YOU BABY I LIKE—*Tom Jones (Decca)—Colgems/Glory (Gordon Mills)
- 47 34 MR. SOFT—*Cockney Rebel (EMI)—Trigram (S. Harley/A. Parson)
- 48 36 HELLO SUMMERTIME—Bobby Goldsboro (United Artists)—Cookaway (B. Montgomery/B. Goldsboro)
- 49 — LEAVE IT—*Mike McGear (Warner Brothers)—McCartney/ATV Music (Paul McCartney)
- 50 49 SPINNIN' & SPINNIN'—Syaeta (Tania Motown)—Jobete London (Stevie Wonder)

DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 THE NIGHT CHICAGO DIED (Single)—Paper Lace (Philips)
 - 2 KAJ & ANDREA (Single)—(Metronome)
 - 3 SVANTES VISER (LP)—Poul Dising, Benny Andersen (Metronome)
 - 4 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
 - 5 OLDIES BUT GOODIES—Svenne & Lotta (Polar/EMI)
 - 6 ROCK YOUR BABY (Single)—George McCrae (RCA)
 - 7 13 TRAEFFERE No. 5 (LP)—Various (Metronome)
 - 9 HVA' TAENKER DE PA (Single)—John Morgensen (Play/Telefunken)
 - 10 SVENNE & LOTTA MED HEPSTARS (LP)—(EMI)

ITALY

(Courtesy of Germano Ruscitto)
LPs

- This Week
- 1 E TU...—Claudio Baglioni (RCA)
 - 2 XVII° RACCOLTA—Fausto Papetti (Durium)
 - 3 MAI UNA SIGNORA—Patty Pravo (RCA)
 - 4 JESUS CHRIST SUPERSTAR/SOUNDTRACK—(MCA/MM)
 - 5 AMERICAN GRAFFITI/SOUNDTRACK—(MCA/MM)
 - 6 JENNY & LE BAMBOLE—Gli Alunni Del Sole (PA/Ricordi)
 - 7 A UN CERTO PUNTO—Ornella Vanoni (Vanilla/Fonit/Cetra)
 - 8 MY ONLY FASCINATION—Demis Roussos (Phonogram)
 - 9 FRUTTA VERDURA/AMANTI DI VALORE—Mina (PDU/EMI)
 - 10 REMEDIOS—Gabriella Ferri (RCA)
 - 11 E' PROPRIO COME VIVERE—Mia Martini (Ricordi)
 - 12 DIAMOND DOGS—David Bowie (RCA)

- 13 CARIBOU—Elton John (DJM/Ricordi)
- 14 LOVE IS THE MESSAGE—MFSB (Philadelphia International/MM)
- 15 WELCOME BACK MY FRIENDS, TO THE SHOW THAT NEVER ENDS—LADIES AND GENTLEMEN—Emerson, Lake & Palmer (Manticore/Ricordi)

JAPAN

(Courtesy of Music Labo, Inc.)
*Denotes local origin
SINGLES

- This Week
- 1 FUREA—*Masatoshi Nakamura (Columbia)—Nippon TV, All Staff
 - 2 SHORONAGASHI—*Grape (Elektra)—JCM, The Bird Corp.
 - 3 CHIPPOKE NA KANSHO—*Momoe Yamaguchi (CBS/Sony)—Tokyo
 - 4 KIZUDARAKE NO RORA—*Hideki Saijo (RCA)—Geiei
 - 5 MISAKI MEGURI—*Kotaro Yamamoto & Week End (CBS/Sony)—Yui
 - 6 TSUIOKU—*Kenji Sawada (Polydor)—Watanabe
 - 7 UTSUKUSHII ASA GA KIMASU—*Agnes Chan (Warner)—Watanabe
 - 8 OMOIDE NO SERENADE—*Mari Amachi (CBS/Sony)—Watanabe
 - 9 KEKKONSURUTTE HONTOU DESUKA—*Da Capo (Blow Up)—J & K
 - 10 KOI NO DAIOGEN—*Finger 5 (Philips)—Nichion, Tokyo Music
 - 11 KITAKORO—*Shinichi Mori (Victor)—Watanabe
 - 12 KANASHIMI NO SEASON—*Megumi Asaoka (Victor)—J & K
 - 13 AI FUTATABI—*Goro Noguchi (Polydor)—Fuji
 - 14 MEOTO KAGAMI—*Tonosama Kings (Victor)—Bon
 - 15 CHISANA INOCHI—*Rene (CBS/Sony)—Alfa
 - 16 YOROSHIKU AISHU—*Hiromi Goh (CBS/Sony)—NET
 - 17 YUDACHI—*Yosui Inoue (Polydor)—Tokyo
 - 18 USUNASAKE—*Kiyoshi Nakajo (Canyon)—Watanabe, Yomi Pack
 - 19 AI HITOSUJI—*Aki Yashiro (Teichiku)—Ai
 - 20 HAMAHIRUGAO—*Hiroshi Itsuki (Minoruphone)

NEW ZEALAND

(Courtesy of N.Z.B.C.)
SINGLES

- This Week
- 1 KISSING IN THE BACK ROW OF THE MOVIES—Drifters
 - 2 THE NIGHT CHICAGO DIED—Paper Lace
 - 3 YOU MAKE ME FEEL BRAND NEW—Stylistics
 - 4 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond
 - 5 DON'T LET THE SUN GO DOWN ON ME—Elton John
 - 6 ROCK YOUR BABY—George McCrae
 - 7 ROCK THE BOAT—Hues Corporation
 - 8 I SHOT THE SHERIFF—Eric Clapton
 - 9 CLAP FOR THE WOLFMAN—Guess Who
 - 10 WILDWOOD WEED—Jim Stafford
 - 11 IF YOU LOVE ME LET ME KNOW—Olivia Newton-John
 - 12 THE SIX TEENS—Sweet
 - 13 DIRTY OL' MAN—Three Degrees
 - 14 NEAREST THING TO HEAVEN—Bunny Walters
 - 15 EYES OF SILVER—Doobie Brothers

SOUTH AFRICA

(Courtesy of Radio Springbok)
*Denotes local origin
SINGLES

- This Week
- 1 WHY ME—Kris Kristofferson (Monument)—(Cian)
 - 2 TOUCH TOO MUCH—Arrows (RAK)—(Francis Day)
 - 3 THE NIGHT CHICAGO DIED—Paper Lace (Parlophone)—(Francis Day)
 - 4 LET ME ROLL IT—Paul McCartney & Wings (Parlophone)—(MPA/Laetrec)
 - 5 SUGAR BABY LOVE—Rubettes (Polydor)—(Musicpiece)
 - 6 ROCK YOUR BABY—George McCrae (RCA)—(Southern)
 - 7 JUST AN EVERLOVIN' WOMAN—*Tommy Oliver (CBS)—(Leeds)
 - 8 A ROSE HAS TO DIE—Dennis East (Epidemic Rash)—(Cian)
 - 9 BAND ON THE RUN—Paul McCartney & Wings (Parlophone)—(MPA/Laetrec)
 - 10 SUNDOWN—Gordon Lightfoot (Reprise)—Laetrec

SPAIN

(Courtesy of "Gran Musical")
LPs

- This Week
- 1 JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman (Ariola)
 - 2 BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Ariola)
 - 3 LOVE IS THE MESSAGE—MFSB (CBS)
 - 4 RHAPSODY IN WHITE—Barry White (Movieplay)
 - 5 MECEDADES 5—(Zafiro)
 - 6 JOAN MANUEL SERRAT—(Zafiro)
 - 7 JESUS CHRIST SUPERSTAR/SOUNDTRACK—(MCA/MM)
 - 8 TUBULAR BELLS—Mike Oldfield (Ariola)
 - 9 THE SINGLES 1969-1973—Carpenters (Ariola)
 - 10 GYPSY ROCK—Las Grecas (CBS)

Who/Where/When

Continued from page 35

- Auditorium, Minn. (16); St. Louis, Mo. (25).
- *JEAN SHEPARD (United Artists): High School Auditorium, Blaine, Minn., Oct. 25; Wild Rose, Wisc. (26); High School, Villa Grove, Ill. (27).
- RED SOVINE (Chart): Carleton Place, Ont., Canada, Oct. 23-26.
- JIM STAFFORD (Polydor): Mr. Kelly's, Chicago, Oct. 7-13; Rockville, Ill. (15).
- *STEPHENWOLF (Epic): Municipal Auditorium, Cedar Rapids, Iowa, Oct. 7; Field House, N.D. State Univ., Fargo, N.D. (8); Vancouver, B.C. (11).
- *IKE & TINA TURNER (United Artists): Dayton, Ohio, Oct. 12; N.E. Missouri State, Kirksville, Mo. (18).
- RICK WAKEMAN (A&M): Maple Leaf Gardens, Toronto, Canada, Oct. 7; Montreal (8); Civic Center, Ottawa (9); Public Auditorium, Cleveland, Ohio (12).

SOUTH

- REX ALLEN JR. (Warner Bros.): Lake Wales, Fla., Oct. 19.
- SHERRY BRYCE (MGM): Virginia Beach, Va., Oct. 15; Athens, Ga. (26).
- JOHNNY CARVER (ABC): St. Peters-

Talent In Action

Continued from page 35

peared that Chris Wood was just along for the ride Sept. 19—staggering across the stage when he was not contemplating his flute, hitting a tambourine off the beat, or adjusting the tone box for his saxophone when he should have been soloing. Unable to ignore these distractions, Winwood and Capaldi's performances also suffered as the arrangements were haphazardly thrown together under the circumstances to compensate for the holes left in the music. To add insult to injury, Wood reproached the audience who had paid one dollar over the regular ticket price scale by saying, "If you think you could do any better, then come up here and let's see you."

Lindisfarne, which regrouped earlier this year with three new members, opened the bill. The Elektra recording artists offered fine harmonies throughout their rollicking set which included the bouyant "Lady Eleanor" and concluded with the zesty "We Can Swing Together" where Ray Jackson had the audience joining in.

BARRY TAYLOR

SRS Sets Guests

LOS ANGELES—Nancy Wilson along with songwriter Marilyn Bergman, attorney Estelle Radin and singer Holly Near will speak on "Women In The Music Business" Monday (7) at the Hollywood Holiday Inn as a feature of the SRS Forum under auspices of the Song Registration Service. Admission is free.



WHITE WEDDING FEST—At a Los Angeles reception for recently wed Barry White are (from left) Aaron and Abby Schroeder of White's publishers, A. Schroeder International; Russ Regan, 20th Century Records president; Mr. & Mrs. Barry White. She's Glodean James of Love Unlimited.



J. GEILS BAND—Nightmares And Other Tales From The Vinyl Jungle, Atlantic SD 18107. Band is back to some of the basic rock they handle best, with Peter Wolf's strong vocals, J. Geil's guitars and Magic Dick's harp playing leading the way. A number of potential AM hits here and the LP should draw the usual solid FM following. As always, there is a fine mix of blues here with the rock, but the highlight of the set is that it seems more basic and at the same time more refined than the group's last several efforts. Some good long instrumental breaks here as well, which should also satisfy fans. All told, possibly the finest studio effort yet from this top-notch group.

Best cuts: "Givin' It All Up," "Must Of Got Lost," "Look Me In The Eye," "I'll Be Coming Home," "Funky Judge" (a fine soul cut).

Dealers: Band has exceptionally strong and loyal following.

GRACE SLICK & PAUL KANTNER/JEFFERSON STARSHIP—Dragon Fly, Grunt BFL1-0717 (RCA). The finest effort from Slick, Kantner, Freiberg, Creach, Balin and company in a long time, with several superb rock cuts in the best tradition of the Jefferson Airplane and some equally well done ballads. Ms. Slick has not sounded as powerful on her vocals in a long while, the harmonies will bring back memories of the 1960's and Papa John Creach's violin contributes substantially to each cut without intruding. A superb LP which should put this fine band right back into the mainstream of the rock world.

Best cuts: "Ride The Tiger," "Be Young You," "Caroline," "Devils Den," "All Fly Away."

Dealers: Group members all have followings, but play this one in store. It's the best yet.

B.B. KING & BOBBY BLAND—Together For The First Time ... Live, Dunhill DSY 50190/2 (ABC). Everyone knows what kind of LP this one is going to be—a monument to two of the greatest blues singers this world has ever seen. With the always fantastic guitar of B.B. and he and Bland trading off vocals as if they'd been working together for years, this set only goes to show how skillful these two greats are. Set is primarily blues, much of the cuts in the style these two helped to set years ago, simple yet effective vocals backed by a tastefully used big band. A must for any collector and for the rare ones who might not be familiar with King or Bland, a perfect introduction. Listen carefully as the cuts flow into one another and for the bits of humor spread throughout the set.

Best cuts: "Driftin' Blues," "3 O'Clock In The Morning," "Don't Cry No More," "Everybody Wants To Know Why I Sing The Blues," "Goin' Down Slow."

Dealers: Two giants in the music world. Display separately and together.

THEM FEATURING VAN MORRISON—Backtrackin', London PS 639. This is the original Them rereleased here, and a fine band it was, rivaled only by the early Stones for earthiness and a reverence for blues. In addition to picking fine old material this band also had an uncanny knack for choosing the best of the then current songs from the likes of Paul Simon, the great Bert Berns and others. The material here is raw and soulful, and that was the true charm of this fine band, featuring the fledgling Van Morrison.

Best cuts: "Richard Cory," "I Gave My Love A Diamond," "Baby, Please Don't Go," "Hey Girl."

Dealers: Group has acquired a cult following over the years. Stock with Morrison as well.

FOUR TOPS—Live & In Concert, Dunhill DSD-50188 (ABC). Super set from one of the most popular groups of the past decade, including a group of stunning live performances of some of their greatest hits, both from the older days and some of the more current ones. Backed by a superb big band, the members trade off lead vocals as skillfully as they do on record, and this is one live LP that is more than simply a greatest hits. It really does capture the excitement of a live show.

Best cuts: "Are You Man Enough," "Keeper Of The Castle," "Standing In The Shadows Of Love," "Baby I Need Your Loving," "One Chain Don't Make No Prison."

Dealers: Use fine action cover shot for display.

SHANKAR FAMILY & FRIENDS—Dark Horse, SP 22002 (A&M). What we really have here is two LPs in one, a side of short, somewhat more commercial cuts than we are used to from the sitar master and a ballet on side two, still a slight more commercial than he usually delivers. Material is certainly not raga but the purely instrumental parts hold their Indian and classical overtones and the vocal spots are interesting. Above all, this set proves that Shankar is still a master of his craft and that not all music, pop or otherwise, need be of Western originals. This set will most likely do equally well on the pop and classical charts.

Best cuts: "I Am Missing You," the entire "Dream, Nightmare & Dawn" ballet.

Dealers: Place in pop and classical.



DARYL HALL/JOHN OATES—War Babies, Atlantic SD 18109. Excellent set from pair who have been around for a while but have not enjoyed a great deal of record success as yet. This package, filled with 10 good, commercial rock cuts could be the one that puts them over. Fine, rocking vocals, combined with catchy instrumentals and interesting lyrics, much of which could reach the AM playlists as well as the almost assured FM spots. Good, straight rock with a top harmonizing sound is really the key here. Pair emerges as one of the finer vocal duos around here.

Best cuts: "Beanie G. and The Rose Tattoo," "I'm Watching You (A Mutant Romance)," "Better Watch Your Back," "Is It A Star."

Dealers: Quite a departure from past efforts. Play this one in store.

VARIOUS ARTISTS—This Is Reggae Music, Island ILPS 9251. Certainly the finest legitimate reggae package yet offered to the American market, featuring such stars as Bob Marley & the Wailers, Toots & the Maytals, Zap Pow, Jimmy Cliff, Owen Gray and the Heptones. A perfect introduction to this fine Jamaican sound for those who are unfamiliar and a real education for those who have heard only Americanized reggae. Some familiar songs to the U.S. market, mostly unfamiliar artists, but this package should get strong pickup from FM and soul AM stations.

Best cuts: The Wailers' original "I Shot The Sheriff," Maytals' "Funky Kingston," Owen Gray's "Guava Jelly," the Heptones' "Book Of Rules," Jimmy Cliff's "Hey Mr. Yesterday."

Dealers: Exceptionally catchy cover for display.

TRAPEZE—The Final Swing, Threshold THS 11 (London). Last album for one of the finer rock trios to emerge from Britain during the late '60's, highlighted by the vocals of Glenn Hughes who left the band recently to join Deep Purple. Trapeze had that rare quality of being able to handle both raucous, hard material and soft ballads, both of which they show themselves skillful at here. They are capable vocalists and fine instrumentalists able to sustain relatively long solos without becoming boring or redundant. Basically, they were a "heavy metal" band, and in this area, they must mark as one of the best. Good set of their best tracks.

Best cuts: "Send Me No More Letters," "Medusa," "You Are The Music," "Dats It."

Spotlight

ROD STEWART—Smiler, Mercury SRM 1-1017. After over two years, one of the brightest names in pop music returns with a simply brilliant effort, serving up a little each of everything he does best, including a Dylan ballad, two great Sam Cooke cuts, a fine Chuck Berry rocker, a McCartney song and a few fine originals. Stewart certainly does not have a good voice, but he is one of the top song stylists in rock and backed by a band made up of the Faces and other notables, as well as a tasteful use of strings and horns, he has done it again. There is no radical change in style here, but that's just fine. Stewart has built up a loyal following on his solo efforts through his ability to choose just the right songs and handle them near perfectly. Welcome back, Rod.

Best cuts: "Sweet Little Rock 'N' Roller," "Farewell," "Bring It On Home To Me/You Send Me," "Hard Road," "Girl From The North Country," "Natural Man."

Dealers: Play this one. Stewart's voice is instantly recognizable.

DAVID BOWIE—Live at The Tower Philadelphia, RCA CPL2-0771. This is the long-awaited two-record live set by one of the most influential performers to rock music in recent years. While many live albums fail to capture the true performer, this one presents Bowie in his true form. He covers his entire musical career in the course of this performance. Bowie is capable of bringing the audience up to a musical peak and then crashing them back to earth and then back again in an endless array of flash with class. While some artists fail in live settings, Bowie is the victor with thumbs up. Hopefully one of the live tunes can be picked up on AM radio, because Bowie is long past due for commercial exposure.

Best cuts: "1934," "Changes," "Aladdin Sane," "All The Young Dudes," "Diamond Dogs," "Jean Genie."

Dealers: Display this in a visible spot because his last name doesn't appear anywhere on the cover.

CHEECH & CHONG—Wedding Album, Ode SP77025 (A&M). Quite likely the best C&C comedy collection yet. The Chicano-Chinese team's aggressive approach is dead on target here at least 90 percent of the time. We get to meet "Black Lassie," a ghetto cross between a dog and a giant rat, as sung by a Johnny Cash to a "Supershaft" track. There's a daring TV expose of record payola by a square and semi-moronic newsman, and of course the inimitable Alice Bowie as well as Pedro & Man. "Championship Wrestling" is the real sleazy thing counterpointed to a hot teenage make-out session.

Best cuts: "Black Lassie," "Earache My Eye."

Dealers: Be careful on in-store play.

Dealers: Band already has a strong reputation, and the name has become even more well known since Hughes joined Deep Purple.



FIRST CHOICE—The Player, Bell PG 1502. Group that has been riding high with the title cut of this set shows themselves to be an exceptionally versatile unit, handling ballads and uptempo cuts with equal ease and moving smoothly between vocal solos and skilled harmonies. Background instrumentation is excellent, mixing strings and big band sound with some outstanding horn solos. Distinctly different in many places of what is happening in soul today which makes it all the more appealing. Fine shot at crossover here. LP is full of highlights, but strong points are the superb arrangements, fine vocals and often haunting instrumentation. The kind of set one can sit and listen to or place successfully in a disco.

Best cuts: "The Player," "Guilty," "You Took The Words Right Out Of My Mouth," "Hustler Bill," "Guess What Mary Jones Did."

Dealers: Band is coming off a big hit. Place in soul and pop.

SYL JOHNSON—Diamond In The Rough, Hi SHL 32085 (London). Talented vocalists may seem to sound a bit like Al Green in spots, but that's probably more a result of the production than any conscious imitation on Johnson's part. Actually, he has a style quite his own, mixing smooth vocals against funky backgrounds for fine contrast. While the cuts on this LP are good for the disco market, they are more than simple dance records, set aside primarily by Johnson's fine vocals. Sounds of the Memphis Horns and Memphis Strings also add depth to the project. Artist has not crossed over to any great extent yet, but this LP could move him rapidly in that direction.

Best cuts: "Don't Do It," "I Want To Take You Home (To See Mama)," "Diamond In The Rough," "Please, Don't Give Up On Me."

Dealers: Johnson has strong soul following.



THE FAMILY OF MANN—First Light, Atlantic SD 1658. Safe, sure jazz is the hallmark of this septet with the tempos varied and the instrumentalists all given open space with which to improvise. No dates as to when these 10 cuts were made, but the music is lively and fluid enough for today's programming. The sound is soft at times and avoids trying to push the beat. In fact, there is a lightness to much of the music, with "Daffodil" the kind of flowing, Latin-soft rock mixture which is both danceable and finger-tapping. David Newman's tenor sax is a warm and welcome stylist while the percussion section really wails thanks to Steve Gadd, Armen Halburian and Carlos Valdez.

Best cuts: "Toot Stick," "Daffodil," "Surprise Highs."

Dealers: Mann means dollars so showcase.

DAVE BRUBECK—Two Generations Of Brubeck, Brother, The Great Spirit Made Us All, Atlantic SD 1660. Father Dave and his three sons meld cohesively on this LP—something they have been doing in person for the past two years on-stage. Dave's piano is still the dominant instrument, but this young group of sophisticates stretches the sounds commonly associated with a Dave Brubeck group. Darius' electric piano is eclectic at times while soprano saxman Jerry Bergonzi plays hard—a contrast from the smooth soft sounds of Paul Desmond. Six of the eight cuts are by Brubecks with papa responsible for four and Darius the remaining two. Dave's powerful two handed style is clear on the solo "The Duke" which appears on an earlier Columbia etching.

Best cuts: "Mr. Broadway," "Sky Scape," "It's A Raggy Waltz."

Dealers: Striking cover art can work to your advantage.

ARIF MARDIN—Journey, Atlantic SD 1661. No word except genius can be used to describe producer-arranger Mardin. This is his first release in six years and is a total success from start to finish. All of his original selections are well performed by backing musicians including Joe Farrell, Michael Urbaniak, Gary Burton, Hubert Laws and Ron Carter. This one will establish him as one of our modern musical greats.

Best cuts: "Strollin'," "Love On A Rainy Afternoon," "Parade," "Journey," "Flight."

Dealers: In-store play will sell many copies.

DAVID NEWMAN—Newmanism, Atlantic SD 1662. Sax and flute man Newman has produced his more exciting and diverse album to date. Featuring fine work on soprano, tenor and flute this one should not be overlooked by anyone with an ear for jazz. Part of the success behind this effort must be credited to vibist Roy Ayers. His musicianship is natural coupling with Newman and this album should get a lot of airplay.

Best cuts: "Foxy Brown," "Sweet Tears," "Baby Has," "Song For A New Man," "Let Me Know," "Newmanism."

Dealers: In-store play is strongly advised.

MILT JACKSON—The Impulse Years, ABC/Impulse, ASH-9282-2. This is one of the best compilation LPs to come of the jazz field this year, for it recapitulates the depth and breadth of vibist Jackson's skills. ABC takes advantage of Jackson's splitting with the MJQ to bring out this study in Jackson's blues and swing abilities. The cuts go back to 1969 and capture a raft of popular tunes which are as alive and energetic as when they were cut years ago. Jackson's conferees on the small band sessions include Teddy Edwards, Ray Brown, Dick Berk, Richard Davis, Connie Kay, Ernie Watts, Harold Land, Mike Melvoin, Herbie Mann, Charlie Mingus, Charlie Persip, Wilton Felder, Jimmy Cleveland, Al Aarons, Vic Feldman, Hank Jones, Howard Roberts.

Best cuts: "I Love You," "Sermonette," "Here's That Rainy Day," "Evening In Paris."

Dealers: This double disk set should be prominently showcased in small group jazz section.

MARY LOU WILLIAMS—Zoning, Mary Records M102. Ms. Williams is one of jazz's most prolific pianist and composers. This is her first trio album in many years and she utilizes some incredible sidemen here. Each piece she performs is a different kind of music and many of her songs have a strongly religious undertone. With her masterful touch and ability to compose genius, this is a very welcome album to any listener's collection.

Best cuts: "Zoning Fungus," "Medi II," "Praise the Lord," "Medi I."

Dealers: Her following is very loyal.

(Continued on page 51)

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 Tiegol, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsh.

Pop

CHICAGO—Wishing You Were Here (2:54); producer: James William Guercio; writer: Peter Cetera; publisher: Big Elk, ASCAP. Columbia 3-10049. Fine, easy to listen to mid-tempo rocker from the group that never misses. Backed by the voices of several of the Beach Boys, the band moves through a haunting cut that builds subtly throughout, marked by superb instrumentation and vocal harmonies. A bit different for the group, but another certain winner.

DAVE LOGGINS—Someday (2:59); producer: Glen Spreen; writer: D. Loggins; publishers: Leeds Music/Antique, ASCAP. Epic 8-50035. (CBS). Followup to the smash "Please Come to Boston" is another easy rocker with strong country overtones which should catch just as quickly as Loggins' debut hit. Title works throughout as a good hook, soulful backup vocals work well without intruding and this should hit pop and country markets simultaneously.

THE STYLISTICS—Heavy Fallin' Out (3:28); producers: Hugo & Luigi; writers: Hugo & Luigi-George David Weiss; publisher: Avco Embassy, ASCAP. Avco 4647. Stunning string arrangements, superb vocals and a rocking tempo highlight this soul cut from the group that rarely misses crossing into pop. Title works as good hook and the song should hit pop and soul stations at the same time.

recommended

ELVIS PRESLEY—Promised Land (2:50); producer: not listed; writer: Chuck Berry; publisher: Arc Music, BMI. RCA JA-10074.

LOU REED—Sally Can't Dance (2:53); producers: Steve Katz and Lou Reed; writer: Lou Reed; publishers: Dunbar/Oakfield Avenue, BMI. RCA JH-10081.

THE WOMBLES—Remember You're A Womble (3:07); producer: Mike Batt; writer: M. Batt; publishers: April/Batt-Songs, PRS. Columbia 3-10033.

AEROSMITH—Train Kept A Rollin' (3:15); producer: Jack Douglas and Ray Colcord; writers: T. Bradshaw-L. Mann-H. Kay; publisher: Fort Knox, BMI. Columbia 3-10034.

THE CATS—If You'll Be My Woman (3:04); producer: Al Capps; writer: C. Veerman; publisher: Sunshower, ASCAP. Fantasy 731.

LOCOMOTIV GT—She's Just 14 (2:51); producer: Jimmy Miller & Andy Johns; writers: A. Adamis-T. Barta; publisher: Sweet Nana, ASCAP. ABC 12034.

HUDSON BROTHERS—Be A Man (3:22); producer: Bernie Taupin; writers: Bill, Mark and Brett Hudson; publisher: Lornhole, BMI. Rocket Records 40317. (MCA).

NEIL MERRYWEATHER—Hollywood Blvd. (3:21); producer: Neil Merryweather; writer: N. Merryweather; publisher: Earth Baby, BMI. Mercury 73619.



LOVE UNLIMITED—I Belong To You (3:12); producer: Barry White; writer: Barry White; publishers: Sa-Vette/January, BMI. 20th Century 2141. Talented trio comes through with strong up tempo ballad characterized by excellent harmony vocals and a lead voice that skillfully moves in and out. Sound is reminiscent of some of the best of the older rock sounds of the '50's, capturing that same goodtime feeling with highly contemporary arrangements. Could move into pop.

recommended

JOHNNY PORTER—Southside Movement (3:31); producer: Vanleer; writers: Bobby Ray Appleberry-Bill Cuomo; publishers: Irving/Joel Sill & Friends/Old World, BMI. 20th Century 2138.

YVONNE FAIR—Walk Out The Door If You Wanna (2:17); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Motown 1323F.

RANDY BROWN AND COMPANY—Did You Hear Yourself Part 1 (3:21); producers: William Brown, Henry Bush; writers: Carl Smith-Henry Bush; publisher: Memphis, BMI. Truth 3207. (Stax).



KEITH MOON—Don't Worry Baby (3:12); producer: Mal Evans; writers: Wilson-Christian; publisher: Irving, BMI. MCA 40316. Hardly a newcomer to the music world, the Who's drummer ventures out on his own for the first time with this fun filled Beach Boys classic, handled with lots of talent and sounding almost as good, in its fashion, as the original.

M-D-L-T. WILLIS—What's Your Game? (3:08); producers: The Jackson Five; writer: The Jackson Five; publisher: Isengard, BMI. Ivory Tower 101. First effort from the label the Jackson 5 are involved in is a winning soul cut with fine lead vocals, and an arrangement that works well on this mid tempo rocker. Could easily cross into pop.

CUNNINGHAM—Norma Jean Wants To Be A Movie Star (3:27); producers: Dennis Lambert & Brian Potter; writer: J. Cunningham; publisher: Natural Songs, ASCAP. Haven 7005. (Capitol). Very strong rocker with a good story line. Catchy hook from the title and top arrangements throughout from Ben Benay. Title of the song helps give away the story, or part of it anyway. Should get strong AM play.

ELF—LA. 59 (3:25); producer: Roger Glover; writers: Ronnie Dio-Micky Lee Soule; publisher: Purple (USA) Music, BMI. MGM 14752. Good, strong rocker in the commercial vein. Should pull in both AM and FM play.

ARMAND SCHAUBROECK STEALS—Baby Love I'm Comin' Home (2:22); producer: Armand Schaubroek; writer: not listed; publisher: Kack Klick, BMI. Mirror 1011. Cleverly arranged rock cut with female vocals moving in and out of lead vocals. Well worth a listen.

JOY STAMFORD—Just Want To Be Your Joy (2:25); producer: Mike Nise; writer: Vinnie Barrett; publishers: So-rayda/Poo Poo, BMI. Bryan 1011. Good soul, easy listening type cut.



PEGGY LEE—Let's Love (2:58); producer: Paul McCartney; writer: P. McCartney; publishers: McCartney, ATV, BMI. Atlantic 45-3215. One of the finest singers and song stylists of our time comes back full blast with this Paul McCartney penned tune. Should see immediate MOR action and has strong possibilities of crossing into pop. As always, it is Miss Lee's superb singing that highlights this ballad.

JERRY VALE—If I Could Write A Song (3:20); producer: Gary Klein; writers: N. Sedaka-H. Greenfield; publishers: Don Kirshner/A.T.V., BMI. Columbia 3-10042. Catchy, up tempo song with children's chorus cleverly woven in should give Vale an instant jump on to the easy listening playlists. Good lyrics.



HARLAN SANDERS—She Says I Look Like Daddy (3:34); producer: Bud Logan; writer: Harlan Sanders; Willow Fair/Open Road (BMI); Shannon 822. A star is born! In his first release, Sanders has a heart-tugging song which could well be another "Honey." He's one of the most exciting new artists in some time. The singing is great, his song is outstanding, and Logan does a marvelous production job. Flip: "Amber" (3:09); producer: Larry Butler; writer: Sanders; House of Cash (BMI).

TEX WILLIAMS—Bum, Bum, Bum (3:10); producer: Cliffie Stone; writers: S. Hughes, C. Hughes, B. Liebert; ATV (BMI)/Holbrook (ASCAP); Granite 512. This very clever song was a pick from his album, and it should have everyone singing along. It's humorous, and well done. Flip: No info available.

GEORGE JONES—The Door (2:41); producer: Billy Sherrill; writers: Billy Sherrill, Norro Wilson; Algee (BMI); Epic 8-50038. George sings another one with soul, and Sherrill always brings out the best. Fine arrangement, too, by Bergen White. Flip: No info available.

LYNN ANDERSON—What A Man, My Man Is (2:13); producer: Glenn Sutton; writer: Glenn Sutton; Rodeo Cowboy (BMI); Columbia 3-10041. A fine, up-tempo tune which Lynn brightens with her pleasant vocal. Another in a long string of hits. Flip: No info available.

MEL STREET—Forbidden Angel (3:04); producer: Jim Prater; writers: John Riggs, Mel Street; Heavy (BMI); Prater (ASCAP); GRT 012. Dealing with a familiar subject, Street sings it in his great style, and it should be a strong jukebox song. Flip: No info available.

DARRELL STATLER—A Country Singer (2:40); producers: Henry Hurt & Darrell Statler; writer: Darrell Statler; Chappell (ASCAP); Polydor 14215. Don't let the opening on this fool you. It starts as if it's rock, but quickly moves to country, and it's clever. Flip: "Gettin' Over You" (2:51); all credits same.

RAY PRICE—Like Old Times Again (3:42); producers: Larry Gordon & Larry Muhoberac; writer: Jim Weatherly; Keca (ASCAP); Myrrh 146. The change of labels has certainly not affected his ability to come up with the great ones. Price, doing another Weatherly song, continues uninterrupted in his quest for the top. A beautiful ballad. Flip: No info available.

recommended

CRYSTAL GAYLE—Wrong Road Again (2:14); producer: Allen Reynolds; writer: A. Reynolds; Jack (BMI); UA 14490Y.

LONZO & OSCAR—He Came Back (2:48); producer: Bill Walker; writers: Paul Huffman & Joan Keller; Act One (BMI); GRC 2035.

DEBBIE DAWN—Hands (3:09); producer: Andy Wickham; writer: Wickham; Ian Whitcome (BMI); Warner Bros. 8032.

CURTIS POTTER—Too Much Woman (2:45); producer: Ray Pennington; writer: Nat Stuckey; Monk House (BMI); RCA 10087.

PAUL METCALF—Some Sweet Morning (2:34); producer: Don Fowler; writers: Bobby Fischer & Ricci Mareno; Ricci Mareno (SESAC); Loyd of Nashville 1003.

JIM & JESSE—Love Is A Fading Rose (2:33); producer: Jimmy Bowen; writer: Sonny Throckmorton; Tree (BMI); Opryland 3969.

Billboard LPs



• Continued from page 51

DON WILLIAMS—Vol. III, ABC-Dot 2004. Unquestionably one of the really great singers of our time, he does many of his own compositions and some by others to come up with his third album, and it's a masterpiece. Not only that, but it's literally loaded with potential singles.

Best cuts: "Fly Away," "Ghost Story," "Goodbye Isn't Really Good At All," "Such A Lovely Lady," "When Will I Ever Learn," "I've Turned You To Stone," and "Lovin' Understandin' Man."

Dealers: This has incredible sales potential, since most cuts should get heavy air play.

DIANA TRASK—Greatest Hits, ABC-Dot 2007. Lovely Diana has had many hit songs, and the label has put them all together here in an excellent album collection. Some are old, some relatively new, but they all have that soul feeling which Diana makes happen. The demand for her talents in personal appearances is evidence of her growth in recording.

Best cuts: "(If You Wanna Hold On) Hold On To Your Man," "I Fall To Pieces," "Cry."

Dealers: Her TV appearances and the like will enhance this album's popularity.

JOE STAMPLEY—Take Me Home To Somewhere, ABC Dot 2006. A lot of variety here, including what may be a controversial try at the old, old pop hit, "Try A Little Tenderness." Beyond that, however, are some solid country tunes, and others which lean heavily toward rock. Stampley fans will eat it up. And there are many.

Best cuts: "Who Will I Be Lovin' Now," "Penny," and "Soft As A Rose."

Dealers: There could be many crossover songs in this one.

HANK THOMPSON—Movin' On, ABC Dot 2003. This is almost like a chronicle of country music. He's been recording for a quarter of a century, and so have some of the others whose songs he has borrowed for this LP. He adapts them to his own style, and gives them the Thompson touch. So it's an outstanding album, considering both the past and present.

Best cuts: "Fair Weather Love," "Whatever's Left" and "Wait A Little Longer Baby."

Dealers: Not only a refreshing album, but almost a collector's item.

ROY CLARK—Classic Clark, ABC Dot 2010. Anything Roy Clark does is classic. He adds more than a touch of class. So here is his versatility at work again: ballads, up tunes, and a very good instrumental of "Room Full of Roses." Some pop tunes as well.

Best cuts: "A Brand New Day," "Dear God," and "Until It's Time For You To Go."

Dealers: A good display should sell itself, since his is one of the most familiar faces and voices in the business today.



SPLINTER—The Place I Love, Dark Horse SP 22001 (A&M). One of the first two Dark Horse releases proves a very pleasant surprise. Too often, new artists on labels backed by superstars don't have a lot going for them. The pair of Bill Elliott and Bob Purvis, however, have put together a melodic, skillful commercial LP filled with pretty easy rockers and soft harmony vocals. Working with such stars as Alvin Lee, Gary Wright, Mike Kelly, Billy Preston, Klaus Voorman, Willie Weeks and Jim Keltner, the set nevertheless remains theirs. Best material are the cuts which allow the duo to alternate their strong solo and harmony vocals. Watch for strong FM and AM action.

Best cuts: "Drink All Day (Got To Find Your Own Way Home)," "China Light," "The Place I Love," "Situation Vacant."

Dealers: Strong Harrison production influence here. Play in store for good response.

SAM PARSONS—ABC, ABCD-845. Fine, melodic set from young singer/songwriter who shows he can rock with the best or handle the prettiest ballad possible. In the Jimmy Buffett vein in that he should be picked up by pop and country stations and fans alike, this fine singer displays an array of tunes that should find a home with every type of listener. Best material is the ballads, but all deserves a listen. Different from the usual laid back style in that Parsons is singing to the listener as well as himself.

Best cuts: "God's Alive In Arizona," "Down The Lonesome Side Of The Road," "Momma's On The Left Bank," "My Cher (Anniversary Song)," "Alone."

Dealers: Place in pop and country bins.

THE FIRST CLASS—UKS 53109 (London). This summer hit group of British musicians has a fine first effort of surfing and rock and roll tunes. The entire group is a studio effort and features eight vocalists. There are several other tunes on the record with commercial appeal and the compositions of John Carter are very fine.

Best cuts: "Beach Baby," "Won't Somebody Help Me," "Bobby Dazzler," "I Was Always A Joker."

Dealers: This was one of the hottest groups this past summer.

J.R. BAILEY—Just Me 'N You, MAM 9 (London). Hardly the first time around music wise for a man who was a member of the original Cadillacs, one of the all-time great New York groups and who wrote "Everybody Plays The Fool," but on this debut LP he serves up a dose of some of the sweetest and most skillful soul heard in a long time. Possessor of a smooth, full voice, he uses it to best advantage on a series of ballads that are virtually guaranteed for soul play and stand a strong chance of crossing over. Any number of possible singles here, and a fine LP as a whole. Watch for MOR programming on this one also.

Best cuts: "After Hours," "Just Me 'N You," "I'll Always Be Your Lover," "Everything I Want I See In You."

Dealers: New artists need more exposure than radio offers and you can help by playing this one in the store.

Billboard Hot 100 Chart Bound

WISHING YOU WERE HERE Chicago (Columbia 3-10049) SOMEDAY—Dave Loggins (Epic 8-50035) HEAVY FALLIN' OUT—Stylistics (Avco 4647) SEE TOP SINGLE PICKS REVIEWS, page 51

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogulf Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee) listing songs and their publishers/licenses in alphabetical order.



I Feel Sanctified.

The new single from the Commodores' hit album "Machine Gun."



M6-79851.



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**The ABC Records Family
welcomes
GTO Records**



**Dick Leahy
David Joseph
Laurence Myers**

TOP LPs & TAPE

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POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	76	31	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98	6.98	7.97	7.97	7.97	7.95
108	71	20	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98		7.97		7.97	
109	81	10	10 CC Sheet Music UK AUKS 53107 (London)	6.98		6.98		6.98	7.95
121	5	5	JAMES GANG Miami Aco SD 36-106	6.98		7.97		7.97	
111	95	31	THE SPINNERS Mighty Love Atlantic SD 7296	6.98		7.97		7.97	7.98
112	89	11	FRANK SINATRA Some Nice Things I've Missed Reprise R 2195	6.98		7.97		7.97	7.98
113	104	23	THE GUESS WHO Road Food RCA APL1-0405	5.98		6.98		6.98	
114	119	11	RENAISSANCE Turn Of The Cards Sire SAS 7502 (A&M)	6.98		7.95		7.95	
135	6	6	PHOEBE SNOW Shatter SR 2109 (MCA)	6.98		7.98		7.98	
116	107	15	BO DONALDSON & THE HEYWOODS ABC ABCD-824	6.98		7.98		7.98	
117	111	26	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	6.98		7.97		7.97	
118	97	32	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	6.98		7.97		7.97	8.95
130	2	2	RANDY NEWMAN Good Old Days Reprise MS 2193	6.98		7.97		7.97	
120	126	8	SPARKS Kumono My House Island ILPS 9272	6.98		6.98		6.98	
121	116	61	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	6.98		7.95		7.95	
122	85	11	GEORGE McCRAE Rock Your Baby TK 501	5.98		6.98		6.98	
133	5	5	RORY GALLAGHER Irish Tour '74 Polydor PD 2-9501	9.98		11.98		11.98	
134	5	5	ATLANTA RHYTHM SECTION Third Annual Pipe Dream Polydor PD 6027	6.98		7.98		7.98	
125	131	5	STAPLE SINGERS City In The Sky Star STS 5515 (Columbia)	5.98		6.98		6.98	
136	4	4	MIKE OLDFIELD Hergest Ridge Virgin VR-13-109 (Atlantic)	6.98		7.97		7.97	
137	4	4	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97	
1	1	1	DEREK & THE DOMINOES Layla Polydor PD2-3501	7.98		9.98		9.98	
129	115	32	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98	
130	118	10	SEALS & CROFTS I AND II Warner Bros. ZWS 2809	9.98		11.97		11.97	
141	6	6	PAPER LACE Mercury SRM1-1008 (Phonogram)	6.98		7.95		7.95	
132	140	44	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 65659 (Atlantic)	6.98		7.97		7.97	8.95
133	142	66	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98	
144	7	7	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95	
1	1	1	GENTLE GIANT The Power & The Glory Capitol ST 11337	6.98		7.98		7.98	
136	102	21	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	6.98		7.98		7.98	
137	124	34	NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE Scott Joplin: The Red Back Book Angel S-36060 (Capitol)	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
138	125	12	ELVIS PRESLEY Recorded Live On Stage In Memphis RCA CPL1-0606	6.98		7.95		7.95	
139	72	11	BEACH BOYS Wild Honey & 20/20 Reprise ZMS 2166	6.98		7.97		7.97	
140	147	45	CHICAGO V Columbia KC 31102	5.98		6.98		6.98	
153	2	2	BLUE SWEDE Hooked On A Feeling EMI ST 11286 (Capitol)	6.98		7.98		7.98	
162	2	2	GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814	6.98		7.97		7.97	
154	2	2	HAWKWIND Hall Of The Mountain Grill United Artists UA-LA328-G	6.98		6.98		6.98	
144	150	8	COMMODORES Machine Gun Motown MG-79851	6.98		7.98		7.98	
157	4	4	SPOOKY TOOTH The Mirror Island ILPS 9292	6.98		7.98		7.98	
158	4	4	DELLS The Mighty, Mighty Dells Cadet CA 60030 (Chess/Zanussi)	6.94		7.94		7.94	
167	2	2	WAYLON JENNINGS The Ramblin' Man RCA APL1-0734	5.98		6.95		6.95	
159	4	4	SHIRLEY BASSEY Nobody Does It Like Me United Artists UA-LA 214-G	6.98		6.98		6.98	
149	155	3	MASEKELA I Am Not Afraid ABC/Blue Thumb BTS 6015	6.98		7.98		7.98	
160	4	4	TAVARES Hard Core Poetry Capitol ST 11361	6.98		7.98		7.98	
161	3	3	NANCY WILSON All In Love Is Fair Capitol ST 11317	6.98		7.98		7.98	
152	108	12	BLACK OAK ARKANSAS Street Party Aco SD 36101	6.98		7.97		7.97	
153	132	51	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98	
154	120	16	HUES CORPORATION Freedom For The Stallion RCA APL1-0323	5.98		6.95		6.95	
155	128	13	STEVIE WONDER PRESENTS SYREETA Motown M5-808-S1	6.98		7.98		7.98	
156	164	4	ISAAC HAYES Truck Turner Enterprise ENS 2-7507 (Columbia)	10.98	11.98	10.98	11.98	10.98	
168	4	4	RUSH Mercury SRM1-1011 (Phonogram)	6.98		7.95		7.95	
178	2	2	KOOL & THE GANG Light Of The Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98	
159	166	5	FREDDY HUBBARD High Energy Columbia KC 33048	5.98		6.98		6.98	
160	117	23	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98		6.98		6.98	
172	2	2	ROY AYERS UBIQUITY Change Up The Groove Polydor PD 6032	6.98		7.98		7.98	
1	1	1	EDDIE HARRIS Is It In Atlantic SD 1659	6.98		7.97		7.97	
163	170	60	CHICAGO III Columbia C2-30110	9.98		9.98		9.98	
174	3	3	VIKKI CARR One Hell Of A Woman Columbia KC 32860	5.98		6.98		6.98	
176	3	3	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98	
166	127	15	URIAH HEEP Wonderworld Warner Bros. W 2800	6.98		7.97		7.97	
167	138	118	CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98	
1	1	1	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	6.98		7.98		7.98	
179	3	3	SONNY & CHER Greatest Hits MCA 2117	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
180	3	3	JIM WEATHERLY Song Of Buddah BDS 5608 ST	6.98		7.98		7.98	
171	139	59	AMERICAN GRAFFITI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95
172	152	83	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98	
173	151	74	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	
174	165	150	LED ZEPPELIN IV Atlantic SD 7208	6.98		7.97		7.97	8.95
175	181	3	OSIBISA Osibirock Warner Bros. BS 2802	6.98		7.97		7.97	
1	1	1	HERBIE HANCOCK Treasure Chest Warner Bros. ZWS 2807	9.98		10.97		10.97	
177	148	33	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98	6.98	7.97	7.97	7.97	7.95
189	2	2	SUZI QUATRO Quatro Bell 1313	6.98		7.98		7.98	
1	1	1	TAJ MAHAL Mo' Roots Columbia KC 33051	5.98		6.98		6.98	
180	146	56	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98		6.98		6.98	
181	145	79	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95
182	182	184	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
183	149	6	BLOOD, SWEAT & TEARS Mirror Image Columbia PC 32929	5.98		6.98		6.98	
184	123	29	GRAND FUNK Shinin' On Capitol SWAE 11278	6.98		6.98		6.98	
1	1	1	GENESIS From Genesis To Revelation London PS 643	6.98		7.98		7.98	
186	171	28	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	5.98		6.98		6.98	
1	1	1	TIM MOORE Asylum ZE-1019	6.98					
188	175	30	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98	
1	1	1	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98	
1	1	1	RICHIE HAVENS Mixed Bag II Stony Forest SFF 6201 (Polydor)	6.98					
191	177	39	CHICAGO At Carnegie Hall Columbia CAX 30855	5.98		6.98		6.98	
192	200	9	PERRY COMO Perry RCA CPL1-0585	6.98		7.95		7.95	
193	183	11	WILLIAM DeVAUGHN Be Thankful For What You Got Roxbury RXL 100 (Chelsea)	6.98		7.95		7.95	
194	192	88	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	6.98		7.98		7.98	7.95
195	187	86	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95	6.95
196	188	56	MARIA MULDAUR Reprise MS 2148	6.98		7.97		7.97	8.95
197	186	71	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	
198	198	44	JIM CROCE I Got A Name ABC ABCX 797	5.98		7.95	7.95	7.95	
199	143	49	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98	
200	185	3	LOU DONALDSON Sweet Lou Blue Note BNLA 259G (United Artists)	6.98		6.98		6.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

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Blue Swede..... 1					

The Nation's Next Big "Message" Song

Los Angeles Times

Tues., August 27, 1974 - Part II 7

Living in the Bottle

BY SANDRA HAGGERTY

SALT LAKE CITY—"See that black boy over there/ Running scared/ His old man's in the bottle/
"See that sister/ Sure was fine/ Till she started drinking wine/ In the bottle/
"Now don't you think it's a crime/ That time, after time, after time/ People are/ Living in the bottle"/

These are the lyrics of a new song recorded by a group called Brother to Brother on the Turbo label. Like many of the temporary "message" songs, "In the Bottle" is insidiously thought-provoking. Our young people dance the latest steps to its beat, and laugh all too knowingly about those they know who are "living in the bottle."

The bottle (alcohol) is part of the great American life-style. All racial and socioeconomic groups pride themselves in serving guests good liquor, as opposed to cheap rotgut. Yet alcoholism is the No. 1 drug problem in this country. It is a disease which affects 7 million to 10 million Americans.

It is estimated that only 25% of American adults drink no alcoholic beverages. Available data indicate that the average adult consumes 29 gallons of beer, 3 gal-

lons of hard liquor and 2 gallons of wine per year.

We spend about \$18 billion a year on alcohol, a commodity which not only directly debilitates the body but is a major contributing factor in auto accidents and deaths, homicides, suicides, injuries and lost work-days.

Other drugs and narcotics, such as marijuana, heroin and LSD, have been branded the opiates of our young. However, as part of the current nostalgia kick (when booze was king), the use of alcohol by many young people is on the upswing. Parents who were horrified at the thought of their youngsters taking hard drugs are being lulled into a false sense of relief as they see them turning to good old acceptable booze.

Even though researchers have identified certain alcoholic personality traits (low tolerance of tension, egocentricity or self-centeredness, dependency on someone or something else and an exaggerated sense of one's capacities or omnipotence), alcoholism is a disease which most people do not believe themselves susceptible to—until it is too late.

"In the Bottle" by Brother to Brother has a "heavy" message.

"In The Bottle"

by BROTHER TO BROTHER

Turbo Records #TU-039

Featured in their newly released LP

"In The Bottle" Turbo Album #7013

Duplicate Disks: Problem

• Continued from page 3

dentally, was originally in Moore's debut LP on the Small Record Company label which Asylum acquired distribution when it signed Moore.

"Honey Honey" is a pairing of the Scandinavian vocal duo Abba on Atlantic (in a starred 40 position) against Sweet Dreams on ABC in 98 position. The Sweet Dreams version hit the stalls first.

In these cases, although the song is the same, the interpretation or sound is what makes the difference. However, "Second Avenue" is a slow ballad and that's how both Garfunkel and Moore do the tune.

"She's Gone" by Tavares on Capitol is already on the chart in a starred 78 position with Lou Rawls' new Bell offering still to be accounted for chartwise.

Once again Bell is involved in another duplicate situation, with Ron Dante performing "Charmer" and coming out first with the song while its composer Tim Moore's version is on Asylum as his followup to "Second Avenue."

"Laughter in The Rain" falls on Neil Sedaka's debut work for Rocket

which faces off against Lea Roberts, who beat him to the marketplace on UA. Neither has hit the chart yet.

Having several versions of the same song can give radio stations a programming pain. Notes chartman Wardlow: "In some cases a station will have split airplay. Many times they'll use them as a battle and have the audience vote for its favorite. But in the long run they won't play both versions."

Not too long ago Lobo (on Atlantic) and Rueben Howell (on Motown) were pitted against each other over the tune "Rings." Lobo's version won out. It was on the Hot 100 nine weeks rising to 43. Howell's version was on three weeks and got to 86.

Earlier this year, there were three versions of the old r&b hit "Dancing In The Streets" by Black Oak Arkansas (on Atco), Sweet Pete (on RCA) and the Dovells (on Event). None made the chart.

So when there is a multiple release situation the chances of no one really grabbing all the dollars is magnified.

Still, there's always tomorrow's possible exception.

Control Tightens in U.K.

• Continued from page 6

"The only way we can do this is to be able to identify returned product immediately. Previously, we have had a lot of stuff returned without identification and it has been easy to get mixed up."

He adds that there had been suspicions of some dealers deliberately damaging records, in order to have them accepted as faulty. "It is happening. We are getting stuff back for which there is no justification whatsoever, but we are able to identify where this problem is occurring and take it up with the people involved."

"The tighter controls have been introduced because until now the system has been loose and it has cost money both to us and the retailers."

Nat Joseph, managing director of Transatlantic, comments: "I agree entirely with them, particularly on the point concerning faulty records. The whole situation has been getting

out of hand and I feel that the moves they are making are right."

He adds that Transatlantic had also received returns "which we don't think are genuinely faulty." He adds: "It is inevitable, but I think all companies will have to start bringing tougher controls on returns."

Pye's managing director, Walter Woyda, was also in agreement with CBS's plans—although less sure of their success. He commented: "We tried this at Pye some months ago but the dealers were so much up in arms that we went back to crediting records. It will be interesting to see how CBS go on and I certainly wish them success."

Bill Mondon, group credit controller at Selecta, says that the question of higher record returns was a serious one, which had to be dealt with quickly. "We did in fact institute our own controls three months ago, because of increasing returns to our depots. In order to control the influx we have brought in forms which now have to be filled in by the dealer, giving details about the fault. We are still continuing the policy of crediting returns however, rather than exchanging them. We have found evidence of records being deliberately damaged, but it is a difficult problem to solve. I don't know why so many records recently have been returned as faulty."

General manager of the sales and distribution division at EMI, Cliff Busby comments: "If a record is returned to us with a genuine fault then we shall credit it. At EMI we do have a tight control over record returns, but then as far as any company is concerned you have to have a measure of tight control."

Brian Hall, RCA marketing manager, says "We are a bit perturbed about the number of records being returned as faulty. Our credit department at the factory is logging the names of those dealers continually sending in returns and if we find instances of people taking liberties then we shall have to take stern measures." RCA does not extend a 5 percent returns privilege, but on faulty records continues to give credit rather than replacing records. However, Hall warned that the situation could change.

Inside Track

The second "country in New York" concert at Madison Square Garden's Felt Forum Saturday (5) was suddenly cancelled for slow ticket sales. **Willie Nelson, Billy Craddock and The Carter Family** were to perform. . . . Contributions to the Cedars-Mt. Sinai Building Fund in Los Angeles approaching the \$2 million mark following the giant fund-raising concert by **Frank Sinatra** at the Universal Theater Sept. 27.

American Federation of Musicians president Hal C. Davis has been elected to the Board of Directors of the Arts Councils of America. . . . Decision on defense motion to suppress evidence in federal marijuana proceedings against William "Chad" Mitchell, founder of the Chad Mitchell Trio and president of Chicago's Deconshire Music delayed in San Antonio. . . . Average White Band drummer Robbie McIntosh death, of apparent drug overdose in Los Angeles Sept. 23, being investigated by coroner.

LATE SIGNINGS: **Donnie Fritts** to Atlantic Records. . . . **Nicky Hopkins** to Mercury Records. . . . **Bobby Marchan** to Buddy Killen's Dial label. . . . **Daryl Hall of John Oates** re-signed to Chappell Music. . . . **Raspberries** to American Talent International. . . . **King Biscuit Boy** to New Directions for U.S. representation.

American Song Festival on ABC "wide world" Friday (18). . . . Las Vegas' Riviera Hotel anniversary show featuring **Liza Minnelli, Don Rickles, Petula Clark, Frank Gorshin, 5th Dimension, Paul Williams and Mills Brothers**. Also a series of black tie anniversary balls with **Les Brown, Freddie Martin, and Neal Hefti bands**. . . . **Tavares** Las Vegas debut at MGM Grand Hotel Nov. 27.

Temptations and Staple Singers make Broadway debut Tuesday (8) at the Uris Theatre. . . . New York's Beacon Theater lining up concert schedule for the beginning of November including **Bohannon with the Tymes, Little Anthony & the Imperials, Jay and the Americans with the Chiffons**. . . . Sherwood Oaks Experimental College in Los Angeles moving to 6333 Hollywood Blvd. Scheduled at school are **Henry Mancini** seminar on "Legal Aspects of Music" by attorney **Al Schlesinger**, and **George Carlin** comedy seminars.

Songwriter-producer **Robert Fitoussi** joined **Les Variations** as new lead singer. . . . New York soul group the **Escorts**, composed of present and past inmates of New York's Rahway State Prison, played Bronx House of Detention for Men. . . . **Woody Herman & the Young Thundering Herd** play three concerts with the **Houston Symphony** Oct. 20-22.

Martin Bookspan, ASCAP coordinator of symphonic and concert activities, will be host Oct. 24 telecast of the United Nations Day concert, live over PBS. . . . Song Registration Service presents forum on "Women in the

Music Business" Monday (7) at Hollywood Holiday Inn. On panel will be moderator **Holly Near**, songwriter **Marilyn Bergman**, Motown counsel **Estelle Radin** and singer **Nancy Wilson**.

Merrill Levow, assistant U.S. representative for MIDEM, will be in Nashville Wednesday through Friday (9-11) to contact participants for MIDEM 1975.

Sha Na Na preparing for upcoming Japanese tour by learning "The Fabulous Sha Na Na Dance Contest" entirely in Japanese. . . . **Golden Earring** headlining many markets on second U.S. tour. . . . **Larry Coryell** recorded solo album playing acoustic and electric guitars. . . . **Gladys Knight & the Pips** hold all attendance records for a 15-day stay at the Latin Casino, Cherry Hill, N.J. . . . **Kal Fagan** appointed consultant for all rock jurisdiction. Local 38 of American Federation of Musicians in Westchester County. . . . **Garry Sherman** in his ninth year as chief orchestrator for Coca Cola television campaigns."

Don Wardell, manager of London Records promotion, will chair meeting of label's promotion personnel at Washington's Watergate Hotel Oct. 27-28. . . . **Johnny Mathis** and pro golfing partner **Tom Weiskopf** won the first round of the first U.S. Pro-Am Celebrity Golf Tournament in Turnberry, Scotland. . . . Groupie of the Year award at Brass Ring in Los Angeles. . . . **John Williams** to score "The Towering Inferno." . . . **Richard Kaye**, president of Virgin Ear/Greenleaf Music, from Los Angeles to London for three weeks seeking sub-publishing.

Boston-based **Elf Records** picked up independent distributors including **Disc, Boston, Beta, New York; Program, New Jersey; Southland, Atlanta; Bib, Charlotte, Chips, Philadelphia and Zamoiski, Washington/Baltimore**. . . . New York's **Blue Goose and Yazoo Records** also picked up new distributors including **A&L, Philadelphia; Southland, Atlanta; Canadian Music, Toronto; and Piks, Cleveland**.

Three Dog Night's opening at Universal Amphitheater feted with party on lot in a circus tent. . . . **Hudson Brothers** being considered for a mid-season replacement or fall '75 TV slot, based on success of their summer series. . . . **Guess Who** raised \$70,000 for Canadian Ballet through concert in Toronto. Group's **Burton Cummings** denies he is leaving to pursue acting career, after starring in film this summer.

Minnie Riperton, formerly of **Rotary Connection**, on first solo concert tour this month. . . . **Blue Swede** starred in Magic Mountain's first annual Octoberfest. . . . New York jazz pastor **John Gensel** at ninth anniversary of his Jazz Vespers with a 14-hour marathon by more than 200 musicians and singers featuring **Joe Newman, Arnie Lawrence, Frank Foster, Howard McGhee, Ruth Brisbane, Gregg Smith**.

Reggae Lurks as a Salable Style

• Continued from page 1

forgot about reggae, those who make music, the musicians, did not. Many visited Jamaica and not a few had hits using a reggae or at least a "semi-reggae" sound.

Now, there are a number of top name artists doing highly competent jobs with reggae. It may not be so directly labeled as reggae any longer, but the influence is there.

The first United States artist to enjoy a major recognized reggae hit was **Johnny Nash** with his "I Can See Clearly Now," followed by "Stir It Up," written by Jamaican **Bob Marley**. Still, Nash had enjoyed a top 10 reggae influenced hit several years before, with "Hold Me Tight." And **Paul Simon's** "Mother and Child Reunion" was most certainly a respectable reggae rendition. Around the same time (1972), a group called **Capers & Carson** enjoyed a minor hit with "Guava Jelly," another **Bob Marley** tune.

While all of this was going on, reggae remained a force on the British musical scene, spurred on no doubt by **Chris Blackwell's** Island label. **Blackwell**, a Britisher who grew up in Jamaica, has cut reggae for some time and has had fairly good commercial success.

The critical success of "The Harder They Come" also moved **Jimmy Cliff** into the spotlight. The soundtrack was released on Shelter's **Mango** label, a label jointly owned by **Blackwell** and **Denny Cordell** and devoted only to reggae.

The LP realized huge critical suc-

cess; sales were not as healthy. **Cliff** has since become a star, however, with several **Warner Bros.** LPs available and the sequel to "The Harder They Come" now in production.

A number of **Cliff's** songs have also been covered by major artists, primarily "Sittin' In Limbo" cut by the likes of **Johnny Rivers** and **John Sebastian** and "Many Rivers To Cross" cut by **Nilsson** as a recent single.

Bob Marley's "I Shot The Sheriff" recently rode to the No. 1 spot on the **Billboard** Hot 100 with **Eric Clapton** handling the cut, and **Marley's** own, original version is also doing well. **Barbra Streisand** recently cut **Marley's** "Guava Jelly" for her upcoming **Columbia** LP.

Led Zeppelin included a reggae cut, "D'Ya Make Her" on its last LP, and the **J. Geils** band cut the reggae "Give It To Me." **Mary McCreary** on Shelter cut a reggae "Singin' The Blues" (not the old **Guy Mitchell** hit) while **Billy Paul** has just returned from Jamaica where he made an LP. The new **Taj Mahal** LP is almost entirely reggae, with **Taj** affecting a Jamaican accent.

George McCrae's "Rock Your Baby," while not exactly reggae, has a distinct Caribbean flavoring that helped take it to the top of the **Hot 100**. And **Warner Bros.** has signed **Calypso** artist the **Mighty Sparrow**, who while not reggae per se, certainly has a strong influence in that direction.

Island has recently released "This Is Reggae Music," a fine anthology featuring **Bob Marley & The Wailers**

and **Toots & The Maytalls**, while **Shelter** (which released eight reggae singles two years back) is making vague sounds about doing something similar. **Island** will also be releasing a new **Wailers' LP** after the first of the year.

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So, while reggae may not have taken the music industry by complete storm, it has indeed become an important force.

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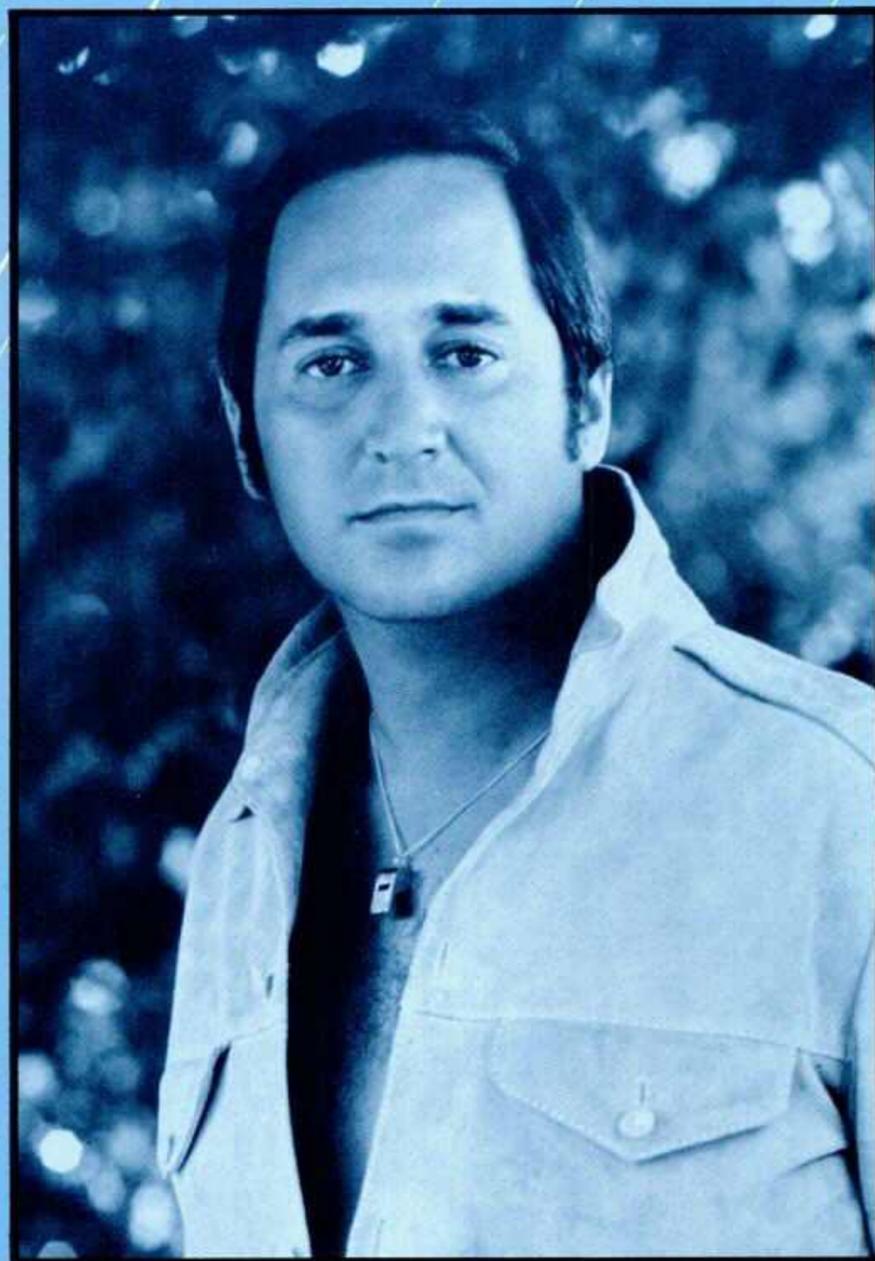
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