

Billboard

NEWSPAPER

80th
YEAR

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Russians Sign 400 Accords

MOSCOW—Over 400 deals have been signed during the first year that Russia has been a member of the Universal Copyright Convention (UCC). Copyright service was established in Russia over 100 years ago, but the USSR did not participate in international copyright conventions until 1973.

However, initial copyright agreements were signed by Russia before it joined the UCC. These were agreements on mutual copyright protection with Hungary and Bulgaria.

Since May 1973, VAAP, a newly created Soviet copyright organization, has been active internationally. VAAP delegates have visited over 20 countries, and VAAP executives in Moscow received representatives of copyright agencies and societies from no less than 20 countries as well.

Government agreement on mutual copyright protection has been signed with the German Democratic Republic. Various agreements have been concluded with authors' societies in France, U.K., West Germany,

(Continued on page 43)

Late Arriving Major Names Spicing Holiday Marketing

LOS ANGELES—Retailers stand to gain additional name power artists during the holiday selling period because a number of labels are just now releasing LPs due to delays on the part of the musicians in finishing their projects.

Normally record companies have their schedules planned so that their

fall releases are being shipped and in the stores by Thanksgiving, the unofficial opening of the holiday-Christmas gift buying season.

This year, in addition to powerhouse names already available from the manufacturers, dealers will shortly be receiving LPs by such acts as Steely Dan, George Harrison,

Grand Funk, Three Dog Night, among others.

The combination of merchandise already shipped plus that promised in the next few weeks gives Manhattan based David Rothfeld, Korvette's record buying vice president, the optimism to state he feels this is going to be one of the biggest Christmas seasons ever at the retail level.

As has been the case during the

(Continued on page 10)

ABC Will Enlarge Operation

By JIM MELANSON

NEW YORK—The ABC Leisure Group is blueprinting plans for additional market penetration on several industry fronts, including retailing, rackjobbing, international transactions, and product acquisition.

Strategies included in the firm's over-all game plan are:

- The opening of new Wide World of Music retail outlets to bring the total to 11-15 locations by the end of next year.

- An attempt to buy back tape rights on ABC product currently held by GRT.

- The takeover of marketing and promotional activities on ABC product in Canada from RCA after the first of the year.

- The creation of a better balance between single sales and LP sales.

- A hard look over the next year at international product and publishing licensing agreements with EMI and UA Music, respectively.

(Continued on page 10)

Chappell, UA Music Strive To Strengthen Intl Thrust

By ROBERT SOBEL

NEW YORK—Two publishing giants, Chappell and the United Artists Music Group, are sharpening their overseas communications link and conceptual philosophy.

Both firms believe that publishing is a one-world business, with heads Mike Stewart of UA, and Norman Weiser, of Chappell, seeing their roles encompassing the globe.

In Chappell U.S.'s case, the world headquarters are in London. Nevertheless, the exchange of ideas and material keeps flowing smoothly through visits, tight administrative

control and other organized information conduits with its parent company and overseas branches.

Weiser believes that Chappell's role here as it relates to the worldwide thrust should accent the creative side rather than to be purely on the administrative level.

In this regard he has fashioned a staff here which is at once creative and equipped to handle administrative duties as necessary. And as part of the plan, several of the personnel

(Continued on page 12)

MCA Develops 'Aftersale' Mart

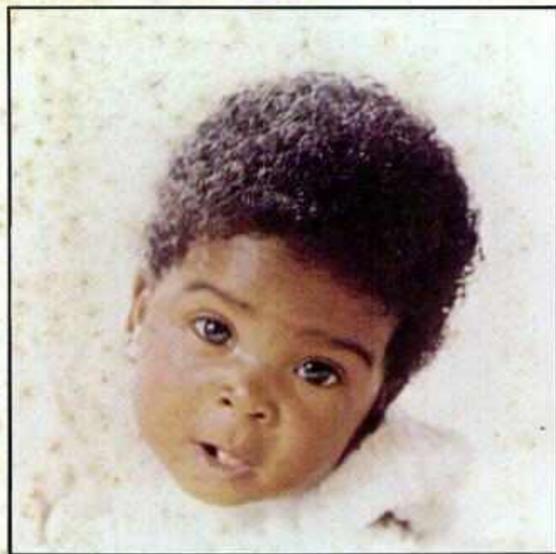
By CLAUDE HALL

LOS ANGELES—MCA is developing what it calls a "radio-TV aftersale market" for LPs which have already done well retail-wise.

The big clue to the aftersale market came with the marketing of "The Sting" soundtrack. The LP had grossed around \$1 million and an investment in radio-TV advertising boosted the sales to a reported \$2 million.

A current project involves "Good-

(Continued on page 26)



She has made music with Roland Kirk, Cannonball Adderley, Herbie Mann, and Stevie Wonder. The release of her album, "Blacks and Blues" created a new direction in progressive jazz. Her name is Bobbi Humphrey. "Satin Doll" (BN-LA344-G) is the title of her new album. So tell your friends, the doll from "Blacks and Blues" is back in satin. On Blue Note Records and Tapes.

(Advertisement)

First Of Haggard Country Night Clubs Opens Dec. 20

By BOB KIRSCH

LOS ANGELES—Hag's Place, a 500-seat country night club, is set to open here in North Hollywood Dec. 20 under the auspices of Merle Haggard, Bob Eubanks and three others, marking the first of what is planned as a "chain of similar clubs from St. Louis to the West Coast," according to Eubanks.

The clubs, to be built over the next two years, would mark the first such chain in the country music business, with all clubs bearing the Hag's Place name and incorporating similar physical features.

Eubanks has been heavily involved in concert promotion over the past 10 years, and involved in country promotion through his Concerts Express over the past several

(Continued on page 58)

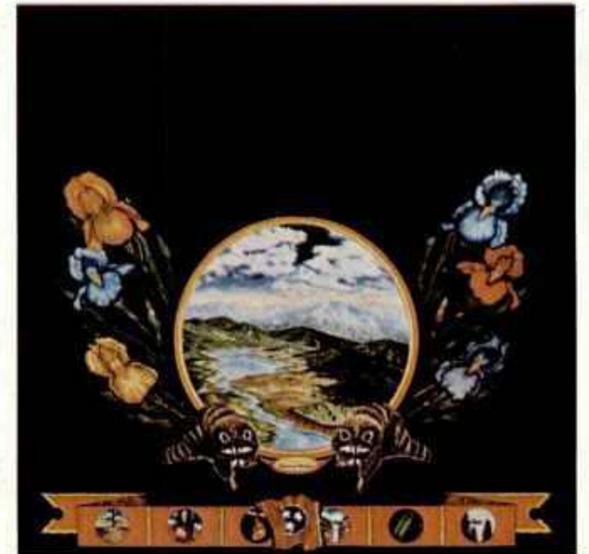
Fems Say Chauvinism Prevails In Industry

By NAT FREEDLAND

LOS ANGELES—Areas of show business where music has become the medium of today's most enlightened consciousness are apparently mired in the bad old ways of male chauvinism where employment practices are concerned.

According to a Billboard survey of women hiring practices in the music industry, and also encompassing reactions from the talent management and radio fields, females in the industry are making nearly universal complaints against what they call:

(Continued on page 14)



FIRE ON THE MOUNTAIN... A hickory smokin' album that is going to rocket THE CHARLIE DANIELS BAND to long-deserved triumph. Soul satisfying southern rock in the grand tradition. FIRE ON THE MOUNTAIN also includes a 7 inch 45 r.p.m. EP of the now famous "VOLUNTEER JAM." On Kama Sutra Records and Ampex Tapes from The Buddha Group.

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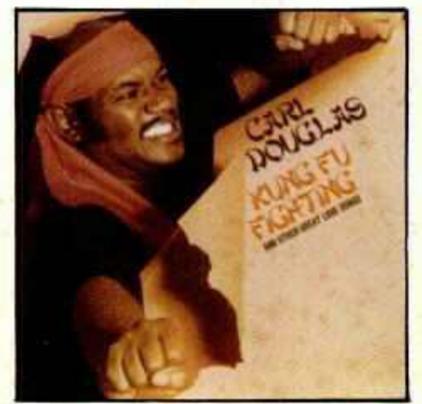
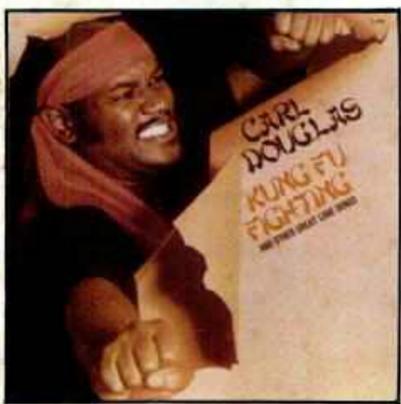
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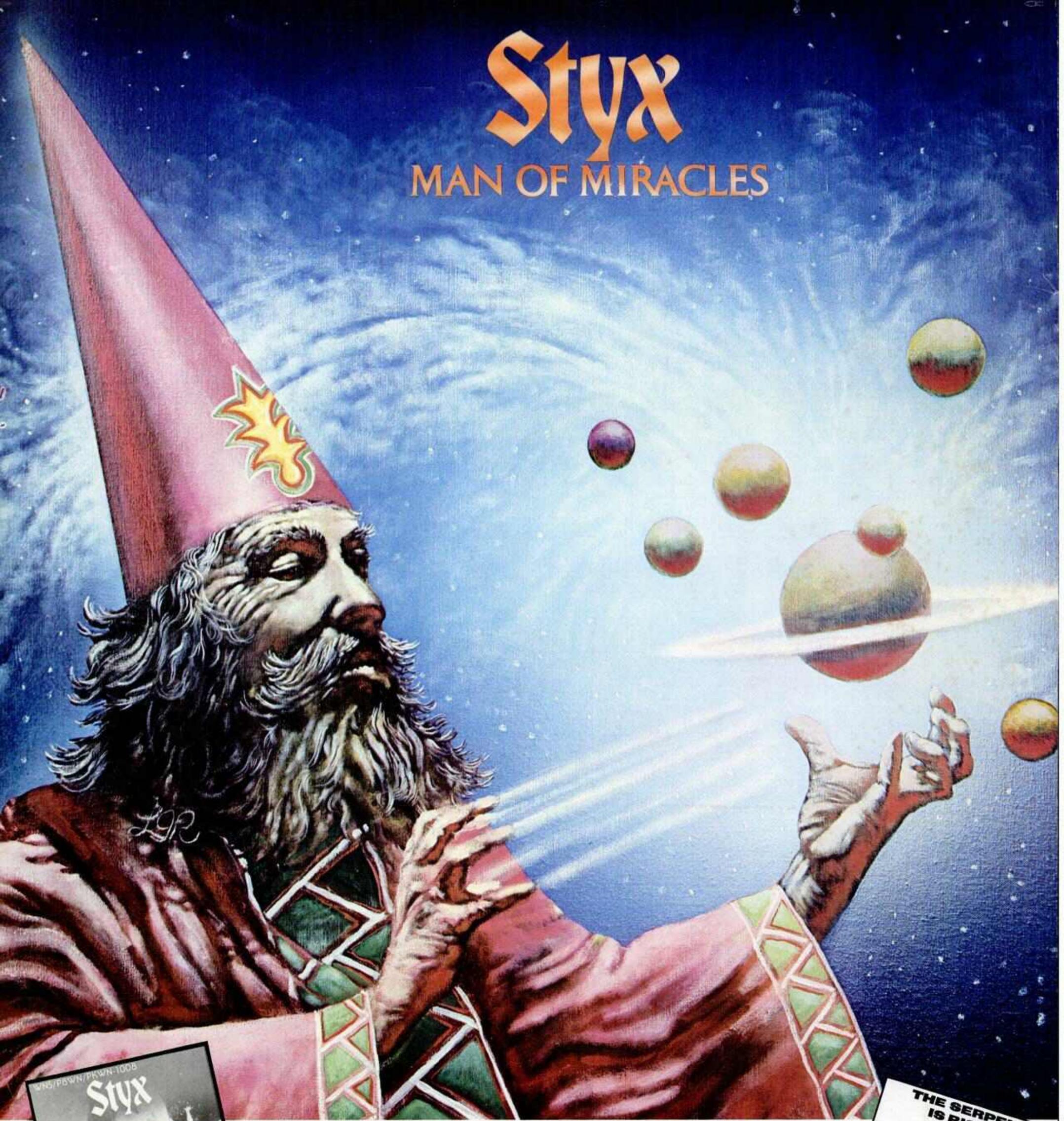
T-464



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Styx

MAN OF MIRACLES



MAN OF MIRACLES

BWL1/BWS1/BWK1-0638

This is the one that's breaking Styx out of Chicago. So where ever your market is, is where Styx is at.

And we've got a professional magician in your city, who will literally work magic in your store promoting this album. His name, of course, is "The Amazing Styx, the Man of Miracles." Have him perform next to the Styx "Man of Miracles" albums. Contact your local RCA promo or sales rep.

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Manufactured and Distributed by RCA Records and Tapes

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Holiday scene: singles are down while LPs soar?

20-45% Drop In National Singles Sales Reported

ASCAP Statements Will Specify Foreign Payments

By IS HOROWITZ

NEW YORK—ASCAP will alter its writer royalty statements next year to account separately for foreign performance revenues due, on a song-by-song, country-by-country basis. The change in format, to become effective with the December, 1975, royalty distribution, comes after a campaign for itemized foreign statements by the American Guild of Authors and Composers (AGAC).

ASCAP procedure traditionally has been to lump all foreign writer revenue into a dollar figure, with no indication where performances were secured, nor which tunes were being credited. BMI, on the other hand, has long provided this information on its statements.

AGAC members consider this information necessary to judge the effectiveness of promotional efforts by publishers administering their copyrights abroad, according to a spokesman for the writers' group.

This data also gains new urgency in view of AGAC's current drive to insure that writers receive proper credit and payment for "secondary" lyrics. Often, it is claimed, new English lyrics to foreign tunes establish the property as hits in this country, and then are returned to a new commercial life in their American versions to the country of origin. But the American lyricist often is bypassed in the foreign exploitation payoff.

While AGAC is unable to enforce domestic writer claims to what it prefers to call "new language" lyrics, it is moving to insure that foreign lyricists get the benefits the organization is attempting to achieve for its own members.

AGAC is proposing that all new
(Continued on page 8)

By JOHN SIPPEL
LOS ANGELES—National single sales have slipped 20 to 45 percent in the past six months. A survey of industry key figures in singles sales and promotion posts documents the sag.

Executives anticipate singles staying at the same level during the Christmas selling season while LPs gain the brunt of the gift giving dollars.

Billboard's Hot 100 chart reflects the lag. The best-selling singles chart in the first issues of the last four months show the following number of RIAA-certified million-selling singles: August—7; September—8; October—4; and November—3. The issue of Billboard (Nov. 23) had only one.

Jules Abramson, sales manager of Phonogram/Mercury, a label which has been particularly hot during the period, points to a combination of the price rise from 98 cents to \$1.29 and the current recession.

Abramson says "The Night Chicago Died" by Paper Lace, a teeny bopper type single which hit in summer, topped two million easily. The very recent "You Ain't Seen Nothing Yet" by Bachman-Turner Over-

(Continued on page 14)

Tape Busts Nab Titles In Three States

NEW YORK—Police officials working on separate cases here, in Baltimore and in Springfield, Ill., busted a number of alleged music pirates and confiscated more than 70,000 allegedly illegally duplicated music tapes.

In Brooklyn, N.Y., detectives from the Kings County Office raided the operators of two stands in the Canarsie section of that borough and seized more than 3,000 allegedly pirated tapes. They also arrested Silvo Spallone Jr., his wife, Mary, and a son Silvio, 16. Two other children ages 12 and 14 were released.

The Spallones were charged with violation of New York State's anti-piracy law, and with endangering the

(Continued on page 8)

Nippon Columbia Signs GRC Deal

ATLANTA—GRC Records has completed a contract covering a licensing agreement with Nippon Columbia Co., Ltd. which will see the GRC, Hotlanta and Aware labels being distributed in Japan.

Nippon Columbia will issue the first GRC product the end of December with a thorough promotional splash, Michael Thevis, GRC president, says.

Agreement between the two firms
(Continued on page 6)

Christmas Spotlight

LOS ANGELES—Christmas product receives its annual spotlighting beginning with a listing of LPs and singles on page 14. Each week the list will grow as manufacturers report their new seasonal merchandise.

NOVEMBER 30, 1974, BILLBOARD

BERKELEY'S RATHER RIPPED STORE

Listeners' Requests Are Played By Retailer

By JACK McDONOUGH

BERKELEY—Rather Ripped Records, a small store with a neighborhood appeal (just on the fringe of the U.C. Berkeley campus), has come up with another offbeat retailing innovation: a listener's request night.

On Wednesdays from 6-9 p.m., customers can come in to hear records they've been curious about and be exposed to new bands and new records.

Requests are taken in the store during regular business hours and prior to each Wednesday session, store manager Doug Kroll goes through the requests to decide his program for the evening.

It is not strictly a request program, says Kroll. "We try to strike a balance between requests and things we have on our minds that we want to expose people to. We also will try to feature bands that are coming to town—Blue Oyster Cult, for instance, who will be here soon and who are still not well-known on the West Coast. We are also working with record men locally to try to get advance copies of LPs that we know our customers would be interested in.

"We've averaged about five bands a night and usually we'll try to provide some continuity. If a band has three albums, for instance, often we'll play one or two tracks from the first, two or three from the second, and maybe even a whole side of a new one. We like Cockney Rebel here so one night we played its entire second LP."

Kroll sees his role as an in-person disk jockey and will generally converse with his audience at breaks in records.

Rather Ripped is a two-floor operation and these sessions transpire in the loft area, which can accommodate several hundred people. Coffee is provided free, there are pillows and chairs for comfort, and several music publications are provided for people to read.

The shopping area itself is on the ground floor, so there is no inhibition of customer traffic. Off-the-street customers often wander up-

(Continued on page 29)

GUSTO 'FOX' ALBUM WILL CARRY DECAL

NASHVILLE—Gusto Records, as a "gesture of good faith and without admission of any liability," will affix a clarifying decal to each of its Charlie Rich albums titled "The Silver Fox."

The action came as a case continued in federal court here over two lawsuits brought by CBS against the budget label (Billboard, Nov. 23) seeking to enjoin Gusto from distributing the album and seeking \$1 million in damages due to "financial harm" it will bring.

(Continued on page 14)

Germans Record With 'Head' Mike

By STEPHEN TRAIMAN

NEW YORK—The first six LPs recorded in a new "artificial head" recording system pioneered by Sennheiser Electronic and the Heinrich Hertz Institute in Germany have been released there on the delta-acoustic label with a manufacturer tie-in for its "open-air" stereo headphones that reproduces the new sound.

Wolfgang Schunke, who founded the company with his brother Manfred last year, and Ed Key, music productions director, were here last week for talks with prospective U.S. distributors and/or manufacturers. The initial release is being distributed in Germany by Membran, with two additional LPs out next month.

Essential feature of the so-called artificial head recording process—Kunstkopf in German—is a special plastic head that closely resembles

(Continued on page 38)

Motown's Staff Has L.A. Huddle

LOS ANGELES—Motown kicked off its Christmas release here last week with its first national meeting of home and field personnel in several years.

Director of marketing Tom Noonan directed the first day's meetings, devoted to promotion, sales and distribution. Special emphasis was placed on coordination with tours, distributors and radio. Label president Ewart Abner discussed personal responsibility and future planning.

Vice president of creative operations Herb Belkin helmed the final day, outlining a greatly accelerated

(Continued on page 8)

CHARGES 'VIRTUAL OWNERSHIP'

Stax, CBS Face Suit By Memphis Bank

MEMPHIS—Union Planters National Bank here has filed suit against Stax Records, Inc. of Memphis and CBS, Inc., of New York in an effort to end what it calls CBS' "virtual ownership" of Stax.

In the Chancery Court suit, the bank asks for \$10.5 million in damages from CBS, cancellation of a subordination agreement on the bank's part, and the voiding of a \$6 million loan agreement between CBS and Stax.

The Chancery Court suit follows a

similar federal law-suit in which Stax claimed CBS has breached its distributorship agreement in an effort to gain control of the Memphis firm.

The bank, which has loaned about \$10.5 million to Stax and its subsidiaries, named Stax as a defendant in the suit "only in order to judicially establish the debt over which there is no apparent controversy," according to Union Planters president William M. Matthews Jr.

Stax signed a contract making CBS its nationwide distributor in 1972. As part of the agreement, CBS loaned Stax \$6 million, stipulating the loan must be repaid before the distributorship agreement may be canceled.

Since then, Stax attorneys claim, CBS has failed to properly distribute Stax product and has refused to place Stax records in stores where CBS-owned records are marketed. The attorneys claim the actions are "calculated to destroy Stax as a full service record company and to reduce it to a mere label or production company, completely under the domination and control" of CBS.

In the suit, bank attorneys Wynn Smith Jr. and William Solmson say the bank agreed to subordinate its interest in certain Stax assets to the claims of CBS under the \$6 million loan in 1972. They ask that the subordination agreement be voided on the basis of "misrepresentations concerning the use of loan proceeds."

(Continued on page 58)

More Late News
See Page 58

Garrett Wearing Two Hats

By BOB KIRSCH

LOS ANGELES—Snuff Garrett has built his reputation primarily as a producer, but he is also president of Garrett Music Enterprises, one of the more successful independent production/publishing/songwriting firms in today's market.

Garrett's operation is basically a record company that does not manufacture records. Including Garrett, four producers are employed. There are also two full-time songwriters and a publishing head.

"We began expanding several months ago," says general manager Don Blocker, "feeling that there was a need in the industry for diversification of production talents among the independent firms. So, we have Snuff, who really is at his best with very commercial pop acts; Al Capps, who works with more straight pop acts and also arranges; Steve Dorff, who works with rock artists, is an artist himself and writes, and Lenny Roberts, who works with rock acts and is a producer and engineer. Bud Dain handles our publishing."

Blocker likes to feel the firm works like any other record company. "When an act comes to us or we obtain an act," he says, "we try to place the artist with the proper producer, just like any a&r man. We try to gear the producer to the act. Also, as well as finding songs, we're publishers and this is a good way to help perpetuate copyrights."

The firm tries to point out to artists and companies why a particular song is appropriate. "Up until recently," Blocker says, "we've had to do most of the soliciting. Now, we're finding that some people are beginning to come to us. And we've also set up a production deal with Larry Uttal's new label, Private Stock. Snuff will be handling most of the production there."

Blocker believes that for independent producers, the kind of communal business setup may be the coming thing. "You can offer more to a potential client," he says, "and I feel that if you're a producer, you do have to have a place to work from. I don't believe that working out of your house is the answer."

How does the firm actually work with an artist? "First we make contact with the company, of course," Blocker says, "and get the artist to

(Continued on page 12)



Softness Group photo

MATHIS' MAIN MAN—Singer Johnny Mathis records a new commercial for Helena Rubinstein's Courant perfume line that will break on more than 60 radio stations beginning Friday (1) with each outlet airing 70 spots a week up to Christmas. Discussing the new song are, left to right, record-producer-singer Johnny Bristol, Mathis, and advertising radio-TV-producer Charlotte Rosenblatt.

N.Y. CONCLAVE HIGHLIGHT

Music Pubs Fear For Copyright Rule

By IS HOROWITZ

NEW YORK—The world market for music will continue to expand, but the rights achieved over the last 100 years by copyright owners have essentially reached a plateau and will have to be defended.

This upbeat prediction—and warning—was voiced by Stephen M. Stewart, director-general of the International Federation of the Phonographic Industry, at the morning sessions of an international conclave of music publishers Friday (22) at the Plaza Hotel.

Almost 200 publishers and representatives of licensing organizations and trade associations attended the all-day event sponsored by the National Music Publishers Assn. as "Forum 74."

They heard a wide-ranging exploration of the state of international publishing, problems faced and probable solutions.

Stewart saw attacks on the principal of copyright protection coming from several sources. The general trend toward a "philosophy of consumerism" in most countries was given as a key element in attempts to whittle away at the protection concept.

Lobbies, such as those formed by broadcasters and jukebox operators, provide another threat, he said.

Stewart also saw danger signs in the growing trend toward antitrust laws in many countries throughout

the world. "Copyright is a monopoly by its very nature," he noted, and there is a continuing pressure to "redefine and circumscribe it."

Still another eroding factor is the desire by developing countries for music, and their inability to pay for it.

Stewart saw an "unholy alliance" growing between broadcasters and developing countries in their common effort to chip away at copyright coverage. He urged that the challenge be taken up by both publishers and record manufacturers.

Sal Chiantia, president of MCA Music and NMPA, opened the meeting by stressing the international nature of the music industry. "There are no longer any boundaries or barriers," he said. Chiantia noted that NMPA is now making a "firm commitment to international relations," as they affect the industry.

Michael J. Freegard, general manager of Britain's Performing Right Society, spoke of the growing importance of Europe as a music consumer, with the most recent tally of income from performance and

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Executive Turntable

Berle Adams, former top executive with MCA and GAC before it became CMA, has left Motown Industries, where he was chief operating officer.



SMITH



GREENBERG



REGEHR



FISHER

Bob Regehr made vice president, artist development, of Warner Bros. Records in Burbank. . . . **Dick Kline**, **Noreen Woods** and **Melvyn R. Lewinter** are new vice presidents of Atlantic Records, New York. Kline heads pop promotion, Ms. Woods is executive assistant to Atlantic's chairman and Lewinter is top comptroller. Atlantic's new director of packaging and production is **Manfred Bormann**.

★ ★ ★

Don Ellis assumes top a&r post at Columbia Records' West Coast base in Los Angeles. . . . **Mike Dolan** and **Jim Dawson** firmed as new managers of Black Sabbath. . . . **Richard Kimball** has resigned as director of West Coast operations for Manticore Records. . . . New head of production at Haze Records, Los Angeles, is former Stax producer **Carl Rogel**. **Beverly Huson** also joins Haze to head up distribution and publicity.

★ ★ ★

John Fisher set, in Nashville, as coordinator of Melodyland Records, Motown's new country wing. . . . **Herb Allen** moves up to assistant credit manager of the W/E/A Corp. in Burbank. . . . Former Billboard staffer **Sam Sutherland** named manager, West Coast press relations, for Elektra/Asylum Records.

★ ★ ★

Bob Parker succeeds **Gregg Hildebrandt** as manager of West L.A. Music's musical instrument division. Hildebrandt moves to Portland to become product manager of Sunn Musical Instrument Co. . . . New Record Bar stores and their managers include **Elaine Schietlin**, Westminister, Calif.; **Richard Keyes**, Arcadia, Calif.; **Mike Stewart**, Lakewood, Calif.; **Andy Cadle** in South County Mall, St. Louis; **Kevin Brothers**, West County Mall and **Jim Johnson** at St. Clair Square; **Scot Debuty**, Tampa, and **Genie Fischel**, Greensboro, N.C.

Vince Faraci named national pop promotion director for Atlantic/Atco Records; **Tunc Erim** to national special projects and album coordinator and **Margo Knesz** to assistant national pop promotion director. . . . Former London Records director of advertising, artists relations and public relations, **Bob Small** has left the label after four years. . . . **Bruce F. Greenberg** to director of national promotion for Pye Records, coming from MGM Records.

★ ★ ★

Jerry A. Henricks named sales manager, audio products for the entertainment products group of GTE Sylvania. . . . **Harvey Schuster** to vice president of financial operations for Viewlex Custom Services. . . . **Bruce M. Boatman** appointed product price analysis and cost estimating manager for the home entertainment division of Rockwell International's Admiral Group. . . . **Douglas R. Wagner** to administration manager of the international division of the Altec Corp. At the same company, **Roger Faust** takes over as marketing manager and **Tom Ferrara** as Canadian sales manager. **Barry Wolfson** to regional sales manager for metro New York at Altec Sound Products.

★ ★ ★

Sound Gems Records of Philadelphia has added several to its management team including **Nate Chacker**, general manager; **Dan Isard**, director of marketing; and **Bobbi Silver**, national promotion staff. . . . **Rick Smith** to director of planning at CBS Records and **Ron Piccolo** to regional sales director of CBS Records' Northeast Region.

★ ★ ★

Peter C. Vink and **Robert G. Dettmer** named to Magnavox's board of directors, with **Joseph N. Ellis** elected corporate vice-president. . . . **Gordon H. Schutte** to marketing manager, professional recording and broadcast markets of 3M Company's Magnetic Audio/Video products division. . . . **Randi Reisfeld** to Gibson, Stromberg, Jaffe & Associates.

★ ★ ★

Handleman Company chairman of the board and chief executive officer **Paul Handleman** and company treasurer **Moe Handleman** have retired. **David Handleman**, president, takes over as board chairman and chief executive officer, with financial vice president **C. Charles Smith** moving into the treasurer slot.

Six SQ Matrix Packages Released By A&M Diskery

LOS ANGELES—A&M Records has just released six quadrasonic disks in the SQ matrix format priced at \$6.98 like their standard stereo LPs.

A&M and Ode, which it distributes, previously released five quad albums in various discrete and matrix forms.

Arnie Orleans, A&M national sales manager, says that in the past, each album producer's choice has more or less determined the quad format for disk release. A final quad format policy is still to be realized.

The six new A&M quad disks are Cat Stevens' "Buddah & the Chocolate Box" and "Foreigner," the

Carpenters' "The Singles" and "Now And Then" and Quincy Jones' "Body Heat" and "You've Got It Bad, Girl."

Earlier A&M quad disk releases are the two Rick Wakeman solo albums, Ode's Carole King "Music" and all-star "Tommy" set plus Joan Baez's "Come From the Shadows."

Caytronics In Court

LOS ANGELES — Caytronics Inc., the giant Latin distributor, is suing a customer, Sonido Latino, in Superior court here. A judgment of \$7,911.79 is asked to cover an overdue bill for merchandise.

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HEAR IT.



He's not prolific, but he's good.

**Announcing
Leonard Cohen's first
studio album in
three-and-a-half years.**

At long last, he's back.

The new album, "New Skin for the Old Ceremony," has already swept Europe—piling up close to a quarter-of-a-million units. And Leonard's European tour met with roaring, foot-stomping ovations night after night.

Now, beginning with dates at The Bottom Line (Nov. 28-30) and The Troubadour (Dec. 6-8), and going on to a full major-market tour in January, Leonard Cohen is firmly back in the U.S.A.

Like his classics "Suzanne" and "Bird on the Wire," Leonard's new songs are desperate, painful, daringly beautiful. And worth the wait.

"New Skin for the Old Ceremony."
New love songs, from Leonard Cohen.
On Columbia Records and Tapes

LEONARD COHEN NEW SKIN FOR THE OLD CEREMONY

Including:
Lover Lover Lover/Chelsea Hotel #2
Is This What You Wanted
There Is A War/Leaving Greensleeves



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This One



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Vol. 86 No. 48

Distrib Business Loses 3

LOS ANGELES—The distribution business has lost three key figures. Al Hirsch, 70, founder-president of Malverne, New York; Mrs. Miriam Chotin, 56, wife of Al Chotin, St. Louis veteran; and James H. Martin, pioneer Chicago wholesaler, all died recently.

Hirsch opened the New York distributorship in January, 1946, becoming the first independent distributor in that area. In 1973, Hirsch opened the first super-distributorship, combining the former separate territories of New Jersey, New York and New England into one.

Spokesman for the firm said that Malverne will continue with no executive changes. He is survived by his wife, Helen; and a stepson, Harvey Maybrown, who is associated with Malverne.

Mrs. Chotin actively worked in the industry in the sixties when her husband headed his own distributorship, Record Merchandisers. She is survived by three children including a daughter, Phyllis, who is an executive with Polydor Records in New York.

Martin died recently in Tucson, Ariz., where he had resided with his family since his retirement from distribution in 1967. Martin was originally involved in the manufacture and distribution of coin-operated equipment, basing in Chicago.

He got into the record distribution business in 1946, building the company, James H. Martin Distributing, into a major factor there. Martin is survived by his wife, Jean, who was a recording artist on the Dot label at one time.

Redding Suing Hendrix Mgrs.

LOS ANGELES—Noel Redding, onetime member of the Jimi Hendrix Experience, is suing the group's managers, Brian Chandler and the firm of Jeffrey & Chandler Inc., seeking \$3 million in damages and an accounting of alleged monies due.

The federal district court suit claims that the late Michael Frank Jeffrey and Chandler advised the act to put its earnings into a corporation, Yameta Co. Ltd., set up by the managers as a tax shelter. Redding asks the court to obtain an accounting of those earnings in addition to the damages.



UA photo
FLYING IN—Paul Anka helicopters in to a Korvette's appearance in the Chicago suburb of Elk Grove. In the cockpit with him are UA's Bob Skaff (rear) and Bob Emmer.

Live 'Q' On WQIV-FM

By RADCLIFFE JOE

NEW YORK — WQIV-FM launched the first in a series of live 4-channel broadcasts featuring leading rock acts in concert, Sunday (24). This is believed to be the first time that any radio station has undertaken such a venture.

The first of the broadcasts which initially will be aired on Sundays from 10 to 11 p.m., featured the James Cotton Blues Band, and was

beamed from the Electric Lady Recording Studio in Greenwich Village using a Sansui QS 4-channel encoder.

Although the second concert featuring the Ozark Mountain Daredevils is also scheduled for the same venue and time slot, the ultimate WQIV-FM plan is to record other artists live in concert at various clubs and auditoriums around the city, and increase the programming schedule of "live" shows to between 10 and 12 hours a week.

Negotiations are already underway with various groups, concert promoters and club operators with a view to implementing this program.

WQIV-FM officials stress that although "name" acts will be used whenever possible, a lot of emphasis will also be placed on breaking new acts through the "live" broadcast format.

Station officials feel that WQIV-FM, which is not locked into a regular playlist format, is free to implement these experimental programs without undue restrictions.

WQIV-FM is the first round-the-clock 4-channel station in New York. It originally operated as WNCN-FM, the only all-classical station in the city.

A&M's Phillips In Pub Relations Suit

LOS ANGELES—Gibson & Stromberg, local public relations firm, is seeking payment of an alleged debt for its services from A&M artist Shawn Phillips.

The superior court complaint alleges Phillips agreed to a \$1,200 monthly retainer plus out-of-pocket expenses from Oct., 1973, through Feb., 1974. Phillips paid \$1,800 of the total \$7,016.24, leaving a balance of \$5,216.24 for which they ask a judgment.

AGAC Playing Host

NEW YORK—The American Guild of Authors and Composers (AGAC) opens its fall series of free songwriter "rap sessions" with "Making It the First Time" at the Barbizon Plaza Hotel here Tuesday (26). Guest speakers include author/composer Earl Wilson, Jr. and lyricist Norman Dolph. Disk jockey William B. Williams will host the session.

LIVING ROOM EARTHQUAKE VIA MCA LP

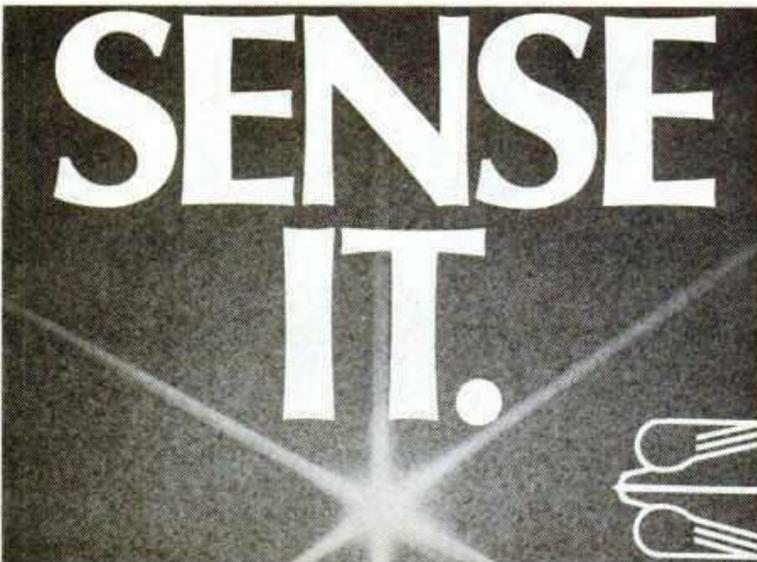
LOS ANGELES—MCA Records' soundtrack of the movie "Earthquake" will create a minor earthquake at the home of the listener if stereo volume is turned up high. Supposedly, the frequency of the sound effects in the LP measures 15 to 100 "hertz random wave form, comparable to the Sylmar earthquake that hit Los Angeles of Feb. 9, 1971," according to the label. The film opened Nov. 15 coast-to-coast. The score was composed and conducted by John Williams and the LP produced by Sonny Burke.

Nippon Columbia

• Continued from page 3

came after GRC dispatched Bobby Weiss of One World Of Music to Tokyo to survey the music scene. Weiss reportedly discussed GRC with 35 companies.

Nippon Columbia joins Capitol of Canada as an international licensee of GRC and Thevis says more representation deals will be made "shortly."



FIFTEEN YEARS IN THE MAKING.

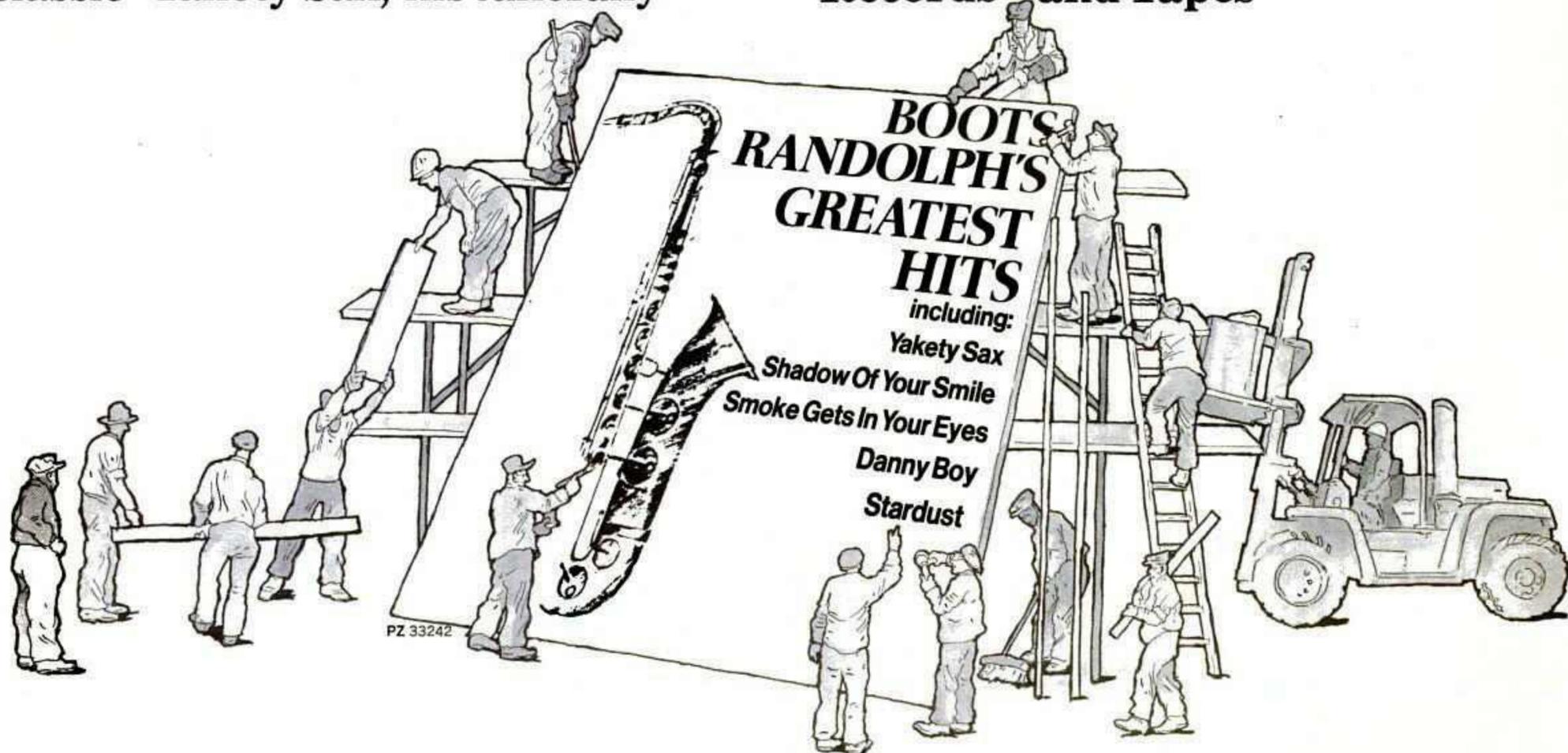
For fifteen years, Boots Randolph and his sax have been recording some of the greatest instrumental music. Now there's a new album that celebrates Boots' enormous success with some of the all-time favorites from this giant.

"Boots Randolph's Greatest Hits" includes his smash version of the classic "Yakety Sax," his tunefully

sensitive renditions of "Shadow of Your Smile," "Danny Boy," "Smoke Gets in Your Eyes," and more of his famous recordings.

For a Boots fan, this is *the* album. For anyone else, this is the one that will bring them around.

"Boots Randolph's Greatest Hits." Very saxy. On Monument Records and Tapes



Cap Earnings Help British Look Good

LOS ANGELES—Capitol Industries-EMI, a subsidiary of EMI Ltd., London, contributed heavily to the parent company's overall earnings performance.

EMI Ltd. owns 97 percent of Capitol Industries, having increased its ownership in the U.S.-based company from 70 percent earlier this year.

Although EMI will not disclose separate figures for Capitol Industries-EMI anymore, the subsidiary posted earnings of \$7,322,000, or \$1.72 a share, in the fiscal year ended June 30, compared with earnings of \$5,624,000, or \$1.23 a share, a year ago. The figures include extraordinary items of \$1,120,000 in fiscal 1974 and \$392,000 in fiscal 1973.

Earnings figures also reflect an after-tax provision in fiscal 1974 of \$2,841,000 for loss on the disposal and phase out of Capitol's Merco Enterprises Inc., a rack-jobbing and leased department division, and after-tax operating losses of \$657,000 in fiscal 1974 compared with \$507,000 in fiscal 1973.

The discontinued operation accounted for sales of \$7,856,000 in 1974 and \$11,923,000 in 1973, as well as losses of \$657,000 in 1974 and \$507,000 in 1973 after tax benefits of \$726,000 (1974) and \$524,000 (1973).

Bhaskar Menon, president and chief executive of Capitol Industries-EMI, told shareholders in the company's annual report: —Angel Records had the biggest sales year since the beginning of Capitol's classical line. —Capitol Records-EMI of Canada Ltd. achieved creditable increases in sales and profits. —Audio Devices, a tape manufacturer, was merged with Capitol Records, creating Capitol Magnetic Products Division, with financial, distribution and data processing consolidated into Capitol's facilities.

—Some of Audio's manufacturing and assembly activities have been integrated into existing Capitol Records' plant locations at Winchester, Va., and Jacksonville, Ill.

(Continued on page 58)

Motown's Staff

Continued from page 3

backup program for the LPs. Motown is launching a broad marketing program said to be the most expensive in the label's history. Belkin also explained Motown's repertoire diversification through the addition of distribution for Manticore and the addition of the new Melodyland country-oriented label.

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INDIE-PIX RELEASING CORPORATION, BERT TENZER, President
400 East 56th Street, New York City, New York 10022. (212) 371-2480

Financial Earnings Reports

INTEGRITY ENTERTAINMENT		
Qtr. to	1974	1973
Sept. 30:		
Sales	\$6,072,465	\$4,017,193
Net income	169,480	87,625
Per share	a.05	a.02
	a—Fully diluted after 2-for-1 stock split.	
RECOTON CORP.		
9 mos.:	1974	1973
Sales	\$4,300,000	\$3,700,000
Net income	101,000	51,000
Per share	.28	.14
GOODY, SAM		
3rd qtr.:	1974	1973
Sales	\$7,906,798	\$6,743,152
Net income (loss)	149,741	(39,033)
Per share	.22	
nine-months		
Net income (loss)	316,947	(65,451)
MAGNETIC TAPE ENGINEERING CORP. (Magtec)		
9 mo. to	1974	1973
Sept. 30:		
Sales	\$1,928,133	\$1,674,688
Net income	44,355	1,793
Per share	.07	(.04)
MORSE ELECTRO PRODUCTS		
2nd qtr. to	1974	1973
Sept. 30:		
Sales	\$41,961,000	\$40,402,000
Net income	177,000	1,251,000
Per share	.06	.43
six-months		
Sales	79,120,000	74,553,000
Net income	350,000	2,307,000
Per share	.12	.80
CREATIVE MANAGEMENT ASSOCIATES		
9 mo. to	1974	1973
Sept. 30:		
Revenues	\$8,037,000	\$7,346,000
Net income	684,000	559,000
Per share	.67	.54
PHILIPS N.V.		
Qtr. to	1974	1973
Sept. 30:		
Sales	\$2,169,200,000	\$2,008,800,000
Net income	55,100,000	75,800,000
Per share	.38	.47
nine-months		
Sales	6,753,300,000	6,028,700,000
Net income	235,000,000	224,700,000
Per share	1.56	1.40

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

Market Quotations

As of closing, Thursday, November 21, 1974

1974		NAME	P-E	(Sales 100's)	High		Low	Close	Change
High	Low								
20%	14%	ABC	4.7	336	14%	14%	14%	—	½
4%	2%	AMPEX	3.0	171	3%	3%	3%	Unch.	
2%	1%	Automatic Radio	5.0	53	1%	1%	1%	—	½
9%	4%	Avnet	2.3	316	5%	4%	4%	—	½
25%	10%	Bell & Howell	3.3	431	11%	10%	10%	—	½
40%	25%	CBS	8.2	666	30%	29%	29%	—	1½
4%	1%	Columbia Pic.	—	180	2%	1%	1%	—	½
3%	3%	Craig Corp.	2.3	43	2%	2%	2%	Unch.	
6%	3%	Creative Management	5.9	72	5%	5%	5%	Unch.	
52%	20%	Disney, Walt	13	1479	24%	21%	22%	—	1½
3%	1%	EMT	3.5	90	1%	1%	1%	—	½
29%	18%	Gulf & Western	3.6	636	23%	21%	22	—	1½
8%	3%	Handyman	7.7	162	3%	3%	3%	Unch.	
12%	5%	Harman Ind.	2.4	26	7%	7%	7%	—	½
7%	2%	Lafayette Radio Elec.	3.7	116	4%	3%	3%	—	1
17%	11%	Matsushita Elec. Inc.	5.3	98	12	11%	11%	—	½
26%	19%	MCA	4.4	232	26%	25%	25%	—	½
19%	9%	MGMA	5.3	77	17%	17%	17%	—	½
80%	47%	3M	18	2239	55%	50%	52%	—	4½
8%	1%	Morse Elect. Prod.	2.7	156	2	1%	1%	—	½
61%	36%	Motorola	13	804	45	42%	43%	—	2½
23	12%	No. Amer. Phillips	3.8	79	15%	14%	14%	—	½
19%	6%	Pickwick Int.	3.4	61	8	7%	7%	—	1½
6%	2%	Playboy	5.0	56	3%	3%	3%	—	½
21%	10%	R.C.A.	4.9	1394	11%	10%	10%	—	½
10%	4%	Sony	9.3	1886	5%	4%	4%	—	½
25	9%	Superscope	2.4	116	12%	11%	11%	—	1½
26	12%	Tandy	5.6	541	13%	12%	12%	—	½
6%	3%	Telecor	3.2	33	3%	3%	3%	Unch.	
4	2%	Telex	—	293	3%	3%	3%	—	½
2%	1	Tenna	—	93	1%	1%	1%	—	½
10%	5%	Transamerican	6.7	860	6%	6%	6%	—	½
9	4%	20th Century	12	89	5	4%	5	—	½
1%	.09	Viewlex	—	61	.13	.10	.13	—	.02
18%	6%	Warner Communications	2.7	506	8%	7%	8%	—	½
31%	11%	Zenith	8.7	797	12%	11%	11%	—	1½

As of closing, Thursday, November 21, 1974

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	9	½	¼	¼	M. Josephson	0	4½	4¼	4½
Cartridge TV	—	—	—	—	Schwartz Bros.	16	½	½	½
Data Packaging	—	—	—	—	Wallich's	—	—	—	—
Gates Learjet	86	5%	4%	4%	Music City	—	¼	¼	¼
GRT	—	—	—	—	NMC Corp.	—	—	—	—
Goody, Sam	—	1%	1%	1%	Kustom	27	1%	1%	1%
Integrity Ent.	—	—	—	—	Orrox Corp.	74	1%	1%	1%
Koss Corp.	65	6%	5%	5%	Memorex	—	2%	2%	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.

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Off the Ticker

MCA INC., Universal City, Calif., expects a "very strong fourth quarter." Last year the company earned 95 cents a share. . . . Westinghouse Electric Corp., Pittsburgh, plans to discontinue its unprofitable Capitol Record Club business. RCA has agreed to service existing record club members. The Capitol Record Club had a loss in 1973.

EMI increased its ownership in Capitol Industries-EMI Inc., Hollywood, to 97 percent from 70 percent earlier this year. In the year ended June 30, EMI's earnings were \$31,600,000 on sales of \$930,600,000, compared with earnings of \$27,200,000 and sales of \$747,000,000 in fiscal 1973.

EMI, London, says its music business is "strong," its electronics manufacturing business is "thriving," and its leisure business was going "very well." Music accounts for about 65 percent of the company's operating earnings in the year ended July 31, John E. Read, deputy chair-

man, said. EMI increased its ownership in Capitol Industries-EMI Inc., Hollywood, to 97 percent from 70 percent earlier this year. In the year ended June 30, EMI's earnings were \$31,600,000 on sales of \$930,600,000, compared with earnings of \$27,200,000 and sales of \$747,000,000 in fiscal 1973.

ASCAP Modifies

Continued from page 3
writer contracts with publishers include a proviso that "new language" lyricists receive an equal share of total writer income with composers and original lyricists, in the event of subpublishing or licensing deals. This would award each participant a third of the appropriate revenue.

Ervin Drake, AGAC president, is hopeful that this action by American writers will stimulate a similar response from foreign tune creators. "We must get this principle established," he says.

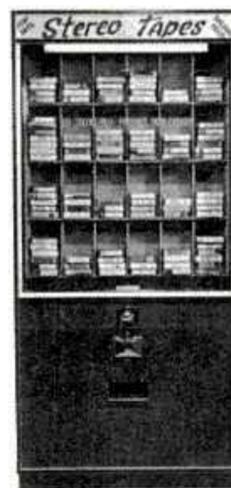
On another front, AGAC reports "significant" progress with its Catalog Administration Plan (CAP). "A dozen writer-publishers are now serviced by CAP," Drake says. The plan, begun a year and a half ago, supplies all administrative services to AGAC members who prefer to retain proprietorship of copyrights. A small percentage is charged against the publisher portion of income earned.

Raids In 3 States

Continued from page 3
welfare of a child. At another stand, George Creaux, identified as Spallone's son-in-law, and Joseph Burtaglia were also arrested. December 5 has been named as the trial date. In Baltimore, authorities seized in excess of 65,000 tapes in raids on two warehouses occupied by Stein Bros. Distributors.

In Springfield, Ill., FBI agents raided the premises of John C. Burnett, doing business as Custom Distributors, Inc., and seized a quantity of allegedly pirated tapes, duplicating equipment, and a truck said to be used for deliveries.

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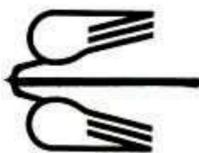
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"IT'LL SHINE WHEN IT SHINES" SP-3654

Sparkling new music from The Ozark Mountain Daredevils.

Produced by Glyn Johns and David Anderle

ON A&M RECORDS

Copyrighted material

Late Arriving Big Names Spice Market

• Continued from page 1

past several years, labels are generally staying away from releasing pure Christmas product in favor of issuing regular musical programs which can have a longer selling period.

Jay Lasker, president of ABC Records says, "We are releasing more product at a later time by major artists, but this was not really planned. In many cases it was due to delivery of product by the artist at a later date than we anticipated."

"We will have product by Steely Dan, Rufus, Three Dog Night and Joe Walsh in the next few weeks," Lasker adds, "and I think this product, along with major releases from other firms, is healthy for the business."

"First," he continues, "I would never hold back product by a major artist. If you've got something good you go with it. But I think there will be a big and pleasant surprise to retailers after Thanksgiving in terms of what they sell."

"Records are like daily papers, and fresh records for Christmas, like fresh news, will sell. When the parent asks the clerk what's new, there really will be something."

"He can say, 'This just came out, your son or daughter can't have this yet.' And the kids will be aware and will ask for the new product. In past years there has not been a great deal of new product at this time of year, but I had this once before with the Mamas And Papas and it was a sensational selling LP. I think the dealer and the consumer will be more excited than ever."

Lasker adds that he would not release product by an artist who is right in the development stage during this time of the year, but thinks a major act is perfect.

At Capitol, Brown Meggs, executive vice president and chief operating officer, points out that the label has released Ringo Starr, Linda Ronstadt and Helen Reddy in recent weeks and still has plans to release George Harrison, Eric Burdon, Anne Murray and Grand Funk.

Like Lasker, Meggs points out that major artists are often busy with tours and other events, and that most of the late releases are unintentional. "I would not choose these release dates," Meggs says, "but this year they may work to ours and the industry's advantage."

"Retail this year, because of economic conditions, has been slower than usual. I toured some retail stores recently and found no great excitement. But I think the powerful product from all companies can only work to the industry's benefit. There will be, I think, a resurgence at retail and the late product is really a blessing in disguise."

Mercury/Phonogram is releasing only one album in November, although it had planned not to issue any at all this month. The single entry, Tom T. Hall's "Songs Of Fox Hollow," is viewed by the label as a special because of its appropriateness as a holiday gift item.

Last year Mercury released six albums in November, and the decrease to one in 1974 is considered a natural extension of the company's plan to tighten release schedules and devote more effort to those albums released, according to Jules Abramson, vice president, national sales. "We began our drive for more selectivity in new releases five years ago," he says. "Our total releases for 1974 number fewer than 50 albums in pop, country and soul, and business has been very good."

MCA Records has 12 good Christmas albums, according to marketing

Reporters assisting in the development of this article include: Bob Kirsch, Nat Freedland, Claude Hall, Is Horowitz, Stephen Traiman, Jim Melanson, Jim Fishel, Dave Dexter Jr. and Eliot Tiegel.

vice president Rick Frio "and 'White Christmas' by Bing Crosby is 50 percent of the entire dozen."

The label is also turning out the single "White Christmas" again by the artist. The record sells every year. The last two or three years haven't been all that good for ordinary Christmas product, but Frio thinks this might be a big year.

MCA has held up on normal releases except for massive merchandising campaigns on some major rock groups. For example, November was the tenth anniversary of the Who and the label just released two special two-LP sets which will retail at the special price of \$7.98 per set. The albums are "My 'Generation'/'Magic Bus' and 'A Quick One (Happy Jack)'" and "Sell Out" and all are repackages dating back to 1965. Of course, the label also just released the Who's 10th LP—"Odds and Sods." Normal product was shipped about the middle of November for the Christmas sales rush.

At RCA, the 22-LP November release is actually about 10-15 less than a year ago. However, the holiday package includes solid efforts from Jose Feliciano, Biran Auger, The Hues Corp., Dana Gillespie and Horslips.

The label is concentrating on its most extensive—and expensive—TV ad campaign ever, keyed to the theme, "Give The Gift That Keeps On Giving," spotlighting such major artists as John Denver, Nilsson, David Bowie, The Main Ingredient, Ronnie Milsap, Lu Reed, The Guess Who, Perry Como, Waylon Jennings, Cleo Laine and Jefferson Starship. Seven new Christmas LPs, released in August, are included in the massive promotion.

United Artists sales chief Dan Alvino says, "We have 22 albums—about the same number of fall-holiday releases in 1974 as last year. We did not intentionally cut back." UA's big pre-holiday push is for the Don McLean "Homeless Brother" LP.

Russ Thyret of Warner Bros. sales says, "We have 39 titles, probably cut down a little in fourth-quarter releases for 1974." WB put out only six albums in November and will issue the new Leo Sayer LP, "Just A Boy," by itself Dec. 27 in order to attract greater attention in respect to the January release. WB's biggest seller this season is Jethro Tull's "War Child" with Gordon Lightfoot high for '74.

MGM sales manager Ken Rivercomb says the label's pre-holiday

releases are "12, substantially less than last year's." Donny & Marie Osmond's "I'm Leaving It All Up To You" is hot for the label.

Columbia is shipping around Nov. 25 titles by Miles Davis, Argent, Ramsey Lewis, Johnny Mathis and a world of swing performers compilation around Dec. 2.

These names augment Barbra Streisand, Ray Conniff, Albert Hammond, a Bobby Vinton repackage on Epic, Andy Williams, three W.C. Fields radio recaps, Donovan, Charlie Rich, Mott the Hoople, Johnny Winter and Lynn Anderson packages shipped earlier.

Atlantic's holiday offerings include the Rolling Stones, Peggy Lee, J. Geils, Dave Brubeck, Herbie Mann, Electric Flag, King Crimson, Aretha Franklin, the Spinners, Les McCann, Billy Cobham, Yes and Genesis, among others.

There is one Christmas title "The Prophet." Between September and December, the label claims it will have released 39 LPs for itself and its custom lines. That's two more than last year for the same period.

London Records is keying its sales to Moody Blues, Al Green, Olympic Runners, Englebert Humperdinck, Tom Jones and a spoken word album of Tolkien's "The Hobbit." Most of these albums were released already, but several of them will appear in the next two weeks.

Chess/Janus Records has no December releases and it is keying on Camel, Sonny Stitt and Al Stewart.

Arista Records entries for the holiday are by the following artists and most of their albums are on the market: Barry Manilow, The Fifth Dimension, Gryphon, Tony Orlando and Dawn, Lou Rawls, Partridge Family, David Cassidy, Melanie, First Choice and Al Wilson. Gordon Bossin, the marketing vice president says the number of records is several more than last year.

Brunswick/Dakar has no Christmas releases other than a Jackie Wilson re-release "Jackie Wilson Sings Christmas Songs." Label is keying on Bohannon, ChiLites, and Tyrone Davis and the number of albums being released is several more than last year.

Fantasy Records "avoids" purely Christmas product because of its limited sales value. An old Staple Singers yuletide album, acquired several seasons back from Riverside, and a "Charlie Brown" LP by Vince Guaraldi constitute Fantasy's holiday repertoire.

A&M sales chief Bob Fead says the label put out 21 albums this autumn, as opposed to 25 last year during the same period. Cheech & Chong's "Wedding Album" is 12 on the Hot 100 and Carole King's "Wraparound Joy" is 17.



Joel Whitburn's Record Research Report

The Beatles last appearance as a group, on the "Hot 100" charts, was back on July 25, 1970.

Now, for the first time since then, all four Beatles are back on the charts—only this time as individual artists... and it appears they may all reach the #1 spot. Lennon was the first to make it several weeks ago; McCartney's very close to the top; and Starr and Harrison's new discs are both off to fast starts. Collectively and individually, the success of these four artists is certainly supreme!

Three Dog Night's string of consecutive Top 20 "Hot 100" hits has ended at 18 with the failure of their latest release to make the Top 20. The new leader with consecutive Top 20 hits is The Carpenters with 12 in a row, followed by Elton John with 9.

Have you heard the infectious new single "Get Dancin'" by Disco-Tex & The Sex-O-Lettes?—sounds like a sure bet for that #1 spot. Sir Monti Rock III (remember him) is the leader of the group and this disc should lead us right into 1975, which could be THE YEAR for the "dancin' disco-disc" sound.

Trivia Question #27: Currently, there are two Carls (Carlton & Douglas) in the Top 10 of the "Hot 100" chart. Since 1940, there have been only two other Carls to ever make the Top 10. Names these 2 Carls.

(Answer: Carl Perkins and Carl Dobkins, Jr.)

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Joel Whitburn

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ABC Plans Major Growth

• Continued from page 1

The introduction of ABC in the white gospel music field through the purchase of Word Inc. in Waco, Tex.

Discussing ABC's plans here last week I. Martin Pompadur, Leisure Group president, stated that at the retail level ABC has had initial difficulties, but that the operation is "working."

With an original base of four stores and having added four new locations this year, new sites are now committed in Hampton Roads, Va.; Tucson, Ariz.; and Birmingham, Ala.

"Our retailing philosophy is to cluster stores, trying to circle a large city with three-four outlets and maybe having one in the downtown

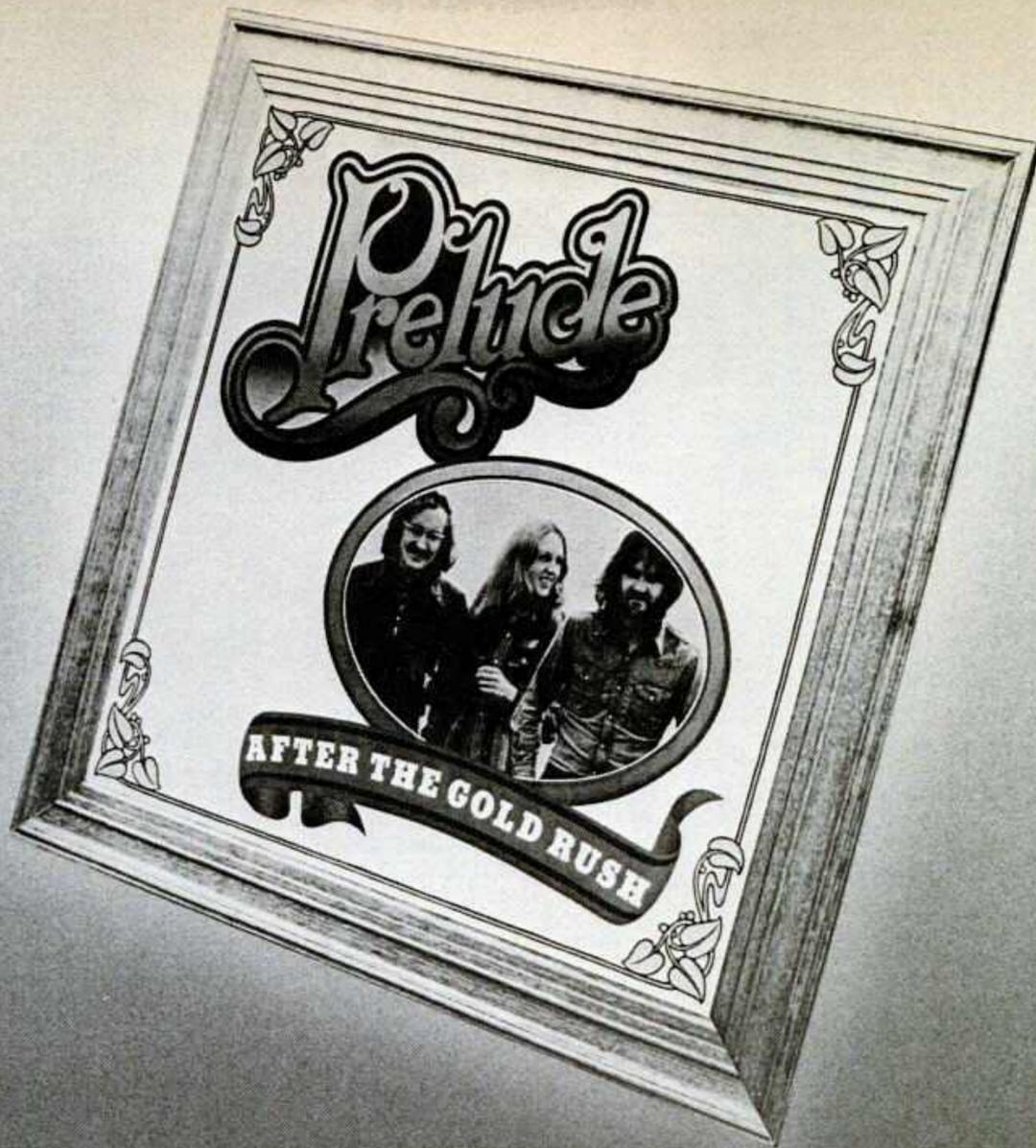
area," he says. Headed by Al Franklin, the retail operation features full-line stores stocked with some 60 percent record/tape product and 40 percent hardware goods, accessories and sheet music.

On its negotiations with GRT, ABC is looking to buy back complete rights on its tape product. It has also rumored that ABC and GRT have been negotiating for the outright purchase of GRT by ABC.

Turning to the international field, Pompadur says that ABC, starting the first of the year, will handle its own product in Canada. RCA which currently markets and promotes ABC's product to the north will at that time be used primarily as a warehousing facility. It's all part of

(Continued on page 58)

album: ILPS 9282
8 track: Y8I 9282
cassette: ZC1 9282



prelude (pre'lud; pre'lud), *n.* [F. *prélude*, fr. ML. *praeludium*.] 1. An introductory performance, action, event, etc., preparing for the principal or a more important matter. 2. *Music.* a A strain, section or movement introducing the theme or chief subject, as of a fugue or suite. b An exciting new British musical phenomenon, shown brilliantly in their Island album "*Prelude / After the Goldrush*." Includes the smash hit single "*After the Goldrush*," an introduction to a beautiful musical experience.




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LERNER & LENNY—Leonard Bernstein, left, Alan Jay Lerner, center, and Murray Deutch, head of The Times Publishing Co., put their signatures to an agreement in which, as exclusive administrators for Amberson Enterprises and Ayajel Music, the Music of The Times Publishing Co. will publish the score from "1600 Pennsylvania Avenue." The musical represents the first collection for both theater greats (Billboard 11/9/74). It may open on the West Coast early next year.

4 Acts Signed For '75 NARM L.A. Conclave

NEW YORK—Barry White, Charlie Rich, Helen Reddy and Paul Anka are among the recording acts that will appear at the 1975 NARM convention scheduled for March 2-7 at the Century Plaza hotel, Los Angeles.

The Barry White Show will be held on the evening of March 3, and will feature Barry White, Love Unlimited and the Love Unlimited Orchestra. Charlie Rich will appear at the installation luncheon the following day.

The NARM Scholarship Foundation dinner will feature Paul Anka, and Helen Reddy will perform at the awards banquet.

\$50,000 Raised At Owens Event

BAKERSFIELD—The Fourth Annual Buck Owens Celebrity Golf & Tennis Tournament raised some \$50,000 to benefit the Kern County Cancer Center, despite heavy rains that cut off the tennis competition during the first day of the event.

"Name That Tune" television host Tom Kennedy won the golf tourney, with bandleader Johnny Mann a runner-up. Ed Ames and Telly Savalas also were among the 50 celebrity players.

The banquet show was closed by Charley Pride, who flew in from Salt Lake City only minutes before going onstage. Also performing were Buck Owens, Susan Raye, LaWanda Lindsey and the Buckaroos.

Snuff Garrett

• Continued from page 4

work with us. Then, Bud Dain calls various publishers, tells them the project, explains what we need and asks for appropriate material. Then he goes through the same steps with our staff writers. Once the work begins, we may work in combinations. Snuff could be producing with Steve or Al conducting and arranging and Lenny engineering. Yet they are all involved in their own projects."

Among the artists Garrett works with or has worked with recently are: Sonny & Cher; Jim Nabors; Roger Williams; Roy Rogers; Telly Sevalas; Levine and Brown (writers of "Tie a Yellow Ribbon"); Tony Christie; Trini Lopez and Brenda Patterson. Capps' credits include the Cats, Cliff de Young, Gloria Kaye, the Rhodes Kids, Rodney Allen Rippey and Joy Flemming. He's written "Half Breed" and arranged many Cher projects. Dorff has produced Eddie Reeves, Ginger Boatwright and Arthur, Hurley & Gottlieb among others while Roberts has worked with El Chicano and a new singer named Julia.

"The first obligation to any artist and company is obviously to have a hit," Blocker says. "But you can't do that every time, and we've found that if the first product is good, we usually get another shot. We also have to come up with a budget, just like a record company, and we've got to stick with it. To be honest, I can't remember us going over budget. Also, we find that we are being hired more and more to put together the material as well as the record itself. Our basic thing is to come up with commercial product, and we want the labels to know this."

Publishers Stress Intl

• Continued from page 1

have been placed as branch managers in foreign countries.

The advantages in such a program are many, Weiser says.

"By training them here for foreign duty, they get a worldwide overview and obtain a first-hand knowledge of how we work here. They draw on these experiences when they head a particular foreign office."

Weiser also believes that all the branches should have at least one other professional person to support the branch manager so he can automatically take charge should the manager be shifted to another country.

He also says that, in keeping with the creative concept, he is not interested in buying catalogs. Instead, he attempts to develop writers from within. Chappell's writer workshop is working successfully along these lines, he says.

One deal, however, which is near completion, involves purchasing a half interest by Chappell of E.H. Morris operations worldwide, except for the U.S. and Canada. (Billboard, Aug. 10.)

Chappell Ltd. has some 17 wholly-owned operations worldwide. In other cases, it is in partnership with Intersong or is its administrator. In South America, Intersong administers Chappell.

UA's purchase of the Robbins, Feist and Miller catalog represents Stewart's bullish feelings of obtaining copyrights and his desire to keep the foreign resources flowing.

His one-world concept was also reinforced by this purchase. And although EMI purchased almost all Big Three's foreign rights, there remains a substantial part of foreign material still owned by UA.

Stewart's pioneering on the international level began before the Big Three purchase, when he developed and directed the foreign company-owned concept soon after becoming head of the UA operation. He believed then and continues to support this idea as being the best modus operandi for the firm both on the creative and financial levels.

Tightening and sharpening UA's thrust overseas also means more emphasis on the company's print division, and plans call for the setting up of a print division in London during the early part of next year.

Also contemplated is an expansion of the same nature on the continent, according to Herman Steiger, head of the Big Three's print division.

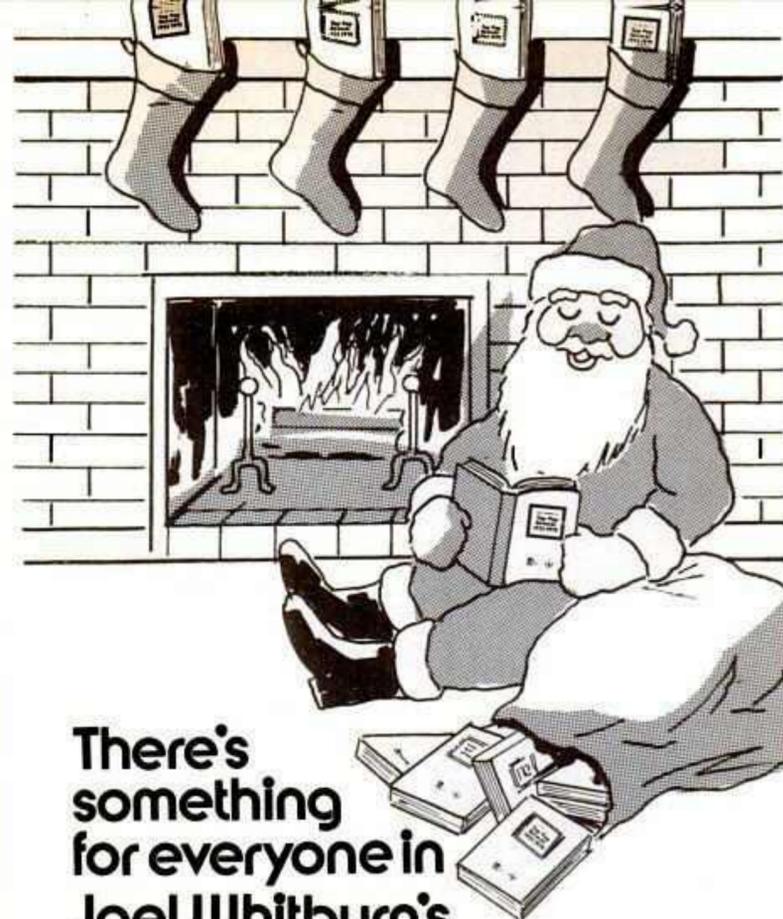
By establishing a print branch in the U.K., Steiger says, the firm would open a creative corridor from which to obtain print rights from British artists. Steiger plans to bring many of the merchandising and racking techniques to the U.K. which he has developed in the states.

Steiger says that his print division sales have reached a new peak and is expected to be \$2 million ahead of last year's figures at wholesale level.

Alligator Price Up, Adds Two Distribs

CHICAGO—Alligator Records raises its catalog list price to \$6.98 effective immediately and coinciding with the release of Fenton Robinson's "Somebody Loan Me a Dime." The move follows a long-term cost analysis by marketing director Roy Filson.

Alligator has just added Pacific Record and Tape, Seattle, and ABC Record and Tape, Oakland, bringing to 23 the number of distributors for the label.



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Fems Charge Chauvinism Still Prevails

• Continued from page 1

• Unequal pay for equal-to-men responsibilities.

• Promotion and salary barrier that seems to close up at \$200 week.

• Carrying out the detail work that keeps a company going while male bosses take full credit for a secretary's ideas.

• Use of the title "administrative assistant to" ... as a ploy to keep women out of true executive salaries and powers.

Many of the stories Billboard heard during this survey of discrimination against women in the music industry are grotesquely funny.

One young lady, as secretary to the manager of a top artist who works with large string orchestral backing, did all of the travel reservations and most of the studio booking for this act. Yet each week she was also expected to blow-dry the hair of her boss and manicure his nails.

Her salary for all this (nearly three years ago) was \$85 a week. "I insisted I didn't know how to cut hair or I would have been his barber too," she says. "I put up with all that

nonsense because I felt it was the only way I could break into a music job."

Then there is the secretary to the head of one of the biggest publishing firms. She finds herself spending the bulk of her time dealing with writers' work problems because "our senior professional manager is a \$30,000-a-year incompetent (male) and most of our writers refuse to talk to him."

The catch is that this secretary doesn't get an expense account for the many dinners and long-distance phone calls she pays for during writer conferences outside of office hours. "Secretaries" are not supposed to need expense accounts at this company.

Yet her firm has not been able to spare her for a vacation since she came to work there two years ago and her salary is frozen at \$200.

Once the word got around that Billboard was preparing a story about music industry discrimination against women, and that we would protect the anonymity of the ladies surveyed so they wouldn't lose their

jobs, offers came pouring for off-the-record interviews.

The overall pattern of complaints includes being "ordered" to set their boss's hair, move office furniture or pour fine wines at meetings in expert gourmet style.

The administrative assistant to a major label's promotion director complained of the workload involved in making up each week's playlist reports, along with all her other duties. The promotion chief responded by hiring a male at \$425 weekly—twice the salary of the female assistant—to do only the playlist report plus a few other minor tasks.

This same promotion assistant has been with her boss for nearly five years and knows that end of the business thoroughly. Yet she has consistently been denied the chance to move up to full-fledged promotion representative, simply because she is a woman.

The first female disk jockey at an out-of-town radio station showed up at her first shift only to find that staff males had expressed their displeasure by not assigning an engineer to help her work the unfamiliar control board on the air.

The female manager of a rock group signed to a major label alleges that male managers at the label get far more attention and support than she does, for a group of equal commercial potential.

"I was never a Women's Libber or felt I was discriminated against in business because of my sex until I got my group signed," says this manager. "Now I find that if I expect to get anything done, I have to go to the secretary or administrative executive assistant of these big-time executives."

One of the executive secretaries quoted earlier put in some time at a television network before coming over to records. "Despite television's straight and unhip image, a woman there has a much better chance to advance to real creative executive positions," she says.

"There's the whole area of TV production assistant that leads to directing and producing. I think the difference from the record business is TV's strong craft unions and people being responsible for their own work in terms of getting on-screen credits."

This summer a woman named Paula De Marta wrote a letter to Billboard, explaining how she had been turned down for a record job she was well-qualified for after three and half years as secretary to a label president.

"The company treasurer was 'aghast' at my salary request, which only matched my last salary," she wrote. "A record company feels justified in starting a 21-year-old promotion 'man' at \$15,000 annually, unlimited expense account, commissions travel, etc.—and \$150 a week to a secretary."

Ms. De Marta has since left the record business.

There are a number of well known women executives in the business including: Bunny Freidus, director of marketing services for CBS International; M. Scott Mampe, head of Philips classical operation; Teresa Sterne, head of Nonesuch; Patti Laursen, producer at Angel; Suzanne De Pass, Motown's a&r vice president; Ellen Bernstein, head of Columbia's San Francisco office, Jan Basham of A&M's field promotion staff, Edna Collison of Sussex's promotional team, Lee Roberts, head of RCA's classical promotion team and Sylvia Herscher, head of E.H. Morris' theater department.



Photo Credit: Steve Orlando

ULTRA-SONIC—The Nitty Gritty Dirt Band and special guest John Hartford perform for the WLIR Live Radio Concert at Ultra-Sonic Recording Studios in Hempstead, N.Y. Band Members (l-r) are John McEuen, Jim Ibbotson, John Hartford, Jeff Hanna.

Decals For Gusto Albums

• Continued from page 3

Judge L. Clure Morton, however, refused to enjoin Gusto from further distribution of its album, which has been on the market for some three months. CBS has just recently released an album with a similar title.

The suit contended that Gusto's album is "misleading and deceptive" in that it contains Sun recordings done 15 years ago in Memphis, yet the photo on the cover is a recent one of Rich, who now records for Epic.

Morton ruled that "there is a likelihood that the public will be misled and confused as to its true contents."

Under the agreement reached in court, the decals will be bright orange, and will be affixed horizontally on each album cover, directly over Rich's photograph. In heavy black ink it will contain these words: "Early Monaural Recordings of Charlie Rich, Adapted for Stereo."

Gusto has some 50,000 of its albums on the market; CBS has just shipped 200,000 of its LP with the same title.

Morton said the damage to Rich's reputation and popularity "might well be considerable and irre-

parable" if the decals were not attached to the albums.

However, in denying an injunction requested by Rich and CBS, he said financial harm to Gusto would be "considerable" if its album was taken off the market.

In the way of history, the Sun masters were sold by Sam Phillips to Shelby Singleton some years ago. Singleton, in turn, has leased them to various companies, including Gusto, which has been releasing them in album product.

Tommy Hill, president of Gusto, says the firm also plans to get into single units in the near future. He says the practice of releasing old masters is well established in the music industry, and cites the fact that both RCA and Mercury have released product on Rich since his extreme popularity with Epic.

The "clarifying decal" ruling by Judge Morton may set some sort of precedent, according to attorneys.

Also in contention is ownership of the name "Sivler Fox." CBS has used it extensively in promoting Rich, but Singleton contends he owns the trademark, having used it with another artist some years ago.

Singles Sales In Plunge

• Continued from page 3

drive, which had about the same length of stay on the charts and which also hit No. 1, has topped 900,000.

Minority and ethnic groups which primarily buy 45s, he notes, have been hardest hit by unemployment. Brud Oseroff, founder-president of the largest one-stop nationally, Mobile Records, which operates in 17 states, backs him up.

Oseroff says his new offices in the deep South, which are serving many black independent retailers, have seen a dramatic dropoff. "They pay cash out of the register for their singles. They can only buy what they have money for."

John Cohen, founder of the Disc Record retail chain of 30-plus stores nationally, confirms the singles slack. His stores, which feature approximately 50 current hits in self-service, are down 20 percent.

He raised his price from 98 cents to \$1.19 when the increase was announced.

R.A. Harlan, marketing executive with ABC Records & Tapes, said recently a top management meeting there discussed a 33 percent singles drop nationally in their racked accounts. Normally, they had been doing about 12 percent of their total in records and tapes in 45s, but recently there has been a 3 percent fall.

The Jackson 5's "Dancing Machine" in summer topped 2.5 million, while the more recent Stevie Wonder "You Haven't Done Nothin'" is just over 1.5 million, according to Miller London, singles chief at Motown, always a singles leader.

London blames the price hike and the economy. But in addition, he feels the radio play list squeeze (Billboard, Nov. 16) has cut into singles volume. He finds the exposure slash at both the Top 40 and r&b station level.

Mercury's Abramson contends that this narrowing playlist should have the effect of increasing sales because it provides greater exposure for those lucky singles that make it. London notes the firm doubled its promotion staff a year ago, so its all-out effort has continued through the slump.

Another important factor which rakers feel is cutting into singles sales is the increasingly greater security against pilferage demanded by accounts which have unmanned record/tape departments. Singles there are under lock and key or behind counters, where they can't be reached but can be seen by buyers.

Recently, these retail outlets have reduced the number of clerks in cost-reduction drives. It is therefore more difficult to find a clerk to handle the awkward singles purchase.

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'COUNTRY ARTISTS UNINFORMED' Things Happen For Tillis; Changes His Way Of Life

By BOB KIRSCH

NASHVILLE—"A lot of country artists weren't informed properly in the early days. They were misled and I could see this happening to other artists and also to me. So I made some changes and that's when things started happening to me."

Whatever changes Mel Tillis made have worked well, since he's run up more than 10 top 10 country disks over the years, written at least a score of hits for other artists, now owns an office building in Nashville with two bookkeepers, a lawyer and accountant working full time for him, owns a production company, is host on a syndicated TV show and a constant guest on other variety shows.

He's one of the rare country artists who, while his records have not crossed over, is known to most American TV viewers

In a way, Tillis could be termed a quiet rebel, a man who has not told people he was out to beat the system but a man who has done things his own way and made them work. And his musical record has also remained impressive.

"I came up here to be a singer in the '50s," he says, "but everyone said I needed my own material. So I went back and forth to Florida about eight times until I came up with what I thought were three pretty good songs. Webb Pierce cut two



Alan Mayor photo

Mel Tillis: Triple career — singer, writer, businessman.

and Carl Smith the other and they both went top five."

Since that time Tillis has written for the likes of Ray Price, enjoyed pop crossovers with Bobby Bare's version of "Detroit City" and Kenny Rogers' "Ruby, Don't Take Your Love To Town," and continued to write for stars such as Pierce and Smith.

Tillis continues to pen his own hits, but says that in the early days "I focused most of my attention on writing and if a big artist came along I'd give him my songs. There's something about having a hit with a big artist, and even now, I think most writers will give their best songs away."

Tillis can laugh now about the "\$10,000 pair of cowboy boots I have at home for a half interest in a song when I was younger," but this is one of the events that changed his way of thinking toward the business.

"We would make a lot of money in those days and spend it on Cadillacs and homes we didn't need. Now I've got the office and the help I need, I'm buying into a thousand acre land development project and I'm working 200 nights a year to put money back into my business.

"You have to realize you have only a few short years when you can make the really big money, and you should invest that money well and watch your career during that time. For example, the Halsey Agency,

Talent THE OHIO SCENE

LaConti's Four Clubs Emphasize Dancing

By NAT FREEDLAND

LOS ANGELES—"It's nice that dancing is coming back in the discotheques, but in Ohio it never went away," claims Hank LaConti, who owns no less than four niteries in the Buckeye state.

LaConti's four Agora Clubs are actually mini-Fillmores, basically dance concert halls with capacity of over 1,000 persons each. The Agoras are located in Cleveland, Columbus, Toledo and Youngstown.

Although the main source of Agora income is nightly dancing with local Ohio Bands, LaConti books touring record artists at least one night a week. He is able to compete with concert promoters for artists, due to the clout of being able to book into four cities.

"I like to put an act into all four clubs during a week," says LaConti. "The main problem I keep having is that agents want to hold out for a concert in Cleveland and play the Agora in the other three cities. But I can usually push for all four."

LaConti has a close working relationship with Cleveland-based Midwestern promoter Mike Belkin, which produces advantages for both

which books and manages me, is completely computerized, and I get a computer printout telling me all my dates and what I'm earning for that date."

Tillis also taped 13 TV shows from his Wauchula, Fla., ranch last spring which have been seen in some 35 markets. Country artists included Barbara Mandrell, Roy Acuff, and Bobby Bare. Another 13 shows will soon be taped in Nashville and Los Angeles.

"I don't want to give the wrong impression about the country music business aspect," Tillis emphasizes. "There are a lot of good agencies down here and there are the ripoffs like you'll find in any business. Overall, though, conditions are improving and there are more opportunities than when I began.

"If a new artist comes to my office and begins to wonder how I got this, I think that's the beginning of his education."

Despite his business acumen, Tillis is still a top country singer who concentrates on finding and singing good material. "I'm bringing back a lot of my earlier things now," he says, "and the touring keeps us exposed.

"I've also got a production company, and I'm producing Sherry Bryce (who records with Tillis from time to time), Hank Locklin, Jerry House and Linda Calhoun. I'll keep on doing the concerts, and I'll keep on doing the talk shows like Dinah Shore and Mike Douglas (Tillis feels his famous stutter may help him gain recognition) and I even did one situation role on "Love American Style." My real ambition for the future, in fact, is to have my own situation comedy."

Energy Force a New Big Band

LOS ANGELES—Ed Shaughnessy, "Tonight Show" drummer for 11 years, has formed Energy Force, a 17-piece band to play concerts, clubs and band clinics.

Shaughnessy, who has conducted drum clinics at more than 300 schools during the past 10 years, will only accept Energy Force dates that don't conflict with his "Tonight" commitments to the Doc Severinsen Orchestra.

parties. When Belkin has doubts about a newer act being able to fill one of Cleveland's larger halls, he suggests to the booker that they play the Agora first.

Thus Belkin gets a local tryout at no risk to his pocketbook and LaConti doesn't have to bid against Belkin to get an artist. In several cases, the Agora booking has drawn so well that Belkin presented the artist in a successful concert within a matter of weeks.

Agora is the ancient Greek word for legislature. LaConti took over his family's Cleveland niterie after completing his military service, and operated it as a country room at first. He came onto the Agora format some 10 years ago, with the Buckinghams one of his first bookings.

Among the bands that played regularly at the Agoras during their early careers were Grand Funk Railroad, the James Gang and the Raspberries.

For the past three and one-half years, LaConti has been presenting name record acts at the Cleveland Agora on Monday nights. "We owned Mondays in Cleveland," he says. "Nobody else had ever tried to do anything that night."

But having established the viability of regular Monday night entertainment in Cleveland, LaConti found he no longer had exclusive local rights on that time slot. More and more concerts have been promoted in the city on Mondays, including the Elton John and George Harrison tour dates.

When this happens, LaConti moves his Monday night concerts to Tuesday. "Even if I lose a few bucks on headliner names, it's worth it to keep the reputation of the Agora club number one in each city," he says.

However, once a customer has been drawn to an Agora by headliner talent, LaConti has developed ways to keep him there till closing, happy and spending money.

"The clubs have separate bar lounge areas where I book bluesmen to play midnight shows," says LaConti. "We've done as much as \$1,000 in liquor business between the headliner set and closing, just from the bar lounge shows."

As LaConti branched out of Cleveland to his three other Ohio lo-

cations, he moved his family to a local residence until the new operation was built up and a strong hometown staff recruited.

"Still, business always falls off when I'm not actually on the spot every night," he claims. "Even daily phone contact and weekly visits aren't quite the same."

Booking is particularly tricky at the Columbus Agora, due to schedule competition from campus concerts at the neighboring state university. However, the Agora at Columbus will be the site for a new syndicated television rock show produced by Jack Craciun III, "Music, You're My Mother."

New on The Charts



BARRY MANILOW

"Mandy"—★

Producer-arranger-writer-singer Barry Manilow first gained national recognition as co-producer on Bette Midler's debut LP, sharing credits with Ahmet Ertegun and writing most of the set's arrangements. He produced her "Boogie Woogie Bugle Boy" hit and also took co-production credits on the Divine Miss M's second album with Arif Mardin. During this time, Manilow toured with Miss Midler, as opening act and arranger.

A product of the New York College of Music and the Juilliard School, Manilow was a familiar name to those in the business before teaming up with Bette. The artist had been musical director of the CBS-TV series "Callback," enjoyed a stint as musical director for a series of specials involving Ed Sullivan and reached success in writing and performing TV commercials (his voice is heard in the MacDonald's "You Deserve A Break Today" jingle).

Signed to Bell in 1973, Manilow's debut LP gained critical praise but not a great deal of commercial success. With his second LP, however, he seems destined for as big a place in the performing areas as he has been behind the scenes.

Culled from this second album, "Mandy" is a mid-tempo rocker with beautiful interpretation of the Scott English-Richard Kerr lyrics about a man finally finding the love of his life. Manilow's superb arrangements and surprisingly powerful and expressive vocals also spotlight the cut. The disk seems destined for Easy Listening as well as Hot 100 appeal. Manilow is managed by Miles J. Lourie of New York.

Signings

Sammy Davis Jr. exits MGM to 20th Century Records, with first single, the theme from TV's "Chico And the Man." Liza Minnelli also reportedly being courted by 20th. Roy Rogers was recently signed by the label in a Snuff Garrett production deal.

Willie Hutch re-signed to Motown. ... John Durrell, writer of Cher hits "Dark Lady," "I Saw a Man" and "Carousel Man," to co-own his publishing firm, Tequila Music (BMI) with Snuff Garrett. ... Vernon Garrett (no relation to Snuff) to the Checkmates label, Rustic Records. ... Jimmy Briggs, writer-singer, to Lee Magid Management.

Joy Merri to Ocean Records, recently-formed label headquartered in Camden, N.J., via Andrew DiTaranto's production firm. ... Kris Kristofferson re-signed to Monument. ... Barry Mann to RCA-distributed Equinox. ... Genesis and Moraz to Atlantic. ... Vera Jenkins to Revelation Records in Minneapolis. First album is "Jesus Is So Real."

June Hunt, daughter of Texas billionaire H.L. Hunt, to Stax's Gospel Truth label. She has been a touring gospel artist for the past several years.

Singer-songwriter Wayne Carson to Private Stock Records. ... DCA Records to multiple-

(Continued on page 22)

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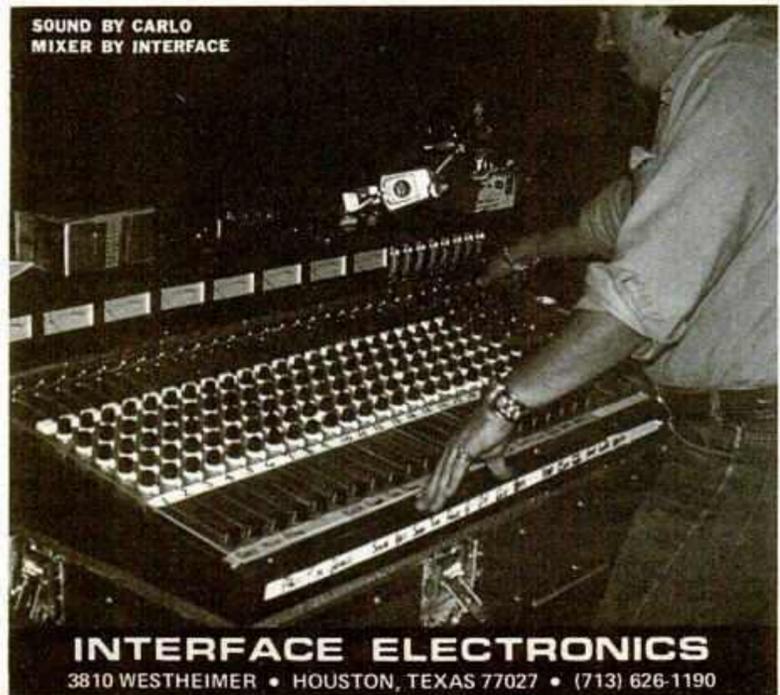
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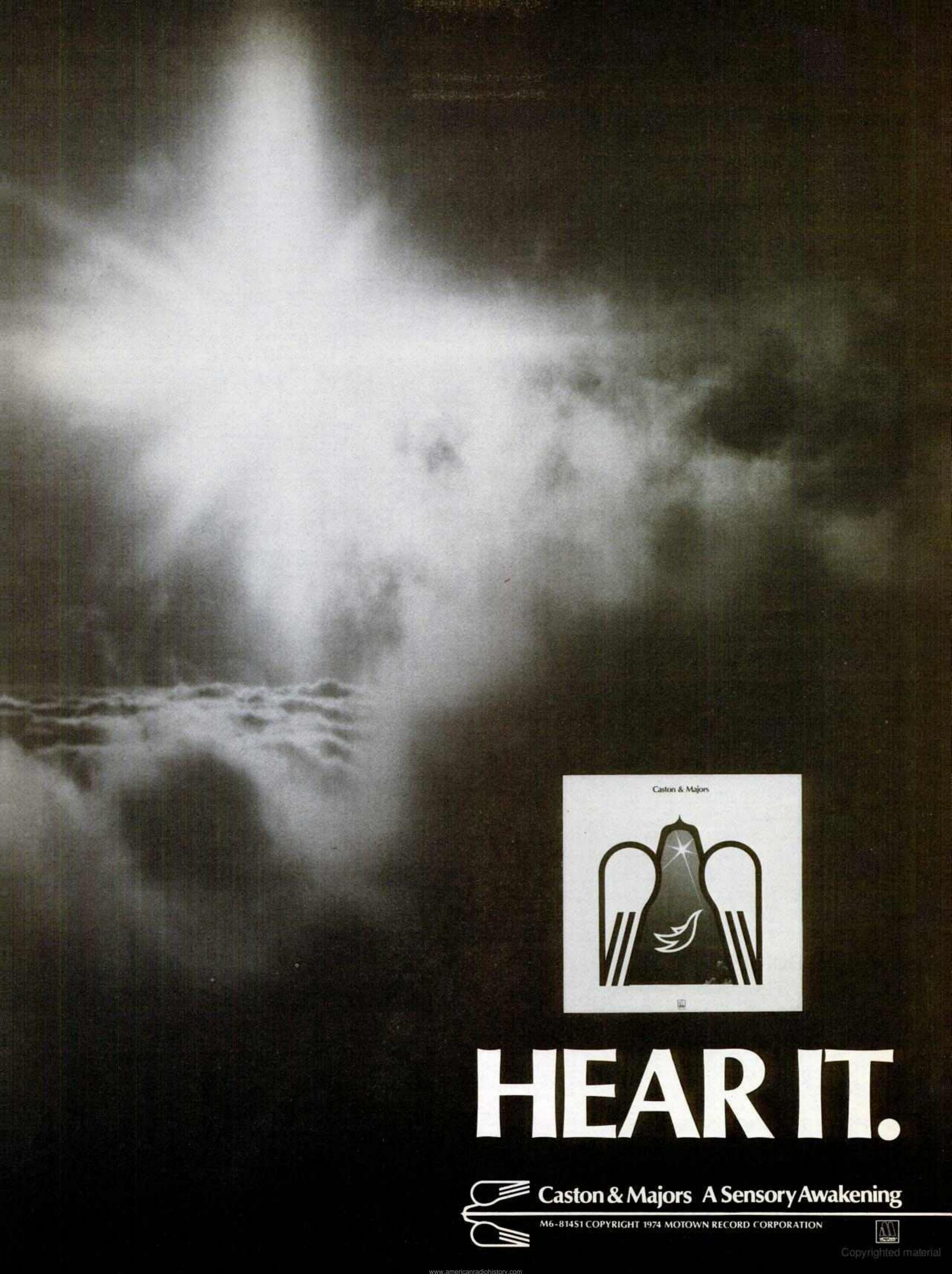
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Talent In Action

**GEORGE HARRISON
RAVI SHANKAR**
Oakland Coliseum

The George Harrison tour presented four shows in the Bay Area (two consecutive nights at the Cow Palace, two in one evening at Oakland's Coliseum) marred slightly by some problems one hopes do not worsen. Overall, however, it was a well-executed, high-inducing musical experience.

The shows were not the automatic sellouts here that many assumed they would be: the opener Nov. 6 was some 2,000 below capacity, the next night 3,000. Each Coliseum show failed to go clean by 500-1,000.

Harrison's voice did not seem to be holding up too well. It was raspy (but certainly tolerable) at the Oakland shows, but reportedly was quite a bit worse at the previous shows.

This may be one reason why pianist Billy Preston stole the show as easily as he did with his own tunes, "Will It Go Round In Circles?" and "Nothing From Nothing"—this plus the fact that he supplied the boogie that the crowd wanted but wasn't getting from Harrison's religion-as-rock approach.

Nonetheless it is a credit to Harrison's perception that he gave Preston so much room to

move, and it points up the main virtue of this show: its structure and its pacing. Tom Scott as well as Preston got a shot when the band did an L.A. Express number, "Tom Kat." The rest of this superb band—Robben Ford, an Express member, sharing lead guitar with Harrison; Willie Weeks on bass; Andy Newmark, drums; Emil Richards, percussion; and Scott, Jim Horn and Chuck Findley on horns—all played with the exuberance that comes with such primo exposure and all deserved singing out.

The Shankar segment—sandwiched between opening and closing sets by the electric band—was a genuine curiosity. On most numbers Shankar conducted; for some he joined his 15-member troupe of Indian musicians on sitar. Tom Scott also played woodwinds with the Indians.

A lot of the music here was as much religious candycane as Harrison's own "My Sweet Lord," (the encore), although where Harrison infused Eastern themes into a stone Western pop melody and arrangement, Shankar was overlaying (and jacking up considerably) Eastern music with Western rhythms and devices. The resultant bastard child had a winsome personality. On one tune the lead female vocalist sounded almost like Lesley Gore doing a country love song. Other compositions had an ethereal rock-impressionistic ring. Most of it cooked along deceptively well. If India had Top 40 radio, this music would be on it. Several of the selections were from the new "Shankar And Friends" LP on Harrison's new Dark Horse label (distributed by A&M); a banner bearing the label's stunning logo was hung behind the stage.

The Beatle-era tunes Harrison did ("Something," "In My Life," "While My Guitar Gently Weeps"—(George now sings "smiles" in place of "weeps")—and "Sue Me, Sue You Blues") were very well received, though the new material (there was a fairly high percentage of it) got more moderate reaction. **JACK McDONOUGH**

**SGT. PEPPER'S
LONELY HEARTS
CLUB BAND ON THE ROAD**
Beacon Theater, New York

The Robert Stigwood Organization has mounted an energetic, imaginative and exciting stage presentation of "Sgt. Pepper's Lonely Hearts Club Band On The Road," based on Beatles' hits.

The production opened Nov. 17. The tunes, which also are derived from "Abbey Road," have long achieved popularity with record buyers. Staged and directed by Tom O'Horgan, whose credits include "Hair" and "Jesus Christ Superstar," the mounting is fast-paced, tight and visually exciting. True, some of it seems like a rock version of Disneyland because of an overemphasis on affect (helium balloons, towering puppets, a 20-foot Statue of Liberty with a banana in her hand, a giant-sized octopus, among others).

Yet most of these represent glittering roads of fantasy on which Billy Shears, played and sung extraordinarily well by Tom Neeley, travels. And none of the stage gimmicks are outside the tone of the play/show.

The rest of the supporting cast is high quality as well. These include Allan Nichols, William Parry and B.G. Gibson as Maxwell's Silver Hammermen; Alaina Reed as Lucy; and Kay Cole as Strawberry Fields.

The Sgt. Pepper Band played hard and well under Gordon Lowry Harrell's conducting and arranging. Columbia has the original cast album option. **ROBERT SOBEL**

DIANA TRASK

Fairmont Hotel, Dallas

Diana has been opening doors ever since her move into country music and this time, through the Jim Halsey Agency, she opened a big one, in the main room of the Fairmont.

She responded by doing her longest show ever, 60 full minutes of the mixture of country and soul which has made her a favorite in every big club she has played. The result was a standing ovation, encore, and trips to other Fairmonts.

Mixing a good line of repartee (which is light and meaningful) into her act, she did the entire route, including a powerfully bluesy version of "Alone Again, Naturally," and a strong rendition of Country Music's song of the year, "Country Bumpkin." She did such standards as "Release Me," and her far more modern "If You Want To Hold On (Hold On To Your Man)."

Into the pop field before she went country, Miss Trask is a study in versatility. She handles each song with a particular finesse, and has that rare blend of showmanship which accentuates her natural vocal abilities.

Almost quietly, she has given a tremendous boost to country music, blending it skillfully with tunes from other categories, but always with that soul quality she has with a country feeling. **BILL WILLIAMS**

BLACK MUSIC 75

Apollo Theater, New York

The Apollo's Black Music 75 was an ambitious attempt to present such jazz greats as Les McCann, Cannonball Adderley, Freddie Hubbard and Joe Williams to the Harlem audience. But unfortunately, as evidenced at the Oct. 22nd performance, it was just too much of a good thing.

The show started with everyone joining in for a rather confused instrumental in which the combined bands seemed to be playing at each other rather than with each other.

After this shaky beginning things took off with the appearance of Johnny "Guitar" Watson. Watson showed himself to be a most exciting and charismatic performer worthy of wider recognition. The only flaw in his performance was that he was only able to do two songs. Also limited to two songs was Randy Crawford, an attractive young songstress who delivered a couple of stylish numbers backed by a cooking little combo that featured exciting young guitarist Roland Prince.

Cannonball Adderley and his group, which featured his brother Nat, were next and they proceeded to wander aimlessly through two numbers until they were joined by Joe Williams and from there good things started to happen. But unfortunately this pleasure too was short-lived.

Next out of the chute was Freddie Hubbard who led his latest group through two long and uneven tunes which had the audience enchanted one minute and bored the next. Ending the evening's festivities was Les McCann who delivered the evening's best performance. Relying mostly on new material, McCann had things jumping right from the start. Unfortunately McCann too was on far too briefly. Joined by the rest of the performers McCann brought things to a close with Gene McDaniels' classic "Compared to What" which featured some excellent licks by Hubbard, Watson and Cannonball Adderley. After it was all over it was fairly obvious that there

was just too much talent and not enough time to display it all. **BOB FORD**

**RORY GALLAGHER
RUSH
IF**

Beacon Theater, New York

Anyone who can pack a 2,600-seat theater, in the rain, on New York's west side has got to have something going for him. He does. Rory Gallagher may just be one of the finest guitarists since the late Jimi Hendrix.

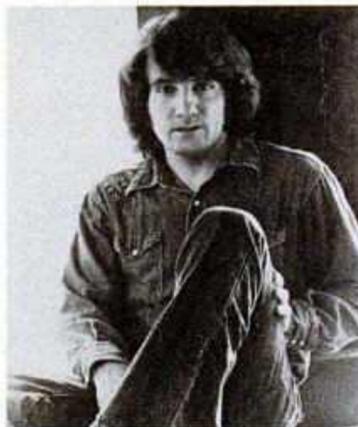
While it is true the evening provided a triple header for rock fans, it was obvious from the reception Gallagher received just who it was they had come to see Nov. 5.

His husky voice and guitar technique were in fine form as he delighted fans with several of his hit tunes. His style is reminiscent of Hendrix but also carries his own identification. His falsetto scat singing in unison with his riffs are intriguing as well as brilliantly performed.

All his tunes were accorded standing ovations by the partisan crowd but of particular merit were "Catching The Ladies," "Shotgun Blues" and "Cradle Rock."

Rush is an exciting Canadian trio which appeared for the first time in New York. They are excellent musicians and play with unusual drive and determination. Their onstage appearance is tinged with a sense of the dramatic and if they lower their volume a lot they may attract back some of the spectators who left the theater in droves after several of their numbers.

New on the Charts



GENE COTTON

"Sunshine Roses"—82

Young singer-songwriter with a country-oriented, easy rock style began singing after one listen to Harry Belafonte's "Jamaica Farewell" and immediately switched from a prospective career in science to one in music.

Born in Columbus, Ohio in 1944, Cotton left the area in the early '60s to become a folk singer, soon joining up with the Cannon Brothers, an established folk trio. From here he went back to Ohio and college, still singing in his spare time and eventually quitting school and concentrating on entertaining.

Marrying in the meantime and moving around the country, he eventually cut an album called "In The Gray Of The Morning" which he did his best to self-promote. On one of these promotional stops he ran into Billy Ray Hearn, a&r director of Myrrh Records. Hearn liked the record, explained that Myrrh was planning to expand into secular as well as gospel music and Cotton sold him the master. His second LP for the label, "Liberty," from which "Sunshine Roses" is pulled, has just been released.

At first listen the song immediately recalls "American Pie," with the same easygoing, easy rhyming lines and the soft vocals of the artist. Basically the song is a story of the last 20 years in American history, told in Cotton's personal manner, with the few real events recalled. Cotton is managed by Ken Fritz of Los Angeles. Booking is handled by Monya Music in Nashville.

Capitol recording artists, If, plodded through a pattern of almost unintelligible lyrics to well-worn screaming high-pitched guitar solo work. They began slowly but managed to get a little bit more together near the end of their set. "Another Time Around," from one of their earlier albums and "Merlin The Magician" were well done, but the group is capable of much better. **JIM STEPHEN**

KATHY DALTON

Gazzari's, Los Angeles

It's rare enough when an artist comes up with an outstanding debut album, but it's even rarer when that artist is able to duplicate a superb performance on stage.

Kathy Dalton, making her debut appearance here Nov. 13, proved to be one of the freshest young talents to hit Los Angeles in a long time. Ms. Dalton has a powerful, good voice which she can channel equally well into the softest ballads, the strongest rockers or old tunes from the Cab Calloway era. With a fine, easygoing stage presence to go with her vocal talents and a far better than average backup band to work with, Ms. Dalton moved through a succession of rockers as well as her hit single, "Boogie Bands And One Night Stands." The only complaints might be that the set was too short (25 minutes and an encore) and that there were not enough ballads. In any case, Kathy Dalton is the kind of singer whose future literally seems unlimited. There would appear no direction she cannot pursue should she try. **BOB KIRSCH**



DISCO TEX &
THE SEX-O-LETTES
"Get Dancin'"—74

Disco used to be known well to "Tonight Show" viewers as Monti Rock III. After nearly a decade's career as Manhattan's pioneer rock jester, this stunning comeback is packaged in a thumping Bob Crewe production of one of those lyrics that gives a capsule history of rock 'n' roll, a format that has created hits this year for the Righteous Brothers and Reunion.

In his Disco Tex role, the artist adorns himself in "Superfly" white costume and cavorts with his trio of Sex-O-Lettes. There has been a disco promo tour by Chelsea Records and Disco Tex has once again begun working at spots around New York. Manager is Sandy Orell of New Jersey.

Signings

• *Continued from page 20*
artist production pact with Chess/Janus. . . Screamin' Jay Hawkins to RCA. . . Fiddler Vassar Clements to Phonogram/Mercury. . . Conductor-pianist James Levine to RCA. Flash Cadillac & the Continental Kids, former Epic artists, to Larry Uttal's Private Stock label.

Cecilio & Kapona, Columbia duo, to RPM booking agency.
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**Denver For
'Smith' Film**

LOS ANGELES—John Denver will make his feature film debut starring in the title role of a musical remake of the 1939 classic film, "Mr. Smith Goes To Washington." Denver will also score the movie, which originally starred James Stewart.

To be filmed on location in Washington, "Mr. Smith" is being produced by Jerry Weintraub, Denver's longtime personal manager and head of Management III. Weintraub has put together an independent financing package and the film will not take bids from major distributors until after production is completed.

By BOB KIRSCH

The Record Plant's mobile unit in New York City has been busy over the past few weeks, reports David Hewitt of the Record Plant. The unit followed Frank Sinatra for six dates including the live ABC-TV broadcast last October. Don Costa produced and Ed Greene engineered. The mobile unit was also at Carnegie Hall to record Virgil Fox, the classical organist who has become somewhat of a pop figure over the past few years. The new organ from Rogers was used for the first time during that concert. The unit also finished some work with Blue Oyster Cult, with Murray Krugman producing and Jack Douglas at the control board. Two days were spent with Aretha Franklin at Radio City Music Hall as well, with Arif Mardin producing and Hewitt and Gene Paul (whose father is none other than Les Paul) engineering.

Also in New York, at Electric Lady, Leslie West is in recording with Bob D'Orleans engineering. Mick Jagger dropped in one night for a visit. Billy Cobham was in to make some additions to his next LP, with Ken Scott working the boards, and Todd Rundgren has been in to do a quadrasonic mix on material used in his act.

The Pantheon Recording Studio in Scottsdale, Ariz., has recently purchased a \$40,000, 16-track Geosonics/Spectra-Sonics recording system, believed to be the first of its kind in Phoenix. The console was built by George Gall of Geosonics for the studio, and features complete mono, stereo and quadrasonic capability, 15-frequency equalization on each input, four cue systems, a separate 16-track monitor system, a built-in patch bay and limiting and compression. Studio president and engineer Dennis Alexander says the firm also has a mobile unit, used mainly for those taping commercials who don't have time to come into the studio. Studio charges begin at \$25 an hour and go up to \$70. Alexander designed the studio himself.

At the Record Plant in Los Angeles, Rufus was in recently with Bob Monaco producing and Gary Olazobol at the control boards. Joe Walsh has been in producing himself, with John Stronach engineering. Keith Moon did some work with Skip Taylor producing and Stronach at the

When Answering Ads . . . Say You Saw It in Billboard

boards and Bill Withers was in producing himself with Phil Schier engineering. At the Record Plant in San Francisco, Tower of Power was in with Alan Chinowsky producing.

From around the country, there's a new studio in Ithaca, N.Y., Pyramid Sound. First project was the latest If LP, "Tea Break Over Back On Your Heads." In Detroit, GM Recording Studios, a full 16-track facility, has changed its name to Pro-Sound. At Angel City Sound in Los Angeles, producer Earle Doud has finished an LP dubbed "Henry 1st," with Peter Fonda, Mel Blanc, Rich Little, Chuck McCann, Randy Kirby (Durwood's son), Kenny Mars, Jesse White and others helping out as voices. Also at Angel City, producer and president of the firm Tom Wilson has been busy with Cecil Doty's debut LP for Angel City Productions. Working on the sessions are Klaus Voorman, Jim Keltner, David T. Walker, Larry Fallon and Bill Lazerus at the controls.

There's a move afoot to encourage more studio activity in Chicago. Streetville Studios and the Chicago Collective, headed up by producer/engineer Jimi Dolan, have formed a production group to produce and promote talent. Two artists have been produced so far—folk/rocker Jim Haydon and soul artists Rasputin's Stash. Rasputin's Stash has already been picked up by Curtom Records and will have an LP due soon.

Congratulations to William Kendall, named senior recording engineer for TRC Corp. in Indianapolis. Also at TRC, which specializes in records and commercial production, Garry Smith has been named associate engineer and John Casella and Paul Hilgeman have been named production associates in the Talun Productions subsidiary.

The Burbank Studios in Los Angeles are wrapping up a pretty fair year. Among artists who worked at the studios last year were Helen Reddy, Neil Diamond, Gordon Lightfoot, the Doobie Brothers, Frank Sinatra, Bing Crosby, Sammy Davis, Jr., Dory Previn, Harry Nilsson and David Shire. Among those in to do sweetening and dubdowns were Andy Williams, Aretha Franklin, Ringo Starr, Arlo Guthrie, Quincy Jones and Lorraine Ellison. Sound-track LPs worked on at the studios included "Pat Garrett And Billy The Kid," "Oklahoma Crude," "Truck Turner," "Mame" and "Airport '75."

Seminars Highlight Conclave

By MARTIN MELHUISE

KITCHENER, Ont.—For the first time, the Canadian Entertainment Conference and Campus Radio Seminars were held this year at the Valhalla Inn here from Nov. 7-10. The CEC, now in its seventh year, is an annual convention bringing together social directors and entertainment coordinators from various colleges and universities in Canada with representatives of the booking, promoting and record industries.

The Conference, which was established in 1967 at the University of Waterloo by Joe Recchia, featured seminars this year on varying topics from "The Promoter On The College Campus" to "Agencies" and a diverse group of speakers and panelists including promoters Martin Orrot, Ray Daniels and Richard Flohil; agents Tom Wilson, Ron Scribner, Brian Daley, Ross White and Brian Curtis; and musicians Skip Prokop and Kelly Jay. Showcases of various acts were held each evening culminating in an awards banquet hosted by folk-duo Maclean and Maclean on the final night.

The awards, which were voted on by the college and university delegates, were presented to Concept 376 as Most Cooperative Agency; Bachman-Turner Overdrive as Most Outstanding Rock Act; the Stampeders as Most Cooperative Rock Act; Maclean and Maclean as Most Cooperative Folk Act; Gord Lightfoot as Most Outstanding Folk Act; "Not Fragile" by BTO as Album of the Year; RCA Records as Most Cooperative Record Company to Campuses; and WEA Music of Canada as Most Cooperative Record Company.

Joe Recchia, founder of the Conference, indicates that there will be significant changes next year. Says Recchia: "We are putting together a steering committee of eight colleges; four from Ontario, two from the east

and two from the west," he says. "The three regions will hold a meeting in May or June to discuss orientation and then there will be a national conference in Toronto in mid-October.

"The topics at the seminars will be different next year and we have been asked to change the format of the showcases slightly. The colleges are requesting that we have more novelty acts on the showcases and we'll lean a little more in that direction next year."

The Campus Radio Seminars, which were established four years ago by John Murphy of RCA (Canada) Ltd., have evolved over the years from being a one record company undertaking to this year's format where several record company people were involved along with Murphy. Those involved as moderators on the daily panels included Doug Chappell of A&M Records of Canada Ltd.; Jim McDonald of Capitol Records-EMI of Canada

Ltd.; Bob Roper of A&M Records of Canada Ltd.; Jeff Burns of CRT of Canada Ltd.; and Larry Green of WEA Music of Canada. Panelists included Colin MacDonald of A&M; Terry McGee of Columbia Records of Canada Ltd.; Martin Kammerman of CHAM, Hamilton; Paul Godfrey of CFTR, Toronto; Benji Karsh of CHUM-FM, Toronto; Bruce Heyding of CHFI-FM, Toronto; Ron Foster of CKLW-FM; Jerry Stevens, CJBK, London; Phil Vigianni, CJOY, Guelph; Nevin Grant, CKOC, Hamilton; Larry Wilson, CHUM-FM; Bob Ansell, CKOC, Hamilton; Con Stevens, CKOC, Hamilton; Dave Lepp, CFGO, Ottawa; Steve Harris, Canadian Radio and Television Commission; Walt Grealis, RPM Music Weekly; Dave Booth, CHYM-FM, Kitchener; Lawrence McNaught, CKWR, Waterloo University; Ted Kennedy, Queen's Radio, Kingston; and Randy Williams, CKCU, Carleton University, Ottawa.

Campus Briefs

The World of Lenny Bruce, featuring Frank Speiser is touring U.S. colleges to tie in with the movie, "Lenny," starring Dustin Hoffman. The tour is scheduled to cover 60 colleges and universities, according to Rand Stoll of New York's College Entertainment Associates.

Avco Records vice president and general manager Bud Katzel was a guest speaker at the Nov. 7 session of Syracuse University's workshop course, "A Survey of The Recorded Music Industry." Katzel's topic was "The Marketing and Merchandising of Recorded Product," and he presented various methods of record marketing and merchandising, including advertising, promotion and distribution techniques as well as retail store, record club and direct mail merchandising operations.

WNYU-FM, the radio voice of New York University, is continuing to present its weekly in-concert series, "From The Bottom Line" and guests for the next few weeks include Bonnie Raitt, Buddy Guy-Junior Wells Band, New York City, Roger McGuinn, James Montgomery Band, Taj Mahal, Mose Allison, Kenny Rankin, Carolyn Hester, Claire Hamill, McKendree Spring and King Biscuit Boy. This series of live concerts from the New York club, continues to generate more and more label support, according to its host and originator Denis McNamara.

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Radio-TV Programming

Radio In Brazil: They're Airing Live From Theater

RIO DE JANEIRO, Brazil—Sistema Globo de Radio here will be increasing power of Radio Globo and Radio Mundail to 100,000 watts, according to Luiz Brunini, director superintendent of the radio chain. Both are AM stations and currently at 50,000 watts.

Radio Globo, at 1180 on the dial, features a Top 40 format. The air personalities work to a live audience in a small 90-seat theater on the ground floor of the building. Radio Mundial, at 860 on the dial, features a rock format a little harder than Radio Globo.

Also operating in the same building are Radio Eldorado at 1220 on the dial, an AM easy listening station that will be going from 10,000 watts to 50,000 watts, and two FM automated stations—Globo Stereo, an MOR format, and Eldopop, a progressive rock station.

Sistema Globo de Radio operates a total of 10 AM radio stations throughout Brazil and several FM operations, as well as two shortwave stations that simulcast Radio Globo and a tropical wave station (between short wave and medium wave) that also simulcasts Radio Globo.

While radio stations are watched by an official body similar to the FCC in the U.S., responsible broadcasters soon might be able to acquire more stations. Brunini plans to build FM stations in 12 state capitals of Brazil if a law is passed permitting it and build all-news stations in Rio

and Sao Paulo with these latter two stations programmed toward businessmen.

Like any American broadcasting executive, Brunini says that 90 percent of his work day is often out of the office. But his day at the office may stretch into the night and weekends. He operates with a board of people under him and considers all of them friends ahead of being business associates. He likes to believe he leads by suggestions rather than orders; the people under him all know he is a concentrated radio man. He, himself, says "the best business in the world is radio."

The Globo chain has proven successful under Brunini—not only in ratings, but in revenues. Currently, the three AM and two FM stations in Rio are grossing a million dollars a month and the rest of the stations throughout Brazil bring in another \$600,000 a month.

Brunini, as chief of one of the largest radio operations in the world, constantly travels to study radio elsewhere and he sends his employees to the United States and Europe so that they may keep abreast of current radio trends. Together with Mario Barbatto, his national program director, and his international director Guilherme de Souza, Brunini has attended the International Radio Programming Forum several times and for the 1975 event is several on its board of supervisors representing international radio. Head of promotion for the radio chain is Antonio Porto, who also is noted as one of the most outstanding sports-casters in the country. De Souza doubles as a newscaster.

All of the radio stations have their own unique format approach. The key station is, of course, Radio Globo—the major audience station

(Continued on page 27)



PERSONAL APPEARANCE—Luiz Brunini, chief of Sistema de Radio Globo, Brazil, makes a rare appearance on the air on the Top 40 station in Rio de Janeiro while CBS Records artist Leno sings live. From left: Leno, Brunini, Globo's national program director Mario Barbatto, and Radio Globo air personality Haroldo de Andrade.

O'DONOHUE ANSWERS YES

Could Aussie Radio Go In U.S.?

EDITOR'S NOTE: This is the second installment of an interview with Kevin O'Donohue, general manager of Radio Station 2 SM in Sydney and Australia's most outstanding radio man. The interview is conducted by Claude Hall, radio-TV editor.

HALL: Do you think that your station—Radio 2 SM—could compete in a market like Los Angeles... give KHJ a run for its money?

O'DONOHUE: I believe that if I could pack a couple of fellows like Rod Muir and Rhett Walker under my arms and bring them over... and get rid of the Australian accent... well, I'm not presumptuous enough to suggest that we'd go into Los Angeles and run Paul Drew, the national RKO program director, out of the market.

But I think we could give him a problem or three. I believe that if Chuck Blore could have gotten what's in his head onto KIIS, in total, I think that KIIS would have done magic things. I believe he's one of the great radio people of all time. We'd need a proper signal, of course; I don't think Chuck had a good signal to work with.

H: In your visits to the states, what radio men have you met that have really impressed you?

O: It's hard to know where to start. As I said, Chuck Blore, Johnny Rook, Paul Drew... I'm going to leave some out, it's difficult to just dig up names on the spur of the moment... there are just so many of them. I could go back to when Ken Draper was doing WCFL in Chicago. You recall the great battle he had with WLS?

H: Gene Taylor was programming WLS.

O: There've been hundreds of good radio people I've met in the states—at the International Radio Programming Forum... at the meetings of Bill Gavin. You do a beautiful thing for us Australians with the Billboard Forum. You recall that I said earlier about us doing 14 markets in 14 days... well, we don't have to do that any more. All of our friends are at the Billboard meeting.

H: If you were to take a radio station like 2 SM into a U.S. market like Los Angeles, what changes would you have to make? And forget about the so-called Australian accent: I don't see that as a handicap.

O: I'd want to put a hell of a lot of fun on the station. I'd want to play a lot of music, but I believe you can play a lot of music and still have fun. I think that... and I'm not talking about KHJ now... but I think that

New Network Launched By London Wavelength; Shoot For Skein Of 120 Stations

NEW YORK — London Wavelength Inc. will launch a network into operation shortly after the first of the year, according to president Mike Vaughan. "We expect to start the network with 75 radio stations and by the end of the first quarter of next year have more than 120."

London Wavelength syndicates programming produced by the British Broadcasting Corp., London... all except classical music shows.

The new network will supply member radio stations with at least 45 hours of specialized programming during any one year. Along with a vast series of documentaries covering such recording artists as Bing Crosby, the Rolling Stones, and the Beatles. London Wavelength markets in the United States the hour series "Live From London," a show aired every other week. The three-year-old program is on 155 radio stations and will be marketed in association with DIR in New York, which produces and syndicates the "King Bisquit Flower Hour" live concert series. "These two shows will be marketed to stations for use on alternate weeks, so as to not conflict with each other," Vaughan says.

The artists featured on this series range from Elton John and Crosby,

Stills, Nash & Young to Tom Jones, the Beach Boys, and New Faces.

Collectively, more than 200 radio stations in the United States have programmed London Wavelength product and this includes the 13-hour "The History of the Beatles" which was aired on more than 140 radio stations. This documentary will be resyndicated about next February. A major work that is currently a special project of Vaughan and Wavelength account executive Peter Doyle is "The Story of Rock," a 24-hour documentary broadcast on Radio 1, BBC, late last year. This documentary was hosted by Alan Freedland of the BBC.

London Wavelength is a subsidiary of ASI, New York. Vaughan says that the network will operate partially on a barter basis.

ID Jingles Ready

MEMPHIS—Shoe Productions here has unveiled a new ID jingles package called "At Last" which the company president Warren Wagner claims creates a positive effect on listeners rather than a negative effect. The package is being offered to rock and progressive MOR format radio stations.

New Radio School Open In California

LOS ANGELES—KIIS-AM, operated by station president John E. Palmer, has launched a broadcasting school. Under a new workshop concept, using the station's own studios and personnel, students will be totally "immersed" in radio for a 13-week course. Palmer says that job placement assistance will be given, too.

Bubbling Under The HOT 100

- 101—LADY LAY, Wayne Newton, Chelsea 3003
- 102—DON'T CALL US, WE'LL CALL YOU, Sugarloaf, Claridge 402
- 103—WORDS (Are Impossible), Margie Joseph, Atlantic 45-3220
- 104—MINE FOR ME, Rod Stewart, Mercury 73636 (Phonogram)
- 105—ONE TEAR, Eddie Kendricks, Tamla 54255 (Motown)
- 106—THE CREDIT CARD SONG, Dick Feller, United Artists 535
- 107—ROCK 'N' ROLL, Terry Jacks, Bell 45606 (Arista)
- 108—CHARADE, Bee Gees, RSO 501 (Atlantic)
- 109—LET ME START TONITE, Lamont Dozier, ABC 12044
- 110—LIL' RED RIDIN' HOOD, Undisputed Truth, Gordy 7140 (Motown)

Bubbling Under The Top LP's

- 201—FAMILY OF MANN, First Light, Atlantic SD 1658
- 202—CASHMAN & WEST, Life Song, ABC/Dunhill DSD 50179
- 203—GARY MCCREARY, Jezebel, Shelter SR 2110 (MCA)
- 204—SHANKAR FAMILY & FRIENDS, Dark Horse SP 22002 (A&M)
- 205—NEIL SEDAKA, Sedaka's Back, MCA 463
- 206—SUPERTRAMP, Crime Of The Century, A&M SP 3647
- 207—JACK BRUCE, Out Of The Storm, RSO 4805 (Atlantic)
- 208—TOM WAITS, The Heart Of Saturday Night, Asylum 7E-1015
- 209—GOOSE CREEK SYMPHONY, Do Your Thing But Don't Touch Mine, Columbia KC 32918
- 210—ANDY KIM'S GREATEST HITS, ABC/Dunhill DSDP 50193

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NOVEMBER 30, 1974, BILLBOARD

Could Aussie Radio Go In U.S.?

• Continued from page 25

H: Like an Imus?
O: Yeah. Just that kind of thing. And Malcolm gained a significant number of ears for us to get beat by point-o-one percent of the market. But they still beat us. And I think it

was one of the best things that could happen, because we all went back to work.

H: What did you do besides hard work to get 2 SM back into gear?

O: We took a serious look at the problem. As everyone in radio knows, there are two solutions—you either buy the ratings points or you program for them. And we decided we didn't really want to buy them. I think our professional pride... our dignity... was a little hurt. And we didn't figure that giving away \$50,000 was the right answer.

So, we just gave away 10 trips around the world. And a few other things. Of course, we also tightened the music up and lit a fire under our jocks... and Rod Muir came back to work. He now runs his own consultancy company and he'd been consulting and doing so much... and I think he'd agree... that between us we'd not been paying enough attention to 2 SM. So, we lit some fires and our program director John Burnley let Rod Muir into the building.

The fact that we were down to No. 3 and it was national keep-your-job

month helped us get back on top and now we have a point-three percent lead... something like that. 2 UE is one hell of a radio station... they're terribly professional... terribly consistent... they are always at or near the top. One of our privileges is always rolling 2 UE.

H: How many records on your playlist when you dropped to No. 3 in the market?

O: Too many.

H: How many now?

O: The right number.

H: Is the printed list the same as the one used inside the station?

O: No. Like most U.S. Top 40 stations, we produce a chart which is as accurate as we can get it. But there will be records on that chart that we just will not play. For varying reasons, like we don't like the record. I wish there were some way in the world that we could arrange so the 20 recording artists with hits this week wouldn't all make them soft-sounding records. Because playing them merely puts the station to sleep.

H: So, you're forced into going out and finding other records in order to build up the sound again?

O: Right. But records seem to run in cycles like that—soft, hard, soft. And some weeks every record on the air will be soft... because those are the hits... the records that people are out there buying. But that doesn't necessarily make for good programming.

H: The same problem exists in the states, too, sometimes. Stations either have to use LP cuts or oldies.

O: And we're probably playing anywhere between 70 and 80 percent American product, you know. So, we're all talking about basically the same bundle of records. All I wish is that we could find enough Australian record artists who could do a Janet Mead... get up on top of the U.S. charts.

H: Well, you've had a few.

O: The craziest thing down here is a guy called Slim Dusty and in your wildest dreams you couldn't call him a country artist. He's real hillbilly, man. And Slim went away one day and wrote a song and got his guitar and probably a 1-track tape recorder and did a record called "The Pub With No Beer." That's been the biggest-selling Australian record ever. And I really don't like to play it.

The final installment appears next week.

'Aftersales' Boost MCA's Disk Profits

• Continued from page 1

bye Yellow Brick Road" by Elton John which is already over 2 million units sold, the label reports.

The label will also mount a campaign for "American Graffiti," another LP that has gone well into the million sales category.

"When you've only sold 2 million units of albums like these," says Rick Frio, MCA's marketing vice president, "you're not hitting your maximum."

The label has already invested more than \$500,000 over budget in "aftersale" campaigns that have been extremely profitable.

In just the first nine months of its fiscal year, the firm has earned \$23,833,000 on sales of \$86,404,000 in music and records (Billboard, Nov. 16). Actually, Frio had projected to spend about 3 percent of expected gross revenues in advertising. In actual raw dollars, he spent about \$500,000 over budget, but because of the enormous gross sales, the real percentage is down considerably.

The big clue to the aftersale market came with marketing of "The Sting" soundtrack. The LP had grossed around \$1 million. An investment then in radio-TV advertising boosted the sales to \$2 million.

"Several of our packages are now past 2 million units. I think it's totally after sell... letting the total public know about the product. Obviously, we're now reaching a market never before penetrated. On both the Yellow Brick Road album and the American Graffiti album, we know that there's still a big market out there."

Frio says he suspected that MCA's landmark LP set of "Jesus Christ Superstar" had about saturated the market potential. It's over 4 million units of a double-pocket set.

Bob Siner is director of media for the label and involved in production of both TV and radio advertising spots, as well as coordinating placement on radio and TV stations with the distribution branches.

He's currently working on TV spots for the Who and Elton John's greatest hits LP. The Who spots will likely be placed during Saturday afternoon football games on a regional basis, marking a whole new approach to merchandising attack.

"And it's possible that we will also be mounting a TV campaign on the 'That's Entertainment' soundtrack. True, the movie has been out for some while... we waited purposely until we had an audience... until a lot of people had seen the movie."

Advertising must be a total environment, he says... not just one ad or point-of-purchase display. On "The Sting," the label hired college students to go into retail stores and ask customers if they'd seen the TV commercial on the soundtrack LP. "We found in the eight areas studied that prior to the commercial, sales were at 42 percent in comparison to the rest of the nation. After the TV campaign, sales jumped to 68 percent."

In December, Siner plans to go back to the stores and re-evaluate the impact of the campaign—did the TV commercial have any lasting effect? "I'm interested in longterm effectiveness." On the recent Elton John tour, MCA followed him around with TV spots, placed locally. "And I understand that at the Licorice Pizza seven of the top 15 selling albums are by Elton John."

MCA has always sold a lot of Elton John records. "But what we did was stimulate the potential customers... not let them forget about his catalog."

MCA has turned out between 20-25 radio spots and 10 TV spots in the fiscal year thus far. Siner works closely with sales and promotion executives on all projects. He feels that no one department is totally responsible for the success of the label. "We don't turn out any bad product," merchandising becomes a step-by-step process.

"One of the important things happening now in the record business is that the longevity of sales on albums has greatly increased this year." Part of this is because merchandising has become more and more "sophisticated... record companies are merchandising records more like Procter & Gamble sells their product."

Now, creating the product and merchandising it is a long process and by the time the consumer becomes aware of it, three to four months have gone by. And the record hangs around longer.

MCA spends anywhere from \$300-to-\$500 on producing a radio spot. A TV spot can run anywhere from \$2,500 up. Some go as high as \$10,000. The big problem is the quality of sound via TV. "You aren't going to sell sound over a 3-inch speaker in a TV set no matter how hard you try. All you can do with a TV spot is create an awareness," Siner says.

"But the whole attitude of the record industry has long been to get your gold disk. I think a gold disk is just a start for effective and profitable merchandising. If you get gold on a given album, you should be able to go platinum, because what you really have is an audience awareness of your product to build sales upon."

"In relationship to the number of stereo sets in the United States—in other words, the record-buying potential—the record industry hasn't made much of a sales impact."

"The most important role of advertising must be to influence record buyers. A couple will devote an hour to choosing a bottle of wine for an evening... then put on 10 albums on the record player without conscious effort. We've got to influence them on the value of the entertainment they buy," Siner says.

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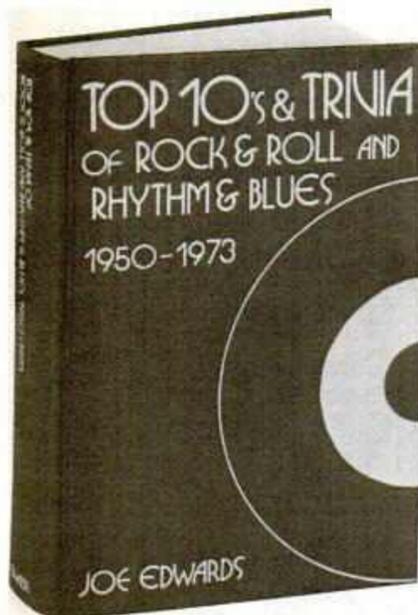
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Vox Jox

By CLAUDE HALL

Meredith Corp. has completed all of the red tape in acquiring WGST, Atlanta. Richard Carr, vice president of radio operations for Meredith, will serve as general manager. The station will stay on the campus of the Georgia Institute of Technology for a few months while a new location is sought... Tom Holdridge, currently program director of WLBK, De Kalb, Ill., is leaving to head for Los Angeles. Wants work in the city or outskirts. You can reach him via the station or 312-758-4877. Has a first ticket.



Howard Dameron, program director of WSSC, Box 1468, Sumter, S.C. 29150, needs better record service: says: "We don't rely only on charts and sales to determine if a certain record gets airplay. If a record

sounds good, fits the format, but is by an unknown, and or isn't on the charts, it has a better chance of getting airplay in the smaller markets. That is, if the smaller markets had the record... In case you haven't noticed, I'll no longer designate whether a radio station is AM or FM unless there's a conflict of some sort, such as KNX-AM being news formatted and KNX-FM being music. Otherwise, I would just write KIQQ. The reason? Well, FM has been coming along strong; I think that AM and FM are very much on a par at the moment, except in some unusual markets. There's no longer any real need to differentiate so dramatically between the two; I'd only be hurting the AM stations.

Shakeup at KUPD in Phoenix and the whole staff is suddenly gone, including program director **Chuck Browning**. New program director is **Chuck Dunaway**, who is moving in
(Continued on page 27)

Vox Jox

• Continued from page 26

from KIKX in Tucson. He's taking **Randy Lane**, music director, and **Jay Paul Emerson**, news director, with him. But that leaves openings at both stations, right, for all the job hunters this week. . . . **John H. Gayer** reports in from KBCR, an FM progressive station in Steamboat Springs, Colo. "The programming is very progressive with the day broken down into moods for the community. The music spectrum varies from **Olivia Newton-John** and **Richard Betts** to progressive evening jazz and easy listening rock." Besides **Gayer**, **Leslie Phoenix** is office manager, **Mark Kurzius** is news and sports director, **Karl Crass** is sales manager; **Gary Littell** program director.

Tom Watson lost the programming job at WQXI-FM at the same time that **Bill Sherard** left the AM side of the Atlanta station. Tom is looking; 404-325-0199. . . . **Steve Snell**, program director of KEEN in San Jose, Calif., writes: "As you may have heard, KEEN has changed format from country to adult contemporary and I am having a difficult time finding old MOR hits. I've exhausted **Nehi** and **Disco**, which carry mostly old rock hits. What I'm looking for are hits from the Easy Listening Chart from as far back as 1960." Can anyone help him?

Mark Everett, still on duty with the navy somewhere out there, says he wants to work in radio in Australia in about 15 months when the navy lets him loose. I ought to point out, **Mark**, that people with American accents aren't too well appreciated on the air in Australia. **Mark** also comments that he really appreciated the **J. Raleigh Gaines** book "Modern Radio Programming" and "also tell **Charlie Tuna** that he kept me alive when he did his morning stint at KCBQ when I was in boot camp in San Diego."

Dan Halyburton reports that he's leaving WWOK in Miami, where he

was production director, to do the same thing at WTVR in Richmond, Va. **John Carter** shifted over from WIGL to become the new production director of WWOK. And **Joel Kaplan** is now WIGL production director. . . . **Jay Hoffer** of KRAK in Sacramento is going to be one of the people included in the *Dictionary of International Biography* to be published in 1975 in Cambridge, England. . . . **Gary J. Bond**, WISM, Madison, Wis., writes: "A belated note on the Forum this past summer; it was really educational and I look forward to the next one. When I accidentally mentioned to some people in a smaller market in the state that I'd met **Claude Hall**, they all wanted to touch me. But I told them that I had washed my hands right away. I've been doing some intensive research for WISM and WTSO here in Madison the last couple of years and am now at the point of being interested in researching in a larger market or programming and researching in a smaller market—one that's large enough, though, to have an ARB. I'll take caller No. 8 at 608-271-5928."

Heard from **Skip Broussard**, who's an account executive with WNOE-AM-FM in New Orleans. "At one time, WTIK was indeed the big gun here. I was music director at WTIK during its heyday, but things have changed. WNOE returned to a rock format 14 months ago. Exactly a year ago, WNOE-FM switched to a progressive rock format. Together, we own the market. Interestingly enough, many of the people who put WTIK on its feet are now with WNOE. Besides myself, **Robby Reno** is our FM program director; **Roger Cavaness** is our sales manager; **Don Anthony** is our music director; and **Cherie Flood** is our traffic director. . . . The lineup at WHDH in Boston has veteran personality **Jess Cain** 6-10 a.m., **Bob Raleigh** until 1 p.m., **Dave Supple** 1-4 p.m., **Frank Kingston Smith** 4-8 p.m. and **Avi Nelson** 8-midnight. **Dave Croninger** is general manager of the MOR station.

Radio In Brazil Airs Live

• Continued from page 25

by far; Radio Mundial also scores well and in an October ratings was second in the market.

Brunini feels that of the five major air personalities in Brazil, he has four of them on Radio Globo. The most important air personality is **Haroldo de Andrade**, who does the morning show at Radio Globo. There's also **Paulo Moreno**, **Paulo Giovanni** and **Adelson Alves**—all of Radio Globo. The other air personality that **Brunini** respects as one of Brazil's best is **Luis de Carvalho** of Radio Tupi, a strong competitor in the market.

The stations have their own images. Recently, for example, **Leno**, a CBS Records artist, dropped by to visit **Haroldo de Andrade** and sang his new release "Flores Mortas (Death Flowers)" live on the air to his band tracks. The audience applauded profusely; **Andrade** rapped with **Leno** on the air.

Radio Mundial has an interesting audience promotion. Requests are broadcast on the air; the person who requested the tune gets a copy of it on cassette and the radio station has a personal message on the other side of the cassette. While 8-track cartridges are virtually nil in Brazil, cassettes sell well; the promotion is highly effective at low cost because of the number of listeners with cassette units.

In Sao Paulo, Sistema de Globo has both Radio Nacional, which features a format like Radio Globo in Rio, and Radio Excelsior, which is a Top 40 station that depends on international product (records in English) for 70 percent of its programming.

Radio Nacional has a daily folk or hillbilly show on. Artists are taped live in a production studio. These tapes are edited and air personality **Edgard de Souza** does a daily show 8:30-10 p.m. using the tapes. One of the recent groups to appear on the program was **Cigano & Brejao**. The entire show is sponsored by a mail-order university—**Instituto Universal Brasileiro**. The artists appear gratis. The air personality used to get paid on a per student basis, but now the school pays him \$4,500 a month and the radio station another \$220 a month; he's undoubtedly one of the highest paid air personalities in the nation. **Francisco Abreu** is general manager of the station. **Mario Duarte** is programming supervisor.

Radio Imperial in Petropolis operates out of a brand new facility that is somewhat designed on the order of WABC-AM in New York in that the air personality and the engineer are located in the same room without a window between them. In this case, air personality **Senyrippel** and engineer **Jose Paz Palacio** can work with excellent rapport.

PUERTO RICO

Roberto Page, head of Velvet Records, is very happy in his Cerra office with the sales of his two Puerto Rican artists **Danny Rivera** and **Sophy**. **Danny** appeared recently in five concerts at our Flamboyant Hotel and Ocho Puertas Nightclub with **SRO** crowds at all shows. **Sophy**, in her first engagement at Club Caribe Hilton, drew record crowds at her shows and her contract was renewed for 1975. **Roberto Page** now hoping that his other Puerto Rican artist, **Alfonso "Fua" Gonzalez** will repeat last year's sales mark for a Christmas album (all time record) with the 1974 edition of "Los En Motora" (The Three Kings in Motorcycle) with an appropriate cover of **Gonzalez** in a motorcycle loaded with gifts. Velvet also has two other Christmas albums by Puerto Rican artists: **Cucho Ortiz** and **Nito Mendez**.

Another happy record man, this time in Rio Piedras, is **Dario Gonzalez** owner of Borinquen Records, with the sales of **Lissette's** latest album following her show at Club Caribe Hilton as a one-woman attraction. **Gonzalez** also is pleased with the sales results of the first album by **Olguita** (**Lissette's** younger sister) which holds the record of first place in three of the San Juan area's leading radio station charts. This, in the case of a newcomer with her first album, is rather unusual. The tune: "A Las Puertas Del Cielo" (At Heaven's Door).

Another Borinquen artist who keeps producing top sellers is **Raphie Leavitt** with his "La Selecta" instrumental-vocal group. His latest album "Herido" (Hurt) with many tunes by **Leavitt** himself is among the top sellers at this time of the year when artists have to compete with the ever-popular "Navidad" (Christmas) releases. According to a rapid survey of the principal wholesalers, no less than 15 Navidad-Christmas albums by all labels hit the market this year to join the hundreds already in the market. Another Borinquen artist with a new album is singer **Carmita Jimenez** who has also played the Club Caribe and Helio Royal Room and toured Panama and Ecuador with her act.

Julio Iglesias, top seller for Alhambra Records, after playing the Club Caribe, continued for a tour including Dominican Republic, Mexico, Houston, Chicago, Dallas, Fort Worth, Los Angeles and San Francisco. **Iglesias** had several TV programs over Telemundo Channel 2 and will be in his native Spain in December and after that, another trip to Germany where his records are year-round good sellers. His manager, **Alfredo Fraile**, asks the friends of **Julio** and business connections to contact him at: Ave. Brasil #13, Madrid 20 Spain for anything connected with the artist, his records for Columbia/Alhambra and his bookings.

ANTONIO CONTRERAS MIAMI

Nov. 9th saw 1,000 dancers attend a dance at Dinner Key Auditorium, featuring **Johnny Ventura** (Mate), **Cafe** (Vaya) and **Tipica Tropical**

Latin Channel 60 On the Way

SAN FRANCISCO—A new Spanish language television station soon will be on the air here.

The FCC has granted a construction permit to **Bahia de San Francisco Television Co.**, which will operate Channel 60 in the Bay area. There are about 100,000 Latin Americans residing here. The new station will be operated similarly to **KMEX-TV** in Los Angeles, it was said.

Latin Scene

(Mate), with tickets priced at \$6, while the "regular" Saturday night Latin dance, featuring **Conjunto Universal** (Velvet) and **Jovenes del Hierro** (Sound Triangle), held at Miami Jai Alai fronton and priced at \$3, drew over 1,800 persons. . . . **Opus** (Sound Triangle) playing the Swinger Lounge of Marco Polo Hotel while **Cafe** (Vaya) continues at the Castaways Motel, both on Miami Beach.

A Latin rock group from Guatemala, **Comanche**, has its first release on Mate, "Casaa De Carton." . . . **Charytin** (Alhambra) sings "Alexandra" on her new LP, the song placing fourth in the Oti Festival.

Recently released LP on Cotique by **Chivirico** gaining much attention and being touted as his finest effort to date.

Toney Moreno of Velvet in New York to mix the new LPs of **Creacion 75** and **Universal**. **Conjunto Universal** will appear at a radio and TV Festival in Caracas in February. From the same label, **Porfi Jimenez'** LP is out and **Sophy** is recording her new LP in Venezuela. **Moreno** indicates that Velvet will get "heavy in salsa in 1975."

The **Fania All-Stars** are invited to play at MIDEM in France in January. . . . **Los Angeles Negros** (International) performing in New York and then on to Washington, D.C. . . . **Bobby Valentin's** new LP out this week, and also from Fania, **Harlow's** quadraphonic 2-record set will retail at \$7.98. . . . **Cheo Feliciano** (Vaya) goes on tour this week, starting in Los Angeles, and will finish up in New York on Dec. 26.

Billboard SPECIAL SURVEY for Week Ending 11/30/74

Billboard Special Survey Hot Latin LPs

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IN MIAMI

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA & JOHNNY Quimbara, Vaya XYS-51	9	PALITO ORTEGA Yo Tengo Fe, International 458
2	JOVENES DEL HIERRO El Bilingue, Sound Triangle	10	MARCO ANTONIO MUNIZ Te Quiero, Arcano 3263
3	ISMAEL MIRANDA En Fa Honor, Fania ISLP-00466	11	PEDRO MIGUEL Y SUS MARACAIBOS Con Sabor A Cuba, Audio Latino 1030
4	JULIO IGLESIA A Flor de Piel, Alhambra 19	12	FANIA ALL STARS Latin, Soul, Rock, Fania 00470
5	JOSE ANTONIO El Felling Unico, Oro Sound 1975	13	JOSEITO MATEO Calles La Boca, Teca 732
6	FERNANDO ALBUERNE Motivos, Panart 3132	14	BLANCA ROSE GIL Punto Final, International (Fania) 451
7	WILLIE COLON Willie Colon, Fania-464	15	VICTOR ITURBE Victor Iturbe, Miami 6098
8	OLGUITA Quando Estoy En Tus Brazos, Borinquen 1271		

IN CHICAGO

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



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Soul Sauce

5 Years Of Struggling For L.T.D.

LOS ANGELES — A&M's L.T.D., unlike its name, is not limited to very name, especially the size of the group. They're 10 bodies, and it's been a problem.

"It's too bit a project, they always tells us," explains Billy Osborne, keyboardman and spokesman for the group. "But we can't cut the group. Even if we cut it to five, it wouldn't be L.T.D."

Size has been a problem, and a problem they have learned to cope with; right down to the point of almost not getting a record deal.

"At first we thought we weren't able to get a record deal because we were too many people. In time, it became evident; we were too many black people," according to Osborne and trumpeter Carle Vickers.

So it came to pass that it took one other black person, singer Jerry Butler, to turn the aforementioned around and to "make it possible for our music to be heard."

But that didn't complete the story for the new group, not by a long shot. They found as most groups like them have found, a record deal does not make success. "Nor does a record deal make a good record," reflects Osborne and Vickers.

"What we needed after the record," explains Osborn, "was some good publicity and a good manager. We relied too much on the record company. And that's not the way any new group should plan their future."

Did A&M do enough promotion for L.T.D.?

"Incidental and adequate," feels Vickers.

"There could have been more," added Osborn. "After all, black music is a special market."

All in the group agree that, aside from the lack of success of the album, a good source of direction is needed if it's going to survive past these five years of struggle.

"It became obvious to us a long time ago that we couldn't handle it

(Continued on page 29)

NOVEMBER 30, 1974, BILLBOARD

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 11/30/74

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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))		
★	3	8	I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Elude/Kama Surra, BMI)	33	26	14	SUGAR PIE GUY, PARTS 1&2—Joneses (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)	68	60	6	WALK OUT THE DOOR IF YOU WANNA—Yvonne Fair (N. Whitefield), Motown 1323 (Stone Diamond, BMI)		
	2	9	SHA-LA-LA (Makes Me Happy)—Al Green (A. Green), Hi 2274 (London) (Jac/M Green, BMI)	34	28	12	LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)—Della (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	69	75	5	IS IT IN—Eddie Harris (R. Muldrow), Atlantic 45-5120 (Wardo, BMI)		
	3	10	WOMAN TO WOMAN—Shirley Brown (J. Banks, E. Marlon, H. Tigen), Truth 3206 (East/Memphis, BMI)	35	29	9	IT'S SEPTEMBER—Johnnie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	70	79	5	YOU'RE SO RIGHT FOR ME—Choice Four (V. McCoy), RCA 10088 (Warner-Tamerlane/Van McCoy, BMI)		
	4	11	SHE'S GONE—Tavernes (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	36	40	16	SEXY IDA (Part 1)—Bo & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	★	84	4	I BELONG TO YOU—Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)		
★	7	7	YOU GOT THE LOVE—Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	37	38	6	BE TRUTHFUL TO ME—Billy Paul (K. Gamble, L. Huff, J. Whitehead, G. McFadden), Philadelphia International 8-3551 (Columbia) (Mighty Three, BMI)	72	80	5	TRY SOMETHING—Swin Movement (Edwards, McMurray, Williams, English), Casablanca 805 (D.O.C./Ricks, BMI)		
★	8	8	THREE RING CIRCUS—Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	★	46	5	WORDS (Are Impossible)—Margie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)	★	90	2	KEEP SMILIN'—Bunny Sigler (B. Sigler, A. Felder), Philadelphia International 8-3554 (Columbia) (Mighty Three/Golden Fleece, BMI)		
	7	4	LOVE DON'T LOVE NOBODY Part 1—Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	★	39	32	9	TIME—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15012 (Contilion, BMI)	74	82	5	SMOKE MY PEACE PIPE (Smoke It Right)—Wild Magnolias (W. Tee), Polydor 14242 (Turbine, BMI)	
★	11	7	ROCKIN' SOUL—Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	★	50	4	I FEEL SANCTIFIED—Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	★	75	3	BABY YOU KNOW (I'm Gonna Miss You) Part 1—Mountains (P. Perry), Paula 409 (Jewel) (Frye/Su-Ma, BMI)		
★	16	6	WHATEVER YOU GOT, I WANT—Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	★	54	5	I'VE GOT TO SEE YOU TONIGHT—Timmie Thomas (W. Hale, Glades 1723 (TK) (Sherlyn, BMI)	76	85	2	DO YOUR THING—James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)		
	10	12	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	★	61	3	WITHOUT LOVE—Aretha Franklin (R.J. Hunter, C. Franklin), Atlantic 45-3224 (Probe II/Pand/Alghan, BMI)	77	86	2	DON'T MAKE NO PROMISES—Dramatics (T. Hestor), Cadet 5706 (Chess/Janus) (Groovesville, BMI)		
★	20	10	WHEN WILL I SEE YOU AGAIN—Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	★	59	4	LONG AS HE TAKES CARE OF HOME—Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	78	87	4	SURE THING—Dionne Warwick (J. Ragovoy, A. Schroeder, G. Weiss), Warner Bros. 8026 (Dandy Dittys, ASCAP)		
	12	6	LET'S STRAIGHTEN IT OUT—Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)	★	45	13	HIGHER PLANE—Kool & The Gang (R. Bell, Kool & the Gang), De-Lite 1562 (Delightful/Gang, BMI) (PIP)	79	88	3	LET YOUR LOVE COME DOWN (Let It Fall On Me)—Paul Kelly (P. Kelly), Warner Bros. 8040 (Tree, BMI)		
★	23	6	HEAVY FALLIN' OUT—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	★	46	49	9	STREETRUNNER—Nancy Wilson (B. Page, G. Page), Capitol 3956 (Homecoming, BMI)	80	89	4	I AM YOUR LEADER—Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)	
	14	9	PARTY DOWN—Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	★	63	5	DON'T TAKE YOUR LOVE FROM ME—Manhattan (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	★	92	2	PICK UP THE PIECES—Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)		
	15	10	DO IT (Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI)	★	48	51	8	WAKE UP AND START STANDING—Youngbloods (V. Bullock, C. Ingersell, R. Freyer, B. Solomon), 20th Century 2130 (Unichappell/Mafundi/Youngbloods, BMI)	82	91	4	THE ROAD TO LOVE—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. Claude, "Coffee" Cave), Polydor 14257 (Mandrill/Intersong U.S.A./Chappell, ASCAP)	
★	16	11	SHOE-SHOE SHINE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick O-Val, ASCAP)	★	67	3	YOU AND I—Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	★	95	2	BABY HANG UP THE PHONE—Carl Graves (I. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)		
★	27	5	WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	★	50	44	11	DEVOTION—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10026 (Sagittaire, BMI)	84	93	3	SAD SWEET DREAMER—Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP)	
★	22	6	I DON'T KNOW—Bobby Womack (B. Womack), United Artists 561 (Unart/Bobby Womack, BMI)	★	67	3	YOU AND I—Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	85	94	3	SOUTH AFRICAN MAN (Part 1)—Hamilton Bohannon (H. Bohannon, Dakar 4539 (Brunswick) (Hog, ASCAP)		
	19	21	PHILADELPHIA—B.B. King (D. Crawford), ABC 12029 (American Broadcasting/DaAnn, ASCAP)	★	52	58	5	LET ME BACK IN—Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)	★	87	96	3	I WANT TO TAKE YOU HOME (To See Mama)—Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)
★	20	15	WORN OUT BROKEN HEART—Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonsong, BMI)	★	53	48	13	WHAT'S YOUR NAME—Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)	87	96	3	I WANT TO TAKE YOU HOME (To See Mama)—Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)	
★	35	5	FUNKY PRESIDENT (People It's Bad)—James Brown (J. Brown), Polydor 14258 (Dynatone/Belinda/Unichappell, BMI)	★	54	57	8	LONELINESS HAD GOT A HOLD ON ME/IF I COULD LOVE YOU FOREVER—Roy C (R. Hammond), Mercury 73605 (Phonogram) (Johnson-Hammond/Unichappell, BMI)	88	81	7	SHE'S GONE—Loo Rawls (D. Hall, J. Oates), Bell 45608 (Unichappell, BMI)	
	22	24	LOOSE BOOTY—Sly & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stoneflower, BMI)	★	71	3	I WOULDN'T TREAT A DOG (The Way You Treat Me)—Bobby Blue Bland (M. Price, D. Walsh, S. Bari, M. Ombartian), ABC/Dunhill 15015 (American Broadcasting/Holcathus/Golden Clover, ASCAP)	★	92	NEW ENTRY	MASTER PLAN—Key Gess (R. Bell, Kay Gess), Gang 1322 (PIP) (Delightful/Gang, BMI)		
★	41	6	KUNG FU FIGHTING MAN—Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	★	56	64	7	RELEASE YOURSELF—Graham Central Station (L. Graham), Warner Bros. 8025 (198FOE, BMI)	★	90	NEW ENTRY	GUILTY—First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)	
	24	14	DISTANT LOVER—Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tamla 54253 (Motown) (Jobete, ASCAP)	★	73	4	PALM GREASE—Herbie Hancock (H. Hancock), Columbia 3-10050	91	97	2	BOOGIE JOE, THE GRINDER—Quincy Jones (Q. Jones, D. Grusin, T. Bahler), A&M 1638 (Quicksand, BMI)		
	25	19	LA LA PEACE SONG—Al Wilson (J. Bristol, L. Martin) Rocky Road 30200 (Bell) (Bushka, ASCAP)	★	58	62	6	JUICE IT UP Part 2—Hot Line (Hot Line), Red Coach 808 (Stephanie, BMI)	92	NEW ENTRY	BUMPIN—Ground Hog (L. Hutson), Gemigo 100 (Aopa/Silent Start, ASCAP)		
★	26	30	A NICE GIRL LIKE YOU—Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)	★	59	56	7	EVERYBODY'S GOT TO GIVE IT UP—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8030 (Nick O-Val, ASCAP)	93	NEW ENTRY	LET ME START TONITE—Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)		
★	27	39	I'LL BE YOUR EVERYTHING—Percy Sledge (G. Soule), Capricorn 0209 (Warner Bros.) (Muscle Shoals, BMI)	★	60	66	9	WHAT MORE CAN A GIRL ASK FOR—Whispers (A. Felder, N. Harris), Janus 244 (Chess/Janus) (Blackwood/Golden Fleece, BMI)	94	99	2	TRUSTING HEART—Trammps (M. Steals, M. Steals), Golden Fleece 8-3255 (Columbia) (Mighty Three/Golden Fleece/Steals Bros., BMI)	
★	47	4	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	★	61	55	9	GANGSTER BOOGIE BUMP—Willie Henderson (W. Henderson, L. Simon, A.J. Tribele, L. Brownlee, T. Takayoshi), Playboy 6011 (Eight-Nine/La Cindy, BMI)	95	NEW ENTRY	FIRST ROUND KNOCKOUT—New Censation (V. McCoy), Pride 7600 (Atlantic) (Warner-Tamerlane/Van McCoy, BMI)		
	29	25	EVERLASTING LOVE—Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	★	62	68	7	I ENJOY LOVING YOU—Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)	96	100	2	WHAT'S YOUR GAME—M-D-L-T Willis (Jackson 5), Ivory Tower 101 (Isengard, BMI)	
	30	17	LET THIS BE A LESSON TO YOU—Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	★	63	70	5	CALIFORNIA MY WAY—Main Ingredient (W. Hulch), RCA 10095 (Dramatic, BMI)	97	98	2	SAVE IT—Lonett McKee (Z. Perry, R. Bryant, L. Perry, S. Barnes), Sussex 624 (Avant Garde, ASCAP)	
★	53	3	BOOGIE ON REGGAE WOMAN—Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	★	64	78	2	FROM HIS WOMAN TO YOU—Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	98	NEW ENTRY	I AM, I AM—Smokey Robinson (W. Robinson), Tamla 54251 (Motown) (Tamla, ASCAP)		
	32	37	SWEET EXORCIST—Curtis Mayfield (C. Mayfield), Curtom 2005 (Buddah) (Curtom, BMI)	★	65	72	6	UM, UM, UM, UM, UM, UM—Major Lance (C. Mayfield), Playboy 6017 (Jalynne/Curtom, BMI)	99	NEW ENTRY	COMIN' FROM ALL ENDS—New Birth (J. Baker, M. Wilson), RCA 10110 (Dunbar/Rutri, BMI)		
				★	76	3	PLAYING ON YOU—Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP)	100	NEW ENTRY	HOT DAWGIT—Ramsey Lewis & Earth, Wind & Fire (M. White, C. Stepanye), Columbia 3-10056 (Sagittaire/Elbur, BMI)			

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Requests Played By Retailer

Continued from page 3

stairs and stay and the request audience can go down and browse through records when they want.

Sales have improved as a result of the sessions. "The second night we did it," says Kroll, "one fellow bought the entire five-album set of the music we had played that evening."

Notice of the request sessions will be appearing in local news media soon. Once Kroll has a steady 100 people (it's running about 60 per night now after three weeks of operation), he will start placing ads that carry the program for the forthcom-

ing Wednesday. This way people who live across the Bay in San Francisco or in other neighboring cities will not have to gamble on driving to Berkeley only to hear something in which they are not interested.

Rather Ripped, which is associated with the World Indoor Record stores in Palo Alto and Fremont, has over the past several years pioneered several interesting ideas. Among them:

—A \$1.99 Garden of Delights section of promos, cutouts and offbeat stuff. The garden analogy is fitting because Rather Ripped weeds this section assiduously, stocking in there

only records it thinks will appeal to its clientele. As Kroll says, "Even the major chains now have a section like this in their stores."

—A strong import section. Rather Ripped was importing virgin reggae two years before it became popular. They maintain a full line of European imports—jazz and blues as well as rock—much of it by bands about whom they have no notion about sales potential.

—Customer parties, of which they have had four so far. Rather Ripped rents a club, hires a few bands, and supplies free beer and wine to people on their mailing list.

—Their mailings include a catalog-magazine with music articles by store managers Kroll and Russ Ketter and by established writers.

—A one-hour show (soon to be expanded) on KOME-FM (San Jose) on Sunday nights, featuring European rock.

—A zealous special-order department that hunts up hard-to-find records for its customers. "In fact," says Kroll, "whenever one of us goes to another city on vacation we'll canvass the used record stores in that area to look for stuff we need or want."



RCA Records photo

COSMIC WELDON—Listening to playback of new RCA artist Weldon Irvine's first single, "Walk That Walk; Talk That Talk," from his "Cosmic Vortex" LP are, from left at console in New York studio, engineer Jim Crotty; Irvine; RCA Records president Ken Glancy; standing, from left, engineer Joe Lopes; Marty Mack, national r&b promo manager; r&b director Tom Draper; product manager Ray Harris.

5 Years Of Struggling For L.T.D.

Continued from page 28

alone," explains Osborne, "but finding a manager..."

"Yeah, a good manager," interrupted Vickers, "whose got strength, knows what our goals are and is willing to play an important part in our success."

For the most part, as L.T.D. has found, that has been too large an order for any manager to handle. And that, along with—again—the size of the group has frightened many a potential investor in their future away.

Ron Strassner, who is used to the pitfalls evident in the music field, and particularly the rock and r&b fields, had taken on the challenge presented by the members of L.T.D. Of this management arrangement with Strassner, L.T.D. is adequately confident that Strassner is what they need. Whether he will fulfill all of their ideals and preserve their principal concern of "not playing behind other acts," will be determined in time.

For now, however, L.T.D. wants to move. "And when we make it, we'll stand our own ground," says Osborne and Vickers.

'Q' Radio Tests Wrapped Up In San Francisco

SAN FRANCISCO—On air quad radio tests by the National Quadrasonic Radio Committee have been completed here at KIOI-FM. Experts will meet Dec. 3 in Washington for data reduction (it took four and a half hours just to Xerox all of the material) and the scheduled turnover of the data to the Federal Communications Commission is March.

The tests were wrapped up Sunday (10) and Ed Tingley of the Electronics Industries Assn. flew back to Washington with it. Jim Gabbert, owner of KIOI-FM, coordinated all of the studies, which involved broadcasting systems by GE, Zenith, Nippon-Columbia, Quadracast and RCA.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	CAN'T GET ENOUGH Barry White, 20th Century T-444	32	19	6	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190
★	4	17	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	33	18	7	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)
★	7	24	THAT NIGGER'S CRAZY Richard Pryor, Pardee PBS-2404 (Stax)	34	35	4	ILLUMINATIONS Devadip Carlos Santana & Turija Alice Coltrane, Columbia PC 32900
4	5	9	THRUST Herbie Hancock, Columbia PC 32965	35	17	44	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
5	2	10	LIVE IT UP Isley Bros., T-Neck P2 33070 (Columbia)	36	37	6	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Arista)
★	10	26	BODY HEAT Quincy Jones, A&M SP 3617	37	40	4	THE PLAYER First Choice, Philly Groove 1502 (Arista)
★	15	5	DO IT BABY Miracles, Tamla 334V1 (Motown)	NEW ENTRY			GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)
8	9	13	HANG ON IN THERE BABY Johnny Bristol, MGM M36	NEW ENTRY			FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)
9	3	29	MARVIN GAYE LIVE Tamla T6-333S1 (Motown)	40	22	7	RELEASE YOURSELF Graham Central Station, Warner Bros. BS 2814
★	13	25	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	41	31	34	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712
11	6	14	HELL James Brown, Polydor PD2-9001	42	25	15	ROCK YOUR BABY George McCrae, TK 501
12	12	31	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	43	47	18	I NEED TIME Bloodstone, London APS 647
13	14	16	MORE, MORE, MORE Latimore, Glades 6503 (TK)	44	38	38	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
14	8	8	THE KIDS & ME Billy Preston, A&M SF 3645	45	28	35	STREET LADY Donald Byrd, Untied Artists Blue Note BN-LA 140-F (United Artists)
15	11	13	HARD CORE POETRY Tavaras, Capitol ST-11361	46	30	10	THE MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)
★	20	22	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	47	39	9	MIGRATION Creative Source, Sussex SRA 8035
17	16	31	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	48	42	26	LET'S PUT IT ALL TOGETHER Stylists, Avco AV 69001
★	26	36	MIGHTY LOVE The Spinners, Atlantic SD 7296	★	60	2	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
19	21	24	THE BLACKBYRDS Fantasy F-9444	★	NEW ENTRY		DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117
★	32	3	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	51	44	13	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)
21	23	6	IN HEAT Love Unlimited, 20th Century T-443	52	46	18	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100
★	41	2	HEAVY Stylists, Avco AV 69004	53	56	4	SLEWFOOT Norman Connors, Buddah BDS 5611
23	24	15	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495	54	48	12	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
24	27	5	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)	55	50	34	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
★	43	2	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	56	49	27	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)
★	34	3	BORBOLETTA Santana, Columbia PC 33135	57	58	3	DON'T FIGHT THE FEELING Sound Experience, Souville PS 1650 (Arista)
27	29	19	DREAMER Bobby Blue Bland, Dunhill DSX 50169	58	53	6	SOULFUL ROAD New York City, Chelsea 500
28	36	5	HIGH ENERGY Freddie Hubbard, Columbia KC 33048	59	59	2	THAT'S HOW MUCH I LOVE YOU Manhattans, Columbia KC 33064
★	45	2	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	★	NEW ENTRY		BLUE MAGIC Atco 7038
30	33	4	LIVE & IN CONCERT Four Tops, ABC/Dunhill DSD 50188	60	55	43	
★	NEW ENTRY		CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)				

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- Bobbi Humphrey—Satin Doll—Blue Note 344
- Eddie Kendricks—For You—Tamla 335
- Willie Hutch—The Mark of The Beast—Motown 815
- David Ruffin—Me And Rock & Roll—Motown 818
- G. C. Cannon—Love Songs & Other Tragedies—Motown 819
- Bobby Womack—Greatest Hits—UA 346
- The Dells—Mighty, Mighty Dells—Cadet 60030
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Opera In New Peaks: Survey

NEW YORK—More opera was performed and more people attended opera performances in the U.S. last year than ever before, according to a recently completed survey conducted by Maria F. Rich, administrative director, Central Opera Service, sponsored by the Metropolitan Opera National Council.

The results show a total of 6,676 performances in the U.S. during the 1973-74 season, a 12 percent increase over the previous year, a 60 percent rise compared to 10 years ago. Performances were offered by

an unprecedented number of opera companies and workshops—902, against 817 active in 1972-73. There were resident performing groups in all 50 states and in the District of Columbia.

Over eight million people, or more than 4 percent of the total population, attended live opera performances between September 1973 and September 1974. Five years ago, the attendance figure was approximately half that.

"This stunning increase demonstrates beyond any doubt the vitality

and popularity of opera in America today," says Mrs. Rich. "With paid admissions comparing favorably to those of professional football, opera cannot be said to be a dying art!"

The role of Women in Opera was also examined for the first time. A total of nine operas or 2 percent, were by women composers and, while women singers received equal billing and pay, only two of the fifty major opera companies were headed by women. Sixty of the 400 community companies had women managers or artistic directors, and over 80 of the 450 academic opera departments were directed by women. Five women conductors and six women stage directors were active in the U.S. last season, accounting for approximately 5 percent in each category.

Companies drew on a repertory of 403 operas, of which 49 percent—or 197—were contemporary works. These included thirty world premieres of American operas. Topping the list in popularity were Menotti's "Amahl and the Night Visitors" (502 performances) in the contemporary field, and Rossini's "Barber of Seville" (198 performances) in the standard, followed by Puccini's "Madame Butterfly" (153); La Boheme (151); and Mozart's "Cosi fan tutte" (122).

Other areas covered by the survey included type and size of auditorium, ticket prices, categories of performing ensembles, rarely performed works, premieres, and titles and number of performances of individual operas.

Musical Heritage In Novel Record With Malfitano Duo

By ROBERT SOBEL

NEW YORK—A record for voice and violin is rare enough but when it combines a father and daughter team, it makes the album unique.

The record, released on Musical Heritage, features Catherine Malfitano, soprano, and her father, Joseph Malfitano, violinist, performing works by Holst, Hovhannes,

Blacher, Williams and Villa-Lobos. This array of composers gives one an idea of the type of far-ranging repertoire displayed and performed on the album.

The album reflects the philosophy behind their concert performances. "We each share in artistic and technical responsibility," says Ms. Malfitano. "Neither I nor my father play an accompanist's role. The selections chosen and arranged usually are balanced so that the both of us keep our individuality within the framework of the selection."

Malfitano, who plays with the Metropolitan Opera Orchestra, was the vocal teacher for his daughter, using the violin as "voice," made her debut in 1972 as Nanetta in "Falstaff" with the Central City Opera.

At present she performs in starring roles with the New York City Opera, and she will play Mimi in "La Boheme" in a tour set to begin in mid-December.

Ms. Malfitano has other projects in mind as well. And on April 21, in Alice Tully Hall, Lincoln Center, the family, including her mother and her sister, will perform in a "theatrical concept," which will utilize dramatics and choreography in addition to regular program selections.

Malfitano and his daughter Catherine first performed as a duo in Carnegie Hall in 1973 and have appeared in joint recitals in the U.S. and Europe.

The album "Music For Voice And Violin," marks the recording debut for both.

Horowitz In Dazzler

NEW YORK—Vladimir Horowitz gave a dazzling performance at the Metropolitan Opera House in New York on Nov. 17. His playing was in top form, displaying sensitivity, elegance and charm. Selections included a piece by Clementi, Schumann's "Kinderscenen," Chopin's "Introduction and Rondo in E-flat major, Op. 6" two of Chopin's mazurkas, and Scriabin's "Sonata No. 5 Op. 53." The latter piece he learned just this past summer.

It was a pity that no record company cut the session live. Horowitz was most recently with Columbia Records. But the two severed relations recently (Billboard, Oct. 26). In an interview he had said he was "flirting" with an agreement with Angel Records.

The pianist's appearance was the first by an artist in a solo performance at the Metropolitan. A number of seats for the performance were sold for the benefit of the Metropolitan Metropolitan Opera. The performance was sold out.

Authors, Composers Guild Starts 6-Goal Foundation

LOS ANGELES—With six specific goals in mind, the American Guild of Authors and Composers has established a Foundation known as the Composers Lyricists Educational Foundation (CLEF)

Katherine D. Hodge Dies In Hospital

PHILADELPHIA—Mrs. Samuel (Katherine) D. Hodge, recording and music publishing executive, died Oct. 23 in Lankenau Hospital here. She was 56 and vice president of the Paramount Record Manufacturing Co. here.

The company, which presses for many independent record companies, also has its own label. She was also vice president of the Eastwick and Overbrook Music Publishing companies linked with the recording company. Surviving are her husband, two sons, a daughter, a brother and two sisters.

which will be, according to executive director Lewis M. Bachman, based on these ambitions:

- To conduct seminars for instruction about the music industry.
- To provide music scholarships.
- To accumulate a music library.
- To establish a fund for indigent writers.

- To develop programs beneficial to composers and lyricists.
- To create an awareness on the part of the public of the cultural contributions of American songwriters.

First on the agenda, Bachman reports, has been the establishment of two scholarships honoring the memory of the late Duke Ellington and Dorothy Fields.

CLEF has launched a funds-raising drive, Bachman says, urging tax-deductible contributions from persons who work within the music business. The organization maintains offices here and in New York.

WFMR-FM Poll Shows Play Support

MILWAUKEE—Nearly 8,000 listeners have responded to station WFMR-FM's plea for classical listeners to write in for a questionnaire, fill it out and return it to compile information for advertising agencies which will keep WFMR-FM on the air with its classics.

"We estimate our audience to be about 100,000 listeners," says Russ Malloy, vice president and general manager of the 50,000-watter. "A normal response would be slightly more than 1 percent. But we are receiving more cards and letters every day and now it looks as if we'll hear from 10,000 listeners. That's a phenomenal 10 percent."

"If we are to continue our format," says Malloy, "we must compete within the existing structure of audience-rating systems. With the enormous response from our listeners we now can supplement the various rating systems with a generic and anonymous profile of our loyal and enthusiastic audience."

"The love affair between listeners and WFMR-FM is clearly demonstrated."

Surgery Beds RCA's Wallace

ATLANTA—Sam Wallace, veteran RCA official now living in semi-retirement here, was in intensive care at Piedmont Hospital following lung surgery.

Wallace was hospitalized last week after becoming ill, and underwent surgery on Thursday (14).

Wallace was honored recently by the entire music industry at a testimonial dinner, and scholarships in his name were established at Georgia State University.

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.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
2	4	5	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
3	3	8	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
4	2	8	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
5	9	6	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
6	7	7	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
7	5	12	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
8	15	6	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
9	13	6	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
10	6	9	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
11	11	8	AFTER THE GOLDRUSH Prelude, Island 002 (Cottilion/Broken Arrow, ASCAP)
12	19	5	IF Telly Savalas, MCA 40301 (Colgems, ASCAP)
13	8	11	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
14	34	4	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
15	10	14	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
16	21	7	EVERLASTING LOVE Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
17	12	13	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
18	37	4	MANDY Barry Manilow, Bell 45613 (Screen Gems-Columbia, BMI) (Arista)
19	14	12	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
20	27	3	ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
21	17	8	PEOPLE GOTTA MOVE Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
22	24	5	LET'S LOVE Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
23	22	11	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
24	31	3	FOUR OF FIVE TIMES Peter Dean, Buddah 434 (Miller, ASCAP)
25	23	9	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
26	29	5	THREE RING CIRCUS Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
27	40	3	DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
28	35	4	FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
29	28	9	EARLY MORNING LOVE Sammy Johns, GRC 2021 (One, BMI)
30	45	2	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
31	36	4	CHARADE Bee Gees, RSO 501 (Atlantic) (Casserole, BMI)
32	41	3	NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
33	NEW ENTRY		PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
34	30	8	SUNSHINE ROSES Gene Cotton, Myrr 136 (Word/ABC) (Monya, ASCAP)
35	42	4	EVERGREEN Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
36	33	9	COME FILL YOUR CUP AGAIN Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheezier, ASCAP)
37	32	11	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Bonnie Kolac, Ovation 1049 (Combine, BMI)
38	NEW ENTRY		BABY, HANG UP THE PHONE Carl Graves, A&M 1620 (Tiny Tiger, ASCAP)
39	39	6	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
40	38	5	LOVE IS LIKE A BUTTERFLY Dolly Parton, RCA 10031 (Owepar Pub., BMI)
41	44	3	CAROUSEL MAN Cher, MCA 40324 (Senor, ASCAP)
42	50	2	EVERYBODY NEEDS A RAINBOW Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)
43	46	4	I BELIEVE IN HAPPY ENDINGS Mary McCaffrey, Playboy 6006 (Don Eugenio, ASCAP)
44	49	2	YOU AND I Johnny Bristol, MGM 14762 (Bushka, ASCAP)
45	NEW ENTRY		ISN'T IT LONELY TOGETHER Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
46	48	2	JUSTINE Kathy Dalton, Discreet 1313 (Warner Bros.) (Feg/Abernathy/Eye, BMI)
47	47	3	LAY LADY Wayne Newton, Chelsea 3003 (Pocket Full Of Tunes/Common Good, BMI)
48	NEW ENTRY		LOVING ARMS Petula Clark, ABC/Dunhills 15019 (Almo, ASCAP)
49	NEW ENTRY		MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
50	NEW ENTRY		JUST ONE LOOK Anne Murray, Capitol 3955 (Premier, BMI)

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**More Market News
See Page 32**

Jukebox Programming



Madison Wisconsin operator Pat Schwartz (center) gets some free singles from RCA regional sales manager Dick Carter (left) and Morty Gilbert, national singles sales manager (right).

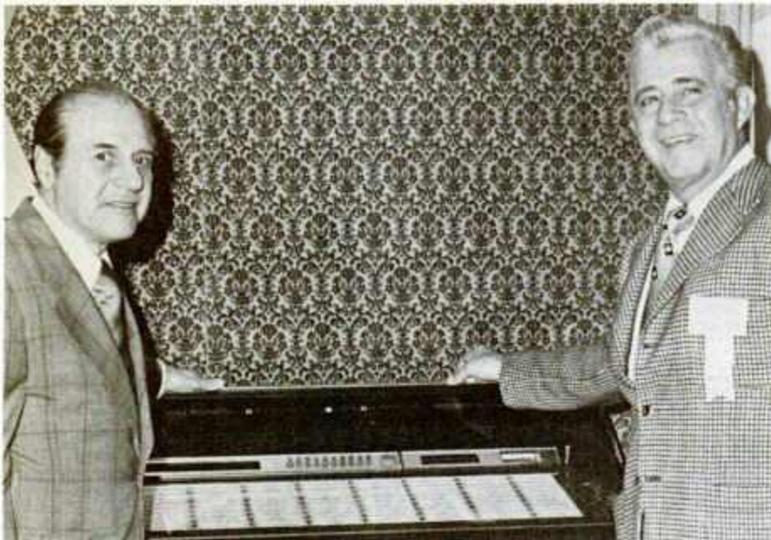


Bernie Yudkofsky, president, Gold-Mor Dist. Corp., Englewood, N.J. (right), discusses business with CBS jukebox product coordinator Ron Braswell (left).



New officers and directors for 1975 elected at the MOA general membership luncheon, include: (bottom row) James Mullins, Miami, Fla., vice president; Garland Garrett, Sr., Wilmington, N.C., treasurer; Fred Collins, Greenville, S.C., president; Ted Nichols, Fremont, Neb., secretary; Gilbert Sonin, Brooklyn, vice president; Leonard E. Leonard, Adrian, Mich., vice president; and directors (top row) Wesley Lawson, Winterhaven, Fla.; Dexter Joyner, Middlesex, N.C.; Don Anderson, Portland, Ore.; Fred Zemke, Ann Arbor, Mich.; Dock Ringo, Mineral Wells, Tex.; Bob Nims, New Orleans; and Walter Bohrer, Jr., Milwaukee.

MOA Highlights



The new Rock-Ola 460, in quad or stereo, is shown by (left) Bob Portale, Advance Automatic, Los Angeles and Ed Doris, executive vice president, Rock-Ola.



With the Arlington model at the Rowe exhibit are (from left): Paul Huesch, general sales manager; Orville Greiner, Ace Music, St. Joseph, Mo., and Jerry Becker, Midwest manager.

MARKET PLACE

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

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SPORTSCASTER: Personable, loyal and dedicated with entertaining ability. 3 years PBP experience: football, basketball, baseball. I enjoy people and talk shows. College grad., 3rd endorsed, will relocate, available now. Peter Cooney, 36 Tanager Rd., Attleboro, MA 02703 or call 617-222-4796. de21

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MISCELLANEOUS

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Country

CMA Elects Bradley To 1975 Presidency

NASHVILLE—In a conciliatory mood, directors of the Country Music Assn. elected two artist-officers from the new organization, Association of Country Entertainers (ACE) and added three more vice presidents to its growing roster.

The board also named an officer from a group known as the National Assn. of Country Sales and Promotion Executives (NACSAPE), which additionally had sought representation. At the same time, it did not elect a member of still another group, the Nashville Talent Dealers Assn. (NTDA) which made a late bid for representation.

Named president of CMA for the year ahead is Jerry Bradley, vice president of the RCA Nashville operation, who at 34 is the youngest person ever to assume the presidency. Chairman of the board of directors is Bill Denney, president of Cedarwood Publications, who has served in various capacities in the past, including the presidency.

ACE had offered four of its members as potential officers: George Jones, Tammy Wynette, Porter

Wagoner and Jan Howard. Of these, Wagoner was elected a vice president and Miss Wynette was named assistant treasurer.

The board also expanded its officer list to include other "meaningful" people, by adding one international and two domestic vice presidents. And from the NACSAPE group it named Frank Mull, promotion director for AVCO country product, sergeant at arms.

Irving Waugh, president of WSM, Inc., was named executive vice president of the group. Other vice presidents elected are Joe Talbot, president of Precision Pressing, and immediate past chairman of the board; Stanley Adams, president of ASCAP; Frank Jones, vice president of Capitol; Chic Doherty, director of sales and marketing of country product for MCA; Bill Lowery, of Lowery Enterprises, Atlanta; Jimmy Bowen, president of MGM; Dan McKinnon, of KSON, San Diego; and, in the international category, A. Torio of Victor, Japan.

Janet Gavin was named secretary of the organization, and her assistant is Paul Tannen of Screen Gems-Columbia; the treasurer is Mary Reeves Davis of Jim Reeves Enterprises.

The entire group of 46 (30 directors, 16 officers) will have its next meeting in San Antonio, Tex., Jan. 8-9.

In addition to the newly-named artist-officers, artists currently serving on the board are Charley Pride, Bill Anderson, Johnny Bond and Gary Buck, the latter from Canada.

With the formation of all of the various organizations, at least one producer suggested a group called Country Recording Artist's Producers, to be known officially as CRAP.

Cinnamon Still An Active Label

NASHVILLE—Despite rumors to the contrary, Cinnamon Records is still operating here with a full staff after having pared its artist's roster to four.

Once loaded with leading artists, the company now says it is operating "more realistically," and a new Narvel Felts single has just been cut in Muscle Shoals, giving him a "country-pop" sound.

In addition to Felts, Cinnamon is working with Johnny Williams, a singer from Houston, and two lesser known artists.

Mercury Offers Moran Bus With No Engine As 'Prize'

NASHVILLE—Two big promotional contests are underway here, unrelated, but rewarding.

One, directed to country radio stations, is by Mercury Records, and the prize is the "Roadhog" bus of Lester Moran.

Stations entering are asked to send a letter in 50 words or less telling Morgan why it wants his bus. Entries must be on station letterhead, and postmarked no later than Dec. 31 of this year.

Moran will judge the letters. The bus must be picked up at Staunton,

Va., "as is." The bus, by the way, has no engine.

International Record Distributing Associates is looking for "Alice From Dallas," the title of a new Fred Boyd single on the Patriot label. The contest to find the Dallas girl aspiring to become a country writer and performer, is being conducted by Jim Christoferson at KBKY in Dallas.

Winner of the contest will receive an all-expense paid trip for two to Nashville, with added inducements.

Bill Anderson's Efforts Soothe ACE Dissidents; See CMA Peace

NASHVILLE—The quiet and diligent work of songwriter-composer Bill Anderson is credited with having brought together the dissident faction of artists who formed a new organization here, to have it function in cooperation with and within the framework of the Country Music Assn.

Originally set up to complain about such things as balloting of the CMA and the selection of artists for various shows, the group, the Assn. of Country Entertainers (ACE) now is directing its activities to more meaningful pursuits.

"I love the artists and I have the greatest respect for what CMA has been doing," Anderson explained. "It boiled down to a lack of understanding. Hopefully we're overcoming that, and this will make the entire country music industry stronger."

Among other things, ACE now will gear in the direction of cooperative ventures by the artists to protect each other from unscrupulous promoters, to warn against such things as bad checks or nonpayment for performances, and to give even greater strength to the CMA.

Working behind the scenes and

avoiding the publicity which surround the controversy, Anderson efficiently helped simmer down the vocal outbursts which had accompanied a series of meetings hosted by George Jones and Tammy Wynette at their estate here.

"In the future, we can all work together, and that's the important thing," he said.

Appointed temporary chairman of ACE, and a spokesman for the

group, he still, however, was having some problems from those outside the organization.

RCA's Waylon Jennings made a television appearance late last week in which he was sharply critical of many country music functions here. Jennings, who divides his time between Nashville and Austin, Tex., is considered part of the "cosmic cowboy" group, featuring his own style of country music.

Benton, Gilley Rate Playboy's Promotion

NASHVILLE—Playboy Records, after a strong debut into country music, is going all-out with its promotional plans to enhance its position in the field.

It currently has scheduled an extensive merchandising, sales and promotional campaign to launch the first album of Barbi Benton, and has sent Mickey Gilley on a 21-city tour of the South.

The album of Miss Benton includes material by Shel Silverstein, and contains several country classics. It was produced by Eddie Kilroy.

The merchandising concept was planned and formulated by Rocco Catena, in conjunction with Playboy

executive vice president Tom Takayoshi.

Gilley, who went to the top with his first two country releases on the Playboy label, is on a tour taking him from West Virginia to Texas, concluding at Fort Worth in mid-December. He is promoting his new album.

Takayoshi also has announced the signing of Mack White, and the purchase of his master from the Commercial label. The single, "Ain't It All Worth Living For," was released nationally three days after the purchase agreement. Playboy also acquired the first Gilley release in the same manner, from the Astro label.

Astrodome Show No Big Deal For Country Buffs

HOUSTON—A massive country show staged at the Astrodome here, though artistically successful, drew only an estimated 10,000 people.

Fourteen major country acts were involved in the show, running alphabetically, and by the time it closed after 2 a.m. the crowd had dwindled appreciably.

On the show were Bobby Bare, Billy "Crash" Craddock, Waylon Jennings, Donna Fargo, George Jones and Tammy Wynette, Kris Kristofferson and Rita Coolidge, Willie Nelson, Marty Robbins, Hank Snow, Ray Stevens, Mel Tillis and Dottie West.

Because of the length of the show, some of the artists were forced to cut part of their acts.

Even charging prices ranging from \$6 to \$20, there was a financial loss, according to Jim Hall, vice president of Astrodome-Astrohall Stadium, Inc. However, he cited a bus strike and a mix-up in advertising as partial reasons for the rela-

(Continued on page 34)

Taylor & Sumar Join In Booking

NASHVILLE—The Joe Taylor Artist Agency and the Sumar Agency have entered into a special agreement for handling various artists on the fair circuit.

Under the plan, Ron Blackwood, director of fairs and special events for Sumar, will take over the booking of fairs of Taylor's talent for the upcoming seasons.

Artists included in the agreement are Jerry Wallace, Archie Campbell, Jan Howard, Narvel Felts, the Stonemans, Jerri Kelly, Wild Country, Gordy Tapp, Lisa Todd, the Blackwood Singers, J.D. Sumner and the Stamps, the Blackwood Brothers, Speer Family, Tribunes, Phelps Brothers, and London Parriss & the Apostles.



CASH CONTRIBUTION—Hal Durham, right, manager of the "Grand Ole Opry," presents a \$25,000 check to officials of the Country Music Association for a special antipiracy fund. Accepting the money on behalf of the industry are, left to right: Bill Anderson, Joe Talbot, Wesley Rose, Charley Pride and Jo Walker.

NOVEMBER 30, 1974, BILLBOARD

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TESTING 1-2-3

(Jack Hosier/Two Brothers/BMI - 1118A 3:00)

★ **DONNA DARLENE**

* From the album - 'PRECIOUS MOMENTS' 76041

PATH * From the album -

'GOIN' TO THE DOGS' 76042

ACROSS MY MIND

(Francis Ryals/Window Music/BMI - 1127A 2:00)

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Nashville Scene

By BILL WILLIAMS

The Renfro Valley Barn Dance observed its 35th anniversary last week, with little or no fanfare. . . . **Skeeter Willis** has undergone his second round of throat surgery for cancer and is now on cobalt. . . . Old timers will recall **Honey Wilds**, one-half of the old comedy team of **Jam-up and Honey**. Wilds recently was in Nashville to do some jingles for **Vic Willis**. He now is 72 years old, but still does a regular television show in Knoxville. . . . **Justin and Ernest Tubb** did one of their rare shows together at Lima, O., and brought along the third generation, Justin's son, **Cary Justin**. . . . **Richard Garrett** has rejoined The Four Guys, and the group now has that great original sound again. . . . Newest member of the **Charlie Louvin** band is **Brenda Clarke** from Springfield, Va., who plays bass and sings harmony with him. . . . **Don Everly** is moving back to Nashville, has reconciled with his family, and will do his recording here, mostly in the country field. . . . **Lester Flatt**, who has bought his own park in North Carolina, played his last Bluegrass Festival at Payson, Ariz., in 14 inches of snow.

Audrey Williams plans to open a **Hank Williams** Museum at her home in Nashville. . . . **David Rodgers**, about to sign with United Artists, is selling his bus and dropping his band. He says the upkeep is about \$500 a day, so he's going to risk it with house bands. He played his first single at Tucson, Ariz. . . . **Johnny Bond** has written a biography of **Gene Autry** which will be published shortly, and is finishing one on **Tex Ritter**. Johnny joined Tex in 1938, and made a total of 38 movies. . . . **Conway Twitty's** sister found that Nashville has heart. After moving to the city, her rented house burned down, and all of her furniture was destroyed. People in the music industry quickly gave her a furniture shower and put her back in business. . . . **Dot Records** points out that **Brian Collins** is the youngest male artist on the Billboard chart with a top 10 record. He's a few months younger than **Johnny Rodriguez**.

Things keep getting worse for **Ben Smathers** and the **Stoney Mountain Cloggers**. This time all of their shoes were stolen, and they had to dance in their stocking feet on stage at the "Opry." . . . **Conny Van Dyke** of **Dot**, who is dividing her time between Nashville and Los Angeles, has done a string of TV shows and, with her husband, **Larry Coates**, will write special music for Universal movies and TV shows. Larry also is producing her now. . . . **Opryland Record's Judy Bryte** gave a "silver yo-yo" award to her producer, **Jimmy Bowen** (not **MGM's**), and treated him and a few others to a big dinner party. . . . On the subject of yo-yo's, the **Duncan** people are planning to put out a **Roy Acuff** special. . . . **Milo Liggett**, former bass player with

(Continued on page 36)

Astrodome Show

Continued from page 33

tively small crowd. Promoters had envisioned as many as 40,000 attending.

Artistically the show was great, with revolving stages and side screens, with excellent sound.

Ford, conceding that the show was much too long, suggested that next time he would cut back in the number of artists on the bill.

NOVEMBER 30, 1974, BILLBOARD

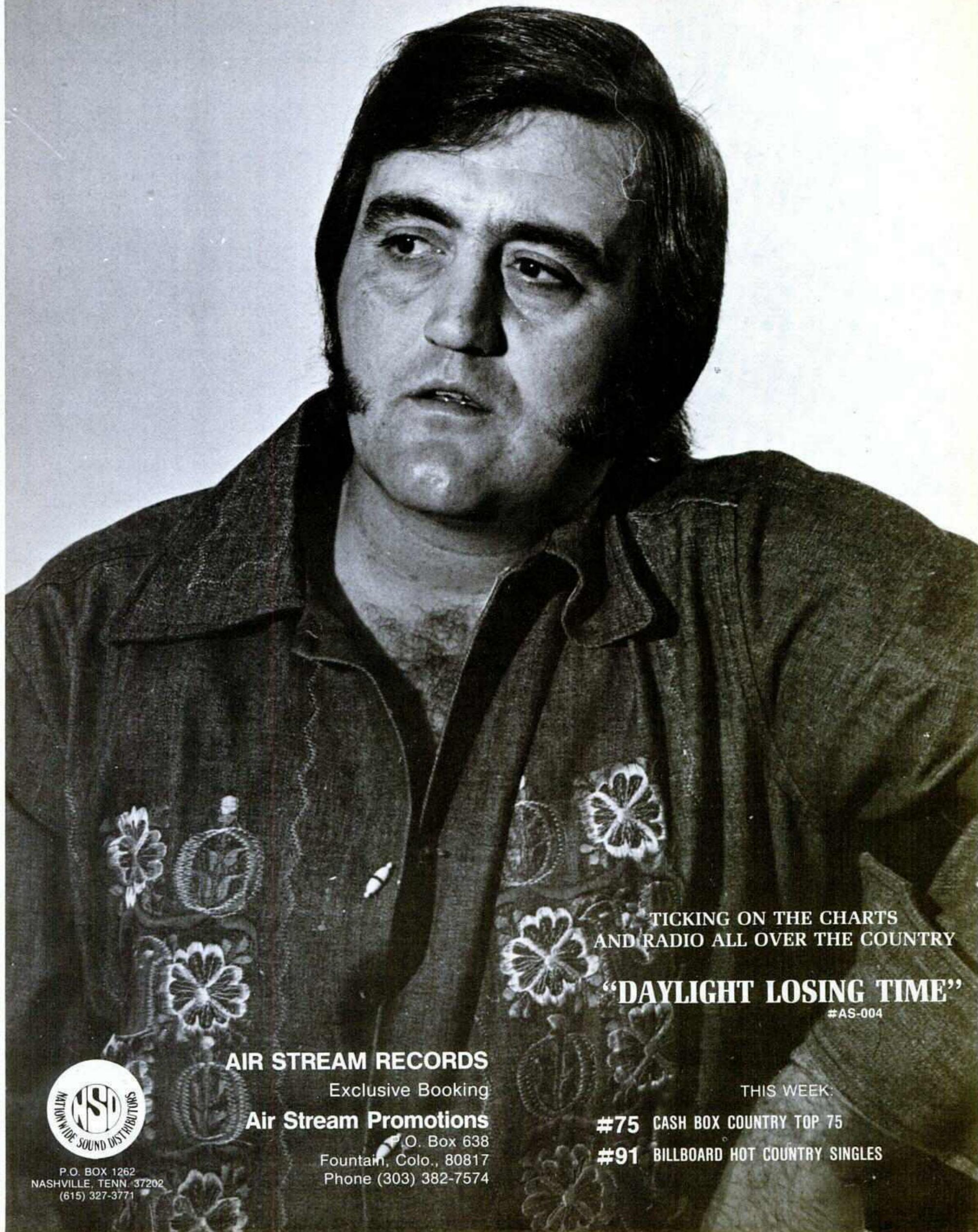
Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/30/74

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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))
1	2	3	1	2	3			1	2	3	1	2	3		
1	2	10	35	28	14	68	57	12	IT AMAZES ME—Mary Kay James (A. Reynolds, W. Holyfield), Avco 601 (Jack Music, BMI)						
2	4	10	47	6	6	69	60	12	YOU CAN HAVE HER—Sam Neely (W. Cook, A&M 1612 (Harvard/Big Billy, BMI)						
3	3	12	50	5	5	70	84	3	SINGIN' IN THE KITCHEN—Bobby Bare & The Family (S. Silverstein), RCA 10096 (Evil Eye, BMI)						
4	8	9	38	34	9	71	73	7	IF YOU WANT THE RAINBOW—Melba Montgomery (H. Howard), Elektra 45211 (Wilderness, BMI)						
5	12	8	39	43	10	72	83	5	CAN I KEEP HIM DADDY—Red Sovine (Greer, R. Sovine), Chart 5230 (Buddah) (16th Ave., BMI)						
6	1	13	40	51	5	73	79	3	THERE'S A SONG ON THE JUKEBOX—David Willis (B. Sherrill, C. Taylor), Epic 8-50036 (Columbia) (Algea, BMI)						
7	14	7	41	42	10	74	80	3	RIGHT OUT OF THIS WORLD—Jerry (Max) Lane (E. Rabbitt, Even Stevens), ABC 12031 (Briarpatch/Dee Dave, BMI)						
8	5	12	42	42	10	75	82	5	SLOW DOWN—Chuck Price (K. Kristofferson), Playboy 6010 (Combine, BMI)						
9	11	9	43	39	9	76	NEW ENTRY	(I'd Be) A LEGEND IN MY TIME—Ronnie Millsap (D. Gibson), RCA 10112 (Acutt-Rose, BMI)							
10	13	10	44	56	5	77	88	2	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris), Capitol 3980 (Blue Book, BMI)						
11	6	12	45	29	15	78	90	2	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy (W. Shafer, D. Owens), GRC 2036 (Acutt-Rose/Hill & Range, BMI)						
12	10	11	46	30	16	79	87	7	AIN'T IT ALL WORTH LIVING FOR—Mack White (S. King), Playboy 6016 (Milene, ASCAP)						
13	9	12	47	59	5	80	85	2	ON THE WAY HOME—Betty Jean Robinson (B.J. Robinson), MCA 40300 (4 Star, BMI)						
14	20	7	48	61	4	81	89	6	NOT TONIGHT—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40299 (Forrest Hills/Battleground, BMI)						
15	25	6	49	32	13	82	91	2	WHAT LADIES CAN DO (When They Want To)—Dorsey Burnette (R. Bourke), Capitol 3963 (Chappell, ASCAP)						
16	7	15	50	63	3	83	NEW ENTRY	DEVIL IN THE BOTTLE—T.G. Shepard (B. David), Melodyland 6002 (Motown) (Dunbar, SESAC)							
17	27	6	51	35	18	84	92	5	A CANDY MOUNTAIN MELODY—George Morgan (Sun Child, Crystal Lady), MCA 40298 (Little Elmo, BMI)						
18	16	14	52	37	14	85	94	2	AIN'T SHE SOMETHIN' ELSE—Eddie Raven (J. Foster, B. Rice), ABC 12037 (Jack & Bill, ASCAP)						
19	15	14	53	44	12	86	93	2	ANGEL IN AN APRON—Durwood Haddock (G. Paxton, R. Hellard), Caprice 2004 (Acoustic, BMI)						
20	24	8	54	45	16	87	NEW ENTRY	EVERYBODY NEEDS A RAINBOW—Ray Stevens (L. Marline Jr.), Barnaby 610 (Chess/Janus) (Alab, BMI)							
21	31	7	55	48	15	88	95	3	RICHARD AND THE CADILLAC KINGS—Doyle Holly (S. Smith, E. Simpson Jr.), Barnaby 608 (Chess/Janus) (Arista) (Sing Me/Backyard, ASCAP)						
22	17	17	56	67	3	89	NEW ENTRY	ANOTHER YOU—Faron Young (J. Peppers), Mercury 73633 (Phonogram) (Coal Miners, BMI)							
23	18	15	57	55	9	90	NEW ENTRY	GREAT EXPECTATIONS—Buck Owens (B. Owens), Capitol 3976 (Bluebook, BMI)							
24	36	6	58	62	6	91	98	4	DAYLIGHT LOSING TIME—Larry Steele (L. Lee), Airstream 004 (Barmour, BMI)						
25	19	12	59	53	11	92	81	8	I SEE LOVE—Bobby Lewis (C. Rogers), GRT 008 (Chess/Janus) (Golden Horn/Starsong, ASCAP)						
26	29	6	60	71	4	93	NEW ENTRY	BUSIEST MEMORY IN TOWN—Dickey Lee (G. Morgan), RCA 10091 (Pi-Gem, BMI)							
27	21	11	61	64	8	94	96	3	I WANT TO LAY DOWN BESIDE YOU—Marie Owens (T. Drummond), MCA 40308 (Cape Ann, BMI)						
28	33	8	62	76	6	95	99	2	BIG MAMOU—Fiddlin' Frenchie Bourque & The Outlaws (L. Davis), 20th Century 2152 (Peer, BMI)						
29	40	5	63	65	8	96	97	4	SEEN' IS BELIEVIN'—Jan Howard (G. Martin), GRT 010 (Chess/Janus) (Tree, BMI)						
30	41	4	64	75	3	97	NEW ENTRY	THE WALLS OF THE BOTTLE—David Allen Coe (P. Feals, D. Goodman), Columbia 3-10024 (Danor, BMI)							
31	22	15	65	78	3	98	NEW ENTRY	I MAY NOT BE LOVIN' YOU—Patti Page (G. Richey, N. Wilson, B. Sherrill), Avco 603 (Al Gallico/Algea, BMI)							
32	26	11	66	70	7	99	NEW ENTRY	EARLY MORNING LOVE—Sammi Johns (S. Johns), GRC 2021 (One, BMI)							
33	46	4	67	77	4	100	NEW ENTRY	IN AT EIGHT & OUT AT TEN—Don Drumm (S. Barrett, R. Mareno), Chart 5223 (Buddah) (Ricci Mareno, SESAC)							
34	23	13													

LARRY STEELE



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"There's a Song on the Jukebox." On Epic Records

Country

Nashville Scene

• Continued from page 34

Sonny James, learned a great deal about mechanics while on the road. Now he does the maintenance work for many country artists with buses, and makes a good living at it. . . . Dottie West has gone back to the old name for her band, the Cross Country. She originally called it that, then ran into a rock group by that name. So she changed it to Sunshine Express. Now, with the disbanding of the rock group, she has gone back to Cross Country. . . . The big day for O.B. McClinton in Mississippi brought him a citation as a goodwill ambassador for his home state from Gov. Bill Waller.

Marty Dee and Jane Drake, with the Rhythm Aces, have been re-booked into Sandi's Club in Mobile after having been extended there during their first appearance. . . . Jerry Moore & The Drifters Four, from Illinois, are working concert dates throughout the midwest. They've stopped club bookings. . . . Wiley Smith, youngest son of the legendary Hobe Smith, has signed a recording contract with Fretone Records of Memphis. . . . Ken Keene, president of Sea Cruise Productions in St. Louis, says his firm has been retained to handle public relations for former Cinnamon artist Jimmy Payne. . . . RCA producer Bob Ferguson recovering from a broken toe, suffered while walking in the dark to conserve energy. . . . RCA has prepared a 30-minute open end interview with male vocalist of the year Ronnie Milsap for any station writing for it. Address the request to Paul Randall in Nashville.

On the new Billy Swan album, one of the musicians is Louie Kielhofnew, formerly a member of Mirt Mirly & The Rhythm Steppers, one of the first bands in which Billy ever played in Chaffee, Mo. . . . Melba Montgomery of Elektra performed at the grand opening of Jack Bartley's Sound Shop in Chillicothe, O., and promoted her new single at the same time. . . . Tommy Cash has cut his first sides for release on the Elektra label, and already is starting an album under the production arm of Pete Drake at Pete's Place. . . . In his eight years with Mercury, Faron Young has had 18 singles in the top five of the charts. . . . The Homesteaders are finishing their new modern studio on Music Row, and their enterprises also will include booking and publishing. . . . Moe Bandy has signed an exclusive booking agreement with Top Billing, Inc. . . . Jerry Lee Lewis booked back, time and again, at the Stage One Entertainment Center in Indianapolis. It's always a standing-room-only house. Linda Gail Lewis, Jerry Lee's sister, and part of the act, was only in the second grade when Lewis first made it big in 1956.

Ronnie Fuller due in Nashville in January to record under the direction of George Richey. He is currently playing at the Golden Nugget in Las Vegas. . . . The latest Roosevelt Savannah single has been re-issued, and it's now on the Nashville Sound label. . . . Shelby Singleton has acquired the rights in the U.S. to release "Hey Paula," an Australian record. It will be released here on the SSS International label. . . . Vicki Bird of the A.Q. Talent agency has done her first session for AVCO. Also added to that agency's roster are Jackie Phelps and Jimmie Riddle of Hee-Haw, artist Stan Hitchcock, and Charlie Louvin. . . . Jack Greene is now a grandfather for the first

Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 11/30/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	7	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
2	1	19	BACK HOME AGAIN—John Denver, RCA CPL1-0548
3	3	9	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
4	5	25	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
5	4	21	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
6	7	8	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
7	9	12	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
8	10	14	COUNTRY—Anne Murray, Capitol ST-11324
9	6	13	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
★10	13	5	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
11	12	7	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
★12	16	4	DON WILLIAMS, VOL. III—ABC/Dot DOSD 2004
13	11	33	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
14	15	23	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
15	8	8	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
★16	21	24	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★17	24	3	MISS DONNA FARGO—ABC/Dot DOSD 2002
★18	22	17	ONE DAY AT A TIME—Marilyn Sellers, Mega MLPS-602 (PIP)
19	20	17	COUNTRY HAM—Jerry Clower, MCA 417
★20	27	3	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
21	17	84	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
22	26	4	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot DOSD 2006
23	19	37	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
24	28	4	CLASSIC CLARK—Roy Clark, ABC/Dot DOSD 2010
★25	35	2	GET ON MY LOVE TRAIN—La Costa Capitol ST 11345
★26	33	3	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
27	18	18	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
★28	38	2	GREATEST HITS—Mel Tillis MGM M3G 4970
29	25	12	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★30	40	2	WOMAN TO WOMAN—Tammy Wynette Epic KE 33246 (Columbia)
31	14	8	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
32	30	6	HIGHWAY HEADIN' SOUTH—Porter Wagoner, RCA APL1-0713
33	23	10	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
34	36	6	LIFE MACHINE—Hoyt Axton, A&M SP 3604
35	37	3	FAMILY & FRIENDS—Roy Clark, ABC/Dot DOSD 2005
36	29	6	SINGIN' IN THE KITCHEN—Bobby Bare & The Family, RCA APL1-0700
37	42	26	PURE LOVE—Ronnie Milsap, RCA APL1-0500
38	39	12	GREATEST HITS—Johnny Paycheck, Epic KE 33091
★39	NEW ENTRY		PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
40	32	11	STARS & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-72
41	43	2	LIKE OLD TIMES AGAIN—Ray Price Myrrh 6538 (Word/ABC)
42	31	5	LIVING PROOF—Hank Williams Jr., MGM 4971
43	46	2	SINGING—Susan Raye Capitol ST 11333
44	NEW ENTRY		LITTLE DAVID WILKINS—MCA 445
45	47	2	MOVING ON—Hank Thompson ABC/Dot DOSD 20023
46	NEW ENTRY		GREATEST HITS—Diana Trask, ABC/Dot DOSD 2007
47	NEW ENTRY		A GIRL NAMED SUE—Sue Richards, ABC/Dot DOSD 201
48	48	4	THE JUNKIE & THE JUICEHEAD—Johnny Cash, Columbia KC 33086
49	NEW ENTRY		A MAN & HIS MUSIC—Faron Young, Mercury SR4-1-101 (Phonogram)
50	49	5	CHARLIE RICH SINGS THE SONGS OF HANK WILLIAMS—Hi SHL 32084 (London)

time. His daughter, Barbara Lynn, gave birth to a baby girl. . . . Crystal Gayle and husband off to the Caribbean for some rest after a busy year of personal appearances. . . . Tandy Rice Jr., president of Top Billing, gave the history of country music to the Rotary Club in Jackson, Miss. It was a turnabout. This talk was set

up by Jerry Clower, who otherwise is booked by Rice. . . . Pat McKinney and the Flashbacks are scheduled for four weeks at Idaho Falls, Idaho. Danny Davis opened new horizons for country music by taking his Nashville Brass into the London House in Chicago. His country songs were the best received.

England's Wembley Festival Has 'In' Image

By TONY BYWORTH

LONDON—"Wembley has had a great way in dispersing an image—the bad image that used to go hand in hand with country music. You know . . . the check shirt, the straw hat and the square dancing. Now it's getting to be quite an "in" image—and it's being helped because of people like Charlie Rich, Commander Cody and George Hamilton IV. Wembley has, over the years, supplied a diverse assembly of artists and none conjure up those old images."

Thus Mervyn Conn, inaugurator of the annual International Festivals of Country Music and promoter of many of the major country music tours that are staged within the British Isles, defends the words that so many other people would like to forget.

Wembley—and the International Festivals—have played a vitally important role in breaking down the barriers and opening the music to larger audiences. It has not only proven that the music is devoid of any hick imagery but, on a commercial level, it has also shown that country music can be a very viable proposition.

To Conn, though, back in 1969, it was a £20,000 gamble which had attracted the Prophets of Doom in full force. They had decried the advent of such a festival and cheerfully predicted that the event wouldn't even survive its birth.

"It was a gamble," Conn admits, now looking back over the preced-

ing events and—in particular—the debut festival that started the ball rolling five years ago. "The Empire Pool is the biggest indoor stadium in England and, at the time, everyone thought I was completely insane because pop concerts were at their lowest ebb between eras—and I was taking on country music, which was a completely unknown quantity.

"But I am not one of those promoters who will jump on a bandwagon after someone else has started things moving. I'm not saying that the other promoters are wrong but I'm one of those people who like creating things and, to me, I saw a great possibility of a commercial opening here of a part of the music industry which had never been professionally handled.

"I could have fallen flat on my face and, at the time, 99 percent of the people around me said that I would fall flat on my face. But I just had that feeling that it was going to happen."

Best Event

But the festivals, country music and promoter Conn has outstripped them all and very few observers, now, will offer any form of argument when he proudly states that "Wembley is the best country music event in the whole world."

Conn will openly admit that, at the offset, his knowledge of country was limited—in fact, his previous association rested upon the strength of a tour with Johnny Cash a couple of

years before the premiere festival was staged. It took several trips to America, and numerous lengthy discussions with both artists and managements before he put over the reality of his intentions.

Now the festivals are hard-core facts and, in the process, Conn has enlarged his original ambitions and secured exclusive rights to Nashville product in both publishing and recording. He even has his own Nashville representative in Emily Bradshaw, who formerly ran her own promotional company.

Industry Hopes

But, if the festivals have provided a gluttonous feast of entertainment for the enthusiasts, have they managed to bring the industry together for a music that was once considered specialized—with too few dedicated followers?

Mervyn Conn believes that they have.

"It has made country music a united part of the industry whereas, before, it was centered on a lot of dedicated amateurs, and the professionals weren't really involved at all. Even the hits of Jim Reeves weren't regarded as synonymous activities with country music.

"You can see the growth through publications, country clubs, radio and television programs. Before Wembley, the activities in these fields were practically zero."

As one record company executive shrewdly observed, the appearance

of 25,000 enthusiasts for one event must mean something but, more often than not, in the past, Wembley seemed to provide the pinnacle of activity—whilst the other 11 months of the year was the resting period for country music.

Now, however, the International Festival of Country Music is about to make its sixth appearance, and the industry has realized that the event still means as much to the enthusiasts as it did in 1969. The music possesses the staying power and its followers still exist. Consequently, the record companies are now adopting a more liberal-minded policy and scheduling releases throughout the year, although Wembley does create a very heavy buyers' market.

"From what I've heard in the past few weeks, especially from the record company executives, the pop fans are no longer going for one particular type of music. The revolution of pop music is no longer a revolution," explained Conn.

"At one time the majority of the public all went into one channel, pop music, with very few exceptions but now you're getting the overspill of pop into the specialist fields, which includes jazz and country. The market is becoming very much more diversified, as you can see with the audiences that attend the concerts and those coming to Wembley. This year I feel sure that there's a greater acceptance of country music per se."

And, as for the term country, is Conn ready to fight shy of the name?

"I've heard that many people don't want to know the name but surely the lesson is learned with the Charlie Rich single. That's country—and the record should encourage people to wake up to the music and listen to the other recordings that are around.

"There have been changes over the years—once it was called country 'n' western—but the western part was dropped because of past images. I won't be offended if you don't call it country music but many people do believe in it—and that's the reason I keep it there."

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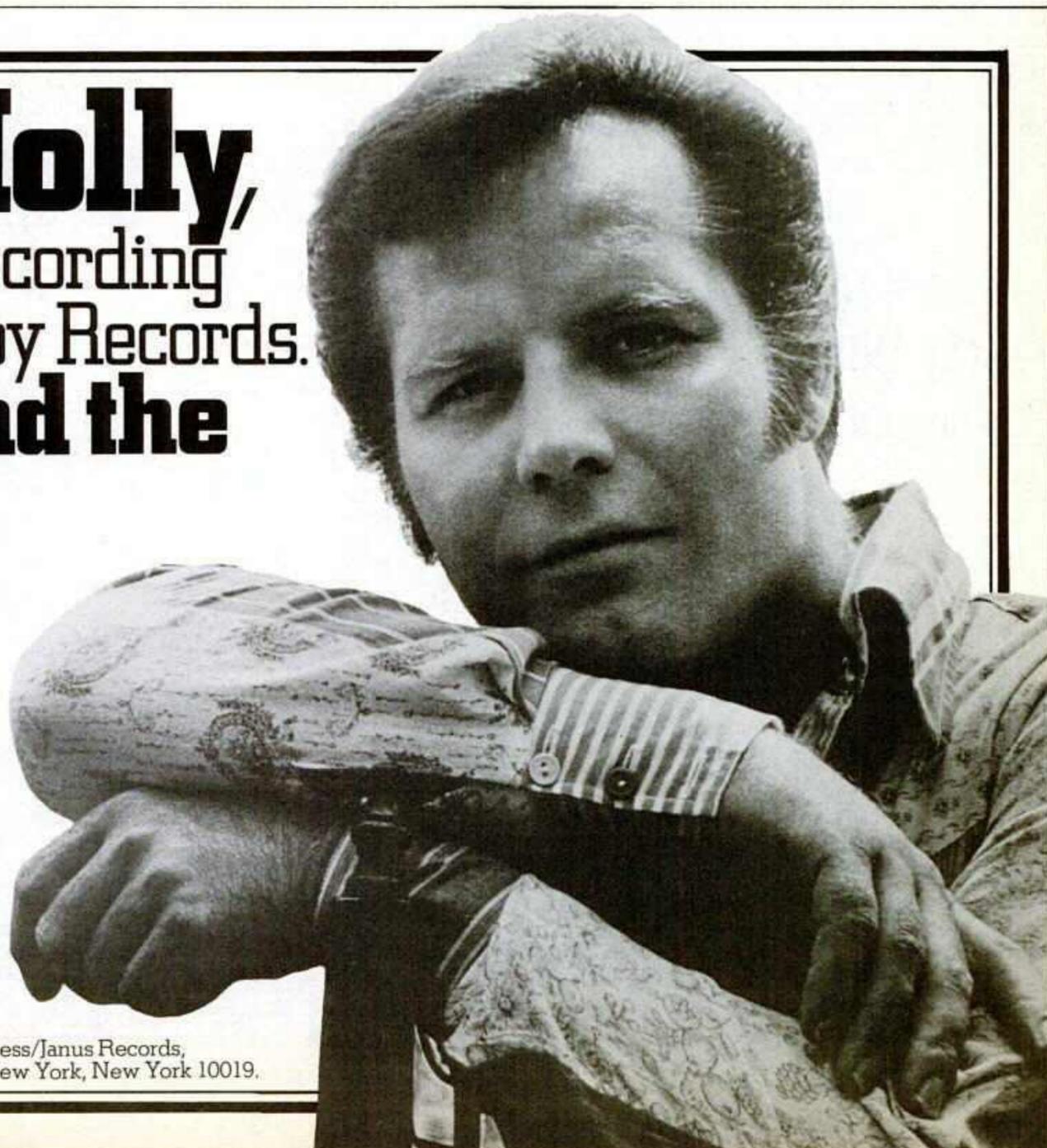
NOVEMBER 30, 1974, BILLBOARD

Doyle Holly, Another great recording Artist on Barnaby Records. Richard and the Cadillac Kings

His newest
"juke box" hit
moving fast
on the
country charts.



Barnaby Records are nationally distributed by Chess/Janus Records, a division of GRT Corporation, 1633 Broadway, New York, New York 10019.



California Dealers See Big Co-Op Gain

LOS ANGELES—Since a trio of Southern California-based audio dealers got together under the Audio Specialists Group (ASG) banner in mid-September, the move has definitely paid off in bucking the "so-so" business at most dealers across the country, according to Gene Hogan of Audio Mart, Burbank.

As both a buying and advertising group, the local co-op also includes Clint Hales, owner of Stereo Hi Fi Center in Torrance and Gardena, and Hi Fi Matic, Oliver City, and Harry Margoles, who operates Beverly Stereo outlets here and in Orange.

According to Hogan, the group has run six full-page ads and a spread in the Los Angeles Times Calendar section, plus radio spots on one AM and three or four FM outlets, for a two month outlay of over \$50,000.

The campaign has "put the group on the map," he explains, with its main goal of helping smaller independents compete with the large chains like Pacific Stereo, University Stereo, California Hi Fi Warehouse and Lafayette, which recently moved into the area.

The ads all plug the five-store group's common hi fi lines, with "special product feature weeks" run to date for Stanton cartridges, JBL speakers, Bang & Olufsen, Perpetuum Ebner turntables, Maxell tape and JVC. Other major firms to be featured include McIntosh, ESS, Teac, Tandberg, Kenwood, Pioneer and Thorens.

Plans for the traditionally big holiday buying season kicked off with another recent double-truck plugging the new ASG "800% Guarantee" for any hi fi system purchased at \$500 or more. Features include free insurance, theft registration, free delivery/hookup/ instruction of operation in 10-mile radius, 30-day refund policy, three

month exchange on all units with 12 months for speakers, six-year warranty on entire system, free annual in-store "spec" check, maximum turntable/cartridge "efficiency" guarantee, and membership in the ASG Audio Insiders Club, with a 15 percent discount on parts, accessories, tapes and service.

While all five outlets stock blank tape, only the Halas stores also sell some prerecorded tapes, as most of the group's business is in the hardware lines.

Although there are no plans for expansion at the present time, Hogan says that other independent operators could possibly become ASG members in the future. Meanwhile, the group will be continuing its ad/promo outlay of approximately \$25,000 per month, coordinated by Stafford/Austin & Associates, Sherman Oaks.



Stafford/Austin photo
2 OF 3 ASG—Two-thirds of new Audio Specialists Group of Los Angeles-area hi fi dealers, Clint Hales, left, and Harry Margoles, are seen at straw-hat sale of close-outs that hailed debut of five-store co-op. Third ASG member is Gene Hogan.

Germans Introduce 'Head' Microphones

• Continued from page 3

the human head in shape and size, with the ears reproduced to the smallest anatomical detail. Two built-in studio condenser microphones, whose highly sensitive diaphragms take the place of human eardrums, are located at the end of the auditory canal to record sounds the same way we hear them, in three-dimensional form.

Impulses registered by the two mikes can be fed to stereo tapes for production of LPs or stereo broadcasting. At the present time, the 3-D "surround sound" effect is only possible through the "open-air" type of headphone. One patented version by Sennheiser is also licensed to such firms as Pioneer, Radio Shack (Nova), Sansui and Beyer, and both Koss and Scintrex have their own versions, according to Horst Anker-

man of Sennheiser's U.S. subsidiary based here.

Since several of the delta-acoustic LPs were recorded through the Sennheiser system, the firm has begun in Germany to insert leaflets plugging the product with each set of its open-air headphones, according to Key and Schunke. Talks were expected here for a similar promotion.

They both emphasize, as do the album jackets, that open-air phones must be used to get the artificial head stereo effect with improved highs and lows, although all reproduce good stereo sound through a pair of regular speakers.

Work reportedly is underway in the U.K. at Rank labs on a switching box for an amplifier to play through stereo speakers, and at the Hertz Institute in Germany on a similar "black box" for a 4-speaker quad hookup. Both would eliminate the need for stereo headphones.

Initial release is topped by "We Hope To See You" featuring the progressive rock group Seedog. Also included is a "Kunstkopf-Dimensionen" sampler; "Golem" featuring Sand, experimental electronic (synthesizer) rock group; "Planet Of Man," symbolic sound imagery of The Creation with the Code III studio group; "Kopfsongs," a folk sampler with Achim & Maik, Chris Franklin, Jasmine Bonnin and the New Earth Gospel Rhythm Orchestra, and "Alte Musik-Kostproben," classical sampler with the Berlin Ensemble for Old Music.

Two new LPs due soon are "Balkan Express," ethnic pop based on Yugoslav and Serbo-Croat origins by the Ensemble Bessarabia, and

(Continued on page 41)

RECORTEC EXEC ENTHUSES

Cassettes a Major Contention As Technology Adds Appeal

By EARL PAIGE

SUNNYVALE, Calif. — Technology is fast propelling the cassette into a position of major contention in audio for the first time, believes William F. Lawless of Recortec here, which just delivered to one duplicator nine \$12,500 machines. The machines combine six steps into three.

Technological breakthroughs in the manufacturing of duplicating machinery is just one area of the cassette growth. He points to the development of new coatings such as 3M's Classic and Superscope's Ferrichrome. He mentions the first time ever combination of Dolby and chromium dioxide by Advent in its CR/70 series of music tapes. And he sees the growing number of manufacturers offering car cassette as still further growth (see list of models from 20 makers in Nov. 2 Billboard).

Cassette is not necessarily growing at the expense of 8-track, acknowledges Lawless. Car cassette people agree. Cassette is, though, being steadily improved, especially via the new coatings. Nevertheless, it is still held back by 1) the 1/8-inch width (a limitation, for example, in quadraphonic application) and 2) in ips (inches per second) at 1 1/2 as opposed to 3 3/4 ips and 1/4-in. in 8-track and higher 7 1/2 ips, of course, in open reel.

Lawless says he can see firsthand

still another aspect of cassette growth—the paradox of world growth. "Our customers always send us a cue tone and so we're aware of program patterns. Overseas, it is invariably music and in America, spoken word." He says cassette is dominant everywhere but the U.S. Recortec has a rep in Japan and is looking to expand in Europe.

Recortec delivered six slave loaders and two master reproducers to ESP, Inc., an Arkansas duplicator (acronym is Educational Sensory Programming).

Explaining the compression of duplicating steps and elimination of machinery capital, Lawless says ordinarily duplicating can involve:

1) Master tape containing programming is put into a tape bin loop master machine with the tape's head and tail spliced together in an endless loop.

2) Bin loop then feeds the program to from one to ten slaves on which a pancake (large reel) each is produced. The pancake can contain from 15-30 programs.

3) Each pancake is taken off slave and quality control-tested.

4) Pancakes are taken to loading area and fed into C-zeros (empty shells), with each pancake producing from 15-30 cassette. This is a single step if automatic, or involves more than one step if manual.

5) Finished cassette is then labeled.

6) Labeled cassette is then packaged.

Recortec's Automated Cassette Duplicator (ACD) compresses the six steps to three by eliminating steps 2-3-4. Also, step five can be shortened by using pre-labeled cassette zeros.

Key elements in the Recortec breakthrough with ACD is that it aids the duplicator of short-run quantities. In a short run, the bin loop has to be shut down and changed for each program, hence stopping production for 5-7 minutes during which slaves are idle.

A key function of the bin loop is the endless rotation of the program because the tape is spliced head-tail into an endless loop. ACD accomplishes this endless "revolution" by having the program ping-pong back and forth, recorded one-way forward and the reverse-way backward: i.e., bidirectional.

Lawless says that for long-run duplicating (sometimes 10,000 of a cassette) the quick changeover is insignificant but that the step-saving elimination of bin loop is crucial.

Though he will announce no timetable, Recortec is planning similar breakthroughs in 8-track duplication, Lawless says.



Recortec photo
LISTEN TO THAT WHIRRRRR—Bill Lawless, Recortec program manager, left, and Bob Nelson, ESP executive director, are flanked by six cassette slave loaders (three each side) in front of two master bidirectional reproducers. ESP, an Arkansas duplicator, recently purchased the custom setup from Recortec, manufacturer of audio units that is soon to double its facilities for a move into production of videotape duplicating machines.

Cerwin-Vega Assists With 'Earthquake'

NEW YORK—"Earthquake," Universal Pictures multimillion-dollar disaster movie that is literally sending tremors through movie houses across the country, is using custom-made speaker systems by Cerwin-Vega to achieve the "Sensurround" effect.

Cerwin-Vega and Universal entered into a contract for the supply of the speakers this past July after officials of Universal heard the systems at the Los Angeles convention of the AES (Audio Engineering Society) earlier this year.

The agreement called for Cerwin-Vega to supply enough speakers and amplifiers (conservatively estimated at about 2,400) to equip approximately 200 movie houses around the world.

It also committed Universal to the outlay of \$30 million for "Earthquake" and two other major movies utilizing the "Sensurround" effect and the Cerwin-Vega speakers.

According to Rob Lewis, Cerwin-Vega technical director, speakers used for the "Sensurround" effect contain a single 1,000-watt 18-inch woofer. Between eight and 16 speak-

(Continued on page 41)

RCA Sets Deal For Programs

By RADCLIFFE JOE

NEW YORK—The RCA Corp. and Videoplaybacks, Inc. (formerly East End Enterprises), have entered into a long-term non-exclusive agreement through which RCA will manufacture, package and distribute three video programs developed by Videoplaybacks, and especially designed for home videoplayer systems.

News of the pact comes on the heels of a flurry of new activity among videodisk and videocassette manufacturers, which runs from the production by RCA of rock artist David Bowie's experimental SelectaVision videodisk (Billboard Nov. 16) to a series of demonstrations planned by such vidstake contenders as RCA, Philips, AEG Telefunken, Sony and I/O Metrics.

The deal was signed by Tom McDermott, staff vice president, RCA SelectaVision, and president Ken Silverbush and vice president Lester Davis of Videoplaybacks.

The monetary transaction involved in the pact was not disclosed and Davis would only say that his company received "a healthy advance and a generous royalty arrangement" from RCA.

The programs picked up by RCA

(Continued on page 41)

AEM MEET SPEAKER

Moulthrop Asks Closer Liaisons

By SARA LANE

MIAMI—"A closer liaison between factories and their representatives in the field is needed," emphasized F.W. (Bud) Moulthrop of Moulthrop Sales, San Francisco, in one of the highlight talks at the recent Assn. of Electronic Manufacturers (AEM) convention at the Doral Country Club here.

"Despite all the methods of communications we have today—the phone, the letter, the TWX, micro-second relays—we're losing understanding," he continued. People within factories are constantly being placed, or shifted, and we on the outside don't know if those job responsibilities remain the same.

"I've found it very difficult to know who has the authority to make a final decision on vital matters. Hopefully, this will straighten out due to the present economic climate that is weeding out less competent personnel."

Moulthrop firmly believes that manufacturers must take the responsibility in training sales reps. "After all," he asks, "who knows the product better than the manufacturer who started it from zero. While he may think he's hired competent, already trained salespeople—and they may very well be—they must be informed on the product they're selling."

On sales agreements, Moulthrop observes, "They've been written and rewritten, and there's been unhappiness on both sides because the intent of these contracts is not clearly laid out. Again, a matter of communications."

He also contends that many meetings held around the country are meaningless, claiming that at most conventions less than four hours out of two or three days is spent in productive business sessions. He believes information can be disseminated in far less time—and at far less expense to both manufacturers and reps—if the meetings are compacted.

Eight key industry leaders gave their most profitable ideas at a rewarding "Bank Note" session. Participating were Glenn Ronk, Sola; Herb Bowden, Sencore; Stu Beyer, Allen-Bradley; Art Kelley, Ampere; Howard Saltzman, Alpha Wire; R.W. Woodbury, Sprague; Roy Vetzner, Vaco, and Ed Kason, Amphenol.

Another well received talk by Herb Taylor, Clarostat, covered cost reduction in distribution streamlining; UPS versus U.S. Postal Service (69 percent saving with UPS), use of video sales tools for training salesmen, sales presentations using audio cassettes in sync with a course-type

slide presentation, and minimum billing requirements.

David Taub, export management consultant, explained that international distribution is "not much different from selling at home. In exporting you have three allies, your banker, freight forwarder and the Dept. of Commerce." He advised manufacturers not to neglect the newly emerging nations: "Eventually there will be a lot of consumer electronics and electronic components sold in these areas."

It was the last convention for the AEM as an entity formed in 1963 with Eastern and Central divisions. Documents were signed that finalized AEM's merger into the distributor products division (DPD) of the Electronic Industries Assn. (EIA).

(Continued on page 41)

Uniform Price Structure Ruled Vital To Fair Trade

NEW YORK—A Superior Court judge in Paterson, N.J., has ruled that Fair Trade prices in that state can only be maintained by a manufacturer or distributor if a uniform price structure can be achieved and maintained throughout the state.

The decision was handed down by Judge Peter Ciolino in a Fair Trade suit between Cooper Distributing and Arco Electronics.

In his summation Judge Ciolino said the manufacturer in the case had failed to exercise the power given by the statute to fix prices, and as a result of that failure, multiple price fixing had occurred.

Judge Ciolino continued, "The minimum resale price established pursuant to contracts made under the Fair Trade Act must be uniform throughout the state, and uniformity cannot be obtained unless the manufacturer or distributor effectively

binds all retailers selling products in an effort to maintain the established price."

Judge Ciolino's decision could have far-reaching effects among other Fair Trade proponents in the state where many distributors, including some in the hi fi industry, sustain price maintenance programs on a regional basis, and are not backed by statewide programs implemented by the manufacturer.

In other recent Fair Trade developments, a Supreme Court Judge in New York County has awarded Matsushita Electric (Panasonic), injunctions against three JGE stores restraining them from continuing to violate the fair trade program for Panasonic products. The enjoined stores are JGE Appliances of Westchester, Inc., JGE Bronx Appliance, Inc. and JGE Appliances of Nassau, Inc.

U.K. Inflation Hits Studio Hardware; Prices Leaping

By ADAM WHITE

LONDON — Studio hardware prices are being hard hit by inflation this fall. Several major firms have recently disclosed increases of up to 23 percent on various products, while others are planning rises of up to 10 percent for 1975.

The rising costs of labor and raw materials (particularly components) are mainly responsible for this inflationary trend. Companies with previously good track records for stable prices have had to act to offset rocketing costs. In addition, importers of hardware have had to contend with fluctuating foreign exchange rates and the pound's often poor performance on world money markets.

The across-the-board increases announced in August by Dolby Laboratories—generally around 23 percent—were among the most severe. An M16H unit, for instance, now sells for about \$9,500, up \$1,800. Furthermore, Dolby was unable to give the U.K. much notice of its action. According to sales controller Keith Roberts, prior commitments to customers in "mid-deal" were honored at the old prices, and the firm's overseas distributors were also prenotified.

The other contender in the U.K. noise reduction field, dbx, has also been forced to push up its prices—by almost as much as its Dolby competition. The brand's U.K. distributor, Scenic Sounds, announced product line increases of around 18 percent, effective from Oct. 15. The 16-channel model 216, for example, has gone from \$8,160 to \$9,840 although the price differential between dbx and Dolby is now smaller as a result of recent actions.

Hardware from 3M in Britain, meanwhile, cost more from Nov. 1. The firm introduced a new price list then, to coincide with the beginning of its new financial year. The increases are "not significant," according to 3M executive Tom Ber-

mingham, who remains confident about the equipment's competitiveness in the marketplace. They boosted the approximate price of a 24-track recorder from \$30,200 to \$31,200; a 16-track from \$24,000 to \$25,200 and an 8-track from \$16,000 to \$16,800.

Studio equipment from Europe, too, will cost more in 1975. F.W.O. Bauch, which handles FMT and Studer among other product lines, is expecting rises of between 5 and 10 percent. Manufacturers will be announcing new prices then, says Michael Bauch, to cover the annual fixed wage increases which are in the pipeline for workers in EEC countries.

Similarly, Britain's Millbank Electronics Group is talking about a price hike of between 8 and 12 percent for its products in early January. This is mainly to recoup July's substantial rise in the cost of steel, managing director Tony Walker tells Billboard, and to compensate for shrinking profit margins.

Headaches in the studio hardware world are not confined to price worries, either. A number of companies are experiencing troubles in component procurement, which are wrecking product planning and delivery schedules.

"Dire" is how Tony Shields of Ampex, whose company introduced an across-the-board price rise of 8 percent in July largely to cover increased costs of components, describes the state of affairs.

There is, he says, a 60-week wait for common or garden resistors alone, while delivery dates are apparently a matter of guesswork. Dolby's Roberts provides affirmation of this: "Component supplies have been a real worry for us over the past 12 months." He adds that none of his firm's suppliers are offering a fixed price for items, with prices determined upon delivery.

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<input type="checkbox"/> .937"	<input type="checkbox"/> .937"	<input type="checkbox"/> .720"	Address _____
<input type="checkbox"/> other	<input type="checkbox"/> other	<input type="checkbox"/> other	City _____ State _____ Zip _____

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Channel Master's Special Offers Dealers a \$ Break

NEW YORK—Channel Master is offering a special holiday package of consumer electronics products at prices which will make it profitable for its dealers to retail the items at up to 43 percent off regular minimum retail prices, according to Martin

Charles, vice president, marketing.

Charles explains that participating dealers are given access to three "Super Specials" at 20 percent off the dollar value, when they purchase any other Channel Master consumer electronics products.

The specials are: a portable phonograph with AM radio. This unit carries a regular minimum retail price tag of \$34.95, as a special the dealer pays \$14.53 for the unit and sells it for \$18.88.

- A deluxe stereo cassette deck with noise reduction system that carries a regular minimum retail price of \$159.95 will retail at \$99.95, with the dealer paying \$74.95 per unit.

- A complete home stereo entertainment center with a regular minimum retail price of \$339.80 will sell for \$199.95 during the special sale, with the dealer paying \$153.50 per unit.

The program will be kicked off Dec. 1, when Channel Master, using its own fleet of tractor trailers will begin special, cross-country deliveries of the products.

Rep Rap

Commenting on the recent item about Roach-Spencer & Associates (Billboard, Nov. 9), Neal Spencer explains that the manufacturer's rep with offices in Kansas City, Omaha and St. Louis is an equal partnership of himself, Howard Roach and Joe Schaefer, with all responsibilities shared equally. Correct address of the Omaha office is 800 S. 72nd St.

Joseph J. Kindermann, McBride Sales, Inc. was elected president of the Chicagoland Chapter, ERA, at the October meeting. Other officers and directors for 1975 are: Fred Klem, CEM/S, Inc., national director/delegate; Russell D. Gawne, G. McL. Cole Co., veep membership and member services; Russell F. Diethert, Russ Diethert Co., secretary/treasurer; Bob Wilson, Crest Associates, Inc., senior veep and vp for programming; George Sangwin, George Sangwin Co., vp consumer products; Walt Myers, Scientific Sales Corp., vp technical/instruments; Lloyd Newell, Hill-Gray Associates, Inc., vp (OEM) material and components products; and Barry J. Mitchell, D.J.M. Electronic Sales Co., past president.

Russ Diethert, Sr., Russ Diethert Co., was awarded the ERA national past-presidents plaque.

The ERA will again be represented at the Winter CES Show, the Conrad-Hilton, Chicago, Jan. 5-8, and will serve as a contact between manufacturers reps and manufacturers. Also included in the booth will be information about the Association and its member services.

R.M.P. Sales, Inc., Chicago, has officially branched into consumer products, Ray Puzerewski, Jr., general manager, reports.

The firm had been only electronic components and materials as R. M. Puzerewski Sales, and since acquiring LaShawn Payne in July, a nine-year veteran audiophile, it has added a Micro Acoustics line of loudspeakers and phono cartridges, and Nuclear Products Company's anti-static record brush. The firm will continue to build from these initial lines in order to make their mark on the dealer trade in the midwest, Puzerewski says.

The "colorful" rep, the Markman Company, Van Nuys, Calif., is celebrating 20 years or 175,200 hours in business by distributing a 12-page coloring book, complete with crayons, describing the people and services behind a successful 20 years.

To celebrate, a coloring contest with over \$1,000 in prizes is being held. Just color "the chief" astride his pony, and add a caption. Prizes include a BSR record changer, Maxell cassette tape, Suporex stereo headphones, ADC cartridges, Bowmar calculator, BSR phone butler, Sherwood stereo receiver, Infinity speakers, Dynaco stereo kit and Dokorder tape recorder.

Soviets Bow New Variety Of Products

LENINGRAD—The Murom radio plant has recently begun deliveries of a new line of consumer electronic products. These are KVP-1 and KVP-5, optional miniature HF tuners to be used with conventional auto radios already installed in cars.

Radios are not yet standard equipment in Soviet made cars and until now all auto radios manufactured by the national companies and Hungarian models imported to this country have been designed for operation on medium/long wave meter bands only. The most sophisticated model at the moment is the Ural-Auto solid-state unit retailing at 180 rubles (about \$240).

KVP-5 allows operation on 25, 31, 41 and 49 metres, and KVP-1 on those plus 56, 65 and 75 metres. The latter unit is specified to be installed in the recent brands of Volga cars only, while KVP-5 can be used in all other Soviet-made cars. Murom is producing 5,000 KVP-5s and 10,000 KVP-1s in 1974. The KVP-5 retails for about \$27.

New Products



SOLID STATE stereo receiver TX-560 expands Onkyo's audio component line. The unit includes provisions for three sets of speaker systems, and lists at \$429.95.



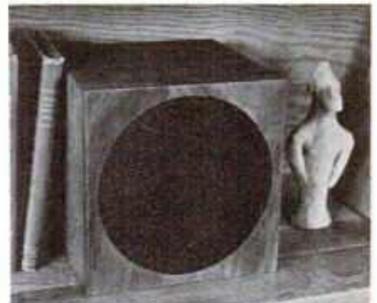
TOP OF THE LINE in-dash, discrete four-channel stereo tape player by Panasonic has FM/AM/FM radio, AFC, and fits into almost any dash with adjustable shafts.



DOUBLE TAPE terminals allow tape-to-tape copying while simultaneously playing another program source, on Kenwood Model KR-7400 receiver, listing at \$519.95. The unit can be converted to accommodate four channel broadcasts. Each channel is rated at 63 RMS.



UNUSUAL STYLING distinguishes Miida 3066TL compact with AM/FM stereo receiver and 8-track player. Built-in EFFECT 4 circuitry provides surround sound with two extra speakers. List is \$329.95.



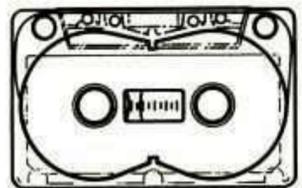
SEVEN-INCH square in walnut or oak, with circular black grille hides a 5 1/4 inch full range, heavy ceramic speaker in Sound West's Cube I, with \$19.95 list.



EIGHT-TRACK RECORD is featured on Channel Master 6683 compact with three-way air suspension speakers and rotary radio dials, listing at \$349.95.

NOVEMBER 30, 1974. BILLBOARD

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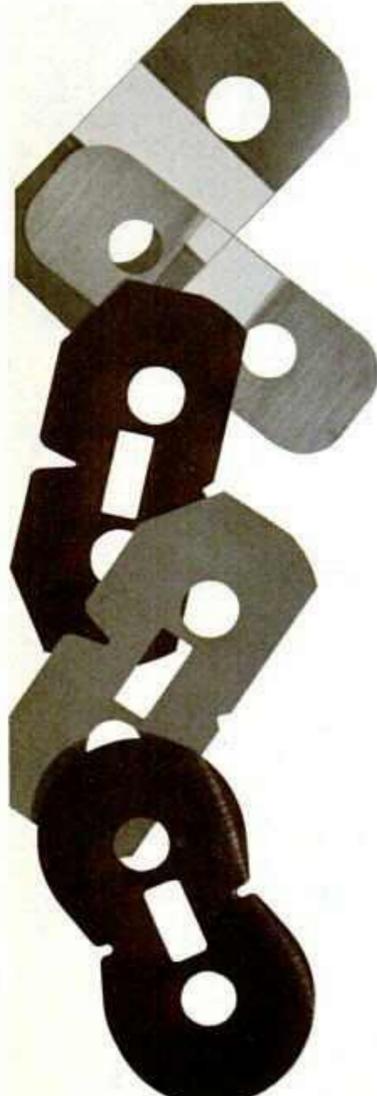
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SPECIAL DESIGNS ON REQUEST

Tape Duplicator

3M Company, St. Paul, Minn., has expanded its line of video accessory products by acquiring **Datavision, Inc.**, Gaithersburg, Md., manufacturer of character generators for broadcast, cable and industrial television. The line will now be marketed by the Video Products project of 3M's Mincom division, and supported by a "strong technical service staff," Fred Hodge, product manager, said.

Jerry Shumway, founder and president of Datavision, and Frank D'Ascenzo, vice-president, market-

ing, will continue to head the sales and manufacturing operations.

The Datavision line includes the new D-3400 video titling system with a D-3000 television character generator and a D-4000 random access disc memory.

Other video products marketed by 3M's Mincom division include drop-out compensators, switchers, encoders, processing amplifiers, image enhancers, and special effect generators.

* * *

MarketDyne International, Philadelphia, recently expanded its U-Matic cassette duplication capabilities, adding 12 more slave units to its TeleMation TAD-2 duplicator, bringing the total number of slaves to 20.

According to Ron Brown, director, the expansion was necessary to meet growing duplication requirements. The new equipment makes it possible to complete orders within 24 hours, and reduces duplication turn-around time.

MarketDyne also operates an 18-slave unit 1/2-inch EIAJ duplicator for reel-to-reel video tapes.

* * *

A new device for erasing broadcast-type video tape recordings in the cartridge format was announced by **RCA Photophone Sound Recording**, Burbank, Calif.

The Automatic Cartridge Tape Bulk Eraser will erase up to four cartridges simultaneously and will handle either the RCA or Ampex type cartridge.

The device is priced at \$2,500, with first deliveries planned before year's end, Adron M. Miller, manager, said.

* * *

The videotape post production business, including film to tape transfer, color correction, editing and duplication, has been booming for **Reeves Teletape's Post Production Center**, New York, with five editing rooms working around the clock, vice-president Jack Wartlieb reports. "It seems many advertisers are realizing the cost quality and time advantages of finishing and distributing their commercials on videotape."

Germans Record With 'Head' Mike

Continued from page 38

"Harald Fogel on the A-Kerk Organ," featuring the European organist recorded live in the famous church at Groningen, Holland.

The Schunke brothers, who have a background as sound engineers and helped develop discotheque and other electro-acoustic sound systems, already have a \$200,000 investment in delta-acoustic, Wolfgang notes.

They plan to continue releasing artificial head LPs from a refurbished barn being equipped as a studio at Grevenbroich, and also will be hopefully recording or providing the facilities for other labels. Edgar Froese of the European pop group Tangerine Dream used the process for one cut in his new LP on Virgin, Key reports.

The young firm also hopes to have its own version of an artificial head ready for the studio and hi fi markets sometime next year. A prototype is currently under development in another German research lab.

Memorex Newsletter

SANTA CLARA, Calif.—How to best utilize chromium dioxide videotape is covered in the fall issue of SCAN, new quarterly video newsletter bowed this summer by Memorex. Complimentary copy is available from SCAN, Memorex Corp., Box 420, Santa Clara, Calif. 95052.

RCA Sets Deal For Programs

Continued from page 38

include a three-part golf training program "Pendulum Power" by Gene Littler; "Easy Ways To Elegant Cooking" in three parts by Sylvia Schur, former food editor for both Look and Seventeen magazines; and a two-part tennis series, "Chain Reaction Tennis" with Pancho Gonzales.

RCA has the packaging and distribution rights to the programs for the United States and Canada, as well as the right to package the programs in configurations compatible with any or all home video systems it may decide to bring to market.

Videoplaybacks has also entered into a separate agreement with Crown Cassettes of England for the distribution of its home video programs in Europe.

Following the well received presentation in Japan in August of the Philips VLP laser videodisk system, RCA was to show its capacitance SelectaVision videodisk player Nov. 19-22 at the Tokyo Kaikan Restaurant. Also in Tokyo, the AEG Telefunken/British Decca TED videodisk player, already licensed to Sanyo in Japan, will be demonstrated Nov. 25-29 at the Restaurant Alaska.

An updated version of the IO/Metrics low-cost videodisk system that utilizes a photographically-exposed floppy disk is to be shown Jan. 26-31 in New York at the American Assn. for the Advancement of Science meeting at the Americana Hotel. New York also is expected to have a demonstration early in the year of the joint Philips/MCA laser videoplayer system.

Cerwin-Vega 'Earthquake'

Continued from page 38

ers are used in each movie house, depending on the size of the auditorium.

Amplifiers used to drive the speakers are slightly modified versions of Cerwin-Vega's model A-3000 home stereo amplifier. They develop a maximum power of 750 watts RMS per channel.

Lewis explains that the speakers used are capable of reproducing sounds as low as 16 cycles per second at extremely high volume. He continues, "The 'Earthquake' sound effects start as weak electrical signals produced by a random noise generator—a computer-like circuit designed to simulate seismograph recordings.

Lewis adds, "These signals are controlled by the coded information on the film, then sent to a bank of Cerwin-Vega amplifiers, where they are boosted to a power level of between 3,000 and 5,000 watts before being played back through the speakers.

"The result is a 120 dB rumble, loud enough and low enough to actually vibrate the seats and the people in the theater, thereby creating a pretty convincing illusion of a real earthquake." Lewis stresses however, that despite the effects, the frequency range of the rumble is not powerful enough to harm "either the eardrums of the audience or the building itself."

Although Cerwin-Vega will continue to lend its name and technology to similar sound effect projects in the future, its main business remains the consumer production of speaker and amplifier systems.

Moulthrop Closer Liaisons

Continued from page 39

whose membership had approved the move at the recent EIA meeting in Los Angeles (Billboard, Oct. 12, 26).

Speaking for AEM, national president Jay Greengard of Waldom Electronics observed that the merger was welcomed by their members who feel it will eliminate considerable duplication of efforts and cost; will provide additional and more valuable resources; create a larger, stronger and more cohesive trade association of manufacturers in electronic distributing, as well as adding more members to the combined group.

As Toby Mack, EIA staff vice president responsible for DPD, explained, 40 of the 65 existing DPD members (which also dates to 1963) also belong to the 140-member AEM, giving the enlarged division 100 potential new members when the former AEM groups become the Eastern and Central regions of DPD on Jan. 1.

First official function of the merged groups will be a product liability seminar in March in Washington, patterned after the successful panel on legal impacts of the manu-

facturer-distributor relationship at the 50th EIA convention (Billboard, Nov. 2).

One of the last unofficial functions of the AEM was a drawing for space at the May 6-8 NEW/COM exposition at the Las Vegas Convention Center with priority given to 10-year AEM members.

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U.K. Audio Fair Up 10%

LONDON—Despite the current U.K. economic climate, attendance at the Oct. 28-Nov. 3 Audio Fair at Olympia was up 10 percent over 1973 to 83,089, according to a spokesman for Industrial & Trade Fairs, the organizers, in contrast to other recent shows such as Harrogate (Billboard, Oct. 19), which registered a decline.

The 100-plus booths included new product from a number of leading firms, with a marked increase in 4-channel sound interest and stereo hi fi broadcasting, as well as the possibility of quadraphonic broadcasting, with inquiries directed to the BBC studio at the fair.

Among major exhibitors were Bang & Olufsen, Garrard, National Panasonic, Rank, Sanyo, Sony, Superscope and Tandberg.

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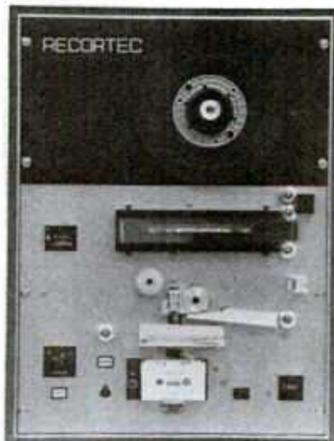


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WEA Puts A Full Head of Promo Steam Behind Its Jazz Express

HAMBURG—WEA's long-term promotional campaign on behalf of the company's jazz product, the Atlantic Jazz Express, started in Germany and was organized simultaneously in all other European countries where WEA material is released. Center motif of the advertising is an American Diesel locomotive.

WEA director Siegfried Loch told Billboard: "We are only too aware that jazz is very much a minority interest. But we also know that jazz buyers are very faithful and discriminating and their needs should be properly taken care of by dealers. We're out to reach new consumers through this campaign, and also help the trade service all buyers."

British Decca Trims U.K. Singles Releases

LONDON—A cutback in the number of singles being released here by British Decca has been ordered by new managing director Ken East. Decca has issued in excess of 300 singles this year, but over the 12 months to the end of September its share of market has declined from 8.1 percent during July-September 1973 to 3.8 percent, in BMRB's recent third quarter survey.

Although not confirming a report that he has decreed that no singles be released without his personal approval, East admitted that he was watching new material more closely. "Quantity is no substitute for quality," he said. You will be seeing a lot fewer singles released by Decca." East added that he had rejected three or four titles in the last two weeks.

One "prop" of the campaign is a budget-price sampler, with contributions from star names like Billy Cobham, Herbie Mann, John Coltrane, Eddie Harris, the MJQ, Dave Brubeck, Les McCann, Roland Kirk, Chick Corea and Charlie Mingus.

There is also an Atlantic package of 20 contemporary jazz albums, each with promotional assets. Each package has four-color posters and browser cards for rack, with color-printed prospectuses about the series, plus five double albums in the popular "The Art Of..." series, featuring Duke Ellington, the MJQ, Charlie Mingus, John Coltrane and Dave Brubeck.

Loch added: "Atlantic is not only strong on jazz, but is out front in the soul scene. Soul music here has sold well over the past few years. And that appetite will be fed through heavy marketing activities—a 'Super Soul' campaign."

This will include old and new material of artists like Wilson Pickett, Otis Redding, Percy Sledge, Sam and Dave, Dionne Warwick, the Detroit Spinners, Betty Wright and others, all packed in an attractive cover, which is also the center motif of national displays for soul music.

New releases by Graham Central Station ("Release Yourself"), and Aretha Franklin, are being specially promoted, and there is strong focus on the Detroit Spinners, Jerry Jee (produced by Barry White), the Persuaders and Roberta Flack.



BUDDAH GOES SOUTH—Eric Steinmetz, left, vice president of the Buddah Group, signs a long-term distribution agreement with Ross Barlow, managing director of Phonogram, for the distribution of label product in Australia, New Zealand, New Guinea, Singapore, Malaysia, Indonesia and Hong Kong. The Phonogram Records of Australia deal marks the first Buddah direct distribution agreement in the South Pacific.

From the Music Capitals of the World

LONDON

Based on a Las Vegas type of showroom, a luxury cabaret room opens in the Cunard International Hotel here, and artists for the 600-seater room will be booked exclusively by Jeffrey S. Kruger. He promises gourmet food, a 20-piece resident orchestra, early hours entertainment in a discotheque atmosphere and says he has already approached names of the calibre of Jack Jones, Danny Kaye, Jack

Benny, Victor Borge and Gladys Knight & the Pips—adding that the accent will be placed on quality of performer and food though he appreciated this kind of room could not sustain a big-name policy all 52 weeks of the year.

Polydor has picked up the tape-only distribution rights to Arcade product and relaunched seven earlier tape titles—All-Time Classics; 40 Fantastic Hits of the 50's and 60's parts one and two; Hollywood Gold; Musical Masterpieces; 20 Fantastic Hits (volume three); and 20 Number Ones. . . . First single reflecting the popularity of the television series "On The Planet Of The Apes" is out by a group called Shabam, on Pye—song has the same title as the series. . . . Ex-Beach Boy Bruce Johnston in London to promote his new group California Music and the debut single (RCA) "Don't Worry Baby."

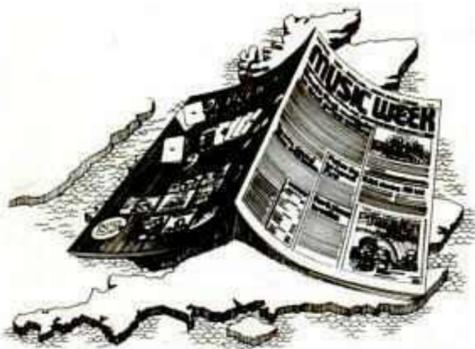
European licensing agreement made between Sonet Records in the U.K. and Chicago-based Alligator Records for distribution of all product—first titles from the blues-based U.S. company are by Big Walter Horton with Carey Bell; the Son Seals Blues Band and Hound Dog Taylor. . . . First batch of Pye combination packs out and feature album-with-cassette or album-with-cartridge packages under the slogan "a record for your home—a tape for your car," retailing at cut price of \$9.60. . . . CBS released first batch of mid-price tapes, comprising popular titles from the company's budget record label, Embassy—20 initial releases include best-seller from Andy Williams, Barbra Streisand, Tony Bennett, Johnny Cash, Fleetwood Mac and Peter Nero.

Tony Macaulay writing a stage musical with Ron Inkpen, who runs the film department of GTO, and it will be called Whatever Happened To Captain Incredible?—and billed as a multi-media musical manifestation. . . . Warner Brothers, in conjunction with WEA, in throes of huge advertising and promotion campaign tying in with the Faces' 24-date U.K. tour, centering the Faces' complete Warner album catalog, and including 70,000 full-color concertina postcards given away at each venue.

Lord Weymouth, son of the Marquess of Bath of Longleat, launched here as a recording artist—at the age of 42—via a Pye Golden Guinea al-

(Continued on page 43)

NOVEMBER 30, 1974, BILLBOARD



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Dance Bands Fast Steppers With Swedish Disk Buyers

STOCKHOLM—One of the strangest aspects of the record scene here is the new dominance of Swedish dance bands as opposed to orthodox beat groups or solo singers.

A recent Svensktoppen chart showed eight out of the top 10 singles were by dance bands—a success which has grown gradually over the past few years. Most of these bands tour the folk parks in the summer and dance halls in the winter. Many record for small labels and some even have their own studios.

The most popular bands sell maybe 50,000 of each album and there are three currently in the album chart. One band, Flamingokvintetten, whose latest album "5" had an advance order of more than 50,000 copies, has sold more than 290,000 albums in four years. Their last, "4," sold 125,000 copies this year, a figure improved upon only by Abba, the group who won the Eurovision Song Contest.

One of the most successful labels figuring in the new Svensktoppen chart has been Mariann, headed by Bert Karlsson. The label is two years old and has four dance bands on the roster—Jigs, Vikingarna, Schytts and Sewes. So far the label has sold 125,000 albums.

Result is that the dance bands are taking over and the solo artists in general—and established solo singers in particular—are slumping badly. Some still do well. For example Metronome singer Lill Lindfors' latest album sold 50,000, and so did that of Ted Gardestad. But new solo artists are very hard to promote.

But if it is hard to promote local artists singing in Swedish, it is almost impossible to promote Swedish artists singing in English.

Until July, Swedish Radio had

another listener-voted chart called Tio I Topp, aimed at a younger audience than the Svensktoppen. This chart featured only international pop records—that is, mainly ones from the U.S. and U.K. An important promotional chart, it also included all local pop material sung in English. Abba and Blue Suede were popularized through this chart.

Unfortunately, this chart was heavily criticized for "uni-direction of the listener's musical taste" and it ended. Since then, fewer and fewer singles have entered the sales chart—only two out of twenty in a recent chart. And it will be that much harder to promote new acts along the lines of Abba or Blue Suede.

One possible alternative is television, but generally there is a limited budget which makes it harder to produce Swedish shows with Swedish artists.

For example, since that Eurovision Song Contest success in the U.K., back in March, Abba has toured the continent and the U.K. and recorded television shows on the way, yet not once appeared on Swedish TV.

A last possibility for exploiting new product is through advertising. In January this year, there were many music magazines on the market here, but most have closed down—due to lack of advertising support. Record companies now tend to advertise more in the daily newspapers. Rack company Ton-Ton has just concluded a huge promotion campaign on an album by one of their dance bands, Sten Carlson and Salta Mandlar.

It included advertisements in all major newspapers at a cost of \$25,000, said to be the biggest outlay ever made here on one record.

Canada Stations Should Not Be Arm Of Record Cos, CRTC Exec Asserts

By MARTIN MELHUISH

KITCHENER, Ont.—Steve Harris, second in command in the radio division of the Canadian Radio and Television Commission with responsibility for the special problems of broadcasting and public relations, was a speaker at the annual seminar on campus radio in Kitchener, Ont. and voiced his concern over "the public airwaves being used to provide the public with a jukebox."

Harris, who came up through the broadcasting ranks from campus radio at York University to a directorship on the board of the Stirling chain of stations in Canada before being appointed to his current post at the CRTC, has some rather set ideas on how he feels the airwaves should be utilized. "The public airwaves are there to reflect the public itself, to educate them and generally provide a balanced service, said Harris. Too many of us have accepted the idea that the radio station is an arm of the marketing system of record companies. The responsibility of a broadcaster has nothing to do with the selling of music. Rather, he has a responsibility to the public to provide a service that is balanced and offers equal opportunity in terms of public affairs and the information that reflects their existence and gives them a sense of identity. The role a broadcaster plays is not a role of having to answer to record companies for what you program. If anything, it should be the other way around. If you unplugged all the broadcasting there would probably be no record industry except for that which existed through rackjobbers."

Harris indicated that even from his experience this attitude has a devastating influence on the business as a whole. He continues: "Program directors have been bought and sold in North America for the past 10 years. I've had a girl come to me and take all her clothes off and I've talked to other PDs who have had promotion men leave keys to a new car on their desk. Those are the facts of life. Charts can be fixed. You can ship records around from market to market and not sell one of them and have it show up at 70."

Harris indicated that the CRTC was soon to become the Canadian Radio and Television and Telecommunications Commission, giving the government body much broader scope.

Harris criticized the foreign-owned record companies based in Canada, which he feels are not meet-

ing their corporate responsibility in this country. Stated Harris: "It's cheaper to bring a master from the U.S. that's already produced, paid for and often a proven hit and put it through the Canadian record machinery. What about going into the studio and paying out all the bucks to create a Canadian production to be promoted here and internationally? It's the companies that do not meet their commitments as companies working in Canada that irritate me. I'm not a nationalist but I feel that we have to put an effort into establishing our own identity or reflecting it. There's a responsibility for all of us to create an environment that is uniquely our own. We don't have that in Canada yet."

Harris indicated that the long-awaited CRTC policy paper on FM in Canada is due out shortly, possibly before Christmas.

Pubs Win Copyright Suit

OTTAWA—In a two-pronged case here, the federal court of Canada ruled in favor of several music publishers on Oct. 11 against Canadian record company Canusa Records and its principal officer, Tony Roman, regarding the recording and translation of the song "There Goes My Everything."

Justice Collier maintained that such recording and translation of the song, which was translated into French as "Quand Tu Liras Cette Lettre," was an infringement of copyright in Canada. The court

awarded damages for both infringement and conversion, an accounting of profits, an injunction, and costs against Canusa Records and against Roman, who the court held, had authorized and directed Canusa throughout.

Canusa did not have a licensing agreement with the Harry Fox Agency. It has been fairly commonplace for French-Canadian companies to issue unauthorized translations of successful popular songs without paying mechanical royalties.

From the Music Capitals of the World

TORONTO

Paper Lace's "The Night Chicago Died" has reached sales of 213,000 units in Canada. . . . Bob Dunne, former editor of Beetle Magazine in Canada, has been hired by Love Productions, headed by Francis Davies, as national press and publicity officer for the Island, Daffodil and Strawberry labels in Canada. . . . Michael Hasek has been signed to Daffodil Records. . . . Chris Strachwitz, the founder of Arhoolie Records, was in Toronto recently for a hectic promotion schedule arranged by Willi Morrison and Jim Rudnick of Canadian Music Sales. Stops included interviews with John Donabie of CHUM-FM; Joe Lewis of CJRT-FM; Dave Boot, CHYM-FM, Kitchener; Bob Ansell, CKOC, Hamilton; Sylvia Tyson for her CBC radio show Touch The Earth; and Rainer Schwartz for the Night Music TV show. . . . Murray McLaughlan has completed recording of his latest album "Sweeping The Spotlight Away" at Thunder Sound in Toronto. . . . A lot of excitement being generated in Toronto music circles by Bob McBride's new band named McBride. . . . The Sensational Alex Harvey Band will open the Manfred Mann concert at Toronto's Convocation Hall on Dec. 12.

A Foot In Coldwater, on Daffodil Records in Canada and Elektra for the rest of the world, have just had their album "All Around Us" released in Canada and the U.S. The single from the album is "Make Me Do Anything You Want," with production by John Anthony, known for

his work with Genesis and Queen among others. . . . Nazareth just completed a tour of Canada during which they played to monthly sell-out crowds. The Scottish band, who reached approximately 110,000 sales from the last three A&M albums in Canada, will likely be recording at Andre Perry's Morin Heights Studio just north of Montreal at the end of next summer. . . . Axe Records held a showcase for Thundering at the Gas Works in Toronto on Nov. 20. The band has just had its latest album "Ta-daa" released by Axe. . . . RPM Weekly held a two-day country music forum called Big Country at the Inn On The Park in Toronto on Nov. 23 and 24. Speakers included Alderman Ben Nobleman; Boot Records' President Jury Krytiuk; Broadcaster Jayson McCarthy; and Rodeo Records' President George Taylor.

Richard G. Lewis, founder and former editor of Broadcaster Magazine in Canada, has been awarded the first Ruth Hancock Memorial Friend of the Industry Award. The presentation was made at the 24th annual awards dinner of the Central Canada Broadcasters' Assn., held at the Hotel Bonaventure in Montreal. Other awards presented included the Howard Caine Memorial Award to John L. Moore, president and general manager of Souwesto Broadcasters Ltd. (CHLO, London, Ont.) and the 1974 Broadcaster of the Year award went to Thomas E. Darling, president and general manager of Radio ML Ltd. (CHML, Hamilton, Ont.).

MARTIN MELHUISH

International

From the Music Capitals of the World

Continued from page 42

bum "I Play The Host." His Lordship, also known as Alexander Thynne, wrote all the tracks and executive producer for the album was chart singer and comedian Des O'Connor. . . . Legendary search for the Loch Ness Monster now incorporated in a new RCA single by Roy Powell and The Shiver Gives—as "Rock Ness Monster," investing the creature with a "fun" image. . . . Sunday Mirror newspaper organized a Tape talent Contest, with \$1,400 first prize; winning group was New Eden Folk, their version of "Jambalaya" being picked from more than 1,000 taped performances. PETER JONES

MOSCOW

Shows featuring top Bulgarian entertainers were touring 20 cities in Russia as a part of the days of Bulgaria Culture program to celebrate 30 years' anniversary of the formation of the Bulgarian Republic. . . . The Netherlands' Concertgebouw Symphony Orchestra made successful concert appearances in Leningrad and Moscow.

Melodiya here has released a two-

Russians Sign 400

Continued from page 1

Belgium, Portugal, and with musical/literature/theatrical copyright agencies in Japan, Finland, Denmark, U.S., Spain and West Germany.

At the same time, VAAP conducted negotiations and came to agreements on the use of copyright with national publishers in Sweden, Finland, Portugal, U.K., Denmark and Norway. Recently VAAP issued its first bulletin which is planned to become a periodical. VAAP has also concluded agreements with SACEM (France), PRS (U.K.), GEMA (W. German), SABAM (Belgium), SPA (Portugal) on mutual royalty payments.

VAAP is a newcomer to the complicated world of international copyrights and the agency is naturally faced with certain difficulties. There is still much to be resolved and done, but it is strongly felt that participation in the UCC is generally advantageous to the country.

record set featuring pianist Emil Gilels and the London New Philharmonia Orchestra, conducted by Lorin Maasel, in three Tchaikovsky concertos for piano and orchestra. . . . "Songs and Fashions" gala show, featuring top Yugoslavian Sacha Subota rock group and with singers accompanying models, presented by Yugoslavian fashioned firms in Russian cities. . . . Argentinian film star of the 1950's Lolita Torres, now a pop singer, featured on series of concerts here and all were sold out.

Recent classical releases from Melodiya include four-record set "The Art of Marc Reisen," presenting recordings from the Bolshoi Opera's leading bass; one from Bolshoi singers Tamara Siniavskaya, Galina Vishnevskaya, Vladimir Atlantoff, Yevgeni Nesterenko and the Boshoi chorus and orchestra in a program of pieces from Rimski-Korsakov's opera "Tsarskaya Nevesta." . . . Gala show "Golden Fall," featuring artists from ten countries, has been staged here in Kiev, Riga, Vilnius and Leningrad.

"Country Music USA" was on extended tour of Russia, under the U.S.-USSR Cultural Exchange Program, and the company, headed by Tennessee Ernie Ford visited Yerevan, Tiflis, Baku, Leningrad and Moscow. . . . Pop acts booked recently by Gosconcert for Russian halls are Czech singer Nadia Urbanova, Luis Alberto Parana and Los Paraguayos, Poland's Anna Gherman, the Czech rock group Skarabeus, singer Veral Elschlegel and the "66" group. . . . Bolshoi singer

Irina Arkhipova back from operatic tour of Argentina where she was featured in several productions at the Colon opera theater.

Chorus of the National University of Mexico toured Russia, with concert performances in Moscow, Tbilisi and Kiev. . . . Ten day show of products of Deutsche Schallplatte, East Germany's State record company held in Leningrad—albums of 215 titles were presented by the company's four labels: Eterna (symphony), Amiga (pop and easy listening), Luteria (drama and literature), Nova (works by modern composers).

VADIM YURCHENKOV

HAMBURG

U.K. singer Graham Bonney signed a contract here with Deutsche Grammophon Gesellschaft. . . . Holland's Greetje Kauffeld out with a new album for Deutsche Grammophon "And Let The Music Play." . . . A new Polydor single "Ich Glaube An Wunder" for Swedish singer Lars Berghagen.

EMI Electrola here launched the new U.K. label Anchor with a single by the Righteous Brothers. . . . New producer, Joachim Heider, for singer Michael Schanze. . . . Big success here for Holland's Nick Mackenzie with a German single "Der Apfel Fallt Nicht Weit Vom Stamm," produced by Jack de Nijs.

New address for Deutsche Grammophon Gesellschaft: 2 Hamburg 36, Hohe Bleichen 14-16, telephone: 040-35961; telex: 02163 923. . . . First television show here for Norwegian artist Wencke Myhre—

production called "That Is My World." . . . Fantastic chart reaction for the Elvis "Forever" double album, with immediate sales of 100,000.

Peter Meisel in Berlin producing for international label Hot Foot—first singers signed are Jimmy Seven and Jesse Ballard, and Thomas Hohne is manager of the new label, with a production team of Frank Zander, Jorg Schmeir, Gunter Henne, Achim Heider. . . . Director Bernd Gollin has left the April Music company in Hamburg. . . . New RCA producer in Germany is Jeurgem Pohlmann. . . . New address for Accord-Musikverlag: 5 Cologne 41, Maarweg 130, telephone: 0221-54 3037. WOLFGANG SPAHR

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 Johnny Winter—John Dawson Winter III—Blue Sky PZ 33292
 Mott The Hoople—Live—Columbia PC 33282
 Wishbone Ash—There's The Rub—MCA 464
 Deep Purple—Stormbringer—Warner Brothers 2832
 Hues Corporation—Rockin' Soul—RCA APL 1-0775
 Black Oak Arkansas—Early Times—Stax 5504
 Brian Auger—Live Oblivion—RCA CPL 1-0645
 Bobby Womack—Greatest Hits—United Artists 346
 Dizzy Gillespie—A Musical Safari—Booman 1001

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BRITAIN (Courtesy: Music Week) *Denotes local origin SINGLES

This Week	Last Week	Artist	Title
1	1	David Essex (CBS)	GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)
2	2	Queen (EMI)	KILLER QUEEN—*Queen (EMI)—Feldman/Trident (Roy Thomas Baker/Queen)
3	5	Barry White (20th Century)	YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century)—Schroeder (Barry White)
4	4	Eddie Holman (ABC)	(HEY THERE) LONELY GIRL—Eddie Holman (ABC)—Chappell (Peter De Angelis)
5	3	Ken Boothe (Trojan)	EVERYTHING I OWN—*Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
6	10	Peppers (Spark)	PEPPER BOX—Peppers (Spark)—Instant
7	20	Lynsey De Paul (Jet)	NO HONESTLY—*Lynsey De Paul (Jet)—Standard (Lynsey De Paul)
8	23	Rubettes (Polydor)	JUKE BOX JIVE—Rubettes (Polydor)
9	9	Stylistics (Avco)	LET'S PUT IT ALL TOGETHER—Stylistics (Avco)—Averb/C. Shane (Hugo & Luigi)
10	7	Bay City Rollers (Bell)	ALL OF ME LOVES ALL OF YOU—*Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)
11	8	Down On The Beach (Bell)	DOWN ON THE BEACH TONIGHT—Duffers (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)
12	11	Glitter Band (Bell)	LET'S GET TOGETHER AGAIN—*Glitter Band (Bell)—Ram (Mike Leander)
13	21	Chi-Lites (Brunswick)	TOO GOOD TO BE FORGOTTEN—Chi-Lites (Brunswick)—Intersong (Eugene Record)
14	18	Suzi Quatro (Rak)	THE WILD ONE—*Suzi Quatro (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
15	17	Piott (EMI)	MAGIC—*Piott (EMI)—Robbins (Alan Parsons)
16	—	Gary Glitter (Bell)	OH YES YOU'RE BEAUTIFUL—*Gary Glitter (Bell)—Leads (Mike Leander)
17	15	Crystals (Warner Spector)	DA DOO RON RON—Crystals (Warner Spector)—Carlin (Phil Spector)
18	13	Sparks (Island)	NEVER TURN YOUR BACK ON MOTHER EARTH—*Sparks (Island)—Island (Muff Winwood)
19	14	Roxy Music (Island)	ALL I WANT IS YOU—*Roxy Music (Island)—E.G. Music (Roxy Music/J. Punter)
20	34	Bachman-Turner Overdrive (Mercury)	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)
21	28	Donny Osmond (MGM)	WHERE DID ALL THE GOOD TIMES GO—Donny Osmond (MGM)—Carlin (Mike Curb)
22	22	Splinter (Dark Horse)	COSTA FINE TOWN—*Splinter (Dark Horse)—'Dops' (George Harrison)
23	32	Robert Mellin (Mike Laender)	TELL HIM—*(Bell)—Robert Mellin (Mike Laender)
24	25	Paul McCartney/Wings (Apple)	JUNIOR'S FARM—*Paul McCartney/Wings (Apple)—McCartney/ATV (Paul McCartney)
25	19	Batt Songs (Mike Batt)	MINUETTO ALLEGRETTO—*Wombles (CBS)—Batt Songs (Mike Batt)
26	35	Anchor (John Anthony)	HOW LONG—*Ace (Anchor)—Anchor (John Anthony)
27	27	Javellis/Nosmo King (Pye Disco Demand)	GOODBYE NOTHING TO SAY—*Javellis/Nosmo King (Pye Disco Demand)—Grenyoko (Nosmo King)
28	40	Elvis Presley (RCA)	MY BOY—Elvis Presley (RCA)
29	43	Al Green (London)	SHA LA LA—Al Green (London)
30	6	Slade (Polydor)	FAR FAR AWAY—*Slade (Polydor)—Barr (Chas Chandler)
31	30	Jimmy Ruffin (Tamla Motown)	FAREWELL IS A LONELY SOUND—Jimmy Ruffin (Tamla Motown)—Jobete London (James Dean/William Witherspoon)

32	24	Slim Whitman (United Artists)	HAPPY ANNIVERSARY—Slim Whitman (United Artists)—MCPS (Kelso Herston)
33	12	Paul Anka (United Artists)	(YOU'RE) HAVING MY BABY—Paul Anka (United Artists)—MAM (Rick Hall)
34	—	Elton John (DJM)	LUCY IN THE SKY WITH DIAMONDS—*Elton John (DJM)—Northern Songs (Gus Dudgeon)
35	16	George McCrae (Jayboy)	I CAN'T LEAVE YOU ALONE—George McCrae (Jayboy)—Southern (T.K. Prod.)
36	26	Barry Blue (Bell)	HOT SHOT—*Barry Blue (Bell)—ATV Music (Barry Blue)
37	31	Gary Shearston (Charisma)	I GET A KICK OUT OF YOU—*Gary Shearston (Charisma)—Chappell (Hugh Murphy)
38	—	Rupie Edwards (Cactus)	IRA FEELINGS (SKANGA)—*Rupie Edwards (Cactus)—Creole (Rupie Edwards)
39	48	Jimmy Ruffin (Polydor)	TELL ME WHAT YOU WANT—Jimmy Ruffin (Polydor)
40	36	Sylvia (Sonet)	YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
41	50	T. Rex (EMI)	ZIP GUN BOOGIE—T. Rex (EMI)
42	33	Dionne Warwick/Detroit Spinners (Atlantic)	THEN CAME YOU—Dionne Warwick/Detroit Spinners (Atlantic)—(Gamble/Huff/T. Bell)
43	29	Hues Corporation (RCA)	ROCK 'n Soul—Hues Corporation (RCA)
44	—	Commodores (Tamla Motown)	THE ZOO (HUMAN ZOO)—Commodores (Tamla Motown)—Jobete London (Gloria Jones/Pam Sawyer)
45	39	Three Degrees (Philadelphia)	GET YOUR LOVE BACK—Three Degrees (Philadelphia)—Gamble Huff/Carlin (Richard Rome)
46	—	Sex-O-Lettes (Chelsea)	GET DANCING—Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crewe)
47	42	Gene Pitney (Bronze)	BLUE ANGEL—Gene Pitney (Bronze)
48	—	Tramps (Buddah)	ZING WENT THE STRINGS OF MY HEART—Tramps (Buddah)—Chappells (Baker/Harris/Young)
49	—	K.C. & the Sunshine Band (Jayboy)	SOUND YOUR FUNKY HORN—K.C. & the Sunshine Band (Jayboy)—Southern (T.K. Prod.)
50	—	Wayne Gibson (Pye Disco Demand)	UNDER MY THUMB—*Wayne Gibson (Pye Disco Demand)—Morage (Terry King)

LPs

This Week	Last Week	Artist	Title
1	—	Elton John (DJM)	ELTON JOHN'S GREATEST HITS (DJM)
2	1	Bay City Rollers (Bell)	ROLLIN'—Bay City Rollers (Bell)
3	2	David Bowie (RCA)	DAVID LIVE—David Bowie (RCA)
4	7	Barry White (20th Century)	CAN'T GET ENOUGH—Barry White (20th Century)
5	4	Mike Oldfield (Virgin)	TUBULAR BELLS—Mike Oldfield (Virgin)
6	—	Queen (EMI)	SHEER HEART ATTACK—Queen (EMI)
7	6	David Essex (CBS)	DAVID ESSEX—(CBS)
8	3	Rod Stewart (Mercury)	SMILER—Rod Stewart (Mercury)
9	—	Sparks (Island)	PROPAGANDA—Sparks (Island)
10	9	Carpenters (A&M)	THE SINGLES 1969-73—Carpenters (A&M)

11	8	Paul McCartney (Apple)	BAND ON THE RUN—Paul McCartney (Apple)
12	—	Deep Purple (TPS)	STORMBRINGER—Deep Purple (TPS)
13	5	Rolling Stones (Rolling Stones)	IT'S ONLY ROCK & ROLL—Rolling Stones (Rolling Stones)
14	15	Tamla Motown	MOTOWN CHARTBUSTERS, VOL. 9—(Tamla Motown)
15	10	Leo Sayer (Chrysalis)	JUST A BOY—Leo Sayer (Chrysalis)
16	11	Neil Diamond (CBS)	SERENADE—Neil Diamond (CBS)
17	19	Donny & Marie Osmond (MGM)	I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
18	12	John Denver (RCA)	BACK HOME AGAIN—John Denver (RCA)
19	13	Pink Floyd (Harvest)	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
20	20	(Threshold)	THIS IS THE MOODY BLUES (Threshold)
21	16	John Lennon (Apple)	WALLS & BRIDGES—John Lennon (Apple)
22	26	(CBS)	SANTANA'S GREATEST HITS—(CBS)
23	14	Bryan Ferry (Island)	ANOTHER TIME ANOTHER PLACE—Bryan Ferry (Island)
24	30	(CBS)	REMEMBER YOU'RE A WOMBLE—Wombles (CBS)
25	22	(Philadelphia)	THREE DEGREES—(Philadelphia)
26	37	(Avco)	LET'S PUT IT ALL TOGETHER—Stylistics (Avco)
27	23	(Rak)	MUD ROCK—Mud (Rak)
28	25	(CBS)	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
29	47	(Tamla Motown)	FULFILLINGNESS' FIRST FINALE—Stevie Wonder (Tamla Motown)
30	—	(EMI)	QUEEN 2—Queen (EMI)
31	27	(Transatlantic)	SOLO CONCERT—Billy Connolly (Transatlantic)
32	17	(Mike Oldfield)	HERGEST RIDGE—Mike Oldfield (Virgin)
33	18	(MAM)	A STRANGER IN MY OWN BACK YARD—Gilbert O'Sullivan (MAM)
34	35	(Philips)	RAINBOW—Peters & Lee (Philips)
35	—	(Sparks)	KIMONO MY HOUSE—Sparks (Island)
36	24	(Eric Clapton)	461 OCEAN BOULEVARD—Eric Clapton (RSO)
37	36	(Bell)	HEY!—Glitter Band (Bell)
38	44	(Perry Como)	AND I LOVE YOU SO—Perry Como (RCA)
39	—	(James Last)	GOLDEN MEMORIES—James Last (Polydor)
40	42	(Charles Aznavour)	A TAPESTRY OF DREAMS—Charles Aznavour (Barclay)
41	—	(Osmonds)	OUR BEST TO YOU—Osmonds (MGM)
42	45	(Stevie Wonder)	INNERVISIONS—Stevie Wonder (Tamla Motown)
43	28	(Elton John)	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
44	—	(Carole King)	TAPESTRY—Carole King (A&M)
45	—	(Neil Diamond)	HIS 12 GREATEST HITS—Neil Diamond (MCA)
46	—	(Mott the Hoople)	LIVE—Mott the Hoople (CBS)
47	21	(George McCrae)	ROCK YOUR BABY—George McCrae (Jayboy)
48	—	(Neil Sedaka)	NEIL SEDAKA LIVE AT THE ROYAL FESTIVAL HALL—Neil Sedaka/Royal Philharmonic (Polydor)
49	33	(Jethro Tull)	WAR CHILD—Jethro Tull (Chrysalis)
50	—	(Supertramp)	CRIME OF THE CENTURY—Supertramp (A&M)

R.J. Reynolds Offers LP With Cigaret Buy

LONDON—The album of your choice for only \$4 and a cigaret packet: that is the offer the makers of Camel cigarets are extending to record-buying smokers until the end of this year.

The manufacturers, R.J. Reynolds, began the offer in October, and describe response as "overwhelming," particularly since the start of an advertising poster campaign two weeks ago. Applicants are required to fill in a coupon and send it, together with a packet top, \$4, and postage, to Swan Vale Ltd., the Oxfordshire firm responsible for handling orders. In return, they receive the LP of their choice, only excluding budget, import and double album material. There is no limit on the number of records that can be ordered, and R.J. Reynolds reports that one applicant submitted 200 cigaret packets.

The logistics of an operation that undertakes to supply customers from a choice of over 10,000 possible titles seems daunting, but R.J. Reynolds would not disclose the source from which the records are supplied.

R.J. Reynolds, an American-owned firm whose head office is in Geneva, has been involved in the record industry for some time on the Continent, and in Britain through its association with the pop group Camel. A spokesman said: "We are hoping to establish an image with the younger market, and this offer

has been a very successful exercise. We have a number of plans for next year, and are hoping to continue helping the Camel band with promotion to our mutual benefit in the future."

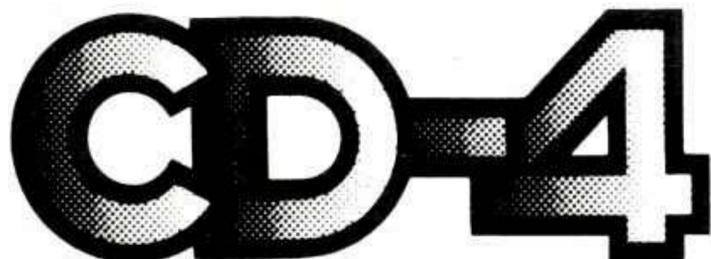
International Turntable

Fred Haayen, who has been managing director of Polydor Holland since June 1971, has been appointed managing director of Polydor in the U.K. following the resignation of John Fruin who is leaving the company to form his own independent operation with creative division general manager Wayne Bickerton.

Haayen's appointment comes almost to the day on the 10th anniversary of his arrival at Polydor Holland which he joined in 1964 as an assistant label manager. He later became head of the pop department and then a&r manager.

In April 1968 Haayen founded the Red Bullet Co., one of Holland's most successful production units and also created Dayglow Music, a publishing affiliate which rapidly became second to none as a producer of Dutch hit material. Fruin joined Polydor U.K. as managing director in January 1970 after nearly 20 years with EMI.

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NOVEMBER 30, 1974, BILLBOARD

A&M and Pub Wings Suing Record Club and Friedman

LOS ANGELES—A&M Records and its publishing wings, Irving Music and Almo Music, have filed suit in federal district court here against Record Club of America and its president, Sig Friedman. The suit charges the defendants with music composition copyright infringement and malicious prosecution.

The complaint seeks to enjoin the defendants from using Irving and Almo copyrights, of which approximately 130 are listed specifically. It alleges that defendants have used Irving and Almo copyrights without authorization by manufacturing and selling or aiding therein. It is claimed that defendants paid royalties less than the statutory two cent rate.

The complaint charges that an August, 1970, civil action filed by

defendants against A&M and Irving, alleging violation of federal antitrust laws, was malicious and hurt the firms. A&M won out in the suit settled in March.

Besides the injunction, the suit seeks fines of \$250 for each infringement and \$500,000 in damages.

Slay Tees His New Claridge Label In L.A.

LOS ANGELES—Frank Slay, veteran record producer who did the hits by Sugarloaf and Strawberry Alarm Clock, has initiated his own pop-oriented label, Claridge, here. Slay emphasized that the label will concentrate on singles, with LPs resulting from single hits.

Initial releases are by Sugarloaf, Five Easy Pieces, a local r&b group; and Chinook, a Seattle rock group. Ross Burdick marketing veteran, is sales manager, and Mel Turoff, promo veteran last with London Records, is heading national promotion.

Burdick's distributor appointments are: Southland, Atlanta; Seaboard, Boston; Best & Gold, Buffalo; Mangold, Charlotte; M.S., Chicago; Action Music, Cleveland; Big State, Dallas; Almar, Denver; JayKay, Detroit; H.W. Daily, Houston; Record Merchandising, Los Angeles; Record Sales, Memphis; Heilicher Bros., Miami and Minneapolis; Music City, Nashville; All South, New Orleans; Malverne, New York; Chips, Philadelphia; Associated, Phoenix; ABC, Seattle; Stan's, Shreveport; Roberts, St. Louis; and Schwartz Bros., Seattle.

MCA Files Suit On Ex-Employee

LOS ANGELES—A superior court suit here has been filed by MCA Disco-Vision, in which the firm claims its attempts to perfect the audio/visual concept have been slowed by the defendant, Manfred Jarsen.

The complaint alleges that Jarsen worked for MCA Technology starting Oct. 5, 1970. It states that he "invented and perfected improvements" of the concept, but failed to live up to a working agreement to assign full patent rights to his employer. Because of his alleged refusal to execute patent assignments, there has been delay, it's contended.

The suit seeks to halt Jarsen from disclosing details of his work and asks that he quickly assign patents.

Schwann Catalog Celebrates 25th

BOSTON—Says the mayor of Boston, Kevin H. White:

"Every musician, from the world's foremost conductors to beginning students, is in your debt."

And Gov. F.W. Sargent of the commonwealth of Massachusetts:

"Your unique contribution to both professionals and amateurs in the music world is enviable."

Those are but two of hundreds of tributes which William "Bill" Schwann has been receiving as he and his staff observe the 25th anniversary of the founding of the Schwann Record/Tape Catalog. Issued monthly, it has sold 28 million copies since the first issue containing only 26 pages appeared in the autumn of 1949.

The current anniversary issue comprises 306 pages and special congratulatory articles from Woody Herman, Erroll Garner, Benny Goodman, Eugene Ormandy, Mantovani, Richard Rodgers, Sir George Solti and numerous record company officials.

Mamie Van Doren's Salary Into Court

LOS ANGELES—The American Guild of Variety Artists is seeking a judgment of \$3,571.40 for member Mamie Van Doren.

The talent union has asked superior court here to force Summa Corp. doing business as the Sands Hotel, Las Vegas, to pay the amount due her after her union claim was arbitrated in her favor by Joseph Gentile last year. Her three-week pact called for \$5,000 weekly.

New Christmas Selections

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

ALBUMS

A CHRISTMAS PRESENT—Andy Williams, Columbia C 33191

THE WALTONS' CHRISTMAS ALBUM—Columbia, KC 33193

THE PROPHET, Atlantic SD 18120

CHRISTMAS ORGAN AND CHIMES—Robert Rheims, UA UALA 351E2 (a reissue)

A CHIPMUNK CHRISTMAS—The Chipmunks, UA UALA 352E2 (a reissue)

CHARLIE MCCOY'S CHRISTMAS—Charlie McCoy, Epic ZX 33176.

SINGLES

SANTA CLAUS IS COMING TO TOWN—The Carpenters, A&M

THERE IS A SANTA CLAUS—Jimmy Osmond, MGM

CHRISTMAS (Baby Come Home)—Darlene Love, Warner-Spector (a reissue)

CHRISTMAS DREAM—Maynard Williams, MCA

STEP INTO CHRISTMAS—Elton John, MCA

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



Columbia photo

DYNAMIC DUO—Joining Taj Mahal on stage for several songs at recent 4-day, 8-gig SRO stand at New York's Bottom Line was Stevie Wonder. Material from Taj's just-released 8th Columbia LP, "Mo'Roots," was featured in show.

Music Pubs Fear For Rule

• Continued from page 4

mechanical rights totaling about \$250 million a year. In Britain alone, some \$43 million was collected from these sources last year, \$24 million coming from mechanicals and \$19 million from performances.

Freegard saw a trend toward competing collection societies in the Eu-

ropean Common Market countries. Changes already instituted are exclusive territories. Nationals of one country may now join societies in other states, and partial rights to the same musical property may now be assigned to several societies.

These rights have not been exercised to any degree yet, he said, but may affect the traditional rights structure in the future.

Other problems in the international use of music were detailed by George Meyerstein-Maigret, president of Polygram's music publishing division. He said the variation in tax structures among European countries makes the calculation of mechanical royalties difficult.

Taxes are deducted from suggested list prices in figuring royalties, as are packaging costs, another variable. Transshipping between Common Market members is an additional confusing factor, he noted.

Further problems are encountered in the sale of printed music across national borders due to separate subpublishing rights in various countries, Meyerstein-Maigret said.

He predicted that the day may come when publishing deals will be made on a "full Common Market basis."

Leonard Feist, executive vice president of NMPA, organized the meeting and set its agenda.

(Further coverage next week.)

New Companies

Annuit Coeptis Music Records & Tapes Ltd., a new label and publishing company, has been formed in Philadelphia by Michael Adler, president of Scorpio Music Distributors, and Michael Nise, president of Society Hill Sound Studios. With first product releases now scheduled for early 1975, the firm will concentrate its efforts in the pop and r&b singles market. (See executive turntable.)

Ron Striano Productions has been formed in Cedar Grove, N.J. by writer/performer Ron Striano. An independent production company and publishing firm, Striano Productions' initial plans call for LPs by Striano himself and singer Debbie Taub. They are slated for release next March.

Farralla & Woltag Publicity has been formed in LA by two former account executives at Gibson, Stromberg & Jaffe, Pat Farralla and Lydia Woltag. Ron Baron, former music trade journalist, is a publicist with the fledgling firm, which is being bankrolled by Lost On Larabee restaurant-owner Russell Friedman.

Michael Nise and Michael Adler kick off Annuit Coeptis, a new diskery and publishing complex in Philadelphia.

Sound Bird Records, Beverly Hills, is launched by Joe Sutton and Brad Miller of Sutton-Miller Ltd. It will be a sister label to Sutton-Miller's Shadybrook Records.

Jacobi Reps Webster

NEW YORK—Legal representation for the estate of the late saxophonist Ben Webster is being handled by Copenhagen, Denmark, attorney Adam Jacobi and the Probate Court of Copenhagen. Any negotiation for the rights of Webster as a composer or musician must have the written consent of the court or Webster's administrator, Jacobi. Webster died Sept. 20, 1973.

ISLAND MADNESS

Puka Shell Craze Leading To Local Song, Disk Hit

HONOLULU—The newest phenomenon here finds hundreds of adults and children, many from Stateside, scrambling around on the beaches in a mad and frantic search for puka shells.

And from this frenzied behavior, naturally, comes a local hit song, a local hit single and grandiose plans to spread the puka shell tune to 49 other states.

The shells are tiny, ranging from a quarter to a half-inch in diameter, and are made up into necklaces which sell from \$35 to \$50 depending on the whiteness of the individual shells.

Lani Kai, who recorded several

years ago for the old Decca label as a singer, noted the craze and quickly composed a "Puka Shells" ballad.

The local Broad label recorded it with Rod Young as vocalist. Young is a Hawaiian who sings nightly at the Cock's Roost in the International Market Place here.

Virtually overnight, "Puka Shells" hopped up to number two on the Honolulu radio charts. That's where it is now.

And that's where Mickey Goldsen comes into the picture. On one of his frequent visits here, Goldsen heard the song repeatedly, in clubs and hotels as well as on radio. He's the publisher of two other Hawaiian smashes, "Tiny Bubbles" and "Pearly Shells." So he obtained publishing rights from Kai and, returning to Los Angeles last week, kicked off a campaign in which he expects to obtain at least three other versions on disks.

"It may sound like a hype," he says, "but it's one of those freaky, inexplicable situations that arises every so often. Remember hula hoops? Silly putty? Miniature golf? Puka shells are going to be even more of a craze."

Marketing Firm Sues Over Use Of Mailing List

LOS ANGELES—Marketing International here is suing CBS Records, Dependable Lists Inc., and Standard Rate & Data over alleged illegal appropriation and sale of a country & western fan mailing list.

The superior court complaint states that the plaintiff turned over to CBS some 102,000 names and addresses of its customers who had ordered a multi-LP set called "Country Gospel." CBS acted as fulfillment agency.

It is charged that CBS used the list on its own and also sold the list. Court is asked to give an accounting of profits made with the list and \$250,000 damages are asked for illegally using it.

American Song Fest Names 17 to '75 Advisory Board

NEW YORK—Seventeen persons have been named to the advisory board of the American Song Festival for 1975.

They include William Brattain, board chairman of the National Entertainment Conference; Ervin Drake, president, American Guild of Authors and Composers; Herb Eiseman, president, 20th Century Music; Arnold Gosewich, president, Capitol Records Canada; Genichi Kawakami, president, Yamaha Music Foundation; Lou Levant, president, ABC Record & Tape Sales, and Bruce Lundvall, vice president and general manager, Columbia Records.

Also Bill Lowery, music publisher and national president of NARAS; Henry Mancini, musician; Harold Orenstein, attorney; Gerald E. Teifer, vice president and general manager, ABC Dunhill Music; Sam Trust, president, ATV Music Group; Norman Weiser, president, Chappell & Co.; Tim Whitsett, East Memphis Music Corp.; Lee Zhitto,

publisher, Billboard; George Albert, publisher, Cash Box, and Robert Austin, publisher, Record World.



RCA Records photo
'TALKING' LP—Popular in-store RCA display is perhaps industry's first talking LP cover for Harry Nilsson's "Pussy Cats." Button activates 1-min. commercial by Eddie Lawrence (the old philosopher). Top dealer reaction brought a display reorder.



CHARLIE RICH—The Silver Fox, Epic PE 33250 (CBS). Rather an unusual LP here, but one that is certain to please the multitudes of Rich fans. Side one is a long medley (the type Rich uses in Vegas) but done in the studio. The narration between cuts is a bit disorienting at times, particularly without an audience. The music, however, is excellent, particularly on the older material. Side two is a "pure" studio side. Charlie Rich is one of the most talented singers and stylists in the business today, and one who was overlooked for far too long before he made it big. He is at his best when singing his blues and country, and there's lots of this here. For his fans in country and pop, this set should prove more than satisfactory.

Best cuts: "Don't Put No Headstone on My Grave," "Behind Closed Doors," "I Feel Like Going Home," "I Love My Friend," "My Elusive Dreams."

Dealers: Rich is an obvious superstar, so market him accordingly.

DEEP PURPLE—Stormbringer, Purple PR 2832 (Warner Bros.). Deep Purple made their reputation as one of the best of the "heavy metal" bands, and they show this side of themselves admirably here. Yet they also show a number of other styles that make this their most versatile LP yet. For long time fans, the skillfully frantic Ritchie Blackmore guitar solos and Jon Lord keyboard works are still strong. But the band delves into the ballad, blues and jazz modes here as well and it all comes off superbly. The flexibility of having two full-time vocalists (leader David Coverdale and bassist Glenn Hughes, who have come into their own on their second LP with the group) shows strongly, in allowing more harmonizing and in the alternating leads.

Best cuts: "Stormbringer," "Holy Man," "Hold On," "Lady Double Dealer," "Soldier Of Fortune."

Dealers: Tie in set with band's current tour.

THE BITTER END YEARS—Various Artists, Roxbury RLX 300 (Chelsea). Truly an historic set, this three disk package covers the early years, comedy years and rock years of New York's Bitter End, one of the landmark clubs in pop music history. With cuts from the likes of Judy Collins, Phil Ochs, the Everly Brothers, Limelighters, Tom Paxton, Peter, Paul & Mary, Pete Seeger, Woody Allen, David Frye, David Steinberg, John Denver, Dion, Curtis Mayfield, Melanie, Van Morrison, John Prine, John Sebastian and others, this is truly a collector's joy as well as definitive history of several stages of American entertainment.

Best cuts: On an album like this one, all are the best. Suffice to say, many of the stars do their best known material.

Dealers: Fine booklet inside, but push this one for holiday sales. It appeals to two generations.

BILLY SWAN—I Can Help, Monument KZ 33279 (CBS). The man many feel has put some of the fun back in rock with the LPs title cut comes up with a remarkably competent debut album, full of good old rock and roll cuts, some classic Presley and Johnny Cash done with new arrangements and Swan's other big splash in the rock world "Love Please," written for Clyde McPhatter 16 years ago when Billy was only 16. What this really is is a fun LP, and with the single coming off the number one slot in the nation, anyone who enjoyed it (and there were obviously a lot) will not be the least bit disappointed in the LP.

Best cuts: "Love Please," "I Can Help," "I'm Her Fool," "Don't Be Cruel," "Ways Of A Woman In Love."

Dealers: With a number one single, promote this LP heavily.

THE MARSHALL TUCKER BAND—Where We All Belong, Capricorn 2C 0145 (Warner Bros.). One of the best of the Southern rock bands offers a double LP—one studio, the other live. A little something for everyone here, from quiet rock to country to songs more closely identified with what has been called Southern sounds to some excellent live blues. Full sound throughout from the vocals, guitars and horns of the basic band with guests like Elvin Bishop, Charlie Daniels and Andy Stein helping out. One of those rare groups that appeals to FM and AM stations and most categories of rock fans.

Best cuts: "Low Down Ways," "In My Own Way," "Where A Country Boy Belongs," "Now She's Gone," "24 Hours At A Time," "Take The Highway."

Dealers: If you don't have a Southern rock section, use this LP to kick it off.

JOHNNY WINTER—John Dawson Winter III, Blue Sky PZ 33292. Winter continues his involvement with rock 'n' roll sounding blues here—this time around sounding more and more like Chuck Berry on several cuts. Quality is consistent throughout and writing contributions by Mark James, Rick Derringer and John Lennon prove to be pluses. LP should receive substantial support on the FM level, as programmers will have more than enough material to select from.

Best cuts: "Rock & Roll People," "Raised On Rock," "Roll With Me" and "Lay Down Your Sorrows."

Dealers: Display with brother Edgar.

FRANK SINATRA—The Main Event, Reprise FS 2207 (Warner Bros.). Sinatra has always been at his very best live, and this recording of his televised Madison Square Garden concert last October shows him in his most powerful form on record in several years. Backed by the superb orchestra of Bill Miller, Sinatra paces himself through some of his greatest hits as well as tackling some of the future standards of contemporary writers like Stevie Wonder and Jim Croce. There are those who say Sinatra's voice is not what it used to be.




JONI MITCHELL AND THE L.A. EXPRESS—Lilies Of Asiles, Asylum AB-202 (Elektra/Asylum). One of the most influential singers and songwriters of our time comes up with a live set featuring many of her most familiar tunes as well as a couple of new ones. If anything, Ms. Mitchell, who sometimes may appear a bit cold on her studio sets, comes over as a warm, familiar figure on this. Backing from Tom Scott and his excellent L.A. Express is a great help, but in the end, it is Ms. Mitchell, with her songs, singing and playing that comes out as the true star of this one. Again, in contrast to some of the studio sets, her singing seems more natural and easier to listen to here. One of the few live sets that really does give the feeling of being at the concert, and it's a shame she hasn't come up with one before now. The set opens a whole new side to her talents.

Best cuts: "You Turn Me On I'm A Radio," "Big Yellow Taxi," "Both Sides Now," "Circle Game," "Carey," "Real Good For Free."

Dealers: Another perfect holiday set, with fine cover art for display.

Maybe so, but the man has a magic about him that eclipses any possible shortcomings. A brilliant album from the singer who may well be the best of our time.

Best cuts: "The Lady Is A Tramp," "Autumn In New York," "My Kind Of Town," "My Way," "You Are The Sunshine Of My Life."

Dealers: Millions saw the TV special, and the LP is close enough to bring in even more buyers.

FRANK SINATRA—Round #1, Capitol SABB-11357. Superb double set from one of the great singers of our time is a double repackage of the type Capitol has enjoyed so much success with. With recordings made near the peak of this giant's career, including many of his greatest and most familiar hits, including material that he still does in concert today, the package is a perfect item for collectors, for those trying to fill in on Sinatra material and for new fans.

Best cuts: "I've Got You Under My Skin," "Nice 'N' Easy," "Night And Day," "You Make Me Feel So Young," "Come Dance With Me."

Dealers: Remember Capitol's success on the Beach Boys' repackage.

THE OZARK MOUNTAIN DAREDEVILS—It'll Shine When It Shines, A&M SP 3654. Second set from band that scored with hit single of "If You Want To Get To Heaven" shows them a vastly improved group, able to mix acoustic, sounds and rock with skill and showing a strong ability to appeal to country, rock and in-between audiences. One of those groups who manage to sound a bit like everyone else but still retain a strong touch of originality. Another plus—this is basically an LP of potential singles.

Best cuts: "You Made It Right," "Look Away," "It Couldn't Be Better," "Walkin' Down The Road," "Tidal Wave."

Dealers: Band built strong reputation with first hit.

BRIAN AUGER'S OBLIVION EXPRESS—Live Oblivion Vol. 1, RCA CPL1-0645. Quite quietly, Brian Auger has become one of the steadiest LP movers in the U.S. After years of artistic success, the British keyboardist has become a commercial success as well. This live set brings out the best in Auger and his jazz/blues congregation. While his vocals are adequate, it is his organ and piano that stand out, as does the instrumental work of the entire group. One of the few bands that sounds as good on a live LP as in the studio.

Best cuts: "Beginning Again," "Truth."

Dealers: Place in jazz and pop.

DONOVAN—7-Tease, Epic PE 33245 (CBS). Donovan moved into Nashville to cut this one and has wisely chosen not to cut a "jump on the bandwagon country LP." He has



THE WHO—Sell Out and A Quick One, MCA2-4067 and **My Generation and Magic Bus**, MCA2-4068. These two repackages of one of the world's true super group's four albums prior to "Tommy" provide a long awaited insight into why they grew into such a major band. Always superstars in Britain, it was not until after "Tommy" that the band reached such proportions here. Yet Peter Townshend had been writing brilliant material since 1964 and the group performed it superbly. From their earliest rockers to the two mini-operas they produced ("A Quick One" and "Rael 1 and 2") to the concept LP "Who Sell Out," to the fine satirical, often brilliant songs of John Entwistle, the band never stopped developing. The opportunity here is to watch Roger Daltrey become one of the most powerful song stylists in rock, hear Keith Moon grow into one of the most unique drummers and see the material of Entwistle and, of course, Townshend, become more and more the archetype of a certain brand of rock and roll. Above all, the Who are rockers, and it's a rare chance we have to hear the formative stages of band in two packages such as this, untampered with and absolutely brilliant.

Best cuts: "My Generation," "A Legal Matter," "The Kids Are Alright," "Magic Bus," "Call Me Lightning," "Pictures Of Lily," "I Can See For Miles," "Rael (1 and 2)," "Armenia City In The Sky," "Happy Jack," "A Quick One, While He's Away," "Run Run Run."

Dealers: Both packages feature the original cover art and liners reduced to quarter size, both include photos inside and both are perfect for the upcoming Christmas season and for display. Place near the band's "Odds and Sods" current LP and use tenth anniversary theme MCA is using.

come up with his most commercial effort in years, coming closest to the hits he served up through the '60's and early '70's. Offering a variety of material from straight rock to big band jazz to pretty, almost acoustic sounds many of us associate with him to material with a country tinge. The voice is still as sweet as ever, but the Nashville music and arrangements seem to have a little more guts behind them than heard on prior Donovan sets. More sales and airplay potential here than on anything he's done in years.

Best cuts: "Your Broken Heart," "Salvation Stomp," "Ride-A-Mile," "The Voice Of Protest," "The Quest."

Dealers: Donovan is one of the few long standing artists whose name still has a high value.

BOBBY WOMACK—Greatest Hits, United Artists UA-LA199-G. Since his earliest days with the Valentinos, Womack has had that rare ability to move effortlessly through soul to pop and back again. Always a difficult singer to categorize, he has consistently done varied types of material, sometimes writing his own, sometimes not when he finds a song he feels is more suitable for the moment. This selection is a true representation of the man's best, from movie themes to straight soul rockers to songs in a close to MOR vein.

Best cuts: "Harry Hippie," "Nobody Wants You When You're Down And Out," "Sweet Caroline," "Lookin' For A Love," "You're Welcome, Stop On By."

Dealers: Womack is an established pop and soul star.

GENESIS—The Lamb Lies Down On Broadway, Atco SD 2-401 (Atlantic). One of rock's more theatrical bands comes up with its most musical LP to date, showing they can come over just as well on record as on stage with this semi-concept LP. Highlights are the recognizable Peter Gabriel lead vocals and the strong organ instrumental backup. Band sometimes sounds like some of the "electronic" British groups, but on this double package they show themselves more as a skilled rock group whose instrumental trickery is a means to the good music end. Several possible singles here, but expect strongest play to come from the FM markets.

Best cuts: "The Lamb Lies Down On Broadway," "The Chamber of 32 Doors," "Counting Out Time," "Lilywhite Lilith."

Dealers: Band has strong following in this country.

DAN FOGELBERG—Souvenirs, Epic KE-33137 (CBS). Very pretty set from singer/songwriter, with acoustic sounds predominating. Help from the likes of Joe Walsh, Graham Nash and various members of the Eagles, with over-all sound coming closest to an Eagles/Southern Hillman Furay style. Country flavor on some of the cuts, just plain soft music on the

majority of them. Fogelberg has been around for some time and is slow on releasing LPs, but ones of this quality prove well worth waiting for. Chance for a hit single on some of the more uptempo material.

Best cuts: "Part Of The Plan," "Better Change," "As The Raven Flies," "The Long Way," "There's A Place In The World For A Gambler."

Dealers: Fogelberg has a strong core of fans.

ANDY WILLIAMS—You Lay So Easy On My Mind, Columbia KC 33234. Williams has gone country with this record and the main strength of the effort is the production of Billy Sherrill. Williams takes a group of modern country hits and interprets them in his own way. Williams has always tried to adapt to the times and his going Nashville is another step in that direction.

Best cuts: "I Honestly Love You," "Again," "Another Lonely A Song," "I'll Have To Say I Love You In A Song," "Cry Softly."

Dealers: This man's voice has a lot of in-store appeal.

PFM—Cook, Manticore MA6-502S1 (Motown). Italian quintet offer a strange but highly workable combination of rock, electronic sounds, jazzy and folksy bits and some Italian lyrics tossed in to make things interesting on this live set. One of the few groups of this type that can move from reasonably short, commercial projects to long "more room to develop" material. Strong point here is the musicianship, particularly the synthesizers, flutes and accordions and the variety of material that makes for potential AM and FM play.

Best cuts: "Four Holes In The Ground," "Just Look Away," "Celebration," "Alta Loma Nine Till Five."

Dealers: Band has built solid following through steady touring.

PAUL ANKA—Gold, Sire SASH-3704-2 (ABC). Double package includes most of the Anka hits those who grew up with rock 'n' roll remember from him. Culled from the 1957-1961 period, the artist's career is traced from his earliest hits to the time he left the ABC-Paramount fold. An outstanding writer and far better than average singer from the start, a listen to this reminds one that Anka's current chart success should come as no surprise. Timely set because of his recent hits and with the Christmas season on us, should make a fine gift.

Best cuts: "Diana," "You Are My Destiny," "Puppy Love," "Lonely Boy," "Put Your Head On My Shoulder," "My Home Town."

Dealers: Deluxe package features four page Anka history with lots of early photos.



EDDIE KENDRICKS—For You, Tamla T6-335S1 (Motown). One of the more popular singers of the day and a man who manages to turn out one hit single after another serves up a fine LP of dance tunes (in his own, special falsetto style), smooth ballads and just plain good music. Those who think all Kendricks' material sounds alike should listen carefully here. The man has a unique style and he changes that style to fit the mood of each song, be it one of his great dance tunes or a cover of a pop song. Like the singles, watch carefully for crossover action on the album. A superb effort all the way around and one that should entrench Eddie in the LP market as solidly as he is in the singles.

Best cuts: "One Tear," "Shoeshine Boy," "Deep And Quiet Love," "Let Yourself Go," "Time In A Bottle."

Dealers: Place Kendrick in pop and soul and if you have a disco section, there too.

WILLIE HUTCH—The Mark Of The Beast, Motown M6-815S1. Perhaps best known as a writer and producer, Hutch also churns out consistently original and commercial albums. Hutch stays within the traditional soul framework more than some of his artists and often brings back memories of the early Motown days while still sounding contemporary. With a strong voice and his own production and arrangements, Willie moves through fun time dance tunes, social commentary and soul ballads. Probably the most commercial grouping for him to date and one that may well expose him to Top 40 as well as soul audiences.

Best cuts: "The Mark Of The Beast," "Life's No Fun Living In The Ghetto," "I'm Gonna Stay," "Get Ready For The Get Down," "Do The Thing That's Best For You."

Dealers: Place in soul and pop.

DAVID RUFFIN—Me 'N Rock 'N Roll Are Here To Stay, Motown M6-818S1. The man many feel is one of the finest rock singers of the past decade, who led the Temptations for five years and who has been a major influence on stars like Rod Stewart is finally back with a package of the kind of material he is most at home with—good, raucous songs that give his powerful, expressive voice lots of room to roam. Many potential singles here, lots of the kind of music the artist is best remembered for done in a fresh style and if comeback is the right word, then this is one of the best in a long time. Should move Ruffin right back to the top of the heap.

Best cuts: "Take Me Clear From Here," "Smiling Faces Sometimes," "Me 'N Rock 'N Roll (Are Here To Stay)," "Superstar (Remember How You Got Where You Are)," "City Stars."

Dealers: Display "jukebox" cover well. And remember, Ruffin is a familiar name and voice.

BOBBI HUMPHREY—Satin Doll, Blue Note BN-LA344-G (United Artists). Ms. Humphrey made her reputation as a jazz musician, but this LP falls somewhere into that hard to define

(Continued on page 48)

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- 28 PERFORMING ARTS CENTER—w/ POCO—MILWAUKEE, WIS.
- 29 AMBASSADOR THEATRE—w/ POCO—ST. LOUIS, MO.

DECEMBER

- 1 PALMER COLLEGE—w/ FOGHAT—DAVENPORT, IOWA
- 5 CHICO STATE COLLEGE—w/ FLEETWOOD MAC—CHICO, CA.
- 6-7 WINTERLAND—w/ DAVE MASON—SAN FRANCISCO, CA.
- 10 UNIVERSITY OF UTAH—w/ POCO—SALT LAKE CITY, UTAH
- 11 EBBETS FIELD—DENVER, COLO.
- 14 MEMORIAL AUDITORIUM—w/ DAVE MASON—SACRAMENTO, CA.
- 15 LONG BEACH ARENA—w/ DAVE MASON—LONG BEACH, CA.
- 18 CHICAGO AUDITORIUM—w/ FOGHAT—CHICAGO, ILL.



Billboard's Top Album Picks

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realm between soul and pop. The flute playing is as fluidly expressive and generally excellent as always, the vocals are of a soul nature and the instrumental arrangements often sound pop. To categorize an LP like this is difficult, except to say it is safe to say it will end up primarily on FM pop radio, jazz and soul stations. Top 40 would seem to be the only limitation. Highlight, of course, is the flute work.

Best cuts: "San Francisco Lights," "Ladies Day," "Fun House," "You Are The Sunshine Of My Life."

Dealers: Place in jazz, but also in soul and pop.

LAURA LEE—I Can't Make It Alone, Invictus KZ 33133 (CBS). This is Ms. Lee's first effort on this label and the musical harmony between her and producers Holland-Dozier Holland is right on the mark. Oddly enough, she sounds quite similar to Gladys Knight, but she still retains her distinct style of the past. This is a fresh new start for one of r&b's modern greats.

Best cuts: "I Can't Make It Alone," "Don't Leave Me Starving For Your Love," "Crumbs Off The Table," "I Need It Just As Bad As You," "Every Little Bit Hurts."

Dealers: Play it in-store because of the Knight similarity.

LAMONT DOZIER—Love and Beauty, Invictus, KZ 33134. Sweet sounding and well produced, this album is sure to keep Dozier close to the top of the r&b market. The material is well balanced and features a number of fresh lyrics. Arrangements fit well with Dozier interpretive abilities. A subtle approach to try and pickup on the disco scene is also found with "Don't Leave Me" (Part 1 & 2). Remaining songs should fair well on radio, r&b and otherwise.

Best cuts: "Why Can't We Be Lovers," "Don't Leave Me," "If You Don't Want To Be In My Life" and "Don't Stop Playing Our Song."

Dealers: Place in soul and pop.



FREDDIE HART—Country Heart 'N Soul, Capitol 11353. A batch of ballads in the Hart style, which is to imply greatness. Many of the songs are self-written, some by other fine song stylists, including the very talented Jack Lebsock. A fine LP in all, produced by George Richey, with some rich string arrangements.

Best cuts: "I Forgot To Remember To Forget You," "It's Only Paper," "Togetherness," "Lady of My Life," and a fine version of the old hit, "I Can't Begin To Tell You."

Dealers: Liner notes by the Governor of Alabama.

MICKY GILLEY—City Lights, Playboy 403. Mickey has carried nostalgia over into the country field with his selection of old-timers, including "Fraulein," which stayed on the country chart longer than any other song. With his styling and fine production, this is bound to be another big one for him. The best cut, by far, is the Floyd Tillman hit, "I Love You So Much It Hurts." Others are "Even The Bad Times Are Good," and a Ray Charles-type arrangement of "You Are My Sunshine."

Dealers: Old-timers and new fans ought to dig this.

ROY DRUSKY—Peaceful Easy Feeling, Capitol 11339. The smoothness of his approach to songs is vividly illustrated in this album, which includes three of his past singles, and some tunes previously done by others. But he demonstrates once more why he is still going strong.

Best cuts: "Peaceful Easy Feeling," "Town and Country Cafe," and "Bitter They Are Harder They Fall."

Dealers: Good tranquil cover art.

BILLY (CRASH) CRADDOCK—Greatest Hits Vol. 1, ABC 850. It's country rock at its best, with an album full of his best tunes over the years. Most of them are previous pop hits, with his own interpretation, which appeals to listeners from all sides of the fence.

Best cuts: "Sweet Magnolia Blossom," and "Til The Water Stops Runnin'."

Dealers: A collection of his hits will make it worth going after.

TONY BOOTH—Workin' At The Car Wash Blues, Capitol 11352. Most songs are written by the man with the improbable name of Rocky Topp, but the title song is, of course, the Jim Croce hit. No matter who writes them, Tony sings them well, and it's his performance that makes this album. A very talented individual, this LP should help his career immensely.

Best cuts: "It's Just A Matter Of Time" and "Lonely Street," both oldies.

Dealers: Unusual cover design, front and back. The strength is in the contents.

TAMMY WYNETTE—Woman to Woman, Epic 33246. Another Billy Sherrill-produced blockbuster. She sings beautifully, has all of the right songs, has arrangements by Bill McElhiney and Bergen White, and it comes off with enough potential for perhaps five strong singles, coupled with those she has already released.

Best cuts: "Right Here In Your Arms," "What's A Little Rain," "I Don't Think About Him No More," "The Woman I Am," "Touching Love," and "I've Been Loved Before (But Not Like This)."

Dealers: It's a great talent at her best.

FARON YOUNG—A Man And His Music, Mercury 1-1016. How many singers continue to improve over 20 years of recording? Faron Young certainly is one. His thorough professionalism coupled with his natural ability makes this an outstanding album, tackling all sorts of material and doing it right.

Best cuts: "Ain't It Good To Be In Love Again?" "God's Been Good To Me," "Since I Learned How To Give Love," and a special treatment of the old song, "The Days of Sand and Shovels."

Dealers: A good mixture of old and new.

BRENDA LEE—Now, MCA 433. Some are born with a silver spoon. Brenda was born with a golden voice, and she's been treating us with it since childhood. Class all the way through, and the great styling. The production of Owen Bradley, the arrangement of Bill McElhiney only enhance the collection she has put together.

Best cuts: "Seeing You Again," "More Than A Memory," and "Enough For You."

Dealers: A soft, attractive color photo on cover, good for display.

JERRY WALLACE—(No title), MCA 462. The smooth voice handles this bunch of ballads with the usual ability, and there are some good ones, including one in the Sun Child project. Fine writers such as Lorene Mann, Max Powell, Betty Jean Robinson, Ben Peters and Joe Johnson.

Best cuts: "I Wanna Go To Heaven," "The Rest Of My Life," "She Loves It" and "Chasin' Yesterday."

Dealers: Titles of two hit singles contained on the cover.

GEORGE MORGAN—A Candy Mountain Melody, MCA 461. Old Whitey still turns out the songs with feeling, old ones and new ones. He has reprised the Cindy Walker classic, "In The Misty Moonlight," a Hank Locklin hit, the standard by Eddie Miller, some new material by Betty Jean Robinson and Lorene Mann, and plenty of quality material. His Sun Child hit also is included.

Best cuts: "From This Moment On," "I Wanna Go To Heaven."

Dealers: Fine back cover artwork.



STANLEY TURRENTINE—The Baddest Turrentine, CTI 6048 S1. This is a greatest hits album by one of the best known saxophonists in the business and he receives some excellent support from a cast of musicians including Freddie Hubbard, George Benson, Eumir Deodato and Milt Jackson. Now that he has left CTI, these recordings will serve as reminders of part of Turrentine's career.

Best cuts: "Sugar," "Salt Song," "Speedball," "Don't Mess With Mister T."

Dealers: Display the cover shot.

BILLIE HOLIDAY—Revisited by Sarah Vaughan/Carmen McRae/Dinah Washington/Morgana King, Mainstream 409. This is a nice compilation of Holiday interpretations by Ms.'s Vaughan, McCrae, Washington and King as well as trumpeter Art Farmer and saxophonist Charles McPherson. Some of Lady Days's best known compositions are included within, and there is a brief intro at the beginning of side one.

Best cuts: All of them are important.

Dealers: Display this album in a prominent area.

JOHN COATES JR.—The Jazz Piano Of John Coates Jr., Omni Sound N 1004. This is an exceptional first effort by a totally innovative jazz pianist, who has been hailed by many jazz masters as a true genius. Four of the six tunes are originals in the Dave Brubeck mold and the other two including a Beatles tune are equally impressive.

Best cuts: "A Minor Waltz," "Deep Strings," "Yesterday," "Little Rock Getaway."

Dealers: This small Pennsylvania label has produced a fine record.



First Time Around

These are new artists deserving of exposure.

SEVENTH WAVE—Things To Come, Janus JXS 7008 (Chess/Janus). Well done blend of symphonic sounds, spacey music and rock from British duo specializing in melodrons, synthesizers, vibraphones and other exotic instruments. LP is divided between quite commercial cuts and material designed to appeal more to the fan or programmer preferring the Amon Duul, ELP type sound. Easier to listen to than most "electronic" rock and decidedly less pretentious. Best bet here is for FM play.

Best cuts: "Sky Scraper," "Fail To See," "Festival," "Communication Skyways," "1999 1/2."

Dealers: Place in electronic and straight rock sections.

JONAH—20th Century, T-456. Trio turns in pretty, harmonic set with influences of executive producers Cashman & West strongly felt throughout. Kind of material that is not overpowering and may take a second listen, but has definite AM possibilities. Voices blend well with strong instrumental backup. Combination of a Loggins & Messina type approach with a more acoustic sound. Even a folksy feeling here and there.

Best cuts: "The Fool," "Sweet, Sweet Magic," "Lil," "Jumpin'."

Dealers: Play in store.

CASTON & MAJORS—Motown M6-814S1. Leonard Caston has written and produced for some of Motown's top artists, including Eddie Kendricks. Now, with the big voiced Ms. Majors, he makes his LP debut an impressive one. While the set has a definite soul touch to it, it's difficult to categorize it as such. Caston's production and arrangements are monumental ones, with both instruments and vocals powerfully projected. Ms. Majors has a big, almost Broadway kind of voice and Caston is a far better than average vocalist. Initial airplay should come from soul stations, but expect the same kind of crossover Barry White gets.

Best cuts: "There's Fear," "Satisfied Mind (sing)," "I'll Keep My Light In My Window," "Say You Love Me True."

Dealers: Make header card and mention Kendricks' name.

G.C. CAMERON—Love Songs & Other Tragedies, Motown M6-819S1. Hardly a newcomer to the record business, but the former lead singer of the Spinners steps out on his own for the first time with a well rounded soul set. Cameron has one of those adaptable voices that can handle uptempo, dance tunes, straight soul ballads and the kind of falsetto sound that is so popular today. Best cuts here are the slower ones where his powerful vocals are even more impressive.

Best cuts: "I'm Gonna Give You Respect," (with help from Marvin Gaye), "Let Me Down Easy," "All In Love Is Fair," "Riverboat," "You Forget To Remember Me."

Dealers: Let customers know Cameron was original Spinners leader.

CAPABILITY BROWN—Voice, Passport PPSD-98004 (ABC). Well done, easy rock set from British group who manage to get in a little bit of everything, from excellent harmony vocals to superb instrumentation on both the hard and soft rock cuts to some well done hard rock vocals. One side broken into four cuts, the other a 21 minute spectacular divided into banded segments with several possible singles. Like much of the new vein of semi-electronic British rock, but original enough to stand on its own.

Best cuts: "Sad Am. I," "Midnight Cruiser," "Circumstances."

Dealers: Play in store.

ELF—LA/59, MGM M3G4974. Good hard rock is hard to find, but that's exactly what this group of Britishers, produced by ex-Deep Purple member Roger Glover have come up with. Several potential singles here, and not all of the material is of the wall of sound variety. There are several pretty ballads and even a jazz oriented cut. Title cut is already making some radio noise, and there is always room for a new rock band if they do it well. Elf does.

Best cuts: "L.A./59," "Ain't It All Amusing," "Rainbow," "Blanche."

Dealers: Elf is currently touring with Deep Purple, so watch for them in your area.

Billboard's Recommended LP's

pop

HONK—Epic KE 33094. Another West Coast group making their LP debut on Epic (they were previously on 20th Century), Honk, five guys and a gal, score some moderate success here. At their best when Beth Fitchet comes to the forefront on the vocals, the group has a laid back sound in a number of musical genres (blues, folk/rock and rock 'n' roll) that should bring them additional national attention. FM will probably be the first target, with some possibilities for AM airplay as well.

Best cuts: "Home," "Where Is Love," "All My Time Is Free" and "There Is A River."

MASTERS OF THE AIRWAVES—Epic KE 33060. A West Coast group comprised of Jimmy Berick, Randy Rand, Dave Reda and Jan Flak, Masters of the Airwaves come through with a respectable first effort for Epic here. Heavy metal oriented, their material is well diversified and interesting enough to garner more than adequate FM airplay. Arrangements and over-all production are also pluses.

Best cuts: "In It For The Thrill," "I Believe In God," "Squeeze Me Positive."

THE TURTLES—Happy Together Again, Sire SASH-3703-2 (ABC). Double set showcases one of top groups of the '60's, who enjoyed many an AM Top 40 hit and never quite received the critical recognition they deserved. From Dylan to P.F. Sloan material to more happy sounds, they did it all. Good pictures and bio and a number of previously unreleased cuts.

Best cuts: "It Ain't Me Babe," "Happy Together," "You Baby," "Can I Get To Know You Better."

MACK & MABEL—ABC Records, H830. Although the Broadway offering opened with mixed reviews, the original cast album should do well, with at least one of the tunes, "When Mabel Comes In The Room," receiving cover action. Jerry Herman's production gives the LP flavor and zesty pacing. Adding some of the dialog enhances the continuity. Robert Preston and Bernadette Peters star.

ANDY KIM—Greatest Hits, Hunhill DSDP-50193 (ABC). Kim is on his hottest streak yet now, but he's had big hits on and off for nearly a decade and this set is a good reminder of past successes. Different vein than current hits, but still interesting.

Best cuts: "Be My Baby," "Baby, I Love You," "How'd We Ever Get This Way."

ALBERTO HAMMOND—Mums KZ 32834 (CBS). Well done set from man who scored so highly with "It Never Rains In Southern California" a few years back and continues to write hits. Soft rock is best description, with reggae/Caribbean spots in a few cuts.

Best cuts: "I Don't Want To Die In An Air Disaster," "I'm A Train," "Names, Tags, Numbers & Labels."



SCOTT JOPLIN: PIANO RAGS, VOL. III—Joshua Rifkin, piano, Nonesuch H-71305. A natural all the way. Since Rifkin started it all in 1970 with Vol. I, his Joplin albums have hooked on firmly at or near the top of the chart, and have crossed over heavily into pop. His same low-keyed and sensitive performance figures in this new album, and, again, his choice of eight rags is apt and well-programmed. Occasional ornamentation in repeat sections, even including some baroque double-dotting, adds spice. For demo purposes, if that were required, the "Stoptime Rag," with foot stomps on each beat, will seal the most difficult sale.

Dealers: Just display, in both pop and classical.



BLACKBYRDS—Flying Start, Fantasy F-9472. Donald Bryd's backup group come through with very clean soul/jazz sound on this their second solo LP. There are three strong disco cuts here—"Walking In Rhythm," with a solid r&b rhythm and light, airy vocals throughout; "Future Children, Future Hopes," with more of a gut instrumental sound; and "I Need You," an uptempo soul vocal. The group's over-all versatility is much more clearly defined on this disk, and it should receive solid acceptance at the club level.



GEORGE CARLIN—Toledo Window Box, Little David LD 3003 (Warner Bros.). The man who many of today's more popular comedians have patterned themselves after hits on many of the topics he has always dealt with here but still manages a fresh and genuinely refreshing set. Carlin's forte has always been to take topics and things we all deal with at some time in our lives and point out the truly funny aspects of them. Or, he can turn a familiar thing such as nursery rhymes around and make them amusing. A lot of this LP may not make it past the radio censors, but if you're a Carlin fan at all, this set will not disappoint.

Best cuts: "Nursery Rhymes," "Some Words," "Snot, The Universal Rubber Cement," "Urinals Are 50 Percent Universal."

Dealers: Carlin has an increasingly strong core of fans.

NAT KING COLE—Love Is Here To Stay, Capitol SWAK-11355. Repackage of some of the better material from one of the finer singers in pop history is perfect for the Christmas season.

Best cuts: "Angel Eyes," "Tenderly."

SEVERIN BROWNE—New Improved, Motown M6-779S1. Pleasant, soft LP from singer/songwriter who is divided between the John Denver laid back approach and a slightly more bouncy sound. Good variety of cuts and much more impressive than last LP.

Best cuts: "Love Notes From Denver," "Love Song," "Cooking School."

DANA GILLESPIE—Ain't Gonna Play No Second Fiddle, RCA CPL1-0682. This second album is a vast improvement over her first effort and she has picked some very interesting songs for it. Seven of ten songs are originals and the instrumental backing she receives on this record plays a major part in its success. She sounds more and more like a vocalist in the Bonnie Raitt-mold on this record.

Best cuts: "Ain't Gonna Play No Second Fiddle," "Pack Your Bags," "Get Your Rocks Off," "Wanderlust," "Getting Through To Me."

PETER ALLEN—Continental American, A&M SP 3643. Very well done, peaceful, keyboard and vocal dominated LP from the man who penned "I Honestly Love You." Certain for lots of MOR play and don't ignore chances of a single hit here.

Best cuts: "The Natural Thing To Do," "Continental American," "I Honestly Love You."

THE PERSUASIONS—I Just Want To Sing With My Friends, A&M SP-3656. Group that made its reputation singing accapella steps into their second LP alternating singing with and without instruments, moving through gospel tunes, oldies and straight rockers. Should hit soul and pop.

Best cuts: "I Just Want To Sing With My Friends," "Touch The Hem Of His Garment," "Somewhere To Lay My Head."

GALLAGHER & LYLE—The Last Cowboy, A&M SP-3655. Pleasing set of folk, easy rock and jazzy ballads from talented British singer/songwriter team. Several of the uptempo tunes look strong for possible AM airplay.

Best cuts: "Song And Dance Man," "Villain Of The Peace."

STRAY DOG—While You're Down There, Manticore MA6-501S1 (Motown). Good solid set of relatively basic rock with

(Continued on page 50)

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 or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

**20th Century Records
Introduces Its New
Home Entertainment Center**



DENNISTRACY

The Single

SHOW BIZ

TC-2153

From The Album

SHOW BIZ

T-457

Recorded: Sept. 24, 1974, Doug Weston's Troubadour, Hollywood

On Stage At



Where His Friends Are!

Produced by: Norman Kurban for Circus Wheels Prod.



MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (3:25); producer: Gary Klein; writer: K. Johnson; publisher: Tree, BMI. Columbia 3-10070. Perfect commercial followup to "Stop And Smell The Roses" mixes in a bit of nostalgia in telling the story of a lot of young people over the past ten years or so. Midtempo rocker is the kind Davis handles best, and with upcoming TV show, this cut will get even stronger exposure. Could hit country as well as pop charts.

LINDA RONSTADT—You're No Good (3:35); producer: Peter Asher; writer: Clint Ballard, Jr.; publisher: Edwin N. Morris/Jac/Blue Seas/U.S. Songs, ASCAP. Capitol 3990. Ms. Ronstadt takes this old soul cut and gives it the strongest version yet from a white artist. Strong backup chorus works well behind a powerful voice the singer does not use often. Quite different from her recent country oriented material and a strong possibility for the top of the AM charts.

DAVE EDMUNDS—Need A Shot Of Rhythm And Blues (2:40); producer: Dave Edmunds; writer: Thompson; publisher: Mainstay, BMI. RCA JB-10118. Dave Edmunds enjoyed his only commercial success in this country with "I Hear You Knocking" several years back, and he's back to basic rock with this cut, the kind of material he handles best. Basically a throwback in the sense that Edmunds' disks are pure fun, this raucous cut could be the one to put him back on the Top 40 charts. Flip: Let It Be Me (2:43); producer: same; writer: G. Recaud-M. Curtis-P. Delano; publisher: MCA, ASCAP.

LOU RAWLS—Now You're Coming Back Michelle (3:04); producer: Norman Ratner; writers: B. Raleigh-H. David; publishers: Ben Raleigh/Songs of Sunshine, ASCAP. Bell 45,6161. Another strong ballad from long-time successful artist with good storyline about a girl who leaves home and goes the wayward way. Surprise ending is kind of a stunner. Listen carefully to the lyrics in this one as well as Rawls' superb vocals.

ROY ROGERS—Hoppy, Gene And Me (2:41); producer: Snuff Garrett; writers: Garrett-Dorff-Brown; publishers: Pesco/Lowery, BMI. 20th Century 2154. One of those "off the wall" cuts that could become one of the biggest hits of the holiday season. Everyone knows Roy Rogers, everyone can remember the old movies and childhood days he talks of in the record (it is primarily narration) and nostalgia is never out of date. Don't pass this one by.

recommended

DON McLEAN—La La Love You (3:28); producer: Joel Dorn; writer: D. McLean; publishers: Yahweh/Unart, BMI. United Artists XW579-X.

BROWNSVILLE STATION—Mama Don't Allow No Parkin' (3:05); producer: Morris-Stevens; writers: Lutz-Koda; publisher: Big Leaf, ASCAP. Big Tree 16029 (Atlantic).

JOHNNY NASH—Celebrate Life (2:40); producers: Johnny Nash and Gordon DeWitty; writer: G. DeWitty; publisher: Our DeWitty/Cissi, BMI. Epic 8-50051. (CBS).

ROBERT LAMM—Skinny Boy (2:59); producer: Robert Lamm; writer: R. Lamm; publisher: Lamminations, ASCAP. Columbia 3-10068.

BARRY MANN—Nobody But You (3:17); producers: Terry Melcher, Bruce Johnston and Barry Mann; writers: Cynthia Weil-Barry Mann; publishers: Summerhill/Screen Gems-Columbia, BMI. RCA JH-10104.

NEKTAR—Remember The Future (3:30); producer: Peter Hauke; writer: Nektar; publisher: Bleu Disque, ASCAP. Passport 7902 (ABC).

RON DANTE—Midnight Show (3:15); producers: Ron Dante and Barry Manilow; writers: Ron Dante-Gene Allan; publisher: Kirshner, BMI. Bell 45,619.

SCREAMIN' JAY HAWKINS—Voodoo (2:25); producers: Joey Levine-Marc Bellack-Paul DiFranco; writers: Levine-Bellack; publisher: Crushing Music/Crazy Chords/Dunbar, BMI. RCA JH-10127.

DAN FOGELBERG—Part Of The Plan (3:18); producer: Joe Walsh; writer: D. Fogelberg; publisher: Hickory Grove, ASCAP. Epic 8-50055. (CBS).

DENNIS TRACY—Show Biz (3:15); producer: Norman Kurban; writer: Dennis Tracy; publisher: Almo, ASCAP. 20th Century 2153.

THE LOVIN' FACTOR—Rainy Day Lover (2:19); producer: Finley Duncan and Gabby Bruce; writers: Finley Duncan-Ricky Vannoy; publisher: Friendly Finley, BMI. International 874.



NANCY WILSON—You're As Right As Rain (3:08); producer: Gene Page; writers: T. Bell-L. Creed; publisher: Assorted/Bellboy, BMI. Capitol 3973. One of our better song stylists comes up with an exceptional ballad somewhat in the Roberta Flack vein. Title makes good hook and this could pull in pop and MOR plays as well as soul.

SISTER SLEDGE—Love Don't You Go Through No Changes On Me (3:24); producers: Tony "Champagne" Silvester and Bert "Super Charts" DeCoteaux; publisher: Music Montage, BMI. Atco 45-7008 (Atlantic). Backed by powerful instrumental arrangement, this soft voiced songstress (somewhat like the early Diana Ross) comes up with a highly commercial effort which should find a pop as well as soul home. Arrangement a mix of early Motown and Gamble-Huff makes for interesting sound.

NEW YORK CITY—Love Is What You Make It (2:58); producer: Thom Bell; writers: Joseph B. Jefferson-Bruce Hawes-Charles Simmons; publisher: Mighty-Three, BMI. Chelsea 3008. Smooth sounding cut from group that doesn't miss often featuring strong lead vocals, harmonies that mix in and a commercial sound in the Main Ingredient vein. Good disco chances here.

WILLIAM DEVAUGHN—Give The Little Man A Great Big Hand (3:53); producers: John Davis and Frank Fioravanti; writer: William Devaughn; publishers: Melomega/Coral Rock/American Dream, ASCAP. Roxbury 2005. Man who scored with "Be Thankful For What You Got" comes back with his talk/sing style praising the average man in the street. Appealing lyrics and strong instrumental arrangement.

O'JAYS—Sunshine Part II (4:10); producer: Bobby Martin; writers: B. Sigler-P. Hurr; publisher: Assorted, BMI. Philadelphia International ZS8 3558 (CBS).

JAMES AND BOBBY PURIFY—Do Your Thing (2:15); producers: Don & Tommy Cogbill; writer: I. Hayes; publisher: East-Memphis, BMI. Casablanca 812.

THE PEPPERS—Do It, Do It (2:46); producer: R. & C. Tokarz; writers: M. Camison-P. Arpadys; publisher: New York Times Music, BMI. Event 221 (Polydor).

JOHN EDWARDS—Vanishing Love (3:03); producer: Floyd Smith; writer: Sam Dees; publisher: Moonsong, BMI. Aware 045 (GRC).

SHUGGIE OTIS—Inspiration Information (3:04); producers: Johnny Otis and Shuggie Otis; writer: S. Otis; publisher: Off The Wall, BMI. Epic 8-50054. (CBS).

DANNY COX—We Can Build It On A Mountain (2:35); producer: Clay McMurray; writers: Drayton-Smith; publisher: Jobete, BMI. Casablanca 806.

R.A.I.D. & GOGGIE'S JUNK BAND—Funky Bug Part 1 (2:58); producer: Googie and Leon Rene; writers: Leon Rene-Rafael Rene; publishers: Rafael Music/Leon Rene, ASCAP. Class of 74 7403.



PILOT—Magic (3:03); producer: Alan Parsons; writers: Paton-Lyall; publisher: Al Gallico, BMI. EMI 3992 (Capitol). One of those instantly memorable, highly commercial disks from British group who sound a bit like everything that's on the charts but still retain originality in sound. Perfect for AM play.

LESLIE PODKIN—He's Only Happy When He's Singin' His Song (2:30); producers: Carl Maduri and Barry Beckett; writer: L. Podkin; publisher: Manikin, ASCAP. Atlantic 45-3233. Pretty, country oriented cut from songstress with sweet sounding voice. Title works well as hook, and this song should get both pop and country play.

JONAH—Feel It (2:59); producer: Ron Dante; writers: Michael Gregorio-Robert Gengo-Vincent LaFata; publishers: Sweet City/Sister John, ASCAP/BMI. 20th Century 2142. Good, AM oriented cut from trio who manage to sound like the Hollies in some spots and lots of others in other spots.

WAYNE CARSON—How Long Has It Been (3:20); producer: Wayne Carson; writer: Wayne Carson; publisher: Rose Bridge, BMI. Private Stock 45-005. Good country/rock sounding cut from man who penned "The Letter."

JOE ANDERSON—You Gotta Believe (3:12); producers: David Jordan and Andrew Smith; writers: David Jordan-Andrew Smith; publisher: Classified, BMI. Buddha 436-N. Soul ballad who sounds remarkably like Al Green. Could break pop and soul if given the chance.



Easy Listening

AL MARTINO—The Door Of The Sun (Alle Porte Del Sole) (3:20); producer: Peter De Angelis; writers: Pace-Panzeri-Pilat-Conti-Newell; publisher: April, ASCAP. Capitol 3987. How do you characterize easy listening? Martino is in that traditional category, but this is the most commercial thing he's done in years. Compelling rock guitar and a mix of English and Italian vocals make this the best bet to follow Bobby Vinton as an "MOR man" moving straight up the pop charts.

JACK JONES—She Doesn't Live Here Anymore (3:41); producers: Mike Berniker and Jack Jones; writers: Roberts-Sager; publishers: Dramatics Music/New York Times, BMI. RCA JH-10025. Strong storyline is one of Jones' more commercial efforts in some time. Kind of song that could get country play as well as MOR and pop. Title makes good hook.

recommended

MAYNARD WILLIAMS—Christmas Dream (2:52); producer: Qwertuop; writers: Andrew Lloyd Webber-Tim Rice; publisher: Colgems, ASCAP. MCA 65032.

THE VENTURES—Theme, "Airport 1975" (2:03); producer: Ted Glasser; writer: John Cacavas; publisher: Leeds Music, ASCAP. United Artists XW578-X.



CHIP TAYLOR—Me As I Am (2:34); producer: Chip Taylor; writer: Chip Taylor; Blockwood/Back Road (BMI); Warner Bros. 8050. Direct from his outstanding album, this man with a strong feeling for country music comes out with the one most of the disk jockeys already are programming. It could go in many directions. Flip: No info available.

JOHNNY CASH—Lady Came From Baltimore (2:44); producer: Gary Klein; writer: T. Hardin; Hudson Bay (BMI); Columbia 3-10066. His best in a long while, with plenty of melody and meaningful lyrics. He sang it on the CMA Awards show. Flip: No info available.

DON WILLIAMS—The Ties That Bind (2:36); producer: Don Williams; writers: V. Corso, C. Otis, T. Eden (BMI); ABC-Dot 17531. One of the finest singers of our times gets into another great ballad, from his latest LP. It's a certain winner. Flip: No info available.

BUD LOGAN—Gonna Find Me A Bluebird (2:26); producer: Bud Logan; writer: Marvin Rainwater; Acuff-Rose (BMI); Shannon 825. Bud reaches back into the past to revive a hit, and the sort of treatment he gives it virtually assures this. It has a great deal going for it. Flip: No info available.

Billboard's Recommended LP's

Continued from page 48

strong lead and harmony vocals and crisp, commercial songs. Some soul influences contribute well to overall sound. **Best cuts:** "Pieces," "Words To Say Goodbye," "Worldwinds."

BOBBY VINTON—With Love, Epic PE 32921 (CBS). Vinton is as hot today as he has been in years, and this repackaging of cuts garnered from several past LPs should fit right into his current popularity. **Best cuts:** "Seasons In The Sun," "Sealed With A Kiss."

JAN & DEAN—Gotta Take One Last Ride, United Artists, UA-LA341-H2. Much of this material was released in the boys' legendary masters set several years back, but with the current Beach Boys craze (and Jan & Dean were the only serious rivals) the set takes on new dimensions. Best of the group is here plus great poster indie. And UA wisely decided to leave the LP in mono. **Best cuts:** "Little Old Lady From Pasadena," "Gonna Hustle You" ("New Girl In School" redone), "Deadman's Curve," "Surf City."

THE SENSATIONAL ALEX HARVEY BAND—The Impossible Dream, Vertigo VEL-2000 (Phonogram). Rather strange set combining some interesting humor in an almost British Zappa vein with some pretty ballads and good rockers. **Best cuts:** "Sergeant Fury," "Weights Made Of Lead."

GAYLE McCORMICK—One More Hour, Fantasy F-9467. Former Smith lead singer comes back with excellent album highlighted by versatile voice that moves with ease from rockers to the softest ballads to belting blues and soul rockers. Ms. McCormick could easily develop into one of the next major female stars if this set is any indication of the direction her career is taking. **Best cuts:** "Creation," "Even A Fool Would Let Go."

TRAPEZE—Hot Wire, Warner Bros. BS 2828. Good hard rock set from British quartet highlighted by a number of strong guitar solos and some top notch vocals. Some strong blues influence adds to the mix. **Best cuts:** "Take It On Down The Road," "Goin' Home."

ROSS—The Pit & The Pendulum, RSO SD 4802 (Atlantic). Second effort has some nice high spots alternating from rocking to ballads. Lead guitarist and singer-writer Alan Ross sounds more at home on this record. **Best cuts:** "Swallow Your Dreams," "Madness In Memories," "Discovery," "Now I See," "So Slow."

DINO & SEMBELLO, A&M SP 3657. Very good debut from duo who can rock with the best or move through sensitive ballads. At times they will remind one of Loggins & Messina with strong horn backup, yet they have a strong measure of originality and should build a following if other efforts have the

TOMMY OVERSTREET—I'm A Believer (2:24); producer: Ricci Mareno; writers: Skippy Barrett & Ricci Mareno; Ricci Mareno (SESAC); ABC-Dot 17523. A fine song with a strong delivery, and good production. It could make believers of all of us. Flip: No info available.

CHARLEY PRIDE—Then Who Am I (2:11); producer: not listed; writers: Doodle Owens & Dallas Frazier; Hill & Range and Acuff-Rose (BMI); RCA 10126. His name alone will sell a lot of records, and this one is out of his "Pride of America" album which already is taking off. Flip: No info available.

JIM REEVES—Medley ("We Thank Thee," "This World Is Not My Home," "Take My Hand Precious Lord," and "He Will." Total time on both sides: 10:26. Producer: Chet Atkins; writers: Thomas Dorsey, Jim Reeves; Hill & Range, Acclaim, Tuckahoe (BMI); RCA 10133. A most unusual single, taken from his Sacred album. Four distinct cuts, all very strong.

recommended

BRENDA SMITH—There Is A Place (2:09); producer: Billy Sherrill; writers: Sharon Rucker, Kinky Friedman; Algee (BMI) and Galleon (ASCAP); Epic 8-50052.

O.B. McCLINTON—Yours and Mine (2:51); producer: O.B. McClinton, Tommy Strong, Merlin Littlefield; Hardhead (BMI); Enterprise 9108.

JIMMIE PETERS—The Farther We Go (3:23); producer: Snuffy Miller; writer: Larry Gatlin; First Generation (BMI); MCA 40336.

DAVID FRIZZELL—She's Loved Me Away From You (2:28); producer: Jim Shaw; writers: D. Knutson, D. Frizzell; Blue Book (BMI); Capitol 3983.

JIM ED BROWN—Don Junior (2:58); producer: Bob Ferguson; writer: Tony Romeo; Wherefore (BMI); RCA 10131.

WHITEY SHAFER—I Need Someone Like Me (2:50); producer: Ray Baker; writer: Sanger Shafer; Acuff-Rose (BMI); Hickory 335 (MGM).

PORTER WAGONER—Carolina Moonshiner (2:55); producer: Bob Ferguson; writer: Dolly Parton; Owepar (BMI); RCA 10124.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

same quality. Several possible singles here and many feature the good time feeling of the '50's courtesy of producers Leiber & Stoller. **Best cuts:** "Dancin' Jones," "Pearl's A Singer," "On The Road Again."

RITA JEAN BODINE—Bodine, Rita Jean, 20th Century T-455. Strong set from lady who received fine reviews on first LP. More styles exposed here than first effort and thus a wider audience appeal. Though excellent on the uptempo rockers, the ballads seem to work best against the backdrop of powerful vocals. **Best cuts:** "Old Friend," "That's The Kind Of Love I've Got For You," "I've Been So Long."

A FOOT IN COLD WATER OR ALL AROUND US, Elektra 7E-1025. Smooth sounding electric/acoustic mix from five man band who could pull an AM hit off set with proper promotion, with mid-tempo tunes best bets for this action. **Best cuts:** "(Make Me Do) Anything You Want," "Love Is Coming," "(Isn't Life Unkind) In My Life."

GREENSLADE—Spyglass Guest, Mercury SRM 1-1015 (Phonogram). Pretty good effort from group centered around mellotrons, haroniums and some of the more exotic keyboard instruments. Vocals are interesting, but the instrumental work is the highlight. From the Nice/ELP school, but calmer and more refined in spots. FM play should be strong. **Best cuts:** "Spirit Of The Dance," "Joie De Vivre," "Theme For An Imaginary Western."

PHANTOM OF THE PARADISE—Original Soundtrack, A&M SP-3653. Set of fun filled songs composed by Paul Williams for his latest movie. Several vocals from Williams are highlights, but others work well. **Best cuts:** "Faust," "The Hell Of It."

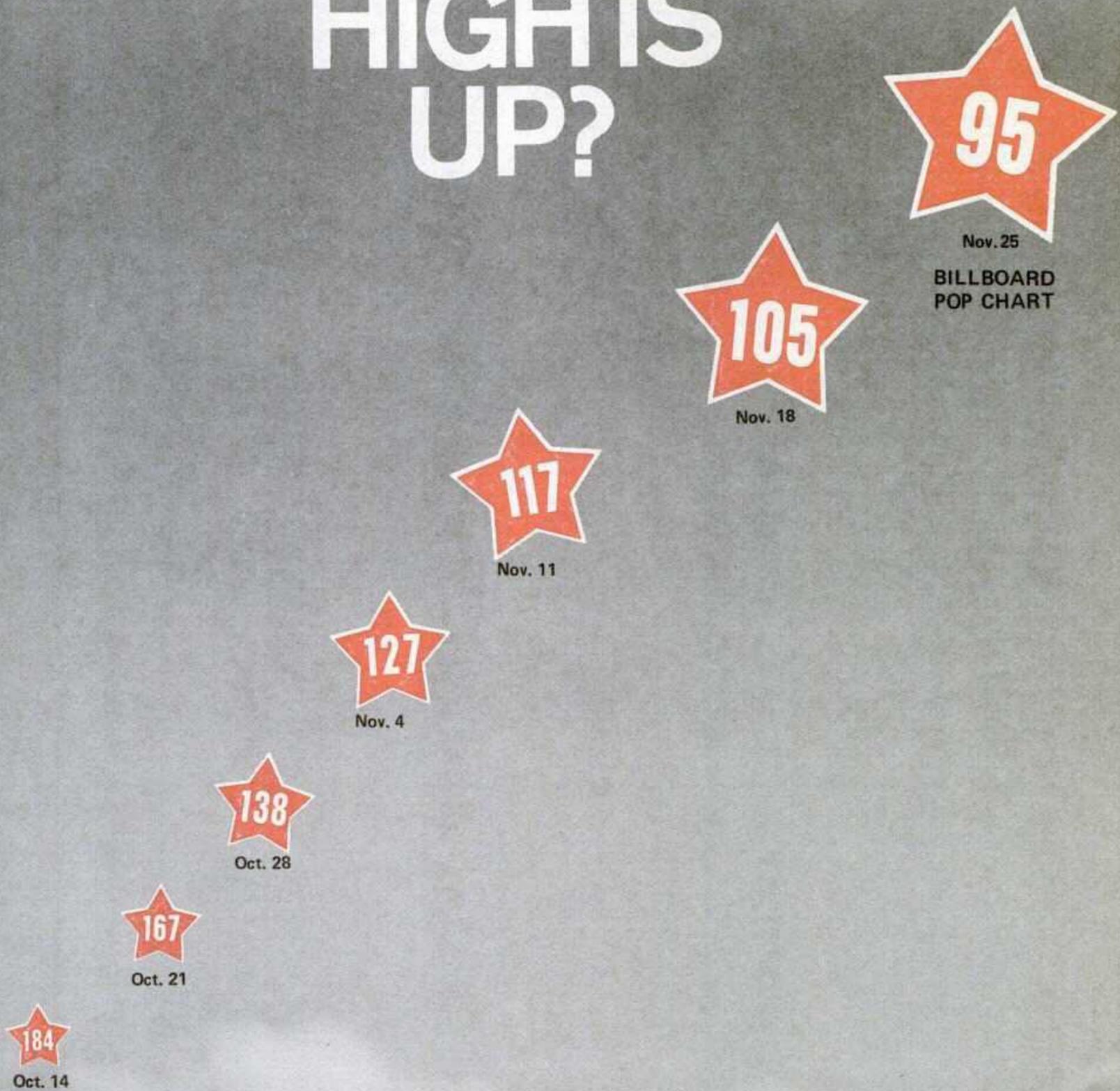
HORSELIPS—Dancehall Sweethearts, RCA CPL1-0709. RCA debut for British folk rock band is a good one, with a bit more commercial appeal than in previous efforts through use of horns and heavier use of electric guitars. Good folk harmonies are still prevalent, however. **Best cuts:** "Nighthtown Boy," "Lonely Hearts."

MICHAEL OMARTIAN—White Horse, Dunhill DSD 50185 (ABC). One of the top arrangers and musicians in the business comes up with his own fine debut LP full of uptempo songs and some excellent ballads, with all words from artist's wife Stormie. **Best cuts:** "Add Up The Wonders," "White Horse."

jazz

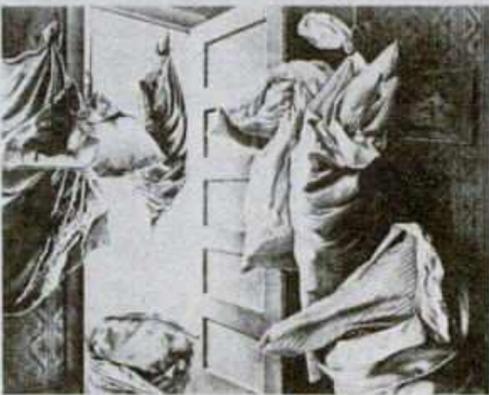
GRADY TATE—Movin' Day, Janus JXS 7010 (Chess/Janus). One of the finest song stylists around takes a group of some of the better songs of recent days and interprets them in his own special way with some help from some of the best names in the jazz world. Strong possibility for soul and MOR play as well. **Best cuts:** "Movin' Day," "You're A Lady."

HOW HIGH IS UP?



BILLBOARD
POP CHART

Stanley Turrentine - Pieces of Dreams



Arranged and conducted by Gene Page

Stanley Turrentine Pieces of Dreams

Arranged and conducted by Gene Page
Produced by Gene Page, Billy Page,
and Stanley Turrentine

Fantasy 9465

Just released:

A piece of a hit.
"I'm in Love" b/w
"Blanket on the Beach"
(F-734)

Stanley Turrentine
I'm in Love/Blanket on the Beach



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Billboard HOT 100 Chart Bound

ROCK 'N ROLL (I Gave You The Best Years Of My Life)—Mac Davis (Columbia 3-10070) YOU'RE NO GOOD—Linda Ronstadt (Capitol 3990) NEED A SHOT OF RHYTHM AND BLUES—Dave Edmunds (RCA 10118) SEE TOP SINGLE PICKS REVIEWS, page 50

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label)

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. Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

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 = Criterion Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull 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)

A-Z index table listing song titles and their corresponding chart positions for the week ending November 30, 1974.

**Release Me; The Last Waltz;
There Goes My Everything;
A Man Without Love; Les
Bicyclettes De Belsize; Am
I That Easy To Forget; Winter
World Of Love; The Way It
Used To Be; Quando Quando
Quando; Spanish Eyes.**

NEED WE SAY MORE?

**ENGELBERT
HUMPERDINCK
HIS GREATEST HITS**



INCLUDING:
RELEASE ME
THE LAST WALTZ
THERE GOES MY EVERYTHING
A MAN WITHOUT LOVE
LES BICYCLETES DE BELSIZE
AM I THAT EASY TO FORGET
WINTER WORLD OF LOVE
THE WAY IT USED TO BE
QUANDO QUANDO QUANDO
SPANISH EYES



Produced by Gordon Mills

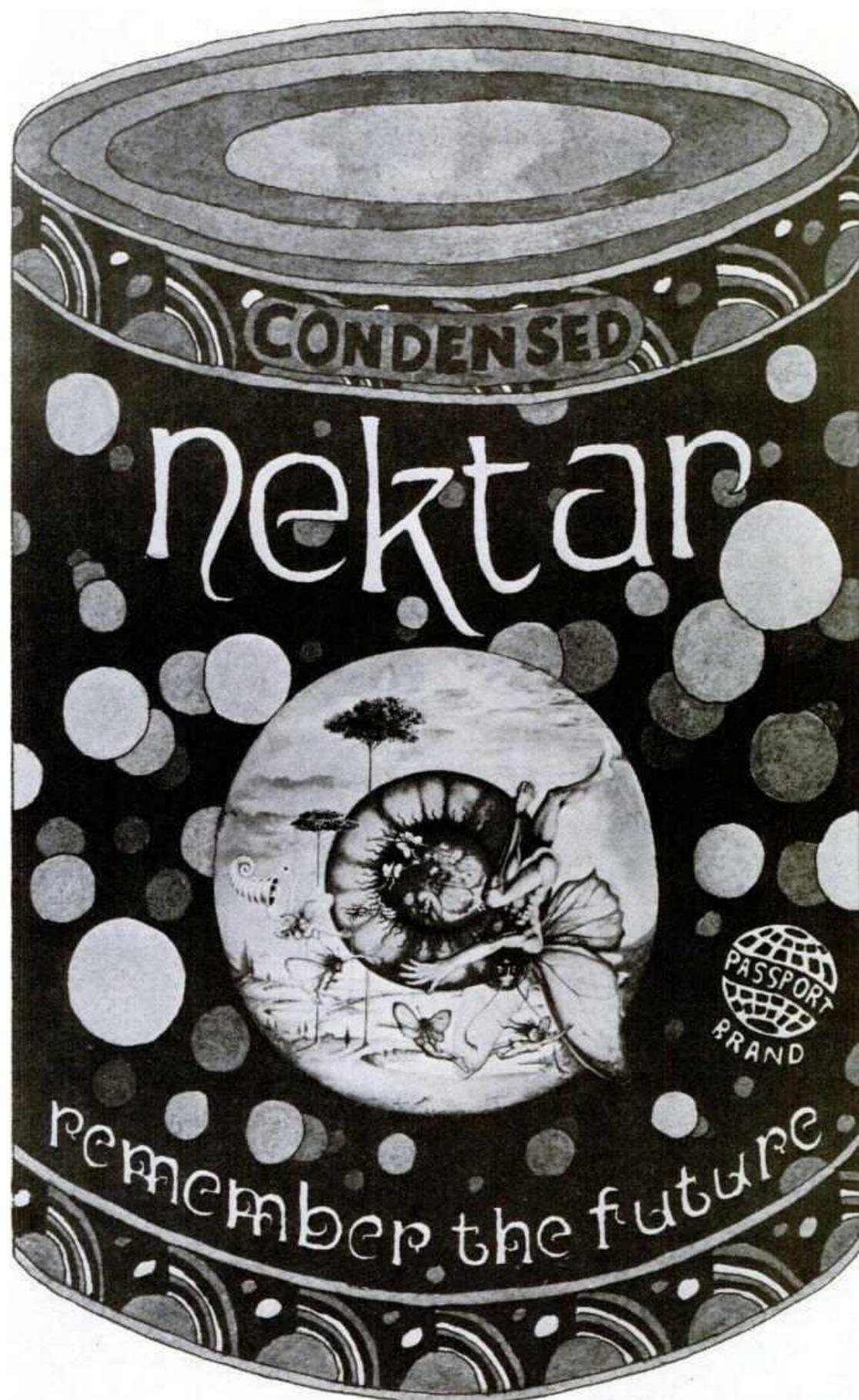


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REMEMBER THE FUTURE

The Album That Became A Single



**Nektar is now available in AM flavor
at the specially reduced time of 3:30.**

“REMEMBER THE FUTURE”—THE SINGLE (PPA-7902)

**A musical collage, made up of various sections
of Nektar’s Top 20 album, that stands on its own.**

On Passport Records

marketed by ABC Records

TOP LPs & TAPE

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POSITION 107-200

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	B-TRACK	D-8 TAPE	CASSETTE	REEL TO REEL
107	88	34	CAT STEVENS Buddah & The Chocolate Box A&M 3623	6.98	6.98	7.98	6.98	7.95	
108	90	21	MARVIN GAYE LIVE Tamla T-33351 (Motown)	6.98		7.98		7.98	
109	104	5	OHIO PLAYERS Climax Westbound WB 1003 (Chess/Janus)	6.94		7.95		7.95	
110	113	29	AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98			6.98	
★	NEW ENTRY		SHAWN PHILLIPS Furthermore A&M SP 3662	6.98		7.98		7.98	
112	93	33	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98	
113	97	10	NANCY WILSON All In Love Is Fair Capitol ST 11317	6.98		7.98			
114	100	8	EDDIE HARRIS Is It In Atlantic SD 1659	6.98		7.97		7.97	
115	103	14	RIGHTEOUS BROTHERS Give It To The People Haven ST-9201 (Capitol)	5.98		6.98		6.98	
★	128	2	PAUL WILLIAMS Little Bit Of Love A&M SP 3655	6.98		7.98		7.98	
117	108	20	ERIC CLAPTON 461 Ocean Blvd. RSO SD 4801 (Atlantic)	6.98		7.97		7.97	
118	115	23	RUFUS Rags To Rufus ABC ABCX-809	5.98		7.95		7.95	
119	119	8	TIM MOORE Asylum 7E-1019	6.98					
★	131	2	DON McLEAN Homeless Brother United Artists UA-LA315-G	6.98	6.98			6.98	
121	111	19	SANTANA Greatest Hits Columbia PC 33050	6.98	7.98	7.98	7.98	7.98	
122	114	62	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	6.98		7.98		7.98	
123	125	59	ELTON JOHN Goodbye Yellow Brick Road MCA 216003	11.98	12.98	12.98	12.98	12.98	
124	109	12	ATLANTA RHYTHM SECTION Third Annual Pipe Dream Polydor PD 6027	6.98		7.98		7.98	
★	136	4	BEACH BOYS Friends & Smiley Smile Reprise ZMS 2167	7.98		9.97		9.97	
126	117	43	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97		7.97	
127	118	25	RICHARD PRYOR That Nigger's Crazy Partee PPS-2404 (Stax)	6.94		7.95		7.95	
128	137	26	NEIL DIAMOND His 12 Greatest Hits MCA 2195	6.98		7.98		7.98	7.98
★	140	5	BOB JAMES One CTI 6043 (Motown)	6.98		7.98		7.98	
130	130	5	ELVIS PRESLEY Having Fun With Elvis On Stage RCA CPM1-0818	6.98		7.95		7.95	
131	120	18	RENAISSANCE Turn Of The Cards Sire SAS 7502 (ABC)	6.98	7.98	7.95	7.95	7.95	
132	121	68	STEVIE WONDER Innervisions Tamla T-326 L (Motown)	5.98		6.98		6.98	
133	127	25	RICK WAKEMAN Journey To The Centre Of The Earth A&M SP 3621	6.98		7.98		7.98	
134	141	50	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98	6.98	7.98	6.98		
135	107	14	ANNE MURRAY Country Capitol ST-11324	6.98		7.98		7.98	
136	139	20	THE SOUTHER, HILLMAN, FURAY BAND Asylum 7E-1006	6.98		7.97	7.98	7.97	
★	NEW ENTRY		WISHBONE ASH There's The Rub MCA 464	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	B-TRACK	D-8 TAPE	CASSETTE	REEL TO REEL
★	150	2	KING CRIMSON Red Atlantic SD 18110	6.98		7.97		7.97	
139	133	14	DUANE ALLMAN An Anthology, Vol. II Capricorn 2CP 0139 (Warner Bros.)	9.98		10.97		10.97	
140	124	7	TOM RUSH Ladies Love Outlaws Columbia KC 33054	5.98		6.98		6.98	
★	153	10	HERBIE MANN Reggae Atlantic SD 1655	6.98		7.97		7.97	
★	NEW ENTRY		MARLO THOMAS Free To Be You & Me Bell 1110 (Arista)	6.98		7.98		7.98	
★	154	6	FIRST CHOICE The Player Bell PG 1502 (Arista)	5.98		6.98		6.98	
144	144	5	GENE CLARK No Other Asylum 7E-1016	6.98		7.97		7.97	
145	129	162	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98		7.98		7.98	
146	135	18	NEIL YOUNG On The Beach Reprise R 2180	6.98		7.97		7.97	8.95
147	158	9	WAYLON JENNINGS The Rambler Man RCA APL1-0734	5.98		6.95		6.95	
148	151	4	BADFINGER Wish You Were Here Warner Bros. BS 2827	6.98		7.97		7.97	
★	160	2	BARRY MANILOW II Bell 1314 (Arista)	6.98		7.98		7.98	
★	172	3	KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98	
★	161	3	KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.95		7.95	
★	163	3	CHER Greatest Hits MCA 2127	6.98		7.98		7.98	
153	126	11	RUSH Mercury SRM1-1011 (Phonogram)	6.98		7.95		7.95	
154	162	4	STYX Man Of Miracles Wooden Nickel BWL1-0638 (RCA)	6.98		7.95		7.95	
155	143	36	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98	6.98	6.98	7.98	6.98	
156	145	21	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA-LA 184-T2	9.98		9.98		9.98	
157	132	17	TRIUMVIRAT Illusions On A Double Dimple Harvest ST 11311 (Capitol)	6.98		7.98		7.98	
158	134	8	DEVADIP CARLOS SANTANA & TURIYA ALICE COLTRANE Illuminations Columbia PC 32900	6.98		7.98		7.98	
159	156	70	ZZ TOP Tres Hombres London XPS 631	6.98		6.95	7.95	6.95	
160	167	3	MINNIE RIPERTON Come To My Garden Janus JXS 7011 (Chess/Janus)	6.94		7.94		7.94	
161	155	5	FIRESIGN THEATRE Everything You Know Is Wrong Columbia KC 33141	5.98		6.98		6.98	
★	176	3	R.E.O. SPEEDWAGON Lost In A Dream Epic PE 32948 (Columbia)	6.98		7.98		7.98	
★	NEW ENTRY		POCO Cantamos Epic PE 33192 (Columbia)	6.98		7.98		7.98	
164	147	9	SUZI QUATRO Quatro Bell 1313	6.98		7.98		7.98	
165	169	107	STEVIE WONDER Talking Book Tamla T-319 L (Motown)	5.98		6.98		6.98	
★	177	3	GLEN CAMPBELL Reunion Capitol ST 11336	6.98		7.98		7.98	
★	NEW ENTRY		MANFRED MANN The Good Earth Warner Bros. BS 2826	6.98		7.97		7.97	
168	157	12	POINTER SISTERS Live At The Opera House ABC/Blue Thumb BTS 8092	9.98		10.98		10.98	
★	NEW ENTRY		MOTT THE HOOPLE Live Columbia PC 33282	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	B-TRACK	D-8 TAPE	CASSETTE	REEL TO REEL
170	148	9	HAWKWIND Half Of The Mountain Grill United Artists UA-LA328 G	6.98		6.98			
171	149	14	JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	6.98		7.98		7.98	
172	164	30	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98	
173	166	23	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98	7.98	6.98	7.98	6.98	
174	170	108	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	6.98		7.98		7.98	
175	171	8	DEREK & THE DOMINOES Layla Polydor PD2-3501	7.98		9.98		9.98	
176	183	33	HELEN REDDY Love Song For Jeffrey Capitol SD-11284	6.98		6.98	7.98	6.98	
★	NEW ENTRY		HELLO PEOPLE The Handsome Devils ABC/Dunhill DSD 50184	6.98		7.98		7.98	
178	184	5	TRAPEZE The Final Swing Threshold THS 11 (London)	6.98		7.98		7.98	
179	159	15	MAHOGANY RUSH Child Of The Novelty 20th Century T-451	6.98		7.98			
180	112	18	FOCUS Hamburger Concerto Atlantic SD 36100	6.98		7.97		7.97	
181	165	34	BLUE MAGIC Atco SD 7038	6.98		7.97		7.97	
182	191	7	AL WILSON La La Peace Song Rocky Road RR3700 (Bell)	6.98		7.98		7.98	
183	179	28	STYLISTICS Let's Put It All Together Avco AV-69001-698	6.98		6.95		6.95	
184	180	36	STEELY DAN Pretzel Logic ABC D-808	6.98	6.98	7.95	8.95	7.95	
185	187	3	STANLEY TURRENTINE The Baddest Turrentine CTI 6048 S1 (Motown)	6.98		7.98		7.98	
186	189	19	JAMES BROWN Hell Polydor PD2-9001	9.98		11.98		11.98	7.95
187	194	11	TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		7.98	
★	NEW ENTRY		CAMEL Mirage Janus JXS 7009 (Chess/Janus)	6.94		7.95			
189	174	3	BOBBY GOLDSBORO 10th Anniversary Album United Artists UA-LA230	6.98		6.98			
★	NEW ENTRY		HUDSON BROTHERS Totally Out Of Control MCA 460	6.98		7.98		7.98	
191	185	25	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98	
192	198	68	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	6.98		7.95		7.95	
193	192	93	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95	6.95
194	188	51	JIM CROCE I Got A Name ABC ABCX 797	5.98		7.95	7.95	7.95	
195	190	3	KATHY DALTON Boogie Bands And One Night Stands Discreet DS 2208 (Warner Bros.)	6.98		7.97		7.97	
196	196	60	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.F.P.)	5.95		7.95		7.95	
197	200	191	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
198	186	3	TAJ MAHAL Mo' Roots Columbia KC 33051	5.98		6.98		6.98	
199	195	47	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98	
200	199	81	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith.....110
Duane Allman.....139
Gregg Allman.....80
America.....11
Paul Anka.....24
Atlanta Rhythm Section.....124
Average White Band.....66
Bachman-Turner Overdrive.....31, 76, 192
Bad Company.....72
Badfinger.....148
Beach Boys.....93, 125
Richard Betts.....103
Blue Magic.....181
David Bowie.....8, 191
Breed.....104
Johnny Bristol.....171
James Brown.....186
Jackson Browne.....14
B.T. Express.....84
Glen Campbell.....166
Harry Chapin.....9
Cheech & Chong.....12, 122, 174
Cher.....152
Chicago.....49, 145
Eric Clapton.....117
Gene Clark.....144

Climax Blues Band.....86
Joe Cocker.....96
Alice Cooper.....34
Chick Corea.....32
Jim Croce.....5, 193, 194
CSNY.....39
Crsaders.....62
Kathy Dalton.....195
Mac Davis.....167
John Denver.....21, 69
Deodato.....102
Derek & Dominoes.....175
Neil Diamond.....7, 128
Eagles.....112
Earth, Wind & Fire.....155
Electric Light Orchestra.....20
Emerson, Lake & Palmer.....59
Firesign Theatre.....161
First Choice.....143
Fleetwood Mac.....55
Focus.....180
Foghat.....40
Four Tops.....92
Marvin Gaye.....108
J. Geils Band.....26
Genesis.....77
Gentle Giant.....78
Bobby Goldsboro.....189
Graham Central Station.....51

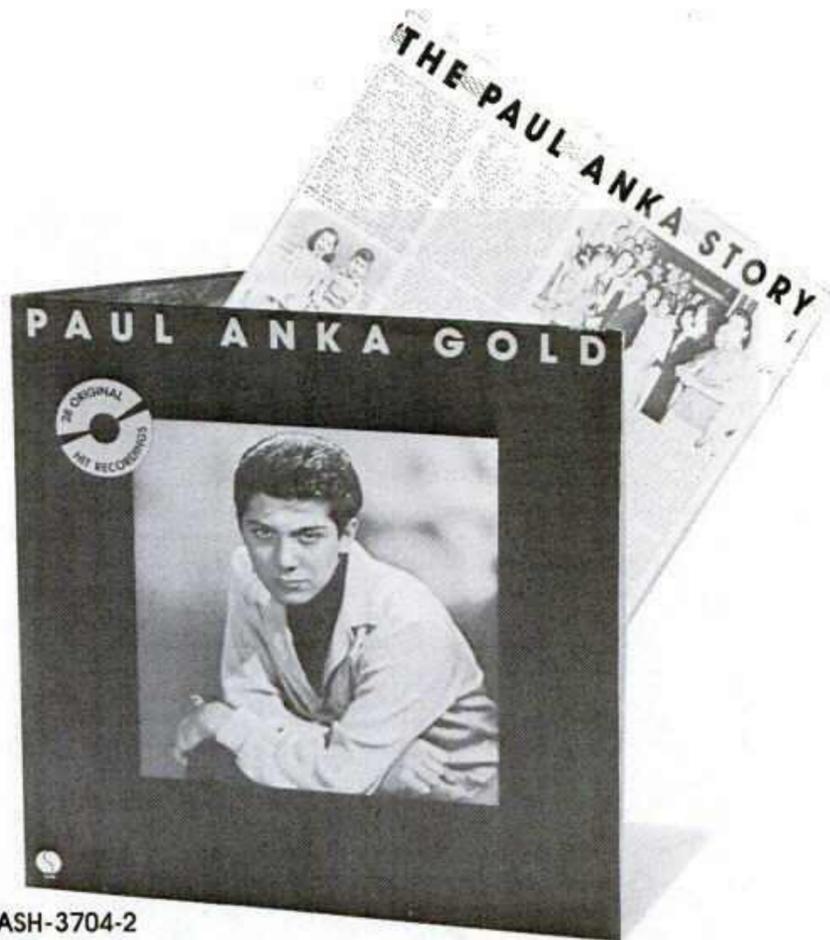
Al Green.....47
Hall/Oates.....101
Hello People.....177
Herbie Hancock.....23, 199
Eddie Harris.....114
Hawkwind.....170
Hudson Bros.....90
Isley Bros.....38
Millie Jackson.....46
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Jefferson Starship.....29
Waylon Jennings.....147
Billy Joel.....64
Elton John.....1, 50, 123
Quincy Jones.....75
Kiki Dee Band.....45
Andy Kim.....27
Carole King.....17, 197
Nektar.....30
B.B. King/Bobby Bland.....88
King Crimson.....138
Kiss.....150
Gladys Knight & Pips.....44
Kool & The Gang.....63, 196
Leo Kottke.....56
John Lennon.....4
Little Feat.....79
Dave Loggins.....54
Loggins & Messina.....19, 172
Love Unlimited.....90

Love Unlimited Orch.....73
Lynyrd Skynyrd.....91
Paul McCartney & Wings.....134
Don McLean.....120
Mahogany Rush.....179
Barry Manilow.....149
Hudson Bros.....141
Manfred Mann.....167
Dave Mason.....33
Miracles.....89
Curtis Mayfield.....57
Joni Mitchell.....126
Montrose.....77
Moody Blues.....43
Tim Moore.....119
Van Morrison.....53
Mott The Hoople.....169
Maria Mulder.....48
Anne Murray.....135
Nektar.....30
Randy Newman.....36
New Riders of Purple Sage.....68
Olivia Newton-John.....83
Leo Kottke.....156
Ohio Players.....31, 82, 109
O'Jays.....173
Tony Orlando.....99
Donny & Marie Osmond.....71
Osmonds.....58

Shawn Phillips.....111
Poco.....163
Pointer Sisters.....168
Elvis Presley.....130
Billy Preston.....85
Richard Pryor.....127
Suzi Quatro.....164
Bonnie Raitt.....81
Kenny Rankin.....151
Helen Reddy.....28, 176
Lou Reed.....10
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Minnie Riperton.....42, 160
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Rush.....153
Tom Rush.....140
Santana.....25, 121
Santana/Coltrane.....158
Phoebe Snow.....22
Southern, Hillman, Furay.....136
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Ringo Starr.....70
Steely Dan.....184
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Cat Stevens.....107
Rod Stewart.....13
Barbra Streisand.....37
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Styx.....154
Taj Mahal.....198
Tavarez.....187
Mario Thomas.....142
Tomita.....61
Traffic.....18
Trapeze.....178
Triumvirat.....157
Jethro Tull.....6
Stanley Turrentine.....95, 185
Gino Vanelli.....60
Bobby Vinton.....97
Rick Wakeman.....133

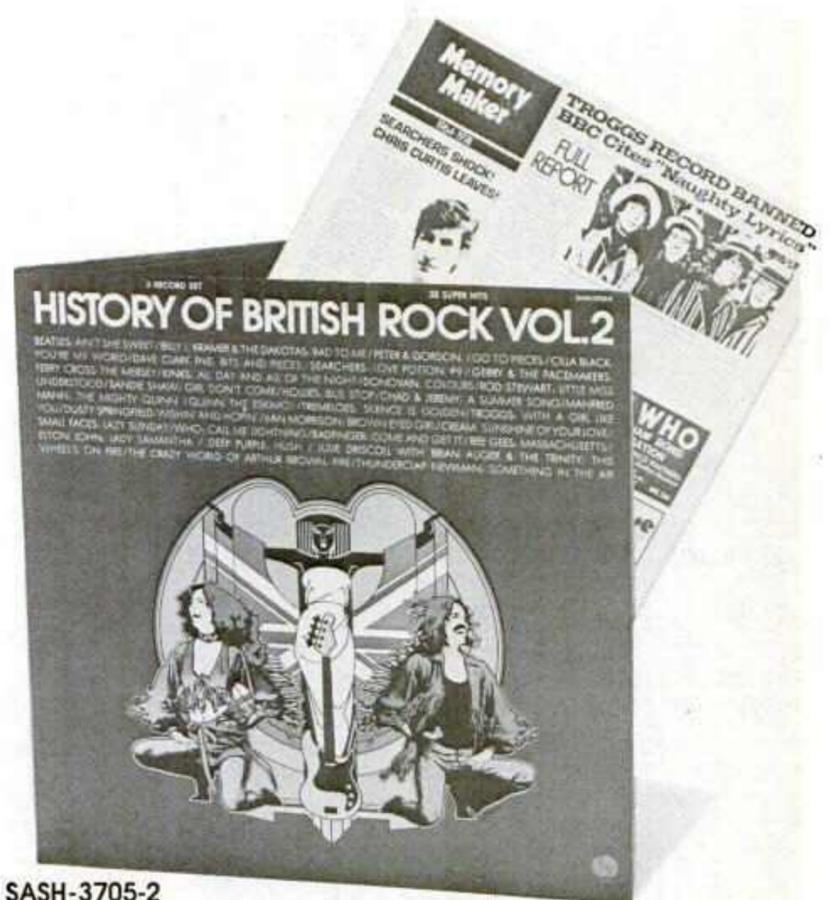
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ROCK MUSIC HISTORY

From Sire



SIRE RECORDS
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Because We Care!

ABC Plans Major Growth

• Continued from page 10

ABC's over-all plan to create a more complete image for itself both here and abroad, explains Pompadur.

Also noteworthy is that during the coming year ABC will be examining its licensing agreements with both EMI and UA Music. Just recently, Anchor Records was purchased in the U.K., whereby ABC product is now handled there by in-house management. Previously EMI was responsible for ABC in the U.K.

EMI's licensing agreements expire Oct. 1, 1975 and, at that time, ABC might consider various co-ventures in such countries as Japan, Germany and France. Other countries would be covered by licensing deals.

On the music publishing front, ABC agreements with UA Music Publishing also expire at the end of next year, and new agreements will be negotiated country by country, states Pompadur.

He feels that ABC's growing artist roster and product performance will greatly enhance ABC's over-all international stance.

Notably, he projects that ABC product sales will increase some 300 percent in the U.K. during the next year through Anchor. He also sees Anchor as a viable tool for acquiring British rock talent, a field in which ABC has not previously excelled. Already scheduled to be released in the U.S. shortly is the recently-signed group ACE.

Looking at the over-all product picture, Pompadur states that a greater emphasis will be placed on balancing single sales with LP sales. He says that ABC will be moving to strengthen its image as strong album seller.

"But, not with name acts alone,"

he continues. Pompadur says that ABC recognizes the responsibility of developing new talent, as well as looking to sign established acts.

Turning his attention to quad, Pompadur states that "We don't see a great deal of pressure from the consumer when it comes to quad product." He says that he feels that interest in quadraphonic product is waning, and that he doesn't see ABC becoming involved in the field in the near future.

In yet another development, ABC finalized plans last week for the purchase of Word, Inc., a religious communications company producing and distributing records, tapes, sheet music, songbooks, magazines, and books. Named to head the firm under ABC control is its current president and founder Jarrell McCracken.

On the rackjobbing scene, which was entered by ABC in the late sixties with the formation of ABC Records and Tapes, Pompadur candidly admits until recently the operation was a "pain in the neck."

Now, though, he says that the picture has been turned around and things look bright—mainly because of a decision to make the company into a national network rather than being only regional in nature.

As part of the turn around, ABC has installed extensive computer capabilities and has created a centralized management team, says Pompadur. He says that projections call for "substantial" improvements next year over 1974 figures.

He also feels that, as ABC Records enhances its catalog and artist roster even further, ABC's branch operation will be substantially strengthened.

Haggard Niteries Planned

• Continued from page 1

years, working with Haggard, Porter Wagoner, Dolly Parton, Barbara Mandrell and others.

"We feel all concert business may start to decline a bit over the next few years," Eubanks says, "simply because there are so many of them. People, especially in country, want

Cap Earnings

• Continued from page 8

—Improvements in sales and profits from Beechwood/Glenwood and Central Songs music publishing corporations.

—Continued success of Toshiba-EMI Records, a 25-percent owned record company in Japan.

Menon said the major concern in fiscal 1974 was the "continuing deterioration in the financial and commercial performance of Merco Enterprises."

The phase out of the rack-jobbing and leased-department operations leaves only seven free-standing retail stores in the East and Midwest.

"The adverse financial impact of that decision (to close down Merco) is reflected in (the company's) results for fiscal 1974," Menon said, "but it has removed the only negative operation in the company."

Betty Stasny Dead

NEW YORK—Mrs. Betty Stasny, for more than a half-century a prominent music publisher, died of a heart ailment Wednesday (20) in her apartment here. She was one of Flo Ziegfeld's first chorus girls and, with her late husband, was the second publisher to move into the Brill Building in the 1920s.

to get closer to the artist and we believe that clubs are going to come on stronger than ever before.

"The advantage to us," Eubanks continues, "is that with several clubs we could book on a chain basis and on a yearly basis. We are looking at St. Louis, Dallas, Denver and Fresno as other possible cities at the moment. After booking concerts in these cities, we've been able to see they are strong markets and have the right population and income to support such clubs."

The first club will be 6,000 square feet, feature a steak house adjoining the main entertainment room, a custom built sound and lighting system, private quarters for the artists which will allow them to walk directly to the stage and parking and "drinks and food in line with today's economy." (Admission prices will be determined in the next several weeks.)

Haggard will appear in the club from four to six times yearly, on a two night basis each time, according to Eubanks. The club will be open seven days a week with an eye to previewing new talent as well as bringing in established stars. A house band, Silvercreek, has already been retained.

Eubanks emphasizes that he and his partners are "willing to spend money on this venture and we will go out of our way to provide good sound and conditions for the artists. The object is to make the artist feel wanted." A large advertising campaign is also planned.

Eubanks will be in charge of advertising and promotion; Jim Wagner is in charge of talent booking; Michael Brown will handle administration; and Tony Ferra will manage Hag's Place.

The local club will go for at least six months before others are opened.

Inside Track

A Frank Sinatra spokesman denies strong Las Vegas reports that Sinatra has a lengthy Europe-Asia concert tour on the drawing board for early 1975 and is thus holding off his next Caesars Palace stand until the summer.

Is the Fillmore East going to reopen, with Bachman-Turner Overdrive offered the lead-off slot?

UA and Don McLean will throw in a free turkey dinner for the first 300 customers to show up at the Troubadour before seven p.m. to see McLean's Thanksgiving gig.

Helen Reddy celebrated her new U.S. citizenship by singing at Sybil Brand Women's Prison in Los Angeles. ... Gordon Lightfoot's original New York Lincoln Center Friday (6) concert has now been expanded by popular demand to four sold-out shows over the weekend.

Hoyt Axton's cousin, David Boren, is now the new governor of Oklahoma and, at 33, the youngest U.S. governor.

In the face of Capitol Records' heavily publicized zooming profits, it's apparent that a paring of jobs is in force inside the circular tower. A secretary terminated there last week says she was told the employment reduction would hit 20 percent by year's end. One of the recent dismissals was that of a&R producer Chan Daniels.

A check on the CBS-Clive Davis civil lawsuit situation in Manhattan reveals that Davis has never answered CBS' original complaint. That's why there's been no word on any developments. So the possibility exists that a waiting game is in effect and that nothing may come of the suit which followed Davis' dismissal from his presidency at Columbia Records.

Buddy Miles and the Manhattans were feted by friends at a Columbia party celebrating the release of new albums, at Armando's in Chicago. ... Tom Rush and Dave Mason get together for a SOUNDSTAGE taping session for WTTW-TV Chicago. The sessions are simulcast on WBBM-FM. ... Alligator Records has added ABC Record and Tape Sales, Seattle, and Pacific Record & Tape, Oakland, as West Coast distributors for a complete national distribution plan focusing on a new Fenton Robinson LP "Somebody Loan Me a Dime."

Johnny Winter will tour the U.S. for 12 weeks, in three-week blocs, to support his new John Dawson Winter III album. First batch of concerts takes him from Niagara Falls to Florida, skipping New York City.

Beverly Bremers, Scepter artist who went gold with "Don't Say You Don't Remember" is the new frightened ingenue in "Rocky Horror Show." ... Tavares makes Las Vegas debut for a month at MGM Grand Hotel.

Ted ("Jesus Christ, Superstar") Neeley took over Broadway lead in "Sgt. Pepper. ... On the Road" on three days notice when Bruce Scott broke an ankle. ... Tom T. Hall's upcoming children's album, "Songs From Fox Hollow," was cut at the artist's at-home studio.

Coven's lead singer, Jinx Dawson, married Eddie Mulgrew III. ... Shaun Cassidy, David's kid brother, makes first appearance since his unveiling at Rodney Bingenheimer's Disco at Aquarius Theater in Hollywood.

Look for Clive Davis to appear on a number of national talk shows to promote his new book. ... Albert Hammond to embark on national tour in mid-January with Olivia Newton-John. ... Janus Records mounting massive support for Camel's current U.S. tour. ... Gladys Knight to host Thanksgiving Day CBS-TV Special featuring the Alvin Ailey Dance Troupe. ... B.B. King has been voted the best blues guitarist by Guitar Player Magazine. ... Eugene McDaniels in the studio completing his album and producing Melba Moore's new album for Buddah. New Jersey's legendary Meadowbrook has reopened and it will again present a full array of entertainment including rock, country and disco. The newly refurbished club has quad sound and a raised dance floor. ... Former Stories keyboardist Ken Bichel in the studio with Dr. John working on his new album and also on Judy Collins' new album for Atlantic.

Sunshine Inc. will represent Evolution Ltd. of London in the U.S. and Canada. ... King Biscuit Boy is on his first major U.S. tour. ... Six celebrities of stage, screen, television and recording have prepared a series of public service announcements in support of amateur music participation for the American Music Conference. They include George Shearing, Melba Moore, Marian McPartland, Theodore Bikel, Henry Mancini and Fred Rogers of Mr. Rogers' Neighborhood. ... Boot Records

of Nashville has switched to independent distribution of their product in the U.S.

The Spinners will headline the prestigious Thanksgiving Show at the Apollo Theatre that ends Thursday (28). ... Blues artist Eddie Kirkland will be playing a series of concerts at New York city area prisons as part of the Hospital Audiences program. ... Mr. I. Mouse Ltd. will handle American management representation and other business interests of all Gaff Management artists. ... Frank Zappa guesting on ABC's "Sunday Stereo Special" Sunday (1).

Lionel Hampton appears as the special guest of Jazz Interactions when he plays with his band, Monday (2). ... Raspberries play the Bottom Line Dec. 12 for their first New York date in more than a year. ... Heavyweight champ Muhammad Ali promoting a song called "The People's Choice," which will be recorded on Starway Records.

Robert Goulet will perform his interpretation of "The Little Prince" on several national television shows including the half time of the ABC football game of the week Saturday (30). ... Warner Bros. releasing the original soundtrack for "The Towering Inferno." ... Max's Kansas City has instituted several welcome changes into their format including lowering the admission price and featuring many up-and-coming acts. Organist Larry Young brings his new sextet to the club, Wednesday (27). ... Promoter Howard Stein was invited back to New York's New School as a guest lecturer for a course in the History of Rock and he was also a guest on the Mike Wallace national radio show. ... CAM Music will produce and publish the motion picture scores to "Lancelot Of The Lakes" and "Vincent Francois Paul and the Others."

Nilsson's famed "The Point" will be rebroadcast Saturday (7). ... Seals and Crofts, The Eagles and Earth, Wind and Fire appearing in the final "California Jam" segment airing Friday (29). ... Freddie King, Love featuring Arthur Lee, and Ross are all touring the U.S. ... Roulette increasing its two-record set "Echoes Of An Era" series to \$6.98. ... The late Duke Ellington is the recipient of an award from the Laymen's National Bible Committee. ... The 5th Dimension makes its Broadway bow Wednesday (27). ... David Essex is once again at the top of the British charts. ... French composer Gilbert Becaud appears in New York, Wednesday (27) for his first appearance in many years.

CBS Records executives gathered in Puerto Rico last week for 1975 planning meetings. ... A benefit concert for the homeless of Cyprus will be given by Aris San, headliner of New York's Sirocco nightclub on Sunday (1) at Town Hall. ... Singer Andy Kim is organizing a Hollywood celebrity all-star hockey team and plans to have the team play before a pro game in Los Angeles. ... New York's Top of the Town restaurant begins a new nightly jazz policy Monday (25). ... Anne Murray was named top female vocalist of the year by the British Country Music Assn. during a special awards ceremony last month in London.

New York's Lincoln Center's 10th annual Great Performers series has been enjoying a huge success with three sellouts out of its first five offerings including Bonnie Raitt, Kris Kristofferson and Rita Coolidge and Randy Newman. Their upcoming Gordon Lightfoot show has also sold out its original two shows and has been expanded to four shows, while the upcoming Harry Chapin show has been expanded to two. ... The first annual Columbia Record Productions Ping Pong Tournament held at the label's recording facility in New York lasted for five days and resulted in five divisional titles. Taking the novice titles were Matt Russell of Elektra Records and Kathy Santulli of Columbia Record Productions. Floyd Glinert of Shorewood Packaging and Marge Harrison of CBS Records took the intermediate/advanced titles. The CBS Records team of Glenn Hart and Marge Harrison took the mixed doubles honors. The competition was organized by John Merchant and Don Olesen of Columbia Record Productions, who say the event will become an annual occurrence.

LATE SIGNINGS: Singer Bonnie Bramlett to Capricorn Records. ... Singer-songwriter Wayne Garson to Private Stock Records. ... Mongo Santamaria to a management and co-production with Artist Programmers. ... Blues pianist Wilbert "Big Chief" Ellis to Trix Records. ... Canadian comics MacLean and MacLean to Always Sunshine Inc.

Fruin Will Kick Off His New State Label In Jan.

• Continued from page 3

Meanwhile, Peter Erdman, director and financial controller will act in a caretaker capacity until the end of the year.

Fruin's departure, two months short of his fifth anniversary with Polydor and after nearly 20 years with EMI, brings to an end the in-

dustry's most popular topic of speculation this year.

Explaining the reason behind his decision to form his own label after nearly a quarter of a century with major companies, Fruin said:

"I feel my imagination and creative energy is drained so far as Polydor London is concerned and I need a new stimulus.

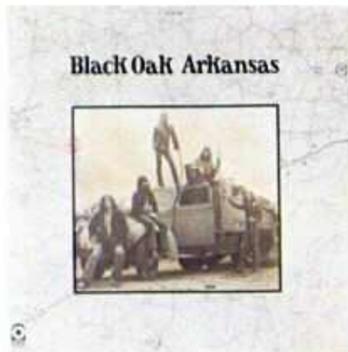
"One area of the business with which I have never been involved is running a small independent alongside a major. I want to see if I can make a success of it.

"Flying across the Pole 27 times in eight months while I was running Polydor and MGM accelerated my decision. I used to ask myself why am I doing this?"

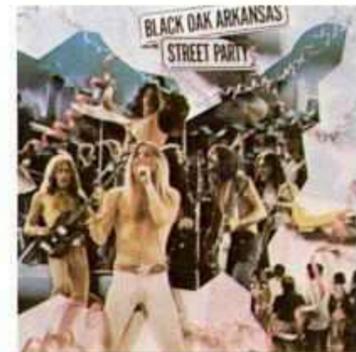
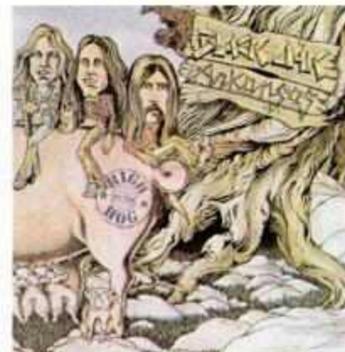
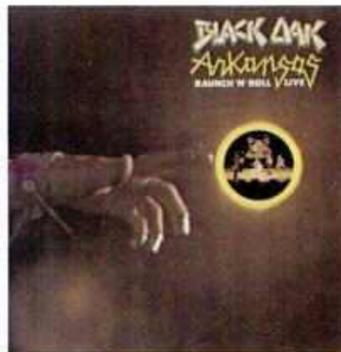


BLACK OAK ARKANSAS

America's primo Boogie Band would like to take the opportunity to say special thanks to all the people who made this our biggest year yet.



GOLD



rapidly approaching GOLD.

Total concert attendance for 1974 is 1,211,377

BLACK OAK ARKANSAS's gross income exceeded well over \$2,000,000.00 for 1974

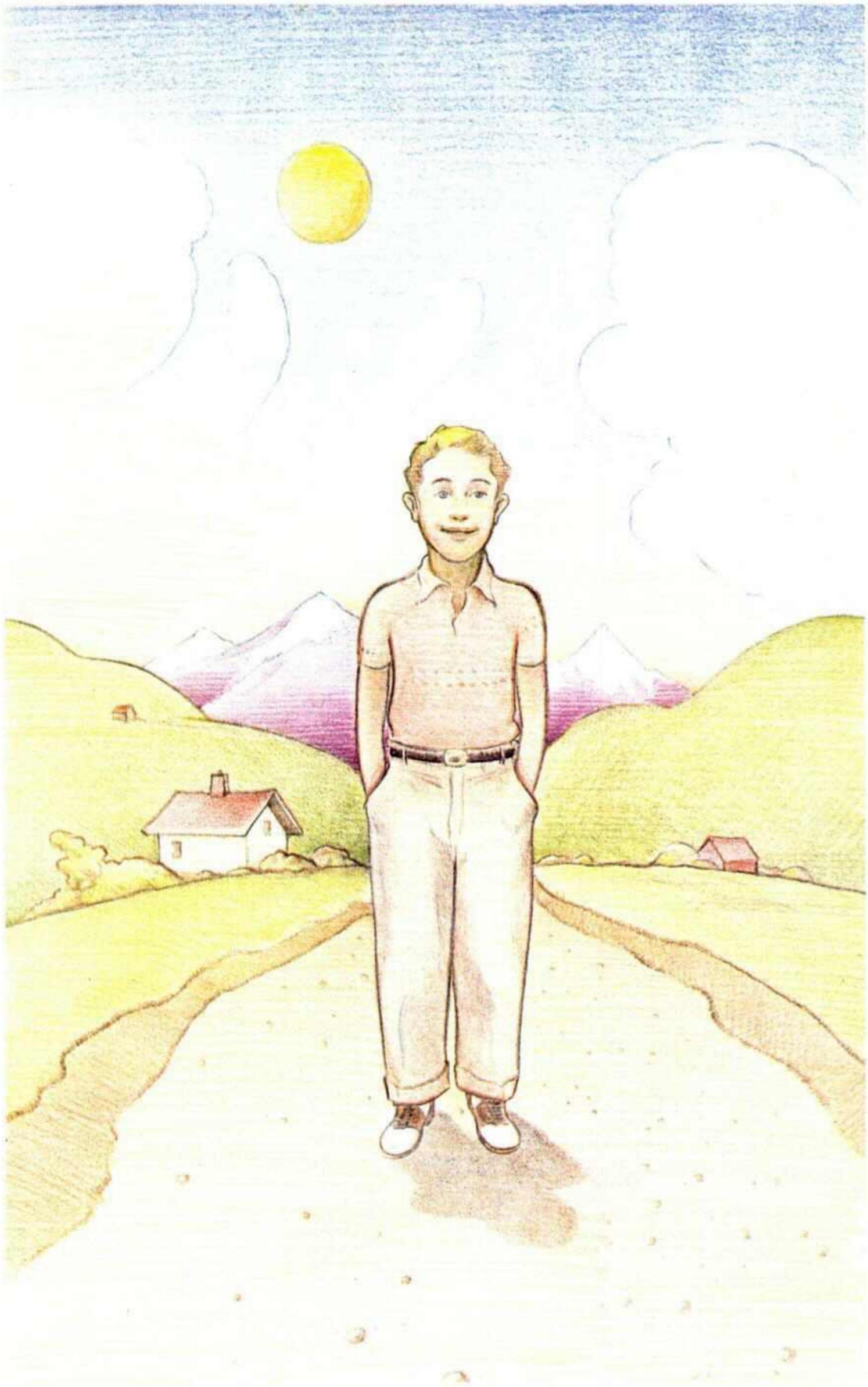
IN THE UNITED STATES ALONE — Black Oak Arkansas performed 127 concerts plus two European tours, which put the total over 200 concerts for the year.

TOUR DATES

12/1/73-Little Rock, Ark. 12/8-San Francisco, Ca. 12/11-Phoenix, Arizona 12/14-Fresno, Ca. 12/15-San Diego, Ca. 12/16-L.A., Ca. 12/25-Dothan, Ala. 12/26-Savannah, Ga. 12/27-Mobile, Ala. 12/28-Jacksonville, Fla. 12/29-Tampa, Fla. 12/31-W. Palm Beach, Fla. • 1/11/74-Tulsa, Okla. 1/12-Memphis, Tenn. 1/13-Baton Rouge, La. 1/16-Warren, Ohio 1/17-Detroit, Mich. 1/18-Chicago, Ill. 1/19-Kent, Ohio 1/20-Rochester, N.Y. 1/25-Columbus, Ga. 1/26-Miami, Fla. 1/27-Orlando, Fla. 1/29-Pensicola, Fla. 1/30-Charleston, S.C. 1/31-Salisbury, N.C. 2/1-Louisville, Ky. 2/2-Nashville, Tenn. 2/3-Greenville, S.C. 2/7-Richmond, Va. 2/8-Washington, DC 2/9-Philadelphia, Pa. 2/10-Charleston, W. Va. 2/14-Syracuse, N.Y. 2/15-Passaic, N.J. 2/16-NYC, N.Y. 2/20-Birmingham, Ala. 2/21-Lafayette, La. 2/22-Shreveport, La. 2/23-Oklahoma City, Okla. 3/22-Fayetteville, N.C. 3/23-Charlotte, N.C. 3/24-Frankfurt, Ky. 3/26-Indianapolis, Ind. 3/27-Davenport, Iowa 3/28-Fargo, North Dakota 3/30-San Francisco, Ca. 3/31-Fresno, Ca. 4/2-Portland, Ore. 4/3-Vancouver, B.C. 4/4-Seattle, Washington 4/6-Ontario, Ca. 4/9-Tucson, Arizona 4/12-Salt Lake City, Utah 4/13-Las Vegas, Nev. 4/16-Boise, Idaho 4/19-Lincoln, Neb. 4/20-Springfield, Ill. 4/22-Madison, Wis. 4/23-Greenbay, Wis. 4/25-Monroe, La. 4/26-Houston, Tx. 4/27-Dallas, Tx. 4/28-San Antonio, Tx. 4/29-Odessa, Tx. 5/1-Alexandria, La. 5/4-Las Cruces, New Mexico 5/17-6/9-Europe 7/19-Salem, Va. 7/20-Largo, Md. 7/21-Portsmouth, Va. 7/23-Harrisburg, Pa. 7/24-Erie, Pa. 7/25-Columbus, Ohio 7/26-Louisville, Ky. 7/27-Detroit, Mich. 7/28-Dayton, Ohio 7/30-Chicago, Ill. 7/31-Edwardsville, Ill. 8/1-Hopkinsville, Ky. 8/3-Asbury Park, N.J. 8/5-Bedford, Pa. 8/7-Huntsville, Ala. 8/8-Montgomery, Ala. 8/9-Macon, Ga. 8/10-Charlotte, N.C. 8/13-Battle Creek, Mich. 8/14-Fort Wayne, Ind. 8/16-Grand Island, Neb. 8/18-Kansas City, Mo. 8/23-Los Angeles, Ca. 8/24-Fresno, Ca. 8/25-Berkeley, Ca. 8/27-Colorado Springs, Colo. 8/28-Denver, Colo. 8/31-Honolulu, Hawaii 9/0-Europe 10/3-Knoxville, Tx. 10/4-Greensboro, N.C. 10/5-Clemson, S.C. 10/6-Little Rock, Ar. 10/18-New York City, N.Y. 10/19-Philadelphia, Pa. 10/20-Baltimore, Md. 10/25-Wilkes Barre, Pa. 10/27-Portland, Maine 11/1-Binghamton, N.Y. 11/2-Boston, Mass. 11/4-Rochester, N.Y. 11/5-Pittsburgh, Pa. 11/8-La Cross, Wis. 11/9-Kenosha, Wis. 11/10-Cedar Rapids, Iowa 11/13-Fargo, North Dakota 11/14-Sioux Falls, S. D. 11/15-St. Paul, Minn. 11/16-Omaha, Neb. 11/17-Duluth, Minn. 11/19-Charleston, Ill. 11/20-Terre Haute, Ind. 11/21-Evansville, Ind. 11/22-Chattanooga, Tn. 11/23-Atlanta, Ga. 11/24-Columbia, S.C. 11/26-Johnson City, Tn. 11/27-Greenville, S.C. 11/28-Charlotte, N.C. 11/29-Charleston, S.C. 11/30-Fayetteville, N.C.

IT HAS BEEN A GREAT YEAR AND WE THANK YOU!!!

Every young lad needs a sense of Purple.



Stormbringer

**Surprising new music from Deep Purple. For lads, lasses and friends of the family,
on Purple records and tapes, distributed by Warner Bros.**