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NEWSPAPER

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Performance Royalty Not Dead In Senate

By MILDRED HALL

WASHINGTON—An increasing number of Senators who were absent, or who voted against record performance royalty during the Sept. 9 Senate revision vote, are pledging the restoration of the performance royalty principle to the final version of the general copyright revision bill in 1975.

Those predicting the reinstatement of the record royalty principle include absentee Sens. John Tunney (D., Cal.) and Harrison A. Williams

(Continued on page 10)

New Videodisk VIDCOM Star

By NICK ROBERTSHAW

CANNES—VIDCOM, Bernard Chevry's fourth Video communications market and study seminar, was held Sept. 16-21 in an atmosphere of quiet determination rather than buoyant zeal.

About 25 percent of the show was devoted to available program materials and current CATV technology, with the remaining half claimed by

(Continued on page 44)

Arrow Sets Audio Expo

By RADCLIFFE JOE

NEW YORK—In a major promotion plan to etch its name on the audio retailing map, Arrow Audio, with 11 shops in the New York-New Jersey-Connecticut area, will lay out more than \$150,000 for a two-day consumer-oriented audio exposition to be held at the Felt Forum, Madison Square Garden, Oct. 29-30.

The show, titled "Sonic Spectacular—The Greatest Stereo Story Ever Told," is being staged in conjunction with Arrow's major suppliers and will feature a number of rock acts, including Barnaby Bye; radio personalities including Don Imus and Cousin Bruce; leading sports personalities; and Penthouse Pets as hostesses.

(Continued on page 10)

This week: An in-depth look at the international classical recording markets. See pages 49-60.

Broadway Musicals Flower Despite Inflationary Prices

By ROBERT SOBEL

"Another Op'nin', Another Show In Philly, Boston or Baltimore"
(Copyright 1949 by Cole Porter.)

NEW YORK—Despite a depressed economy and spiraling prices, the 1974-75 Broadway musical theater is opening with more than its usual fervor and neon lights burning with recording and publishing activity.

Some dozen musicals have been

firmed regarding time and place, an increase over last year's pace, with some dozen more waiting hopefully in the wings. Record deals have already been set for five of the shows. Chappell Music leads the publishing parade with rights to four shows; E.H. Morris has rights to two thus far.

Nostalgia and revivals seem to continue the trend of the last few seasons, with "Gypsy," which bows

on Monday (23), as the season's first musical offering. The show stars Angela Lansbury and is a revival of the Arthur Laurents-Jule Styne-Stephen Sondheim musical which opened here in 1959.

The production opened last year in London, where it was recorded by

(Continued on page 12)

Longines Curtailing Mail-Order Activities

By IS HOROWITZ

NEW YORK—Longines Symphonette Society is being substantially phased out as a direct-mail record club operation, and its affiliate Capitol Record Club is being peddled.

This became known here last week as some 60 Longines personnel were pink-slipped. President Robert Bartner has left, and the West-

inghouse subsidiary has called a halt on new solicitation mailings.

At the same time, it was learned that the Capitol Record Club, acquired some years ago by Longines, was being offered around for sale, with no takers for the complete operation reported. But at RCA Records a spokesman says that discussions

(Continued on page 10)

Nostalgia Moves To the Country

By BOB KIRSCH

LOS ANGELES—The spirit of nostalgia in music today is affecting areas other than the Hot 100, as evidenced by this week's country listings, which show 17 of the 100 charted disks as rejuvenated versions of songs that have made it before on either the pop or country listings.

Ten of the "oldies" making it big again were previously country hits, while six were pop hits and one is "taken" from a major pop LP.

"Bonaparte's Retreat," currently a

(Continued on page 12)

UA Uses 'Magnum Force' Radio Promotion Thrust

By ELIOT TIEGEL

LOS ANGELES—United Artists Records of America is applying a "Magnum Force" promotional concept these days in pinpointing its radio airplay emphasis rather than "shotgunning" its efforts.

The "Magnum Force" concept, in the words of Don Graham, the label's director of national promotion, entails working with "quick barometer" small market stations to obtain a fast reading within a week of a single's potential which is then passed on to a major market outlet.

A number of these quick reading stations have evolved in markets smaller than the secondaries and by finding them in one geographical region, UA is able to produce strong listener reaction reports from that

(Continued on page 33)

Cassette Rules Through Europe

LONDON—The 8-track cartridge is alive but in most cases not doing very well in its bid to overcome the huge gains made by cassettes, a survey of key European countries reveals.

As a matter of fact, sales of cassettes in many countries have increased their percentages over their 8-track competitor.

A variety of reasons are cited for the 8-track's dim picture. In Norway the survey reveals that the customer favors the wide selection of home cassette equipment. In Holland the cassette's inroads are so

(Continued on page 63)



The brand new album by The New Birth is COMIN' FROM ALL ENDS—and with the smash single "I Wash My Hands Of The Whole Damn Deal" it's another smash album that's headed for big numbers. On RCA Records and Tapes.

(Advertisement)



RONNIE WOOD, a veteran of the old Jeff Beck group and member in good standing of the Faces, retreated to his own studio recently in the company of famous friends—Keith Richard and Ian McLagan among them—to make his first solo LP. The result, *I've Got My Own Album to Do*, rocks and rolls like nobody's business but Warner Brothers—on records and tapes (BS 2819).

(Advertisement)

(Advertisement)

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On Blue Note Records and Tapes.

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RGV Records and Tapes

Antipiracy Suits Gear Up; U.S. Attorneys Set Trials

LOS ANGELES—Federal clamp-down on tape piracy accelerates this fall, with the Justice Department collaborating with U.S. Attorneys' offices in a number of important suits cross country.

Oct. 16 has been set as trial date for the 32-count piracy suit in federal district court, Aiken, S.C., against Sam and Charley Schaffer, doing business as Custom Recording Service, N. Augusta, S.C. (Billboard, Aug. 17).

Concurrent with the Schafers' trial will be a mid-October start for the U.S. vs. Joe Blanton doing business as LaBell Enterprises, Tulsa.

Rich Leads In Country Nominations

NASHVILLE—Finalists have been announced for the Eighth Annual Country Music Assn. Awards Presentation to be aired on CBS Oct. 14.

Charlie Rich, as anticipated, leads the list of nominees. He is a finalist in four categories, and two of his songs also are in the running.

The CMA show is the oldest and most widely recognized awards program in country music. It will be presented live and in color from the stage of the Grand Ole Opry House at prime time. Joe Cates Productions of New York will produce the show, with Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. Hagan again will script the show. As in years past, Kraft Foods, Inc., will sponsor the telecast.

Totally international in nature, Olivia Newton-John also is a finalist in four categories. Anne Murray also is a final nominee.

Co-chairmen of the Show Committee are Jack Stapp, president of

(Continued on page 36)

SIMON SAYS:

Discotheques Continue to Grow; Up 10% In 6 Months

By CLAUDE HALL

LOS ANGELES—Discotheques, gaining in popularity during the past months in major markets around the country, are growing at the rate of about 10 percent every six months.

That's the field view of Mark Simon, who makes his living by promoting records to these exposure outlets. These represent either new clubs springing up or clubs going to a discotheque format.

In fact the popularity of the disco format has resulted in some disco conglomerates, to wit: the Mobby McGee chain which has clubs in Phoenix, Dallas, Tucson, and building others in Houston and Redondo Beach (Calif.). Big Daddy's, which started in Florida and primarily features live music but also records played by a disk jockey, is also into the Marina del Ray area of Los Angeles now.

In addition, the Playboy Club in Los Angeles is experimenting with a discotheque setup under manager Bert Taylor. New York even has a new discotheque newspaper called The Gig.

As a result of the growth in clubs—and even Simon can't estimate how many total discotheques there are

This trial was to start in September, but illness of the defense counsel delayed the start. Assistant U.S. Attorney Jeff Laird handles the prosecution before a jury in the court of Federal District Judge Luther Eubanks.

Blanton is charged with conspiracy and 23 counts of federal copyright infringement. Blanton filed a suit against Attorney General William Saxbe and a number of co-defendants, including the Recording Industry Association of America, earlier this year, but his suit charging harassment which injured his business, was dismissed in Oklahoma federal court. The judge ruled the suit "was patently frivolous and utterly without merit."

Laird is an experienced piracy fighter. Earlier this year, he prosecuted Darrell Malicoate, D&D, Stroud, Okla., accused of conspiracy and five counts of tape copyright infringement wherein Malicoate was found guilty and received a probationary sentence and a \$5,000 fine. Malicoate has appealed his case in the 10th Circuit and the appeal will probably be heard in Denver. A codefendant, Don Crabtree, pled guilty in this action.

Joe Bodin, Hemisphere Sounds and Broken Arrow, Norman, Okla., has also entered a guilty plea but will not be sentenced until the Blanton suit is completed.

Assistant U.S. Attorney John Compton will prosecute David Lee Grigsby, doing business as Highland Music Dist. Co., Martin, Ky., sometime in November. Grigsby, along with codefendants Mr. and Mrs. Bill Osborne and Can Collins, is accused of eight counts of federal copyright infringement. Grigsby, who is also alleged to have operated D&J Enterprises, was arrested in late 1973 by federal agents, who seized between 7,000 and 8,000 alleged pirate tapes along with approximately \$100,000 in tape duplicating equipment. The trial, before Judge H. David Hermansdorfer, is set for Frankfort, Ky.

now—the club scene has become a vital promotional tool for new records. And that was the springboard for Simon's Provocative Promotions which specializes in promoting disks in discotheques and reaches, he estimates, probably at least 750,000 primary listeners a week.

Among the major discotheques according to Simon: Studio 1 in Los Angeles, which has an audience flow of 10-12,000 a week; Cabaret in San Francisco, which has a flow of about 10,000 a week; The Farmhouse in Houston which does about 10,000, and The Hollywood in New York.

(In its front page story in the July 6 Billboard, detailing the emergence of the disco scene around the country, such locations as Pips and the Speak Easy in Los Angeles, plus Le Jardin, Le Joint, Pemples, Wednesdays, The Third World Gallery, Better Days, The Loft, Alexander The

(Continued on page 12)

Capitol Shifting Country Department to Nashville

LOS ANGELES—Capitol Records here will move its country division to Nashville, effective Oct. 1 after more than 30 years of basing operations on the West Coast.

The division will remain under the supervision of Frank Jones, vice president and general manager, who will move to Nashville.

In conjunction with the move, Bill Williams has been named national country sales and promotion manager and will be based in Nashville. Don Owens becomes director, country marketing services, and will be based here.

Jones has headed the country division since October of last year, and emphasizes that he will be dividing

his time between Nashville and the West Coast. Capitol and Jones have long been proponents of the "dual" philosophy of strong bases on the Coast and in Nashville.

The current roster features artists such as Merle Haggard and Buck Owens from Bakersfield as well as Susan Raye, Tony Booth and La-

wanda Lindsay. Freddie Hart resides in Los Angeles and Red Simpson is also from the West Coast.

Nashville boasts artists such as Connie Cato, La Costa, Red Steagal, Roy Drusky, Arleen Harden and Michael Twitty.

Many of the Nashville names have been added to the roster over the past year, while the West Coast artists have continued their string of top 10 hits.

Capitol has long been the only major label to headquarter its country division in an area other than Nashville and to draw large numbers of "name" artists from California.

Col Canada Ups Sales By Fat 67%

By MARTY MELHUISE

VANCOUVER—Terry Lind, general manager of Columbia Records of Canada Ltd., in addressing a gathering of industry personnel flown here for the company's annual fall convention at the Hyatt Regency Friday and Saturday (20-21), indicated the label had enjoyed an "astounding sales increase" over the past year.

Said Lind at the opening session Friday morning: "While our worthy competitors increased sales through June by 34 percent over 1973, during the same period Columbia increased sales by 67 percent."

In opening his speech before an audience of around 150 persons, Lind spoke of some of the problems that faced the Canadian music industry last year. Said the executive:

"Like other record manufacturers we have faced vinyl shortages but fortunately we have not lost one single production hour on the presses. It would now appear that the long-run vinyl situation is not so gloomy. All companies will have to live with allocations and problems of short supply from time to time but the total supplies of the industry should be adequate. However this supply will be costly.

"The importation of pirate and sound-alike tapes has been and remains a continuing problem. The Canadian Recording Industry Assn. has taken the prerequisite legal action and continues to control this problem.

"The continued importation of millions of U.S.-made deletes and

(Continued on page 82)

Retailers Organizing In W. Va.

By RAY BRACK

HUNTINGTON, W. Va.—This state's leading record and tape wholesaler reports serious quality control problems with product from many manufacturers. And he's organizing a statewide retailers' association so that product complaints can be carried to suppliers with a little clout.

F.J. "Mac" McGlynn, president of Music Man, Inc., says he is getting "irritated as hell" by short counts on singles, defective disks, albums in the wrong jackets, albums too-thinly pressed, flimsy and poor-quality jacket stock and packages so tightly shrink-wrapped that the albums are warped.

McGlynn, who services independent dealers and jukebox operators in four states, is most upset with short counts on singles.

"We've had so many complaints from our accounts," he says, "that when we ship out 25 or more singles to dealers or jukebox operators we have to open all the cartons and count the records. This takes a lot of time. It's costly."

During a recent 30-day period McGlynn's staff logged all orders processed in order to assess the scope of the short-count problem. The

(Continued on page 33)

AN INDUSTRY TRAINING GROUND

NARAS Buys Record College

By JACK McDONOUGH

SAN FRANCISCO—The College of Recording Arts, which is now owned by the NARAS Institute, will be a "training ground" for the industry, boasts Leo Kulka, a local studio executive, who formerly operated the school.

Kulka sold all the rights and assets of the college to the NARAS Institute for \$1. Kulka had operated the school as part of his Sonic Arts Corp. here.

Kulka, who was elected president of the Institute, succeeding Bill Williams, commented on what he feels is an excellent opportunity for both the College and the recording industry: "This may be the only school of its kind. It may be hard to imagine in a technology as specialized as ours, but there simply are no schools

which train people in all the things they need to know in order to enter the recording industry on some sort of executive level.

"So this will be a training ground. NARAS will be able to look here for its pool of replacement talent, and NARAS will likewise have a chance to give students the information that they expect people to have when they are hired into the industry.

"The industry now has no control over the curriculum in recording arts as it is taught in state colleges and private schools, and most people who come out of such curriculums don't have enough experience or knowledge.

"Here they will get regular 16-track commercial experience. They will have tours to record companies

and their studios. They will have free access to symposiums that will be conducted here. And they will get regular instruction from people who are every day making their living within the recording industry."

Classes are now conducted at Kulka's studios, Golden State Recorders, which may eventually be acquired by the College. Courses cover four basic areas: (1) Music: theory, history, types of instruments, songwriting, composition; (2) Audio control: equipment, recording prin-

(Continued on page 8)

More Late News See Page 82

SEPTEMBER 28, 1974, BILLBOARD



Ted Andrews photo

SIGNIFICANT SIGNS—Camelot stores' merchandising philosophy places a strong emphasis on eye-catching two and four-color printed and silk screened signs to subtly impel customers.

David Builds Record Service Into Goliath

NORTH CANTON, O.—Stark Record Service has ballooned in 17 years. Founder-president Paul David left his brothers' toy-racking firm that year to copy Handleman Record routemen he had seen a number of times while both were servicing a vicinity retail account.

From a record inventory housed in his own backyard garage, which he himself racked to about two dozen five-foot racks in a 40-mile perimeter, David has built a 300-person organization, which will do between \$16 and \$17 million this year in records, tapes, accessories and sheet music and folios.

The base is still here in Stark County. But the 1969 warehouse has been enlarged three times from its original 11,600 square feet to 45,000 square feet. From the five-foot conventional drug-store rack, David and his youthful crew have built 30

company-owned Camelot stores spread across 16 states. In addition, he serves a number of manned departments, racks smaller accounts and still does a substantial one-stop business.

David is a conservative business-wise. Joe Bressi, who came to work at Stark in 1968 and now wears the merchandising, marketing and purchasing hats, remembers there were 600 album titles, 200 prerecorded tapes and 40 singles he was concerned about then.

Now Stark can provide almost 8,000 record/tape album titles consistently from its inventory and almost 2,000 current and oldie singles.

The debt-free operation (his suppliers bear out that David regularly discounts his bills) is now ready for company-owned store expansion. Original Stark employe Phil Shannon, now general manager and the executive responsible for expansion planning and special projects, has a blueprint that calls for 15 to 18 new Camelot retail outlets in each of the next five years. David would then be in a class with such chain giants as Musicland, Discount Records, Disc Records and Record Bar.

While the emphasis is on mall locations, Stark will consider all types of location. The store is the thing. Camelot stores have a great similarity. It's intended.

Artist Raymond Coxa developed for David a four-color graphic five years ago. David liked it so well he copyrighted the design. The Belden Village mall store within four miles of the warehouse is typical.

Stark favors about 2,200 square feet. The store's fixtures are all custom-made to the firm's specifications. All divider cards, headers and signs are custom, many being made at the firm's base in its own four-employe sign and printing shop. Color and airiness in the store are inherent. Stores carry from 9,000 to 12,000 titles. There's real definition in each category of repertoire and loads of artists' dividers to help a customer. Large silk-screen signs point up merchandise or programs of current emphasis.

Managers like Frank Trace, a veteran Stark employe who runs Belden, are constantly working with one or two trainees. David initiated the training program several years ago.

David stresses the importance of his own people in a successful oper-



Billboard photo by John Sippell

MANAGEMENT TRAINEES—Phil Miles a recent Kent University graduate, restocks a Belden Village mall accessory wall which self-services nearly 500 items from drumsticks to headphones.

ation. As the Camelot retail network enlarges, David sees the need for even greater training.

Jim Bonk actually supervises store operation. He and his aide, Larry Mundorf, have a regional administration force that now includes Mike Allison, Jack Profant, Dwight Montjar, Bill Rees and Jeff Tomlinson.

Besides records and tapes, Bonk estimates that the average Camelot store carries 150 different posters; 400 to 500 different accessory items and a growing section devoted to sheet music and folios. The latter are the only items which Stark does not personally service, but are supplied by Walter Kane Inc., New York.

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Executive Turntable



HARRIS



LATHOWER

Larry Harris joins Casablanca Records, Los Angeles, as vice president. He will handle album promotion, artist relations and supervise marketing functions. **Mauri Lathower** joins Casablanca as assistant to the president, Neil Bogart. Lathower had 17 years with Capitol Records before leaving that company last summer.

* * *

Frank Jones relocating to Nashville as country division vice president and general manager of Capitol's country wing. **Bill Williams**, recently with Epic, is Capitol's new national country sales and promotion manager. He is not related to Billboard's Bill Williams. **Don Ovens** has been named director of country marketing services and will be based in Los Angeles. Ovens recently was with MGM Records and for nine years served as director of charts and reviews at Billboard.

* * *

Phil Jones has departed Polydor Records, New York, as marketing vice president. ... ABC Records upped **John Rosica** to vice president, marketing, less than a month after Rosica joined the company to boss ABC's New York offices. Rosica will relocate in Los Angeles. ... **Dick Broderick** resigned as president, Tara Records, in New York and will edit a song book and devote time to special projects while serving Tara as a consultant.

* * *

Larry Jaffe is the new sales administrator for Acoustic Control Corp., Van Nuys, Calif. ... Joining Audiotek Systems, Inc., Minneapolis, as vice president of sales and promotion is **Wes Hayne**, formerly with MCA Records.

* * *

Del Roy now is doing music promotion for Harvey Cooper & Associates, Los Angeles. Roy is a 20-year veteran in the field. ... New head of artist relations at Daniel Ben Av Productions, Los Angeles, is **Paul Palmer**. ... MCA Records names **Ray D'Ariano** as promotion manager in its New York offices. **Bob DiPietro** heads the Boston office, **Fred Humphrey** bosses Cleveland, **Bob Osborne** switches from Houston to San Francisco and **Wayne McManners** takes over promotional responsibilities in Houston.

* * *

In Chatsworth, Calif., Lee Neumann has been appointed national sales manager of Car Tapes Inc. ... **Sunil Varma** has rejoined Superscope Inc., as director of operations in Sun Valley, Calif. He formerly served the firm as corporate controller before exiting in 1972 to accept a San Diego job.

* * *

Neal Ames has been made a partner in Rustic Records, Los Angeles, by president Bobby Stevens. ... The new general manager of Rocky Road Records in Los Angeles is **Richard Delvy**, who also bosses the firm's two publishing companies. ... **Kirk Mattle** and **Dan Campbell** resigned last week from executive positions with Crested Butte Records in Denver.



INGRAM



LaROSA

Kenneth L. Ingram has been appointed vice president and director of sales and marketing for Magnavox Consumer Electronics Co., a new post. He has been with the Selmer Music division of Magnavox for 20 years, most recently as vice president of sales.

* * *

GTE Sylvania has named **Fred A. Martin** regional vice president-marketing for the newly created north-eastern sales area. With firm since 1951, he had been vice president marketing, precision materials group ... **Ira Halperin**, recently with Philco Ford, is the new Sony Corp. of America sales manager for metropolitan New York ... JVC America has promoted **Lenny Weinick** to East Coast branch manager from key accounts salesman, succeeding Harry Elias, recently named vice president, sales.

* * *

Paul Gonzalez, former national sales manager, is now director of marketing at Benjamin Sound and **Cliff Shearer** has been named Eastern regional sales manager. Shearer succeeds **Stacy Singer**, who joined Lloyds Electronics.

* * *

Gary Beckstrom, previously Superscope brand product manager, has been named to the new post of national field sales manager, with **Fred Dellar**, his assistant, moving up to manager ... Radio Shack has named **Glen Goddard**, former Philadelphia regional manager, to the new post of vice president, support operations.

* * *

William C. Hittinger, executive vice president of the RCA Corp., has been elected a member of the RCA board of directors. ... **Al DeMarino** has resigned from Creative Management Associates. He has been head of the music department in New York and a vice president for 18 months. ... **Bob Peale** has been appointed to the dual position of Columbia and Epic/Custom label local promotion manager in New Orleans. He joins the company after working for KLOL-FM radio in Houston.

* * *

Carmen LaRosa has been appointed director of sales for ATV Records. Prior to joining the company he was director of sales for Famous Music. ... **Roger Smith** has joined Warner Communications as director of investor relations.



Mr. and Mrs. Glen Watkins of Pasadena, California announce the marriage of their daughter, Patricia Jaws, to Mr. Cheech y Chong, sons of Mr. and Mrs. Chong of Siam.



Rocket Roll.

The hit single, "Chameleon,"⁴⁻⁴⁶⁰⁰² and the gold album, "Head Hunters,"^{KC 32731} were only the beginning for Herbie Hancock, the entryways to a new galaxy of music that reached a whole new audience.

On "Thrust" Herbie Hancock takes his amazing array of electronic keyboard instruments to places they've never been, propelled by some of the most powerful rhythms ever created on or off this planet.

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Rolling Stone, Sept. 26, 1974

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*Just listen to this brilliant arrangement and production
Of the winning song from the First American Song Festival,
And hear a big hit on Bell Records*

Arrow Sets Audio Expo

• Continued from page 1

Arrow, which expects an influx of more than 25,000 visitors over the two-day period, will charge a token admission of \$1.95, which will en-

title the ticket holder to free records, T-shirts, magazines, posters, and pins as well as layman type seminars on the purchase and care of hi fi equipment, and the state-of-the-art, from mono through 4-channel.

In addition, U.S. Pioneer Electronics, one of the exhibitors, will screen a special film dealing with the growth of the audio industry, and McIntosh Corp. will run free speaker testing clinics for anyone willing to bring his ailing speaker down to the show.

Sonic Spectacular is the brainchild of Lewis Blum, director of operations for Arrow Audio, and is aimed primarily at establishing the fledgling retail chain's name as a specialist in the home electronics business.

The show will be used as a pilot for an annual event. It will run from 11 a.m. to 10 p.m. each day. Among the firms taking part are U.S. Pioneer Electronics, McIntosh, TEAC, Philips, AKG, Bozak, Bose, Shure, Kenwood, Onkyo, Thorena, Jensen, Superscope, Sansui, Panasonic, BSR, Sony, Dual, JBL and Electro-Voice.

Record Performance Royalty Still Alive

• Continued from page 1

(D., N.J.), who missed the vote. And two Senators who went with the Pastore-Ervin amendment to kill the record royalty during the vote, but declare they will support its restoration: Sen. Philip Hart (D., Mich.) and Sen. Bill Brock (R., Tenn.).

Sen. Tunney, who missed the Sept. 9 vote because of minor surgery, expects that hearings on the issue, to be held by Sen. Hugh Scott (R., Pa.) next year, with the blessing of Sen. John L. McClellan (D., Ark.), will result in a Senate vote to incorporate the right of performance royalty for recordings.

(It should be noted that Sen. Alan Cranston, also a California Democrat, voted for the record royalty during the Senate revision debate, and was one of its most eloquent defenders during the debate.)

Sen. Tunney told fellow senators last week that he blamed the action to strike the royalty largely on lack of time to give it fair consideration. "I know that action was taken without a full debate and I hope that next year a full record and debate will result in a different outcome."

Sen. Tunney said it was "too bad" that the vote was more on the question of economics than of principle. "It is incontrovertible in my view that performing artists, musicians, engineers and other personnel contribute enormous creative and unique talents to the production of a sound recording."

Also, he said, "There is simply no logical reason why only the composer, lyricist and publishing company should receive copyright protection and royalty payments from record sales and broadcasts. The performers, musicians and recording company professionals deserve equal treatment." As to the economic effect, "It is wholly separate from the copyright principle."

Sen. Tunney recognizes that some smaller broadcasters would need exemption, but "at the same time, many large and small broadcasters are making sizable profits from the airplay of records."

Tennessee's Sen. Brock said he had voted against the royalty during the floor vote only because he feared the controversy might kill the whole revision bill, with so many important features for the music industry.

The Senator from the country music heartland said he supports the principle of royalty for performing artists and he is confident that Sen. Scott's hearings next year will demonstrate the value and fairness of the performance royalty.

Sen. Philip Hart explained his vote against the record royalty on the Senate floor by saying he felt the Commerce Committee had not had time enough to hold hearings on the performance royalty Section 114. Sen. Hart is a member of the Commerce Committee, and of the Judiciary Committee, and voted for the record royalty in both committee votes.

Right after the floor vote, he declared that he had always believed the performance royalty "constitutional and not burdensome. It seems to me that broadcasters should be required to pay for the material they use in programming."

Longines Phase Out

• Continued from page 1

are being held with Longines "to take over certain obligations of the club to service its members."

Leo P. Leary, of Westinghouse's leisure division, has replaced Bartner as head of Longines, but observers close to the scene view the appointment as a "caretaker" assignment during the period of retrenchment.

Longines will fulfill all existing orders, it was learned, and this should keep the company partly operational well into next year. Letters from a Westinghouse leisure division executive to some 20 key Longines staffers urged them to stay on with the company for the next six to nine months.

A source close to the scene says that Longines will continue, "at least for the time being," its direct-mail radio and TV marketing program.

Leary admits that his company "anticipates a lower level of activity." But, he adds, that "the extent to which it will be reduced has not yet been determined." He says marketing plans are being re-evaluated.

With respect to the Capitol Record Club, Leary confirms that discussions involving its sale have been held "over a period of time." He adds that no deal has yet been made.

The Westinghouse decision to curtail or shed the society appears to have been arrived at very recently. One of the big four in one-shot and continuity type club operations, along with Reader's Digest, Columbia House and Time-Life, Longines was involved in a heavy recording schedule over the past two years. In the last year alone, it has engaged in the production of six continuity programs, each consisting of 60 LPs.

In addition to its own recording efforts, produced for the most part in London, Longines also acquired mail-order rights to selected product from other manufacturers.

The Longines Society was also the only club to have committed itself entirely to quad production. All its new offerings in the past year were issued in compatible stereo/quad, encoded in the Sansui QS 4-channel matrix mode.

While record dealers may not mourn the society's reduced activity or passing, old-line publishers are expected to feel a noticeable decline in mechanical royalty income. Many of the Longines projects involved standard material, rather than current hits.

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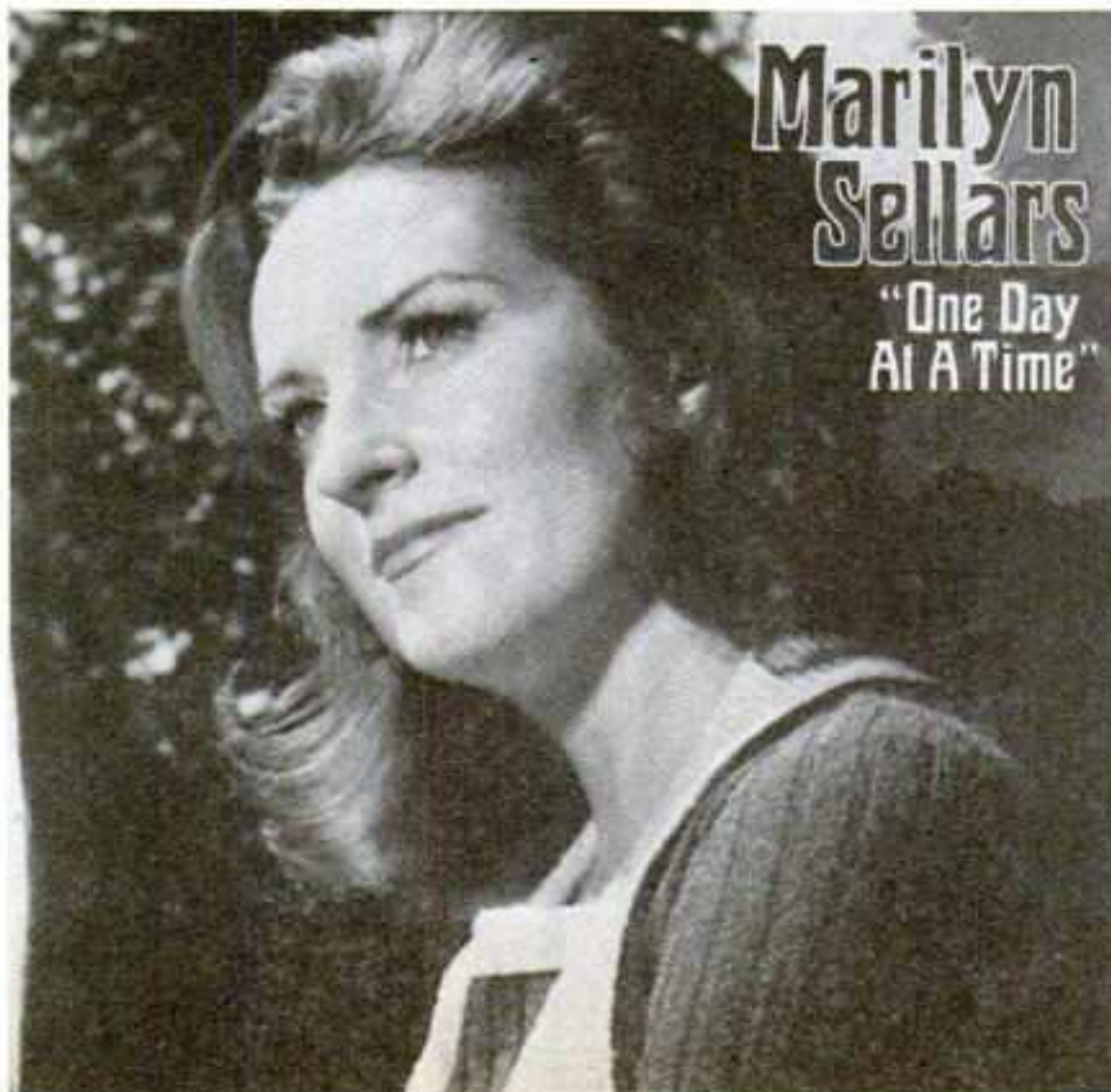
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Nostalgic Country Disks

• Continued from page 1

starred five on the charts for Glen Campbell, hit the country listings in 1970 when Carl Smith rode it to the number 46 position. Prior to that, Billy Grammer reached number 50 on the pop listings with the cut in 1959 and Kay Starr also enjoyed a hit with the record.

In the number seven slot is Ronnie Milsap, with "Please Don't Tell Me How The Story Ends." The Kris Kristofferson-penned tune reached number eight on the country listings for Bobby Bare in 1971. At 17 are Donny & Marie Osmond with "I'm Leaving It All Up to You." This song hit the number one spot on the Hot 100 for Dale & Grace in 1963.

At a starred 22 is "After The Fire Is Gone," from Willie Nelson & Tracy Nelson. This cut hit number one on the country charts just three

years ago for Conway Twitty & Loretta Lynn.

Another duo doing well with a pop and soul oldie are David Houston & Barbara Mandrell, holding down a starred 26 with the "Ten Commandments Of Love." This tune has been on the pop charts four times in the past, with the Moon-glows' version reaching 22 in 1958, James MacArthur taking it to 94 in 1963, Peaches & Herb hitting 55 in 1968 and Little Anthony & the Imperials moving the disk to the number 82 slot in 1969.

At a starred 28 is Sunday Sharpe's "I'm Having Your Baby," an answer to Paul Anka's number one version of "You're Having My Baby" of several weeks ago. Marie Osmond takes Anita Bryant's number 10 song of 1960, "In My Little Corner Of The World," to a starred 37 on the country listings this week, while Lynn Anderson is at 49 with her version of Warner Mack's 1966 number three country hit, "Talkin' To The Wall."

At a starred 50 is Tony Booth with "Workin' At The Car Wash Blues." The song was a pop hit for Jim Croce earlier this year. At 59 is Sammi Smith with her version of the classic "Long Black Veil." The song was charted on the country listings at six for Lefty Frizzell in 1959.

At a starred 64 is Mac Davis with "Stop And Smell the Roses." Henson Cargill was on the country charts with the same song only a few weeks back.

At a starred 68 is veteran country star Roy Drusky, with the Elton John-Bernie Taupin penned "Dixie Lily," while Narvel Felts is at a starred 71 with "Raindrops," a num-

(Continued on page 70)

Broadway Musical Season Up

• Continued from page 1

RCA Records. The album is already on the streets. Chappell Music has the print rights.

Next in line is "Mack and Mabel," due to open here Oct. 6. Book is by Michael Stewart; music and lyrics by Jerry Herman. Story concerns Mack Sennett and comedienne Mabel Normand who had an unhappy love affair. The cast features Robert Preston, Bernadette Peters and Lisa Kirk. ABC Records has the disk rights; E.H. Morris the publishing end. Singles have already been released by Columbia Records and Warner Bros. on a tune from the score.

"Good News" follows next. The musical, which opens Nov. 3, stars two old film favorites, John Payne and Alice Faye, and is a revival of the 20's style collegiate-football performed in 1927. Book is by Laurence Schwab, B.G. DeSylva and Frank Mandell; music is by DeSylva, Lew Brown and Ray Henderson. MCA Records is said to have the recording rights; Chappell the print rights.

"I Got a Song," described as a minimusical encompassing the last 50 years of American history in story and song, is slated for a Nov. 19 opening. Book is by E.Y. Harburg and Fred Saidy; lyrics by Harburg. Music is by Harold Arlen, Sammy Fain and Ira Gershwin, among others.

Things are a little more complicated for "The Wiz," the all-black version of the classic "The Wizard of Oz." The show, due for a Nov. 17 debut, has the backing of 20th Cen-

tury-Fox. The firm also has the publishing and recording rights. However, the show also has Stephanie Mills, a former Paramount artist (now ABC Records artist), and a legal hassle ensued as to who gets what regarding the show's disk profits.

The tiff was resolved by allowing Ms. Mills to include "Home" a tune from "Wiz," in her new ABC album. Roberta Flack and the Hues Corporation are set for singles from "Wiz" tunes.

"Chicago," musical version of the satirical comedy by Maurine Watkins, opens Jan. 7. Motown Records has the cast rights; Chappell has publishing rights. Book is by Fred Ebb and Bob Fosse; lyrics by Ebb; music by John Kander. Cast features Gwen Verdon, Jerry Orback and Chita Rivera. It was originally performed in 1926.

"Laugh A Little, Cry A Little," musical based on the best seller "The Joys Of Yiddish," is scheduled to open on Broadway, but exactly when or what theater has not yet been determined. Chappell has the publishing rights to the vehicle which stars Jan Peerce.

Also not yet firm regarding date and site is "Shenandoah, The Only Home I Know," musical based on a 1965 film. Book is adapted by James Lee Barrett, Philip Rose and Peter Udell. Songs are by Gary Geld; lyrics by Udell. Jack Palance is being mentioned for the Broadway production. Publishing is owned by E.H. Morris.

"Gypsy," "Mack And Mabel," "Good News," "Chicago" and "Shenandoah," among others, have all been on the road. However, in the cases of "Mack" and "Shenandoah," tryouts have moved into the more unorthodox areas as opposed to big cities. Sylvia Hersher, head of the Morris theater department, says that putting musicals into cities such as New Haven, Boston and Philadelphia is a concept of the past.

She says that economics are against it. "Shows," she says, "can be mounted in the hinterlands for one-tenth of the cost. There it can be nurtured and brought into Broadway with all the problems worked out." The first show to do so, she says, was "Man Of LaMancha," which originated at the Goodspeed Opera House, East Haddam, Conn., in 1965. "Shenandoah" originated at

Goodspeed. "Mack" opened in San Diego in June, then went to St. Louis. It's now in Washington.

More examples using more non-commercial avenues to break in musicals are "I Got A Son," which will be housed for three weeks beginning Thursday (26) at the Studio Arena Theater in Buffalo; "Odyssey," which will star Yul Brynner with book by Erich Segal, will do a stint at the Opera House, Washington, D.C.

Other shows opening on Broadway include: "The Big Winner," Yiddish show with English narration, by Sholem Aleichem, with new music by Sol Kaplan; lyrics by Wolf Younin, due for Oct. 16 opening; "Call Me Charlie" spoof on 30's musicals. Book by Michael Moran and Jerry Heymann, set for Nov. 12.

Also: "Goodtime Charlie," opening Feb. 13 and starring Joel Grey and Ann Reinking. Book by Sidney Michaels; music by Larry Grossman; lyrics by Hal Hackady; "Doctor Jazz," no date or place set. Musical revolving around birth of jazz in New Orleans. New songs by Buster Davis, who co-authored the book with Paul Carter Harrison, along with some old originals.

Also: "Up From Paradise" is slated for January. It's a musical play by Arthur Miller, with music by Stanley Silverman and lyrics by Miller. It is a revised version of "The Creation of The World And Other Business"; and "Look Homeward Angel," which will open on Broadway on Dec. 19. Musical is based on Ketti Frings' play "Look Homeward Angel" from the Thomas Wolfe novel. Score by Gary Geld; lyrics by Peter Udell.

Musical holdovers from last year are "Candide," "Don't Bother Me I Can't Cope," "Grease," "Lorelei," "Over Here," "Pippin," "Raisin," "The Magic Show" and "Scapino," which is reopening. All have original cast albums, except the latter.

Other shows of note which are planned for Broadway include "Rex," score by Richard Rogers and lyrics by Sheldon Harnick; "Dragons," book and songs by Sheldon Harnick, based on a play by Russian playwright Eugene Schwartz; and Bette Davis in "Miss Moffat," adaptation of "The Corn Is Green." Book is by Emyln Williams and Joshua Logan. Music is by Albert Hague.

Discotheques Gain 10%

• Continued from page 3

Great and Thursday, all in New York, were cited).

One label, Motown, claims it services 300 locations; UA over 100; London over 130, for example.

About 75 percent of the clubs contacted by Simon are basically "white" clubs, with the rest black or mixed. Simon, in his business, services all kinds of clubs—"straight clubs, the gay clubs, the glitter clubs... anywhere a record is played, regardless of what the clubs' trip may be."

About 95 percent of the music played in these clubs, he says, is soul-oriented, "because it's so danceable... and that maybe be part of the reason soul record sales are surging, because of the exposure of the product in the clubs."

Simon issues a monthly free report on key club records called "Simon Says." In addition, he and his partner Luis Ortega are on the phone constantly with the disk jockeys who work the clubs. Jim Gabbert, president of KIOI-FM in San Francisco, says the tipsheet has be-

come very important, helping the station find several new records; "if a record is popular in the clubs, that means it has a greater adult appeal than many of the singles that are big in sales only."

"Get Dancin'" by the Disco-Tex & the Sex-o-lettes on Chelsea Records was one of the records that Simon was paid to promote. He took it on the road to the discotheques three weeks before it was released nationally.

He says that it quickly became the No. 1 club records in Boston, New York, and Washington and "six radio stations called the label about the record before it was released, plus there were sales requests in stores in Florida; Washington, D.C.; New York City, Portland, Ore.; Dallas.

Last week, Provocative Promotions sent out five bags of mail—three singles and an album—to the clubs serviced by the firm.

He will not work a record that he doesn't think has a chance to make it in the discotheques, of which he has in 71 cities in 38 states and in London, Paris, and Amsterdam.

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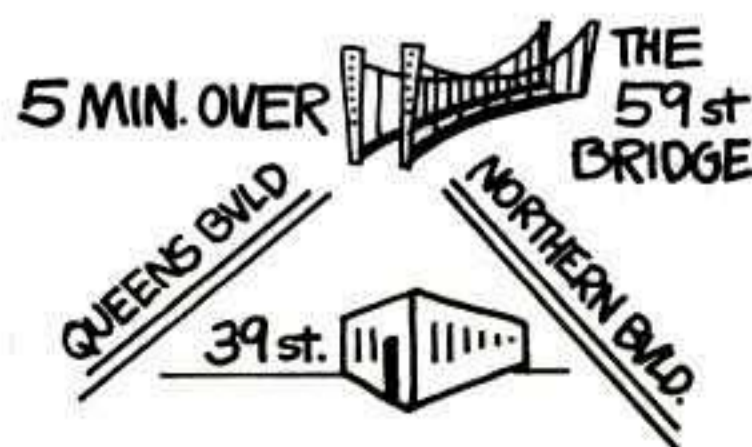
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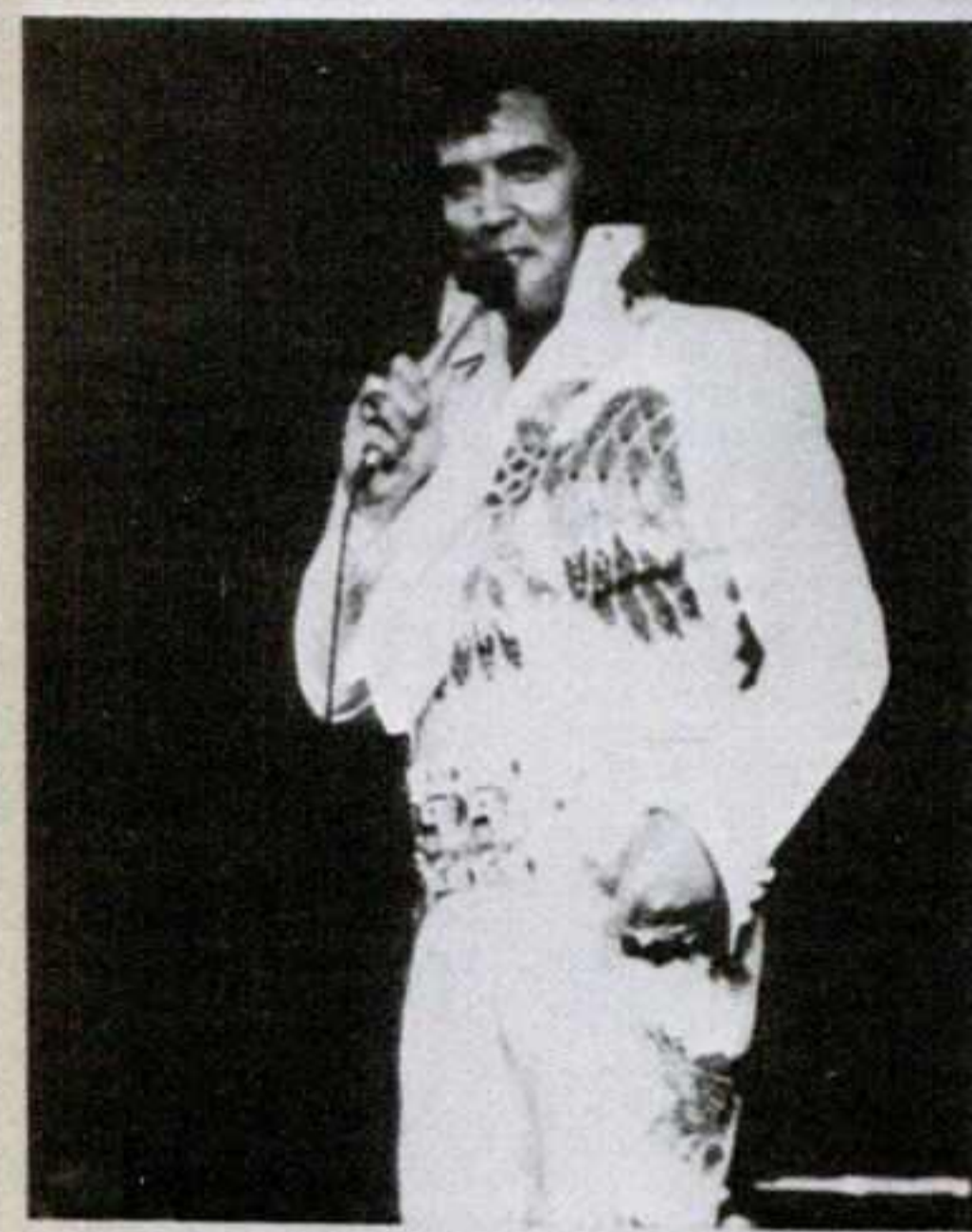


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World Wide To Expand Operations

LOS ANGELES—World Wide Events, a key firm in the production of both April's California Jam at Ontario and the recent Evel Knievel canyon leap, is expanding further into music activities with a planned early-1975 nationwide closed-circuit theater telecast of a yet-unnamed superstar rock act.

World Wide principals are negotiating to take over management, production and publishing of three established rock groups and will expand to full-scale operations in these fields.

World Wide principals are presiding.
(Continued on page 16)

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Franklin's ATI Moves to Fore By Finding New Nitery Venues

By NAT FREEDLAND

LOS ANGELES—Jeff Franklin's American Talent International agency, now four years old, has achieved a place in the forefront of rock bookers by a consistent willingness to innovate.

ATI's current pride is its success in opening new night club venues for its artists. "We believe that three or four nights in a local club will do a lot more to break an upcoming act than opening a concert for audiences that only want to pay attention to the headliner," says Buddy Epstein who administers ATI's Beverly Hills office.

Thus ATI agents are literally "beating the bushes" for new nitery venues. "We opened a four-city circuit in Western Canada and our artists are now working regularly in Lethbridge, Canada," says Epstein.

ATI is also constantly looking for fill-in venues on longer-established circuits. "I'm not even sure where Campbell is in Northern California, but I know since we found a big club there our acts have had another place to play around San Francisco and Sacramento," says Epstein.

"Some of our artists who really gained a solid footing via the secondary market club route are Rory Gallagher, Ray Manzarek and Brian Auger," says Epstein.

Several years ago, ATI was making something of a specialty out of

assembling entire rock festival packages. Now, they subscribe to the increasingly widespread notion that the most important concert service for a non-superstar artist is to put him on a bill with enough widespread appeal to fill the hall. Working with other agents is now far more accepted.

ATI was founded in New York by Franklin, now 29, in 1970 when he took the assets and liabilities of his defunct former employer, Action Talent. ATI now has nearly 35 employees in New York and Los Angeles, but keeps its client roster at just about 40 in order to provide personalized service.

The agency claims to have been a prime force in booking black acts into white rock situations to cross to a greater audience. It has followed this procedure with clients Billy Preston, Mandrill and Graham Central Station.

A new ATI development is its absorption of former Atlanta independent agent Hugh Rogers. Now based in the Beverly Hills branch, Rogers has established ATI as a factor in the booming area of booking lounge and showroom acts earning \$1,500-\$8,000 weekly.

ATI often helps its newer artists negotiate their record contracts, paying particular attention to strong tour support clauses. They have also

been active in seeking movie soundtrack assignments for their clients, with two movie-for-TV deals resulting this season.

Among ATI's current major clients not previously named are Z.Z. Top, Rod Stewart, Uriah Heep, Rare Earth, Herbie Hancock, T-Rex and the recently signed line-up from Irv Azoff's Frontline Management, the Eagles and Joe Walsh.

ATI grosses have increased with each quarter since its founding.

This summer, the agency packaged two touring stage plays marketed for the adult TV-viewing audience; "The Odd Couple" with Randall & Klugman from the TV series based on the show and "See-saw," a musical with Lucie Arnaz and John Gavin.

"Both stage tours were money-makers," says Epstein. "We feel that mainstream adult entertainment has been left an untapped field today and live shows—whether plays or concerts—can be priced competitively with movies."

Talent In Action

LINDA RONSTADT

Palomino, Los Angeles

She's a happy little filly on stage and it's almost terrifying to perceive such an acoustic power in one person. Starting off with "Colorado," an emotional tune from her last album on Asylum, she switched into a belting "That'll Be The Day," then shifted gears again to shake "Love Has No Pride."

Ms. Ronstadt feels country and sings country-plus. Announcing that "it's real good to be back home at the Palomino," she gave club manager Tommy Thomas and the capacity audience their money's worth. Each song was an emotional high point; she acts out each line with all of the impact of a female Hank Williams. And her show flowed from fast to slow and back again, well paced. "Silver Threads And Golden Needles" was fast and she kept racking up a castanet against her right thigh. Between tunes, she rubbed her tummy. But, not for her any careless mouthing of lyrics.

Each song is a special tribute to enjoyment—"Desperado," "Silver Wings," "Willie" from her soon-to-be released LP. **CLAUDE HALL**

MILES DAVIS

Avery Fisher Hall, New York

The long-awaited New York return of Miles Davis was marred by an uneven performance Sept. 13. During a majority of the show Davis just strutted around aimlessly, hardly taking a noteworthy solo, and for the most part the band didn't cook as much as in the past.

Outstanding performances of the past by Sonny Fortune, Reggie Lucas and other group members were lacking that evening. The only worthy instrumental achievement of the night was the percussion work of Mtume.

One of the band's guitarists kept stepping out on his own with long, drawn out feedback solos and this appeared to knock the other members off the mark. Hopefully, Davis will regroup and play some of the outstanding music that has become his trademark through the years. **JIM FISHEL**

GEORGE BENSON

Half Note, New York

George Benson is rapidly becoming a great jazz guitarist. His Aug. 28 performance had the entire audience mesmerized throughout. His group is a very tight unit with keyboards, elec-



Dark Horse photo

EX-BEATLE TOURS—George Harrison to play 27 U.S. cities. Ravi Shankar (above) joins the jaunt.

Harrison Will Play 50 Dates

LOS ANGELES—As forecast in Billboard's Inside Track last week, George Harrison will become the first former Beatle to actually make a North American tour.

He is to play some 50 concerts in 27 cities through November and December. His band will have Billy Preston on keyboards, Tom Scott on woodwinds, Chuck Findley on brasses, drummer Andy Newmark, guitarist Robben Ford, percussionist Emil Richards and bassist Willie Weeks.

Ravi Shanker with a new raga group opens each show.

November dates are: Vancouver, 2; Seattle, 4; San Francisco, 5; Oakland, 6; Long Beach, 10; Los Angeles, 11-12; Phoenix, 14; Salt Lake City, 16; Denver, 18; St. Louis, 20; Tulsa, 21; Fort Worth, 22; Houston, 24; Baton Rouge, 25; Memphis, 27; Atlanta, 28; Chicago, 30.

December dates for the Harrison tour are: Cleveland, 2; Detroit, 4; Toronto, 6; Montreal, 8; Boston, 10; Providence, 11; Washington D.C., 13; Uniondale L.I., 15; Philadelphia, 16-17; New York, 19-20.

New on The Charts



ABC photo

SWEET DREAMS

"Honey, Honey"—71

It's an exotic blend that put together this Anglo-American hit. Song is an album cut from Sweden's Eurovision-winner ABBA of "Waterloo" fame, and has that same irresistibly catchy simplicity.

Artist Sweet Dreams is an English soul-reggae duo. Sara Leone and Tony Jackson, who had a lot of session and club experience separately before being combined in the studio by veteran producer Ron Roker and his Bradley's Records partner ar-

(Continued on page 18)

(Continued on page 16)

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- 6 Jai Lai Frontan, Miami, Fla.
- 10 Santa Monica Civic Center, Santa Monica, Calif.
- 11 Winterland, San Francisco, Calif.
- 12 Winterland, San Francisco, Calif.
- 14 Phoenix Show Palace, Phoenix, Ariz.
- 16 Civic Center, Minneapolis/St. Paul, Minn.
- 17 Performing Arts Center, Milwaukee, Wis.
- 18 Allen Theatre, Cleveland, Ohio
- 19 The Spectrum, Philadelphia, Pa.
- 20 Baltimore Civic Center, Baltimore, Md.
- 22 Erie County Fieldhouse, Erie, Pa.
- 25 Capitol Theatre, Passaic, N.J.
- 26 Academy of Music, New York City, N.Y.
- 27 The Coliseum, Hampton Roads, Va.
- 29 The Agora, Columbus, Ohio
- 30 Auditorium Theatre, Chicago, Ill.
- 31 Albee Theatre, Cincinnati, Ohio

November

- 2 Orpheum Theatre, Boston, Mass.
- 3 Cobo Hall, Detroit, Mich.
- 4 War Memorial, Rochester, N.Y.
- 5 Civic Arena, Pittsburgh, Pa.



Moontan MCA-396

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MCA RECORDS

Signings

Neil Sedaka, one of the first rock stars, to Elton John's Rocket Records with album due for November. ... Sandi Burnett to Columbia with representation by Regency Artists and managers Doug Gilmore-Larry Robbins. ... Flash Cadillac re-signed for three more years of management by Peter Rachtman.

Ronny Cox, star of hit CBS-TV series "Apples Way," to Columbia. He sings and picks original songs on several episodes of series this season. ... Rock Killough to GRC's Act One Music.

Bandolero, Puerto Rican Latin-rock group, to Eclipse Records. ... Jarat, Seattle group, to Bob Zimmerman's Clean Air Productions.

JAZZ

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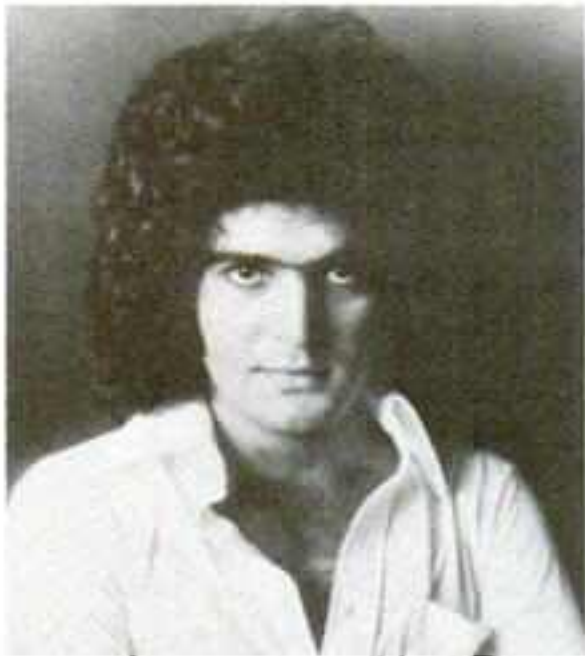


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• *Continued from page 14*
ranger Gerry Shury.

They all put a touch of reggae slide behind the ABBA hooks and it proved the perfect finishing touch.



A&M photo

GINO VANELLI "People Gotta Move"—★

Herb Alpert thought enough of Vanelli's distinctiveness, on a rough demo tape sent by A&M Canada producer Lou Mancuso, to produce the first Vanelli LP himself.

And at that point, Vanelli had just played a few Montreal dates. The Canadian writer-singer works with a band consisting of two keyboardists and three percussionists.

With brother Joe Vanelli laying down the lead synthesizer lines, the result is vaguely akin to Stevie Wonder riffs with a lot of bossa nova drumming behind Gino's jazzy and sophisticated lyrics. Representation by two long-time Alpert allies, BNB management and CMA booking.



Bell photo

SUZI QUATRO "All Shook Up"—100

It's a bit of an irony that after five smash overseas hits written by her producers, Chapman & Chinn, Suzi finally climbs to the Hot 100 with Elvis' oldie "All Shook Up" in close to the original arrangement.

But raunchy, high-energy rock 'n' roll is the forte of the five-foot-tall Detroit native who now works out of England with Mickie Most's RAK label after a no-hit career with several all-girl groups.

Now 24, Suzi sings and plays bass with unladylike abandon, fronts an all-male group and wears only leather onstage. She won a lot of U.S. friends with heavy touring successes this year. U.S. representative is Leo Fenn of Stanley Heights, Mich.



Casablanca photo

THE HUDSON BROTHERS "So You Are A Star"—★

Those three zany siblings from Portland, Mark, Brett & Bill, are a case history of the new routes to stardom. Although unknown nationally as either entertainers or recording artists, their unique Marx Bros. type humor won them a summer replacement TV series in July and during rehearsals they were signed to Casablanca. The Hudsons write and produce their own material. "Star" is a gentle, mid-Beatles style ballad about the private need for love of a household-word celebrity. Right now the Hudsons have a Saturday morning kiddie TV show, but they're expected to be back on the prime time tube and touring soon. Agency is CMA and manager is David Joseph of GTC.



ABC photo

CARL CARLTON "Everlasting Love"—★

Carlton is a Detroit soulman who was a childhood friend of Stevie Wonder and has had specialty-market success first on Lando Records and then since 1997 with Backbeat.

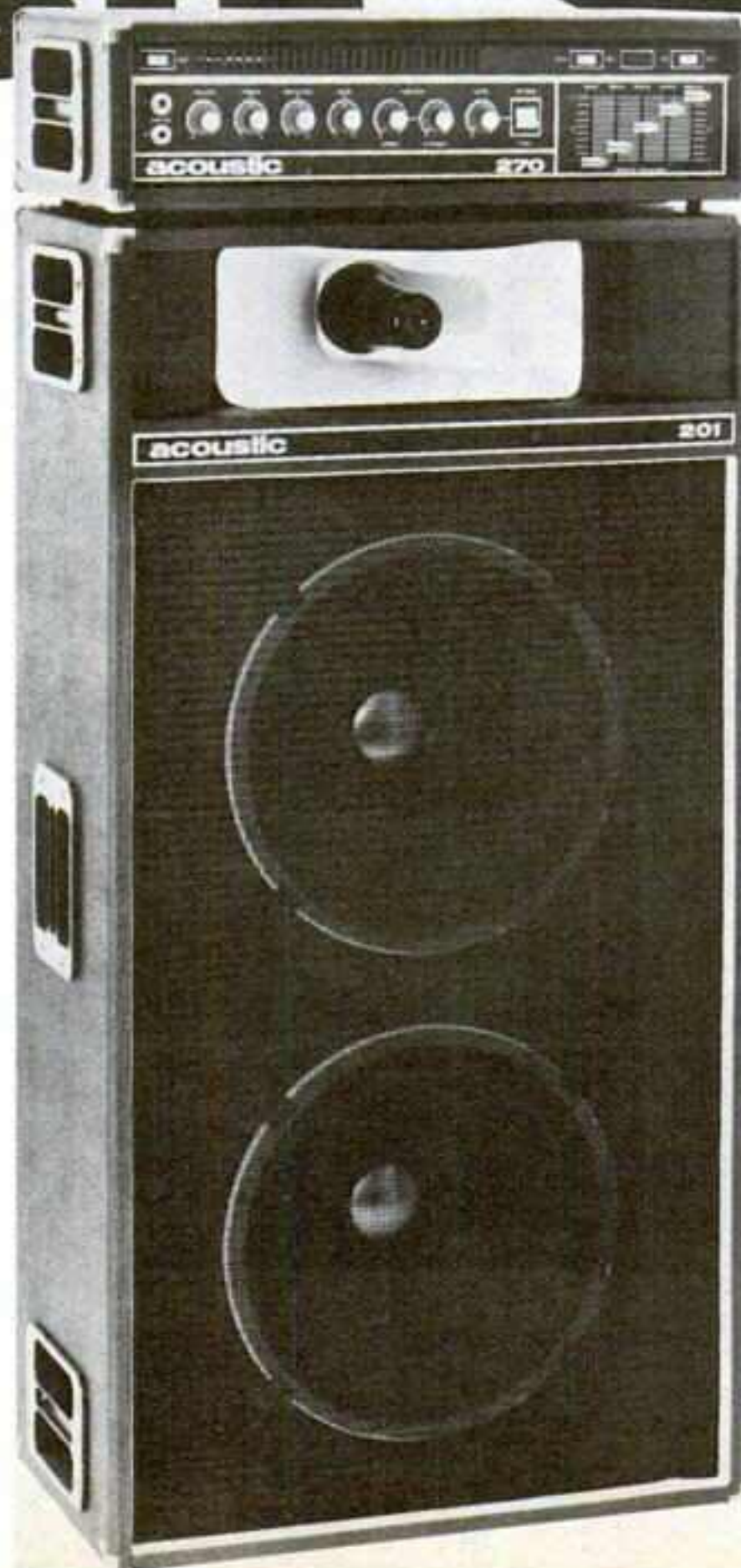
Now that ABC owns Backbeat, Carlton at last has the access to mainstream audiences that only a major label can give today. His booker is Norman Sand of Dearborn, Mich. "Everlasting Love" was a hit for Robert Knight some years ago and Carlton's highly distinctive vocal sound does full justice to this outstanding big-beat ballad.

World Wide Expands

• *Continued from page 14*

dent Don Branker, vice president Denny Vosbrough and secretary-treasurer Len Stogel. Company is putting together several TV specials and is involved in ABC Entertainment's theatrical distribution of a California Jam film.

acoustic's 271



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Talent In Action

• Continued from page 14

tric stand-up bass, drums and amplified cello. Featured on piano and synthesizer was Ronnie Foster, a recording artist in his own right. The two of them traded riff for riff and displayed an artistic rapport seldom seen.

Benson played everything from a rocking jazz number to a slow moving ballad, each with its own sensitive personalization. The set got off to a very good start with his classic "El Mar." Even though he didn't have the use of Earl Klugh on acoustic guitar for this number, Foster ably filled in the rhythm guitar parts.

Benson's tone quality is almost all his own, barring slight traces of Wes Montgomery, and this is one of the best jazz lounge acts on the market.

JIM FISHEL

MARTHA REEVES

Bottom Line, New York

The "new look" Martha Reeves, fresh from the recording of a new album with a new producer (Richard Perry) on a new record label (MCA) debuted her sleek, elegant new sound here Sept. 13.

Ms. Reeves who with her group, the Vandellas, was one of the premier Motown vocalists in the sixties, hit the charts then with a stream of singles which included "Quicksand," "Heat-wave," and "Dancing In The Streets." With the same sexy soulful soprano, she includes a healthy cross section of these songs in her repertoire now, though her set is dominated by the newer material from her album including "My Man," "Dixie Highway" and "Wild Night" which

she embraces with the same verve and drive as the material of old.

Ms. Reeves' band from Memphis which goes under the name, Granny's Bathwater, unfortunately proved to be the sorepoint of the evening with their incessant caterwaulings and amateurish soloing which would have blown a lesser performer off the stage.

BARRY TAYLOR

FRANK SINATRA
and FAMILY
WOODY HERMAN

Harrah's Tahoe

For the first time, The Voice cum offspring are an attraction, with the kids the opening act.

The offspring are not so divinely gifted as the father. Frank Jr. looks like and sings like an ex-Marine. Nancy, overweight and overdressed, sang some nice but soulless tunes, at times with husband Hugh Lambert, who was credited with production and direction of the show.

Ol' Blue Eyes was a different story. It was the first time this reporter had been exposed to the Sinatra magic in person, and suffice to say that by the end of the Sept. 6 show, which concluded with "My Way," (the "national anthem," as Sinatra put it) I had been reduced to a helpless mass of emotional protoplasm.

Sinatra's voice, awesome in its depth, coloring and subtlety, paints a world of love, independence and determination in the most intimate and torchlike fashion. Sinatra is the incarnation of every impulse of lust, passion or love that has ever passed through the air of any bar or lounge in America since 1940.

He is a perfect mirror of his particular social environment. He drinks and smokes his way through songs just as the people in his songs (himself usually as a main character), and the people watching him also drink and smoke their way through the memories he sings about.

He mirrors his environmental in other ways: Chicago, for instance, is something more for being Frank's kind of town.

Sinatra stuck fairly close to the same progression of songs during this seven-night engagement: "Leroy Brown," "I Get A Kick Out of You," "Don't Worry About Me," "Let Me Try Again," Steven Sondheim's "Send In the Clowns," (which moved me more than any other song except "My Way"), "My Kind of Town," "I've Got You Under My Skin."

Woody Herman and the New Thundering Herd backed Sinatra with power and verve after having 10 minutes of their own between Frank Jr. and Nancy. I doubt that I have ever heard anyone come off the line at zero and do 10 minutes of more concentrated, calculated and convincing heat.

Needless to say, every performance at the somewhat small (about 1,000) South Shore Room was sold out (at \$20 minimum per) and the week grossed over \$300,000. The same show went to Vegas the week following.

JACK McDONOUGH

CRYSTAL GALE
TROY FERGUSON AND
THE COUNTRY
GENTLEMEN
JOHN LINCOLN WRIGHT
AND
THE SOUR MASH BOYS

O'Lunney's, New York

This east side country club was really swinging Aug. 21, with singer Crystal Gale, younger sister of Loretta Lynn. This girl is sheer power in her vocal delivery. Not relying on her sister's reputation, Ms. Gayle took a collection of country standards and personalized them. The surprising part of her set was that the backup band, Troy Ferguson and the Country Gentlemen, had never rehearsed with her prior to taking the stage. Still, they followed her every move.

All of the instrumental soloing was done by steel guitar player Butch Natale, and he has certainly learned his lessons well. Standouts during her set were tunes done by Loretta, but given new life and meaning by Ms. Gayle. Her first big single, "Restless" was also done with surprising originality.

Opening the set was a short offering by Ferguson and his band and they are one of the better local bands.

Appearing in the downstairs lounge was John Lincoln Wright and the Sour Mash Boys. One of the East's most popular country-rock bands, they lean more toward the roots than many of the other country-rock groups. All of the soloing by this seven-piece ensemble was on a constantly high par.

JIM FISHEL

Gibson Still a Power
17 Years After Hit

By BOB KIRSCH

LOS ANGELES—Seventeen years after his first single became a double-sided number one country hit, Don Gibson is still going strong—planning a European tour, writing for other artists as well as for himself and touring more than ever before.

Gibson has always been somewhat ahead of his time. He was "crossing over" long before it became fashionable, with "Oh Lonesome Me" reaching the number eight slot on the Hot 100 in 1958 and number one in country. He brought jazz musicians such as guitarist Johnny Smith to Nashville to work on his sessions more than a decade ago. And he has always been conscious of the importance of placing "commercial" material on his singles while offering somewhat more esoteric content on his albums.

"I always thought of myself as country, even with 'Oh Lonesome Me,'" Gibson says today. "I kind of felt out of place in the pop market. But I was crossing at the same time as the Everly Brothers so I guess I was in good company."

While Gibson's pop streak did not continue, his country streak did. He has enjoyed more than 10 top 10 country hits over the years and penned a number of others.

"My style really hasn't changed much over the years," he says. "If anything, I've had to go back to the more original, purer country style. I want to be commercial for the country fans and I've found you can't do only the things that appeal to you and other musicians. (Gibson has often been called a singer's singer.) You want your material to be good, but common sense tells you it should also sell."

Gibson is also one of the few artists who has always enjoyed some sort of following among music fans of all types, primarily because of his unique guitar style and often progressive arrangements.

"I grew up hearing all kinds of music," he says. "In my home town in North Carolina, a guy came back from a stint in the service one day and brought a Django Reinhardt album with him. Since then he's been my idol, and I even bought a guitar recently that was owned by him. Through him I grew to enjoy jazz. For example, 10 years ago I brought Johnny Smith to Nashville to play guitar on some sessions. He was jazz, but when the other musicians heard Smith was in town, they all came to see him. So there has always been a good amount of open feeling in country. I loved the country things Ray Charles did years ago, too, and I think it's a shame he has not been recognized for the contributions he made as much as he might be."

Gibson points to artists such as the great soul singer Chuck Wills, who used steel guitar on his LPs in the '50s, and Al Hirt, who was part of a backup band used by Gibson some 15 years ago in New Orleans, as a sign that most music comes from the same roots.

These days Gibson is as busy on the road as ever, playing a large number of package shows and clubs, and avoiding as many of the "skull orchards" as he can. Yet Gibson says these "skull orchards," some of the smaller clubs not really on the circuit, have helped guide him many times toward what is commercial and what is not. "If a man is willing to put money in a jukebox and pay to hear a song," he says, "then you know it's a commercial tune."

Gibson does not appear to have



Bruno photo

Don Gibson: a strong country veteran.

copied anyone in particular. He lists singers such as Roy Acuff, Red Foley, Marty Robbins and Charlie Rich as influences, but only in the sense that they are good singers, something he has always strived to be. At home, he says, he listens to people like Mantovani and some of the early Beatles, using music primarily as a means to relax rather than pick up influences. And after several years of not writing a great deal, he is again starting to write on a regular basis. He lauds Wesley Rose as one of the people who has kept him going over the years and says happily that country stars are finally getting some of the same treatment, in the areas of press exposure and publicity, that the pop world has long been exposed to.

Gibson's current hit, the self-penned "Bring Back Your Love to Me," is a starred 40 on this week's country charts while his duet effort with Sue Thompson, "Good Old Fashioned Country Love," is at 35. Perhaps he does know the secret of commerciality. "When I cut 'I Can't Stop Loving You,'" he smiles, "they told me it was a throwaway and only let me cut it as the flip of 'Oh Lonesome Me.'" Both, of course, hit number one.

20th Cuts
Tracy Live
In Calif.

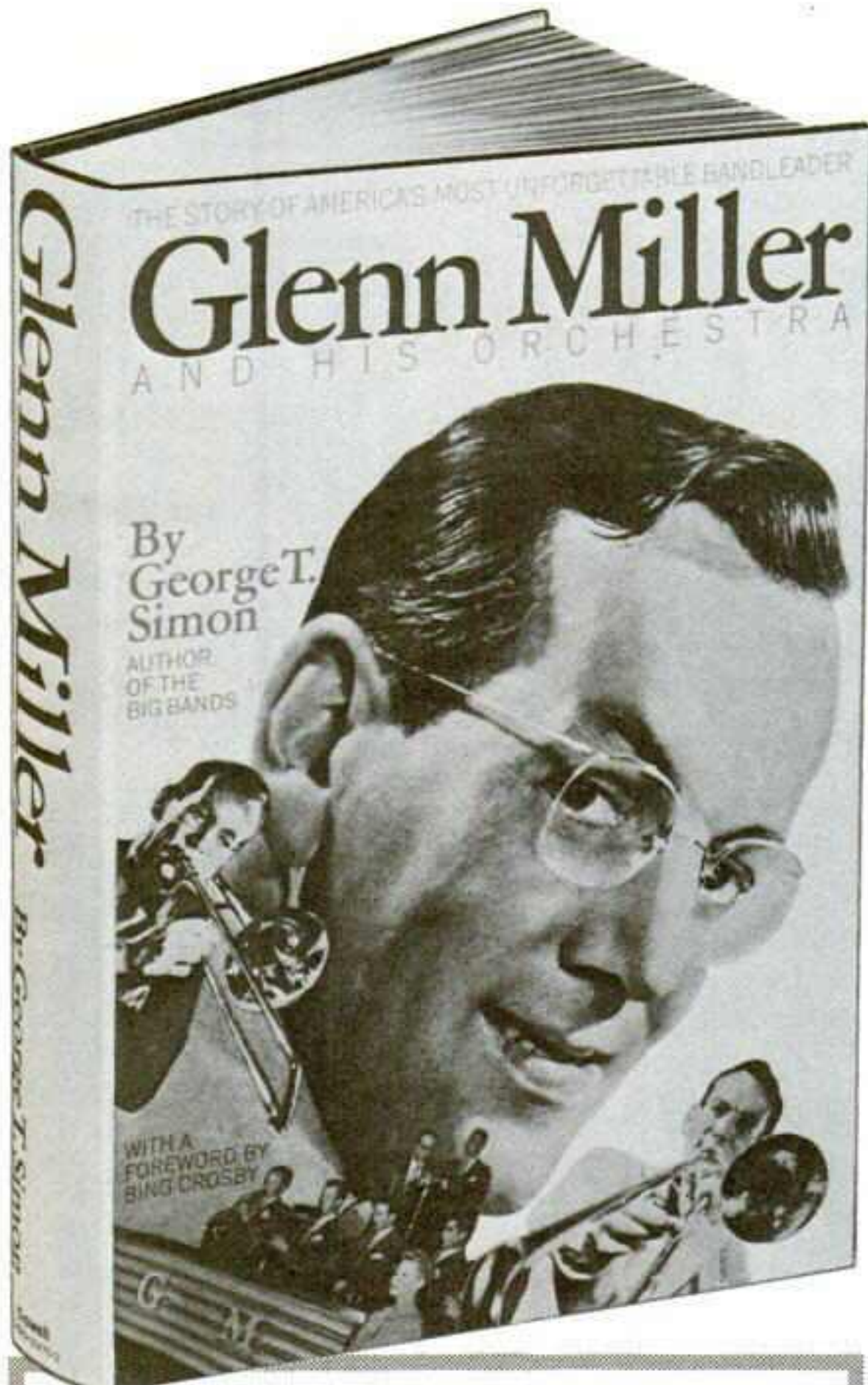
LOS ANGELES—20th Century Records will kick off its campaign for singer/songwriter Dennis Tracy by recording his first LP live at the Troubadour here Tuesday (24). The idea for the live LP came from 20th president Russ Regan.

Tracy has been on the music scene for several years, first as lead guitarist and singer for Jump, a band that had an LP on Janus several years ago. He was later signed to Columbia, releasing one single, a rock cut.

Working with Regan and manager Allan Rinde, Tracy now plans to focus on humorous and nostalgic material. The artist has already had material cut by artists such as Helen Reddy, Dr. Hook and the DeFranco Family.

The live album will focus on easy listening material, primarily humorous songs. Tracy's band will be headed by Norman Kurban, who will also produce and arrange the album. The object will be to blend the "good feeling of music of the '30s and '40s with sophistication gained in the '60s and '70s," Rinde says. As a writer, Tracy is signed to Almo Music.

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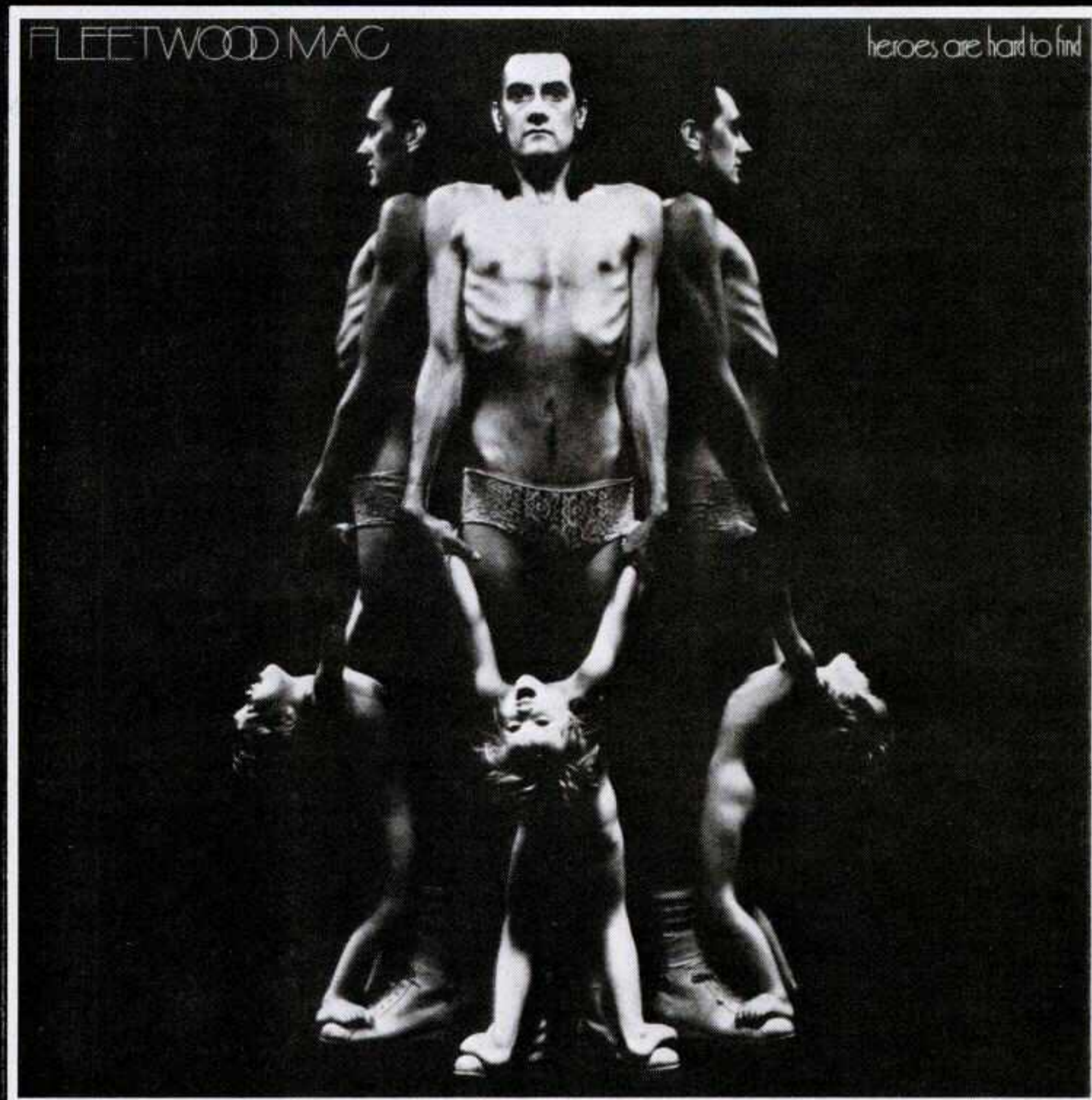
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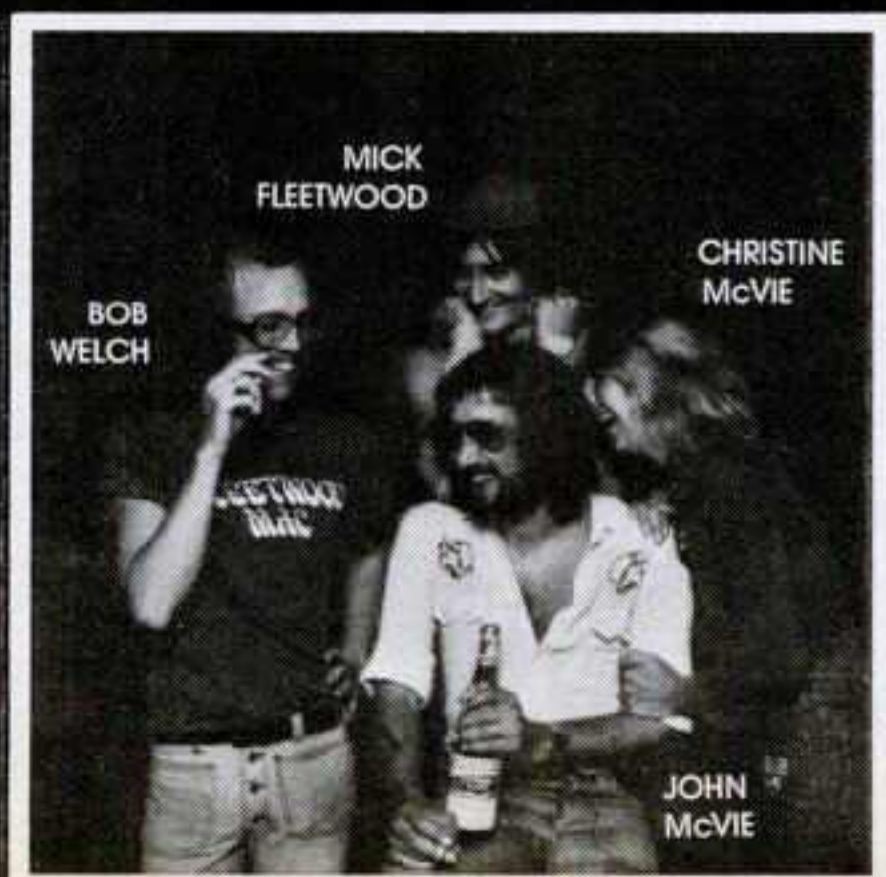
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| 10/19 - Chicago | 11/21 - Eugene |
| 10/20 - Stevens Point, Wisc. | 11/22 - Portland |
| 10/21 - Minneapolis | 11/23 - Seattle |
| 10/23 - Eau Claire, Wisc. | 11/24 - Vancouver, B. C. |
| 10/24 - Milwaukee | 11/26 - Sacramento |
| 10/25 - St. Louis | 11/27 - San Diego |
| 11/1 - New Orleans | 11/29-30 - Los Angeles |
| 11/3 - Kansas City | 12/1 - San Francisco |

By BOB KIRSCH

At New York City's **Electric Lady Studios**, **David Bowie** was in recently to mix 4-channel and stereo for a live double set co-produced by Bowie and **Tony Visconti** and engineered by **Eddie Kramer**. In other activity, **Jeremy Steig** has completed an LP for Columbia which he produced, with mixing handled by **Ron Johnson**; **Peter Cook** and **Dudley Moore** wrapped up the mixing of the original cast LP of "Good Evening" for Island; with Kramer again at the boards; and **Tommy James** finished up his latest MCA single with **Bruce Staple** co-producing with James as well as engineering. Other visitors to the studio in the past few weeks have included **Bette Middler**, **Clive Davis** and **Paul Simon**. Davis and Simon dropped in on Bowie.

* * *

At **Mama Jo's** in North Hollywood, **Fanny** has finished up the mixing on its next LP with **Vinnie Poncia** producing and **Bob Schaper** engineering. **Artie Ripp** has been in finishing up two albums for his **Family Productions**—the new **Billy Joel** and **Gino Cunico**. Also in the studio recently was **Delaney Bramlett**, producing himself with engineering help from **Billy Taylor**. And **Jack Daugherty**, producer of the **Carpenters**, has been in working with **Jewel**.

At **Clover Records** in Los Angeles, **Lynn Christopher** has been working on her next LP with **Brian Garafalo** producing and **Michael Bosceara** at the control boards. **Robert Appere** is cutting an album, and producing and engineering the project himself. Stopping in to help Appere with a few of the vocals recently was **Elton John**. In addition, **Steve Cropper** and **Dean Parks** dropped by to lend some instrumental aid. **Neil Sedaka** is adding some horns to his next project, with **Jim Horn** lending a hand here.

* * *

In other activity around the country, Austin-based **Greezy Wheels** cut its first single for London Records at **Brians Recording Studio** in Tyler, Texas. **Robin Brians** was at the console while **Garrison Leykam** and **Peter Hay** handled production. Mixing will be done at **Bell Sound Studios** in

New York City with engineer **Jim Czak**.

In England, the 16-track **GM Recording Studios** changed hands recently and is now dubbed **Pro-Sound**.

Jeff Wells has opened **Wells Sound Studio** in Houston, Texas, featuring 4-track and 8-channel recording. Equipment includes **Scully**, **Ampex**, **TASCAM** and **AKG**.

An interesting project recently completed at the **Glaser Studio** in Nashville is a whistling album from **J. Anthony Scott**, also a staff writer for the **House of Loyd, Inc.** The LP features country standards whistled by Scott and was produced by **Willie Fong Young** of **Southern Slope Productions** for executive producer **Hans Fuchs** of **Intermaster** in West Berlin, Germany. The LP will be released in Germany on the **Blue Jeans** label and will be distributed in the U.S. by **BASF**.

* * *

At the **Sound Pit** in Atlanta, the **Planets**, an eight member group from **Macon** are cutting six sides for

an upcoming LP. Helping out at the session is **Sound Pit** general manager **Tony DiMaria**. **The Max**, another **Macon** group, has also been in, produced by manager **O'Mari O'Connor**. **Terry Woodford** and **Clayton Ivey** of **Wishbone Productions** are producing several cuts for the **Temptations**. The **Sound Pit** has also been renovated in one section of the building to make way for the new **Neumann** disc mastering lathe. **MGM** South artist **Sammi Jo** finished up her next LP on the lathe.

* * *

In other activity, **Melissa Manchester** will cut her third LP for **Bell** in Los Angeles with **Vinnie Poncia** and **Richard Perry** producing for **Richard Perry Productions**.

At **Secret Sound** in New York, owner **Todd Rundgren** has been busy producing a number of artists, including **Daryl Hall & John Oates** for **Atlantic**, the **Hello People** for **ABC** and co-producing the new **Felix Cavaliere** LP for **Bearsville** with **Cavaliere**. **Rundgren** has also finished his own album, "Utopia's Children," for **Bearsville**.

Who/Where/When

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

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

EAST

JOE COCKER (A&M): Civic Arena, Pittsburgh, Pa. Sept. 23; Spectrum, Philadelphia (28); War Memorial, Syracuse, (29).
FIRST CHOICE (Bell): Camelot, Brooklyn, N.Y. Sept. 27-28.
ROGER McGUIIN GROUP (Columbia): Bottom Line, N.Y. Sept. 23-26.
MOUNTAIN (Columbia): Casino Arena, Asbury Park, N.J. Sept. 28-29.
NEKTAR (ABC): Roxy Theater, Allentown, Pa. Sept. 26; Tower Theater, Philadelphia (27); Academy of Music, N.Y. (28).
TRACY NELSON (Atlantic): The Joint in the Woods, Parsippany N.J. Sept. 25.
TONY ORLANDO & DAWN (Bell): Bloomsberg Fair, Pa. Sept. 27-28.

WEST

SAMMY DAVIS JR. (Polydor): Harrah's, Lake Tahoe, Nev. Sept. 26-Oct. 10.
ELEVENTH HOUSE FEATURING LARRY CORYELL (Vanguard): Ebbets Field, Denver, Colo. Sept. 23.
MOUNTAIN (Columbia): Coliseum, Denver, Colo. Sept. 31.
JOHNNY NASH (Epic): Hollywood Bowl, Calif. Sept. 28.
FRANK SINATRA (Reprise): Universal Amphitheatre, Universal City, Calif. Sept. 27.
TOWER OF POWER (Warner Bros.): Selland Arena, Fresno, Calif. Sept. 27; Santa Cruz Auditorium, Calif. (28).
ANDY WILLIAMS (Columbia): Caesars Palace, Las Vegas, Nev. Sept. 26-Oct. 9.

MIDWEST

ROY DRUSKY (Capitol): Greenville, Ohio, Sept. 27.
***LARRY GATLIN** (Epic): Morris Community High School, Ill. Sept. 28.
HYDRA (Capricorn): Kansas City Memorial Auditorium, Mo. Sept. 27; Kiel Auditorium, St. Louis, Mo. (28); Veterans Memorial Auditorium, Columbus, Ohio (29).
LYNYRD SKYNYRD (MCA): Albee Theater, Cincinnati, Ohio, Sept. 23; Palace Theater, Dayton, Ohio (24); Performing Arts Center, Milwaukee, Wisc. (25); St. Paul Auditorium Theater, Minneapolis, Minn. (26); Municipal Auditorium, Kansas City, Mo. (27); Kiel Auditorium, St. Louis, Mo. (28); Civic Arena, Indianapolis, Ind. (29); Veteran's Memorial Hall, Columbus, Ohio (30).
MAHOGANY RUSH (20th Century): Sports Arena, Toledo, Ohio, Sept. 27.
JOHNNY NASH (Epic): Operation Push, Chicago, Sept. 26-27.
***NEKTAR** (ABC): Cleveland State Univ., Ohio, Sept. 29; Ohio State University, Columbus (30).
TOMMY OVERSTREET (Dot): Town Square, Albany, Mo. Sept. 29.
***OZARK MOUNTAIN DAREDEVILS** (A&M): Simpson College, Indianola,

(Continued on page 22)

NEC Southeast Unit Will See Innovations Oct. 12-15

SAVANNAH, Ga.—The **NEC Southeast Unit** meeting scheduled here Oct. 12-15 will experiment with many new innovative ideas, according to its planner **Dennis A. Pruitt**, director of activities at **Armstrong State College** here.

Some of these innovations include utilizing four comedians as emcees at each showcase; scheduled appointments between associate members and school delegates; providing message, interest and block booking bulletin boards; presentation sessions by associate members where discussions will concern agency lists and services, open dates on specific tour, announcement of showcase

acts and general information; and the inclusion of **Mississippi**, **Kentucky** and **Washington, D.C.** at this year's meeting.

The site of this year's conclave is the **8,000-seat Savannah Civic Center complex** and **Pruitt** reports a record pre-registration due to this site.

Acts being showcased include **Steve Baron**, **Loudon Wainwright**, **Leviathan**, **Braff/Barnes Quartet**, **The Committee**, **Larry Raspberry** and the **High Steppers**, **Lori Jacobs**, **Red**, **White and Bluegrass**, **Jimmy Buffett**, **Monroe Doctrine**, **Charlie Byrd Trio**, **Eric Quincy Tate**, **Mt. Airy** and **The Manhattans**.

Teaching Rewards Crumb

PHILADELPHIA—The musician who chooses to teach may never retire wealthy but he will have achieved priceless rewards in human relations and in promulgating the cause of art.

That's the philosophy behind the career of the celebrated composer **George Crumb**, who teaches at the **University of Pennsylvania** here and slavishly works on his own music in his free hours away from the campus.

Now 45, **Dr. Crumb** attracted minor attention a year or so ago when he refused an offer from **William Friedkin** to compose original music for "The Exorcist."

"It just isn't my line of work," he says. "It's perfectly all right for other men but it doesn't appeal to me."

Penn music students admire their prof and his complex approach to serious music. They buy LPs of his compositions on **Columbia** and

Nonesuch and particularly dig his "Night Of The Four Moons" in which **Crumb** employs an electric cello, alto flute and banjo.

His salary is said to be \$30,000 annually at **Penn** and his tenured position ensures him financial stability. That cannot be said for the 2,000 other **American composers** of classical music whose works are rarely recorded or publicly performed.

Campus Briefs

The **Symphonic Band** at **California State University** in **Los Angeles** has accepted an invitation to perform at the **Lucerne Festival** in **Switzerland** in July, 1975. Conductor **William Hill** is lining up a 15-day tour in **Europe** to tie in with the event. . . . **Woody Herman** and his **umpentent Herd** break up their concert tour with **Frank Sinatra** by performing Oct. 17 at **Austin College**, **Sherman, Tex.**

* * *

The **California Chamber Symphony** conducted by violinist **Henri Temianka** has signed as guest soloists **Anthony Newman**, harpist; **Aaron Copland**, composer; **Gary Graffman**, pianist, and **Jean-Pierre Rampal**, flutist, for the coming **UCLA concert** season. **Copland** will appear on his 74th birthday **Nov. 24**.

* * *

The **Barkays** began a two-month tour of colleges on **Sept. 16** and it will run through **Nov. 15**. More than 45 **Midwestern** and **Eastern campuses** will be visited and all of these block bookings came as a result of their **NEC showcase** performance last February in **Houston**.

* * *

Video Tape Network Inc. has made available two new cartoon comedy shows to its network of 272 affiliates. Each show provides a nostalgic trip through vintage cartoons including "Mutt and Jeff," "The Little King," "The Sunken Treasure" and many more.

* * *

The **Charles Ives Centennial festival-conference**, co-sponsored by the **Institute for Studies in American Music** at **Brooklyn College** and the **Yale University School of Music**, will be held **Oct. 17-21**, on the 100th birthday weekend of the **American composer**. Seven concerts and six conference sessions will feature an international delegation of scholars, critics, editors, performers and conductors. The festival-conference will be held in **New York** (**Oct. 17-18**), **Brooklyn** (**Oct. 19**) and **New Haven** (**Oct. 20-21**).

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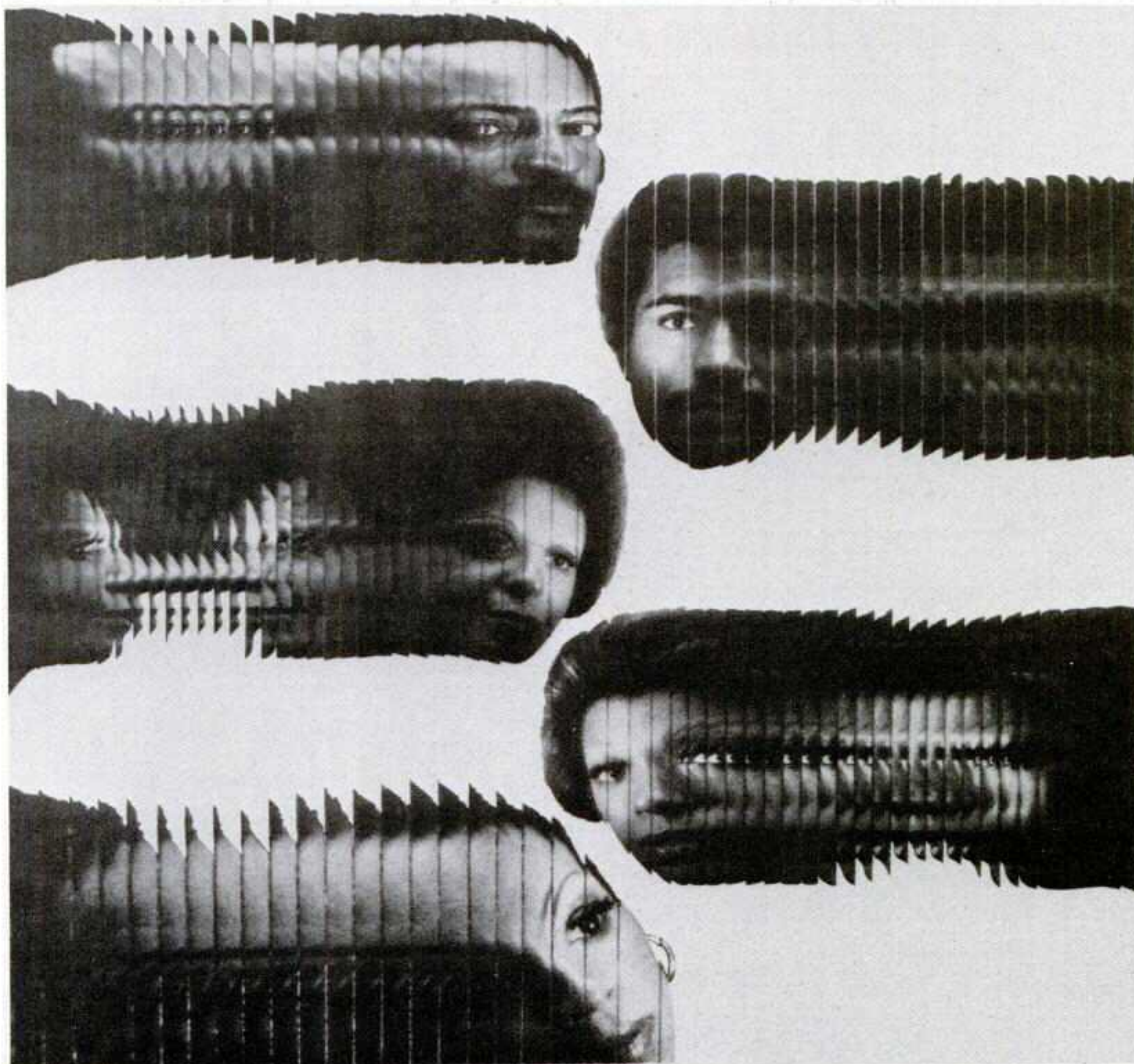
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I'm the last two minutes of the game
I'm an Indiana cornfield on a hot summer's day
I'm a popsicle and the popcorn at the park
I'm suburban
I'm a slum
A forgotten fife and drum
I am underground Atlanta, after dark
I'm a streetfight and a crap game up in Harlem
I'm the Rams
And I'm Your Old Kentucky Home
I'm a politician's cheater
I'm a two cheeseburger eater
I'm a couple
I'm a crowd
And I am alone

I am Jack, and I am Bobby, and I am Martin Luther King
And with sorrow I have watched these young men die
From riches and from rags I have buried them in flags
And I have loved them for they cared enough to try
And I have had my brothers beaten in the jungles of the cities
And I have seen them raped and pillaged on the plains
I made mistakes
But that's the breaks
So did Jesus for Christ's sake
And I'm willing to accept my share of blame
I'm Abe Lincoln
I'm a slave
I'm a coward
And I am brave
I'm a wino
I'm a lid

I'm the Coca-Cola kid
I'm two-cent lemonade
I'm the fireman's parade
I am country
I am soul
I'm the blues
And rock and roll
And I won't stand for everything
My country is about
But I am willing to stand for my country
For I'm damn glad to be an American

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NOCTURNAL PERSONALITY PLUS

KMET-FM's Turner: She's 'Spontaneous'

LOS ANGELES—Progressive radio has become more and more a part of the mainstream of radio, shedding aside all of its earlier "underground" connotations. And thematic concepts—the staple of progressive radio—also often take a backseat to just good radio programming.

"When you're not following a hot clock, your own taste becomes evident," says Mary Turner, 7-midnight air personality at KMET-FM, undoubtedly one of the most successful FM radio stations in the nation.

"But that's not what people want to hear. So, while I think about what I'm going to do on the show before I go on the air, I like to program spontaneously ... keeping in mind the music that people really want to hear."

She usually has three or four songs picked out prior to going on the air. From there on, the show generally is "created" on the spot from the approximately 5,000 albums on hand in the control room (the station also has a larger music library upstairs). Normally, she sticks to a blend of best-selling albums,

with a lot of older established progressive albums weaved in. Actually, more air time is spent with the older material.

"I think sound is amazing in the way it can evoke memories" ... and this is one of the goals she seeks in programming her show—evoking memories.

Cathy Kenyon, the music director of the station, makes a list of the records and the cuts that she thinks merits the attention of the air personalities. These are listened to by everyone and each personality votes yes or no on the cuts. Air personalities thus pick from a crop of the very best albums available. The system was devised by former program director Mikel Hunter.

Mary likes to start her shows off "feeling as good as I can ... it destroys my incentive if I don't enjoy each show and when listening to tapes of myself, I can tell whether I was feeling good that day or not.

"Also, I like to know the first few records I'm going to play ... about the first three. I usually start with a rock 'n' roller ... something really uptempo ... makes me feel good."

But she doesn't use thematic structures as much as she once did. "That sort of got to be a cliché. Listeners could almost tell what was coming up. And anyway, I could think of a million records on a school days theme, but they wouldn't necessarily sound good together.

"This isn't to say that I don't do a thematic structure sometimes ... like when I'm coming out of a newscast and there's something that I flushed on ... that's fun. But I think people want a variety of music today, at least in the way the music is presented. If you were to play Deep Purple, followed by the Stones, then the Led Zeppelin ... that's such a heavy intensity for such a long period I think it would turn people off. Whereas, it's possible to play a Joni Mitchell followed by a Stones cut and build a great total sound.

"Anyway, people aren't buying just one kind of music today in the stores ... they're buying all kinds."

Ms. Turner brings to her job each day an enormous radio background. She'd done on-air work in college—WIUR, a carrier current station at Indiana University in Bloomington, Ind. But "I wanted to be a television director." When she graduated, she went to San Francisco, got a local phone book, and started dialing TV stations. Her first industry job was in traffic at KNEW-TV, San Francisco.

"But in San Francisco, I started listening to KSAN-FM. It blew my mind, having come from Indiana with its radio. For the first time, I realized that a radio station could be an integral part of a person's life.

"I was still thinking along the lines of being a TV executive ... which I don't now," she admits, agreeing that being an air personality gets into your bloodstream.

Then came stints with KSFX-FM and KSAN-FM, both in San Francisco.

She started out as promotion director at KSAN-FM and worked up to be an engineer, then became an account executive. "On Sunday nights, I was engineering a talk show on KSAN-FM by Chan (Tavis T. Hip) Laughlin. The guy who followed Chan at 1 a.m. didn't show up a lot. Chan would say: 'You've a license; I'm going home.' After doing that for a couple of times, I realized what I wanted to do ... be an air personality."

At KSFX-FM, she was doing a weekend show when general manager John Turpin heard her and asked her to go full-time.

Two years ago June 26, she joined KMET-FM in Los Angeles.

And KMET-FM is "a nice place to hang out. The listeners all feel a very close kinship with all of the personalities. Listeners are always calling up ... and not only for requests, but quite frequently will ask your opinion on a record—whether they should buy it or not—but personal problems. (Continued on page 28)

'NonStop' a New Dallas Package

DALLAS—Centry 21 Productions last week introduced "NonStop," a year-long radio station promotional package, according to Mike Eisler, vice president and general manager, and Dick Starr, vice president of programming.

"NonStop" is a series of 12 contests. It features 12 custom contest jingles, over 300 production pieces, plus graphics, etc. The package also includes a comprehensive manual.

Starr says it is one of the most complete projects he's ever done for radio, covering a year in research and production. Roy Nilson co-produced the package, which comes complete with sales tie-ins and is adaptable to all formats. Demos are available by contacting the firm.



KMET photo

MARY TURNER: late night personality seeks a broad musical sound.



FROM THE CREATORS OF CHICKENMAN AND FAME GAME

The Great American Birthday Party—the most remarkable and comprehensive musical-comedy package of program aids ever offered. Everything you and your sponsors need to celebrate America's Bicentennial ... like no other station in your market!

Reserve your demo now! Write or phone: The Chicago Radio Syndicate
2 East Oak Street Chicago, Illinois 60611 (312) 944-7724

Vox Jox

By CLAUDE HALL
Radio-TV Editor

George Wilson, considered by countless radio executives throughout the nation as the best program director that ever happened to radio, has been named executive vice president in charge of broadcasting for Bartell Media Corp. The announcement was made last week by Ed Downe, president and chief executive officer of the corporation. Wilson replaces Lou Faust, who has resigned. More than anything else, the appointment marks a dramatic incident in the programming aspects of radio.

Heretofore, most of radio's top executives were sales oriented and programming, necessarily, took a back seat. However, in the past few months Jack G. Thayer moved into the top radio spot at NBC Radio and now Wilson moves into the top radio spot at Bartell, one of the major radio chains in the nation.

George Duncan, head of Metro-media Radio, though from a sales background, several years ago developed a strong empathy for programming and devotedly became programming oriented. Ironically, both Thayer and Wilson moved into their top positions after accepting the role of serving the radio industry for a year as chairman of the annual International Radio Programming Forum.

One doesn't have anything to do with the other, but it does represent, I think, two factors: One, I'm fortunate in knowing some great radio people. And radio is lucky in having such great radio people around. Downe also announced that Russ Wittberger, manager of KCBQ-AM

(Continued on page 26)

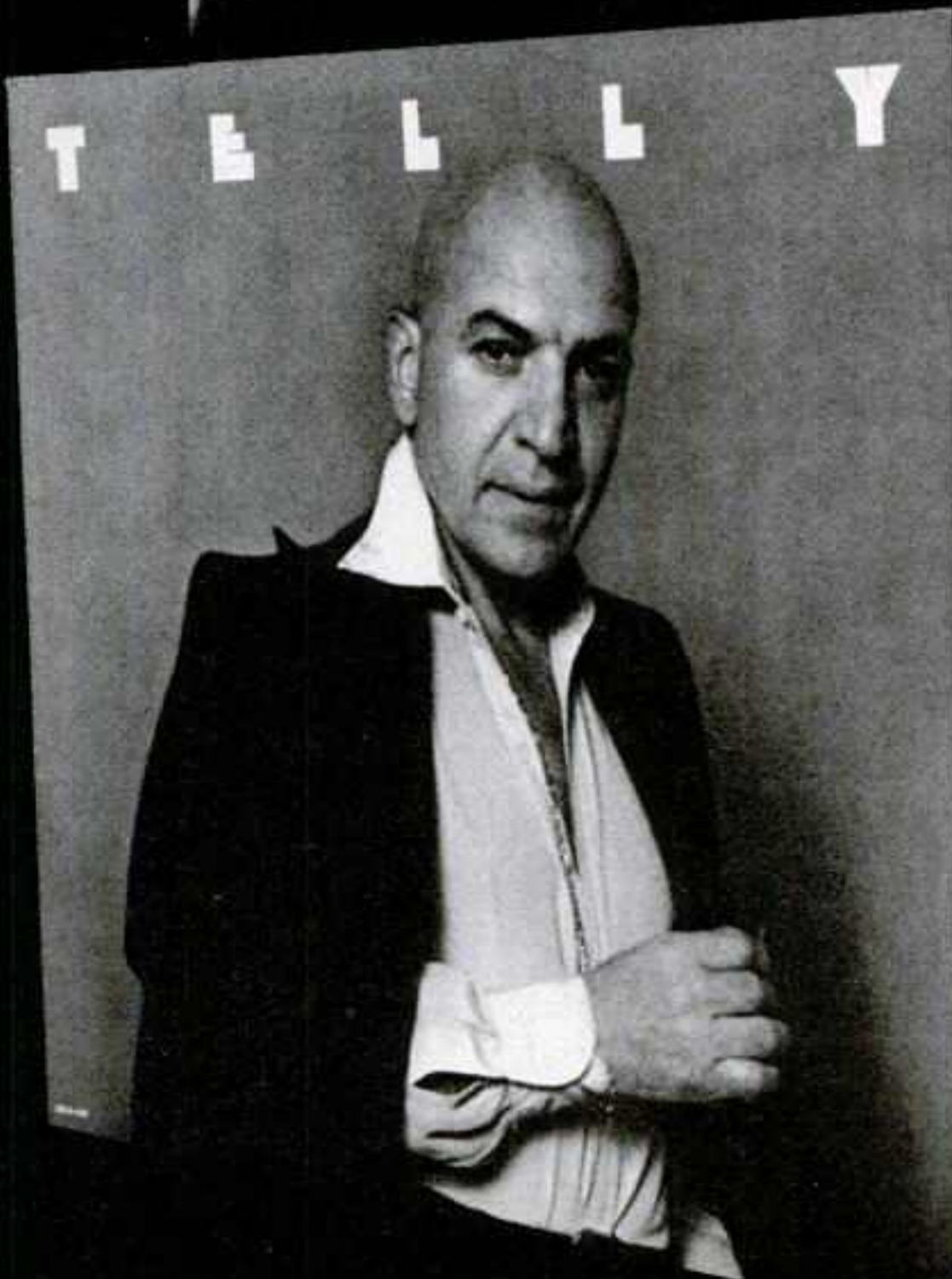
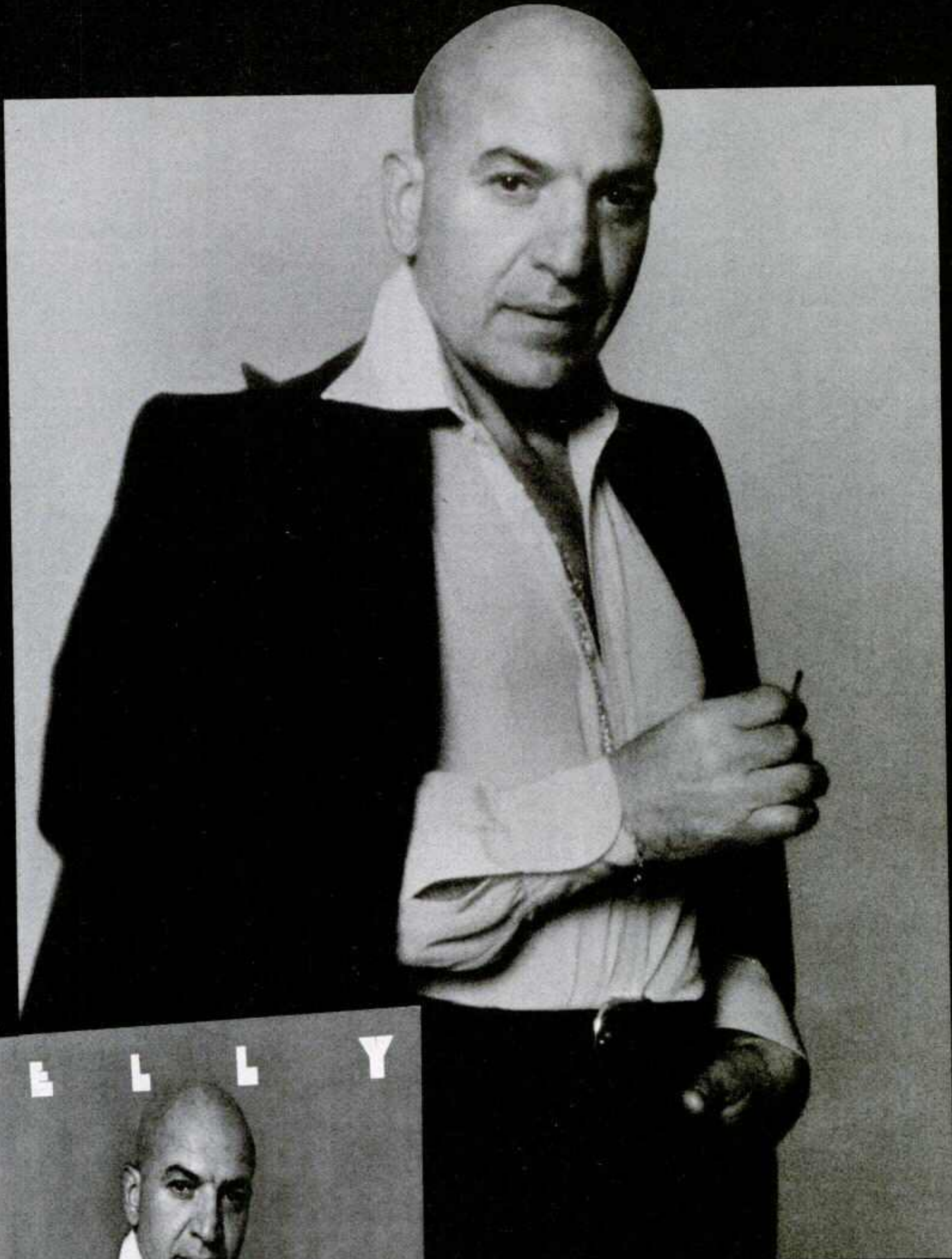
Bubbling Under The HOT 100

- 101—SHE'S GONE, Tavares, Capitol 3957
- 102—IN MY LITTLE CORNER OF THE WORLD, Marie Osmond, MGM 14694
- 103—I WASH MY HANDS OF THE WHOLE DAMN DEAL, New Birth, RCA 10017
- 104—DORAVILLE, Atlanta Rhythm Section, Polydor 14248
- 105—LOVE IS LIKE A BUTTERFLY, Dolly Parton, RCA 10031
- 106—FAIRTALE, Pointer Sisters, ABC/Blue Thumb 254
- 107—SUGAR PIE GUY, Part 1, The Joneses, Mercury 73614 (Phonogram)
- 108—WRITE ME A LETTER, De Franco Family Featuring Tony De Franco, 20th Century 2128
- 109—TRAVELIN' SHOES, Elvin Bishop, Capricorn 0202 (Warner Bros.)
- 110—CAT'S IN THE CRADLE, Harry Chapin, Elektra 45203

Bubbling Under The Top LP's

- 201—STATUS QUO, QUO, A&M SP 3649
- 202—HYDRA, Capricorn CP 0130 (Warner Bros.)
- 203—GENESIS, From Genesis To Revelation, London PS 643
- 204—BRYAN FERRY, These Foolish Things, Atlantic SD 7304
- 205—HEARTSFIELD, The Wonder Of It All, Mercury SRM-1-1003 (Phonogram)
- 206—HERBIE HANCOCK, Treasure Chest, Warner Bros. ZWS 2807
- 207—T. REX, Light Of Love, Casablanca NB 9006
- 208—UNDISPUTED TRUTH, Down To Earth, Gordy G6-968S1 (Motown)
- 209—MICHAEL DINNER, The Great Pretender, Fantasy F-9454
- 210—ISIS, Buddah BDS 5605

T E L L Y



Telly describes himself as "the only virgin recording artist there is." He also has a fairly simple philosophy for making a record. He presents himself honestly. "People know that singing is not my bag, but if I say 'Hey, this is how Telly feels about this or that song,' I can't make mistakes. I can only make mistakes by pretending to be a great singer." First, you'll ask, what is an actor doing making a record? Well, when you hear Telly's dramatic interpretation of "You're A Lady," "You've Lost That Lovin' Feelin'," and "Rubber Bands and Bits of String," you'll stop asking those silly questions and fall in love. Telly answers this question by modestly stating, "I was asked to make a record."



PRODUCED BY SNUFF GARRETT

MCA-436

MCA RECORDS

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Continued from page 24

in San Diego, has been named senior vice president of Bartell Radio, reporting to Wilson, and will be

given additional sales responsibilities.

The other day, I listened awhile to Lohman and Barkley on KFI-AM,

the giant-powered Los Angeles station and they were doing an excellent show; those two sort of have to

grow on you—but once they do they keep you hooked. The station is programmed by Biggie Nevins and is now third over-all in the July/Aug. ARB. Biggie points out that these

numbers were without Dodger baseball. The station has just hired Hudson & Landry, another famous radio team. And teams like those don't come cheap. But, as Biggie himself pointed out over a year ago, he was tampering with a winner, not a loser. Station rakes in the dollars.

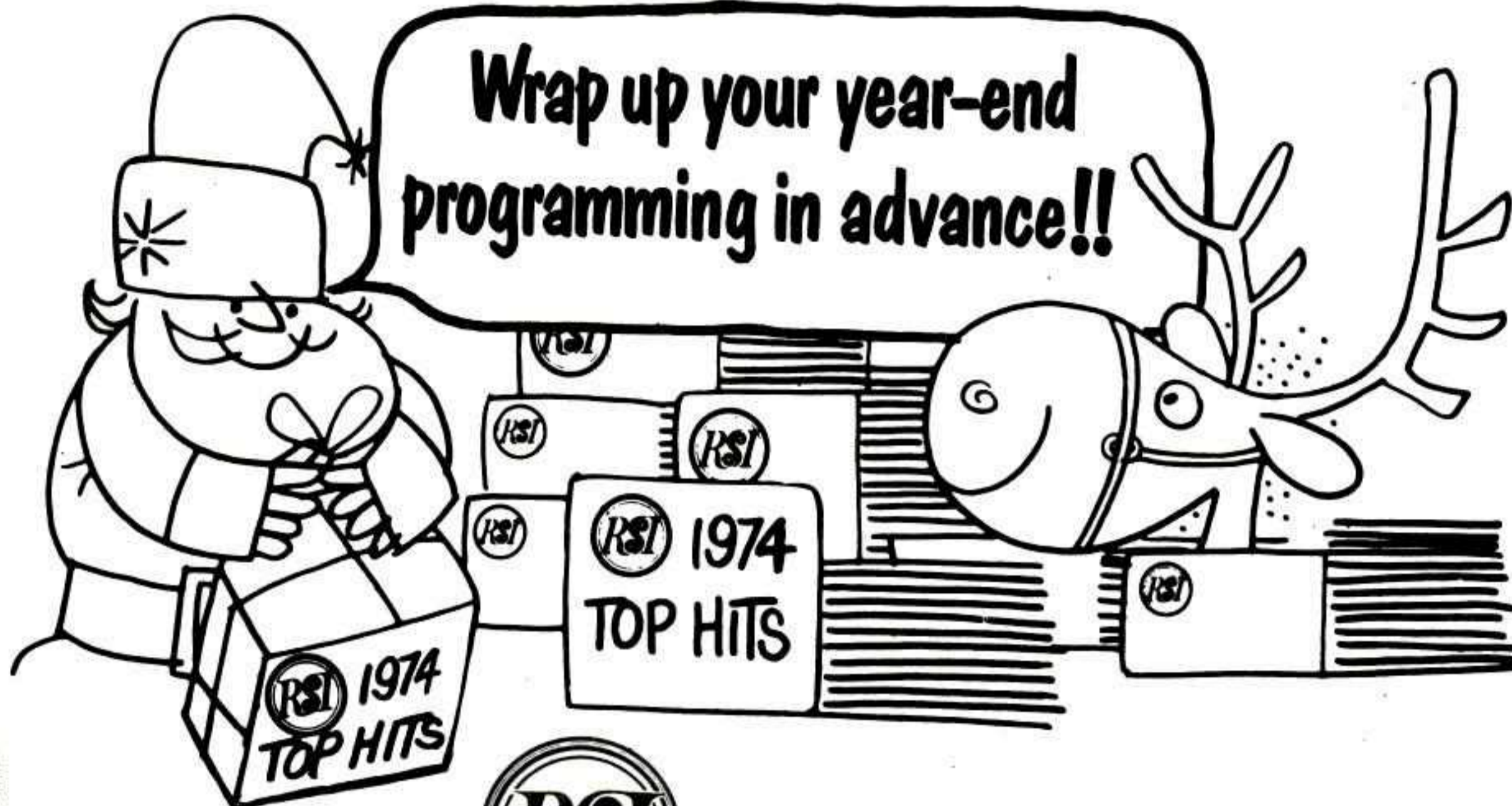
Irvine Hill, president and general manager of WCMS-AM-FM in Norfolk, VA, has been elected mayor of the city. Fantastic! ... The lineup at KROD-AM in El Paso now has Paul Bain 5-9 a.m., program director Bill Blair 9 a.m.-1 p.m., Randy Scott 1-5 p.m., Ted Jackson

5-9 p.m., and music director Bill Monihan 9 p.m.-1 a.m. when the station signs off. Format is contemporary soft rock, as close as I can describe it. Monihan says the sound is "smooth," which might be an apt description for what used to be the old MOR format.

Long John Wade is giving up his double duty on WCAU-FM and will concentrate on his WCAU-AM talk show in Philadelphia, according to Maurie H. Orodener, my private spy there. So, Joe Niagra moves in the 6-10 a.m. morning slot and Kevin Fennessy comes in from Wilmington, Del., for Niagra's old evening slot. Gene Manning continues 10 a.m.-3 p.m., and program director Jim Nettleton 3-6 p.m. ... CHUM-AM in Toronto needs an air personality. Damned good operation. Talk to J. Robert Wood, program director. ... WRIE-AM in Erie, PA, needs a morning man. Talk to program director Bob Baron. ... Carl (Bill Lake) Lensgraf, 612-890-9647, is looking for work. Was program director of WRAH-FM in Minneapolis.

Looking for work is John Berks, fresh from SWAZI Music Radio, Jo-
(Continued on page 30)

Wrap up your year-end programming in advance!!



THE RSI 1974 TOP 10 PACKAGE

Contents: Every record that reaches number 10 or above on the Billboard singles charts from the January 5, 1974 issue through November 9, 1974.

Date of shipment: Week of December 2, 1974.

FORMATS	ESTIMATED NO. OF RECORDS	PRICE
Hot 100	84	\$45.50
Country	80	\$45.50
Soul	81	\$45.50
Easy Listening	67	\$36.50

Limited supply! Place your order now!

Record Source International, 1 Astor Plaza, New York, N.Y. 10036

Please reserve the following RSI Top 10 package(s) for me, to be shipped the first week of December, 1974:

- Hot 100 \$45.50 + tax
- Country \$45.50 + tax
- Soul \$45.50 + tax
- Easy Listening \$36.50 + tax

Please add following taxes where applicable:

- California 6% Use Tax
- Ohio 4-1/2% Sales Tax
- Tennessee 5% Sales Tax
- Massachusetts 3% Sales Tax
- New Jersey 5% Sales Tax
- New York 7% Use Tax

Station check, money order or purchase order is attached in the amount of: \$ _____

Name: _____

Station call letters: _____

Address: _____

City, State & Zip: _____

Charlie Tuna Out; Jeff Alan Operating Audio Circus Alone

LOS ANGELES—Alan/Tuna Productions has evolved into Jeff Alan's Audio Circus, following the withdrawal of Charlie Tuna from the firm. Alan says that the new firm will fulfill all Alan/Tuna commitments and be developing new projects with new hosts.

Dick Whittington of KGIL-AM is a new voice for the firm. Mark Elliott is now in production with a program dealing with hit music that pertains to children; he'll voice other documentaries.

Plans are also in the works for a recording artist interview series for small and medium market stations.

Jeff Alan is president of the firm; Joyce Azelton is production manager; Mark Elliott is associate creative director.

KROW-AM In Switch

SALEM, Ore.—KROW-AM, at 1460 on the dial, has switched to a country music format, according to program director H. David Allan. The station previously was an oldies station. Allan does 6-10 a.m., new music director Bob Bennett does 10 a.m.-2 p.m., and Doc Nelson works afternoons.

On Sunday, September 29, 1974

The King Biscuit Flower Hour presents:



T.M.

IT'S ONLY
THE STONES
ROLLING

On Sunday, September 29th, King Biscuit Flower hour presents the radio event of the year. A quadrasonic special program starring The Rolling Stones* live on tape in concert and in the recording studio. Be sure to listen to this extraordinary special. Check the listing below for time and station in your area.

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

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

* Rolling Stones records and tapes are distributed by Atlantic Record Corporation.

*September 27 **September 28 ***September 30 ****October 5



A radio show sponsored by **PIONEER** and **3M Scotch**
HIGH FIDELITY RECORDING TAPE

Thayer Keynoter at Oct. Conclave of Broadcasters

NEW ORLEANS—The agenda for the National Radio Broadcasters Conference & Exposition Oct. 10-13 here at the Fairmont Hotel has been finalized and Jack G. Thayer, president of NBC Radio, will be the opening day's keynote speaker.

George Duncan, president of Metromedia Radio, will be the keynote speaker at the opening general session on Friday, speaking on "The National and Local Dollar

Scene and What You Can Expect During the Next Few Months."

Another outstanding radio man is being lined up for the Saturday morning general session.

Abe Veron, executive director of the NAFMB, also announced that several other speakers have been firm. Thayer will speak at noon Thursday (10) on "Sounds That Sell," bringing to bear also the topic that has always been his especial forte—motivating people.

After lunch, the conference features a series of workshops ranging from programming to management, engineering, and community service. These hour-long shirtsleeve workshops have been tailored to give everyone in the audience a chance to participate.

In the workshop on programming, the speakers will be George Bartell, executive vice president of Wilson Radio, and David Moorhead, general manager of KMET-FM in Los Angeles, George Burns, president of Burns Media Consultants, Los Angeles, will also be a speaker on the panel.

One of the Thursday workshops will be devoted to engineering and lined up for that session will be Eric Small, consulting engineer; Dave Robinson of Dolby; Emil Torick of CBS Labs; and Jim Gabbert, president of KIOI-FM, San Francisco. Gabbert will make a brief statement on where quadrasonic radio stands today in regards to the tests of the National Quadraphonic Radio Committee.

On Friday morning, there will be a special general session devoted to artistic aspects of radio, featuring MCA Records artist Buffy Sainte-Marie; Stu Yahm, executive producer and director of artist development for Capitol Records, Los Angeles, and others. Ms. Sainte-Marie is performing in Tennessee that weekend, but will fly to New Orleans to be at the convention. Jerry Sharell, general manager of Elektra/Asylum Records, Los Angeles, has also joined the panel.

Another highlight of Friday's activities will be the Major Armstrong Awards Luncheon and the featured speaker this year is FCC commissioner James H. Quello. And that afternoon gets back into high gear with a general session on "The Broadcaster, the FCC & the Law." Topics to be discussed in this session will include license renewals, longer license periods, solving the problems of community ascertainment, and challenges from community groups and what to do.

Saturday morning will be devoted to workshops on the various recording systems and firms, including ARB, Pulse, Hooper, and Trendex and these will each be repeated so conference attendees may attend at least two of the sessions during the morning.

The Saturday luncheon will also be a work session and is billed as a "Superstar Rap Session." Outstanding authorities on all aspects of radio will be assigned numbered tables. A list will be printed and distributed. Attendees can have lunch with the "superstar" of their choice and discuss their radio problems on a one-to-one basis during lunch.

Sunday morning, the FM Pioneers Breakfast will take place, followed by the annual NAFMB membership closed business session.

For the first time, the conference is being directed toward a "total radio" approach and both AM and FM radio men are being invited to attend.

'Spontaneous' Is Turner

• Continued from page 24

"To a lot of listeners, KMET-FM is Los Angeles."

For herself, when it comes to listening to radio, she frankly doesn't have much time. Most of her time at home is spent listening to albums and getting to know them. "I listen

to as many albums as I get and I think I get all of the contemporary releases. It's homework, but pleasant."

Her favorite Los Angeles personalities? Gary Owens and Robert W. Morgan. "I may listen to them at home, but generally I'm too busy listening to records."

PULSE May-June 1974 Adults 18-49. 7-midnight

(In hundreds)	TOTAL AREA	
	Average	Cume
KMET-FM	528	2601
KLOS-FM	492	3824
KNX-FM	272	1613
KKDJ-FM	147	1024
KHJ-AM	134	2790
KIQQ-FM	131	1027
KRLA-AM	85	1561

Note: In adults 18-34 in the same period, total area, KMET-FM had 52,000 to KLOS-FM 47,800 and both stations were far ahead of everyone else in average persons.

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can supply
over 200 Domestic Labels?

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In addition to our full line of imports, Recorded Auditory supplies over 200 hard-to-find domestic labels to dealers across the country. Here's a few of the labels we can supply:

Rococo
Orion
Folkways
Conversaphone
Master Jazz
Louisville
Owl
Bert & I
Young People's Rec.
OASI
Motivation

We'll send you a complete domestic listing on request. R.A.M. is more than just another importer.



RECORDED AUDITORY MATERIALS, INC.
160 WEST 46th STREET, Room 302
NEW YORK CITY 10036

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	17	BODY HEAT Quincy Jones, A&M SP 3617
2	2	14	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
3	5	25	STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists)
4	3	42	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
5	4	21	CROSSWINDS Billy Cobham, Atlantic SD 7300
6	6	14	THE BLACKBYRDS Fantasy F-9444
7	13	30	BLACK AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
8	16	6	ONE Bob James, CTI 6043 (Motown)
9	9	14	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
10	20	3	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
11	15	8	LEAVING THIS PLANET Charles Earland, Prestige PR 66002 (Fantasy)
12	7	21	SCRATCH The Crusaders, ABC/Blue Thumb BTS 6010
13	10	79	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
14	14	8	REGGAE Herbie Mann, Atlantic SD 1655
15	21	6	POWER OF SOUL Idris Muhammed, Kudu/CTI 17 (Motown)
16	12	8	IN CONCERT Freddie Hubbard/Stanley Turrentine, CTI 6044 (Motown)
17	8	44	SPECTRUM Billy Cobham, Atlantic SD 7268
18	18	17	BIG FUN Miles Davis, Columbia PG 32866
19	19	10	SOLO CONCERTS Keith Jarrett, ECM 3-1035/37 ST (Polydor)
20	-	1	CHAMELEON Maynard Ferguson, Columbia KC 33007
21	11	21	LOVE IS THE MESSAGE MFSB, Philadelphia Intl. KZ 32707 (Columbia)
22	22	3	THE REVOLUTION WILL NOT BE TELEVISIED Gil Scott-Heron, Flying Dutchman BLD1-0613 (RCA)
23	23	79	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
24	17	71	SWEETNIGHTER Weather Report, Columbia KC 32210
25	25	8	I AM NOT AFRAID Masekela, ABC/Blue Thumb BTS 6015
26	27	12	BODY TALK George Benson, CTI 6033 (Motown)
27	37	3	PERFORMANCE Esther Philips, Kudu/CTI 18 (Motown)
28	28	17	CRYSTAL SILENCE Gary Burton/Chick Corea, ECM 1024ST (Polydor)
29	26	17	WHIRLWINDS Deodato, MCA 410
30	-	1	BLACK EYED BLUES Esther Philips, Kudu/CTI 14 (Motown)
31	31	21	INTRODUCING The Eleventh House With Larry Coryell Vanguard VSD 79342
32	32	17	APOCALYPSE Mahavishnu Orchestra, Columbia KC 32957
33	33	6	ENLIGHTENMENT McCoy Tyner, Milestone M-55001 (Fantasy)
34	-	1	VERY LIVE AT BUDDY'S PLACE Buddy Rich, Groove Merchant 3301 (PIP)
35	-	1	FACES IN REFLECTION George Duke, BASF/MPS 22018
36	36	3	BRASSWIND Gene Ammons, Prestige P-10080 (Fantasy)
37	35	8	BLUES ON BACH Modern Jazz Quartet, Atlantic SD 1652
38	-	1	THE TOKYO CONCERT Bill Evans, Fantasy F-9457
39	-	1	LIVE IN JAPAN Sarah Vaughan, Mainstream MST 2-401
40	24	21	STRAIGHT AHEAD Brian Auger's Oblivion Express, RCA APL1-0454

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
2	5	10	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
3	6	7	I SAW A MAN AND HE DANCED WITH HIS WIFE Cher, MCA 40273 (Senor, ASCAP)
4	2	7	I LOVE MY FRIEND Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
5	3	13	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
6	15	7	TIN MAN America, Warner Bros. 7839 (WB, ASCAP)
7	4	10	I'M LEAVING IT ALL UP TO YOU Donny and Marie Osmond, MGM 14735 (Venice, BMI)
8	10	5	HELLO SUMMERTIME Bobby Goldsboro, United Artists 529-W (Shada, ASCAP)
9	11	8	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
10	14	5	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
11	9	15	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
12	13	8	GIVE ME A REASON TO BE GONE Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)
13	18	4	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
14	16	7	ANOTHER SATURDAY NIGHT Cat Stevens, A&M 1602 (Kags, BMI)
15	7	12	CALL ON ME Chicago, Columbia 46062 (Big Elk, ASCAP)
16	8	12	DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Leeds, ASCAP)
17	12	12	(YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI)
18	19	9	NOTHING FROM NOTHING Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
19	44	5	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
20	24	6	WHO DO YOU THINK YOU ARE Bo Donaldson And The Heywoods, ABC 12006 (American Dream, ASCAP)
21	31	3	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
22	21	10	SAVE THE SUNLIGHT Herb Alpert, A&M 1542 (Low-Sal, BMI)
23	28	2	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
24	27	6	MEET ME ON THE CORNER DOWN AT JOE'S CAFE Peter Noone, Casablanca 0017 (Warner Bros.) (Barry Mason/Mustard, BMI)
25	20	10	RINGS Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
26	30	10	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
27	29	6	LET'S PUT IT ALL TOGETHER Stylistics, Avco 4640 (Avco Embassy, ASCAP)
28	22	9	RUB IT IN Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
29	23	12	YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
30	33	4	BOOGIE BANDS AND ONE NIGHT STANDS Kathy Dalton, Discreet 1210 (Warner Bros.) (Fez/Abernathy/Eye, BMI)
31	32	5	TRAVELING PRAYER Billy Joel, Columbia 3010015 (Rippartha/Higher, ASCAP)
32	34	4	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
33	37	2	SECOND AVENUE Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
34	35	4	CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
35	41	7	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
36	25	17	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
37	-	1	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Bonnie Kolac, Ovation 1049 (Combine, BMI)
38	38	3	BEACH BABY First Class, UK 49022 (London), (Mainstay, BMI)
39	46	2	TEMPTATION Perry Como, RCA 10045 (Robbins, ASCAP)
40	47	2	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
41	40	6	THE NIGHT CHICAGO DIED Paper Lace, Mercury 73492 (Phonogram) (Murray/Calendar, ASCAP)
42	-	1	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
43	48	2	YOU LITTLE TRUSTMAKER The Tymes, RCA 10022 (Dramatis/Bacon Fat, BMI)
44	45	4	FOUR STRONG WINDS Jim Dawson, RCA 1000 (M. Witmark & Sons, ASCAP)
45	44	5	BONAPARTE'S RETREAT Glen Campbell, Capitol 3926 (Acuff/Rose, BMI)
46	-	1	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
47	43	9	TOUCH ME IN THE MORNING/THE WAY WE WERE Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
48	-	1	THEME FROM "CHINATOWN" Percy Faith And His Orchestra, Columbia 10010 (Ensign, BMI)
49	-	1	THAT'S ENTERTAINMENT Sammy Davis, Jr., MGM 14736 (Chappell, ASCAP)
50	-	1	ANOTHER LONELY SONG Andy Williams, Columbia 10029 (Algee, BMI)

Aussie 'Revolutionizes' Radio Using His Special Imaginistics

PERTH, Australia—Through heavy use of "imaginistics"—bridges or produced concepts — Rhett Walker, executive director of Nicholsons Broadcasting here, has been revolutionizing Australian radio and his new programming philosophy may have import for the rest of the radio world.



WALKER

At 6PR here, Walker has combined a beautiful music format with contemporary music. Ray Conniff, Bert Bacharach and others of similar musical nature are blended with Carly Simon, James Taylor and Neil Diamond and that ilk. The rules are: No hard rock.

"I spent a lot of time putting that kind of music mix together," Walker admits.

All of the music is pre-programmed, all tunes relating to each other, all reflecting everything from seasonal changes to the time of day.

The format became a reality thusly: Walker is a program director known—and respected; one of the few—in the U.S. as well as Australia. He was born in New Zealand; his mother was American, his father British. He started in radio in Sydney where he had gone to high school... but soon wound up in the U.S., starting his U.S. career at KUTY-AM in Palmdale, CA, later shifting to KOL-AM in Seattle for two-and-a-half years, working his way up to program director and giving KJR-AM there one of its few ratings battles. He moved to KRLA-AM in Los Angeles, then to KRUX-AM in Phoenix.

In March 1969, after about eight years in the states, he returned to Australia... to 3DB in Melbourne, "but I was only there about 10 months... I just couldn't fight the bureaucracy."

Then he took over the programming of 3AK in Melbourne and went rock. In just two ratings periods, the station went to No. 1 and that glory lasted 18-20 months until "3XY went up against us and we both went to the bottom."

By now, Walker had been promoted to manager of the station and "I decided that one of us would have to do something different."

He immediately began researching the market. In Sydney, radio station 2CH had been into a beautiful music format. "I thought it would go over in Melbourne. Then, after listening to 2CH, I even thought that format could be done better. I talked to Jim Schulke and Jim West and listened to tapes from the U.S. It took me 8-10 months to put a format together. I launched 3AK as a beautiful music station in June 1970 and we'd fallen to about 10 percent of the market at that point. 3XY had about 11 percent."

3AK went to No. 1.

"But I had been looking to leave. There were a lot of things I wanted to do—producing records was one. However, I felt I couldn't leave the station as a loser. Then, when success happened so quickly, I wasn't prepared to go. But the decision was made for me when I had a hassle with the powers that be."

In a twist of fate, however, Nigel Bruce became managing director of Victorian Broadcasting Network, one of whose members is 6PR in

Perth. And Walker described 6PR, at that point, as having been a giant, but getting fat and getting clobbered. He asked Walker to consult 6PR.

He realized that the problem was deeper than just programming. And last September he started researching Perth, where 6PR had only 7 percent of the market.

"I pulled everything off the air while I did my research... except the music. The ratings went up a little, but that wasn't exactly encouraging."

Walker didn't want to put a beautiful music format on the station "because people would only say I was copying what I'd done in Melbourne."

"I began to feel that I could blend beautiful music and contemporary music. And the research indicated it might go."

But the format needed more than just a blend of music.

So, he set about creating everything that an air personality has to do. "What they say is up to them, as long as they follow the pattern, with everything pre-scripted in front."

"Even all of the commercials are pre-programmed in front to fit with the music. True, it's a hell of a job, but it works. The commercials stand out, but they aren't an irritant."

The jingles went down the drain. "And I built a series of imaginistics. We might tie these little produced bits to the weather... or indirectly to 6PR. All are a bridge into the music."

Or we might have a little historical item that's an imaginistic.

"Chuck Blore and his KIIS-AM format knocked me out. I wanted to tell him that I'd been doing the same thing and that he was miles ahead of me creatively."

Another knack of 6PR is to get listeners involved in the station. For instance, by using a listener's voice on a simple comment about the weather: "It's a great day to be out fishing."

Programming is in "modules." These include the commercials and the music. "And I separate the commercials for the station from those for advertised product so the listener doesn't confuse the two."

In a personal McNair Anderson (the firm that does regular radio ratings in Australia) the station had an 18.3 percent of the market, "but the exciting thing the survey showed was that the audience was increasing," Walker says.

In any case, the format is working. "However, we're not home yet. We still have a way to go, especially in regards to profitability. The station was losing money... I've never seen a business firm in such bad shape... and just don't recover from the position overnight."

Meanwhile, with the aid of program director Gary Collins, 6PR doesn't play Mantovani, but does play Percy Faith's "Help Me Make It Through The Night" and things are looking up for the station and the chain.

SEPTEMBER 28, 1974, BILLBOARD

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Vox Jox

• Continued from page 26

hannesburg, South Africa. He's at 201-674-4993 and is willing to do anything just to get his feet wet in U.S. radio—production, deejay work, programming. Good man. . . . **Craig (Casey Jones) Kimsey** is looking; 919-882-0483; he'd been at WSSB-AM in Durham, N.C., a Top 40 station.

On Oct. 8, everybody turn on CBS-TV to watch **Casey Kasem** in his first guest-star appearance on "Hawaii Five O." Casey does the weekly "American Top 40" special syndicated by Watermark that is heard practically around the world. Good actor, too.

The annual convention of the NAFMB will be Oct. 10-13 in New Orleans at the Fairmont Hotel. Registration fee is only \$50 and should be sent to NAFMB, 420 Madison Ave., New York, N.Y. 10017. I'll be there, along with **George Wilson**, executive vice president of Bartell Radio; **David Moorhead**, general manager of KMET-FM in Los Angeles, and several other major radio people. Should be an excellent convention. It's being billed as the "1974 National Radio Broadcasters Conference & Exposition" and there's to be exhibits by leading radio equipment manufacturers. Try to attend if you can.

Robert Miller, program director of WSTX-AM, P.O. Box 428, Christiansted, St. Croix, U.S. Virgin Islands 00820, is looking for a female announcer who can do a late evening Top 40 and handle a decent newscast. "Oh, yes. She would have to be able to act as music director and do all of the above for a meager \$125 to start. Third phone would be necessary. Naturally, if I can't find a gal to do the job, I'd settle for any one qualified."

Did anybody tape the speech **Ben Hooks** of the FCC gave during the International Radio Programming Forum in New York? I would dearly like to have a copy.

C. B. Kurleman, 2839 Observatory

Ave., Cinti, OH 45208, wants **Jim LeBeau** to contact him. . . . **Mike Butts**, KIMN-AM, Denver, sends me a station T-shirt. During the recent Forum in New York, I got T-shirts from **Bill Huie**, mass media director for the Presbyterian Church of the U.S.; Radio Globo in Brazil, and a Pearl Beer T-shirt from **Woody Roberts**, who's now hanging out in Austin, TX.

KHOW-AM, Denver, has a new mobile remote studio—a 27-foot mo-



KHOW-AM STUDIO

tor home equipped with kitchen, bath, sleeping facilities, studio and even quad sound. . . . I haven't presented the lineup at KAYO-AM, Seattle, in a long time. It's one of the best country stations in the nation and program director **Bobby Wooten** is known by every country music artist in the nation. Wooten does the 6-10 a.m. show, followed by **Ed Howell** 10 a.m.-2 p.m., music director **Gary Vance** 2-6 p.m., **Don Lane** 6-10 p.m., **Dick Ellingson** 10 p.m.-2 a.m., and **Dan Williams** 2-6 a.m.

Willard Scott has rejoined WRC-AM, Washington, in the 2-6 p.m. slot and **Eddie Edwards**, formerly with WOOK-AM in town, is now in pre-dawn morning. So the lineup reads: **Jack Harris** 5:30-10 a.m., **Johnny Andrews** 10 a.m.-2 p.m., **Willard Scott** 2-6 p.m., **Brother** 6-10 p.m., **Simon Trane** 10 p.m.-2 a.m., and **Eddie Edwards** 2-5:30 a.m. . . . While **Charlie Van Dyke** took a vacation, filling in as "deejays" on his KHJ-AM morning slot were: **Cher**, **Alce Cooper**, **Elton John**, **Ceech & Chong**, and **John Lennon**. . . . **Danley West**, music director of KIXS-AM-FM, P.O. Box 880, Kelleen, TX 76541, would like to trade playlists with other Top 40 stations. Lineup at the station has program director **Dan**

Acree 6-10 a.m., **Wynn Wagner** until 2 p.m., **Bill Hilton** 2-6 p.m., **Bill E. Baby** 6-midnight, **Chris Alexander** midnight-6 a.m. and I guess West does weekends.

Harold R. Krelstein, president of Plough Broadcasting, has become chairman of the board and new president is **H. Wayne Hudson**. Krelstein has been with the company since 1939 and is a vice president and director of Plough Inc., the parent firm of the broadcasting unit. He has always been a great radio man and used to be active in everything from the Country Music Association to the National Association of Broadcasters and is still busy on a lot of the NAB committees.

Another radio man of note is **Herb Mendelsohn**, who is now vice president of marketing for ABC Records and Tape Sales Corp., based in New York. Herb has been managing WDHF-FM in Chicago, but I remember him from the days when he managed WMCA-AM in New York and then as president of Bartell Broadcasting. . . . **Shadoe Stevens** is now program director of KMET-FM. He'd been over at KROQ-AM-FM, Los Angeles, which is now airless. **Jimmy Rabbitt** is also working at KMET-FM; I heard him the other Sunday playing some of that Pearl Beer music. It's his second time on the station; he once got zipped there for too much lone Star Beer music. A subtle pun, but apt in the case of Jimmy. When I listened, he was really doing a good show. As for the station, last week there were a few chatters on the street about a time clock that Stevens had put in the studio; the personalities seemed to be concerned that free-form might get unformed. But the ratings continue to climb and the billings have probably put the station on top at the nation's No. 1 money-earning FM operation.

Johnny Rabbitt, who'd been working at KOST-FM in Los Angeles, has shifted gears. Last week, he did a seminar on radio communications at the Columbia School of Broadcasting. . . . While at Casells, a new popular restaurant, **Paul Drew** had his transistor radio with him. He may forget that porkpie hat, but not that radio. He keeps it turned on to KHJ-AM like glue. In fact, the dial is probably rusted stuck. **Bill Drake** is another programmer who listens intently to his own station. They both have listening down to an art. At home, Drake listens to KIQQ-FM on two giant \$2,000 stereo speakers.

Allen Grimm has been appointed program director of KEXL-FM, San Antonio. . . . **Tony Rich** is looking for a job; call him via **Irwin Zucker's** office, 6565 Sunset Blvd., Los Angeles, Ca. 90028; he's done rock and MOR, movies, television. A pro. . . . **Captain Buffoon** reports in from KATY-AM, San Luis Obispo, CA. Says that between oldie records, he does his antics and just wonders if he might be more successful if he had a real disk jockey type name like **Robert W. Buffoon** or the **Real Don Buffoon**. Adds that if he ever gets famous enough to have a T-shirt, he'll send me one.

Mike Butts, KIMN-AM, Denver. You should be getting the trade items in a couple of days, but frankly KIMN-AM has lousy T-shirts. I wore one yesterday and it didn't do a thing for me. . . . **Betty Breneman**

Programming Comments

DAVE MANN, Music Director
WLTH-AM, Gary, Ind.

WLTH-AM has what we feel is a rather unique contemporary format rotation that is quite rare in radio programming today. With Chicago breathing down our necks, we are forced to be different, or we will be dominated in this market of upper middle proportion.

So, what we have in our way of music along with talk shows before noon, is a rotation that is made up of three things—a current hit that can both appeal to the adult and the young adult. Then an oldie is played that one can easily remember from the 50s and 60s.

The album selection is something new to contemporary AM format that are relatively strict. We play an album selection third in rotation . . . one that is easy on the ears and not yet known in familiarity unless it is one that another artist has made a hit.

For example, a current record would be Cher doing her latest "I Saw A Man Who Danced With His Wife" and the Righteous Brothers' new release "Give It To The People." The oldie? Perhaps Petula Clark's "Downtown" or Dion and the Belmonts' "Teenager In Love." The album selection being, by American from their "Holiday" album, "Baby, It's Up To You" or from the new album by Bo Donaldson and the Heywoods "Hang A Lamp In The Window."

This music rotation offers a simply limitless freshness in music to the audience and provides for a terrific blend in appealing to a general audience who seeks a new sound for a new day.

was kind enough to send me a copy of her Breneman Review Service publication and she has these views to make about the so-called long record controversy: "Radio should not expect to dictate to the record industry how long or short their product should be. But neither should the record industry expect to dictate to radio what length or type of records they should or should not play. Obviously, a degree of success for each is interdependent at some points. So it seems that cooperativeness and flexibility in those areas can benefit both. Dictates, snide remarks, and hostile reactions accomplish nothing and have no place among professionals." By the way, if any of you are interested in seeing a sample copy of Betty's service, why don't you telephone her at: 213-348-3162.

Bill Brock and **Gary Gunn** of the Columbia School of Broadcasting, Los Angeles, came up the other day; pleasant, sincere, dedicated people. . . . **David (Dave Evans) Hurlbut** at WEIC-AM in Charleston, Ill., says: "First of all, I have turned down the morning drive slot at WCHV-AM, Charlottesville, VA, for lack of pay. It would have been a great increase from my present meager sum, but less than another job offer. Being the money-monger that I am, around the first of October, I'll become a manager of the cable TV system in Mt. Carmel, Ill., for lots more bread and, to keep in touch with radio, eventually doing mornings at the local station—WVMC-AM." Adds that WEIC-AM was seeking a replacement for him and the rest of the lineup includes **Chuck Edwards** 9 a.m.-2 p.m., **Lanny Walter** 2-6 p.m., music director **Vince Andrews** 6-11 p.m., and **Jay Puffer** 11-midnight. **Dan Miller**, **Mark Carey**, and **Harvey J. Steele** take care of weekends with **Brian Johnson** handling production and FM duties. Hurlbut says that he prepares a minimum of two hours a day for a show.

Randy Daniels reports in from the all-night show at WCAO-AM, Baltimore. Says it's a nice operation. Randy once worked at music director and personality at WCBM-AM in Baltimore for a previous program director **Dale Andrews**, now down at KXYZ-AM in Houston. . . . Sad, but true, WRVR-FM, New York, is drifting farther and farther away from jazz. Now they're broadcasting old radio shows like "Tarzan," "The Whistler," etc., more and more. I think WRVR-FM is a perfect example of a station that has, to put it

mildly, never realized 1 percent of its radio potential.

Ron Rogers, president of Dynamic Broadcasting, Austin, has also taken over as president of KOKE-AM-FM, Austin, a station he once managed. The AM is country and the FM is progressive country, as I recall. Rogers will continue to oversee the operations of the radio stations that Dynamic owns, including KTRM-AM-FM in Beaumont, TX; KJOE-AM in Shreveport, LA; and KIKN-AM in Corpus Christi. Ron, **Neal Spele**, and I once went to school together. . . . Joining KHJ-AM in Los Angeles (hey, **Gerry Peterson**; why is somebody always joining that station?) are **J. B. Stone** and **Billy Pearl**. Well, at least RKO General is promoting from the chain, as Stone was brought in from the chain's WHBQ-AM in Memphis. On the other hand, Pearl was gained from KIQQ-FM in Los Angeles, operated by the Drake-Chenault people who used to consult KHJ-AM. Ironic, eh! Oh, well; deejaying has always been a musical chair situation and maybe I'm the only one that sees the irony in it. . . .



NICKELL

Ron Nickell has been appointed a vice president in addition to being general sales manager of T M Programming, Dallas. And that's because he's been selling the devil out of T M Programming. They now service 120 stations with

(Continued on page 43)

Thayer Keynoter

• Continued from page 28

People wishing to attend the meeting may register in advance through the NAFMB in New York or at the door Wednesday (9) afternoon or Thursday (10) morning. Registration fee for the convention is \$50 per person, \$40 for the second person from a firm.

A sidelight to the entire conference will be the exhibitions. For example, Sansui Electronics Corp. will demonstrate 4-channel QS matrix broadcasting at its exhibit.

Abe Voron adds that "exhibitors and hospitality suite users range from the big names like RCA, Phelps-Dodge, and Sparta, to broadcast service organizations such as Arbitron, Drake-Chenault and Bonneville.



FOR BREAKING—WFIL-AM program director **Jay Cook** and former music director **George Michael**, center, receive a plaque from United Artists Records for breaking "Looking For A Love" by **Bobby Womack**. Presenting the honorary plaque is **Larry Cohen**, right, east coast promotion director for the label. **Michael**, since the award was presented, has moved to WNBC-AM in New York. He used to be music director and evening air personality on the Philadelphia Top 40 station.

Jukebox Programming Resorts Seek Disks With National Appeal

FT. COLLINS, Colo.—Programming for resort areas is a matter of “spreading the appeal on a national basis” according to Beyer Music Company, doing just that for more than 10 years.

Beyer Music, operating at mountain lodges, summer camps, and resort areas along the front range of the Colorado Rockies, turns in staggering collection figures every summer, when some phonographs and games produce something like five times the national average.

Particularly pleasant are phonograph returns, which stem from the fact that no matter what part of the country the customer comes from, he is usually likely to find something which pleases him.

National trends dictate the programming, including all of the Top 40, which are universally popular with tourists from any area. Over and above the “top forty” however, is the critical matter of programming ethnic music, “localized” varieties, etc. As an example of this, most of the Beyer locations will involve a few polkas, or other ethnic music for customers from Chicago, Indianapolis, Pittsburgh, Detroit, and other areas which have a large percent of Slavic residents. Similarly, because Colorado mountain resort areas are relatively close to Mexico, there will usually be a few Spanish favorites. With so many blacks now in income brackets which permit them to take extended motor vacations, and with special hotels and motels catering to them, it is wise to include a bit of hot jazz as well as rock and roll for this segment of the population, the company says.

A considerable assist in building up his resort-area volume are location owners, most of whom have a keen eye for music tastes of their own customers, and don't hesitate to pass them along. Not infrequently, location owners will scribble out a list which they want installed, and which shows a healthy response on the turntable.

Because the largest percentage of tourists are middle-aged people who have plenty of money for a leisurely trip, Beyer always programs a lot of old favorites, particularly instrumentals which are soothing, relaxing, remind tourists of home, and which unvaryingly show just as high, if not higher percentage of play than the hit numbers on the same box.

Because most tourists stay only a few days in one place, it isn't required to change as many records, or as often, as in the case with a static populace. Beyer Music collectors often leave some of the same favorites on through the three to four-month vacation season, with little or no drop in play during this entire period.

Moreover, the firm finds that people on vacation are less likely to be listening to their radios, and are less demanding in the matter of hit numbers, to the point that new hits which are already waning in the city remain at top popularity much longer in the mountain resort market.

More limited changeovers means, of course, that Beyer's does not have to cover so many miles in reaching remote locations.

Latin Scene

LOS ANGELES

Local 47, American Federation of Musicians, tossed its second free concert featuring Latin musicians at MacArthur Park Saturday (21) with an imposing lineup of talent.

The combos of **Rudy Macias, Johnny Martinez, Pablo Chorot, Oscar Meza, Orlando Lopez, Rod Valenzuela** plus the **Mariachi Los Camperos** performed nobly, with expenses paid by local 47's music performance trust fund administered by **Max Herman**, 47 presidente.

Appearing at the Million Dollar Theater Sept. 21-29 will be such artists as **Cuco Sanchez**, the best girl singing ranchero; **Yolanda Del Rio, Antonio Zamora, The Zacazonapan Boy, Dueto Fontana, Lucy Gallardo** of TV soap opera fame and **Jorge Vargas** and the **Comedian Beto El Boticario**. ... Fans from San Jose, Stockton, Santa Clara, Fresno and Bakersfield will have the opportunity to applaud their favorites on the 29th and 30th of September. Heading the show will be Mexican idol **Vicente Fernandez, La Grandoto De Chihuahua Lucha Villa**, the super comedian **La India Maria** with **Los Polivoces**, the romantic **Juan Luis, Dueto Dominante**, and oncoming star **Chayito Valdes**.

Congratulations to station KIFN-AM in Phoenix on the inauguration of their new building, especially to **Joe "El Tio" Alvarado**, the oldtimer PD of the station, and to **Dan Park**, sales mgr.

A lot of talk, all on the congratulatory side, to Caytronics for its choosing of the best pair of sales and promo men in the Latin market, **Eddie Aguilera** and **Tony Cortes**. They're always on the go! ... **Yolanda Del Rio** has a new LP (Arcano 3271) which will be making a lot of noise. Same goes for the new LP by **Los Muecas** (Caytronics 1413) with the hit "Hogueras De Amor." ... **Rosenda Bernal** has a new single on Latin International, "La Esposa Abandonada," a follow up to "Silla Vacia." It's going to hit the charts fast.

The presence of **Chris Montez** has been requested in the TV studios to do a pilot for a variety show. He is working in Europe and pushing his album "Raza-Ay, No Digas" for "La Grande" Caytronics. **Maria De Lourdes** is also wanted in this area for personal appearances after her hit "Cruz De Olvido." ... **Main-Show (A. Delgado & Rodriguez Co.)** had the dance of the year at the Palladium. Filled to more than capacity, they had to turn people away. The show was good and the music fabulous. The hit of the groups was the "Acapulco Tropical" who debuted in L.A. and left happy knowing that their records always reach the top of the charts and radio lists.

We've had very good dance-shows at The Palladium lately and well combined for all the tastes, salsa, modern, ranchero, you name it. The next one, which is sure to attract a big crowd, will be Oct. 12 with Mericana recording star (salsa-soul, Chico!) **Joe Bataan** and another big star, **Ray Barretto**. **Richard Leos** of KBCA-FM is MC-ing, so we'll see you there. ... There was a Latin Rock Spectacular held at the **Roger Young Auditorium**. Appearing on the bill were **Zorro** (formerly **Malo**), **Ace, The Mob, Sting, and Best of Friends**. An extra added attraction was the **Johnny Nelson Salsa Orchestra**. Attendance was close to 2,000. **RAY TERRACE**

MIAMI

Tomas Garcia Fuste has joined WRHC-AM as local sales manager. ... **Jose M. Penichet** of Ultra records celebrating the birth of a baby girl. ... **Pellin Rodriguez** and **Ralfi Lev-**

itt's new LPs on Borinquen will be released Oct. 1 and the company announces a price increase on all LPs (DG, SDG and ADG) to \$4.98 retail list.

Willie Vega's LP (Mate) due out this week. ... **Oro records** releasing an LP of **Los Chavales Greatest Hits**. ... **Carlos Garcia**, formerly with Tape Duplicators of Fla., opened his own **Miami Tape Inc.** and is doing good business. ... **Leonel Vacarro (Alhambra)** slated to play **Club Montmatre** in October and **Nydia Caro (Alhambra)** recording a new LP in Spain with one number in German for the German market.

Regina Alcover and husband **Joe Danova** (winner of the Ancon Festival of Song this year) recorded "You Make Me Feel Brand New" in Span-

ish for Audio Latino ... on the same label, **Paul Sergio's "Hize"** breaking in the Texas and California markets and a single of **Pedro Miguel's "El Paralitico"** being released due to the great response of the song on the LP.

Cindy Rodriguez' single on TR "Everybody Knows," written, arranged and produced by **Louie Ramirez** is a runaway hit in Chicago, L.A. and San Francisco. On the same label, **Jimmy Sabater's new LP** will cater to the R&B market and Christmas product is being readied by **Tipica Novel** and **Los Calanes**, a popular group out of Philly. According to **Phil DeCarlo** of TR, they will be following the American pop music labels in releasing its product in all markets outside New York City first. **ART "ARTURO" KAPPER**

Billboard SPECIAL SURVEY for Week Ending 9/28/74

Billboard Hot Latin LPs™

Special Survey

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IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA & JOHNNY "Quimbara," Vaya XVS-31	9	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
2	PETE RODRIGUEZ "El Conde," Fania XSLP-00459	10	TIPICA 73 "#2," Inca SLP 1038
3	TITO PUENTE "Tito Unlimited," Tico CLP 1322	11	JOE BATAAN "Salsoul," Mericana XMS 124
4	ISMAEL MIRANDA "En Fa Menor," Fania XSLP-00466	12	FANIA ALL STARS "Latin Soul-Rock," Fania SLP-00470
5	EL GRAN COMBO "#6," EGC-06	13	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG-1254
6	ISMAEL RIVERA "Traigo De Todo," Tico 1319	14	JOHNNY ZAMOT "Zamot," Mericana XMS 122
7	CHEO FELICIANO "Buscando Amor," Vaya XVS-32	15	DANNY RIVERA "En Concierto," Velvet LPV-1477
8	LARRY HARLOW "Salsa," Fania SLP 00460		
IN CHICAGO			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	9	ROBERTO TORRES "El Caminante," MYS 114 Mericana
2	ANGELICA MARIA "Tonto," Sonido Internacional SL-8006	10	JOE BATAAN "Salsoul," Mericana XMS 124
3	LOS BABYS "Album De Oro," Peerless 1749	11	LARRY HARLOW "Salsa," Fania SLP-00460
4	NELSON NED "Nelson Ned," U.A. 1550	12	MOCEDADES "Eres Tu," Tara TRS 53000
5	VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	13	DANNY RIVERA "Concierto," Velvet LPV 1477
6	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	14	WILLIE COLON "Lo Mato," Fania SLP-00444
7	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254	15	RAY BARRETTO "Indestructible," Fania 456
8	FREDDY MARTINEZ "Es La Onida Chicano," Freddy 1014		

SEPTEMBER 28, 1974, BILLBOARD

What's Playing?

A weekly survey of recent purchases and current and oldie selections getting top play.

ALBUQUERQUE: POP and R&B PURCHASES

Dolores Anaya
Servomation of New Mexico
2919 Fourth NW
(505) 344-1626

"Tell Me Something Good," Rufus
"Sweet Home Alabama," Lynyrd Skynyrd
"You're Having My Baby," Paul Anka
"Tin Man," America, Warner Bros. 7539
"Love Me For A Reason," The Osmonds, MGM 14746
"Then Came You," Dionne Warwick And Spinners
"I Honestly Love You," Olivia Newton-John
"Clap For Wolfman," Guess Who
"Can't Get Enough," Bad Company
"Rock Me Gently," Andy Kim
"You Haven't Done Nothing," Stevie Wonder
"Never My Love," Blue Swede
"I Love My Friend," Charlie Rich
"I'm Leaving It All Up To You," Donny and Marie Osmond

"You Haven't Seen Nothing," Bachman-Turner Overdrive, Mercury 73622
"She Called Me Baby," Charlie Rich, RCA 10062
"The Bitch Is Back," Elton John
"Beach Baby," First Class
"Love Me For A Reason," The Osmonds, MGM 14746

COMSTOCK, MICH.: COUNTRY PURCHASES

Marge Silman
Kalamazoo Amusement Co.
5994 Kings Highway
(616) 343-4577

"I See The Want To In Your Eyes," Conway Twitty
"Please Don't Stop Loving Me," Porter Wagoner & Dolly Parton
"Big Four Poster Bed," Brenda Lee
"Woman To Woman," Tammy Wynette
"Bonaparte's Retreat," Glen Campbell

ROLLING MEADOWS, ILL.: POP PURCHASES

Bob Hesch
A & H Entertainers
1157 Rohlfing Rd.
(312) 253-8300

"Never My Love," Blue Swede
"Jazzman," Carole King
"Carefree Highway," Gordon Lightfoot, Reprise 1309
"Can't Get Enough Of Your Love," Barry White
"It Could Have Been Me," Sami Jo, MGM 7034
"Steppin' Out (Gonna Boogie Tonight)," Tony Orlando and Dawn
"I Honestly Love You," Olivia Newton-John

AURORA, ILL.: POP PURCHASES

Louise Johnson
Twin Oaks Music
301 High
(312) 898-0907

"It Could Have Been Me," Sami Jo, MGM 7034
"Love Me For A Reason," The Osmonds, MGM 14746
"Stop And Smell The Roses," Mac Davis
"Then Came You," Dionne Warwick And Spinners
"I'm A Rambling Man," Waylon Jennings

CHICAGO: POP PURCHASES

Betty Schott
Western Automatic Music
4206 N. Western Ave.
(312) 463-5300

"My Melody Of Love," Bobby Vinton, ABC 12022
"Back Home Again," John Denver, RCA 10065



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\$40,045 MORE ON WAY

WSM and Opry Join Antipiracy Battle With \$30,000 Donation

NASHVILLE — An estimated \$30,000 will be given to a special Country Music Assn. antipiracy fund by the "Grand Ole Opry" and WSM.

Additionally, it was announced by Joe Talbot, chairman of the board of CMA, that the Fan Fair Committee has voted to donate the proceeds of last June's event to the CMA, a substantial portion of which will be earmarked for the fight against tape piracy. This amounts to another \$40,045.

The fund will be administered by CMA to benefit the entire music community, but will be set-up autonomously by the organization. The committee will supervise the disbursement of monies and provide executive support at no expense.

Instead, the money will be used to educate the public and to assist in preparing and prosecuting cases involving record and tape piracy.

The "Opry" money will come from a slight boost in the registration fee for the 49th "Grand Ole Opry" Birthday Celebration Oct. 16-20. An estimated 6,000 will attend.

This year's fee is \$25, with \$10 from each registration going into the Opry Trust Fund, which is used to care for indigent musicians or their families. More than a quarter-million dollars has been disbursed for this purpose by that fund. Another \$10 from the fee will be pro-rated among the participating labels to cover most of their expenses in the gala, and the remaining \$5 will be

given outright to the anti-piracy fund. None of the money is retained by WSM.

Talbot called the action by WSM and the "Opry" another in a "Long series of contributions to the country music industry and the community." He particularly praised WSM president Irving Waugh and Bud Wendell, general manager of the "Opry" and Opryland U.S.A.

Announcement of the fund, which will be an annual grant, was made by Wendell.

As for the Fan Fair money, this past June was the first time since the consumer-oriented program began that funds were left over after expenses for distribution. Under the agreement, these monies went to CMA's Fan Fair Committee. Record labels sponsoring Fan Fair shows were reimbursed at the rate of \$1,000 per hour for their shows.

This gives the CMA more leverage in its battle against piracy. Heretofore, no funds existed, and all action was on a voluntary basis. CMA officials, board members and artist-writer members have carried the fight, on their own time and at their own expense, to the legislatures of the various states, and have assisted in providing information for some prosecutions of alleged pirates.

The Fan Fair committee consists of Talbot, Wesley Rose of Acuff-Rose; Wendell; Joe Allison, Ron Bledsoe of CBS, Jerry Bradley of RCA, Chic Doherty of MCA, and Jim Fogelson of Dot Records. Fan

Fair is sponsored jointly by the CMA and the "Opry."

Plans doubtless will be formulated at the October board meeting of CMA of how to utilize the \$70,000 in the piracy fight.

The October celebration is industry-oriented, and is in its 23rd year. It consists of numerous officially scheduled activities, and many private functions. The event is preceded by the 10th Annual Music City Pro-Celebrity Golf Tournament, to be played at Harpeth Hills Golf Course here, Oct. 11-13. There will be 35 foursomes, each made up of a celebrity, a professional golfer, a music industry executive, and a

(Continued on page 36)



HALSEY HOSTS—Jim Halsey is shown with a few of his guests at a party with his partners in Tulsa honoring those friends of the past year. Shown with Halsey, left, are partner Roy Clark; Jeff Krueger of Ember Records, and Betty Bitterman, associate producer of the "Merv Griffith Show."

TO COST \$500,000

Double Hall of Fame Size

NASHVILLE—The Country Music Hall of Fame and Museum, built here in 1967 and visited by 300,000 annually, will double its size next year.

The announcement, made by Frank Jones of Capitol, chairman of

the board of CMF, was made at a luncheon hosted by BMI.

The \$500,000 undertaking will increase the display area by 100 percent, and also will increase the space available to the Foundation Library and Media Center.

The basic identity of the original building will be retained through the expansion. The structure currently houses all of the Hall of Fame plaques, artifacts, a sample recording studio, a theater, a country store, and valuable collections of artists, past and present.

William Ivey, foundation executive director, notes that educational facilities also have grown appreciably, and the expansion will accommodate a growing collection and larger staff.

The Board of Trustees also made final plans for the installation of nine museum dioramas honoring the pioneers of country music.

Ivey also announced that the CMF Press, adding to its two existing publications, has issued two new books, moving the organization closer to its goal of "functioning as a university press for the music industry generally." One is "Bill Monroe and His Blue Grass Boys: An Illustrated Discography," and the other is "Proceedings of the 1890 convention of local phonograph companies."

Young Cash Home

NASHVILLE — Fully recovered from minor injuries sustained in a jeep crash, four-year-old John Carter Cash is home from the hospital. He's the son of Johnny Cash.

Partner's Party a Winner

TULSA—The Third Annual Partner's Party, hosted by the James Halsey Agency and KTOW Radio here, drew an impressive crowd of industry executives and established an annual golf tournament, the Roy Clark Celebrity Classic.

Hosts were Halsey and his partners, including Clark, Hank Thompson, Wayne Creasy and Mack Sanders.

Performers for the show came from the Halsey roster: Clark, Thompson, Diana Trask, Freddy Weller, Gunilla Hutton, Bob Luman, Leroy Van Dyke, Buck Trent,

Johnny Duncan, Ray Griff, Red Steagall, Susan Haney, Bobby Steiner, the Sound Generation, Don White, Mack Sanders and the Plainsmen Quartet.

It also was revealed that Donna Fargo and Mel Tillis have become a part of the Halsey agency.

Sixteen radio stations were represented at the event, from all over the nation.

Among the special guests were Jeffrey Kruger, Ember Records of London; Sam Lovullo of "Hee Haw," Tony Martel of Famous Music; George Lindsey; Jim Foglesong and Larry Baun of ABC-Dot; Frank Jones of Capitol, and scores of entertainment buyers from clubs and fairs. National television shows also were represented. In all, some 2,000 were on hand. They consumed more than 1,000 pounds of barbecue.

It was Halsey's way of saying "thank you" for those who have supported him and his partners during the year.

Country Buffs Have a Choice In So. Calif.

LOS ANGELES—Disneyland held a "Country Music Spectacular" last Saturday (21) while Knott's Berry Farm nearby set its own competitive country series.

Buck Owens and the Buckaroos with guest star Minnie Pearl headlined at Disneyland, joined on stage by Gunilla Hutton. The group did three shows on the Tomorrowland Stage.

Other spots around the park hosted Faron Young, Jody Miller, Lawanda Lindsay, Mickey Gilley, Tony Booth and Jerry Inman & the Palomino Riders, Hal Southern, Dorsey Burnette, Diana Blair, Marty Mitchell, Buzz Martin and Wild Oats. Five performing areas were used in all.

KLAC-AM disk jockeys emceed many of the shows.

Knott's Berry Farm, near to Disneyland has announced a continuous Saturday Night "Sundown Showcase." Jimmy Wakely kicked the program off Sept. 7. Other artists set for the series are the Sons of the Pioneers, Molly Bee, Tex Williams and Barbara Mandrell.

The Saturday Night "Sundown Showcase" will be sponsored by a country radio station each week. The first three showcases will be sponsored by KFOX-AM.

SEPTEMBER 28, 1974, BILLBOARD



OLIVIA INTERVIEW—MCA's Olivia Newton-John appears as a special guest on the Ralph Emery syndicated radio show during her Nashville visit.

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'DON'T TELL
(That Sweet
Ole Lady of
Mine)' ABC 12017



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SUPERKICKER



Rich Leads In Country Nominations

Continued from page 3

Tree International, and Irving Waugh, president of WSM, Inc. These two were instrumental eight years ago in bringing together all of the forces of country music into this single presentation...

The finalists: Entertainer of the Year: Roy Clark, Mac Davis, Lorretta Lynn, Olivia Newton-John, Charlie Rich.

Single of the Year: "As Soon As I Hang Up The Phone," Loretta Lynn and Conway Twitty; "Country Bumpkin," Cal Smith; "If You Love Me (Let Me Know)," Olivia Newton-John; "The Most Beautiful Girl In The World," Charlie Rich; "The Streak," Ray Stevens.

Album of the Year: "Country Bumpkin," Cal Smith; "If We Make It Through December," Merle Haggard; "A Very Special Love Song," Charlie Rich; "You've Never Been This Far Before," Conway Twitty.

Song of the Year: "Country Bumpkin," Don Wayne; "If We Make It Through December," Merle Haggard; "If You Love Me (Let Me Know)," John Rostill; "The Most Beautiful Girl In The World," Norro Wilson, Billy Sherrill, Rory Bourke; "The Streak," Ray Stevens.

Female Vocalist of the Year: Loretta Lynn, Anne Murray, Olivia Newton-John, Dolly Parton, Tanya Tucker.

Male Vocalist of the Year: Merle Haggard, Waylon Jennings, Ronnie Milsap, Charlie Rich, Cal Smith.

Vocal group of the Year: Brush Arbor, The Buckaroos, the Jordanaires, the Osborne Brothers, the Statler Brothers.

Vocal Duo of the Year: Jack Greene and Jeannie Seely; David Houston and Barbara Mandrell; George Jones and Tammy Wynette; Conway Twitty and Loretta Lynn; Porter Wagoner and Dolly Parton.

Instrumental Group or Band of the Year: Chet Atkins and Merle Travis; The Buckaroos; The Po'Boys; Danny Davis and the Nashville Brass; The Strangers.

Instrumentalist of the Year: Chet Atkins, Roy Clark, Lloyd Green, Charlie McCoy, Don Rich.

As previously announced, the finalist for the Hall of Fame Award are Owen Bradley, Vernon Dalhart, Pee Wee King, Minnie Pearl, Merle Travis and Kitty Wells.

WSM & Opry Join

Continued from page 34

member of the Association of Tennessee Country Gentlemen. Business executives pay \$750 each for the privilege of playing, while the Country Gentlemen pay \$1500. Each professional golfer is given a guarantee.

Among those scheduled to compete are Tommy Aaron, Miller Barber, Jane Blalock, Homero Blancas, Frank Beard, Joyce Benson, Charles Coody, Jim Dent, Gardner Dickinson, Dave Eichelberger, Gibby Gilbert, Bob Goalby, Lou Graham, Lionel Hebert, Mike Hill, Larry Hinson, Jim Jamison, Don January, Grier Jones, Sally Little, Jerry McGee, Steve Melnyk, Bobby Mitchell, Bobby Nichols, Sandra Palmer, Bob Rosburg, Mason Rudolph, John Schlee, Tom Shaw, Charles Sifford, Dan Sikes, Leonard Thompson, DeWitt Weaver and Larry Zeigler.

SEPTEMBER 28, 1974, BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 9/28/74

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Main chart table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, This Week, Last Week, Weeks on Chart, TITLE-Artist, This Week, Last Week, Weeks on Chart, TITLE-Artist. Includes entries like 'I'M A RAMBLING MAN', 'GOOD OLD FASHIONED COUNTRY', 'DIXIE LILY', etc.



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1974

**AD DEADLINE:
SEPTEMBER 26
PUBLICATION DATE:
OCTOBER 19**

FACTS & FIGURES

- 33,500+ ABC Audited Circulation (More Than Twice That of the Nearest Trade Magazine).
- Offers Vast Exposure To Radio Stations, Talent Buyers, Record & Tape Distributors & Retailers, Rack Jobbers, One Stops, Coin Machine Operators and the Music Industry in General.
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**Eddy Arnold's
"I Wish That I Had Loved You Better"
couldn't be doing better.** (M-14734)

This Eddy Arnold hit single, "I Wish That I Had Loved You Better," has turned into a hit album also.

Produced by Mike Curb, Eddy's single is currently  and still climbing.

So maybe you better get "I Wish That I Had Loved You Better": the single, the album, and all the sales that will come with them.



M3G-4961



WHERE THE NEW EXCITEMENT IS.

Nashville Scene

By BILL WILLIAMS

Narvel Felts has to be a dedicated artist. He slept through a scheduled appearance on the early morning local "Ralph Emery Show," and was so distraught that, after flying home

to Missouri for the weekend, flew all the way back to Nashville to make the show on Monday morning. The gesture cost him time, sleep and money. . . . **Jerry Wallace** also



Bob Schantz photo

PAGE PENNED—Just after appearing in concert with the Nashville Symphony Orchestra, Patti Page signed a recording contract with AVCO Records. Shown are her manager, Jack Rael, Miss Page, co-producer George Richey, and co-producer Norro Wilson. Richey heads the Nashville operation.

Ailing Ivory Joe Hunter to Be Honored at Opry House

NASHVILLE—Ivory Joe Hunter, in critical condition in a Memphis hospital from terminal cancer, will be honored at a tribute benefit show at the Grand Ole Opry House here Oct. 1.

Hunter long has been associated with country music, and made a comeback into the field more than a year ago under the direction of Bette Burger.

Many long-time friends will perform, including Isaac Hayes, George Jones, Tammy Wynette, Sonny James, Melba Montgomery, Jeff Robinson and William Bell. Produced by Bayron Binkley, the show will feature an orchestra conducted by Bill Walker. Jim Malloy will be the sound director. All involved are donating their services.

Plans call for Hunter to be air-

lifted from Memphis for the occasion, with an ambulance bringing him to the Opry House. All of the proceeds will be utilized to help defray the medical expenses that have been incurred.

A native of Kirbyville, Texas, Hunter has long written country songs which have been recorded by Charlie Rich, Sonny James, the Wilburn Brothers, Pat Boone, Elvis Presley and others.

Hunter made his first appearance on the "Grand Ole Opry" some two years ago, an experience he described as the greatest in his life.

Some of his standards include "Empty Arms" and "Since I Met You Baby."

Hunter did a series of recordings last year at the Jack Clement studios here, all in country style.

100 Due at Oklahoma Convention

OKLAHOMA CITY—In conjunction with the second Billboard "Spotlight on Oklahoma," a massive country music convention will be held here at the Myriad Center Sept. 26-29.

Artists, songwriters, record company officials and others will take part in the four-day gathering, which will include an anti-piracy seminar along with the scheduled events.

A special show will be held to honor Sue Brewer of Nashville, a former Oklahoman who aided scores of country writers and singers in getting their start in the industry.

There also will be the presentation of a Bob Wills Music Award, and a special show by the Nashville Songwriters' Association, headed by former Oklahoman Eddie Miller.

A Miss Country Music beauty contest also will be held.

More than 100 artists and writers are expected to attend the convention.

showed some dedication. Despite a 5 a.m. departure time on Sunday morning for Chicago, he worked the late show at the "Opry." . . . **Barbara Fairchild** has made her final appearance prior to the birth of her baby, due within two weeks. She was followed on a show by **Connie Smith**, also noticeably pregnant. . . . **Bobby Lord** is spending less time in music and more time in Florida land development. No wonder! He currently is building 1365 condominium units in Stewart, Fla., plus a shopping center and a motel. It's a \$100 million venture.

Show Biz is now distributing the **Stu Phillips** syndicated TV show out of Louisville, and markets are coming in quickly. The most recent are Houston and Atlanta. It's being done now with a live studio audience. . . . **Jeanne Pruett** adds a room to her house each time she has a hit record, with another going on now. She's had the plans drawn up since 1960. . . . Guitarist **Tommy Jones**, after a full summer working at **Archie Campbell's** place in Gatlinburg, has returned to the "Opry." . . . The State Department has a project whereby a country music story is being translated into 50 languages. The story spotlights the **Willis Brothers**, once known as the Oklahoma Wranglers. . . . At this year's big October convention, even the Early Bird Bluegrass show is running in second place. Now there will be a special show preceding everything else, sponsored jointly by Show-Bud, Gretsch and Baldwin. It will feature **Roy Clark** and others.

UA's **Charlie Louvin** has joined the West Holland Talent Agency. . . . **Del Reeves** will perform on the Opry House stage later this month for an unusual event, a Simmental cattle sale. These breeding cows bring an average of \$10,000 on the sale block. Reeves is a herd owner, with 10 of them due to calve in the spring. Reeves will sing and sell. . . . **WMAG-AM** in Forest, Miss., has a familiar problem. The station has recently gone all country with 10,000 watts, covers a listening audience of 1.5 million, and can't get record service. **Don Gibson** is the music director, and he's appealing for aid. He needs that, and calls-in for interviews. . . . **Merle Haggard's** 30th Capitol LP headlines the label's eight-album September release. There's also new product from **Buck Owens**, **Susan Raye**, and a special **Kay Starr** package. . . . **Larry Gatlin** wrote and produced the new **Johnny Mathis** album. . . . **Bill Anderson** worked a guest radio spot for stations WSLC in Roanoke and WCMS, Norfolk, both in Virginia. He was honored with a plaque in recognition of his 18 years in the country music industry. . . . The **Eagles** has re-signed with Asylum Records.

Tom Sparkman is back as studio manager and engineer of Metropolitan Music, the Mercury custom recording studio. Tom has put the studio back in top shape, and he's one of the top people in the business. . . . **Jerry Lee Lewis** and the **Memphis Beats** teamed up with **Sammy Jo** and **Don Williams** for a massive package show in Mobile, which was a sellout. The date was set by **Chuck Glaser** of Nova with promoter **Hal Baine**. . . . **Waylon Jennings** has only one free weekend for the balance of this year.

Red, White & Blue(grass), the GRC group from Atlanta, composed four of the songs to be heard in the motion picture "Poor Pretty Eddie." Sound tracks from the movie are

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* Star Performer—LP's registering proportionate upward progress this week.

	This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	3	16	16	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
	2	12	1	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
	3	75	4	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
	4	2	10	BACK HOME AGAIN—John Denver, RCA CPL1-0548
	5	5	15	COUNTRY BUMPKIN—Cal Smith, MCA 424
★	9	24	9	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★	10	14	10	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
	8	17	8	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★	12	5	12	COUNTRY—Anne Murray, Capitol ST-11324
	10	11	8	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS 602 (PIP)
★	16	4	16	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
	12	14	5	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
	13	15	28	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	19	3	19	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
	15	7	9	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
★	23	3	23	THE GRAND TOUR—George Jones, Epic KE 33083
	17	6	27	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
	18	20	4	GREATEST HITS—Ray Stevens, Hot Ray, Barnaby BR 5004 (Chess/Janus)
	19	21	38	LET ME BE THERE—Olivia Newton-John, MCA 389
	20	22	4	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
	21	24	15	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
	22	25	29	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
	23	26	3	GREATEST HITS—Johnny Paycheck, Epic KE 33091
	24	13	22	THIS TIME—Waylon Jennings, RCA APL1 0539
★	31	13	31	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
	26	27	7	IN CONCERT—Floyd Cramer, RCA APL1-0661
	27	17	8	COUNTRY HAM—Jerry Clower, MCA 417
	28	32	4	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
	29	34	3	PICKIN' UP—Red, White & Blue (Grass), GRC 10003
★	44	3	44	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
	31	36	2	NO WORD ON ME—Dick Fellar, Asylum CM-1
★	32	18	32	GOOD 'N' COUNTRY—Marty Robbins, MCA 421
★	41	10	41	SEXY LADY—Freddie Weller, Columbia KC 32958
★	—	1	—	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
	35	35	11	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
	36	37	11	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
	37	39	5	SUPER CONNIE CATO—Connie Cato, Capitol ST-11312
	38	28	12	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
	39	43	11	JEANNE PRUETT—MCA 388
★	—	1	—	I NEVER KNEW (What That Song Meant Before)—Connie Smith, Columbia KC 33055
	41	30	12	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
	42	42	17	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
	43	45	13	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
	44	33	7	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32960
	45	40	5	NOW—Connie Smith, RCA 1-0607
	46	48	2	STAR & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-T2
	47	38	6	HIS SONGS—George Jones, RCA APL1-0612
	48	49	2	THE VERY BEST OF—Del Reeves, United Artists UA-LA 235-T
	49	—	1	THIS TIME I ALMOST MADE IT—Barbara Mandrell, Columbia KC 32959
	50	47	9	STOMP THEM GRAPES—Mel Tillis, MGM 4906

featured in the group's new album. . . . Cinnamon's **Jimmy Payne** has signed with the Beaverwood Talent Agency. . . . **Jerry Monday**, once a member of the **Stonemans**, is performing at the Hall of Fame Inn on Music Row. . . . Thieves almost succeeded in canceling **Cuzzin Sipe's** first recording session for Illini. Three days before he was to record,

thieves broke into the Springfield, Ill., record firm and stole more than \$3,000 worth of recording equipment. New parts were flown in from the west coast and installed just hours before the session began. . . . **Kenny Bowers**, a writer-artist, has signed a personal management pact with **Marve Hoerner**, president of Cruz De Oro Association.

SEPTEMBER 28, 1974, BILLBOARD

HAVE YOU HEARD THE GOSSIP ABOUT "BOONE AND ALICE"

YOU CAN GET THE REAL LOWDOWN FROM MIKE KIRBY ON

TEM-1501

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P. O. Box 1262
Nashville, Tn. 37202
(615) 242-2471

"Woman To Woman"

EPIC 8-50008



*There's no doubt
Tammy Wynette
is The First Lady: and this exceptional record
is just another indication of why!*

It's got a no. 1 tag written all over it.

*Thanks again,
George Jones*



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Soul Train

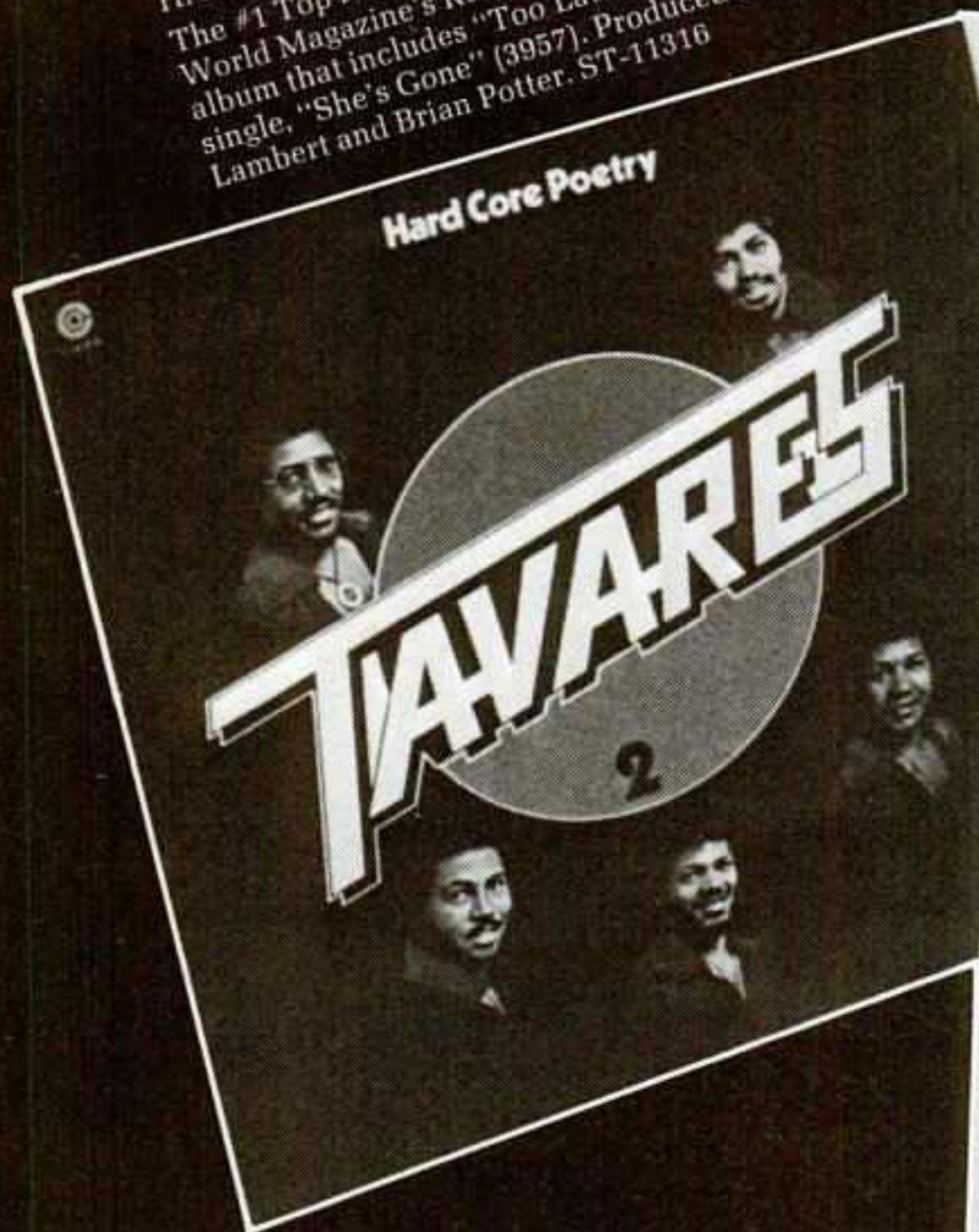


A Billboard Spotlight

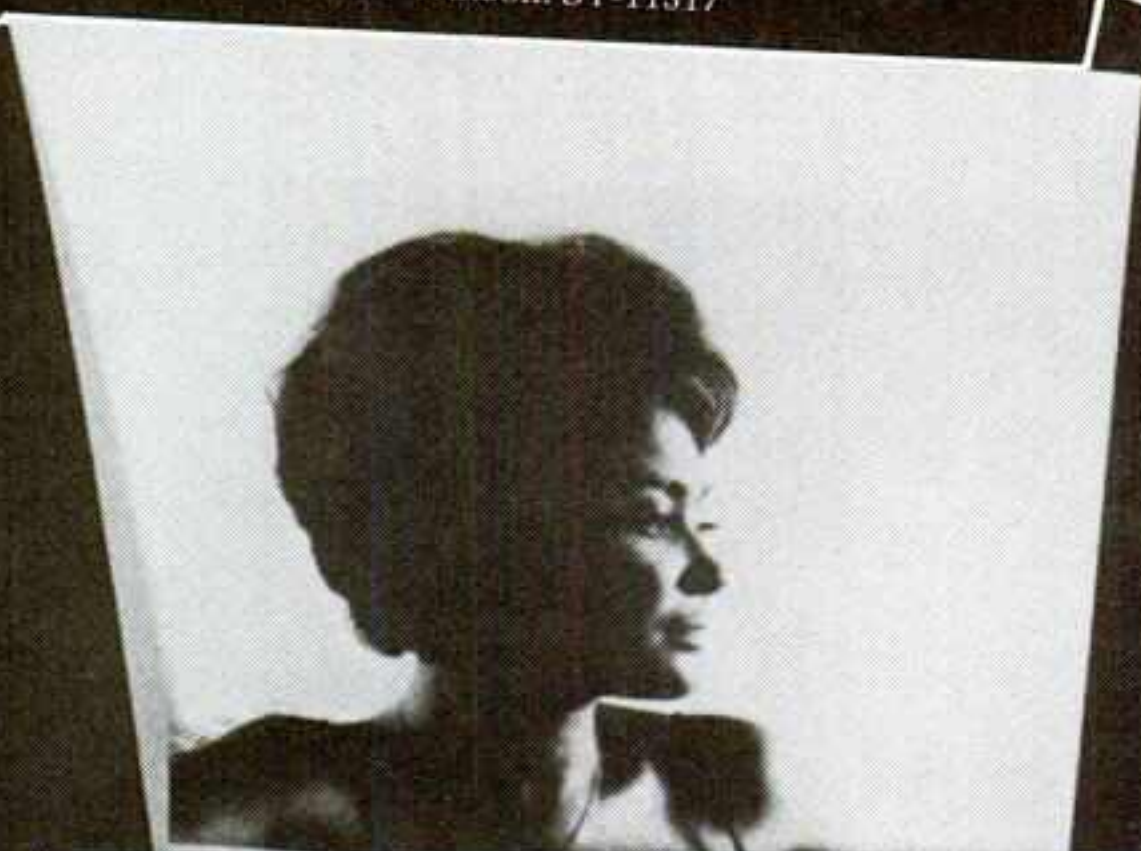
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SOUL FOR SALE

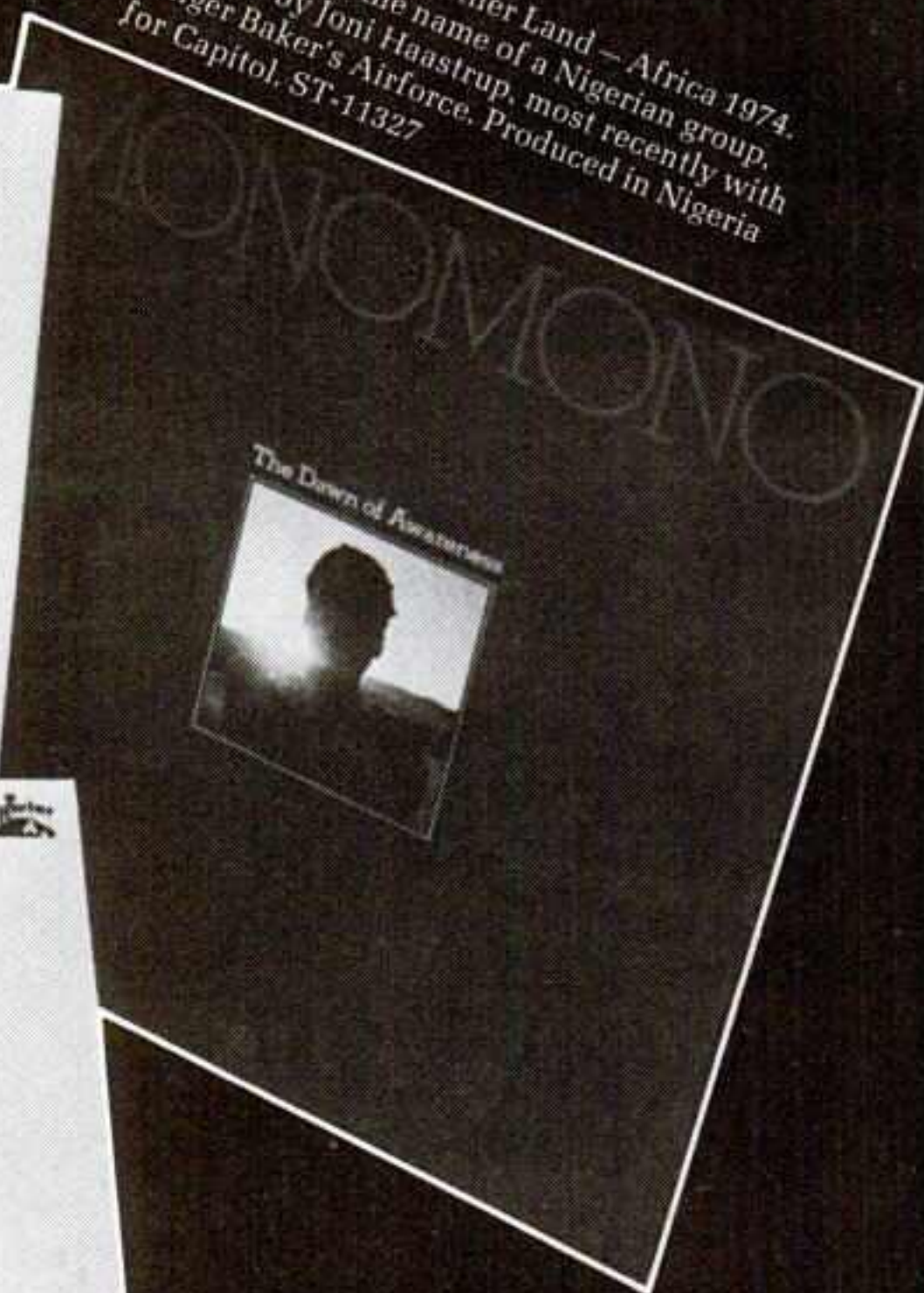
**TAVARES 2 —
HARD CORE POETRY**
The #1 Top New Male Vocal Group in Record
World Magazine's R&B Singles Poll, has a new
album that includes "Too Late," and their new
single, "She's Gone" (3957). Produced by Dennis
Lambert and Brian Potter. ST-11316



**NANCY WILSON —
ALL IN LOVE IS FAIR**
Nancy's first album with producer, Gene Page,
includes her single, "Streetworker" (3956), and
brilliant compositions by Stevie Wonder, Thom
Bell and Linda Creed, Paul McCartney, and
Johnny "Guitar" Watson. ST-11317



**MONOMONO —
DAWN OF AWARENESS**
Music From The Mother Land — Africa 1974.
Monomono is the name of a Nigerian group,
founded by Joni Haastrup, most recently with
Ginger Baker's Airforce. Produced in Nigeria
for Capitol. ST-11327



**GENE REDDING —
BLOOD BROTHER**
Gene's sensational debut album includes his hit,
"This Heart," and his new single, "Blood Brother"
(7003). Written and produced by Dennis Lambert
and Brian Potter. On Haven Records and Tapes.
ST-9200

HAVEN
Distributed by
Capitol Records



SOUL TRAIN

"Soul Train captures the meaning of what can be called body politics and interaction, focusing on the act of dancing, to a music designed specifically for humans in motion. The messages sent and received on this dance floor filled with Black people are both complex and freely stated, sexual but not merely so, extravagantly human in their fluidity, their grace and athletically vigorous formulation."

Clayton Riley
The New York Times
February 4, 1973

By AIDA CHAPMAN

Don Cornelius, the engineer of this magical machine called Soul Train, personally laid the track and remains the invincible, articulate and creative force that has guided his teenage dance show from a UHF pilot in Chicago to a syndicated blockbuster covering 100 markets throughout the United States, Puerto Rico and the Virgin Islands. From his plateau as dean of the musical-variety-teenage dance shows, he oversees his ever-growing Saturday afternoon show, which has become a national pastime for millions of viewers. The future looks even bigger and brighter for Don—and indeed the whole Soul Train format.

Each week, Don mysteriously corrals an array of hit recording artists, coupled with the cameo appearances of prominent black movie and television personalities, politicians and athletes. On occasion, he presents budding new black talent to the Soul Train followers. Don feels that this mix of superstars and new talent fully utilizes one of the few television avenues readily available to the underexposed legitimate black performers. Not since the June Taylor Dancers dazzled the American television audience in the fifties has there been a collection of high-kicking, fast-stepping, hip-swivelling, shoulder-shaking acrobats of rhythm like the Soul Train dancers.

All the ingredients for success are there and the proof is in the ratings and the number of markets attained to date. But the question arises—who is this visionary, hip black dude that conceived, implemented and maintained quality and consistency in this sixty minute show appealing to a multi-racial, bi-modal audience of teens and those 20 to 99? In a long interview with Don Cornelius, he revealed some of the secrets of his rise and vividly spoke out on a host of other topics closely related to the kinds of forces and pressures that have shaped him as an individual and thereby helped shape his dream that started with a four hundred dollar gamble.

Born in Chicago on September 27, 1936, Don recalls his high school days at DuSable High School in the South Side, where he studied art and was part-time cartoonist for the school newspaper. After graduation, 1954, he joined the Marine Corps and spent 18 months at an air base in Korea. He had planned to return to Chicago and resume his art studies but instead he married his childhood sweetheart, Delores Harrison, and had two sons, Anthony who is now 16 and Raymond, 15. "I needed money to support my family so I sold tires, cars and insurance." In 1966, he invested—or rather, gambled—\$400 in a broadcasting course, and in 1967 he got his start as a part-time news announcer at WVON. The course paid off, apparently. "It was a way of getting my foot in the door. They finally offered me a full-time job at \$100 a week—I was making \$250 selling insurance—but I grabbed it. I would have taken \$10."

In 1970, he parlayed the broadcasting school gamble with the experience of the part-time announcing job and developed a format for what was then termed a "black-oriented dance show that was



designed to be a pilot for a weekly series." Don singlehandedly took on the arduous task of obtaining sponsors for his innovative concept. He found no takers and his parlay appeared as though it wasn't going to pay off. He knocked on numerous doors pitching his brain-child and pounding the pavement for weeks until finally connecting with Sears. Don re-

Don Cornelius has never detached himself from the roots of the community. He has shown our younger generation some new direction. They can be inspired by his ability to conduct his business and his social life with the utmost regard for his identity. We are glad he has used P.U.S.H. as a vehicle to express his social concern. What is amazing to me is that his fame has not altered his character, he has become more mature than most adults. I am proud to call him one of my dearest and closest friends.

Reverend Jesse L. Jackson

calls vividly his initial meeting at Sears and how he had anticipated enormous problems getting the "powers" there to understand the simplicity, yet to Don's way of thinking, the incredible visibility the concept had. "The man at Sears was George O'Hare, a merchandise manager for a group of five stores, all of which were located in Chicago's inner city. He was a very socially conscious man that was deeply concerned with getting behind a 'community-type' show. George was a guy that people bounced ideas off and was always receptive to new concepts. When I went in I expected him to tell me what so many others had said about programming for Blacks. This is the theory that Blacks "need" cultural or historical programs and not necessarily entertainment. There are whites you can go to with a black history idea and they will get behind it because they feel it's what blacks need. Perhaps it is what we need more of on the air, however, it is not necessarily what blacks want. And you can't force people to accept something they don't want, whether it's good for them or not."

(Continued on page ST-4)



SOUL TRAIN

• Continued from page ST-3

Don was definitely not going to compromise this belief in the meeting with O'Hare. "The most frequent mistake that's made with blacks and other minorities relative to entertainment is trying to give them what 'somebody up there' thinks they should have as opposed to giving them what they purely enjoy. Blacks are no different than whites and should partake of the same." Fortunately for the millions of Soul Train viewers, Don was able to convey his point to O'Hare.

So, having consummated a small commitment from Sears (which amounted to only a fraction of the actual cost to air the show), Don went on the air with his new concept, considered dubious by potential sponsors. The program premiered on WCIU-TV August 17, 1970, the same day Don terminated his employment at WVON. In a matter of weeks, and with intense creative and administrative perseverance, Don guided the show into the number one spot as a favorite among the blacks throughout the entire Chicago area. "Many advertisers were unable to recognize the need for minority-oriented television and seemed to be uninterested in the impressive number of blacks, Latin Americans and young whites who were fast becoming dedicated fans to Soul Train." For the first ten weeks, Don was the unsalaried host, producer and salesman but his relentlessness to make the concept viable—together with WCIU's faith in him—gradually led to the financial stability of the program and long-awaited compensation for its creator.

It wasn't until early 1971 that Don realized that the void in musical variety entertainment in Chicago also existed throughout the nation in the wastelands of syndicated television entertainment. Don concluded, "If blacks or other ethnic groups were given the choice, they would react favorably to ethnic television just as they do to ethnic radio and 'Blaxploitation' films, as opposed to 'general market' radio and films." A seemingly obvious, yet adroit conclusion, considering that Don was the first to exploit this con-

cept in a format that has worked on a national level and appears spearheaded for international acceptance and success as well.

George Johnson, president of Johnson Products (the largest black owned manufacturer of hair and facial cosmetics in the world) was introduced to the show by his advertising agency, Niefeld, Paley & Kuhn—since merged with Bozell & Jacobs Advertising, Inc. Soul Train represented the ideal avenue to the black youth market for his product line and, subsequently, Johnson Products became the major sponsor for the program. All parties involved agreed that the syndicated version of Soul Train had to be of network production quality and Hollywood, the production capitol of the world, was decided upon as the most appropriate locale for accomplishing this. "We were fortunate in securing an excellent taping facility at Metromedia Studios and assembling a very competent crew," remembers Don, "essential variables to insure syndicated sales."

The idea of a young black producer coming to Hollywood to produce a dance show was mildly amusing

to observers connected with major productions. Don didn't let the occasional smirks deter him from establishing himself as an accomplished producer, and setting up a professional operation. "My experience producing the show in Chicago," Don relates, "gave me the confidence of almost knowing what the viewer reaction to the syndicated version of Soul Train would be even before it was aired. "Because of Chicago, I knew something that most of my doubters didn't know, and when they smirked, I smiled. I also knew George Johnson's criteria for quality and I was determined to attain it no matter what the cost. As I look back I realize that my insistence on perfection occasionally annoyed people."

The syndicated version went on the air on October 2, 1971, and as expected and predicted by Don, it was an instantaneous success in the markets carrying the show. "Achieving this was the easy part," says Don, who related that the most frustrating experience of all occurred when his syndicating agency was able to premiere the show in only seven of the 25

(Continued on page ST-6)



Soul Train has been the backbone of Johnson Products Company's advertising and promotion program since the show's inception. During that two year span company sales have almost doubled going from \$17 million to in excess of \$30 million.

Telephone studies, laboratory tests and Nielsen's rating service confirm the shows overwhelming popularity within the Black community. Soul Train simply is the ideal vehicle for telling the story of Johnson Products Company's hair care and cosmetics products.

When I made the decision to back Don Cornelius' dream for national exposure, I regarded that decision as having been one of my best. A warm working relationship based upon mutual respect exists between Don Cornelius and myself; and Johnson Products Company looks forward to Soul Train setting a record some day for TV durability as well as popularity.

George E. Johnson
President
Johnson Products Company

To Don Cornelius and Soul Train: Thank Yooooooooou!

From the CBS Records Family of artists
who have had the supreme pleasure of appearing on your show.

Anacostia
Chairman of the Board
The Three Degrees
Ronnie Dyson
Herbie Hancock
The Intruders
The Isley Brothers
The Jackson Sisters
Ramsey Lewis
The Manhattans
Johnny Mathis
Harold Melvin & The Blue Notes
Johnny Nash
The O'Jays
Billy Paul
Bunny Sigler
Sly and the Family Stone
The Trammps
Maxine Weldon



SOUL TRAIN

• Continued from page ST-4

target areas. (The seven were Atlanta, Cleveland, Detroit, Houston, Los Angeles, Philadelphia and San Francisco). All the others conceded that the show was well produced and very entertaining but they had no open time periods regardless of the compensation being offered by the syndicator. Don also pointed out a startling and disappointing fact: "Practically all the stations that turned the show down had no other black oriented entertainment shows run-

ning." But Soul Train stayed on the track and within eight months Don's goal of 25 syndicated stations carrying the show was reached. The new goal then became "as many additional markets as feasible" and having achieved what can easily be called a phenomenon one can readily chuckle when Don is lovingly called the John Henry and the Andrew Carnegie of the television railroad.

Amazingly calm and relaxed with all this behind him at only 37, Don reflects on the rocky road he travelled and shares the joy he feels knowing that Soul Train is not only an entertainment need for millions of viewers of all ages and races, but more importantly, represents a breakthrough that can open the door for more black or ethnic programming, Black producers, and hopefully the development of black personalities who can become counterparts to the Johnny Carsons and Dick Clarks.

Soul Train has obviously blazed an impressive trail

(Continued on page ST-10)

Since my association with Don I have found him to be the best combination of personality, businessman and human being. The whole country knows about his achievement in the world of television so nothing needs to be said about that. But few know him as the warm and truly concerned human being that he is. Don Cornelius is the greatest. If I happen to sound prejudiced it's because I am. Aside from being my business partner he is my best friend.

Dick Griffey
Dick Griffey Enterprises
 Talent Coordinator for Soul Train



Congratulations Don Cornelius and Soul Train from A&M Records.

memorandum

TO: Don Cornelius
FROM: Johnson Products Co., Inc.
RE: SOUL TRAIN'S 3RD ANNIVERSARY

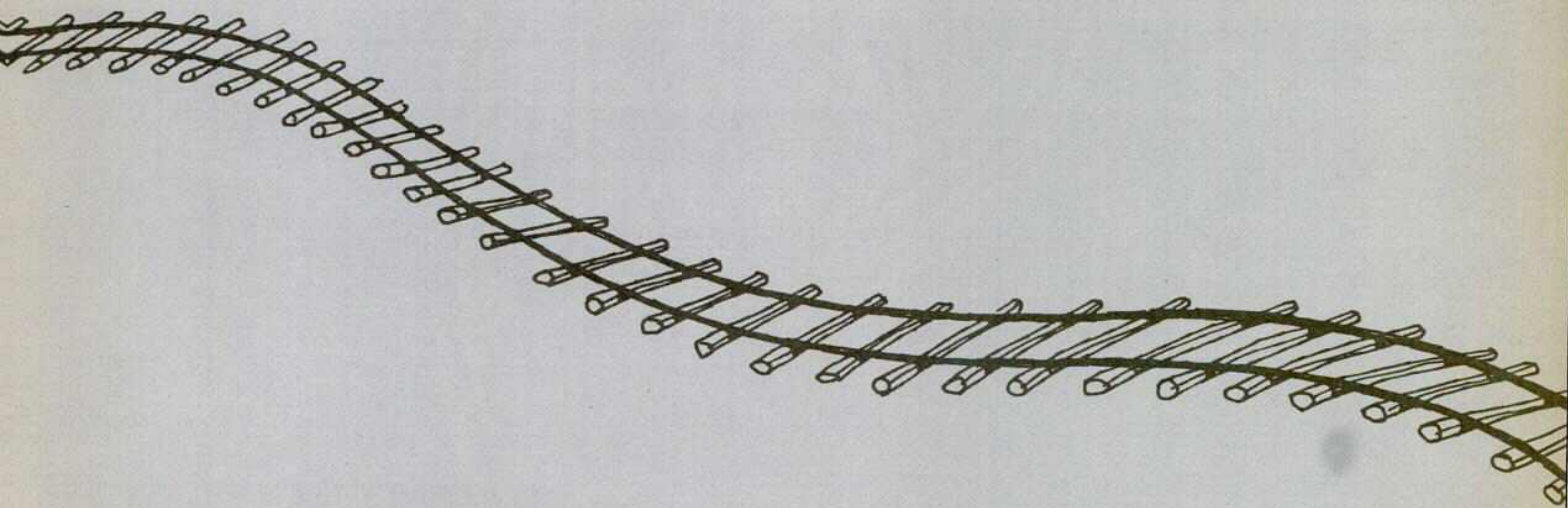
Congratulations, Don! It's been a good three years. Three years of growth, expansion and tremendous success. Your achievement—conceiving, writing, producing and hosting the Number 1 Black TV show in the nation—is a great one. And we're delighted to have been a part of it. The Number 1 Black TV show sponsored by the Number 1 manufacturer of Black hair care products and cosmetics. It's proven to be a winning combination. In just three years Soul Train has grown from seven markets to syndication in 101 cities. And there's no end in sight.

Let's hope that the next three years, and three times three years after that, bring continued success. Again, Don, congratulations.

From one pioneer to another,

JOHNSON PRODUCTS CO., INC.
Makers of Ultra Sheen, Afro Sheen
and Ultra Sheen Cosmetics.

London Records
salutes
Soul Train
and its mighty engineer
Don Cornelius.



The tall man with the mellifluous voice and equally devastating vocabulary is a joy to work with.

Johnny Mathis



SOUL TRAIN

• Continued from page ST-6

in the syndicated television market but, Don now has his sights set on the networks. Certainly not scoffing at the financial success of his show he maintains, "When you talk about television the networks represent the major leagues and the syndicated market is simply minor league by comparison." It is difficult to refute the fact that network television is opening up with respect to programming involving Blacks. "The networks are starting to recognize that the black lifestyle can be as entertaining as the white lifestyle and that we have families that can be dramatized or humorized." Even with taking into account that only three of the approximately 21 prime time network hours essentially deal with black or minority shows, it's quickly understood how Don feels about the future for blacks on television. "It looks bright on one hand and pretty bleak on the other. There is 'Sanford and Son,' 'That's My Mama,' 'Chico and The Man,' 'Good Times' (all half-hour situation comedies), and 'Get Christie Love,' (a one-hour action show). After that, what do you get? An increasing visibility of blacks on the screen that leads the layman to con-



clude that television is integrated. There is no such thing as visual control. Control lies with the people behind the scenes, the decision-makers, and that's the arena where the industry is totally negligent and blatantly discriminatory. The minute number of blacks—and other minorities—represented as writers, directors and producers is appalling. And when one considers the fact that there is not one prime time show, on any of the networks that is produced by a black man, or woman, one is further reminded of the existing discriminatory practices that prevail in the industry."

Don's candid explanation gets to the core of the problem. "Television is a huge industry and there is absolutely no justification for the whiteness. Some people find it hard to understand how, and why, a person who has been successful in the medium could have the audacity to complain, but what affects other people—my people—affects me." Don is extremely sensitive about the inequities and refuses to accept discrimination—as a matter of fact—because he has achieved a noteworthy degree of success. "If I were a crusader I think I would know exactly where to attack this media. Unfortunately I'm not; I just don't have it in my blood."

"There are crusaders that must lead the fight to make the inroads into television and it is difficult for the successful personalities to make the appeals. Their careers are put on the line and they are immediately suspected of having selfish reasons."

"I think we have to look to our leaders, not the Bill

Cosbys, Flip Wilsons, Redd Foxxes, Nancy Wilsons or Don Corneliuses. I am sure those mentioned desperately want change, as much as I do, but if I went to a

(Continued on page ST-12)

It is the only and the best black teenage show on television, which took someone with great imagination and a little foresight to see the value to the black public in general.

Young people on the show have a great appeal to the masses both black and white because of their creative dances and currently popular fashions.

Don Cornelius is totally responsible for providing black artists with total audiences both black and white.

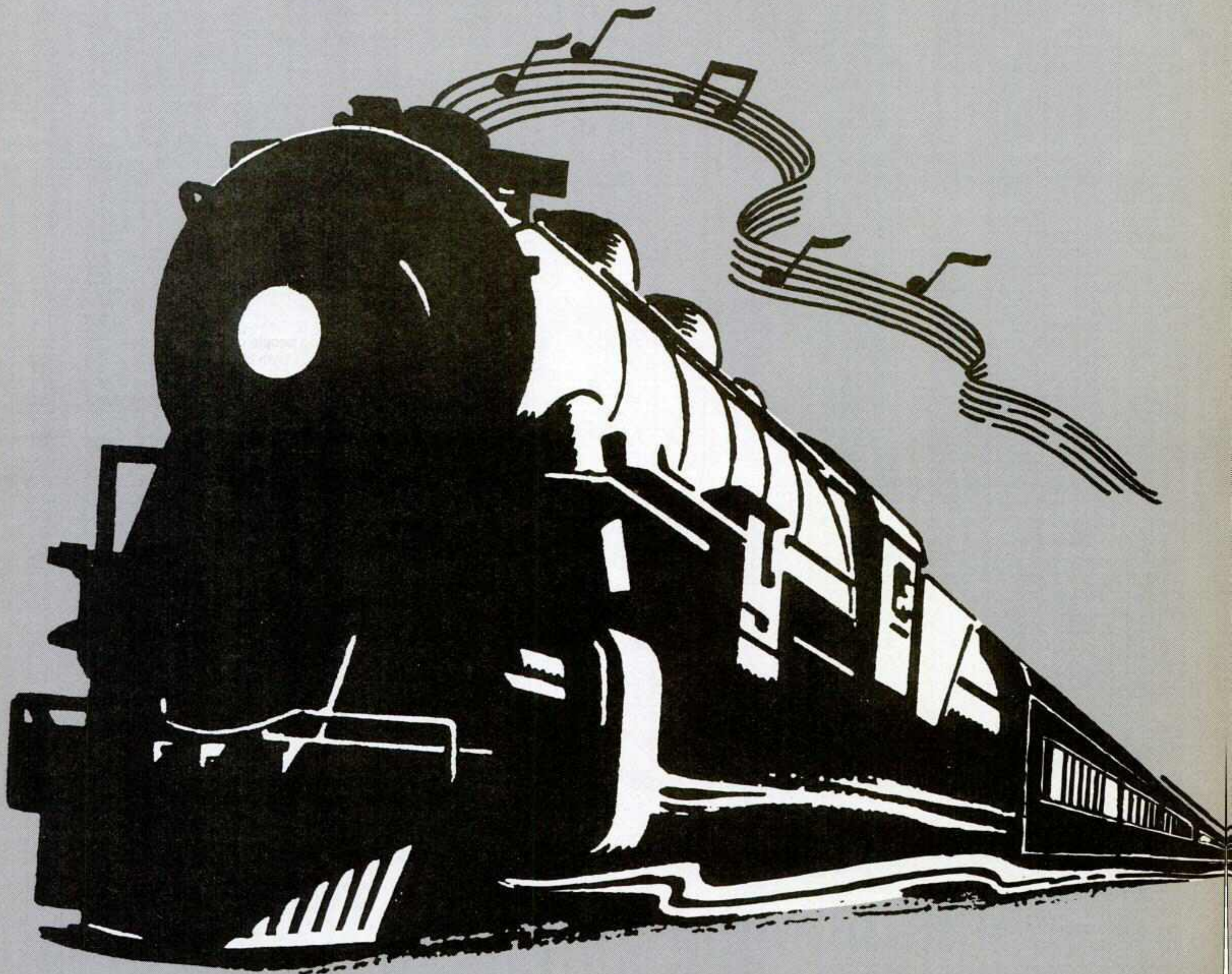
The O'Jays

We want to thank Don Cornelius and the people connected with Soul Train for having a show that we really enjoy watching ourselves. As you know, we have appeared many times for Don Cornelius on Soul Train and it has been a big help in building our career. Don Cornelius is a gentleman and one of our favorite people.

Gladys Knight & The Pips



Keep on Trackin'.



Motown is proud of its association
with Don Cornelius and Soul Train.
We look forward to many more years together.



©1974 Motown Record Corporation

SOUL TRAIN

Continued from page ST-10

network or to the FCC and said this isn't fair, or that isn't right, they would look at me like some kind of crazy nigger who's trying to get more action for himself . . . somebody trying to feather his own nest."

His attitude about Soul Train and network consideration is ambivalent: "I don't think there's much compatibility between Soul Train and the networks. We have about as many markets as we need and there's a tremendous degree of safety in having these many syndicated markets and that makes Soul Train a pretty big fish in the syndicated pond." In addition, another disadvantage with network involvement is the amount of control imposed by the networks over their properties which is something Don does not have to concern himself with on a syndicated level. "There's no one telling you what to say, what not to say, who to have on or who you can't have on." This is a restraint that could create problems for Don with his policy of maintaining Soul Train as a vehicle for black entertainers. His position has raised a few eyebrows—even drawn accusations of reverse discrimination. According to Don, "the door has always been open to white acts but I concede that I have a special loyalty to black acts. Even so, there has always been more requests from black artists wanting to do the show than we could accommodate at any given taping session. This is as big a problem for us as it is for the artist simply because many of them are not invited to do the major shows although they have current records on the charts. This is not to suggest discrimination, for other shows have the same problems we do. There are only so many minutes of programming but the fact remains that for many black acts their only chance for national television exposure is Soul Train. And we feel an obligation to provide it."

As the mighty Soul Train roars into its fourth year

Few can match Don's perseverance for professionalism in this business, and I speak for myself as well as my sons when I say this. It is always a pleasure to work with a pro, but that pleasure is doubled when he is a friend. I cannot thank him enough for all that he has done.

Joe Jackson,
father of Jackson Five

Don is faced with the same questions he's been confronted with every new season: has the show reached its peak? Will the format continue to work? Questions of vital interest to Don who constantly reevaluates and scrutinizes the show. "I think the show has peaked in a sense, but we stay abreast of the latest techniques and employ them in the program. I can't forget that the show is basically a dance format and that's all it's ever going to be. But, because of the character of the show, I think it's the most sophisticated dance format that's ever been done and it costs a great deal of money to produce it. The key to the concept not wearing out is the kids and the mu-

We are glad to say that Soul Train has gained the support of today's young people. We feel that previous rock/dance programs did not reach the entire youth market. Even though it is mostly R&B oriented, Soul Train seems to fulfill a need for all of today's youth. . . . Everyone, no matter what his race, creed or color, seems to relate to both the show and to Don. His sensitivity towards concern for and ability to understand and relate to young people makes him the perfect host for this kind of program.

The Fifth Dimension

sic. There is just no limit because music never loses its popularity."

The visual appeal of the show, matched so perfectly with the constant flow of top tunes, is the fuel that will keep the Soul Train rolling. There is nothing but security in the format as far as Don's concerned. "I think it's important to me as the producer to com-



Don Cornelius has been a most important factor in exposing black talent and giving soul music and blackness the awareness and respect it deserves.

Curtis Mayfield

In today's closed, still highly segregated behind the scenes TV world, I'm very proud of Don Cornelius as a friend, as a man, and more so, even if I did not know him personally, for his black achievement in bringing a quality show to the air.

Smokey Robinson



pare my product with the best standards in the industry. It is also of paramount importance to me that people look at this product and be proud of it."

The Soul Train Gang, the dancing nucleus of the program, was poetically and brilliantly captured by Clayton Riley of the New York Times: "With arms thrust into elaborate patterns of musical punctuation, heads bobbing pensively, legs, feet and torsoes tossed constantly toward rhythmic, sensual and joyful, angry or aggressive planes of expression, Soul Train's dancers marry themselves to physically defined moods, attitudes without words." "But," Mr. Riley continues, "the kids are the show. I was reminded, as I watched them, of just how much America has tried to rob black youngsters of their vitality and strength. These are the active and vigorous people that ancient Congressmen, their own bodies long numbed into surrenders of every sort, want to send into the grief and death of war and welfare."

"Uncle Don," as the young mainstays affectionately call him, has a pleasant, yet strange kind of relationship with the Gang. "First of all," muses Don, "I really don't like being called 'Uncle Don.'" "I've never admitted that before but the reason the title doesn't particularly turn me on is because it reminds me of how much younger than me they are." Describing their relationship further, Don says, "I think they just take me for granted, and in a way, I take them a little for granted. I think most of the kids really have an opinion of me which is really close to what I try to project to them."

Although Don avoids a personal involvement with them (he admits to a few favorites who shall go nameless for obvious reasons) a genuine warmth and mutual respect exists, creating a sense of family. He does not emulate them and strives to keep their relationship on strictly professional terms. Taping four shows, back to back, one weekend a month, requires that your 50 stars—and STARS they are—do what they're supposed to do when the tape rolls.

There have been allegations from leading black sociologists that black youth in America is "over-involved" with dancing and the whole black "rock syndrome" and "under-involved" with pursuing degrees in institutions of higher learning and aspiring to careers in medicine or law. Certainly a show like Soul Train, that has attained a position of enormous popularity among the young television audience, rep-

(Continued on page ST-15)

SRA 8032



Bill Withers, his album, '+' JUSTMENTS on Sussex Records and Ampex Tapes.

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Creative Source, their album, MIGRATION on Sussex Records and Ampex Tapes.



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SOUL TRAIN

Continued from page ST-12

resents the kind of entertainment contributing to this alleged syndrome. Don's immediate response to the validity of this allegation focused light on the real origin of the lack of aspiration and career development in today's teenager who happens to dig rock and dig dancing.

"I do not think that today's teenager's are apathetic. I think we all suffer from too many lies and half-truths told to us by the adults that govern our society, which is a youth and music-oriented society, anyway. There is a total responsibility from the seat of government in the country, right down to the common laborer, to make his or her contribution in their respective areas. It isn't my position to teach, or preach. I think there are people who do that much better than I. Besides, there are people who get paid to do that. How well are they doing their job? Dancing and enjoying music is far less harmful than gang fighting or dealing dope. It's unrealistic to think that there is some kind of irresponsibility about providing people with entertainment. One of the problems with this society is that we don't laugh enough and we're made too responsible when we do laugh."

Don says his attitude is not flip, nor is it one of disconcert for teenagers. He feels a more pragmatic approach should be taken when you attempt to generalize the so-called dilemma of black youth. His commitment to black youth, to black people, shows clearly when he says, "One of the most difficult things about being black is that your options are so few and there are so many limitations on the things you can enjoy. That's one of the advantages white people have, particularly in this country. The freedom with which to live their lives. The mental freedom that we don't really have."

Essentially, the entire premise of Soul Train is freedom. For one hour on a Saturday afternoon millions of viewers all over the country can live vicariously through the beautiful people fortunate enough to experience, in person, the colorful, non-stop, double-clutching, kaleidoscopic, pulsating beat of the Soul Train party. Dancing their afternoon away, seemingly without a care. The success of the premise certainly offers a logical rebuttal to the theoretical critics in lofty academic circles.

But the Soul Train has not just stopped with cornering the syndicated television market. It manifests itself in still another form. On the corner of Broadway and Montgomery in the North Beach section of San Francisco, lights flash brightly through the often fog-filled evenings of the Golden Gate City. The Soul Train Club, the swinging new night club, right on the strip, is Don's latest venture, exemplifying another facet of the ubiquitous visionary.

"The night club is an experiment that Dick Grifey, the Talent Coordinator of the show, and my very good friend, and I are trying that offers a great opportunity for us to extend our range and scope within the business. We never saw it as a lucrative financial venture, but it is great publicity and gives us a marvelous chance to deal with many of the same artists on another level. The response has been terrific."

There had been somewhat of a void in the city of San Francisco, as far as an intimate night spot capable of handling fairly large audiences, so Don and Dick seized the Soul Train popularity and have attempted to fill the void. They're breaking even on the investment but seem pleased with the results of their experiment as does the night club crowd in the City of Hills.

"Clubs are a necessity for the artists today and for the business in general. We've found that groups enjoy playing spots around the country that have

(Continued on page ST-18)

Credits

Section editor, Earl Paige. Sales coordination, Bill Moran. Production, John F. Halloran. Coordination with Don Cornelius Productions, Paul Block, Rogers & Cowan, Inc. Writer, Don Cornelius. Artists, Ken R. Anderson and Gribbitt staff. Photos, Don Cornelius Productions.



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All statistics and research information from TGI and EM



SOUL TRAIN

• Continued from page ST-12

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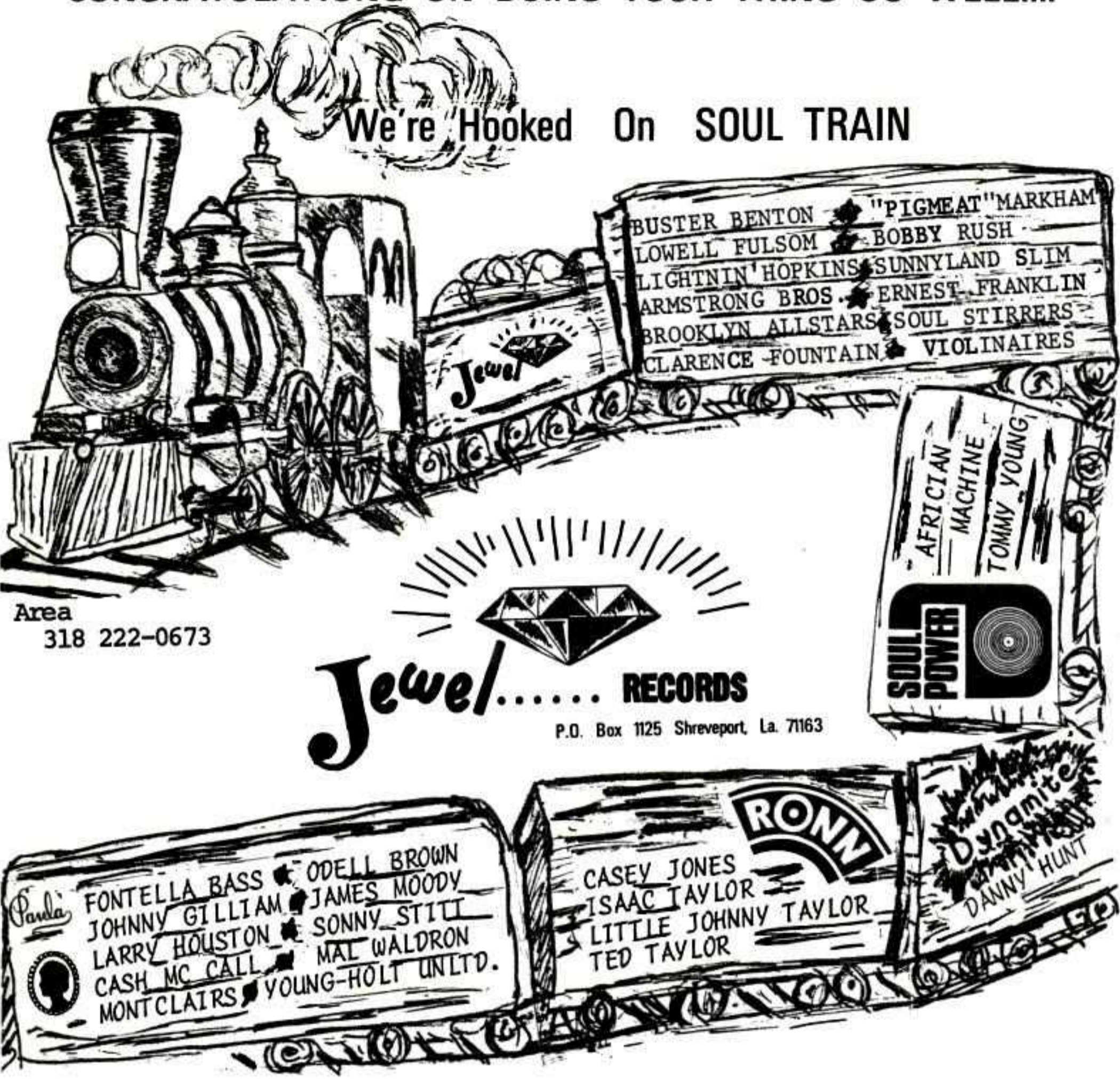


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SEPTEMBER 28, 1974, BILLBOARD

Congratulations, Don!

Your Friends
at
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R&C

SOUL TRAIN

Continued from page ST-15

some atmosphere and a hip audience. It helps in the sale of hit records and it gives people that personal contact that you don't get in a studio where many artists spend considerable time."

The partners have turned down several offers for franchises with the Soul Train logo. Don explained that the franchise approach to business has not always worked due to the inability of quality control once a franchise is granted. "Many people want a franchise for other cities that they feel are ripe but they forget about the need for good contacts, credibility in the business, and money. They just don't have these ingredients to make it work. As is, we break even but get another kind of mileage out of the club."

Don, a chain smoker, sips on his Beefeater gin and orange juice and gazes out of the window from his new production headquarters in the CMA Building on Beverly Blvd. in Los Angeles. He is secure with the financial stability derived from Soul Train, but the soft-spoken, aloof gentlemen behind the desk has in his nature the undeniable need for new horizons. Having already referred to him as a creative visionary, it would be a mistake to think he has decided to rest on his laurels. Don has enormous aspirations of "going to the top" in television and even he cannot define his goal more concisely. It is left for one's imagination, just as going to the top will definitely be a function of Don's imagination and his ability to channel it.

His proven knack for writing and producing a hit musical show with "basically a dance format" has started still more wheels turning in his head and, despite harsh criticism from the "major leagues," Don is fully aware of his own potential success as a network producer and possibly even a network personality.

The vibrant personality, charming, silky smooth charisma and that liquid velvet voice, makes Don a number one contender for network consideration. How he will cope with network mandates, should—or when—the situation arises, is a dark secret hidden in the shadows of his mildly introverted ambiance.

I am very happy that SOUL TRAIN is still soulful. I can recall when Don Cornelius was walking around the various cities trying to get television stations to carry this program. I can also recall my own involvement—trying to get the three very prejudiced 'birds' (networks) to carry this show and they would not. But I think the one thing that SOUL TRAIN learned to do was survive. It survived because of Marvin Gaye, Aretha Franklin, the Ojays, Bill Withers, Stevie Wonder, Roberta Flack, Johnny Mathis, James Brown, Jackson 5, etc.

I doubt very seriously if any of the above artists can remember when Nat King Cole had a show many years ago and we were told that Madison Avenue could not sell it. I would like those of you who are reading this to understand that there are still a lot of Madison Avenues. And we still have not broken down the doors that we think are open.

I applaud Johnson Products and George Johnson for having the "black sense" to make SOUL TRAIN available so that black kids of this country could see that not only Dick Clark or Midnight Special or In Concert or whatever else is in, but that blacks too could do their own thing—and do it as well as musically and more soulfully than the cat on the next station.

It still disturbs me to think that in 1974 the entertainment world still allows itself to let that prejudiced cat turn many of our heads. My congratulations to Don Cornelius and I would be in error if I did not congratulate George Johnson whom I personally feel made a commitment."

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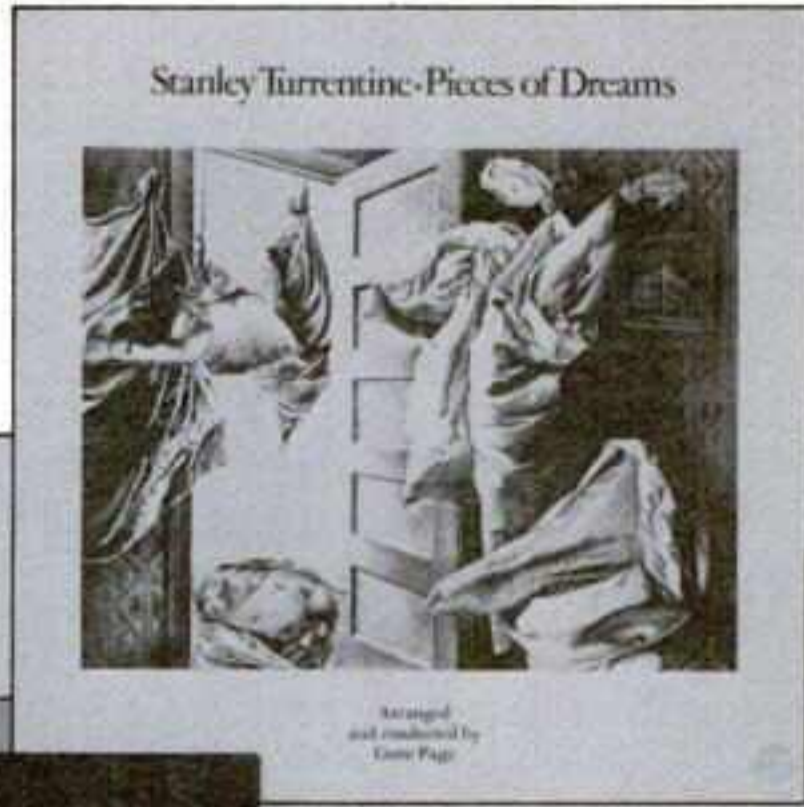


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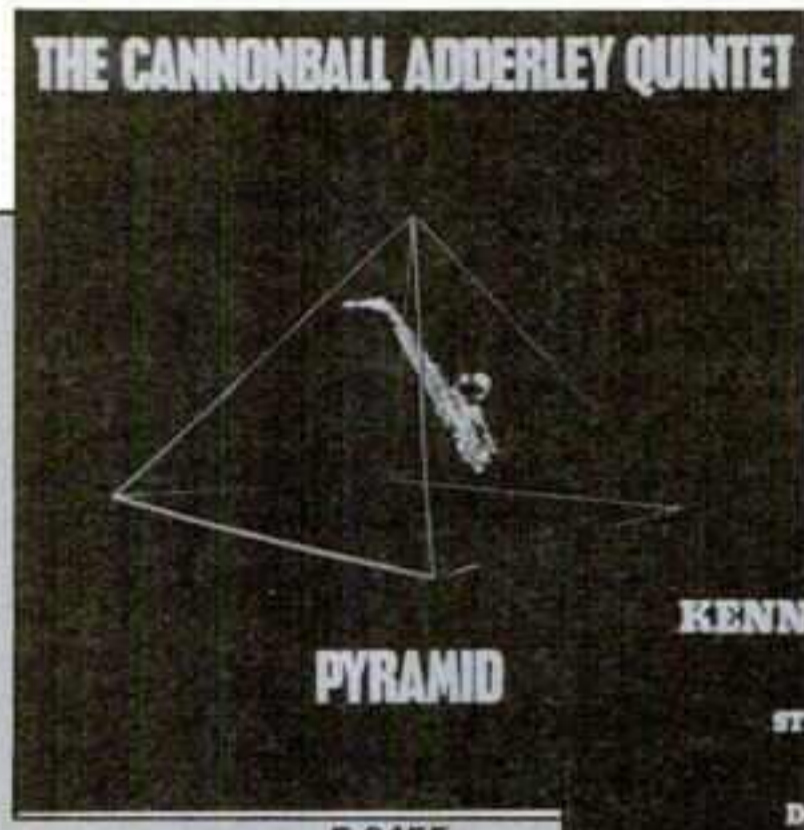
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F-9465 STANLEY TURRENTINE Pieces of Dreams



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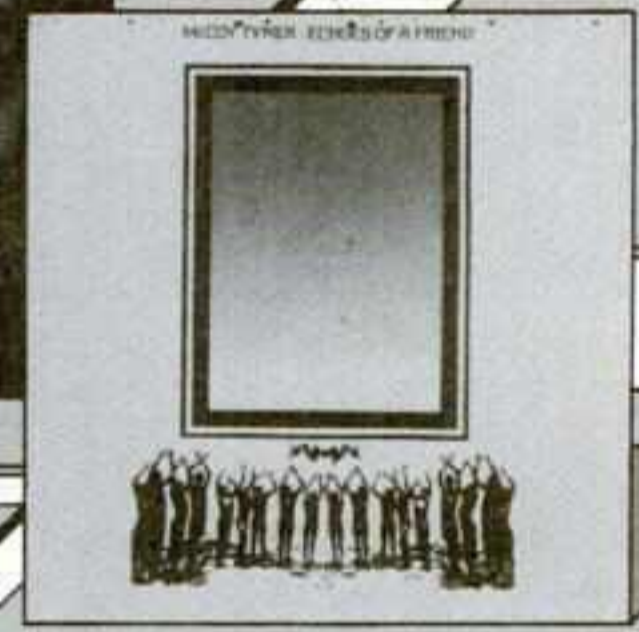
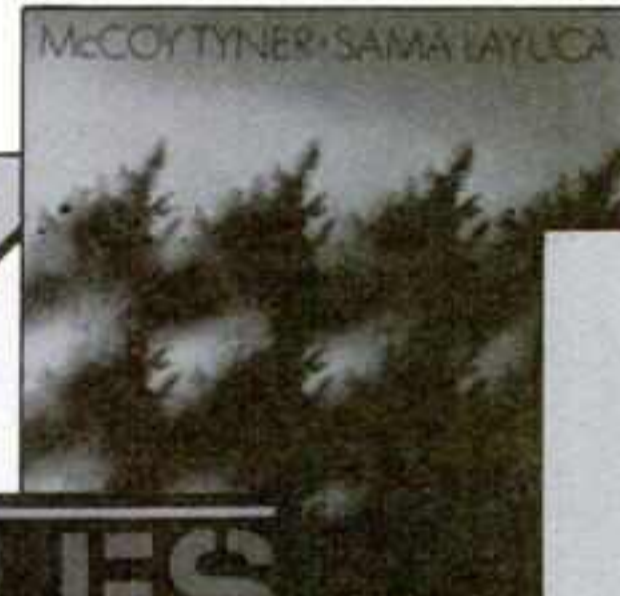


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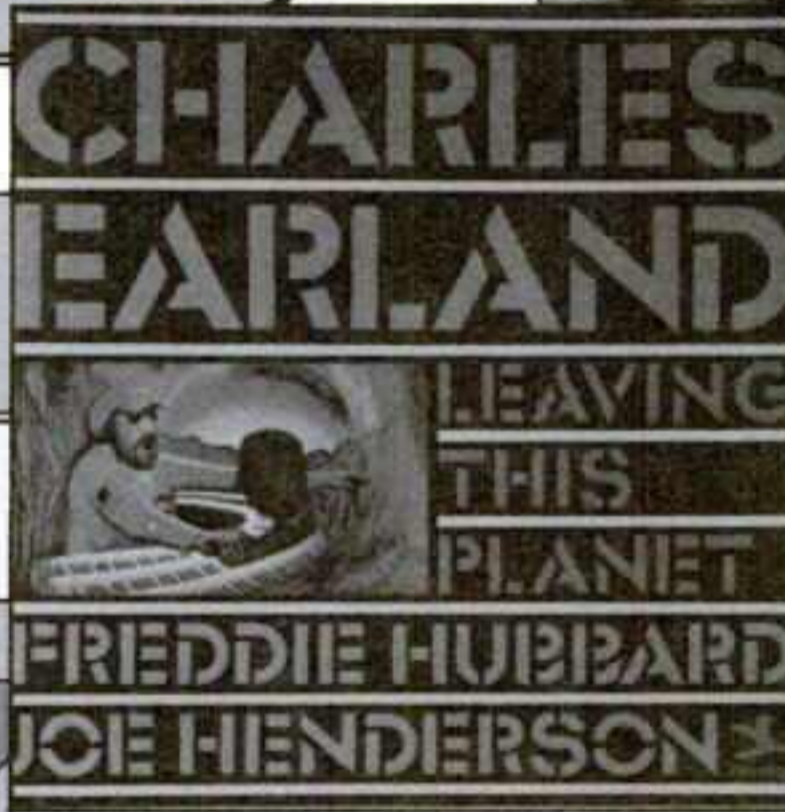
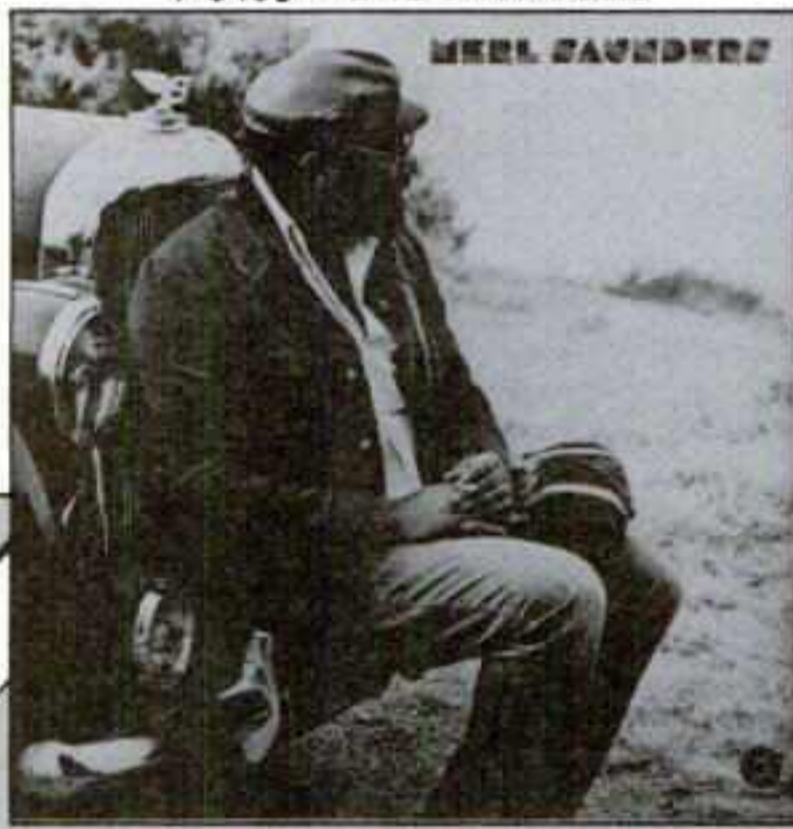
F-9458

M-9056 McCOY TYNER Sama Layuca



M-9055 McCOY TYNER Echoes of a Friend

F-9460 MERL SAUNDERS

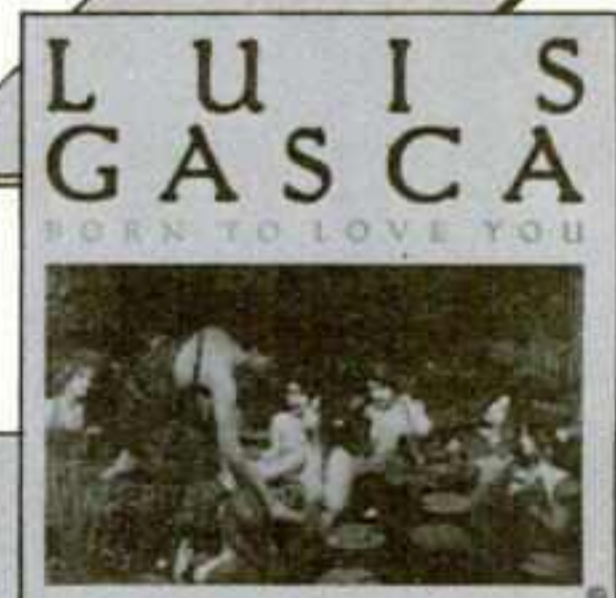
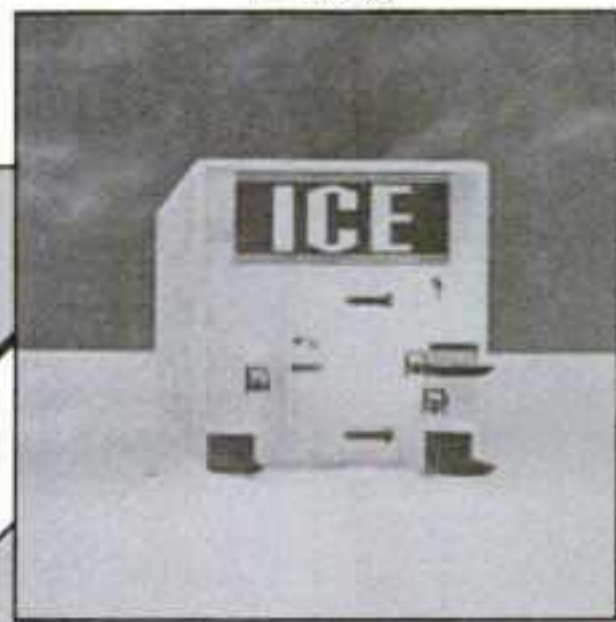


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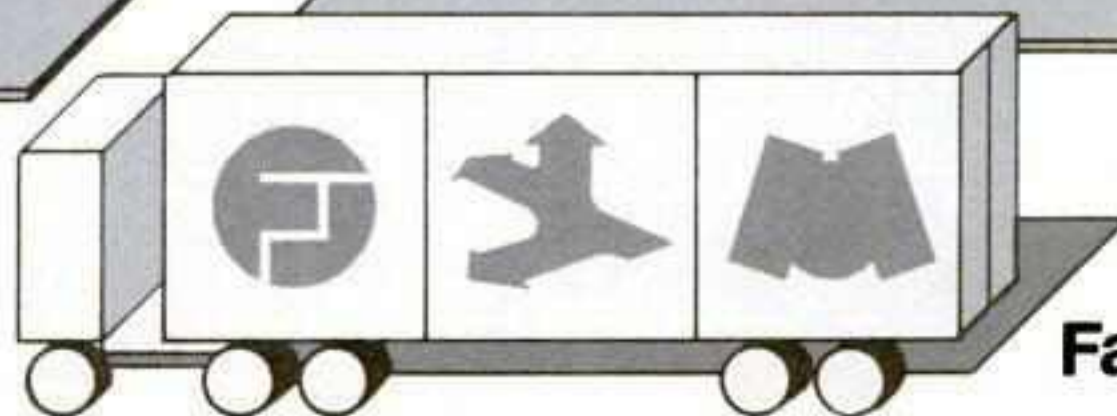
P-10080



P-10075



F-9461 LUIS GASCA Born to Love You



Fantasy / Prestige / Milestone

THE ENGINEERS BEHIND SOUL TRAIN

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SEPTEMBER 28, 1974, BILLBOARD



5. Pam Brown, Teen Coordinator for Soul Train, has been a member of Don's staff since July 1970.

Her responsibilities involve interviewing and auditioning dancers for the show as well as the general supervision of the dancers during the tapings. After earning a Bachelor of Science degree from Pepperdine College in Physical Education, she has worked with young people as a Recreation Director in her native Los Angeles for ten years.

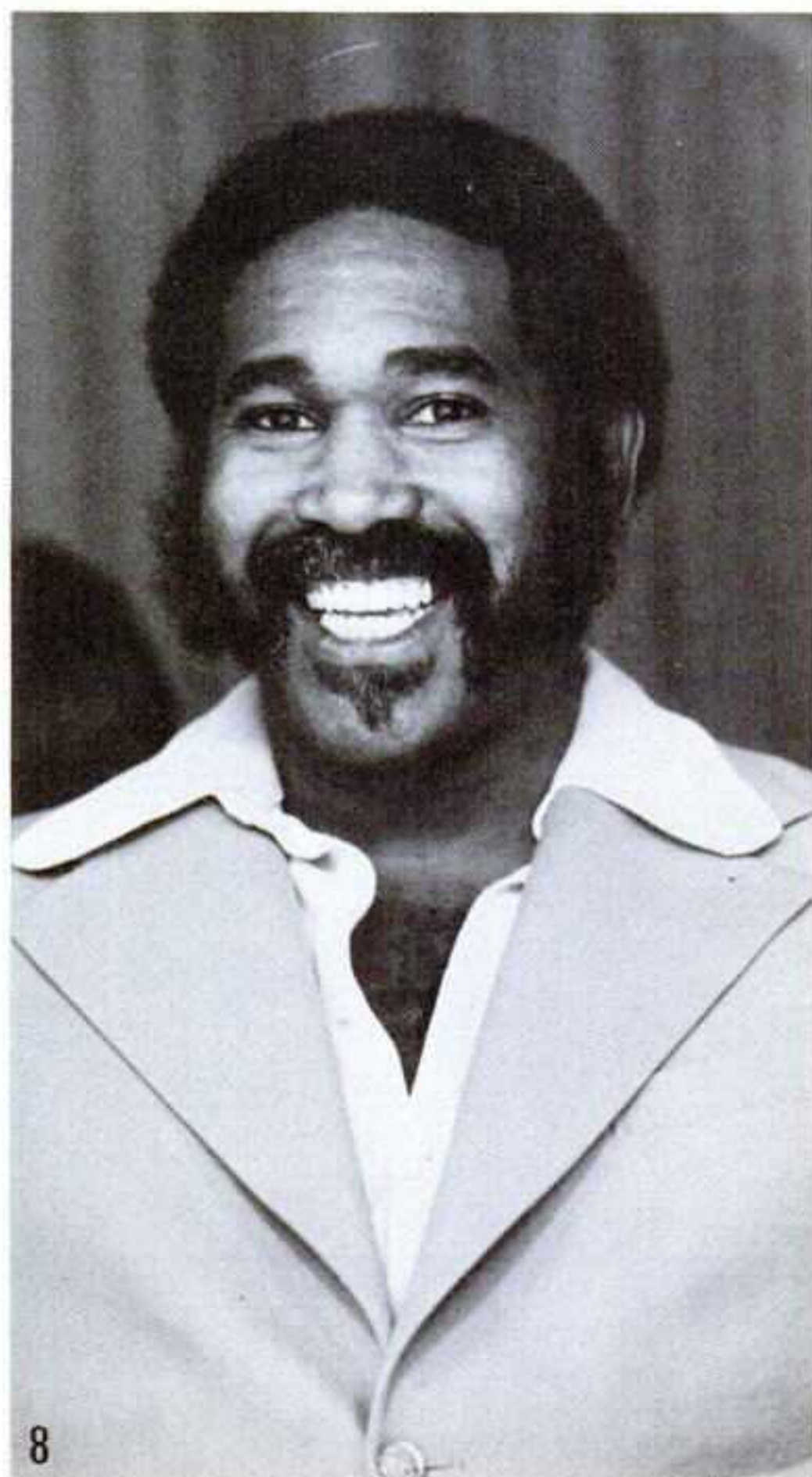
Pam realizes that the Soul Train show is a milestone of accomplishment and a first in the television industry for young Blacks in Los Angeles; therefore, she works hard to maintain the high standards that are set for the participants in the show. She says, "It's interesting work because there is a great deal going on all of the time. Don is doing a tremendous job of bringing to the public a show that Blacks (of all ages) can identify with constructively."

6. Susan Kudryck has been a member of the Soul Train staff since March 1972. As assistant to the producers, and Don's personal secretary, she assists in booking talent, secures the necessary music, and coordinates the taping schedule and scripts.

Susan feels working for Don and Soul Train has enlightened her consciousness of the minority dilemma which exists in America.

She states, "Our youth seem to be our only hope. We must learn to communicate with one another for we are truly all brothers and sisters. Soul Train does just that: it is an entertainment vehicle which appeals to all ages of all origins. It is, by far, a revolutionary trendsetter which, in my opinion, brings us a bit closer towards bridging the racial gap. I am proud to be associated with the show and its dedicated staff."

7. Madison Cole is the Soul Train stage manager.



8. Dick Griffey heads Dick Griffey Enterprises and is the talent coordinator for Soul Train.

In the darkness of this world please give us your light –
Light Of Worlds *
You did Don, & we thank you for it –
Kool & The Gang



* Light Of Worlds / Kool & The Gang - The new LP, DEP 2014. The new hit single - Higher Place, DEP 1562.
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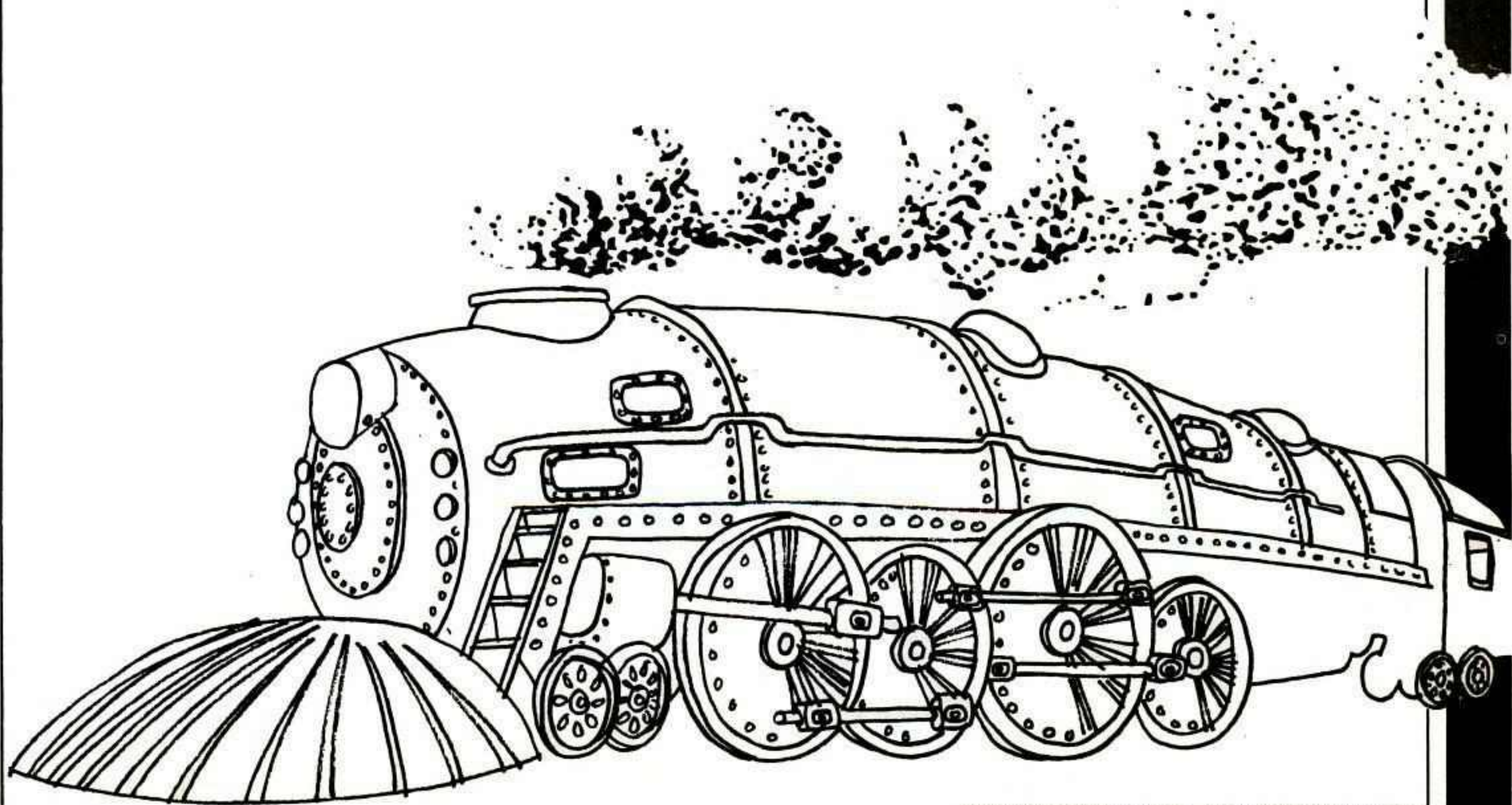
DON CORNELIUS

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**Thanks For Everything!
The Buddah Group &
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SOUL TRAIN STATIONS



MARKET	STATION & CHANNEL	START DATE	TIME & DAY	
1. Abilene, TX	KTXS-Ch. 12	VHF 6/17/72	1:00 PM-2:00 PM	SAT.
2. Albany, GA	WALB-Ch. 10	VHF 5/19/73	1:00 PM-2:00 PM	SAT.
3. Albany, NY	WTEN-Ch. 10	VHF 9/9/72	1:00 PM-2:00 PM	SAT.
4. Ardmore/Sherman/Denison, TX	KXII-Ch. 12	VHF 3/10/73	12:00 PM-1:00 PM	SAT.
5. Asheville/Greenville/Spartanville, NC	WLOS-Ch. 13	VHF 3/3/73	12:00 PM-1:00 PM	SAT.
6. Atlanta, GA	WAGA-Ch. 5	VHF 10/2/71	2:30 PM-3:30 PM	SAT.
7. Augusta, GA	WRDW-Ch. 12	VHF 10/28/72	2:00 PM-3:00 PM	SAT.
8. Austin, TX	KTVV-Ch. 36	UHF 7/20/74	12:00 PM-1:00 PM	SAT.
9. Baltimore, MD	WBFF-Ch. 45	UHF 3/26/72	2:00 PM-3:00 PM	SUN.
10. Baton Rouge, LA	WAFB-Ch. 9	VHF 1/6/73	1:00 PM-2:00 PM	SAT.
11. Beaumont/Port Arthur, TX	KFDM-Ch. 6	VHF 1/13/73	1:30 PM-2:30 PM	SAT.
12. Birmingham, AL	WBRC-Ch. 6	VHF 10/2/71	11:30 PM-12:30 AM	FRI.
13. Boston, MA	WSDK-Ch. 38	UHF 1/20/73	10:00 PM-11:00 PM	FRI.
14. Buffalo (Grand Island), NY	WUTV-Ch. 29	UHF 6/9/73	2:00 PM-3:00 PM	SAT.
15. Charleston, SC	WCSC-Ch. 5	VHF 10/7/72	2:00 PM-3:00 PM	SAT.
16. Charlotte, NC	WCCB-Ch. 18	UHF 3/3/73	12:00 MDNT-1:00 AM	SUN.
17. Charlottesville, VA	WVIR-Ch. 29	UHF 3/17/73	12:00 NOON-1:00 PM	SAT.
18. Chattanooga, TN	WDEF-Ch. 12	VHF 10/28/72	2:30 PM-3:30 PM	SAT.
19. Chicago, IL	WBBM-Ch. 2	VHF 10/30/71	2:00 PM-3:00 PM	SAT.
20. Cincinnati, OH	WKRC-Ch. 12	VHF 1/7/73	11:00 AM-12:00 NOON	SAT.
21. Cleveland, OH	WJW-Ch. 8	VHF 10/2/71	4:00 PM-5:00 PM	SAT.
22. Columbia, SC	WNOK-Ch. 19	UHF 3/3/73	1:30 PM-2:30 PM	SAT.
23. Columbus, GA	WRBL-Ch. 3	VHF 5/27/72	3:00 PM-4:00 PM	SAT.
24. Columbus, MS	WCBM-Ch. 4	VHF 5/5/73	10:00 PM-11:00 PM	SAT.
25. Columbus, OH	WTVN-Ch. 6	VHF 4/7/73	2:30 PM-3:30 PM	SUN.
26. Dallas/Ft. Worth, TX	WBAP-Ch. 5	VHF 8/4/73	4:30 PM-5:30 PM	SAT.
27. Denver, Colo.	KWGN-Ch. 2	VHF 9/8/73	4:00 PM-5:00 PM	SAT.
28. Detroit, MI	WJBR-Ch. 2	VHF 10/7/71	2:00 PM-3:00 PM	SAT.
29. Durham, NC	WTVD-Ch. 11	VHF 5/19/73	2:00 PM-3:00 PM	SAT.
30. Erie, PA	WJET-Ch. 24	UHF 6/24/73	2:00 PM-3:00 PM	SAT.
31. Evansville, IN	WFIE-Ch. 14	UHF 4/8/73	4:00 PM-5:00 PM	SAT.

MARKET	STATION & CHANNEL	START DATE	TIME & DAY	
32. Florence, SC	WBTW-Ch. 13	VHF 5/19/73	11:30 PM-12:30 AM	SAT.
33. Grand Rapids, MI	WOTV-Ch. 8	VHF 10/27/73	1:00 PM-2:00 PM	SUN.
34. Greensboro, NC	WGHP-Ch. 8	VHF 4/8/72	1:30 PM-2:30 PM	SAT.
35. Harrisburg, IL	WSIL-Ch. 3	VHF 3/30/73	4:30 PM-5:30 PM	FRI.
36. Hartford, CT	WFSB-Ch. 3	VHF 7/13/74	4:00 PM-5:00 PM	SAT.
37. Hattiesburg, MS	WDAM-Ch. 7	VHF 10/27/73	3:00 PM-4:00 PM	SAT.
38. Houston, TX	KHTV-Ch. 39	UHF 10/16/71	11:30 AM-12:30 PM	SAT.
38A. Huntington/Charleston W. Va.	WSAV-Ch. 3	VHF 9/14/74	1:00 PM-2:00 PM	SAT.
39. Huntsville, AL	WMSL-Ch. 48	UHF 11/5/72	11:15 PM-12:15 PM	SAT.
40. Indianapolis, IN	WISH-Ch. 8	VHF 1/21/73	2:00 PM-3:00 PM	SAT.
41. Jackson, MS	WJTV-Ch. 12	VHF 3/25/73	12:20 MDNT-1:20 AM	FRI.
42. Jacksonville, FL	WJKS-Ch. 17	UHF 5/5/73	3:30 PM-4:30 PM	SAT.
43. Kansas City, MO	KMBC-Ch. 9	VHF 4/15/72	1:00 PM-2:00 PM	SAT.
44. Lafayette, LA	KLFY-Ch. 10	VHF 10/14/72	12:00 NOON-1:00 PM	SAT.
45. Las Vegas, NV	KORR-Ch. 3	VHF 6/10/72	4:00 PM-5:00 PM	SUN.
46. Lawton, OK	KSWO-Ch. 7	VHF 6/10/73	1:00 PM-2:00 PM	SAT.
47. Lima, OH	WLJO-Ch. 35	UHF 8/3/74	11:30 PM-12:30 AM	SAT.
48. Little Rock, AR	KATV-Ch. 7	VHF 6/1/74	1:00 PM-2:00 PM	SAT.
49. Los Angeles, CA	KTTV-Ch. 11	VHF 10/2/71	1:30 PM-2:30 PM	SAT.
50. Louisville, KY	WDRB-Ch. 41	UHF 6/10/72	4:00 PM-5:00 PM	SAT.
51. Lubbock, TX	KLBK-Ch. 13	VHF 8/19/72	1:00 PM-2:00 PM	SAT.
52. Lynchburg, VA	WLVA-Ch. 13	VHF 10/1/72	2:00 PM-3:00 PM	SAT.

(Continued on page ST-28)

SOUL TRAIN GOES NON-STOP.

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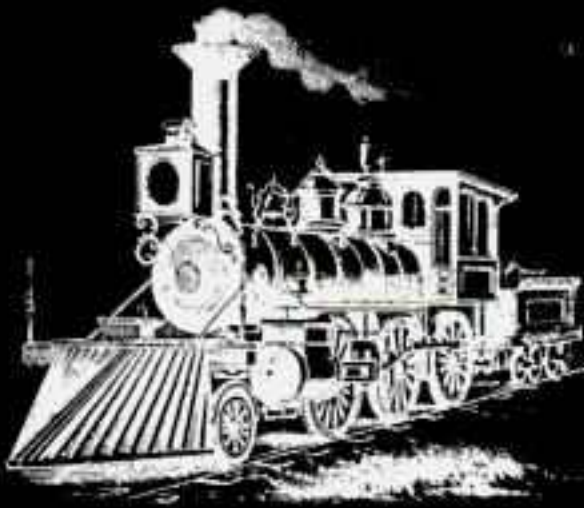
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SOUL TRAIN STATIONS

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SEPTEMBER 28, 1974, BILLBOARD



MARKET	STATION & CHANNEL	START DATE	TIME & DAY	
53. Macon, GA	WCWB-Ch. 41	UHF 10/13/73	3:00 PM-4:00 PM	SAT.
54. Memphis, TN	WHBQ-Ch. 13	VHF 9/15/73	10:30 PM-11:30 PM	SAT.
55. Miami, FL	WCIX-Ch. 6	VHF 2/16/74	12:00 NOON-1:00 PM	SAT.
56. Milwaukee, WI	WTMJ-Ch. 4	VHF 10/27/73	12:00 NOON-1:00 PM	SAT.
57. Mobile-Pensacola	WEAR-Ch. 3	VHF 5/20/73	1:00 PM-2:00 PM	SAT.
58. Montgomery, AL	WCOV-Ch. 20	UHF 12/9/72	1:00 PM-2:00 PM	SAT.
59. Nashville, TN	WNGE-Ch. 8	VHF 1/22/72	11:30 AM-12:30 PM	SAT.
60. New Bern/Greenville, NC	WCTI-Ch. 12	VHF 1/6/73	2:00 PM-3:00 PM	SAT.
61. New Orleans, LA	WVUE-Ch. 8	VHF 1/15/72	1:00 PM-2:00 PM	SAT.
62. New York, NY	WNEW-Ch. 5	VHF 3/11/72	11:00 AM-12:00 NOON	SAT.
63. Norfolk/Hampton/Portsmouth, VA	WVEC-Ch. 13	VHF 12/7/73	1:00 AM-2:00 AM	FRI.
64. Odessa/Midland, TX	KOSA-Ch. 7	VHF 6/23/73	4:00 PM-5:00 PM	SAT.
65. Oklahoma City, OK	KOCO-Ch. 5	VHF 1/13/73	1:00 PM-2:00 PM	SAT.
66. Orlando/Daytona Beach, FL	WESH-Ch. 2	VHF 4/7/73	1:00 PM-2:00 PM	SAT.
67. Panama City, FL	WDTB-Ch. 13	VHF 10/13/73	12:00 NOON-1:00 PM	SAT.
68. Philadelphia, PA	WKBS-Ch. 48	UHF 10/2/71	4:00 PM-5:00 PM	SAT.
69. Pittsburgh, PA	WPGH-Ch. 53	UHF 12/30/73	5:30 PM-6:30 PM	SUN.
70. Richmond, VA	WXEX-Ch. 8	VHF 3/4/72	11:15 PM-12:15 AM	SAT.
71. Rochester, NY	WRWC-Ch. 8	VHF 10/20/73	2:00 PM-3:00 PM	SAT.

MARKET	STATION & CHANNEL	START DATE	TIME & DAY	
72. Rockford, IL	WCEE-Ch. 23	UHF 9/8/73	1:00 PM-2:00 PM	SAT.
73. St. Louis, MO	KPLR-Ch. 11	VHF 1/2/72	12:00 PM-1:00 PM	SAT.
74. San Francisco, CA	KBHK-Ch. 44	UHF 10/13/71	11:00 AM-12:00 NOON	SAT.
75. San Juan, PR	WAPA-Ch. 4	VHF 1/6/73	1:00 PM-2:00 PM	SAT.
76. Savannah, GA	WSAV-Ch. 3	VHF 10/28/72	1:00 PM-2:00 PM	SAT.
77. Selma, AL	WSLA-Ch. 8	VHF 10/20/73	3:00 PM-4:00 PM	SAT.
78. Shreveport, LA	KTAL-Ch. 6	VHF 8/11/73	6:00 PM-7:00 PM	SAT.
79. South Bend, IN	WSBT-Ch. 22	UHF 8/19/72	1:00 PM-2:00 PM	SAT.
80. Syracuse, NY	WSYR-Ch. 3	VHF 12/1/73	12:00 NOON-1:00 PM	SAT.
81. Tacoma/Seattle, WA	KTVW-Ch. 13	VHF 2/10/73	8:00 PM-9:00 PM	SUN.
82. Tallahassee, FL	WTVV-Ch. 6	VHF 5/19/73	1:00 AM-2:00 AM	SAT.
83. Tampa, FL	WTOG-Ch. 44	UHF 2/2/74	12:00 NOON-1:00 PM	SAT.
84. Tulsa, OK	KTUL-Ch. 8	VHF 3/17/73	1:00 PM-2:00 PM	SAT.

MARKET	STATION & CHANNEL	START DATE	TIME & DAY	
85. Washington, DC	WTTG-Ch. 5	VHF 3/18/72	5:00 PM-6:00 PM	SAT.
86. West Indies (TV Network)	PJF-TV-Ch. 3	VHF 10/13/73	7:30 PM-8:30 PM	SAT.
San Martin	ZB-TV-Ch. 5	VHF 10/13/73	7:30 PM-8:30 PM	SAT.
U.S. Virgin Islands	KAKE-Ch. 10	VHF 7/5/74	12:00 MDNT-1:00 AM	FRI.
87. Wichita, KS	WECT-Ch. 6	VHF 4/7/73	1:00 PM-2:00 PM	SAT.
88. Wilmington, NC	WSBA-Ch. 43	UHF 6/16/73	4:30 PM-5:30 PM	TUES.
*89. York, PA	WKBN-Ch. 27	UHF 6/19/73	5:00 PM-6:00 PM	SAT.
90. Youngstown, OH				
91. Jamaica				
92. Barbados				
93. Trinidad				
94. Surinam				
95. Curacao/Aruba				
100. Haiti				
101. St. Croix				
*station on hiatus				
Revised Total:	102			

THE WRITERS:

B. DYLAN G. WHITE J. TAYLOR H. SNOW

K. KRISTOFFERSON J. ROSTILLI

P. J. MORSE D. PARTON F. KARLIN/M. KARLIN

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TONIGHT I'LL BE STAYING HERE WITH YOU

HE BELONGS TO ME LONG LONG TIME

I'M MOVING ON THE LOVE THAT LIGHTS OUR WAY

THE VOICE:

TINA TURNER

"TINA TURNS THE COUNTRY ON"



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UA-LA 200-G • 8 TRK. UA-EA 200-G



Stevie Wonder and Don Cornelius



4 Tops



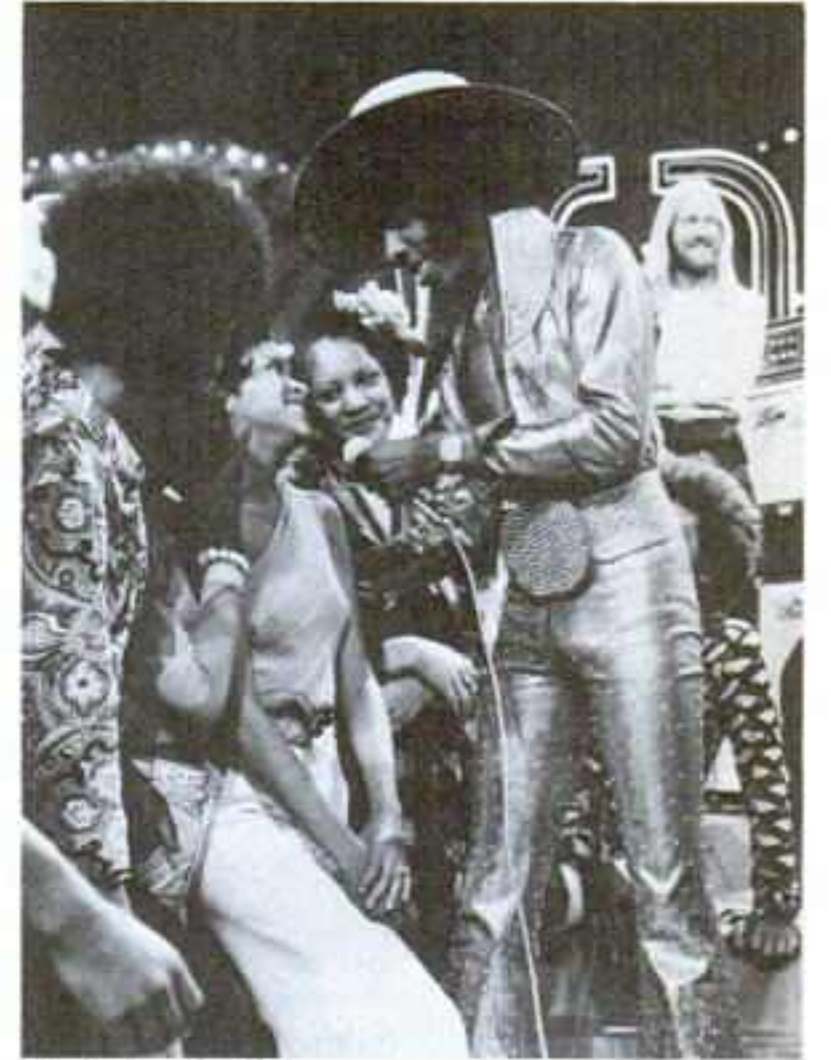
Johnny Mathis



Eddie Kendricks



Staple Singers



Sly & Family Stone



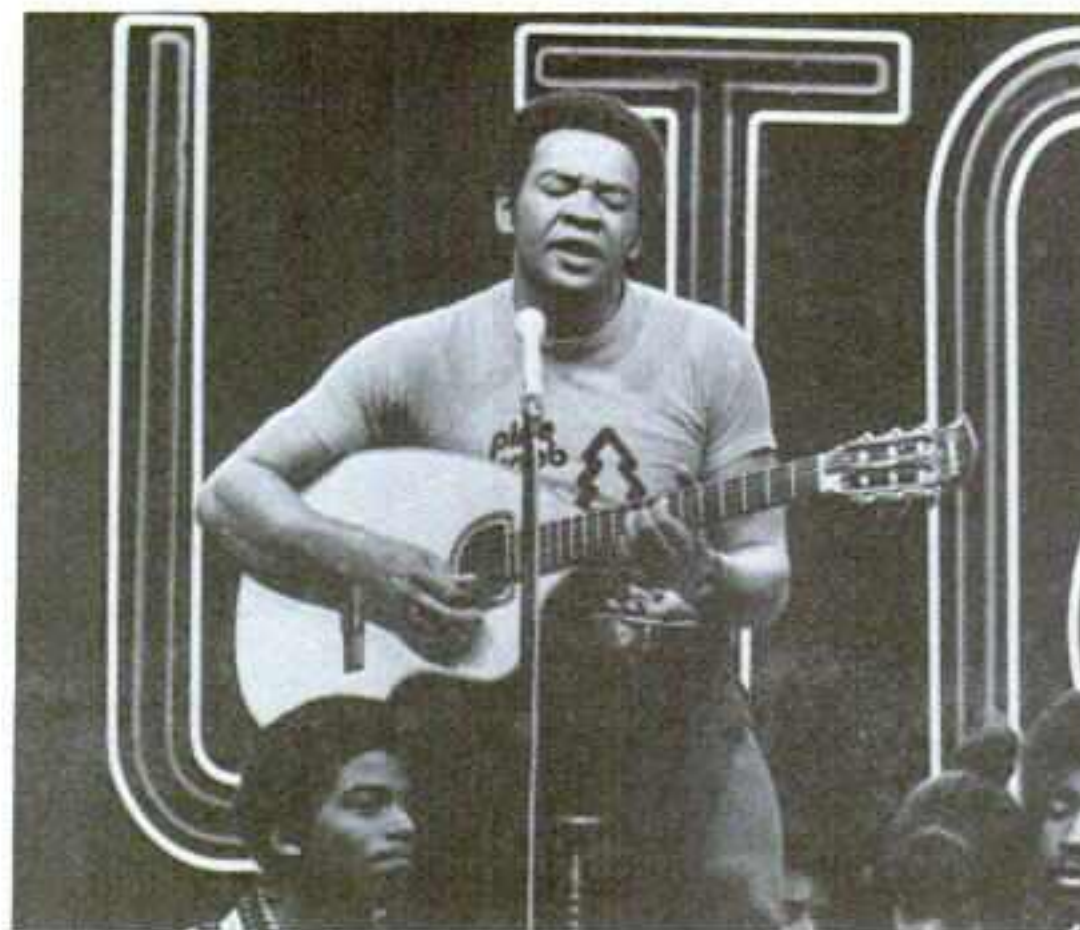
Stylistics



Hugh Masakela



Bobby Womack

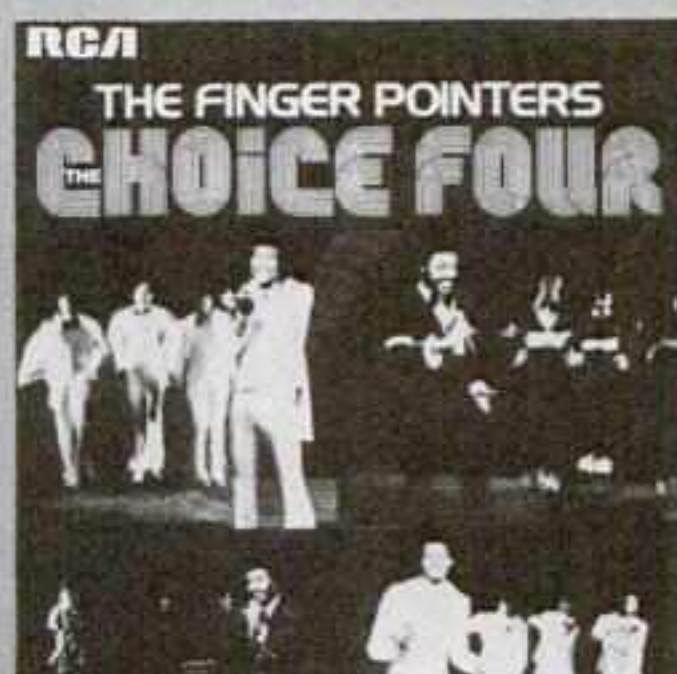


Bill Withers



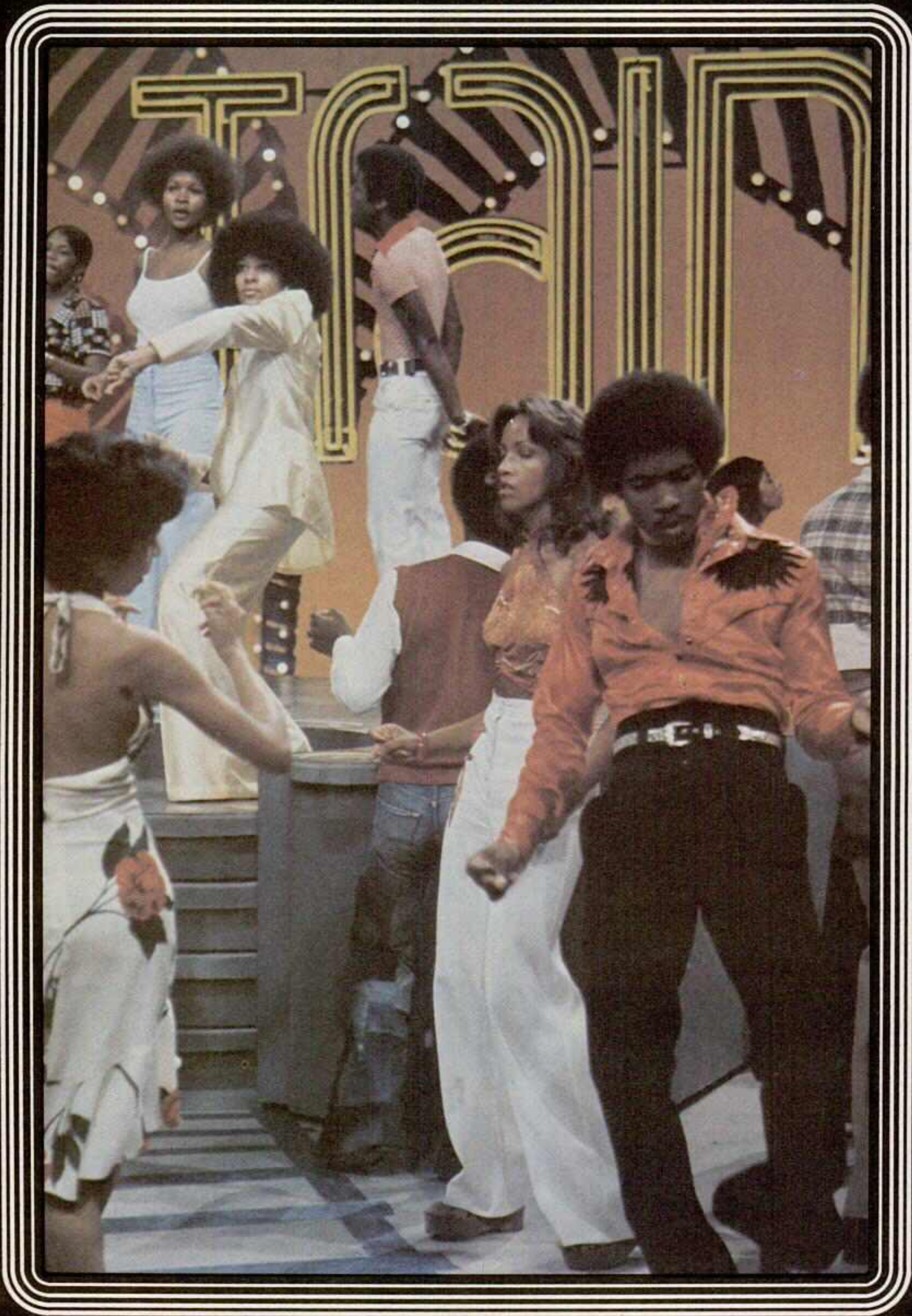
Billy Preston

For you, we sell our soul.



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Vox Jox

Continued from page 30

programming and the latest ones are KPTL-FM, Carson City, Nev., managed by **Bob Rurak**; WFBQ-FM, Indianapolis, managed by **James (Mike) Hankins** with **Bruce Hunter** as operations manager; and KEEZ-FM, San Antonio, managed by **Al Pavey** and programmed by **Dave Michaels**. All three of the stations went to "Stereo Rock," the programming service created and guided by programming consultant **George Burns**. Burns and Nickell really do a number. Nickell does the selling and then Burns goes into the market to help the station get cracking.

One of the fortes of KNX-FM in Los Angeles is a series of specials developed by music director **Tom McKay**. McKay is writing, producing, and narrating the specials and one recently on **Loggins & Messina** may be released nationwide by Columbia Records to radio stations. Working with KNX-FM program director **Steve Marshall**, McKay has put together several of these specials and "the response, both from the studio audience and the radio listeners, was overwhelming" on a recent live **Paul Williams** concert in conjunction with A&M Records in an A&M studio. And the specials just keep on coming and the ratings are moving up for the station, too. You constantly find the radio tuned to KNX-FM when you walk into the house of a friend.

Looking for work are: **Kee Rodgers**, KTRT-AM, Truckee, CA, 702-359-5350, preferably an MOR or soft rock station; **Barry Burks**, nine year's experience, KILF-AM, Galveston, TX, for programming or air personality position, 713-523-0979. . . . **Rob Steele**, 815-226-9667, looking for programming position, has been six years with the chain and currently at WYFE-FM in Rockford, Ill., and you can also reach him at the station; and **Nancy Plum**, 805-922-7884, for an air personality position.

Ron Jacobs, program director of KGB-FM-AM in San Diego, would like a copy of the original AP wire bulletin last Oct. 20 that concerned the so-called "Saturday Night Massacre." He's a political items fan and has all of the stuff surrounding the Watergate chaos except that one tiny little item. He was on vacation at the time in Hawaii and they threw it away at the station. He'll trade something of equivalent value in what he terms as "esoteric crap," like an original postcard of Nixon's first office. All other political buffs may call him.

Don Tegeler is now deejaying at Pips, the hottest discotheque in Los Angeles. It's a private club and Don "programs" to his audience like you wouldn't believe. For instance, when **Dean Martin** walks in, on goes a Martin record. And if a record company executive is taking an artist or business associate to lunch, you can believe that his label's newest disk hits the turntable. Don was music director of WHN-AM in New York when it was an MOR station and before that handled the music chores for WPEN-AM in Philadelphia. Record discotheques keep cropping up more and more.

\$13,565 Asked by Monarch Disk Firm
LOS ANGELES—Monarch Record Mfg. has filed suit in Superior Court here seeking payment of an alleged delinquency of \$13,565.57 from R Productions Inc. and Hal Liptz aka Harold Liptz.

GOLDEN OLDIES TRADING POST

JOIN US WITH YOUR CLASSIFIED ADVERTISE-
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SEARCHING FOR OLD RECORDS? DIS- continued, 216 N. Rose, Burbank, California 91505. eow

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If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

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

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Young man of ideas, ideals: television background, creative consultant formerly with world known communications firm seeks association with music or television group, internationally minded, to package new concepts in the rock-television format or similar ventures for the US, UK. Box 635, Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. 212-628-2982.

Dynamite (e.g. Bang) personality, Rock (7 sec. intro, FO), or whatever (Rufus, Reddy or Rich). Mature (over 30, tap your cane) person, able to entertain. Funny (laugh sound) and/or witty (umh), sometimes obnoxious (Imus) in a sarcastic way. All this I swear (Skyliner Solid Gold), within your format. Human delivery (aorta sound, heartbeat you fool) with 5 years experience. Impeachable () references. END (use standard Porky Pig close). Write (clasp praying hands) Box 634, Billboard Job Mart, 1515 Broadway, New York, N.Y. 10036. se28

"Experienced announcer looking for jock shift. Veteran newsmen with 7 years small and medium market experience wants to move into new areas. Knowledgeable and dependable. Interested in art of radio announcing and programming. Contact Tom Mann, 453 LaGrange St. Apt. 3, South Haven, Mich. 49090. (616) 637-6233." oc5

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Car Stereo Slide-In Cassette Recorder Debuted In Japan by Staar

By HIDEO EGUCHI

TOKYO—Theo Staar, president of the micro-mechanics and electronics firm that bears his name, introduced his "RS" reduced size slide-in cassette recorder mechanism at the '74 Japan Electronics Show Sept. 18-24. Staar also gave demonstrations and briefings to Japanese manufacturer/exporters.

For more than 30 years, he notes in an exclusive interview, the Staar S.A. laboratories have been developing audio products with this philosophy: simplicity of operation without any compromise in performance.

"In 1965," he says, "we introduced the Staar slide-in system, which has become a standard all over the world, being particularly suitable for automotive and portable uses. Last year, under pressure from the automobile industry, we introduced the "MP" cassette slide-in player (Billboard, April 28, 1973). . . . Now, at the request of several of our licensees, we are introducing the "RS" Staar slide-in cassette recorder mechanism. . . . What seemed impossible last year has become reality."

The "RS" mechanism has the same dimensions and the same "high dependability" as the "MP," Staar says, but also with recording and "fast rewind" facilities.

As shown to Billboard the "RS" mechanism, of the well known Staar system slot load type, also incorporates simple but effective fast forward and fast rewind drive of the tape. As in the "MP," the recording/playback head and the pinch roller are independently and sequentially moved away from the tape while the speed of the micromotor is increased (Staar patent).

Controls are achieved by horizontally sliding and self-locking keys. The mechanism is also equipped with the Staar electronic stop system, ejecting the cassette when the end of the tape is reached or when the unit is turned off. As this Staar stop system reacts within one second to any stoppage of the cassette take-up spool, it prevents the tape and the mechanism from any damage in case of erratic operation. For safety's

(Continued on page 48)

Full Year Warranty By Lear

NEW YORK—Lear Jet Stereo has instituted a full 12-month warranty on parts and labor for all its stereo tape players. The new warranty replaces the old standard of 90 days on parts and labor.

According to Fred Seger, vice president, marketing, Lear Jet Stereo, the new warranty which he hopes will eventually become an industry standard, is subject to three basic conditions:

- The defect must occur in the course of normal use of the equipment.

- The warranty certificate included with every Lear Jet product must be completed and returned to

(Continued on page 48)

Videodisk VIDCOM Key Item

• Continued from page 1

the giant hardware firms of the world displaying their video wares.

A videodisk that costs no more than an LP record, uses only one-tenth the quantity of raw PVC, and offers up to 30 minutes playing time, was one of the most significant new products demonstrated.

Developed by the French electronics giant, Thomson-CSF, the videodisk system is at the moment no more than a laboratory showpiece. The company has no present plans to market it but expects that a compromise system will develop within the next few years based on the best points of various videodisks which have been offered.

In the long term, however, Thomson anticipates a market of 700 million videodisks a year in France alone by 1985 and suggests that its type of videodisk may even supercede the functions of the printed press. The company's present caution is largely a matter of waiting for the over-all pattern of video technology to become clearer.

Despite the precision encoding of information in oblong hollows less than 2 microns in length, playback quality is good in both color and definition. Today's almost standard audio disk presses can be used for the mass manufacture of the thin, transparent 12-inch disks.

The hardware, also developed by Thomson, employs an optical reading system that offers several advantages over rival systems using me-

(Continued on page 46)

Philips Projects Hi \$ Audio Line

By RADCLIFFE JOE

EINDHOVEN—N.V. Philips by 1976 will have a complete line of high-end audio products on the U.S. market in a move largely designed to proliferate the firm's concept of its new "Motional Feedback" speaker systems previewed at the summer Consumer Electronics Show (Billboard, June 15).

The line, designated "MFB" and available in compatible 2/4-channel stereo, will include turntables, speakers, tuners and preamps already available in the U.S., and re-

ceivers and compacts to be debuted by 1976. It is the only line to carry the Philips 1090.

Philips strategy in marketing the preamps, tuners and turntables before receivers and compacts, is structured on the hope that the non-amplified components would give a boost to the sales of the Motional Feedback speaker line which have their own power amplifiers built in.

The Motional Feedback speaker systems utilize two integrated power

(Continued on page 48)

Dollar Bills Given Away In TDK Promo

NEW YORK—TDK Electronics is giving away dollar bills to emphasize the theme of its new cassette promotion: "Wait Till You Hear What You've Been Missing . . . For An Extra Buck."

The campaign which will run until the end of the year is designed to stress the fact that the most important element in sound systems is the source of the sound itself . . . in this case the cassette.

According to Shohei Tokuda, TDK's vice president and general manager, the campaign will further stress that one of the most effective ways to upgrade sound quality is to use TDK, "the best quality cassette, costing only a dollar more than conventional cassettes."

The campaign, described as the most extensive and thoroughly re-

searched in the company's history, makes its debut on prime and fringe time TV in such primary TDK sales areas as New York, Chicago, Los Angeles and San Francisco. There will also be a simultaneous introduction in the print media in national and regional consumer magazines, and stereo magazines as well as FM radio.

The campaign, which was previewed recently by TDK salesmen at a special meeting in Mexico, was in production for more than four months, according to Tokuda. The research included a consumer study of tape buyers, focus group sessions, and interviews with tape retailers in various sections of the country.

The campaign addresses itself to three groups of cassette buyers.

(Continued on page 46)

DAYTON'S NOVEL TEST

300 Compare Hi Fi by Computers

By IRENE CLEPPER

MINNEAPOLIS—Three hundred people sat down and shopped for hi fi Sept. 8 at Dayton's Southdale store in the Twin Cities area.

They compared four different systems, at four different price points, ranging from \$500 to over \$3,000, and just kept sitting there. Although they didn't move or push a button or turn a dial, they were able to compare, without missing a note, how an operatic aria sounded on each system or the sound of drum beats or the Saints as they came marchin' right into this new Soundtrack sound room.

The computer-controlled demonstration, installed for the first time anywhere in the U.S., is the cooperative effort of the Bose Corp. of Framingham, Mass., and Dayton's, department store chain headquartered here.

"One of the most interesting in-depth marketing experiments our industry has seen" is the way Dr. Amar Bose, chairman of the board for Bose, described the installation.

"It's a short (5- 8- or 10-minute) computer demonstration during which a listener learns a number of things about sound—the difference between direct and reflected sound, for instance. The taped commentary tells the customer what to listen for and then plays it for him. He is encouraged to be alert to where the sound seems to be coming from and details of that sound that are important.

Dayton's has selected what it feels

to be the components that are the best for the money in each price bracket. These are ranged along the walls of the sound room, which is not only equipped with comfortable chairs for shopping in this unique way, but also is accessorized with planters and wall hangings to simulate a home atmosphere. The systems are clearly marked and a large price card keeps the customer reminded of which is which. As a record is played, the computer automatically shifts the sound from one system to another. The lighting, which is also connected to the computer, focuses on the system playing at the time.

"The customer can clearly evaluate the relative benefits of each system," says Bose. "Normally, the environment is such that with so many speakers in the same room, the speakers would interact with each other, vibrating in sympathy, even though they were not turned on.

"The typical consumer encounters a wall of confusion when it comes to selecting speakers. But this sound room allows the customer to get a good feel of performance vs. price. The four systems are the optimum in each price bracket."

Bose and his technical engineers "have been living in Minneapolis for weeks at a time," Bose says, as the project progressed from preliminary talks with Dayton management last summer on through the weeks and months of preparation—directed at Dayton's end by Randel Carlock.

Carlock, who heads up the Soundtrack departments (Billboard, July 27), agrees with Bose (a faculty member of Massachusetts Institute of Technology) that the new demonstration installation will "educate customers on the principles of hi fi."

Bose points out that manufacturers have technical capabilities that could be of great help to retailers in reaching the final customer. "At Bose, we do not feel that our job is finished when we deliver a shipment of speakers; we should share with the retailer our technical know-how so that we can both do our job better and the consumer will benefit," he emphasizes.

Flyers were distributed in the store, encouraging customers to visit Soundtrack, with a coupon to win a pair of Bose 501 speakers. Special flyers in the record department said, ". . . if you would like to hear total sound from your new recording, bring it to Soundtrack, our exciting stereo center in Dayton's Home Store. We'll play it over our famous Bose 901R Series II Direct/Reflecting speakers. You'll hardly believe your ears."

Three hundred people crowded the department the first Saturday the new Soundtrack room was open (it holds about six or eight persons). When the store opened Sunday afternoon, 35 people were waiting at the entrance, and traffic has been encouraging ever since.



Billboard photos by Irene Clepper

COMPUTER DEMO—Heart of new audio component control system is examined above by Randel Carlock of Dayton's, left, and developer Dr. Amar Bose. Below, Eduardo Marcheno, Bose's music advisor and a noted composer, explains how the system works to a group of Soundtrack salesmen, as local Bose rep Roy Hidok takes a close look over Marcheno's shoulder.



RepRap

Almo Electronics Corp., Philadelphia, one of the leading East Coast audio and electronics distributors, will host an Electronics Parts Show Oct. 1-2 at the City Line Holiday Inn here for Delaware Valley Servicing dealers. **Art Seltzer**, Almo vice president, says the 1974 show will feature exhibits from 40-plus firms.

More than 200 dealers were on hand for the recent three-day **J & J Corp. Trade Show**, partners **Irwin** and **Jay Jennis** report for the Union, N.J., distributing firm (10 Milltown Ct.). Signed orders were substantially in excess of pre-show expectations for lines including **J.L.L.** and **Panasonic** auto products, **Glenburn** turntables, **Lloyds**, **Emerson Radio**, **Electra** Bearcat scanners, plus **McGraw Edison** humidifiers, **Toshiba** TV and Phone-Mate.

Dealers attending the show were among the first in the U.S. to see the new **Panasonic** line, with an in-dash discrete quad, low-priced under-dash and two in-dash cassette players bringing enthusiastic response. **J & J's** recent entry into citizens band radio equipment also attracted attention, for lines of **Pace**, **Royce** and **Antenna Specialist**.



J & J SHOW—**Hal Rubenstein**, left, **J & J Corp.**, shows **Augie Gagliano**, **N.J. Merchandising**, new **Panasonic** auto products seen for first time at firm's recent dealer exposition.

New members of the **Mid-Lantic Chapter, ERA**, in Philadelphia include **Charles Mangle**, **Ranco**, **Doylestown, Pa.**, and **Edwin Leiby Jr.** and **Richard Wynn**, partners in **Industrial Marketing Specialists Co.**, **Abington, Pa.**

The **Mid-Lantic Chapter** has established an annual **George G. Scarborough Award**, named after the long-time executive secretary who recently retired. Announced by chapter president **Leland Carpenter**, the award will go to the

Rock Radio Show Using QS Encoding

NEW YORK—The **QS 4-channel** encoding system is being used by "On Tour" Associates who are distributing their syndicated "On Tour" rock radio show in **QS 4-channel** to more than 150 major FM rock radio stations across the country.

According to **John Parker**, president of "On Tour" Associates, the **QS 4-channel** encoding system gives "a superb quadrasonic effect, and an enhanced stereo effect which make the program exceedingly attractive to radio stations and their listeners."

The "On Tours" show records major rock artists on location. It is then mixed down into 4-channel sound before distribution. The show is aired weekly by the group of syndicated radio stations. According to **Parker**, it is a pilot for a larger series of 4-channel shows to be developed by "On Tour".

Other shows planned by "On Tour" include "Soul Stop," a rhythm & blues program, and "Country Sunshine Express," a country production.

individual who has contributed most to further the interests of the local group.

Nikko Electric Corp. named **Jack Carter Associates** to service So. California and **Unirep, Inc.**

to service Florida. **Carter** is at 11200 Chandler, North Hollywood. **Unirep** is at 1141 S. E. 2nd, Fort Lauderdale.

CTS Corp., **Elkhart, Ind.**, presented its first

award to an independent representative. The award for first place in sales for 1973 was made to **S-J Associates, Inc.**, **Jamaica, N.Y.**, and accepted by president **Ira Sussman** and vice-president **Bill Joseph**. **Sussman** is presently national

vp, member services of the **Electronic Representatives Assn.**

CTS Corp. manufactures loudspeakers and other electronic components for the OEM and industrial distribution market.

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You Are Invited To Participate In Billboard's Blank Tape Celebration!

The October 5th, 1974 issue of BILLBOARD will be a gala affair in honor of the Blank Tape Industry.

Everyone you know will be there: the Tapes, the Cassettes, the Cartridges and the Reel-to-Reels — not to mention the Television Cartridges and the Video Cassettes!

And, the conversation won't be dull, unless you find the latest in blank tape product marketing techniques and distribution methods boring.

In fact, all the VIP's who make your industry competitive and exciting are awaiting your appearance at our bash — people involved in professional duplicating systems and accessories/services. Manufacturers of carrying cases. Mass merchandisers. Manufacturers of raw tape and the components used in producing blank tape.

We need you to help us celebrate in style, so *don't make any other plans for October 5th, 1974!*

To participate in BILLBOARD'S Blank Tape Celebration Issue simply contact your nearest BILLBOARD sales representative today.

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SEPTEMBER 28, 1974, BILLBOARD

Audio-Video Seminar Set by ITA In N.Y.

NEW YORK—The International Tape Association (ITA) will host a one-day audio/video seminar—The Professionals Tell Us What It's All About—at the Essex House here Oct. 10.

The seminar, which will be presented free to ITA members, will feature John Jackson, BASF Systems as its chairman, with such notable panelists as Ed Hanson, North American Philips, moderator; and Richard Kelly, Time-Life Multimedia.

According to Larry Finley, executive director of the ITA, the seminar is designed as the first in a series. Others will be presented following the ITA's fifth annual seminar scheduled for March, 1973 in Tucson, Ariz.

Finley disclosed that the one day seminar is also open to guests of ITA

members who will be accepted on a first-come, first-served basis.

In other video news from the ITA, John L. Murphy, head of the Government Regulations Section, Criminal Division, Dept. of Justice, will be a panel speaker on a workshop dealing with audio and video copyrights at the seminar in Tucson.

According to Finley, Murphy is expected to bring all the expertise of his 21 years with the Justice Dept. to the workshop, making it the most important of its kind ever held by the organization.

The copyrights workshop will be chaired by Sidney Diamond, special counsel to the law firm of Kaye, Scholer, Fierman, Hays and Handler. Diamond is also vice chairman of the American Bar Assn.'s division on patent, trademark and copyright law.



GOLD MEDAL—Floyd Harvey of Bell Labs, left, accepts Audio Engineering Society's highest honor from outgoing president John Bubbers at recent New York convention banquet.

Eargle, Cooper Honored

NEW YORK—Winding up its biggest East Coast meeting in recent years with more than 3,000 on hand Sept. 9-12 at the Waldorf-Astoria, the Audio Engineering Society tapped John Eargle as president and Dr. Duane Cooper as president-elect.

Since both are deeply involved in competing 4-channel systems, quad should get its fair share of attention in the next two years. Eargle is president of JME Associates, Los Angeles, consulting firm whose clients include the CD-4 group (RCA, JVC, WEA), and Dr. Cooper, co-developer of the UD-4 system, is head of coordinated science laboratories at the Univ. of Illinois, Urbana.

Eargle succeeds John Bubbers, general manager, Audio Dynamics Corp., who was named to the board of governors. Other new governors are J. Robert Ashley, Univ. of Colorado, Colorado Springs; John Mullen, 3M Mincom Division, Camarillo, Calif., and Donald Richter, Automated Processes, Melville, N.Y. New Central Region vice president is Peter Tappan, Bolt Beranek Newman, acoustical engineers.

The 50th AES convention is set for March 4-6 in London at the Hotel Cunard International, and the 51st meeting will be held May 13-16 at the Los Angeles Hilton.

TDK Promo Uses \$

• Continued from page 44

Among them are what John Groesbeck, account executive with Chuo Senko Advertising which is handling the TDK account, calls audiophiles, almost-audiophiles and novices.

VIDCOM's New Videodisk

• Continued from page 44

chanical or capacitance methods. Very little power consumption is required and since there is no physical contact, wear is minimal. Also, it is possible to freeze, accelerate or slow down image frames at will.

In order to achieve the high degree of accuracy in the positioning of the disk necessary for successful scanning, it is rotated at high speed on a cushion of air to give stability.

The Thomson-CSF system is comparable in some respects to the Decca-Telefunken TeD Videodisk. The TeD features a smaller, opaque disk using only 5 grams of material, but with a present-day playing time of only 10 minutes, and has a mechanical read-out system. Both developers, though, foresee a growing

market in education, training, advertising, entertainment and news.

In the light of general videodisk optimism, the decision by Philips to concentrate solely on its VCR videotape cassette system at VIDCOM, and to play down its own videodisk system, launched with some fanfare last year in Europe and just recently in Japan.

Jack Findlater, president of MCA Disco-Vision, another entry in the videodisk sweepstakes, concentrated on "audio-only" use in his talk. He claims the expended play capacity of his firm's audio disk counterpart of the video system will provide up to 15 hours of high quality sound on a single "super-long" side, also utilizing the optical laser playback system.

QS 4-Channel License to Phase Linear Electronics

EDMONTON, Wash.—Phase Linear Electronics has become the latest in a growing list of QS 4-channel hardware licensees. The firm, which manufactures high end audio components here, will build a decoder device called the Cathedral Generator.

The unit, to be marketed by the end of the year, will, according to Bob Carver, Phase Linear's president, contain several unique circuits, among them a full type-A QS vario matrix decoder including QS, SQ

and two synthesizer functions.

"This," says Carver, "will be the heart of the device. We will also have plug-in options which will allow a listener to modify his listening environment to duplicate many of the great churches and concert halls of the world." The unit is expected to sell for under \$300.

Other QS 4-channel hardware licensees include Marantz, Sherwood, Onkyo, Nikko, Sharp, B&W Systems and Sansui.

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Tape Duplicator

By ANNE DUSTON

"Claudia" of the long defunct but popular soap opera "One Man's Family," has finally found happiness in the audio tape cassette field.

Barbara Fuller, former movie and radio actress who was best known for her role as Claudia, is now president of B. D. Fuller & Associates, formed in 1973 principally to market taped talks by Dr. William Hornaday, positive thinking leader of Founder's Church of Religious Science, Los Angeles. International distribution of the 50-cassette library of talks now totals in excess of 50,000 units, at \$5.95 each.

Ms. Fuller directs the recording of the live talks, and oversees the editing processes to rectify timing, and control tonal fidelity. She continues to plow back profits, primarily to cover ongoing investments required to meet increasing demand, and expects to pass the one million "gold record" mark soon.

Bretford Manufacturing Co.,

Schiller Park, Ill., will be expanding its new wood line of storage units for video equipment for showing at the 1975 National Audio-Visual Association show in Las Vegas in January. Jim Rigginbotham, national sales manager, announced.

The firm also manufactures metal storage units for videocassettes, reel-to-reel videotape, slides and transparencies, and a/v projection tables for the industrial and educational markets.

Higginbotham predicts that the growth in the industrial a/v market will far surpass that of the educational market, with more companies using video equipment for training, sales and research. Two new big entrants in the field, he noted, are McDonald's and New York Life Ins. Co. * * *

David W. Williams has been named audio/visual manager for Advance Schools, Inc., Chicago, responsible for production of all audio-visual materials.

Video Workshop Areas Will Highlight 1975 EIA Expo

NEW YORK—A group of video workshop areas for the demonstration of the latest in video equipment will be one of the main attractions of the 1975 Video Systems Exposition & Conference, according to Richard O'Brien, chairman, Electronic Industries Assn. (EIA), Consumer Electronics Group, Video Systems Subdivision, sponsors and producers of the show.

The 1975 exposition will run from June 1 through June 3 at McCormick Place, Chicago, venue of the last video systems exposition which, according to O'Brien drew attendees from 39 states, Canada and overseas.

O'Brien says that next year's show will be expanded and will be situated in its own separate areas at McCormick Place, running concurrently with the Summer CES.

Displays will include all brands of video systems, accessories, programming and services including what O'Brien calls the newest developments in the rapidly expanding industry.

Among the successful attractions from the last expositions that will be repeated in 1975 are the Video Library, with self-service viewing of videocassette programming; and the Video Conference covering the latest developments in video technology, techniques and application.

Another video exposition is set for New York's Madison Square Garden Exposition Rotunda Oct. 1-3, where Knowledge Industry Publications is coordinating three institutional workshops, and hardware and software exhibits geared to the corporate, educational and medical markets.

Only home video unit anticipated is the Kodak Super 8mm Videoplayer, now being delivered to selected New England dealers. Institutional cassette/cartridge/open reel videotape and film units will be shown by Ampex, EVR Systems, Hitachi Shibaden, International Video, JVC, Panasonic, Philips, Sanyo and Sony.

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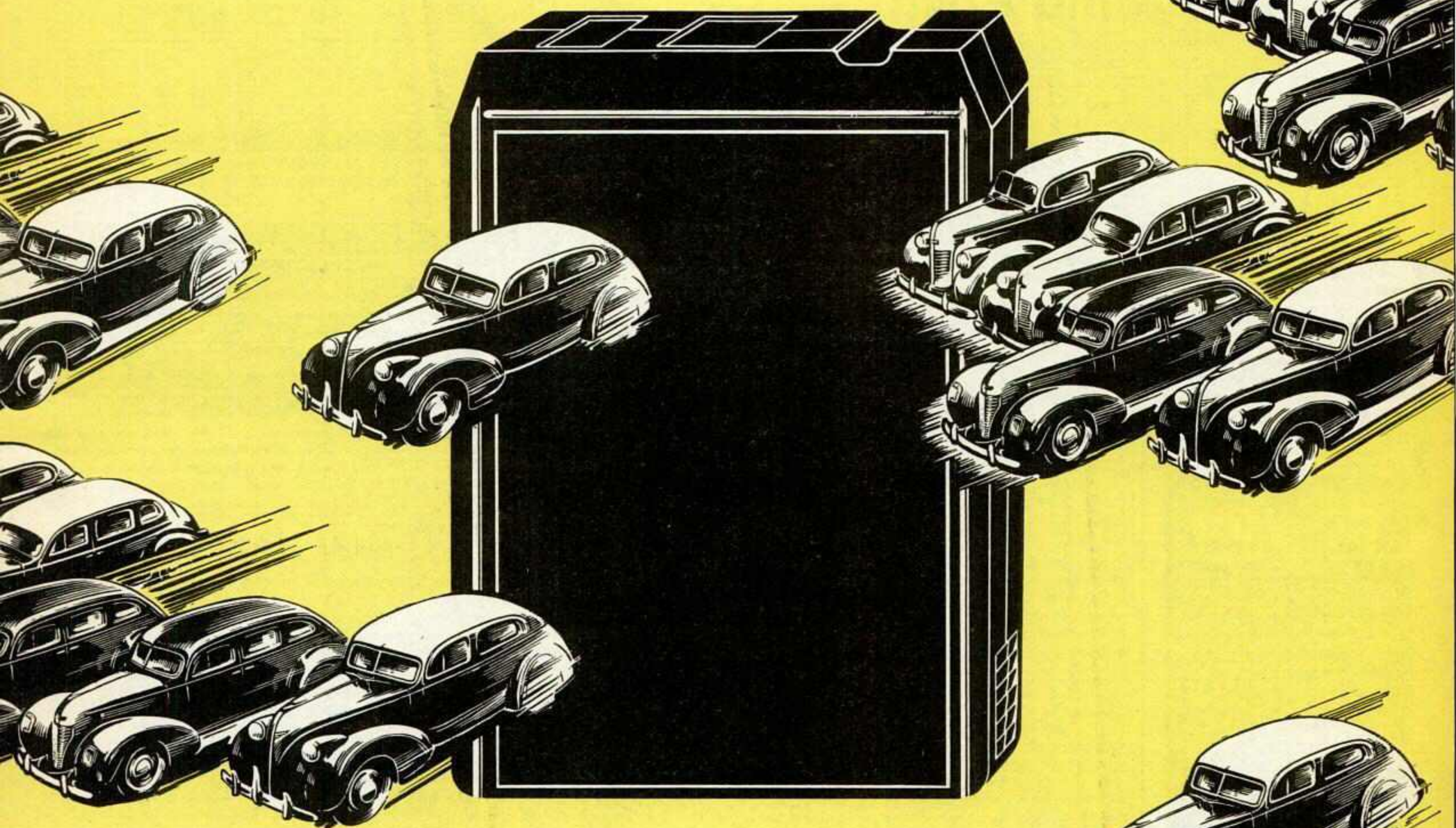
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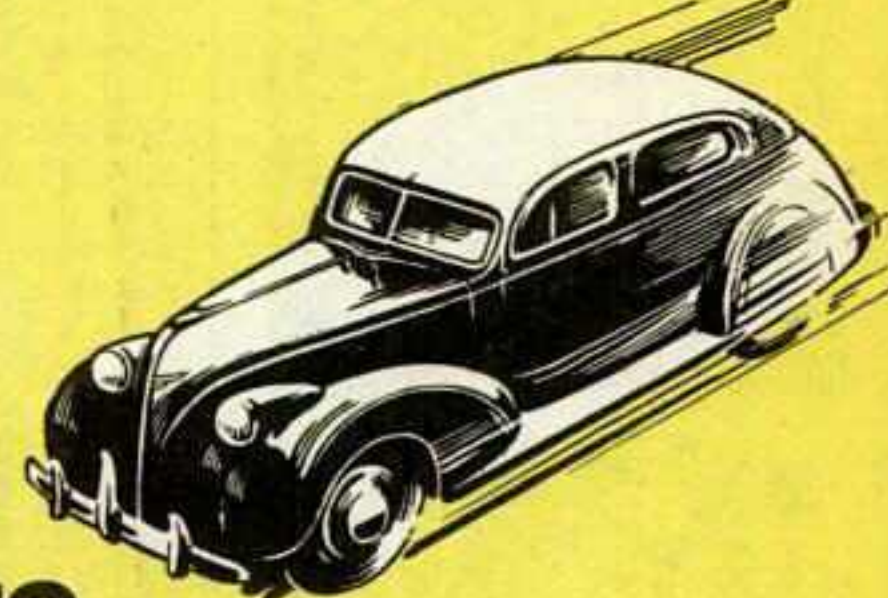
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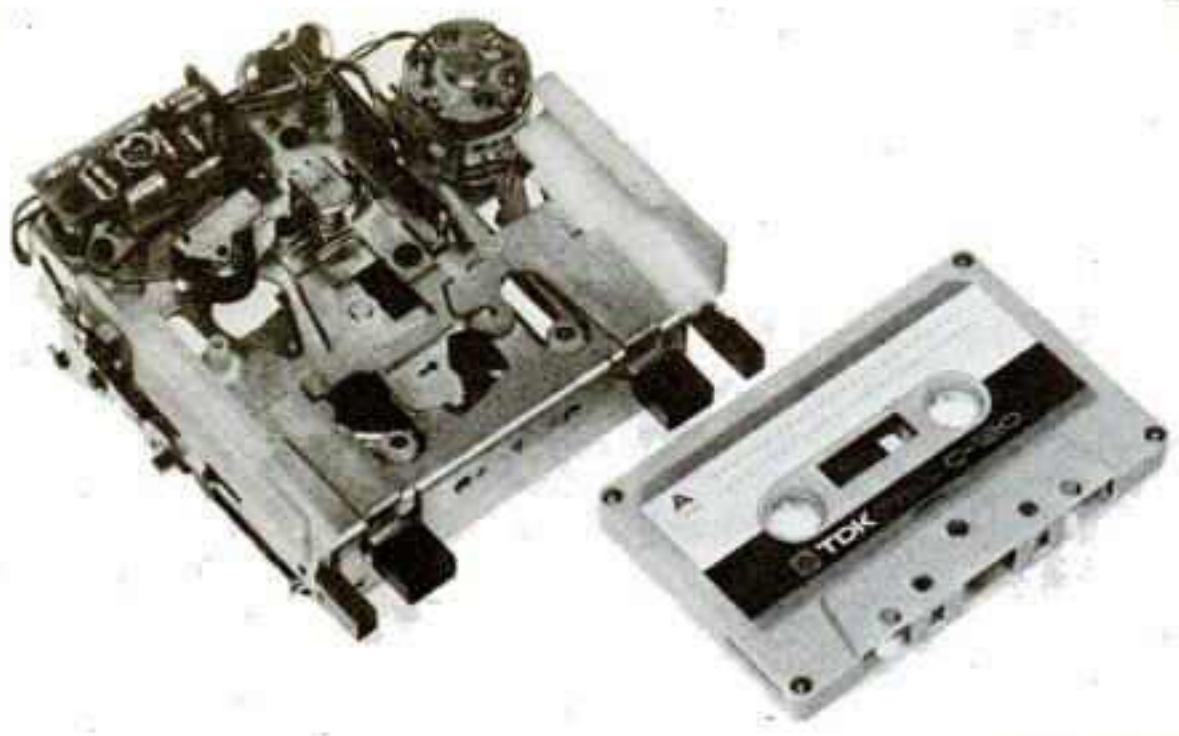
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Staar S.A. photo
MINI AUTO UNIT—Relative size of new Staar RS slide-in cassette recorder mechanism is compared to compact cassette shown in Japan.

Japan Sees Staar Unit

• Continued from page 44

sake, the recording key is interlocked: this prevents any accidental erasure of the tape.

Special attention was paid to the over-all dimensions of the mechanism, Staar says, so as to meet the new standards—even the most demanding DIN 75700 of West Germany—that will soon be in application worldwide. The "RS" is 4 1/16 inches in depth, 4 7/32 inches wide, and 1 1/2 inches high. It weighs about 15 1/2 ounces.

Fast forward or fast rewind time for a C-60 cassette is 1 minute 50 seconds, Staar says.

Staar says the manufacturing licenses already granted to Japanese companies for the "MP" slide-in cassette player mechanism will automatically be extended to cover the "RS" unit.

At present, there are 22 Staar S.A. licensees in Japan, namely Aiko, Aiwa, Akai (electronic stop system only), Bigston, Clarion, Crown Radio, Fujitsu Ten, Hitachi, Maruwa Denshi, Matsushita Electric, Mitsubishi, NEC, Nippon Columbia, Orion Electronics, Pioneer (stop system), Sanyo, Sharp, Shin Shirasuna Electric, Tanashin, TEAC (stop system), Toshiba and Trio (stop system).

In addition, Hidekazu Koyama, licensing manager of Philips Industrial Development & Consultant Co., Ltd., which represents Staar S.A. in Japan, is negotiating with other Japanese manufacturers who are interested in the "RS" mechanism.

Between 800,000 and 850,000 "MP" slide-in cassette players are estimated to have been manufactured in Japan last year.

U.K. Tie With Sanyo In Tape Promo Push

LONDON—The British Recorded Tape Development Committee (BRTDC) is linking up with a major Japanese hardware manufacturer to mount a \$50,000 promotion campaign this autumn for cassette and cartridge systems.

It is the first time the BRTDC has become involved in a joint campaign with an equipment firm—in this instance, Sanyo—although one of the main aims of the committee when it was formed four years ago was to link up with hardware companies for a series of promotions to emphasize the advantages of the two tape systems over disks.

However, in that four years, repeated efforts by the BRTDC to interest equipment manufacturers in promotions have consistently met with a lukewarm reception. The committee is, in fact, viewing the

campaign with Sanyo as a pilot operation.

Rather than the direct benefit which could be derived from the promotion, the committee is more concerned about insuring it is a success in the eyes of the other hardware firms.

Comments BRTDC chairman Walter Woyda: "We feel a bit fed up that it's the committee that has had to take the plunge but we are still all convinced that the hardware and software sides of the industry must get together. If this campaign works, we hope to get a better reaction from other equipment firms."

In fact, the campaign has not even had the full support of the BRTDC—only seven of the 11 companies represented on the committee are participating in the project.

Decca, for instance, has refused to become involved because it will conflict with the company's own interests in the hardware field. Arrowtabs has also dropped out.

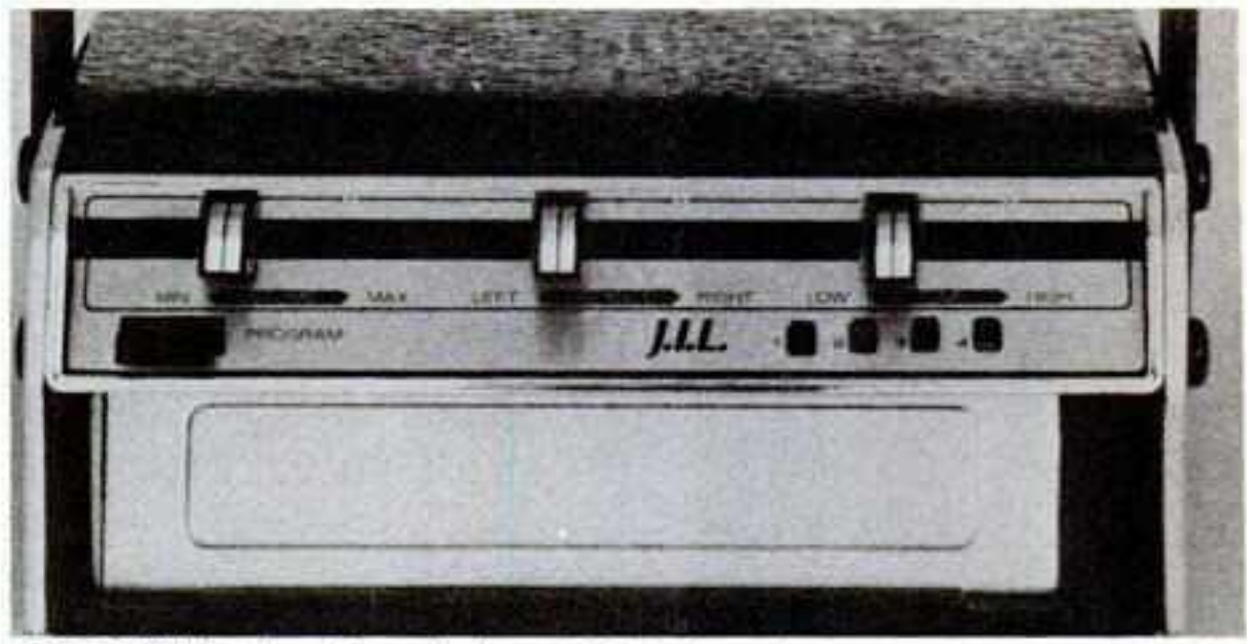
The campaign will comprise full and half-page advertisements in the national press, backed up with a selection of point-of-sale material which is being distributed to record, tape and equipment dealers.

The promotion will stress the advantages of cassettes and cartridges, the range of repertoire now available on tape and the high quality hardware that is now available. It will also spotlight individual tapes from the seven participating software companies' respective catalogs and, of course, Sanyo's extensive range of hardware.

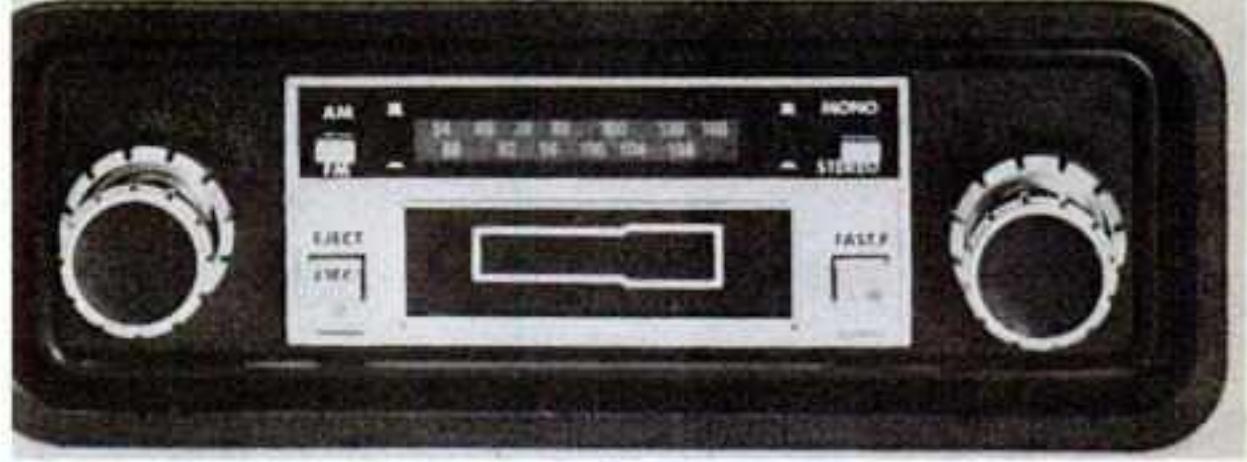
Audio Showcase



J.I.L. CORPORATION debuts their miniature line of car stereo equipment. Top of the line, Model 842, AM/FM/MPX, 8-track stereo player, measures 1 3/4" high, 5 1/2" deep and 7 1/4" wide and features 4-channel matrix, integrated circuitry, adjustable shafts and illuminated dials.



ALSO NEW is the micro-mini model 828, 8-track player which features slide volume controls, automatic start and automatic track selection. The 828 is housed in a walnut case.



THIRD IN the miniature line is model 601, AM/FM/MPX cassette stereo player. Model 601 fits all applications without dashboard cuttings. Features include 4.5 RMS audio output, Field Effect Transistor for superior reception and low noise, and full range adjustable shafts. The complete new J.I.L. line includes six models (Billboard, Aug 31).

Philips In U.S. Hi Fi Thrust Lear Warranty

• Continued from page 44

amplifiers—a 40-watt amp for bass and a 20-watt amp for treble and midrange—providing a total of 60 watts RMS each. Two speakers used in a stereo hookup would produce 120 watts of RMS power, more than many integrated receiver systems on the market today.

However, the MFB speakers utilize power only from their own power source. If used in conjunction with a power amp or receiver, no additional power output is generated, with the additional power being "put to sleep" by the MFBs.

This feature of the MFBs is considered by many hi fi experts to be a disadvantage, especially on the U.S. market where power amps and receivers have enjoyed a growing market within recent years.

However, Philips authorities are not deterred by this negativism. They feel that if they can orient the American consumer to think MFB, they can create a whole new buying trend in hi fi components.

Philips officials are aware that the U.S. market will not be what J.P. Jona, deputy director of the commercial audio products division calls, "a walkover." However they feel they have learned their marketing lesson well from unsuccessfully trying to push low end audio products under the Norelco brand name in the U.S.

According to Jona, what the company was then trying to do was "out-Japanese the Japanese." Our strategy this time will be different. We plan a step-by-step penetration of the U.S. hi fi market with high-

end, sophisticated merchandise that is traditionally Philips.

Undoubtedly, Philips' recent tender offer to acquire the assets of Magnavox (Billboard, Sept. 14) plays a major role in this renewed bid for a slice of the U.S. hi fi market. If the acquisition goes through as expected, Philips, will have access to the impressive network of dealers acquired over the years by Magnavox. With the offer date extended to Oct. 1, Philips reports more than 10 million shares or 56% of Magnavox stock had been tendered as of Sept. 18.

Initial products in the line include the MFB speakers, one tuner, one preamplifier, three turntable models with both automatic and manual functions, and the cartridge line including one especially designed for CD-4 applications.

• Continued from page 44

the company at the time of purchase of the equipment.

• The warranty claim must be made by the original purchaser.

Seeger says that his company will honor all warranty claims as long as the conditions are met.

The Lear Jet official says the new warranty policy follows recent research which showed that the defect rate on Lear Jet products was so low the new warranty could be offered without financial risk to the company.

Seeger feels the new warranty policy is farsighted and urges competitors in the field to follow suit. He continues: "As far as Lear Jet is concerned, the best thing that could happen to the industry would be for every marketer to establish a quality control program that could support a similar warranty."

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Survey Points Up Need of Expertise by Racks or Independent Dealer

By ROBERT SOBEL

Dealers who care about classical music sales are by necessity—and sometimes by choice—a hardy breed. They cater to a buyer who is at once knowledgeable, intelligent, affluent and is discriminating in musical choices.

Choosing the right product, developing the proper merchandising and promotional tools demand, at the very least, careful scrutiny and, even more important, a love of the classics. There's little doubt that the most successful classical dealers are those that are interested and take pride in the selling of classical product. These retailers, whether they be of the mass merchandiser type or the small, independent outlet, support their beliefs from the beginning with able sales clerks and by the careful evaluation of which product to buy.

Sociological habits are studied, reviews are digested, charts are perused, locations are analyzed and labels' support is evaluated even before the conscientious and dedicated dealer puts his pen to signing the order. Questions are raised about tours, displays, ads and other promotional devices. The following is a small sampling of dealers methods in fostering classical sales.

To the King Karol chain in New York, various essentials are necessary in selling classical product. Ben Karol, a partner with Phil King, cites several "musts." He underscores four concepts. 1) Be aware of the audience. Who are they? What are their tastes? Are they young or old? 2) Understand them. Are they hard-core type? Discriminating? 3) Keep a variety of inventory of the larger labels, and stock the smaller labels as well. 4) Make certain you have knowledgeable sales clerks and buyers. Karol has at least 10 staffers, from the buyer to the general sales clerk, who are "very knowledgeable" about classical.

Karol says that the small but hard-core group of people are the foundation of classical sales. "They're extremely cautious and very informed as to sound. They judge sound, performance, artists. And they are very influenced by the critic. They know and follow reviews very closely."

has only a smattering of classical product. Karol says that the 42 Street store's success is due primarily to repeat business by customers who have come to the store for many years because of the variety of offerings.

The Karol stores change window displays every 30 days, and classical always gets its share, according to Karol. "You must let them know what is happening by displaying the newest and best-selling items. Some customers are shy to walk in and this is the only way they can see product."

The chain's buying is guided by keeping in touch with classical events. "We look at the performer or the conductor and see what kind of a reception he's gotten either in live performance or on previous records. For instance, we are high on Beverly Sills at present. She has a good track record, she's making her Metropolitan Opera debut later this year and she's appearing in an opera never before performed at the Met. These are all attention-getting, and her sales possibilities become bigger because of these factors."

The chain promotes product in three main ways. 1.) Promotion on stations. Karol has an hour weekly radio program on WQXR. This form of exposure does very well, Karol says. "We suggest what the station should play but they have the final say. It's an elastic program in which for the most part we play new releases. Our goal is to reach the widest possible audience, although we do play avant-garde material as well. 2.) Store displays and service. 3.) Ads in print. Although Karol feels that print advertising in consumer papers has value, he doesn't believe it goes far enough or reaches the classical buyer. Karol says that it is almost self-defeating, and says that the cost of the ad would best be served in a magazine or other publication which specializes in classical and in reaching the classical buyer only.

Karol, who claims that some 20 percent of his total volume is in classical, says that 75 percent of this figure comes from mail-order. He promotes this segment of his business by sending a mailer four times a year to a list of 150,000 customers throughout the nation and Canada. In order to be on the list a customer must have placed an order previously.

Distribution can be a problem sometimes, he says, mostly with import product. "Sometimes it's fine, sometimes we have to struggle." Columbia, he says, quit the classical market some three or four years ago, when they cut back on new records and records which were not commercially profitable. He says, however, that he looks for the situation to improve because of the hiring of Marvin Saines and the return of Goddard Lieberman.

The Sam Goody chain relies on a vast classical catalog to keep the consumer happy. And it, too, keeps a large in-depth inventory. This is the key to its classical sales, according to Howard Goody, vice president, which totals some 20 to 25 percent of the Goody business. And although the firm uses no mailers, ads amply spell out the advantages and promote the mail-order segment, which accounts for some 75 percent of the classical sales, says Goody.

"We have no department, per se, but rather, offer the customer service which we feel is faster than a department can give. It's, of course, more profitable this way for us too, and although it probably would increase business, the overhead and other costs factors would decrease our profits."

Window display on classical product is held to a minimum, says Goody, as compared to pop and rock product. However, specially

priced albums and new releases get their share of promotion in stores. The 49th Street store has vast shelves for browsing, for example, that fill more than half of the large front section.

Goody also rates having knowledgeable sales personnel high on the priority list in achieving high sales.

Goody says the company has three criteria

(Continued on page 52)

Classical Prerecorded Tape Market Hits All Time Release Mark

By STEPHEN TRAIMAN

Dolby, chromium dioxide, quad-sonic—these three terms probably capsule the growing classical tape activity by the major recording companies and their tape licensees.

While none of the spokesmen went overboard as far as classical tape business is concerned, virtually all report larger release lists for the fall and winter, and growing sales in all configurations over the past six months to a year.

Advent and Philips/Phonogram made recent news with major Dolby announcements. Advent claims the first Dolbyized prerecorded chromium dioxide (high energy, low noise) cassette tapes commercially produced in the U.S. with its new Process CR/70 library. Included in the first 27 will be 17 Connoisseur Society and seven Nonesuch releases, both under license, and three on Advent's own label (Billboard, July 20). Seven more are due in fall, says Janet Shapiro, aide to marketing vice president Fred Shapiro.

M. Scott Mampe, director of Phonogram's classical division, confirmed what many audiophiles have known for some time—many imported Philips classical cassettes have been Dolby-B processed since early spring, but the telltale DD was only on the inside liner (Billboard, Aug. 24). Now it will go on the label, with the release of four new works, including Edo de Waart fronting both the Rotterdam Philharmonic ("Romeo & Juliet" selections) and Royal Philharmonic (Rachmaninoff 1st & 4th Piano Concertos).

At Nonesuch, director Tracey Stern says that her deal with Advent "will open up still wider listenership for our recordings." Noting that "classical on cassettes hasn't been served to the greatest advantage because of limited high fidelity," she looks forward to expansion in this area. "The variety we have on disk should make it possible to appeal to the many segments of the classical market."

E. Alan Silver, president of Connoisseur Society, in referring to his deal with Advent, noted that for them, quad was just beginning on disk, with the Japanese market, licensed to Philips, starting to move. First CD-4 discrete disk requested is "Transcription of Beethoven Symphony No. 9" by Liszt for two pianos and four hands, with Richard & John Contiguglia. In the U.S., Connoisseur is releasing one SQ matrix disk volumes 3 & 4 of "Great Hits You Played When You Were Young," and will probably release more quad tapes as demand increases.

Much more into classical quad is Columbia Masterworks, where Pierre Bourdain, SQ director of products management, reports sales for July alone 65 percent ahead of 1973. He notes growth in both cassette, for lighter works, and 8-track car-

tridge, for symphonies and extended works. In August-September, there were three new quad-only tape releases with Charles Ives, Daniel Barenboim and Barenboim joined by Isaac Stern and Pincus Zuckerman. Four Leonard Bernstein releases were in both stereo and quad 8-track, and stereo cassette, including "Trouble in Tahiti" and "The Dybbuk" ballet.

Another firm believer in quad classical action is RCA, where Tom Shepard, division vice president, Red Seal a&r, notes that both stereo 8-track and quad reel (licensed to Magtec) releases will be more numerous than a year ago, with future growth anticipated in both areas. "Since RCA introduced Stereo 8 cartridges to the recording industry, we naturally remain highly involved with cartridges," he notes, "and we continue to participate in the growth of the cassette market. It is our policy to release our most commercial Red Seal product in these formats."

September-December releases in both 8-track and cassette include two Julian Bream pieces, one with fellow guitarist John Williams, and two more in the Film Score Series with Charles Gerhardt and the National Philharmonic Orchestra, "Citizen Kane" and "Sunset Boulevard."

Open-reel licensee Magtec is making the fall Red Seal release schedule part of a major quad promotion, director of consumer sales Bob Bilkiss reports. Included will be re-releases featuring Eugene Ormandy and the Philadelphia Orchestra in "Love Story" and "Hallelujah," and Prokofiev's "Alexander Nevsky" with Fritz Reiner and the Chicago Symphony. Red Seal stereo classical tapes will feature Julian Bream, Van Cliburn, Jorge Bolet and Artur Schnabel & The Guarneri Quartet. Magtec is looking into Dolby processing and new coatings for the future. All re-processing and new releases are at 7½ ips, vs. 3¾.

At Polydor, there will be 10 simultaneous DG 8-track and cassette releases for November, to make up for the missed May release,

(Continued on page 52)



Siegfried Lauterwasser photo

Conductor Herbert von Karajan



Paul Josef photo

Classical records displayed at Korvette

Karol also feels that each store, by necessity, must be treated differently regarding the amount of inventory and type of product. For example, Karol says, the West 42 Street store does some 25 percent of Karol's classical business, and its entire second floor has classical stock only. Conversely, Karol's Flushing store



Beth Bergman photo

Beverly Sills during her mad scene in the opera "Lucia di Lammermoor" recorded on Audio Treasury.

DEALERS: The following list is offered as a guide in buying product. Records listed are set for release from September through December and, in some cases, into early 1975. The releases are not a complete listing but rather they consist of product featured by the manufacturer.

ANGEL

Bartok: Concerto For Orchestra Berlin Philharmonic Orchestra, von Karajan
Bartok: Violin Concerto No. 2 (1938) Periman (Violin) London Symphony Orchestra, Previn.
Beethoven: Concerto No. 5 in E Flat, Op. 73 ("Emperor") Weissenberg (piano) Berlin Philharmonic Orchestra, von Karajan.
Beethoven: Symphony No. 5 in C Minor, Op. 67 & "Prometheus" Overture London Symphony Orchestra, Previn.
Brahms: Symphony No. 2 in D, Op. 73 & Alto Rhapsody, Op. 53, London Philharmonic Orchestra, Sir Adrian Boult, Janet Baker & the John Aldis Choir
Holst: The Planets, London Symphony Orchestra & Ambrosian Singers, Previn.
Mozart: Concerto No. 17 in G, K. 453. & Concerto No. 24 in C Minor, K. 491. Previn (piano); London Symphony Orchestra, Sir Adrian Boult.
Mozart: Flute Concerto in G, K. 313—Blau, Flute & Harp Concerto in C, K. 299—Galway & Hems. Berlin Philharmonic Orchestra, von Karajan.
Prokofiev: Romeo and Juliet—Suite from The Ballet, London Symphony Orchestra, Previn.
Shostakovich: Symphony No. 8 in C Minor, Op. 65, London Symphony Orchestra, Previn.
Tchaikovsky: The Nutcracker—Suites Nos. 1 & 2. London Symphony Orchestra, Previn.
Tchaikovsky: Sleeping Beauty (Complete Ballet), London Symphony Orchestra, Previn.
Verdi: Aida (Complete Opera) Caballe, Domingo, Cossotto, Cappuccilli, Ghiaurov; New Philharmonic Orchestra & Chorus of the Royal Opera House, Covent Garden, Muti.
Verdi: Otello (Complete Opera) Vickers, Freni, Giosop; Berlin Philharmonic Orchestra & Chorus of the Deutsche Oper., Berlin. Karajan cond.
A Pop Concert with Previn: Overture to "Candide." Enesco: Roumanian Rhapsody No. 1. Tchaikovsky: Marche Slave Marche Miniature & Waltz of the Flowers from "The Nutcracker." Williams: Fantasia on "Green-sleeves." London Symphony Orchestra, Previn.
Oscar Ghiglia Plays Scarlatti: and other Baroque Masters. Ghiglia (guitar)
Scott Joplin's "Magnetic Rag" The Southland Stingers with Ralph Grierson (piano). Spoonhalt
Trumpet Concertos by Maurice Andre; Vivaldi, Telemann, Leopold Mozart, Hummel. The Philharmonic Orchestra. Von Karajan.

ARCHIVE PRODUCTION

Handel: Harpsichord Suites, Tilney.
Handel-Mozart: Messiah (in German). Mathis, Finnila, Schreier. Adam: Austrian Radio, Mackerras.
Monteverdi: Orfeo, Bowman, Rogers, Dean, Elwes, Partridge, Petrescu, Reynolds; Jurgens.

ARGO

Schubert: Choral Works. Duruffé: Requiem, St. John's College Choir, Cambridge.
Chamber-Orchestra Works (Suk, Janáček, R. Strauss). Los Angeles Chamber Orch., Marriner.
Contemporary Music. Continuation of Gulbenkian Foundation series.
French Baroque Masterpieces. King's College Choir.
Argo Drama series. Beckett: Waiting for Godot; Eliot: Murder in the Cathedral; Marlowe: Dr. Faustus; Wilde: The Importance of Being Earnest (Royal Shakespeare Co.). The Hobbit (N. Williamson).

AUDIOFIDELITY ENTERPRISES, INC.

Paganini: Variations on "God Save the Queen," Variations on "Nel Cor Più non mi Sento," Caprice # 17 Eb Major, Caprice # 24 A Minor; Varga-Prelude and 4 Caprices, Sonata in G Minor.
Organ Masterpieces: J.S. Bach, Haydn, Handel, Anton Heiller, Alessandro Eposito and James Sebestyen, Organists.

THE BACH GUILD

Bach: Harpsichord Concertos Nos. 1, 4, 5, Heiller; Vienna State Opera Orch., Caridis.

BASF

Mozart: Il Re Pastore. Auger, Mathis. Salzburg Mozarteum Orchestra. L. Hager.
R. Strauss: Ariadne auf Naxos Ursuleac, Rosvaenge, Berger, Krauss.
Verdi: La Traviata. Freni, Bonisolli, Gardelli.
Wagner: The Flying Dutchman (excerpts). Hotter, Ursuleac, Hahn, Krauss.
Original instrument recordings on BASF/Harmonia Mundi by the Collegium Aureum.

CANDIDE

Dvorak: Slavonic Dances. Bamberg Symphony, Dorati.
Liszt: Dante Symphony. Luxemburg Radio. Cao.
Mendelssohn: Symphonies; Overtures. Baltimore Symphony, Comissiona.
Prokofiev: Vilon Concertos (2). Ricci; Luxemburg Radio, Froment.
Saint-Saens: Piano Concertos Nos. 2, 5. Tacchino; Luxemburg Radio, Froment.

Schubert: Choral Works. Buckel: South German Madrigal Choir, Gonnemann.
Strauss, R.: Also sprach Zarathustra. St. Louis Symphony, Susskind.
Tchaikovsky: Manfred. Utah Symphony, Abravanel, nel.
Thalberg: Pains Concerto; Piano Works. Ponti; Westphalian Symphony, Kapp.
Ysaye: Violin Sonatas (6). Op. 27. Ricci. Czech Piano Works. Firkusny.

COLUMBIA

Bach: Gamba Sonatas (3). Rose, Gould.
Bach: Well-Tempered Clavier, Book II. Newman.
Bach: Toccatas and Fugues. Biggs (four antiphonal organs played simultaneously).

Beethoven: Piano Sonata No. 7; 32 Variations; Rage over a lost penny. Watts.
Bernstein: Dybbuk. New York City Ballet Orch., Bernstein.
Bernstein: Trouble in Tahiti. Columbia Wind Ensemble, Bernstein.
Chopin: Piano Works. Horowitz.
Elgar: Pomp and Circumstance Marches; Imperial March; Crown of India Suite. London Philharmonic, Barenboim.
Haydn: Symphonies Nos. 95-96. New York Philharmonic, Bernstein.
Ives: Music for Theater Orchestra (13 premieres). Yale Music School.
Liszt: Totentanz. Franck: Symphonic Variations. Watts; London Symphony, Leinsdorf.
Mahler: Das Lied von der Erde. Ludwig, Kolko; Israel Philharmonic, Bernstein.
Mahler: Symphony No. 2. Armstrong, Baker; London Symphony, Bernstein.
Mendelssohn: Piano Concertos (2). Peralia; Academy, Marriner.
Mendelssohn: Symphonies Nos. 3-5. New York Philharmonic, Bernstein.
Mozart: Church Sonatas (17). Haydn: Organ Concertos (3). Biggs; Columbia Symphony, Rozsanyi.
Mozart: Concertone. Pleyel: Sinfonia Concertante. Stern, Zukerman; English Chamber Orch., Barenboim.
Nunes-Garcia: Requiem. Helsinki Philharmonic, Freeman.
Rachmaninoff: Preludes, Vol. I. Laredo.
Rameau: Les Indes galantes. La Grande Ecurie et la Chambre du Roy. Malgoire.
Schubert: Piano Sonata in A, D. 664; Wanderer Fantasy. Watts.
Silverman: Elephant Steps. Thomas.
Homage to Stravinsky: Includes two earlier versions of Les Noces. Craft.
Tchaikovsky: Piano Concerto No. 1. Watts; New York Philharmonic, Bernstein.

Rachmaninoff: Etudes-Tableaux Op. 33/Op. 39 (complete). Collard, piano. Great Hits You Played When You Were Young—Vol. 5 & 6. Morton Estrin, pianist.

DELOS

Beethoven: Piano Sonata No. 29. Aitken.
Beethoven: Diabelli Variations. Aitken.
Couperin: Peces de clavecin. Hamilton.
Haydn: Symphony No. 78. Schubert: Symphony No. 5. Mozart Festival Orch., De Preist.
Scarlatti: Sonatas, Vol. 2. Hamilton.
Szymanowski: Mazurkas, Opp. 50 and 62. Rosenberger.
Twentieth-Century Music for Chamber Ensemble: Boston Musica Viva, R. Pittman.

Dealers Buying Guide



Mozart: Concerto No. 27 in B Flat Major for Piano and Orchestra, K. 595, Concerto in E Flat Major for Two Pianos and Orchestra, K. 365. Emil Gilels, Elena Gilels (in K. 365); Vienna Philharmonic/Boehm.
Orff: De Temporum Fine Comoedia. Ludwig, Schreier, Greindl, Boysen, Speaker; Cologne Radio Chorus, REAS Chamber Chorus, Toetz Boys' Chorus; Cologne Radio Symphony/ von Karajan.
Paganini: Violin Concerto in E Minor, Op. Posth. (No. 6). Salvatore Accardo, violin; London Philharmonic/Dutoit.
Schubert: Symphony No. 6 in C Major, D. 589. Rosamunde: Incidental Music, D. 797. Berlin Philharmonic/Boehm.

Schubert: Wanderer Fantasie for Piano, Op. 15, D. 760. Piano Sonata in A Minor, Op. 42, D. 845. Pollini, piano.
Schumann: Symphony No. 3 in E Flat Major, Op. 97, "Rhenish." Berlin Philharmonic/von Karajan.
Schumann: Symphony No. 1 in B Flat Major, Op. 38, "Spring"; Symphony No. 4 in D Minor, Op. 120. Berlin Philharmonic/von Karajan.
Strauss: Death and Transfiguration, Op. 24; Four Last Songs. Gundula Janowitz; Berlin Philharmonic/von Karajan.
Wolf: Moerike Lieder. Dietrich Fischer-Dieskau; Barenboim, piano (3 LPs).

EVEREST

Holst: Choral Fantasia. Finzi: Dies natalis. J. Baker.
Khachaturian: Violin Concerto. Prokofiev: Violin Concerto No. 1. Oistrakh; Khachaturian and Prokofiev, cond.
Cante flamenco (five disks).

GENESIS

Beach: Piano Works. V. Eskin.
Bortkiewicz: Piano Works. U. Graf (two discs).
Scott, Cyril: Piano Works. Verbit.
Scott, James: Pains Rags and Waltzes, Vol. 2. Jensen.
French Operatic Fantasies. Pines, piano.
Piano Trios (Alkan, Thalberg, Henselt, Litolff). Goldsmith, King, Jensen.

GOLDEN CREST

Rhenish Chamber Orchestra of Cologne; New York Harp Ensemble, Vol. II; The Paul Brodie Saxophone Quartet; Recordings by Grant Johannesen; Karel Husa conducting the University of Michigan Symphony Band in his award-winning compositions; Igor Gorin in Recital; Barry Snyder in works of Alec Wilder; Mildred Natwick and Grant Joahnesen; additional releases by the New England Conservatory Ensemble and Milton Kaye.

LONDON STEREO TREASURY SERIES

Haydn: Symphonies, Vol. 9 (Nos. 93-104) and Supplementary Vol. Philharmonia Hungarica, Dorati.

MELODIYA-ANGEL

Bach: Well-Tempered Clavier, Book II. Richter.
Mussorgsky: Khovanshchina. Arkhipova, Krivcherya, Pyarko, Maslennikov, Nepochailo, Ognytsev; Bolshoi. Khalkin.
Schubert: Sonata in C Minor, D. 958 (Op. Post.); Impromptu in A Flat, Op. 142 No. 2. Richter, piano.
Tchaikovsky: Symphonies Nos. 1-3. Moscow Radio Symphony. Rozhdvestvensky.

MERCURY

Adam: Giselle (complete). London Symphony. Fisetulari.
Bach: Organ Works. Dupre.
Dvorak: Cello Concerto. Bruch: Kol Nidrei. Starker; London Symphony, Dorati.
Ives: Symphony No. 3; Three Places. Eastman-Rochester Symphony. Hanson.
Mussorgsky: Pictures at an Exhibition; Night on Bald Mountain. Dorati.
Ravel: Bolero; La Valse; Rapsodie espagnole; et al. Detroit Symphony, Paray.
Sousa: Sound Off. Eastman Wind Ensemble, Fennell.
Tchaikovsky: Piano Concerto No. 1. Rachmaninoff: Piano Concerto No. 2. Janis; Menges and Dorati, cond.
Tchaikovsky: Symphonies Nos. 4, 6. London Symphony, Dorati.
Royal Family of the Spanish Guitar. The Romeros.

NONESUCH

Bach, J.C.F.: Symphonies. Cologne Chamber Orch., Muller-Bruhl.
Hindemith: Mathis der Maler Symphony. R. Strauss: Death and Transfiguration. London Symphony, Horenstein.
Ives: String Quartets (2). Concord Quartet.
Ives: Violin Sonatas (4). Zukofsky, Kalish.
Joplin: Piano Rags, Vol. 3. Rifkin.
Mahler: Symphony No. 6. Stockholm Philharmonic, Horenstein.
Martino: Notturmo. Wuorinen: Speculum Speculae. Speculum Musicae.
After the Ball (Turn-of-the-Century American Popular Song). J. Morris, Bolcom.
Explorer Series. Discs devoted to Sarangi Music and Music of the Karakoram.
Medieval Chant and Polyphony. Schola Antiqua, Blackley.
Pastimes and Piano Rags (Matthews, Scott). Bolcom.
Spectrum: New American Music, Vols. 4 (works by Wolpe, Rochberg, Jones) and 5 (works by Babbitt, Anderson, Wernick). Julson, DeGautani; Contemporary Chamber Ensemble, Weisberg.
Trumpet Antiphonies. Schwarz.
Twentieth-Century Flute Music. Sollberger (two discs).
The Worcester Fragments. Accademia Monteverdiana, Stevens.

ODYSSEY

Bruckner: Symphony No. 4. Columbia Symphony, Walter.
Mozart: Flute and Harpsichord Sonatas. Rampal, Veyron-Lacroix.
Mozart: Piano Concerto No. 9. Haydn: Concertos in D. Kipnis, harpsichord; London Strings, Marriner.
Weill: The Three-Penny Opera. Lenya et al.; Bruckner-Ruggeberg, cond.
Tribute to Jennie Tourel.

EDITIONS DE L'OISEAU-LYRE

Arne: Harpsichord Sonatas. Hogwood.
Herze: Apollo and Hyacinth; Labyrinth; et al. London Sinfonia, Henza.
Herze: Kommersmusik; In Memoriam. London Sinfonia, Henza.
Hummel and Crusell: Clarinet Quartets. The Music Party.



Collaboration of classical music and jazz by concert and jazz violinists Yehudi Menuhin and Stéphane Grappelli is available LP, cassette and 8-track cartridge on Angel (left). Famous opera singer Maria Callas continues to be a big favorite with recording fans. George Szell is shown conducting the Cleveland orchestra. Andre Previn in a studio pose and then conducting the London Symphony orchestra.

COLUMBIA

Webern: Complete Works, Vol. 1. Harper; Juilliard Quartet; BBC Symphony, Boulez (four discs).
Bernstein at Harvard: The Norton Lectures. Includes complete performances of Oedipus Rex, Mozart Symphony No. 40, Beethoven Symphony No. 6 et al. (six vols. of two, three, or four discs each).
Great Performances from Marlboro. Schubert: Trout Quintet; Brahms: Sextet No. 1; Mendelssohn: Octet; Mozart: Clarinet Quintet, Piano Trio No. 4.

COLUMBIA-MELODIYA

Liszt: Piano Sonata: Hungarian Rhapsody No. 6. Slobodyanik.
Mozart: Piano Concerto No. 21. Haydn: Concerto in D. Gilels; Moscow Chamber Orch., Barshal.
Prokofiev: War and Peace. Vishnevskaya, Arkhipova et al.; Bolshoi Theater, Melik-Pashayev.
Rachmaninoff: Symphony No. 2. Bolshoi Theater Orch., Svetlanov.

CONNOISSEUR SOCIETY

Bach: The Well-Tempered Clavier, Book II (complete 3 LPs). Joao Carlos Martins, pianist.
Beethoven: Sonatas Op. 53 "Waldstein"/Op. 109. Barbosa, pianist.
Beethoven: Sonatas for violin & piano "Kreutzer"/"Spring." Wilkomirska/ Barbosa.
Brahms: 3 Sonatas for violin and piano. Wilkomirska/ Barbosa.
Chopin: 4 Scherzi (complete), plus Chopin-Liszt The Maiden's Wish, My Joys—Barbosa, pianist.
Debussy: 12 Etudes (complete), Anthony di Bonaventura.
Debussy: 24 Preludes (complete). Barbosa (2 LPs).
Gershwin: Song Book (complete).
Joplin: Piano Rags/Veri and Jamaris, pianists.
List: Transcriptions and Paraphrases for 2 pianos. Richard and John Contiguglia.

DESTO

Hovhaness. Firdausi. Husa: Evocations of Slovakia. Long Island Chamber Ensemble, Sobol.
Lees: Violin Sonata No. 2. Druian, Alpenheim.
Rorem: Night Music. Carlyss, Schein.
Rochberg: Music for the Magic Theater Chamber Symphony. Oberlin Orch., Moore.
Schumann: Violin Sonatas Nos. 1-2; Intermezzo. J. and R. Laredo.
Siegmeister: Flute and Clarinet Concertos. P. Lloyd, flute; Brymer, clarinet; London Symphony, Siegmeister.
American Piano Music, 1790-1970. Mandel (four discs).
Music for a 20th-Century Violinist. Zukofsky, Kalish (three discs).

DEUTSCHE GRAMMOPHON

J.S. Bach: Music For Lute, Vol. 1 & 2. Yepes, guitar.
J.S. Bach: Mass in B Minor. Janowitz, Ludwig, Schreier, Riddersbusch, Vienna Singverein; Berlin Philharmonic, von Karajan (3 LPs).
Beethoven: Symphony No. 7 in A Major, Op. 92. Vienna Philharmonic, Boehm.
Dvorak: Symphony No. 6 (Old No. 1) in D Major, Op. 60. Berlin Philharmonic, Kubelik.
Handel: Messiah (Arranged by Mozart, K. 572), Mathis, Finnla, Schreier, Adam; Austrian Radio Chorus and Orchestra. Mackerras (3 LPs).
Haydn: Symphony No. 95 in C Minor. Symphony No. 96 in D Major, "Miracle." London Philharmonic, Jochum.
Mendelssohn: Songs Without Words; Barenboim (3 LPs).
Monteverdi: L'Orfeo. Hamburg Monteverdi Choir with Instruments. Juergens (3 LPs).
Mozart: The Abduction From The Seraglio. The Impresario, Leipzig Radio Chorus, Dresden State Orchestra, Boehm (3 LPs).
Mozart: String Quartet in C Major, K. 465, "Dissonant." String Quartet in B Flat Major, K. 589. Tokyo String Quartet.

KLAVIER

Bartok: Violin Sonatas. Zsigmondy, Nissen.
Baroque Brass. Eastern Brass Quintet.
Impressionistic Violin. Zsigmondy, Nissen.
Masters of Flute and Guitar, Vol. 2. Macaluso.
Paderewski Plays. Duo-Art piano rolls.
Prokofiev Plays: Duo-Art piano rolls.
Rags & Other American Things. Eastern Brass Quintet.
Toccatas & Flourishes. R. Morris, organ; Berlinbaum, trumpet.

LONDON

Beethoven: Symphonies (9). Chicago Symphony, Solti.
Britten: Death in Venice. Pears, Shirley-Quirk; English Chamber Orch., Bedford.
Bruckner: Symphony No. 8. Los Angeles Philharmonic, Mehta.
Delibes: Sylvia. New Philharmonia, Bonyng.
Gilbert and Sullivan: The Mikado. Reed, Masterson, Wright, Aylton, Sandford, Holland, Rayner; Royal Philharmonic, Nash.
Messiaen: La Transfiguration de notre Seigneur Jesus Christ. Soloists; National Symphony, Dorati.
Mozart: Così fan tutte. Lorengar, Berganza, Davies, Krause, Berbie, Bacquier; London Philharmonic, Solti.
Puccini: Madama Butterfly. Freni, Pavarotti, Ludwig, Kerns; Vienna Philharmonic, Karajan.
Stravinsky: Le Sacre du Printemps. Chicago Symphony, Solti.
Takamitsu: Piano Works. Woodward.
Tchaikovsky: The Nutcracker. National Philharmonic, Bonyng.
Contemporary Music. Works by Lutoslawski, Berkeley, Bedford. Pears; composers cond.
Luciano Pavarotti: Italian Songs.



Messiaen: Piano Works. Crossley.
Palestrina: Song of Songs. Cantores in Ecclesia.
Purcell: Complete Theater Music. Academy of Ancient Music.

OLYMPIC EVEREST

Bach: Violin Sonatas and Partitas (6). Enesco.
Beethoven: Fidelio. Baumer, Sauerbaum, Hubner, Savelkoulis, Engert, Kuhnert, Horand; Leipzig Radio, Pflugner.
Beethoven: Symphonies (9). Furtwangler.
Gershwin: American in Paris; Rhapsody in Blue. Vienna Symphony, Dixon.
Gluck: Alceste. Semser, Serl, Mollien, Hoffman; Paris Philharmonic, Leibowitz.
Mozart: Symphony No. 39; Eine kleine Nachtmusik. Stockholm Philharmonic, Walter.
Mussorgsky: The Marriage. Agrov, Desmazures, Mollien, Popovitzky; Paris Philharmonic, Leibowitz.
Nicola: Die lustigen Weiber von Windsor. Bohme, Horand, Stein, Kuhnel; Leipzig Radio, Kleinert.
Rimsky-Korsakov: Mozart and Salieri. Linsolas, Mollien; Paris Philharmonic, Leibowitz.
Rossini: Stabat Mater. Steingruber, Herrmann, Dermota, Schoeffler; Vienna State Opera Orch., Steinberg.
Strauss, R.: Also sprach Zarathustra; Schlagobers; Waltzes. Vienna Philharmonic, Strauss.
Strauss, R.: Salome. Goltz, Karen, Aldenhoff, Hermann; Dresden State Opera, Keilberth.
Tchaikovsky: Piano Concerto No. 2. Gilels; Leningrad Philharmonic, Kondrashin.

(Continued on page 52)

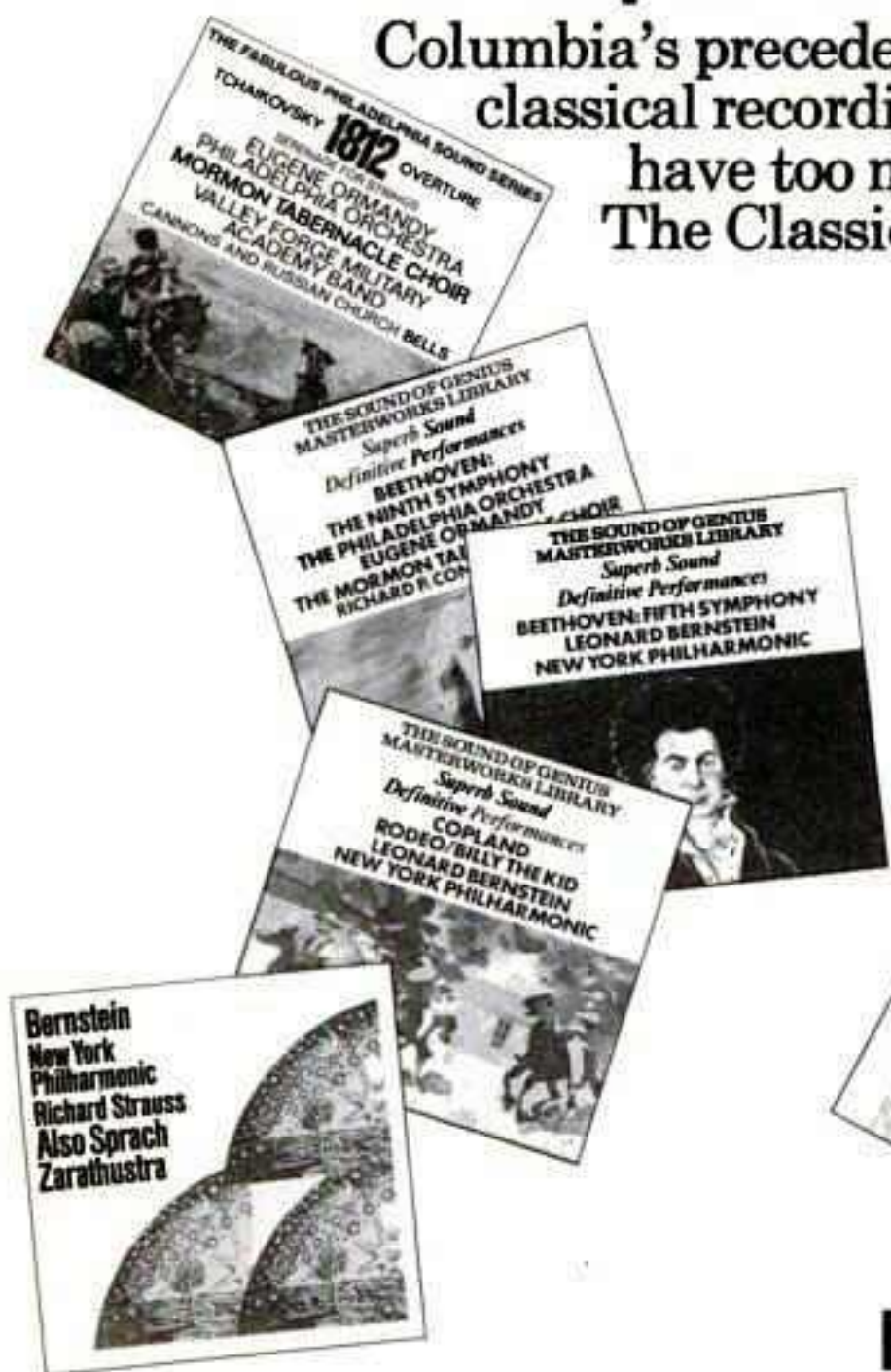
A message from the people who brought you the Chicago, Charlie Rich, Mac Davis and \$4.98 programs:

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Sales Odyssey!

Some of the greatest stereo recordings in history are now being made available on the biggest budget line of them all. Odyssey features "the" recommended performances of the classics by such artists as Szell, Walter, Ormandy, Previn, Rampal and Oistrakh. And in its "Legendary Performances" series Odyssey features cherished recordings by Lipatti, Beecham, Steber, Giesecking, Tourel, Melchior, Welitsch and many more! The Classic Push is On!



On Columbia and Odyssey Records

Specialty Labels Have Special Place in Classical Field

By ROBERT SOBEL

Classical labels such as CRI, Desto, Cambridge, Gemini, Klavier, Monitor and Orion have more in common than just that they are specialty companies. They also have a one-salesman network, Larry Sockell, who represents them on pricing, publicizing and promoting of product and who guides them through the best and worst of times. Sockell, whose base of operations is a den in his Long Island, N.Y., home, is the antithesis of the Arthur Miller fictional salesman, Willy Loman, whose tragic story is a classic. He is highly successful, optimistic and, by striking out on his own some 15 years ago, very independent. Sockell began in the record business some 23 years ago, after a stint as an accountant, sales representative for a children's line. His experience with the firm paid off handsomely for he established contacts on a person-to-person basis across much of the country.

He says he was fired from the children's line firm because of money differences, then decided to open his own business. Included among his accounts later were Vanguard and Elektra. He no longer handles the two labels but is now sales repre-



Socket Sales photo
Larry Sockell at Standards Records Hi-Fi, Seattle, Wash.

sentative, and in some cases, sales manager, of more than a dozen labels including those previously mentioned and Folkways, Biograph, Monmouth/Evergreen, and Empire, which deal in folk, jazz and "everything else but pop and rock 'n' roll," according to Sockell. One of his companies, Conversaphone, deals in language instruction.

Socket claims he limits the number of labels he represents, feeling that too many accounts would hinder his services for them. He requires that companies have a minimum of 25 titles in their catalog. Most labels he deals with can't afford the services of a sales manager.

Socket, who works on a draw against commission, takes his lines on the road some eight months of the year. Twice yearly, from July to September and from January to April, he travels around the country and to Canada. Four times per year he visits Chicago, Boston and the Baltimore-Washington area. His travel expense bills total some \$3,500 to \$4,000 annually, and his itinerary is detailed and down to almost a

(Continued on page 54)

ASCAP Tells How It Tracks Performances of 4,300 Plus Composers

By MARTIN BOOKSPAN

(ASCAP Coordinator of Symphonic and Concert Activities)

ASCAP, which is celebrating its anniversary year in 1974, pioneered the protection of the performing rights of composers, authors and publishers in this country. Among the many composers who license their performing rights through the Society are more than 1,300 Standard composers—ASCAP's terminology for creators of music intended primarily for the concert hall or the opera house. That 1,300-plus figure refers only to American composers; in its reciprocal relations with foreign performing rights organizations, ASCAP represents in this country an additional 3,000 non-American Standard composers.

ASCAP has been surveying the performances of its members' works in the symphony and concert field since 1944. The Society pays out to its members in the Standard field a great deal more money than is collected in performance fees from the users of this music. Thus ASCAP actively encourages the creation of this important American art form.

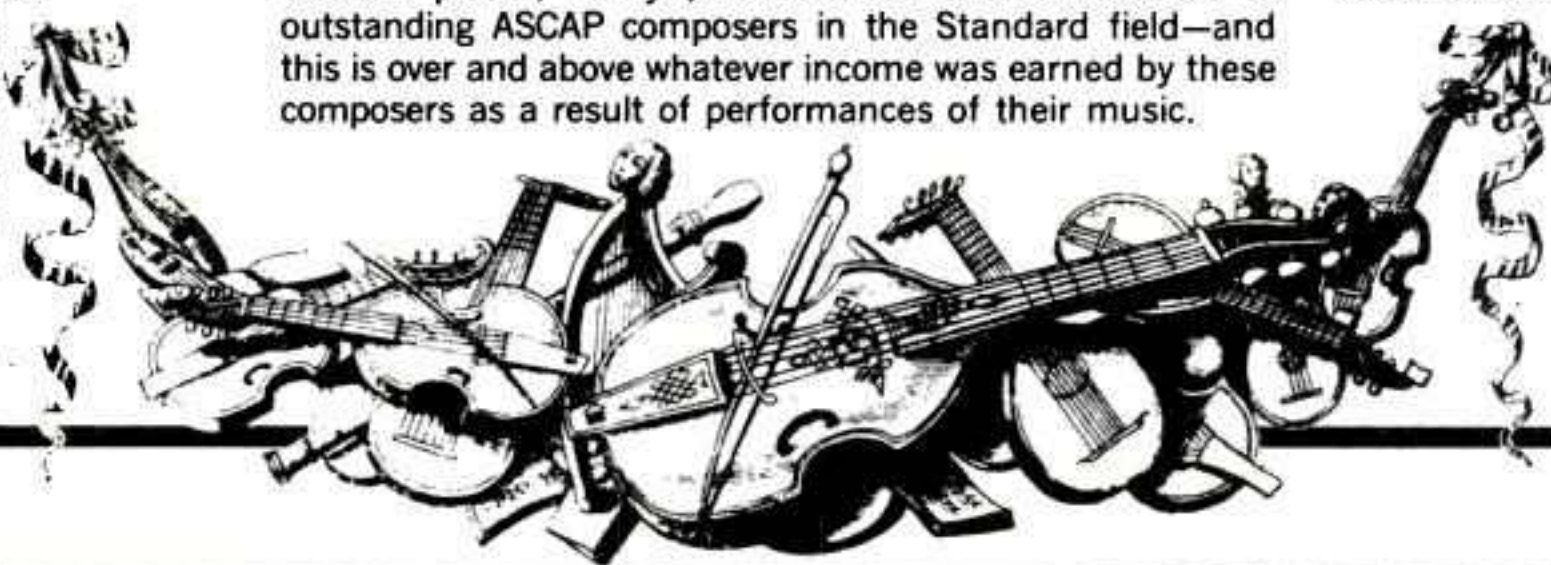
In addition to the detailed and objective sur-

vey of performances, the Society distributes a very significant amount of money to Standard composers in the form of awards. The Standard Awards Panel is comprised of a distinguished group of five independent music authorities (who are not connected with ASCAP in any other way). At its most recent meeting the panel distributed some \$360,000 in cash awards to ASCAP Standard composers for the 1974-75 distribution period. Since the awards structure was begun in the 1960-61 period, nearly \$5 million has been distributed to outstanding ASCAP composers in the Standard field—and this is over and above whatever income was earned by these composers as a result of performances of their music.

Our survey reveals some interesting statistics regarding the number of performances of the music of several ASCAP composers. During the period Oct. 1, 1972 through Sept. 30, 1973 these live performances took place within the 50 states. Samuel Barber—306 performances; Leonard Bernstein—139 performances (this figure does not include the hundreds of performances of Bernstein's theater music—"On the Town," "West Side Story," "Candide," etc.); Aaron Copland—593 performances; Alberto Ginastera—180 performances; Morton Gould—220 performances. These figures represent live concert performances only and do not include the hundreds (probably thousands) of radio and television performances.

In addition, ASCAP contributes \$10,000 each year for music scholarships to young students in a program administered by the National Federation of Music Clubs and annually contributes sums for fellowships to student composers at the Berkshire Music

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Survey Points Up Needs

Continued from page 49

for buying classical product: Past performance of artist; personal judgment and knowledge; and the manufacturer's support of the record.

David Rothfeld, vice president of merchandising at Korvette is a firm believer in the power of the press, the advertising press, that is. He rarely is not involved in selling classical product through the print media and says that results have always been successful. He also, of course, believes in the power of radio. He has a weekly radio program on WQXR and intends to broaden programming to other stations in other parts of the country, he says.

He deems in-store displays as important tools in selling of product and takes advantage of timing an artist's appearance locally with the exposure of the record or records in the stores. Metropolitan opera openings are of primary interest to him in determining product to be displayed. Personal appearances in the stores by the artist is also of much benefit, he says.

Each store in his chain is treated differently, according to area, type of store and customer buying habits. And each store is carefully surveyed in advance as to its market. The Bay Parkway store, in Brooklyn, for example, has long been an opera lover's mecca, mainly, he reasons, because of its large population of Italians and Jews, who represent the majority of opera buyers in the area.

Opera also does extremely well in the Fifth Avenue store. The opera lover, he maintains, will buy several versions of the same opera because of the artist or production. This is

an added bonus, he feels, and represents a somewhat different approach in classical buying habits than that exhibited by buyers of symphonic or orchestral works.

Rothfeld believes in having the proper spread of product as opposed to maintaining an-depth inventory. He feels that wide selectivity is one of the keys to buying product for the stores, with one person at the end responsible for the actual buying, after recommendations from staff personnel.

Rothfeld watches classical volume closely and is always open to new concepts. The record department at the Fifth Avenue store in New York recently moved to brand new section in the basement, with classical getting its ample share and tender loving care.

Dealers' Buying Guide Listing

Continued from page 50

ORION

Boccherini: Flute Sonatas (6), Op. 5. Stokes.
Korngold: Violin Works. Granat, Gray.
MacDowell: 2 Piano Sonatas. Y. Takahashi.
Marais: Les Folies d'Espagne et al. P. Sampson, S. Shapiro.
Muffat: Harpsichord Works. S. Shapiro.
Tchaikovsky: 14 Songs. Del Grande, Pleshakov.
Wagner, J.: 12 Preludes. Bossart.
Baroque Organ Masters. K. Gilbert.
Jean-Pierre Rampal: Golden Sound. Works by Marcello, Telemann, Pepsusch, Bach.
Swedish Baroque Harpsichord Sonatas. Nordenfelt.
Violin-Piano Works (Creston, Kodaly, Sarasate, Suk, Engel, Copland). Steiner, Berfield.

PHILIPS

Beethoven: Violin Concerto. Szeryng; Concertgebouw, Haitink.
Brahms: Piano Concertos (2). Brendel; Concertgebouw, Schmidt-Isserstedt (No. 1) and Haitink (No. 2).
Brahms: Piano Quartets (3). Trampier; Beaux Arts Trio.
Brahms: Violin Concerto. Szeryng; Concertgebouw, Haitink.
Handel: Cantata Lucretia. Baker; English Chamber Orchest., Leppard.
Mozart: Arias. Ameling; English Chamber Orchest., De Waart.

Continued from page 49

reports Allison Ames, classical publicity director. Most will be Dolby, also being used in reprocessing more popular catalog items, and all will get the benefit of tape marketing manager Sid Love's special promotion campaign. Herbert Von Karajan and the Berlin Philharmonic are heard in works by Vivaldi, Schumann, Mendelssohn and Richard Strauss, with the Vienna Philharmonic fronted by both Karl Bohm (Beethoven) and Claudio Abbado (Tchaikovsky). "Quad reflects personal tastes and should help further boost the rise of classical popularity by broadening interest to a younger base," Ms. Ames believes. DG is testing both matrix and discrete quad in Europe.

Mozart: *Così fan tutte*. Caballe, Baker, Gedda, Ganzaroli, Cotrubas, Van Allan; Covent Garden, Davis.
Mozart: Piano Concertos Nos. 20, 24. Brendel; Academy, Marriner.
Mozart: Preludes and Fugues (6), K. 404. Grumiaux Trio.
Mozart: String Quartets Nos. 9-12. Quartetto Italiano.
Mozart: Early Symphonies. Academy, Marriner (eight disks).
Mozart: Symphonies Nos. 35, 41. Concertgebouw, Krips.
Penderecki: *Kosmogonia*; *De natura sonoris*, No. 2; *Anaklasis*; *Fluorescences*. Warsaw Philharmonic, Markowski.
Schumann: *Novelletten*. Arrau.
Strauss, R.: *Also sprach Zarathustra*. Concertgebouw, Haitink.
Tchaikovsky: *Nutcracker Suite* et al. London Philharmonic, Stokowski.
Tippett: *Concerto for Orchestra*; *Ritual Dances* from "A Midsummer Marriage." London Symphony, Covent Garden, Davis.
Tippett: Piano Sonatas (3). Crossley.
Verdi: *Complete Ballet Music*. Monte Carlo Opera Orchest., Almeida.
Verdi: *Un Giorno di Regno*. Norman, Wixell, Cossetto, Carreras; Royal Philharmonic, Gardelli.

RCA

Bach Transcriptions. London Symphony, Stokowski.

London's John Hurd reports no quad action yet but some big things in the works. Classical tapes are licensed to Ampex, where product manager Bob Shaw notes that current increases in the costs of manufacturing tapes have put all product under close scrutiny. They are investigating open reel again, with a heavier-than-ever schedule set. "We're concentrating on purist sound in recording, and using the best tape available, including our new low-noise, high-energy 20 20+," he emphasizes. Classical sales are very strong, he reports, with Ampex using about 10 key distributors for open reel product, and 100 for the entire 8-track and cassette release list.

Ampex has been using Dolby B on cassette for almost four years,

on open reel for nearly two. Included in the fall list is the first tape of Massenet's "Therese" with Richard Bonyngue and the New Philharmonia Orchestra; "Nielsen: Symphony No. 4," Los Angeles Philharmonic; "Schumann & Grieg Piano Concertos," Radu Lupu with Andre Previn & the London Symphony, plus Sir George Solti with recordings of Wagner's "Parsifal," and "Tannhauser" highlights, and Gluck's "Orfeo et Euridice."

Shaw notes that Ampex has one of the largest quad tape libraries available, but believes the music store is not the place to sell. "Equipment stores are much better," he reports, echoing the sentiments of a number of major hardware chains such as Lafayette, which make a point of locating a key selection of quad releases adjacent to 4-channel equipment—proven sales clinchers.

Vanguard national sales manager Harold Lewis notes two new open-reel releases this fall, Musorgsky's "Pictures At An Exhibition," with Charles Mackerras and the New Philharmonia Orchestra, and Handel's "Royal Fireworks Music," Johannes Somary conducting the English Chamber Orchestra.

At GRT, licensed for Vanguard classical 8-track and cassette product, Herb Hershfield, head of the music tapes division, is sitting on top of what may be the largest single tape release for a major classical label. GRT soon will offer some 50 Vanguard catalog titles backed by an extensive promotion campaign. It will include both the cream of the label's library, plus other titles unfamiliar to any tape format. Entire project is aimed at further broadening of the classical market, with the 8-track format also geared to the car stereo buff.

(Continued on page 54)

London Champagne

VINTAGE 1974

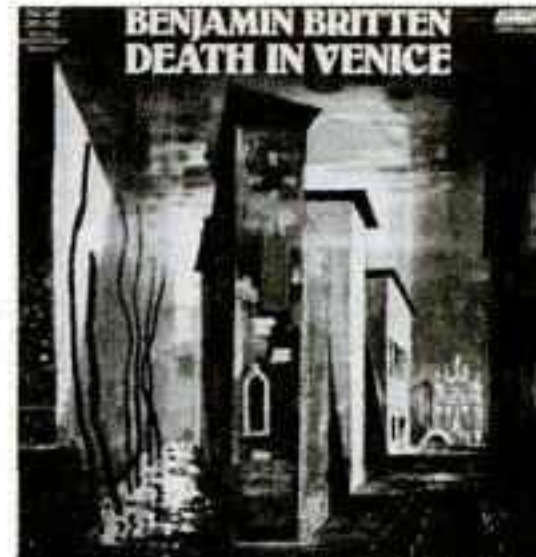


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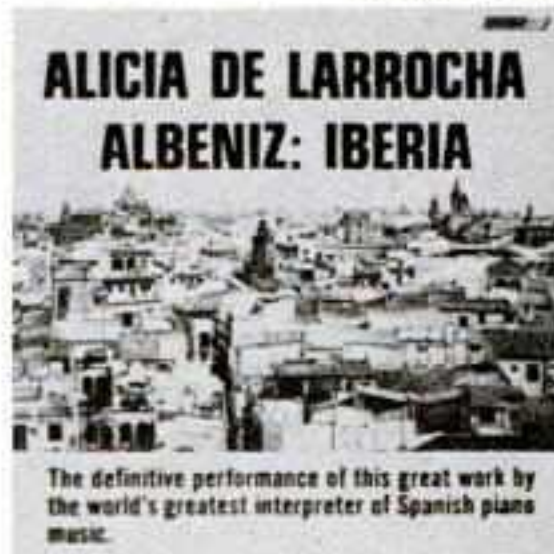
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Universities' Non-payment for Performances Adds to Controversy in BMI Survey

By OLIVER DANIEL

(Vice President, Concert Music Administration)

Despite the state and federal support of symphony orchestras, only a minute proportion of American music is programmed. And of the total amount of contemporary music played it is still pitifully small. Here are a few examples: the Los Angeles Philharmonic which received \$200,000 from the National Endowment performed 78 American works out of 227 contemporary works; the Chicago Symphony with the same subvention performed 45 American works; the Atlanta Symphony under Robert Shaw, one of our few native-born American conductors, performed 84; the Buffalo Philharmonic did best with 136 American works. But in proportion to the total repertoire, the amount is pitifully small.

For many years BMI prepared an orchestral

survey in cooperation with the American Symphony Orchestra League. A recent survey tabulated all works performed by 557 orchestras in 5,684 concerts. Out of 23,126 works performed, standard works accounted for 13,955 performances. The works of Beethoven, Mozart, Tchaikovsky, Brahms, Bach, and Wagner totaled 5,876. But only 505 Americans were performed and while a total number of 3,000 performances were tallied, the total is deceptive since many were short pieces performed in pops concerts and other special programs. The total includes many short works and excerpts by Berlin, Rogers, Bernstein, Copland, Gershwin, Anderson,

Gould and others. It is the composer of longer serious works who is in the greatest difficulty. "I think the madness of composing today," says Elliott Carter, "is astonishing. You can't get performances, you can't get paid, or if it's performed it's awful. The whole process is subversive."

While symphony orchestras may be remiss in the amount of standard repertoire which they program in proportion to the contemporary, they all pay performance fees for all contemporary music either through ASCAP or BMI. Most universities, however, do not, and while between 30 and 35 millions are spent for performance, according to the Associ-

ation of College and University Concert Managers Inc., no payment whatsoever is paid to the composer.

Regarding the rights of composers and copyright owners, I received a most explicit response from Gunther Schuller, composer, conductor and educator and president of one of America's most distinguished music institutions, the New England Conservatory of Music. "I feel compelled," he wrote, "to add my thoughts to those that have already been expended on the subject of whether colleges and universities ought to pay licensing fees for the privilege of having works by contemporary and living composers performed on their campuses and in their concert series. It is indeed an outrageous practice that the

(Continued on page 56)

American Violinist Eugene Fodor: Potential Is Unlimited

By IS HOROWITZ

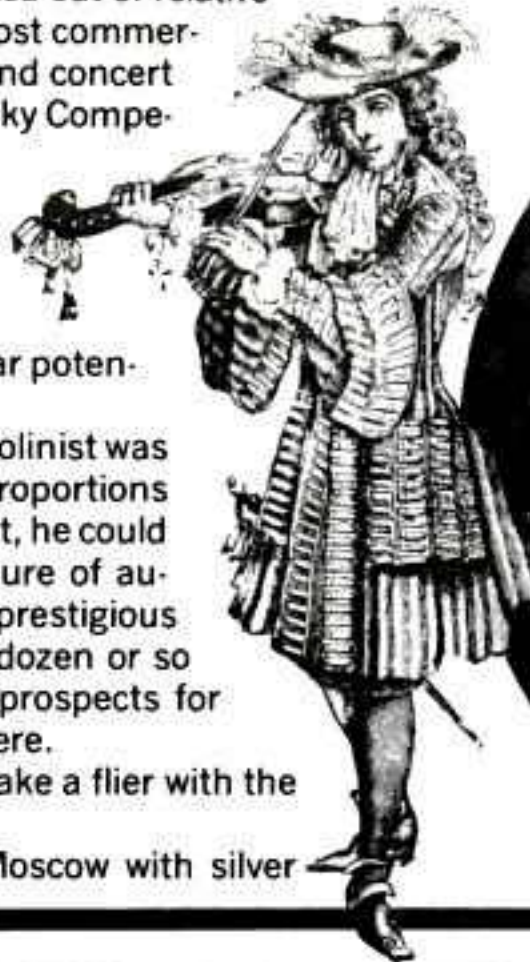
Sixteen years ago Van Cliburn erupted out of relative obscurity to become one of the most commercial artists ever to hit the record and concert scene after winning the Tchaikovsky Competition in Moscow.

Now comes Eugene Fodor, the first American ever to share top honors in the violin segment of the quadrennial contest. And again we are witness to the launching of a career with spectacular potential.

Hardly an unknown, the 24-year-old violinist was pursuing a concert career of modest proportions when he entered the competition. At best, he could look forward to a slow and steady capture of audience favor. An earlier winner of less prestigious contests, Fodor's calendar called for a dozen or so concerts over the next two years, with prospects for additional dates picked up here and there.

No record company was yet ready to take a flier with the young artist.

Within weeks after returning from Moscow with silver



medal in hand, and accompanied by reams of publicity, Fodor had solid bookings of some 70 concerts for next season at more than twice his usual fee, and an RCA Records contract.

Even before the RCA agreement was signed, Fodor was rushed into the label's New York studio to lay down his first album, an effort slated to receive the same kind of priority attention usually reserved for a hot original-cast property. The album was released in time to ride the hoopla generated by the Governor of Colorado proclaiming Aug. 24 Eugene Fodor Day in the violinist's home state.

But even before that debut album was released, Fodor was on his way to London to record his second LP for RCA, a concerto recording with Erich Leinsdorf conducting the New Philharmonia Orchestra. With him went RCA's ace producer Jack Pfeiffer, a control-room veteran who had supervised most of Jascha Heifetz' sessions over the past two decades.

(Continued on page 56)

Dealers' Buying Guide Listing

• Continued from page 52

Puccini: *Tosca* (excerpts).
Rachmaninoff: *Symphony No. 2*. Philadelphia Orch., Ormandy.
Schubert: *Piano Trios*. Szeryng, Fournier, Rubinstein.
Strauss, R.: *Four Last Songs*; *Rosenkavalier and Frau ohne Schatten* excerpts. L. Price; New Philharmonia, Leinsdorf.
Verdi: *Simon Boccanegra*. Cappuccilli, Raimondi, Ricciarelli, Domingo; RCA Italiana, Gavazzeni.
Verdi: *I Vespri siciliani* (excerpts).
Amazing Grace. Hymns sung by Milnes.
Cathy Berberian: *Edinburgh Festival Recital*.
Classic Film Scores. Disks devoted to Herrmann (*Citizen Kane*) and Waxman (*Sunset Boulevard*).
Guitar Concertos (Rodrigo, Vivaldi, Handel). Bream; ensemble.
Julian and John, Vol. 2. Bream, Williams.
Anna Moffo: *French Arias*.
Anna Moffo: *Operatic Arias*.
Leontyne Price and Placido Domingo: *Duets*.
Ten Great Piano Concertos. Rubinstein.
Ten Great Violin Concertos. Heifetz.

RCA VICTROLA

Bach: *B minor Mass*. Erato recording.
Bellini: *Adelson e Salvini* (excerpts). Zucker, Wolfe.
Bizet: *Carmen*. Stevens, Pearce, Albanese, Merrill, Reiner.
Verdi: *Rigoletto*. Warren, Berger, Pearce, Tajo, Cellini.
Verdi: *Il Trovatore*. Milanov, Bjoerling, Warren, Barbieri, Moscona; Callini.

SERAPHIM

Brahms: *Violin Concerto*. Beethoven: *Romance No. 2*. Menuhin; Lucerne Festival and Philharmonia Orch., Furtwangler.
Paganini: *Violin Concerto No. 1*. Wieniawski: *Violin Concerto No. 2*. Rabin; Philharmonia Orch., Goossens.
Prokofiev: *Violin Concerto No. 2*. Miaskovsky: *Cello Concerto*. Oistrakh; Rostropovich; Philharmonia Orch., Galliera and Sargent.
Shostakovich: *Symphony No. 11*. Houston Symphony, Stokowski.
Tchaikovsky: *Symphony No. 6*. Berlin Philharmonic, Furtwangler.

TELEFUNKEN

Bach: *Cantatas*, Vols. 9 and 10. Soloists; Concentus Musicus, Harnoncourt.
Berg: *Lyric Suite*; *String Quartet*, Op. 3. Berg Quartet.
Boulez, Lutoslawski, Stravinsky: *Orchestral Works*. ORTF, Maderna.
Dufay and His Contemporaries. Syntagma Musicum, Amsterdam.
Monteverdi: *L'Incoronazione di Poppea*. Donath, Soderstrom, Barberian, Equiluz; Concentus Musicus, Harnoncourt.
Mozart: *Horn Concertos* (4). Baumann; Concentus Musicus, Harnoncourt.

Ockeghem: *Requiem*. Prague Madrigalists.
Schumann: *Piano Works*, Vol. 3. Engel.
Victoria: *3 Motets: Officium defunctorum*. Prague Madrigalists.
Wolkenstein: *Songs*. Equiluz, Linser.
Chansons des Trouvers. Studio for Early Music. Italian Recorder Works. Bruggen.

VOX TURNABOUT

Boccherini: *String Trios and Quartets*. Carmirelli Quartet.
Brahms: *Piano Concerto No. 1*. Backhaus; Vienna Philharmonic, Bohm.
Francaix: *Orchestral Works*. Various soloists; Luxemburg Radio, Francaix.
Hummel: *Etudes*, Op. 125. Boehm.
Mozart: *Church Sonatas*. Haselbock, organ; Graz Cappella Classica, Hochstrasser.
Mozart: *Divertimento*, K. 563. Lautenbacher, Koch, Biles.
Mozart: *Symphonies Nos. 40-41*. Salzburg Mozarteum Orch., Hager.
Still: *From the Black Belt*; *Darker America*. Kay; *Six Dances*. Landau and Freeman, cond.
Tchaikovsky: *Piano Concerto No. 2*. With Tchaikovsky arr. by Grainger and Liszt. Ponti; Prague Symphony, Kapp.
Tchaikovsky and Mendelssohn: *Violin Concertos*. Rosand; Luxemburg Radio, Froment.
Flute Concertos. Marion; Ensemble Instrumental Jacques Prat.
French Orchestral Works (Massenet, Lalo, Chabrier). Luxemburg Radio, Cao.
Guitar Concertos (Fasch, Vivaldi, Krebs). Ragossnig; Southwest German Chamber Orch., Angerer.
Music for the Kings and Queens of England. Choir and ensembles, Williams.
A Renaissance Christmas. Camerata.

TURNABOUT HISTORICAL SERIES

Beethoven: *Piano Concertos Nos. 3-5*. Backhaus; Vienna Philharmonic, Bohm and Krauss.
Mozart: *Symphonies Nos. 29, 31, 34-36, 38-41: Don Giovanni and Nozze di Figaro Overtures*. London Philharmonic, Beecham.
Offenbach: *Tales of Hoffman*. Royal Philharmonic, Beecham.

VANGUARD

Bach: *Brandenburg Concertos* (6). English Chamber Orch., Somary.
Bach: *Cantatas Nos. 11, 80*. Palmer, Watts, Tear, Rippon; English Chamber Orch., Somary.
Bach: *Mass in B minor*. As above.
Bach: *Violin Sonatas and Partitas* (6). Zukofsky.
Handel: *Solomon*. Armstrong, Burrows, Tear, Diaz, Rippon; English Chamber Orch., Somary.
Mahler: *Symphonies Nos. 1, 5, 6, 10* (Adagio only). Utah Symphony, Abravanel (also 10 symphonies boxed, stereo only).

Prokofiev: *Peter and the Wolf*. Britten: *Young Person's Guide*. Geer; English Chamber Orch., Somary.

VANGUARD SUPRAPHON

Beethoven: *Archduke Trio*. Suk Trio.
Dvorak: *Symphony No. 8*. Czech Philharmonic, Neumann.
Dvorak: *Violin Concerto; Romance*, Op. 11. Suk; Czech Philharmonic, Ancerl.
Mendelssohn: *Octet*. Smetana and Janacek Quartets.
Schubert: *Piano Trio*, Op. 99; *Notturmo*. Suk Trio.
Shostakovich: *Symphony No. 5*. Czech Philharmonic, Ancerl.
Gershwin: *Works for Piano and Orchestra*. Siegel; St. Louis Symphony, Statkin.
Liszt: *Harmonies poetiques et al. Rose*.
Saint-Saens: *Orchestral Works*, Vols. 1-3. Ricci, Ponti, Tacchino, Johannesen; Luxemburg Radio, Froment.
Schumann: *Piano Works*, Vol. 1. Frankl.
Scriabin: *Piano Works*, Vols. 3-4. Ponti.
Tchaikovsky: *Symphonies; Tone Poems*. Utah Symphony, Abravanel (nine disks).
American String Quartets (Mennin, Copland, Piston, Gershwin, Thomson, Ives, Schuman, Sessions, Hanson). Kohon Quartet.

WESTMINSTER GOLD

Franck: *Psyche*, and Prokofiev, *Sinfonietta in A Major*; Moscow Radio Symphony Orchestra; Jemal Delgat, conductor.
Scarlatti: *The Harpsichord*, Vol. 1: *Fernando Valenti Plays the Scarlatti Harpsichord Sonatas* (3 Rec. Set).
Schoenberg: *Transfigured Night*, Op. 4, with Britten, *Prelude and Fugue*, Op. 29, and Elgar, *Introduction and Allegro*, Op. 47; Lausanne Chamber Orchestra; Victor Deszarzeus, conductor.
Schubert: *String Quintet*, Op. 163; Lutski, Grigori; Morozov, Veinus; Ovcharek, Vladimir; Rostropovich, Mstislav; Solovoyov, Vissarion.
Wagner: *Lohengrin* (complete). Suddutsche Philharmonie; Choir of the Vienna State Opera; Hans Swarovsky, conductor (4 Rec. Set).

ABC

Sills: *Favorite Duets with Tenors*; duets with Bergonz, Carlo; Burrows, Stuart; Gedda, Nikolai; various orchestras and conductors.
Sills: *The Mad Scenes*; selections from *Anna Bolena*, *Hamlet*, *I Puritani*, *Lucia di Lammermoor*; various orchestras and conductors.

WESTMINSTER MUSIC OF THE EARTH (new series)

Music in Sikhim
Music of Chile.
Music of Guatemala

Specialty Labels Have a Place

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science. Before each trip, he sends out a letter on time of his arrival and asks that the dealer have a catalog listing prepared in front.

Because of his tight time schedule and because it is economically feasible, Sockell calls on major retail outlets which deal in high classical volume. Among those he visits are Tower Records, Vogue Record shops, Phil Harris Music, all on the West Coast; Music for All, Denver; Music on Record, Portland, Ore.; the Record Shop, Baltimore; the Harvard Coop, Cambridge, Mass.; and King Karol and Sam Goody in New York.

During his visits to the stores, topics such as the condition of the industry and other general items of interest form the framework for a rapport which he has established

with dealers for many years. For obvious reasons, he is a firm believer in a store carrying a complete catalog and cites both Goody and Karol as examples.

Sockell advises his labels on the handling of prices, how best to promote product and offers recommendations on cover graphics. He is also the funneler of complaints, conduit for collections and takes requests on returns, which he says are extremely minimal.

Sockell also sets up distributors. Among those he deals with are Heilicher Bros., Kinnara, Goody, Almada and Chapman. Most of Sockell's business, however, is done directly with the dealer, a method he prefers so that he can discuss manufacturer's objectives regard-

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ASCAP Tracks Performances

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Center in Tanglewood. We have just made a donation to help support construction of a second composer's cottage at Tanglewood, and ASCAP funds built facilities for composers at Interlochen in Michigan and at the Brevard Music Camp in North Carolina. Another regular beneficiary of ASCAP financial support over the years has been the MacDowell Colony in New Hampshire. And the Aspen Music School in Colorado has been among those institutions that have figured prominently in ASCAP's support for outstanding musical organizations.

In recent years ASCAP inaugurated a new membership category—associate membership—to those composers not yet qualified for full membership in the Society. Thus many young, energetic and

productive composers are now Associate Members of ASCAP and they will become full members as soon as they have fulfilled any one of these three qualifications: 1) have a work commercially published; or, 2) have a work commercially recorded; or, 3) have a performance of any work under circumstances licensed by ASCAP.

ASCAP has licensing agreements in effect with more than 600 symphony orchestras in the U.S., offering the full range of the Society's non-dramatic repertoire for performance by our orchestras. In addition, the Society has licensing agreements in effect with more than 200 colleges and universities, making available to these colleges and universities the ASCAP reper-

(Continued on page 56)

Over 20,000,000 sold.



When people come in for a classic, they walk out with a Red Seal.

RCA Records and Tapes

Copyrighted material

Classical Recordings Reach All-Time Japan Popularity

By HIDEO EGUCHI

Although music of international origin accounts for only 40 percent of total Japanese product, sales of classical records are unobtrusively but steadily rising in Japan this year, say manufacturers and dealers. But nobody seems to know exactly why this is so and no specific sales figures have been quoted to date.

Average monthly sales of classical albums in Japan have previously been estimated by Billboard's Tokyo news bureau to range from a low of \$1,600,000 to a high of \$2,300,000 at the retail level. However, the Japan Phonograph Record Assn.'s monthly production statistics for this year's first half indicate that an all-time monthly high of \$4 million will be

reached sometime during the second half of 1974. And possibly \$5 million in the peak sales month of December as this classical trend surely continues.

In other words, classical records have been accounting for a mere 5, 6 or 7 percent of total Japanese product over the past few years, but they should account for up to 13 percent this year, since retail sales in the second half usually surpass the results that are achieved in the first half. According to Billboard's study of the JPRA's record production figures, average monthly sales of classical LPs in Japan during this year's first half reached the equivalent of \$2,500,000 at the retail level, although unspecified as such by the JPRA.

Not to be caught with their pants down, all JPRA member manufacturers with classical artists and repertoire have launched their respective sales campaigns, with a combined inventory estimated by Billboard at \$8,100,000 a month in this year's first half (excluding imported classical LPs). In order of JPRA membership, the "classical" manufacturers are: Nippon Columbia, Victor Musical Industries, King Record, Teichiku, Polydor K.K., Toshiba-EMI, Crown Record, Tokuma Musical Industries, CBS/Sony, Nippon Phonogram, Trio Electronics and Shinsekai.

Some of the record manufacturers launched their classical sales campaigns early last spring. For example, CBS/Sony started its series of "Young People's Con-

certs" on March 21 to continue through Nov. 21. It covers 50 classical albums, in conventional stereo sound, at the comparatively low retail price of 1,800 yen or about \$6.00 each. Not to be outdone, Toshiba-EMI conducted a classical sales campaign from May 20 through July 20 with 45 Westminster monophonic albums at 1,500 yen or \$5.00 each. Its first two releases were listed last month (August 1974) among the top 30 classical best sellers at record stores all over Japan.

What's more, two wholly Japanese record manufacturers are cashing in on the classical trend. Tokuma Musical Industries mounted a three-month campaign to promote Japan-

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U.K. Classical Recordings Maintain Price and Encourage Labels

By EVAN SENIOR

In spite of forecasts of economic gloom, all major U.K. recording companies' classical sections are glowing over past achievements and looking to coming months with optimism. Downward trends in some consumer trades have not so far affected them and they have no expectations that they will. Surprising consensus of opinion shows, in spite of price rises, a healthy upsurge in sales of full-price classical product as counter to the growing tendency to output of mid-price and budget issues.

"As long as the economic situation does not worsen," says U.K. Phonogram classical manager Quita Chavez, "we can see no reason why this situation should change. In fact,

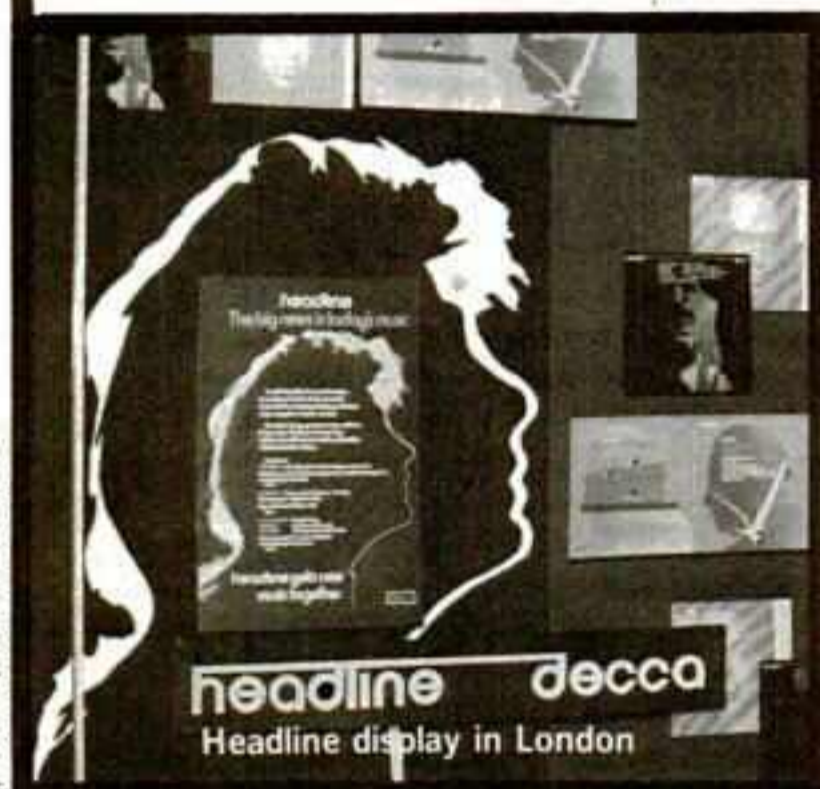
most recording companies pin their faith in the long run to the top-price top-quality classical issues. Economically, in terms of production cost as against sales returns, the top-price LP is where the profit lies." As with many other manufacturing companies, Phonogram's classical releases were heavily affected by the three-day working week caused earlier in the year by industrial disputes, monthly issues being reduced considerably.

But this has proved less of a disadvantage than we thought it might be at the time," comments Miss Chavez. "Our marketing department found that with smaller releases there was more time to concentrate on selling

the top-price disks, so although we have increased the size of monthly releases, we have no intention of returning to large-scale ones. A quick glance at returns seems to show that our classical sales over the past 12 months are up by some 35 percent over those of the previous year."

The same trend is reported by Decca (London) U.K. classical promotion chief, Peter Goodchild. "Over-all, price-range returns are 20 percent up on last year's, with the full-price sales at a higher figure than that. Our outstanding classical success of the past year has been the introduction of the Headline label, which we plan to introduce to the U.S.

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American Violinist Eugene Fodor

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And this time he was to play on a rare Guarneri del Jesu, a 1736 instrument loaned to him by an admirer and said to be valued at \$300,000. His first record was made on his own fiddle, a fine Vuillaume, but hardly in the super dreadnaught class of the Guarneri.

Fodor's hectic promotional schedule allowed no time for the first album to showcase him in a concerto disking, but the program, including some of the pieces he played during the Moscow competition, were well designed to display the performer's virtuoso bent, as well as his lyrical skill: unaccompanied selections by Paganini and Ysaye, and others with piano by Wieniawski, Tchaikovsky and Prokofieff.

No repertoire surprises in this bundle.

Also well in the comfortable violin literature mainstream is the concerto he taped in London—the Tchaikovsky, his competition finalist vehicle. The original intent was to pair it with the D Major Paganini, which would have provided the catalog with a generous and unique warhorse coupling. At first, Fodor was reluctant to shoot off two of his biggest guns on one record, but agreed to go along.

However, the Tchaikovsky, recorded first, ran longer than expected. Rather than face squeezing it on one LP side, the plan was changed in the studio and the Saint-Saens "Introduction and Rondo Capriccioso" recorded instead of the Paganini as the companion piece. This is the album that RCA has scheduled for release later this fall.

As with other heavy young violin talents that have emerged in recent

years, such as Itzhak Perlman and Pinchas Zukerman, the public that awaits Fodor on disk is not particularly interested in his views on out-of-the-way repertoire. They wait to measure him against others in the most familiar, where comparisons are more easily drawn.

Fodor seems to sense this and is anxious to offer up his interpretations of violin standards that in any case he has an affinity for and are comfortably in his repertoire at this stage of his career.

Thus, dealers are likely to get from him a string of mainline concertos, among the Glazounoff, Sibelius, Beethoven and Brahms, with the latter a special favorite. The probability is that his first recording with the Philadelphia Orchestra under Eugene Ormandy, now tentatively scheduled to take place in November, will include one of these titles.

The RCA Records contract, which won out over bids from Columbia, Angel, the Soviet's Melodiya, as well as other labels, calls for a minimum of two albums a year, one of which is to be with orchestra.

On the concert side, the flood of new engagements coming Fodor's way will bring him fees exceeding \$3,000, and there will be more than enough to allow dealers in all parts of the country ample opportunity to tie in promotionally on record sales. But for a while at least Fodor will be in the peculiar position of honoring previously booked dates at around \$1,500, his pre-Tchaikovsky competition rate, while his newer dates earn at least twice as much.

Concert manager Harold Shaw signed Fodor well before he went to Moscow and shortly after he had won first prize in the Paganini Competition in Genoa in 1972. But Fodor was even then an old hand at

violin contests. He had won his first, run by the Kiwanis, at the age of 12, and in all has placed at the top in an even dozen contests. One of the more prestigious was the Merryweather Post tourney in Washington, D.C.

Now, gathering honors wherever he is, gracious enough to accept them, with an already bulging scrapbook of feature clippings, with NBC-TV preparing a special for viewing a bit later in the year, and with the promotional drums being beaten in happy rhythm by RCA and the public relations firm of Gurtman and Murtha Associates, Fodor, an avid horseback rider, is galloping full speed ahead toward what may well develop into a major recording and performing career.

ASCAP Tracks

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tory for classroom and instructional purposes.

Much has been accomplished over the years on behalf of the contemporary and American composer; we at ASCAP are proud of the role the Society has played in these efforts. But much remains yet to be accomplished. ASCAP is in the vanguard of activity to gain a wider and deeper currency for the musical creativity of our time.

Specialty Labels

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ing local print promotion or placement in the stores.

Most small labels require a minimum order of six, a figure that is both profitable to the firm and to him. He sends a new-release sheet in July and January to dealers.

Controversy In BMI Survey

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composer, i.e., the creative force which makes concert possible in the first place is ignored when it comes to financial remuneration, and it is ironic and pathetic that of all places where this remains an issue, it is the so-called cultural and intellectual centers of American universities and colleges. It is tragic that, though there have been hearings for over half a decade, the congress has still not clarified the United States Copyright Laws and that there are still loopholes for the so-called nonprofit institutions to slip through if they so choose. I think the buck passing that goes on in this area is lamentable and immoral, particularly when the licensing fee that ASCAP and BMI are asking on behalf of the composers is ridiculously low per annum per institution. It is inconceivable to me that institutions and their managerial echelons could make an issue of so small an economic factor... The New England Conservatory's financial plight is well known and is shared by hundreds of other private educational institutions, yet we have no hesitation in paying this small fee for what seems to be not only a matter of practical concern but one of long range social/cultural importance. Will we never grow up in this country? Will we always put the arts last, at the bottom of the economic ladder?"

The area where this discrimination is most unconscionable is in the field of radio & TV. Both university and municipal stations, as well as the Educational Broadcasting Corp. and the Corporation for Public Broadcasting, resolutely refuse to pay for the use of music. In Europe, where practically all radio is governmentally sponsored, non-commercial payment is always

made. Recently, the Soviets sent a delegation to confer with both ASCAP and BMI about payment of rights in Russia and a reciprocal arrangement here. On July 14, Edward Cramer, president of BMI, flew to Moscow to implement the preliminary discussions. Just before departing he sent a letter to members of the National Music Council, at whose annual meeting he had discussed new copyright developments.

"Ironically," Cramer wrote, "while BMI can discuss various problems with officials of the Soviet Union, it cannot even establish a dialog with CPB, an entity which is supported by taxpayers, including our writers and publishers. Letters seeking a meeting sent over the past months to Henry Loomis, president of the organization, have gone unanswered."

"I know that you, as well as we, are concerned with the future of public broadcasting in America. It will play an increasing role in the activities of those of us who are involved in the arts. While we support public broadcasting we cannot, in good conscience, ignore the writers and publishers of music. I am sure that you will agree that this inequitable situation should be resolved as quickly as possible, because it is in the public interest to do so."

Credits

Section editor, Earl Paige. Editorial coordinator, Robert Sel, classical editor, Sales, Norm Berkowitz. Staff writers: Steve Traiman, tape/audio/video editor; Is Horowitz, New York bureau chief; Evan Senior, Music Week; Hideo Eguchi, Japan correspondent. Art: Dan Chapman.

Celebrate!



Nonesuch Record's 10th Anniversary

Check your WEA salesman
for details on our tenth
anniversary celebration.



"Scheherazade" 400,000 Sales Shows Importance of Catalog Product

By IS HOROWITZ

In 1956, Vanguard released a performance of Rimsky-Korsakov's "Scheherazade" by Mario Rossi and the Vienna State Opera Orchestra. The album has been available continuously since then and so far has sold more than 400,000 copies. What's more, it still moves to the happy tune of some 6,000 a year.

It is far from an isolated example of the staying power of good classical merchandise.

The catalog is studded with many titles of

near equal, or even greater, commercial longevity. While six-figure sales are not in themselves overly impressive in the pop area, one tends to forget that the classical field also has its heavies, albums that move in tonnage quantities, if according to a slower time scale.

And for every title that enters the six-figure category, there are scores of others that sell 50,000 copies or more, providing significant income for dealers who stock them.

In classics, then, catalog is the name of the game.

If a year on the market is taken as the dividing line that separates catalog from new releases, the former accounts for anywhere from 65 to more than 75 percent of total sales for all classical labels active 10 years or more.

Vanguard's experience, for instance, is that at least 65 percent of its classical volume is attributable to "old" releases. And that doesn't include reissue material, which by only a slight broadening of the definition might also be considered as catalog. If the latter were included, says Vanguard vice president Maynard Solomon, catalog sales movement might well rise to 80-percent of the total.

In Angel's case, catalog accounts for "roughly 78 percent of total billing," according to merchandising manager Brad Engel. Among the label's most durable titles are a 1959 release of "Peter and the Wolf," and a set of Mozart horn concertos played by Dennis Brain dating back to 1954. Both are said to be nearing the 200,000 mark in total sales, and still move about 6,000 copies a year.

At Columbia, catalog rakes in about 75 percent of classical volume. Pierre Bourdain, merchandising executive, points to Leonard Bernstein's vintage coupling of Gershwin's "Rhapsody in Blue" and "An American in Paris" as one of the company's more consistent sets, still selling well after 15 years and now over the 200,000 mark cumulatively.

A similar catalog to new-release ratio is reported by RCA Records. Van Cliburn's performance of the Tchaikovsky Piano Concerto, issued in 1958 and still a top seller on the label, is now nearing 900,000 in total sales, according to Peter Munves, Red Seal merchandising topper. Examples of other potent RCA oldies include Julian Bream's version of Rodrigo's "Concierto de Aranjuez," put out to market in 1964, selling currently at a 7,000-per-year rate, with 66,000 its total to date, and Arthur Rubinstein's reading of the Rachmaninoff Piano Concerto No. 2, at 230,000 since its release in 1959.



Cleveland Station Moves Product in Nation's Heartland

By ROBERT CONRAD

(WCLV Executive)

Contrary to the opinions of some observers of the record world, that anyone who attempts to sell classical recordings outside of a few major markets such as New York and San Francisco is a candidate for economic exile, the experiences of three record chains have shown that the classical music business is alive and well in Cleveland.

For many years, the classical market in the nation's 10th metro area was dominated by the four-store Disc Records chain. The primary means of promotion used by Disc during the past 12 years has been a regular weekly schedule on Cleveland's Fine Arts Station, WCLV. The station created a showcase for Disc's weekly specials with three mini-programs per day (morning, afternoon and early evening) in which excerpts from the featured recordings are broadcast. This method, supplemented by spots, affords Disc airplay exposure of new product in a concentrated period and acts as an audition booth for potential record buyers. John Cohen, president of the nationwide Disc chain headquartered in Cleveland, comments that he continues to invest in fine arts stations across the country because of the dividends received from his advertising on WCLV. "In fact," he says, "the Scott Joplin revival is due in large part to WCLV. At one time, our Cleveland stores were selling 80 percent of the Nonesuch Scott Joplin albums in the country because WCLV was the only station anywhere playing it."



Angel Records photo

Conductor Carlo Maria Giulini

SEPTEMBER 28, 1974, BILLBOARD

U.K. Classical Recordings Glowing

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market this month, using the special sleeves that have helped to sell the product so well in Britain and on the Continent. The content, contemporary music from outstanding composers, has apparently made a wide appeal and sales have already reached a level that completely justifies the launch."

Headline's first three issues covered a broad range of modern music, and the three for U.S. release will be those launched in Britain this spring, including the gigantic Messiaen "La Transfiguration de Notre Seigneur Jesus Christ," commissioned by the wealthy Gulbenkian Trust and first performed in Lisbon in 1969. Scored for vast orchestra and chorus, the work was recorded by the National Symphony Orchestra of Washington under conductor Antal Dorati, a two-LP double album set. Songs specially commissioned by British tenor Peter Pears on the second LP are by contemporary composers Witold Lutoslawski of Poland and British writers Sir Lennox Berkeley and David Bedford. Third issue has avant-garde pianist Roger Woodward playing works of Japanese contemporary composer Takemitsu. All three will comprise the first U.S. Headline launch from London Records, and will be followed, as in Britain, by two releases of three disks each year.

CBS (Columbia) Masterworks director Paul Myers reveals that figures from the first six months of operation were well on the way to passing the whole year's estimated annual budget. "In times of economic stress," he suggests, "it seems that people tend to go out less and spend a little more on home entertainment. We have seen

a 40 percent over-all upsurge in all sales over the past 12 months, a continuation of the 40 percent we experienced last year, particularly in sales of multiple box sets. We find, too, that since the classical catalogs of issues from all recording companies are now so full of fine content in performance, consumer emphasis is turning more and more towards fine recorded sound, due to some extent to wider sales of the more complex equipment now available."

RCA European classical manager Ralph Mace also reported strong emphasis on top-price Red Seal sales. "Because of the vinyl shortage the top-price disk is a powerful factor in the catalog from the profit angle." Another factor in RCA success over the past 12 months is the company's growing percentage of new issues as against the re-packaging of past product that has been a feature of the last few years.

"We're still doing repackaging, of course, because there is a large market for it; but in the past 12 months this has tended to concentrate more on specialized reissues such as the complete Rachmaninoff recordings, what is planned to be a complete Horowitz issue, both being follow-ups to the successful Toscanini Edition. All our classical operations in Britain are being expanded, as a basis for the whole European operation. The classical side in Europe is a single operation, combining packaging and promotion in three or four languages simultaneously, and to some extent in the U.S. also. Our coming September release of the new Solti-conducted Puccini La Boheme will have simultaneous release in U.S., Britain and Europe, with its booklet and libretto in four languages."

EMI also reports U.K. sales up, the full-price ASD series showing a growth of 28 percent over last year's sales, and the expensive boxed sets, always high, up just over 10 percent. All categories of single LPs, excluding boxes, show a 14 percent rise. Classical department manager John Whittle pointed to some unexpected successes of the past 12 months including the sponsored complete recording, first in English, of the complete Wagner Siegfried by the former Sadler's Wells Opera of London. "This," he says, "has produced what we can only call staggering sales so far. Another, a single LP, of Tchaikovsky orchestral music conducted by Previn, totalled just on 20,000 units in its first year of sales. Our anniversary compilation, "A Voice to Remember," has crossed the 10,000 sales mark since its issue last autumn, and we've had difficulty in meeting the demand for the first of three boxed sets of Richard Strauss music which has notched up nearly 6,000 sets in its first eight months, and a second, out last June, is fast catching up."

Deputy classical manager John Patrick also underlined the surge in sales of top-price material and the sales emphasis on the expensive boxed sets in spite of reports of restricted purchasing power in other commercial fields. "When people can get a couple of box sets of well-performed and recorded music for the price they now have to pay for one restaurant meal for two, they tend to use the money for something they can keep at home, that looks good and sounds good and lasts a lot longer than one evening out," he says.

Japan Classical Recording

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wide sales of 22 Eterna monophonic LPs by the late Hermann Abendroth and the Leipzig Radio Symphony Orchestra. Their Beethoven's Ninth, at 3,600 yen (\$12) a set of two LPs, is listed as a nationwide classical best seller. Meanwhile, Crown Record has re-entered the classical field after a lapse of two years, with the release of "The Art of Marcel & Louis Moyse" on June 25. This local recording is now much sought after.

On the other hand, the developers and proponents of quadraphonic stereo LPs are striving to build their respective catalogs of classical artists and repertoire. Nippon Columbia is preparing to release its first UD-4 discrete/matrix albums before year-end. Victor Musical Industries, the software arm of JVC, is out to release CD-4 quadrads manufactured from the classical masters owned by Melodiya and Erato; also King Records, from master recordings owned by London Records. CBS/Sony is releasing some SQ quadraphonic records to mark the Japan performance tour of the New York Philharmonic, Leonard Bernstein and Pierre Boulez conducting.

At the same time, the major record manufacturers in Japan are striving to build up their respective catalogs of classical artists and repertoire for music cassettes.

Now, although the increase in sales of classical records in Japan may still be unobtrusive to the industry at large, it should be obvious to all manufacturers and dealers concerned that the musical tastes of Japanese record buyers are really changing. For instance, Vi-

valdi's "The Four Seasons" by I Musici (Philips) was displaced from the No. 1 spot on Japan's classical "hit parade" after nine years by (not one but) three LPs as of June 25, according to the August 1974 issue of Record Monthly.

Distributed among member stores of the All Japan Federation of Record Retailers' Assn., it lists (1) Strauss' "Also Sprach Zarathustra" by von Karajan & the Berlin Philharmonic Orchestra (Deutsche Grammophon), (2) Beethoven's "Appassionata" + "Waldstein" by Horowitz (CBS) and (3) Holst's "The Planets" by Andre Previn & the London Symphony Orchestra (Angel).

The second Philips recording of Vivaldi's "The Four Seasons" by I Musici with Roberto Michelucci solo violin was released by Nippon Phonogram in November 1971. It took over the No. 1 spot on Japan's classical "hit parade" which was held by the first Philips recording by I Musici with Felix Ayo solo violin, originally pressed and distributed by the Victor Company of Japan in April 1965. As of June 1974, about 800,000 pressings have been sold, says Nippon Phonogram.

Various reasons have been given for the long-time popularity of Vivaldi's "The Four Seasons" in Japan. However, Billboard's Tokyo news bureau believes that both Philips recordings by I Musici fulfilled the needs of a slowly but steadily growing classical record market in Japan. At the same time, their nationwide availability and later the price differential between the two versions made it easy for music lovers to buy classical LPs in the vast Japanese record market.

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(Editors Note: The following is an interview with Harold Shaw, head of Harold Shaw Mgt., management firm, on views on recording, competitions, and major management problems. Interview was conducted by Robert Sobel.)

Shaw: There are changes going on in the management field today. Some of the smaller managements are having improved business—their grosses, and their gross volumes are up, they seem to be making progress. It also seems to me that the individual artist is interested in a rather personal management which is what the smaller managements give and in this past week I sat down and decided to look at where were the music directors in this country for the symphony orchestras and who managed them. Out of 31 of the top orchestras in the country I find that 10 are managed by Hurok, 11 are managed by independent managements, and 10 are managed by Columbia. So you see that the fact that you have smaller managements having more than the two large ones is an indication that the small managements are growing in every one of these fields. In short, the situation seems to indicate that the orchestras and the sponsors in the universities are very keen to work with the smaller management. I'm not saying that the bigger managements are not doing enormous business and are doing very well. But the growth of the small management is definitely something that's happening.

(Q) Do you see any changes at all at the Hurok office?

(A) I was there for 20 something years. I think that's very hard to say. It really depends on what happens with the parent company and

what their attitude is toward it. If the parent company treats the people there well I'm sure they'll stay. I can't really see much reason for them to change around if they have friends there, they have a continuity. One of the things that an artist always wants is good service and he wants a continuity and if he suddenly finds that he's not treated well, he'll change, but as long as he's treated well and he's getting what he wants he's going to stay where he is. It's difficult to break personal relationships so they don't do it very often.

(Q) How do you go about signing somebody?

(A) Well, I think the first thing that you have to do with someone is to win their confidence, that you're going to do the best job for them and once they feel confident that you're the right person to look after their interests, then I think there's not a problem in signing a contract. But the first thing is to have them want to be with you and that they're confident that you're going to do the right job. It's not infrequent that a young artist or even some of the older artists who are making changes will go shopping in town, they'll call on three or four different offices and openly say we are visiting, we are talking with people, we'll let you know what happens. And you're sort of auditioned at that point.

(Q) What would you consider to be the number one management problem?

(A) I think one of our biggest problems is trying to influence a change in the countryside in terms of the type of music which is played. Second would be the influence of trying to upgrade the influence of tele-

vision. I think those are the two biggest problems. The cultural side of American television is quite negligible and it's an enormous error on their part. They aim for a large, mass market and give very little thought to the minority group that wants quality entertainment. In my mind, the group deserves just as much attention as any other group and I think it's time that cultural organizations in the country made it very clear that they deserve the equal amount of time. This is one of the biggest problems. We can't get an influence of cultural growth in this country until you get it going over the major media which is in touch with the general public all the time.

(Q) There are always money deficits. Do you see any way out of that?

(A) No. It will get bigger. You can't automate it. You can't put it into an electro-computer world. It takes as much time today to rehearse and play a Beethoven Ninth as it did when it was written. There's no short cut to it and the wages for these people have to be kept in line with our current economy so your costs will always grow. The biggest problem in that regard for the orchestras is how can they increase the donations. That's something they're always going to have to work at. That's a permanent problem. Nancy Hanks at the Symphony Orchestra League Convention in Memphis made it very clear to everyone there that Federal spending will be in line with private donations; if the private sector isn't interested in showing that they are interested in coming forth with support then the Federal Government won't either. They've got to show activity and support in their

home areas, keep those donations coming in.

(Q) Recordings here are at a minimum, aren't they? Why?

(A) Well, there's a great problem in recording anyway. The recording in this country for classical music was shipped to Europe about 10 years ago and it hasn't come back. And that's an enormous tragedy for this country, not only because we see that the bulk of the recordings are done by foreign orchestras and the recordings are distributed in this country, they're not by our own orchestras, but also the artist. We cut loose our artists—you know—we've just thrown them to the wind as far as recording is concerned. Very few nations would do that. The artists in England and the British council would never see that happen. EMI is going to record their own British artists and the label is there, those records are going to be available. Here our American artists have been absolutely cut short. Unless they go to Europe to record, they don't record.

(Q) Well, who or what do you think is to blame?

(A) I think it was the musicians themselves who didn't look through that thing very carefully and I don't think they also have really understood completely the consequences that developed from very stiff recording fees which they want. If the companies cannot meet them and it takes the recording out of the country it ought to be reappraised. You can also ask "Why does it cost less in Europe?" Why does it cost less in Germany? The economy in the two countries is equivalent. Why are the German musicians able to record and not the Americans? I'm sure that the union has looked at

this very carefully, but it certainly needs to be reappraised, I think. I think it's tragic that we don't have our people recording here.

(Q) And basically you say that the fault lies where?

(A) Well, I think it's a combination of possibly that the recording companies and the orchestral musicians need to really look at the thing again. The union may possibly have to accept less than what they wanted for the recordings. It's not only harm in general for the solo artist in the long run it's of harm to the orchestra itself. If the orchestra in a given community is able to record and those records are distributed, there's a certain amount of community pride in that and this helps on the local level in terms of donations and enthusiasm on the local level. It has a way of backfiring. And if you can settle an argument in the Middle East like Kissinger just did, I can't believe that this couldn't be settled if somebody had the will to sit down and look at it.

(Q) Do you feel that politics are involved in choosing competitions?

(A) I think a certain amount of politics is always in any jury. A certain amount of personal preference is. In the recent Tchaikovsky competition you had both Oistrach and Kogan on the jury with their students competing. You can't say the man doesn't have a slight prejudice. He's bound to have a preference for his own style and the kind of principles which he's been teaching. He's going to have a higher regard for those than he is to one who may have a contrary method or approach. It's automatic.

SEPTEMBER 28, 1974, BILLBOARD

**PHILIPS
PROUDLY
PRESENTS**



VERDI'S YOUTHFUL MASTERPIECE UN GIORNO DI REGNO

FIRST COMPLETE STEREO RECORDING

Fiorenza Cossotto, Jessye Norman, Ingvar Wixell, Jose Carreras, Wladimiro Ganzarolli, Vincenzo Sardinero; Ambrosian Singers; Royal Philharmonic Orchestra/Lamberto Gardelli

6703.055 3 LPs

First Time Ever! Complete Ballet Music from all of the Verdi Operas

Monte Carlo National Opera
Orchestra/Antonio de Almeida
6747.093 2 LPs



**OTHER RECORDINGS IN THE PHILIPS
EARLY VERDI CYCLE**

I LOMBARDI
Deutekom, Raimondi, Domingo; Ambrosian Singers;
Royal Philharmonic Orchestra/Gardelli
6703.032 3 LPs

ATTILA
Deutekom, Bergonzi, Raimondi, Milnes; Ambrosian
Singers; Royal Philharmonic Orchestra/Gardelli
6700.056 2 LPs

PHILIPS

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Thanks to WCLV, Cleveland Fine Arts station, the following is a selected list of radio stations that offer a significant amount of classical music programming. The listing is based on the station's 1974 Baedeker report. The code letters following the frequencies indicate that the particular station broadcasts one or more of the following programs:

- CO Cleveland Orchestra
BSO Boston Symphony Orchestra or Boston Pops
PO Philadelphia Orchestra
AIGM Adventures in Good Music
COP Cleveland Orchestra Pops
MFO Music from Oberlin
KIC Kent in Concert
MUA Music from the University of Akron
BW Baldwin-Wallace Concert
CIM Cleveland Institute of Music Concert Hall

Classical Music Fills Airwaves of North America



- Huntsville ALABAMA WNDA, 95.1 FM
Anchorage College ALASKA KNIK, 105.1 FM
Phoenix ARIZONA KHEP-FM 101.5 PO
Jonesboro ARKANSAS KASU, 91.9 FM, BSO
Berkeley CALIFORNIA KPFA, 94.1 FM
Fresno KMJ-FM, 97.9 FM
Los Altos KPEN, 97.7 FM
Los Angeles KFAC, 1330 AM, 02.3 FM, PO
Palto Alto KPFA, 90.7 FM, CO, BSO
Sacramento KIBE, 1220 AM
San Diego KFBK-FM, 92.5 FM
San Francisco KFSN, 94.1 FM, CO, BSO, PO
Santa Barbara KKHI, 1550 AM, 95.7 FM, BSO, PO, CO
Denver KRUZ, 103.3 FM
Hartford COLORADO KQOD, 99.5 FM, CO, BSO, MFO, KIC
Washington CONNECTICUT WTIC-FM, 96.5 FM, CO, BSO, COP, PO
Gainesville DISTRICT OF COLUMBIA WAMU, 88.5 FM, MFO
Jacksonville WETA, 90.9 FM, PO, BSO
Miami WGMF, 570 AM, 103.5 FM, CO, BSO
Tallahassee FLORIDA WRUF, 850 AM, 103.7 FM, COP, BSO
Tampa WJCT, 89.9 FM, PO
Atlanta WTMI, 93.1 FM, CO, AIGM, BSO
Augusta WFSU, 91.5 FM, BSO
Honolulu WUSF, 89.7 FM, CO
Chicago GEORGIA WABE, 90.1 FM, PO
Indianapolis WGKA, 1190 AM, AIGM, BSO
Lafayette WACG, 92.9 FM, KIC
South Bend HAWAII KAIM, 870 AM, 95.5 FM, CO, PO
Ames ILLINOIS WEFM, 99.5 FM, KIC
WFOG, 98.7 FM, CO, BSO, PO
Also Midnight Special
WNIH, 97.1 FM, BW, MFO, KIC
WNIU, 97.1 FM, CO, BSO, KIC
WISL, 88.7 FM
WILL, 580 AM, 90.9 FM, BSO, CO, COP, PO
INDIANA WFIU, 103.7 FM, CO, MFO
WIAN, 90.1 FM, MFO
WBAW, 920 AM
WSND, 88.9 KIC, BSO
IOWA WOI, 640 AM, 90.1 FM, CO, BSO, MFO

- Iowa City WSUI, 910 AM, 91.7 FM, CO, BSO, PO
Lawrence KANSAS KANU, 91.5 FM, CO, BSO, PO
Lexington KENTUCKY WBKY, 91.3 FM, CO, AIGM
Louisville WHAS-FM, 97.5 FM, CO, MFO, BSO
Richmond WEKU, 88.9 FM, CO
New Orleans LOUISIANA WWNO, 89.9 FM, CO, BSO
Portland MAINE WDCS, 97.9 FM, CO, MFO, KIC
Baltimore MARYLAND WBAL-FM 97.9 FM, MFO, BW, CIM
WBJC, 91.5 FM, CO, BSO
WCAO-FM, 102.7 FM
MASSACHUSETTS WFCR, 89.5 FM, BSO
Amherst WBUR, 90.9 FM
Boston WCRB, 1330 AM, 102.5 FM, CO, BSO
Also WCRB Saturday Night
WGBH, 89.7 FM, BSO
WHRB-FM, 95.3
WVCA, 104.9
Gloucester MICHIGAN WUOM, 91.7 FM, CO
Ann Arbor WAUS, 90.9 FM, CO, BSO, MFO, KIC, AIGM, PO
Berrien Springs WDET, 101.9 FM, CO, BSO
Detroit WQRS, 105.1 FM, BSO, MFO, KIC, PO, CIM, BW
WJAR, 810 AM, 90.5 FM
WVGR, 104.1 FM, CO
East Lansing WGLL, 91.1 FM, KIC, BSO, AIGM
Grand Rapids Houghton WIAA, 88.3 FM, CO, MFO, KIC, AIGM, CIM
WMIK, 102.1 FM, BSO
WCMU-FM, 90.1 FM, KIC
MINNESOTA KSJR, 90.1 FM, CO, BSO, MFO, PO
KSJN, 91.1 FM, CO, BSO, MFO, PO
KUOM, 770 AM
WAL, 770 AM, 89.3 FM, AIGM
KCCM, 91.1 FM, CO, BSO, MFO, PO
KRSW, 94.7 FM, CO, MFO, BSO, PO
MISSOURI KBIA, 91.3 FM, CO, BSO

- Kansas City KCUR, 89.3 FM
Maryville KXTR, 96.5 FM, CO, BSO
St. Louis KXCV, 90.5 FM, CO, BSO, KIC, PO
KFUO, 850 AM, 99.1 FM, BSO, KFW, KIC, PO
KWMU, 90.7 FM
NEBRASKA KIOS, 104.5 FM, CO, BSO, PO
Omaha KVNO, 90.7 PM
NEVADA KCRL, 780 FM
NEW HAMPSHIRE WDCR, 1340 AM, 99.3 FM
NEW JERSEY WDH, 105.5 FM
NEW MEXICO KUNM, 90.1 FM, CO
Albuquerque KHFM, 96.3 FM
NEW YORK WAMC, 90.3 FM, CO, BSO, KIC
Albany WBFO, 88.7 FM, CO
Buffalo WHCU-FM, 97.3 FM
Ithaca WNCN, 104.3 FM CO, AIGM
New York WNYC, 830 AM, 93.9 FM
WQXR, 1560 AM, 96.3 FM, BSO, PO
Niagara Falls WHLD-FM, 98.5 FM
Rochester WBF, 92.5 FM, CO, BSO, MFO, BW, PO, CIM
WMMT-FM 89.1 FM, PO, AIGM, COP
Schenectady WONO, 107.9 FM, BSO, KIC, CIM, BW
Also Henry's Corner
WCNY, 91.3 FM, CO
Syracuse NORTH CAROLINA WUNC, 91.5 FM
Durham WDBS, 107.1 FM
NORTH DAKOTA Fargo KDSU, 91.9 FM, CO
OHIO WOB, 1340 AM, 91.3 FM, BW
Athens WBGU, 88.1 FM, KIC, MUA
Bowling Green WCDR, 90.1 FM
Cedarville WGUC, 90.9 FM, BSO, PO
Cincinnati WCLV, 95.5 FM, CO, COP, BSO, MFO, CIM, KIC, AIGM, MUA, BW
Also WCLV Saturday Night
WOSU, 820 AM, 89.7 FM, CO, BSO, MFO, KIC, AIGM, MUA, BW, PO, CIM
Cleveland WKSU-FM, 89.7 FM, KIC
WYSU, 88.5 FM, COP, BSO, AIGM, PO
COLUMBIA KOSU, 91.7 FM

- Tulsa KWSG, 89.5 FM
OREGON Eugene KLCC, 90.3 FM
KWAX, 91.1 FM
Portland KBPS, 1450 AM, CO, MFO, KIC
KBOO, 90.7 FM
PENNSYLVANIA Allentown WFMZ, 100.7 FM, CO, BSO
Erie WQLN-FM, 91.3 FM
Harrisburg WMSP, 94.9 FM
Hershey WITF, 89.5 FM, MFO, KIC, CO, BSO, BW, PO
Philadelphia WFLN, 900 AM, 95.7 FM, BSO, PO, AIGM, CIM
WUHY, 90.0 FM, CO
WXP, 88.9 FM
Pittsburgh WDUQ, 91.5 FM, BW, BSO
WQED-FM, 89.3 FM, AIGM, PO, CIM
Wilkes Barre KDKA-FM, 92.9 FM
WYZZ, 92.9 FM, CO, COP, BSO, MFO, KIC, PO
RHODE ISLAND Portsmouth WJHD, 90.7 FM
Providence WPJB-FM, 105.1 FM, BSO, PO
SOUTH CAROLINA Greenville WUUU, 1260 AM, 94.5 FM, CO, BSO
TENNESSEE Collegedale (Chattanooga) WSMC-FM, 90.7 FM, CO
Knoxville WUOT, 91.9 FM, CO, BSO
Memphis WKNO-FM, 91.1 FM, MFO, KIC
WMP, 97.1 FM, BSO
Nashville WPLN, 90.3 FM, CO, BSO
TEXAS Austin KMFA, 89.5 FM
KUT-FM, 90.7 FM
Dallas WRR-FM, 101.1 FM, MFO, BSO
Houston KLEF, 94.5 FM, BSO, MFO, CO, PO
KRFT, 90.1 FM
San Antonio KMFM, 96.1 FM
UTAH Provo KBYU, 88.9, CO, BSO
Salt Lake KWHO, 860 AM
VIRGINIA Newport News WGH-FM, 97.3 FM, BSO, CO
Richmond WRFK, 106.5 FM, CO, BSO, PO
WASHINGTON Pullman KWSN, 1250 AM, CO, MFO
Seattle KING-FM, 97.1 FM, MFO, PO
KXA, 770 AM
KUOW, 94.9 FM
Tacoma KPLU, 88.5 FM, CO, BSO
WISCONSIN Auburndale WLBC, 930 AM
Brule WWSA, 89.9 FM
Chilton WHKW, 89.3 FM
Colfax WHWC, 88.3 FM
Delafield WHAD, 90.7 FM
Highland WHHI, 91.3 FM
Holmen WHLA, 90.3 FM
Madison WHA, 970 AM, 88.7 FM
Milwaukee WMR, 96.5 FM, CO, BSO, MFO, PO
WUMM, 89.7 FM, CIM, BW, KIC
Whmd, 91.5 FM
WHRM, 91.9 FM
CANADA ALBERTA Edmonton CKUA, 580 AM, 98.1 FM, BSO, PO
BRITISH COLUMBIA Vancouver CBU-FM, 105.7 FM
CBUF-FM, 97.7 FM
MANITOBA Winnipeg CBW-FM, 98.3 FM
ONTARIO Kingston CFRC-FM, 91.9 FM
London CFPL-FM 95.5 FM, CO
Ottawa CBO-FM, 103.3 FM
Toronto CBL-FM, 94.1 FM
CJRT, 91.1 FM, BSO
QUEBEC Montreal CBF-FM, 95.1 FM, BSO
SASKATCHEWAN Saskatoon CJUS-FM, 89.7 FM

SEPTEMBER 28, 1974, BILLBOARD

Japan Classical Recording

Continued from page 58

Digging deeper into the Japanese record market, Nippon Phonogram has come up with the results of a questionnaire distributed among the purchasers of Wagner's "Ring" by Karl Bohm & the Bayreuth Festival Orchestra/Chorus. According to the answers received by the JVC/Matsushita-Philips joint recording company, 48 percent of the purchasers are in their twenties, 20.6 percent in their thirties, 14.3 percent in their forties. Besides classical, the replies show, 17.1 percent also like movie music, 13.2 percent chansons, 12.2 percent jazz, 10.2 percent international pops. Exactly 2,182 Japanese, 57.9 percent of them white-collar workers, answered the questionnaire. Initial orders for the Philips set of 16 LPs at 30,000 yen or about \$100 retail were accepted last Jan. 10.

Besides a comprehensive stock

of classical records, the three major music stores on the Ginza, Tokyo's Broadway, have one thing in common. They cater to the younger set. Apart from this, however, their sales approach and ways of service are different. Traditionally speaking, the Ginza Yamaha store has been the mecca of classical music lovers in Japan. Owned by Nippon Gakki, the leading Japanese manufacturer/exporter of pianos and other musical instruments, the Ginza Yamaha store now offers listening rooms for high-end home audio equipment as well as for records and music tapes. Anyway, the Ginza Yamaha store says its sales of classical records are currently approaching sales of international pop albums. The sales ratio between classical and popular was 40 to 60 about three or four years ago, Yamaha says, and 60:40 in the Ginza store's classical hey-

days. Nippon Gakki attributes the increase in sales of its classical records to the continued Japan performance tours by the world's leading conductors, symphony orchestras and soloists despite increased costs all around. In fact, Yamaha says, young Japanese music lovers buy up to \$100 worth of classical LPs at a time, presumably because concert tickets are hard to get, even if "you have the money." Also located on the Ginza, Yamano Gakkiten's main store sells almost as many records as McDonald's sells hamburgers on the other side of the street. Yamano's music store is Ginza Yamaha's arch rival, but sales of classical albums appear to be running neck and neck with international pops there, too. Yamano's Ginza store has long adhered to the policy of segregating classical and popular records. It therefore has all pop albums and singles on the first floor, classical LPs on the second floor, and evidently the store's policy is a success.

Close to Yamano's Ginza store, with Dairy Queen and Dunkin' Donuts in between, is Jujiya Gakki's main store. Jujiya's cozy classical "bar" is now as well patronized as its international pop section, although all records and music tapes are confined to one floor at street level. Ironically enough, Jujiya's Ginza store is the biggest promoter of CD-4 quadradisks but has the smallest floor space to work with, compared to Ginza Yamaha and Yamano Gakkiten's main store. Second only to Yamaha (Nippon Gakki) in the manufacture of pianos and other musical instruments in Japan is Kawai Gakki. In keeping with the times, the manufacturer's chain of music stores also handles records. Classical LPs account for 60 percent of our total record sales turnover, says Kawai Gakki's store in Shibuya, Tokyo, but "most of customers are music teachers, free-lance musicians and music students." Kawai Gakki's Shibuya store says its sales of clas-

sical LPs will increase still more if the record manufacturers would release them in jackets for "easy listening" design. Classical LPs now account for 25-26 percent of our total record sales, says the Kotani music chain's main store in Shinjuku, Tokyo. It attributes this to an overwhelming diet of "new folk" music and "new rock" that has been fed to record buyers in Japan for the past three or four years. "Now, they're fed up," the store says. By a quirk of fate, however, Nippon Columbia, which controls the Kotani music chain, has lost the Erato label to Victor Musical Industries. Consequently, classical record buyers at the Kotani music stores are confused over Nippon Columbia's inventory sell-off which ends Jan. 11. The Erato recording of Handel's "Water Music" by l'Orchestre de Chambre Jean-Francois Paillard was still listed among the Top 30 classical best sellers in the August 1974 issue of Record Monthly.

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	2	19	SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Sponhaltz) with Grierson (piano). Angel S-36074 (Capitol)
2	1	64	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuller). Angel S-36060 (Capitol)
3	8	11	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
4	3	64	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
5	5	64	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
6	4	19	BOITO: MEFISTOFELE Treigle, Domingo, Caballe, London Symphony & Ambrosian Opera-Chorus (Rudel), Angel SCLX-3806 (Capitol)
7	7	19	MORE SCOTT JOPLIN RAGS New England Conservatory Ragtime Ensemble (Schuller). Golden Crest CRS-31031
8	18	7	DELIUS SEA DRIFT: A Song Of The High Hills Royal Liverpool Philharmonic Orch (Groves), Angel S 37011 (Capitol)
9	19	11	HANDEL: SONATAS FOR FLUTE & HARPSICHORD (Complete) Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
10	10	39	SWITCHED ON BACH II Walter Carlos, Columbia Masterworks KM 32659
11	14	56	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra)
12	6	64	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
13	16	15	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790
14	22	15	SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488
15	9	64	BACH: BRANDENBURG CONCERTOS Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra)
16	23	11	THE BEST OF SCOTT JOPLIN AND OTHER RAG CLASSICS Max Morath, Vanguard VSD 39/40
17	11	36	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
18	31	7	THE ART OF JUSSI BJOERLING Album 2 Seraphim SR 60219 (Capitol)
19	12	64	SWITCHED ON BACH Walter Carlos, Columbia Masterworks MS 7194
20	25	39	RACHMANINOFF: VESPER U.S.S.R. Russian Chorus & Soloists (Sveshnikov), Melodiya/Angel SRB-4124 (Capitol)
21	17	36	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol)
22	15	15	WILLIAM GRANT STILL: BLACK COMPOSERS SERIES VOL. 2 London Symphony Orch. (Freeman), Columbia M 32782
23	-	-	MY FAVORITE SPANISH ENCORES Andres Segovia, RCA ARL1-0485
24	28	28	MAHLER: SYMPHONY NO. 10 New Philharmonia Orch. (Morris), Philips 6700.067 (Phonogram)
25	13	15	VAUGHAN WILLIAMS: DONA NOBIS PACEM London Philharmonic Orch. (Boult), Angel S-36972 (Capitol)
26	30	7	ROSEBUD MARCHES AND RAGS OF SCOTT JOPLIN, KERRY MILLS, EUBIE BLAKE, HARRY GUY Lee Erwin, Angel S-36075 (Capitol)
27	29	42	PRIMO TENORE Luciano Pavarotti, London OS 26192
28	21	19	HALEVY: LA JUIVE (highlights) Arroyo, Mollo, Tucker, Giotti, New Philharmonia Orch., (de Almeida), RCA Red Seal ARL1-0447
29	27	15	HEAVY ORGAN AT CARNEGIE HALL, VOL. 2 Virgil Fox, RCA Red Seal ARL1-0477
30	37	23	ALBENIZ: IBERIA (complete) Alicia de Larrocha (piano), London CSA 2235
31	34	7	THE WORLD OF SCOTT JOPLIN Max Morath, Vanguard SRV 310
32	24	64	MAHLER: SYMPHONY NO. 8 Chicago Symphony Orch. & Chorus (Solti), London OSA 1295
33	39	11	MAHLER: SYMPHONY NO. 5 Chicago Symphony Orchestra (Solti), London CSA 2228
34	20	46	PUCCINI: TURANDOT Sutherland, Caballe, Pavarotti, Ghiaurov, Krause, Pears, London, Philh., Alldis Choir, (Mehta), London OSA 13108
35	-	-	FANTASY FILM WORLD OF BERNARD HERRMANN National Philharmonic/Bernard Herrmann, London SP44207
36	-	-	SAINT-SAENS: Symphony No. 3 Virgil Fox, Philadelphia Orchestra (Ormandy), RCA ARL1-0484
37	40	7	DELIUS: Koanga London Symphony Orch (Groves), Angel SBLX 3808 (Capitol)
38	-	-	BEETHOVEN: MOONLIGHT PATHTIQUE Waldstein, Sonatas, Radu Lupu, Piano, London CS 6806
39	32	19	STEINER: GONE WITH THE WIND National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0452
40	36	28	VERDI: I VESPRI SICILIANI Arroyo, Domingo, Milnes, Raimondi, New Philharmonia Orch., Alldis Choir, (Levine), RCA Red Seal ARL4-0370

Classical

Philips Verdi Series Promo

NEW YORK—Philips Records has initiated inter-company cooperation in planning a special series to be broadcast over major U.S. radio stations, according to M. Scott Mampe, Phonogram classical division director.

The series, "Early Verdi Cycle," will highlight the release by Philips of the first complete recording of Verdi's second opera "Un Girono di Regno" and the first stereo recording of Verdi's Complete Ballet Music. In addition, Philips has asked the 20 stations which will broadcast the series to include "Giovanna D'Arco" from Angel Records and "I Vespri Siciliani" from RCA. Also featured in the series will be "Attila" and "I Lombardi," Philips' two earlier Verdi releases.

WNYC here broadcast the operas on successive nights, while MONO in Syracuse, broadcasting at weekly intervals, decided to add other Verdi opera to the list to make the cycle even more inclusive. The majority of the stations, from coast to coast, are broadcasting the operas on a weekly basis, and featuring selections from Verdi's Ballet Music throughout the series.

"Un Giorno" stars Jose Carreras, along with Jessye Norman, with the Royal Philharmonic conducted by

Lamberto Gardelli. The Verdi ballet music recording is a two-record set which features the London Symphony Orchestra, the Monte Carlo National Opera Orchestra and conductor Antonio de Almeida, and contains the ballet music from "I Lombardi," "Il Trovatore," "Otell," "I Vespri Siciliani," "Don Carlos" and "Macbeth."

A national and local advertising campaign utilizing radio, newspapers, and magazines is planned in conjunction with the release and broadcasts of "Un Girono di Regno" and the Complete Ballet Music. Deluxe four-color in-store displays are being shipped to key dealers throughout the country to aid local merchandising.



FIORENZA COSSOTO, Jessye Norman, Vincenzo Sardinero and Jose Carreras during recording session of "Un Giorno Di Regno."

Promo Bubbling With Champagne

NEW YORK—London Records has undertaken a novel campaign to promote its fall product line-up. The company has prepared special bottles of champagne, labeling them "London Champagne - Vintage 1974"; each label lists the major al-

bums which London intends to release through the end of this year.

London's latest release is headlined by a new recording of Mozart's "Cosi Fan Tutte," conducted by Sir Georg Solti. This is also the first item featured on the Champagne label.

The cast of this four disk complete recording includes Pilar Lorengar, Teresa Berganza, Jane Berbie, Ryland Davies, Tom Krause and Gabriel Bacquier. It is the second Mozart opera Solti has recorded for London, the first was "The Magic Flute," released in 1971. Aside from the champagne promotion, London is backing this release with national print ads and radio campaigns in major markets.

Also on this latest classical release from London is a recording of Delibes' "Sylvia." It is the first complete recording of this ballet, although many numbers from the work are quite well known. Rounding out the release is a recital of French opera arias by Joseph Rouleau, his debut recital recording; and a single disk release of Rachmaninov's Third Piano Concerto, played by Vladimir Ashkenazy with Andre Previn conducting the London Symphony Orchestra.

The "London Champagne" promotion is the inspiration of John Harper, London's director of Classical Sales, and Dick Bungay, classical promotion manager.

Other albums highlighted on the label, to be released later this year, include Britten's "Death In Venice," Stravinsky's "The Rite of Spring" with Sir Georg Solti and the Chicago Symphony Orchestra, Richard Bonyngue conducting Tchaikovsky's "Nutcracker," and a new recording of "Madama Butterfly," starring Mirrella Freni, Luciano Pavarotti, and Herbert von Karajan conducting the Vienna Philharmonic Orchestra.

Music Minus One In Ragtime Arena

NEW YORK—Music Minus One has entered the ragtime era with a release of some of Scott Joplin's titles.

The songs include "The Entertainer," "Easy Winners," "The Cascades," "Something Doing" and "Maple Leaf Rag." Each is minus a lead instrument and comes complete with a music booklet so that the player can join players such as Burt Collins, Joe Shepley, Urbie Green and George Duvivier.

London Champagne

VINTAGE 1974

SOLTI *Cosi Fan Tutte* • DE LARROCHA *Mostly Mozart* • BONYNGE *Nutcracker & Sylvia* • VON KARAJAN *Madama Butterfly* • MEHTA *Los Angeles Showcase* • PAVAROTTI *In Concert* • BRITTEN *Death In Venice* • D'OYLY CARTE *Mikado* • SOLTI *Rite of Spring* • DORATI *Haydn London Symphonies* • ASHKENAZY *Chopin Etudes* • SUTHERLAND *Coloratura Spectacular* • HERRMANN *Fantasy Film World* • *Prima Donnas Sing Christmas*

IT'S A GREAT YEAR

LONDON CHAMPAGNE—This label has been affixed to special bottles of champagne, being used to promote London Records' releases through the end of the year.



BOHM'S 80TH—Karl Bohm, right, is congratulated on his 80th birthday by Herbert von Karajan during ceremonies given by the State and City of Salzburg and Polydor/Deutsche Grammophon, the company for which the two Austrian conductors have made so many recordings. The birthday party, held in the baroque "Residenz" of Salzburg's former archbishop-princes, was also attended by Walter Scheel, President of Germany.

Marbot, Eminent Publisher, Dies; Hundreds Attend Rites

PARIS—Rolf Marbot, one of the most eminent figures in the French music publishing world who died in Cannes after a heart attack while on vacation last month, was buried in Paris Sept. 5 in the presence of hundreds of his friends and associates.

Born in Breslau, Germany, in 1905, Marbot had the hard experience, in his teens, of seeing his parents ruined by the German financial debacle of 1923. Forced to leave Germany when Hitler came to power, Marbot went to France and, despite initial language difficulties, started two music publishing companies—Editions Meridian, which published French copyrights, and Societe d'Edition Musicale Internationale (SEMI) which specialized in foreign repertoire.

When the Second World War broke out, Marbot joined the French Foreign Legion and later, during the occupation of France, he lived a

clandestine existence, working with the French underground.

After the war Marbot achieved a great deal of success in publishing Latin American copyrights, in particular the catalog of Peer Southern of which he acquired the French rights.

One of his great passions in life was the protection of authors' and composers' rights. He was a lawyer as well as a composer of light music, was president of the *Chambre Syndicale des Editeurs de Musique Legere* (the light music section of the French Music Publishers Assn.), an administrator of SACEM, the French performing right society, and general secretary of the French mechanical right society, the SDRM.

Marbot never married. As his closest friend and SACEM colleague Jacques Enoch said so correctly: "He was, in fact, married to his work."

Polydor Holds Meet Under Bright Skies...

By NICK ROBERTSHAW

LONDON—With the Osmonds dominating the top of the singles' chart, sales returns showing the best day's trading of the year, and the sun shining at North Berwick on the Scottish Coast, all the portents were favorable for Polydor's annual sales conference, held on Sept. 9-10 in the Marine Hotel.

Managing director John Fruin set a keynote of informality in his opening address by stressing that the conference was designed for participation, the exchange of ideas among people involved in all aspects of the company's work.

Fruin went on to discuss the problems of 1974, the increase in raw material costs, the supposed vinyl shortage, the absence from BBC-1 of Top of the Pops and its effect, the price war, and the generally depressed state of the economy. On the positive side, he pointed to the rise in turnover achieved in 1974, the success of Phonodisc's move to its new headquarters in Chadwell Heath, and the need to adopt the American marketing pattern, concentrating on selling singles and then moving into fast-selling LPs. In conclusion he commented that the record industry is almost unique in benefitting equally from economic boom and depression, predicting an upward market swing to Christmas and a soft market at the beginning of 1975.

The conference itself maintained the theme of informality with a series of short presentations delivered in turn to small groups, in marked and successful contrast to the lecture room atmosphere that can prevail at such conferences. In the four a&r presentations dealing with pop, mor, jazz and rock material, respectively, participants were entertained with demonstrations of forthcoming product and given the chance to discuss tactics with the heads of the various repertoire departments. Under a very recent restructuring arrangement, Terry Condon is responsible for all progressive and jazz repertoire and George McManus for pop and MOR material.

Among the highlights of these a&r sessions were Walter Wanger's soft-sell for the Capricorn label, for which he is responsible. In a plenary session he stressed that sales should

not rely on the label's most famous group, the Allman Brothers, but on other artists of the "Southern Explosion," such as Wee Willie, Elvin Bishop and Fallen Rock. A \$2.48 Capricorn sampler is to appear in November as part of a low-key campaign, designed to establish the label on its own musical merits.

Barclay James Harvest, Zebra, Return To Forever, and the new bands Life, Stevie Wright and Tonto and the Exploding Head Band all received special attention focused on forthcoming albums, and in the MOR field, where McManus confessed Polydor had been "conspicuously weak in the past," albums were previewed from Spike Milligan, who has been signed to a one-LP deal, the Hillsiders and the Dubliners. An album is to be culled from MGM's film compilation "That's Entertainment," and ITV's follow to the enormously successful Strauss series, on the life of Edward VII, will be the source of a double album to be released early next year with a major promotion campaign.

Possibly most profitable from the salesmen's point of view were the discussions on promotion and marketing. Polydor's regional promotion force was recently increased to seven, and policy is to concentrate more on regional promotions geared to local activity and commercial radio stations. On the marketing side, general manager Ian Walker confessed the difficulty of assessing the effectiveness of any specific campaign, and one rep offered the information that the two areas most heavily covered in a recent TV promotion had shown the lowest sales figures. Feedback in these two sessions was remarkably extensive and frank, and all parties must have benefitted.

Main news of the conference was disclosed on the last day, when a&r divisional manager Wayne Bickerton revealed that Polydor has acquired rights to a new label to be set up by Ringo Starr, and that Slade have completed their first feature film "Flame," which appears on the evidence of a few minutes viewing to be several cuts above the usual pop film standard, and which will be preceded on release by an album scheduled for November. Billy Con-

(Continued on page 64)

45 Tunes From 33 Nations Vie At Tokyo Songfest Nov. 15-17

By HIDEO EGUCHI

TOKYO—About 45 vocal compositions from 33 countries including Japan will vie for the \$3,000 Grand Prix at the "World Popular Song Festival in Tokyo '74" to be held Nov. 15-17 by the Yamaha Music Foundation, says Akio Iijima, secretary general of the organizing committee.

To date, Iijima says, 35 songs have been picked out of 1,500 entries already received from 37 countries overseas. The 35 selected songs by country, title, lyricist/composer, singer or vocal group are as follows:

Argentina: "El Ultimo Adios" (The Last Goodbye)—Charlie Leroy & Richard Mochulske, Charlie Leroy; **Australia:** "Can't You Hear the Music of My Love Song"—Grant Foster, Samantha Sang; **Austria:** "Ich Verschenke Meine Traume"—M. Amon/Robert Opratko, Chris Martin; **Belgium:** "Et Je Me Suis Perdu" (And I Lost Myself)—McCormick/Mortier & McCormick, Leonil McCormick; "I Can Depend On Music"—Mary Baudouin/Adam, Ann Christy; "Met De Zomer Mee" (With the Summer)—Phil van Cauwenbergh/Paul Quintens, Nicole & Hugo; "Sin Piedad"—Anny Simons/Claude Lombard, the Nanas; **Brazil:** "Que Diacho de Dor" (Dammed Suffering)—Antonio Carlos & Jocafr, Maria Creusa, Antonio Carlos & Jocafr; **Canada:** "Show Me the Way Back Home"—Patsy Gallant, Patsy Gallant; **Chili:** "Y Te Quiero Tanto" (I Love You So Much)—Pedro Flores Moreno, Analya; **Colombia:** "Bus"—Jose & Dario, Jose & Dario; **Cuba:** "El Recuerdo de Aquel Largo Viaje"—Raul Gomez, Farah Maria; **Denmark:** "Bye Bye Baby"—Jergen Olsen, Olsen Bros.; **England:** "Lady Laura"—Ellis Elias/Roberto Danova, Joe Dolan; "Stardust Serenade"—Michael d'Abo, Michael d'Abo; **Finland:** "Aurinkosilmä" (Sunny Day)—Rauno Lehtinen, Marion; **France:** "Je Ne Sais Pas Si C'est l'Amour"—Catherine Desage/Gerard Gusun, Catherine Desage; **France:** "Bleu"—Gilbert Sinove/Jeff Barnel, Jeff Barnel.

Also **Greece:** "Min Ipohoris" (Don't Retreat)—Ilias Asyestopoulos/John Renieris, Helpida; **Holland:** "Dream Your Dreams"—Bolland & Bolland, Bolland & Bolland; "I Need You Near Me"—Martin Van Wyk, Mariska

Chrysalis Distrib to Phonogram

COPENHAGEN — Chrysalis Records switched its distribution at the beginning of this month from EMI to Phonogram. The new deal was concluded between Chrysalis managing director Chris Wright and Phonogram managing director John Winkelman in Copenhagen.

To mark the distribution acquisition of the label, Phonogram is mounting a major Chrysalis promotion campaign which will center on Jethro Tull's new album.

As part of the campaign, Phonogram recently held a reception for press, radio and TV executives at the Sheraton Hotel in Copenhagen. Local dealers were also invited to the party, which included films of Leo Sayer, Ten Years After and Jethro Tull.

Hungary: "Hany Ejjel Vartam ..." (How Many Evenings ...)—Erika Huszar/Pal S. Gabor, Viktoris Vincze; **Indonesia:** "Cinta"—Titiek Puspa, Broery Marantika; **Israel:** "Shiru Shir Lashemesh" (Sing a Song to the Sun)—David Barak/Nurith Hirsh, Ilanit; **Italy:** "Prendi la Mia Mano"—Luigi Albertelli/Enrico Riccardi, Rossanna Fratello; **Luxembourg:** "Comme Moi" (As I Do)—Michael/Paul & Lana Sebastian, Mary Cristy; **New Zealand:** "Rainbow"—Shona Laing, Shona Laing; **Norway:** "You Made Me Feel I Could Fly"—Johnny Sareussen/Kristian Lindeman, Ellen Nikolayssen; **Romania:** "Saminta Nemuririi" (The Seed of Deathless)—Vasile Voiculescu/Radu Serban, Dida Dragan; **Sweden:** "Good-bye, I'm on My Way to Somewhere"—Bibi Johns/Rob Pronk, Bibi Johns; **Switzerland:** "Pretty Witty, Chick Chick"—Peter Reber, Peter, Sue & Marc; "S.O.S. I Need Your Love"—W. Viteka/O. Ehrismann, Olivia Gray; **U.S.A.:** "Sun Ain't Gonna Shine"—Perry Kibble & Janice Johnson/A Taste of Honey, A Taste of Honey; **Venezuela:** "No Hay Tiempo Que Perder" (There's No Time to Lose)—Anibal Abreu, Jose Luis Rodriguez; **West Germany:**

"Toby"—Michael Holm & Rainer Pietsch, Jutta Weinholt.

Four more semifinal entries, the winners of popular song festivals in Hong Kong, Korea, Malta and the Philippines, are due here by the end of this month, says Koji Osawa, secretary of the Japanese organizing committee. Thus, he says, 39 songs from 32 countries will compete against several entries representing Japan at the fifth annual semifinals here Nov. 15/16.

As usual, he adds, the World Popular Song Festival in Tokyo '74 will be held at the Nippon Budokan with live broadcasting by JOLF (Nippon Hoso) and the American Forces Far East Network, followed by a color videotape program on Fuji TV.

Besides the \$3,000 Grand Prix, the sponsor says, the final entries will be competing for the \$1,000 Outstanding Song Award and the singers or vocal groups for other cash prizes totaling \$4,000 or more. At last year's festival, Genichi Kawakami, president of the Yamaha Music Foundation, presented Grand Prix to four songs and the Outstanding Song Award to eight, while two singers won \$1,500 and five \$500 for performance, besides certificates of honor.

From the Music Capitals of the World

COPENHAGEN

Status Quo started Scandinavian tour earlier this month with concerts in Copenhagen, Oslo, Stockholm, Helsinki and Lund. ... **Sonet's** annual Scandinavian sales meeting took place this year at Ebeltoft in Denmark. ... Heavy promotion is planned for releases by **Splinter** and **Ravi Shankar**. ... Retailer **Bristol Music Centre** is now importing more and more records from the U.K. and the U.S.—it's cheaper than buying them from Danish distributors. ... **The Kinks** are to appear in concert for **ICO** at the Tivoli Gardens on Monday (23) while **Cockney Rebel** will appear two days later at the Odd Fellow Palais. ... MPS artists **Singers Unlimited** making a television show at the Louisiana Museum. ... **John Rasmussen** and **Jorgen Klei-nert**, joint managing directors of **Kleinert Music Publishing**, taking over control of **Moerks Musikforlag**. ... **Hollies Terry Sylvester** writing lyrics for new **Tiger** rock band. ... **Tocano Music** has rebuilt its studio with 16-track MCI recorder and Dolby. ... **Suzi Quatro** to appear in **ICO**-promoted concert at Falkoner Theatre on Friday (27). ... **Roger Whittaker** to undertake a new tour for **SBA** starting at the end of this month. ... **Knud Thorbjornsen** has postponed the forthcoming **Jethro Tull** tour because the release date of **Tull's** new album has been put back due to problems with the sleeve.

KNUD ORSTED

LONDON

B&C Records here have completed a deal with U.S. label **Sussex**, previously with **A&M Records** for the U.K. First release is a batch of four **Bill Withers'** albums, and singles from **Creative Source**, **Soul Searchers** and **Master Fleet**. Deal was set up by **B&C** managing director **Lee Gopthal** and **Sussex** president **Clarence Avant**.

Restructuring and strengthening of the publicity and promotion departments at **Warner Bros.**, following the departure of general manager **Des Brown** to form his own record company, has been made by managing director **Ron Kass**. Promotion manager **Bill Fowler** becomes director of exploitation with increased responsibility on the promotion of visiting U.S. artists, as well as dealing with tv, radio and regional activity.

John Entwistle, Who bassist, has compiled an album of previously unreleased tracks by the band—to come out on the **Track** label, Oct. 4. Of the two tracks, only "I'm The Face" has been heard before, as the band's first single when they were called the **High Numbers**. Album is called "Odds And Sods." ... First international signing to **DJM Records**, Canadian-born **Ian Thomas** is making a promotional visit to the U.K.

Because of shortage of singles' pressing capacity, **RCA** is importing 250,000 singles from the U.S. and warned dealers here about possible confusion over the numbering system because of the current changes in the parent company's system. Artists involved in the import deal: **Guess Who**, the **Tymes**, **Choice Four** the **Hues Corporation's** **Rockin' Soul**, follow-up to their **Rock The Boat** hit. ... Standing ovations nightly at the **London Palladium** for musical star **Ethel Merman**, at 65 making her first appearance on the London stage.

Bill Haley and the Comets resigned to **Sonet Records** here for another three years. ... **Walt Disney Records** launching a **You Can Fly** competition, with the main prize an all-expense-paid visit to **Disneyland** in Los Angeles. ... Promotion man **Chris Denning**, who did much to build hits for **Gary Glitter**, **David**

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8-Track Slips; Cassettes Post Gains

Thiele, RCA In New Deals

• Continued from page 1

deep that there is a player in almost every house and car.

In France, the public's lack of knowledge in installing cartridges in cars is noted; in Germany a contributing factor for the cassette popularity is the failure of German manufacturers to make cartridge hardware.

Details of the survey follow.

AUSTRIA

Executives of the leading tape manufacturers and distributors here are pessimistic about the future of 8-track cartridges. Despite the sales jump reported by the European Tape Industry Assn. sales here are stagnant, although sales of cartridges increased from 10,000 in 1972 to 28,000 in 1973. Average price is around \$9.00 that of a cassette, \$7.70.

The turnover of cartridge sales is, nevertheless, very small. The industry had looked for the same kind of increase as in the cassette field.

Gerhard Gebhardt, president of Polygram Musikunternehmen Gesellschaft m.b.h. (Polydor, Phonogram, Amadeo, Phonodisc and Sonotrade) says: "The 8-track cartridges were successful at the beginning, but now sales are slumping. I believe the strong state of the cassette has hit the cartridge. The cassette is cheaper and there is a better supply of playing equipment. In the future, we shall reduce manufacture of the cartridge."

Sales of cassettes increased from 370,000 units in 1972 to more than 700,000 in 1973. There are more than 100,000 playing machines for cassettes in Austria; and only 5,000 at the most for cartridges... mostly imported from Japan.

Jaroslav Sevcick, general manager of CBS, says: "The cartridge decreases and the future belongs solely to the cassette. We will spend more and more on promoting the cassette."

Rudolf Friedmann, general manager of Musica, says: "Our cartridge sales are diminishing and we see no future for 8-track. The playing equipment costs are too high, and there are fewer people buying big cars. It all adds up to a lack of demand."

And Roland Beck, sales manager of EMI/Columbia: "Definitely a downward movement in the 8-track field. We sell just one cartridge for every hundred cassettes. Our policy now is to phase out completely the cartridge."

Bellaphon is more optimistic. Peter Wolf, a&r manager of this company, says: "We're sure the cartridge has virtually no future in Austria. But we produce mainly country music for our cartridges and we want to enlarge our repertoire in this field. There may just be some possibilities for us in the cartridge world."

WEST GERMANY

Bellaphon Records here has stopped working on 8-track releases for the German market. Bellaphon president Branko Zivanovic, in an interview, said the reason was unsatisfactory sales tests by Bellaphon subsidiary companies in Austria and Switzerland.

In Austria, tests started in January 1972, with American, British, French and domestic repertoire, and the Swiss tests started two years later in Zurich. Both proved disappointing, mainly, thought Zivanovic, through the effects of the oil crisis. Certainly he had found "stagnating" sales since the day the oil crisis bit, and affected the number of motorists, and he felt that was true of all other record companies.

Another factor was the failure in Germany to manufacture cartridge hardware, whereas there was such a wide variety of cassette players available. Cassettes were easily leading in the tape field. One way to solve the problem was to improve the product available in the cartridge software business—at least to reach the variety of choice for cassette buyers.

FRANCE

The 8-track cartridge market is definitely not on the way out here. If proof be needed, the fact that EMI-Pathe has taken up a majority shareholding in Voxon, now promoting its cartridge players in France, should be sufficient.

The impression that cartridges are doomed to die probably stems from the fact that the price increase to around \$8.00 led to a dramatic and instant fall in sales, but the general attitude here is that anyone who can pay \$200 for a player will not be put off by a rise in cartridge prices.

But the real reason surely is that the slump came from poor quality, from technical problems over cartridges, plus the fact that the public generally doesn't know how to use cartridges. It should be borne in mind, in assessing the situation, that Voxon, which has 50 percent of the market, depends for 75 percent of its sales on auto players and only 25 percent for the home.

However, it must be admitted that progress is slow. Polydor showed a 15 percent increase for the first five months of this year, which is obviously a very low figure compared with the 75 percent increase for cassettes... but nevertheless must be taken as a sign that progress is possible.

The only complete figures available are for 1973 when total sales reported by the National Syndicate were 990,344 cartridges against 5,444,220 cassettes. It is estimated that there are around 100,000 cartridge players in use, but this includes auto players.

On a statistical side, FNAC sells 200 cartridges for every 1,000 cassettes. Undoubtedly, players are the main reason for the slow sales progress on cartridges. They are not only expensive here, but the quality has been doubtful.

There are no French manufacturers. Parts are imported from Japan and assembled in France, but licenses have to be obtained first. Because of the existing economic situation, the administration is not overanxious to grant these licenses and at least one importer decided to stop this side of the business.

But the recent EMI-Pathe Marconi development may be expected to change the situation. Cartridges will then not be phased out, as some expected, but will be given a new lease of life. Provided conditions are satisfactory, there should be an improvement.

What conditions? Pathe will investigate by means of a special study of the market and its requirements. But first of all comes quality. Most enthusiasts agree that these days a top-class cassette gives a sound almost as good as a cartridge player. And faster winding, and automatic cleaning of the tape, are other matters to require attention.

Second, the public must take greater care, since the cartridge market is primarily for automobiles. Too many install their players wrong. Magnetic fields are set up which interfere with the functioning of the player. Others install the player near the ashtray so that the tape becomes "polluted."

Another question: what kind of

music does the buyer want? At home, he will probably want classical music because of the stereo sound. But for his car, and this is the main market, he will want pop. The delicate croquet of a string quartet is torn asunder by a racing car engine, even at 40 mph.

These problems are appreciated here in France. Pathe Marconi, Philips and Barclay are already working together. Service stations are but one objective—they will provide outlets for cartridges as well as cassettes. Talks are being held with Total petrol... others will surely be brought in.

Perhaps cartridges could be involved in sales ideas in the motor market. Automobile manufacturers might find it profitable to offer a player and a program chosen by the potential client as a sales pitch, especially as the car industry has serious market problems.

The future for cartridges may not be perfect, but it is far from bleak. Indeed, the optimist may find grounds for anticipating great progress.

HOLLAND

Sales of the cassette have completely overtaken those of the 8-track cartridge in the Netherlands. In Holland, cartridges and equipment were almost totally imported from Japan. This import decreased enormously last year—equipment only from Sony and Nivico and for the motorcar trade only.

In the period January to May 1973, 8-track car equipment was giv-

ing a total import sale of 26,789. In the same period of 1974, the number was only 6,333. There is no cartridge manufacturing in Holland, so the figures are precise.

The main record companies are selling 8-track cartridges, of most material, and will continue as long as there is some kind of market.

But the main selling policy and promotion is directed towards cassettes. Companies expect a stabilization of 8-track sales, but sales of cassettes are expected to be more than 2,000,000 in Holland this year.

The oil-crisis problem did not help the sale of 8-track, but in the Netherlands sales of cassettes for the car is growing fast. It is estimated that there is generally a cassette player in the house and also in the car—a successful combination.

Philips is very strong in Holland and heavily promoted cassette sales. It led to the near demise of the 8-track. The main theory here is that the proportion between cassette and 8-track will be in the region of five to one.

DENMARK

In the last three years, 8-track cartridges have lost more and more of the market share—and the Philips' system is completely dominating the Danish market.

Comparative figures show that in 1972, cassettes outsold 8-track by 570,000 to 9,000. A year later cassettes were up to 830,000, with 8-track down to 6,689. And the estimated figure for 1974 is that cassette sales will boom to 1,200,000, and

(Continued on page 65)

NEW YORK—Producer Bob Thiele has revived his Signature label and created a new one, Bob Thiele Music. Product on both labels will be manufactured and distributed worldwide by RCA. Outside the U.S. and Canada the product will be released on the RCA label.

Speaking in London where he was recording the instrumental backgrounds for a new Leon Thomas album with the British group, Oily Rags—who are also making an album of their own—Thiele said that he would be reissuing all the Signature jazz masters of the forties on the Bob Thiele Music label and using the revived Signature label for current product by Theresa Brewer, Oily Rags and other artists. Signed to the Bob Thiele Music label is guitarist/violinist Elek Bacsik.

Thiele, whose operation is now based in New York, has also signed a deal to produce pop and jazz records for RCA on an exclusive basis.

Thiele's other label, Flying Dutchman, which is handled by RCA in North America, continues to be distributed by King Records in Japan and by Phonogram throughout the rest of the world.

**BILLBOARD
IS BIG
INTERNATIONALLY**

SEPTEMBER 28, 1974, BILLBOARD

In Memoriam

Alec Delmont

The members of Gallo Africa,
the South African music industry
and the world of music will miss Alec's warmth,
affection and wonderful sense of humour.

Discotheque Culture in England Makes Soul Pirates Flourish

By ADAM WHITE

LONDON—The British Phonographic Industry is cracking down on the soul pirates, whose illegal duplication and sale of rare (and sometimes not so rare) American soul singles is an enduring source of worry for U.K. record companies. The organization has several court cases in hand against such pirates, and intends to press its pursuit of those involved in this particular aspect of illegal record production.

Soul piracy is widespread at its most in the Midlands and North of England, where the flourishing discotheque culture has spawned a large market for the kind of black music to which U.K. record companies have no easy access (much of the product originates from small, obscure U.S. outfits, and is made by equally unknown artists). In cases where they do have access, through licensing deals, they are frequently unsure of the disks' chances in the British marketplace.

This state of affairs is ideal for the pirates. A disk jockey will obtain a copy of a U.S. soul rarity, create a powerful demand for it among his audience (the disk will often be played three or four times a night, six nights a week) and then sell it, at a vastly inflated price, for someone to make pirate pressings from. These, which are generally made in the U.S., will then be offered to dealers for retail sale. Prices of the singles vary, but \$2.00 per record is a commonly quoted figure.

These retail outlets should provide the BPI with a starting point for its investigations. However, some of the dealers who are handling the

product claim not to know that it is pirated, for much of it appears as ostensibly legitimate—with label name and colors, catalog 'numbers' and full artist/composer credits. With so many obscure U.S. labels in existence, they say, it is impossible to know whether the records are pirates or merely U.S. imports.

This is what sets soul piracy apart from some of the other varieties of illegal record production. Retailers, and even consumers, will frequently be aware of the labels to which popular artists—such as Elton John, Yes, the Rolling Stones (all of whom have had albums pirated), etc.—are signed. As a result, it is much easier to spot illegal material of this kind. But where the artists and their legitimate labels are themselves obscure, as is the case with so much soul product, it is more difficult to trace pirate pressings. The BPI is aware of this, and urges retailers who are of-

fered such material to contact the organization to establish the product's veracity. A general rule seems to be that the less label information contained on the singles, the more likely they are to be pirated.

Individual record companies are doing what they can to undermine the Northern pirates' business, complementing the vigilance of the BPI. Pye's Disco Demand series of singles has rendered some of the more unknown black music 'legitimate' now, and their success may encourage others to expand in this area. Contempo International is doing likewise, while the U.K. licensees of more commercial American soul product—such as Tamla Motown—are re-servicing and reissuing their own back-catalog material so that this, too, does not achieve the rarity value that is so important to the soul pirates' illegal activities.

Rio Pirate Crackdown But Traffic Continues

RIO DE JANEIRO—Police raids in stores selling pirate tapes do not seem to be slowing down the traffic, much less stopping it.

Five stores have been raided in Sao Paulo. Latin America's largest industrial center, and the pirate stock confiscated. Similar raids have been made in Rio de Janeiro, but pirating continues.

To stimulate government interest in the problem, the National Assn.

of Phonogram Producers calculated that some 20 million cruzeiros (nearly \$3 million) in taxes would be lost unless something is done. Legitimate producers, composers and artists have lost about 80 million cruzeiros (nearly \$11 million) it was estimated.

The number of tapes sold to stores, nightclubs and others, is estimated at a half million yearly. Blank tapes sell for about 10 cruzeiros (\$1.40) as compared with 25 and 30 cruzeiros (\$4.10 and \$4.30), for recorded cassettes. An LP record costs 35 to 40 cruzeiros (\$5.00 to \$5.75). The Musicians and Composers' Organization has joined the producers in the situation.

The Phonogram Producers' Assn. lawyers complained to the court in Sao Paulo, but little has come of it. The pirates continue to copy foreign as well as domestic material.

Festivalbar First Prize To Baglioni

ASIAGO, Italy—Claudio Baglioni (RCA) has won the 11th Festivalbar Contest with the song "E Tu" (And You). Second was Drupi (Ricordi) with "Piccola E Fragile" (Little and Fragile) and Marcella (CBS) was third with "Nessuno Mai" (Nobody Ever).

Also given high placings were Alunni Del Sole (PA-Ricordi), Daniel Santacruz (EMI), Cugini Di Campagna (Pull), Sandro Giacobbe (CBS), James Last (Phonogram), and Nuovi Angeli (Phonogram).

The contest, which ran from mid-April to early August, was conducted by playing the competing records in jukeboxes throughout Italy and in inviting the jukebox audience to vote for their favorite records using available cards.

BILLBOARD

IS BIG

INTERNATIONALLY

From the Music Capitals of the World

• Continued from page 62

Cassidy and the Partridge Family in the U.K., has formed his own label, Live Wire Records, with a pressing and distribution deal with Sonet Records. First release: Dutch group The Cats and Be My Day.

GTO Records has signed Irish singer Dana—first release a single "Please Tell Him That I Said Hello," and out Friday (27), prior to her own BBC-tv series which starts in November. . . . George Harrison has signed a duo, Splinter (Bobby Purvis and Billy Elliott) to his Dark Horse label—first release is an album "The Place I Love."

Making his first solo recording for 14 years, Tommy Steele to present album "My Life My Song" for Pye. The singer, who spearheaded the rock 'n' roll industry in the U.K., has made it an autobiographical album—and there will be a Hans Andersen original cast album from the show in which he soon stars at the London Palladium.

Contour to release an album of rock standards by Shane Fenton, now better known as Alvin Stardust—tracks include "C'mon Everybody" and "Johnny B. Goode" and the title song, "Good Rockin' Tonight." All tracks recorded in the past two years. . . . Great future forecast for Allan Stewart (22), singer and impressionist by Penny Farthing managing director Larry Page who introduces the talent via an album, "Scrapbook." PETER JONES

Andrew Oldham, former manager and producer of the Rolling Stones and owner of Immediate Records, has concluded a deal with Anchor Records' managing director Ian Ralfini whereby Anchor will have sole U.K. rights to the first product from Oldham's new Because Productions company. First release under the deal is a Friday (27) release, a single "Va-Va-Va-Voom" by 18-year-old U.S. singer-composer Brett Smiley. Oldham said he first met Smiley in Detroit three years ago and was impressed with his talent. The single is to get big promotion and Smiley appeared on the Russell Harty TV chat show on Sept. 20.

Following a division of opinion among members of the European Tape Industry Association a general meeting is to be arranged for the end of October with the object of determining the direction in which the ETIA should develop in the future. Chairman of the ETIA, Henry Pattinson, was not available for comment but it is known that a recent meeting revealed a major split on certain aspects of the Association's policies, notably the question of publicity and promotional activity by the association as a whole.

Peter Gerber has joined Arcade Records to take over responsibility for repertoire and creative concepts and also to become involved in the marketing of television-promoted albums. Gerber's appointment is designed to give greater freedom to director Laurence Myers, chairman of the recently formed GTO Records label headed by Dick Leahy. Prior to joining Arcade Gerber was company secretary of Mainman, David Bowie's management company and business affairs consultant to GTO.

Polydor artist Christopher Rainbow has signed a writing contract with Warner Bros. Music and a new company. Warner Bros./Stutter Music, has been set up to administer and exploit his material. Rainbow's next single "Give Me What I Cry

For" is an Intersong copyright but the B-side and all future releases will be through the new company. . . . Lilly Boone, wife of singer Daniel Boone, has been signed as writer to Page Full of Hits. She wrote "Mr. Sunshine" for Jimmy Young but now comes out on Penny Farthing with her own single "Our Special Song." . . . Tangerine Dream manager Andrew Graham-Stewart has issued a statement pointing out that the group's album "Atom," released by Polydor, was in fact recorded by the band in 1972 and in no way reflects the direction in which the group is moving. Said Stewart: "We were not consulted either by Polydor or the German company that released it in 1973 and the group is totally opposed to its issue." He said that the company had been asked not to release the album, but Polydor confirmed that it was still on the schedule for this month.

Faces drummer Kenny Jones has recorded his first solo record "Ready Or Not," to be released on GM on Oct. 4. The single features Jones' voice for the first time and was produced by his brother-in-law Gary Osbourne of Vigrass and Osbourne. Also on the disk are Jimmy McCulloch of Wings, Peter Woods of Quiver and Mark Griffiths. . . . Genesis are to undertake their first British tour for over a year at the end of October. During the tour the band will make its first appearance at the Empire Pool, Wembley. Genesis have devised a new stage show for the tour. A new album has been recorded for possible release at the time of the tour. . . . Spotlight Publications is planning flimsy give-away records to be inserted in the first three issues of Record and Popsop magazine, a new weekly tabloid comprising Record Mirror and incorporating Popsop magazine. The flimsies will feature the Rubettes, David Bowie and Neil Sedaka. There will also be extensive press and radio advertising to launch the new paper which will be edited by Sue Byrom. . . . Jeff Hanlon has been appointed to the board of directors of Hi Rock Artists Management, joining Mike Leander and Ray Brown. Hanlon who started in the music business as manager of Herman's Hermits has been with the company since September last year.

Richard Robson, deputy editor of Music Week has joined BBC Records as promotion manager. Robson was with Music Week for five years. Taking over his position as deputy to editor Brian Mulligan is Bryan Whitman, who will continue to supervise all production aspects. . . . After eight months in the U.K.,

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Polydor Holds Meet

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nolly has been signed to Polydor for a world-wide longterm deal, as has Uri Geller, who is to have an album for amateur spoon-benders released as soon as possible and is to make a film backed by the RSO.

Commenting generally on Polydor's performance, Bickerton stressed that the U.K. company is not only a record company but a repertoire center for the international company. A&R investment, he said, could never be recouped in the U.K. alone. John Fruin concluded the conference by saying that in 1970 Polydor was an upstart little company, eighth in the turnover table. In 1973 it was second, and in the future it could only go up.

Polydor Bows Discount Plan for U.K. Dealers

LONDON—Polydor has introduced a major discount scheme for dealers that involves 250 titles and will run till the end of this year. Announcing the company's Autumn

Denning, Promoter, Forms Own Label

LONDON—Chris Denning, the independent promotion man who has worked on product for British Decca, Bell and UK Records, will launch his own label, Live Wire Records, through a pressing and distribution deal with Sonet Records in the U.K.

This was announced at the recent Pye sales conference by Rod Buckle, Sonet managing director, who claimed that Denning promotions had involved record sales of more than six million in the U.K.

First release on Live Wire is "Be My Day," by the Dutch group Cats—a single which has already been a No. 1 in Holland and Germany and has also hit the Top 20 in the Billboard Easy Listening chart.

Since Denning first revealed he would like to form his own record company, his name has been linked with several major companies. He says: "I was very near a licensing deal with one major, but after a lot of thought I realized it would be better for me to set up my own outlet. Not only am I beholden to nobody else, but I can also continue my own independent promotion company."

So far he has no firm deals for the rest of the world, but has set up a publishing deal for Chris Denning Music with Louvigny-Marquee Music.

Collection at last week's sales conference, general sales manager Mike Hitches detailed a sliding scale of discounts, ranging from 5 percent for 75 units ordered from Polydor salesmen, to 15 percent for 500 units, and designed to encourage dealers to stock in depth during the peak sales period up to Christmas.

Among the titles included in the Collection are recordings by all major Polydor artists, including the Osmonds, Slade, Bee Gees, Cream, Focus, Hendrix, and the Who, together with MOR material from James Last, Bert Kaempfert and others, and selections from the classical Deutsche Grammophon catalogue. In addition, product from the BBC catalogue will be discounted, and the existing Sound Sellers' discount will be maintained, and will contribute to higher discounts on the remainder of the Autumn Collection product.

Hitches added that a full-color brochure for the benefit of dealers and consumers had been prepared, listing the titles available under the scheme. Remarking that Polydor sales during 1974 had come from a far wider spread of product than in previous years, Hitches said: "We feel that we have an excellent range of product to offer dealers, and we are prepared to back them up with full display material based around the Autumn Collection, to allow them to do as much business as possible over the coming months. Also the discounts will give dealers the flexibility to adjust their trading conditions over that period in the light of whatever happens in the High Street."

8-Track Slips; Cassettes Post Gains

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cartridges will slump to around the 5,000 mark. Certainly this year sales of 8-track will be less than .05 percent of the sales of cassettes.

Few dealers bother to stock 8-track hardware. It is rare to find record companies selling cartridges. The only new material in recent weeks has been from EMI, RCA and CBS—from CBS the new quadraphonic tapes, but few shops stock them.

Just a few years ago, EMI tried to extend the 8-track market by launching an 8-track machine for cars, but they don't deal with that piece of hardware any more.

In 1963 only .1 percent of Danish households had cassette players, but this year the figure is up to 36 percent, and the figure will be up to 80 percent by 1977.

Record companies here are building all hopes on cassettes. Metronome has its own pressing department where most of the Danish companies duplicate their local material. Metronome has the means to make cartridges, but only in very small numbers.

A spokesman for Metronome says: "I do not think we will make any more cartridges, and we're already handling 90 percent of cassettes locally. We would estimate making 500,000 cassettes this year. 1974, and the future hopes must rest with cassettes only."

No chance, then, for cartridges in Denmark, particularly as petrol station firms still have stocks of cartridges from an original launch through BP.

SWEDEN

For some years, Sweden has been one of the most unprofitable countries in Europe in the general field of prerecorded cassettes and cartridges.

In 1972 only 207,000 8-track cartridges and 461,000 cassettes were sold. The 1973 figures showed a further decline of cartridge sales—down to 150,000. However cassettes showed an increase, up to 606,000 sales. Yet the sales of cassettes still represents less than 10 percent of the total sound-carrier market.

As for 1974, sales of 8-track cartridges are slumping deeper and deeper each month. Originally the proportion was roughly 50-50 between cartridges and cassettes. Now we can look to 80-20, or worse, between the two. But cartridges will not go altogether as long as playing equipment is available... roughly 200,000 cartridge-playing pieces of equipment have been sold in five years.

Little of that went into the home—the greater part of the market is in-car entertainment. Swedish car manufacturers of Volvo were, until a few months ago, dealing with 8-track but will now use only cassette equipment in their cars. Volvo is not leading the market, but merely following the trends.

Car owners find it easier to handle cassettes than 8-track, though the cartridges are still better when it comes to sound quality. Another possible cause of the cartridge decline is the inconvenience for petrol station owners, and car equipment retailers, to stock the two different systems.

Here the tape market is clearly dictated by the hardware market. Most of the 8-track equipment is imported from Japan. The cassette equipment is consistently improving in quality, and the lower price attracts buyers. Retail prices for cassettes and cartridges are virtually the same—around \$7.60; 20 cents less than for the full-price LP.

When the record industry raised single and album prices in January, tape prices were not affected.

But the major record companies appear to be gradually dropping 8-track from the lists. Most keep only a few strong-selling items in the catalog. Hans-Ove Eriksson, commercial manager of Grammfon AB Electra, says, "We sell music, not different systems. We just adapt ourselves to the public demand."

CBS Cupol AB has for several months had a major promotion campaign, including advertisements and catalogs, to stimulate sales of cassettes, and have "temporarily" cut down on their 8-track activities.

The Billboard report on the heavy increase in 8-track sales in the U.K. came as a big surprise in Sweden some months back. As similar reports came from Germany, the major companies are waiting other developments before declaring the 8-track cartridge legally dead.

NORWAY

The sales of 8-track cartridges, once developing fast in Norway, is slowly but surely decreasing and now comprises around 12.5 percent of the total tape market.

Just recently, the sales increased just a shade in the 8-track field because of the introduction of quadraphonic tapes, but the signs are that the increase cannot last.

Though the sound quality of the 8-track cartridges is superior, the public seem to prefer the cassette, and for a variety of reasons. Main reason is that the customer can buy cassette equipment where he can record for himself, contrary to the 8-track cartridge where only the tape can be played.

And battery-operated cassette players (often combined with radio) now dominate the market in Norway. And the cassette is easier to play in the home, and on a wider selection of equipment, whereas the 8-track was only for cars. Nowadays more people, most people, install cassette players in cars.

In brief, the Norwegian belief is that there are more practical possibilities in buying cassettes.

GREECE

For every three taped products sold in Greece, two are cassettes and one 8-track cartridge—and that figure comes from the major record companies here.

Says Makis Matsas of the company Minos Matsas and Son: "Though 8-track cartridges did have a rise in sales, they have now slowed down."

Martin Gessar of Music Box added that there are some deep problems with 8-track—the tape is thin (although the quality of sound is better) and often is damaged. And that recording on an 8-track blank tape is not as easy as on a cassette. But he believes there is still room for both kinds of tape to fight for top sales.

Phonogram's public relations man Jacques Menaheim notes that cassettes dominate in the home, where 8-track playback equipment is almost non-existent, whereas there is a large percentage of cars with 8-track tape equipment. But he is sure that the easy-to-handle, easy-to-record cassette is gaining fast in popularity.

Yet 8-track cartridges are sold in every main record shop in the country and also in some hardware playback equipment shops. Most of the local repertoire is released on cassettes and 8-track simultaneously. Average cost of cassettes is \$6.00 and cartridges are sold at \$6.33.

People in our industry believe that

they will continue to release 8-track and cassettes for the time being, though cartridges will not go into the homes but stay for in-car use. This is due mainly to the large number of cars already equipped with 8-track playback machines.

IRELAND

Here, the cassette is way ahead of the cartridge in sales. Tony McEvoy of the Demesne organization, which has a huge racking operation on tape and who distribute virtually all the major labels, says: "Since the beginning of December 1973 we were selling out wholesale at the rate of 55-45 in favor of cassettes."

"I suppose the petrol strike was partly responsible for the change. When people weren't using their cars, they weren't buying 8-track. Probably 95 percent of the hardware was in cars."

"The bottom literally fell out of the 8-track trade almost overnight. Now we're over the summer period, when there was just a little more interest, presumably because people were making more use of their cars."

McEvoy says that sales dropped so drastically that nine cassettes were sold for every single cartridge. Demesne have various outlets apart from the conventional ones—they sell in department stores, hotels, airports, supermarkets and garages.

"The reason why the cassette is more popular is because it's so much less troublesome," says McEvoy. "Several things seem to happen to 8-track that just don't happen to 4-track... for instance, double-tracking. I've never heard of a cassette double-tracking, but I've heard hundreds of 8-tracks double-tracking."

"Another problem and it doesn't seem to be confined to the cheaper hardware models is that the tape unwinds in the machine. It does happen with 4-track, but nothing in comparison with the number of times it happens with 8-track."

McEvoy points out that in the early days one reason why people bought 8-track was the superior quality of reproduction—and that although there is still a better quality in favor of 8-track, it's certainly not as great as it was.

"The average cost of a cartridge is \$2.50. I wouldn't say the companies are phasing 8-track out. When it became a fact that there was going to be an acute shortage of plastic, the companies stocked cassettes and cartridges. This coincided with the market falling. They have stocks from that time, so they're certainly not going to phase it out while they still have those stocks."

"At the moment, the future looks grim. But still, at the same time, it's an expensive business changing over from 8-track to 4-track. So the market must still be there. It's simply that people are not spending money on 8-track. They are on 4-track. So once the hardware is there, there must be a slim chance for the market, simply because of the expense in changing."

David Duke, of CBS Ireland, said: "First of all, the impression that the 8-track cartridge is losing favor was certainly correct during the first six months of this year. This was due primarily to the fact that motor-ing is no longer a joyous pastime and the main consideration of the consumer was where the next gallon of petrol was going to come from."

"Unnecessary mileage became a thing of the past and people just weren't using their cars so much. But as petrol has become more readily available, the sales trend of 8-track has returned to its former sales position, which was approximately 16

percent of the total CBS market in tape.

"Incidentally, it should be noted that the percentage is much higher in Northern Ireland, and is reckoned there to be 50 percent of the total."

For all labels in the south, it's roughly 6-1 in favor of cassettes. The present trend gives definite indication that the cassette is about to dominate the market.

"The public have discovered that it is easy to prerecord their own personal selection on cassette and use it in their cars. Also it is virtually impossible to purchase recording equipment for 8-track cartridge units at a domestic level."

"The long-held view that the quality of reproduction on 8-track is better than cassettes is fast diminishing and this could be an important factor in the swing to cassettes."

Did Duke think the companies were phasing out cartridges? "There's no plan to do so. But if the demand is not there, there could be no other logical conclusion. The major concentration of promotion is on cassettes because it is estimated that over 35 percent of all households have cassette equipment in one form or other."

"It's easier to purchase a cassette-playing machine, be it for the car or the home, than it is to purchase an 8-track cartridge unit and another factor is the price differential of approximately 20 pence in favor of the cassette, which ultimately makes the cassettes that much more popular."

YUGOSLAVIA

Cartridges have never really made it in the Yugoslav sales market. There were few players, and only a few privately imported cars have the necessary equipment. So the market virtually didn't exist.

But in the last year developments have been made in the production of prerecorded cartridges. Zagreb's Jugoton and Produckia Radio Televizije Ljubljana produced them mainly for export to the foreign markets where there are more players available, or where many people of Yugoslav origin are living.

Now some of the export-made cartridges have found their way into record shops here, and they cost about \$5.00, or 80 dinars. But cassettes are certainly the most popular tape format in Yugoslavia and there are many imported and domestic cassette players in the shops.

Even so, people prefer to make their own recording than to buy cassettes, because there are a lot of radio programs and records from which recordings can be made... without paying for the privilege. Generally it can be said that people like music, but don't have much money for entertainment.

In conclusion, it must be said there was never great enthusiasm for cartridges, even in the record industry, and it has never been a really serious business here.

FINLAND

Tape product here first went on sale through gasoline and service stations in 1970, when EMI and Discophon among others made brave efforts to establish the future of 8-track cartridges in Finland.

Stereo 8-track hardware was also imported in thousands of units and Shell stations (500 dealers) alone reportedly sold between 4,000 and 5,000 playback machines. The 8-track and the Philips system stood side by side at the starting gate.

But after two years, the race was being won easily by the Philips system, with hardware and software sales many times greater than those of its opponents. At their best, in

1971, sales figures of 8-track cartridges were just under 100,000 units. Since then it has been downhill all the way, to 65,000 in 1972, and only 31,000 in 1973.

Sales of prerecorded cassettes, on the other hand, have rocketed from 332,000 units in 1971, to 925,000 in 1973. The current sales ratio between records and tapes is 60-40 in favor of records, but the gap is still narrowing.

During 1974, sales of 8-track cartridges have fallen drastically—some 50 percent down from last year. And motorists who have been complaining for some years about the non-availability of international and domestic software will soon find the situation hopeless, unless they swap their gear to the Philips system.

A quick survey round the main companies adds point to the sad picture. Finnlevy, for instance, has no immediate plans to release new 8-track titles, international or domestic. The only exception with the company will be a massive best-seller, such as Niin Paljon Kuuluu Rakkauten, by Fredi, which has all-round appeal. Or perhaps titles by some Swedish artists who enjoy popularity in the bilingual areas of Finland, especially in places like Mariehamn or Tornio, resorts which attract Swedish tourists.

Finnlevy will store only a small selection of 8-track cartridges, probably no more than 20 best-moving titles. Much of the medium-priced product has been on sale at reduced prices—but without any notable enthusiasm shown by buyers.

EMI Suomen Oy has not released a domestic 8-track cartridge since March this year, when Tom Tom Tom by Marion; Country and Eastern, by Viktor Klimenko; and Sammy, by Sammy Babitsin hit the sales racks of the gasoline and service stations. We have 2200 of these stations in Finland, but only 60 percent of them are potential tape outlets.

Many of these locations are supplied by Levypiste, the off-shoot of Finnlevy, which mainly concentrates on its own product, and those by Scandia-Musiikki, and Polymusiikki, handling product from EMI, Discophon, PSO and Love Records catalogs.

EMI has also tried reducing prices to get rid of slow-selling titles. And they are to exercise very careful control over new 8-track cartridge releases.

According to Suomen Gallup, Finland's leading pollster of public opinion and consumer habits, some 35 percent of the country's 1.5 million households has a cassette recorder/playback machine, mostly portable. And 27 percent has a record player. Some 12 percent of the households has a home stereo unit and about 16 percent open-reel tape facilities.

The number of in-car cassette machines is unknown, but a figure of 50,000 is considered too low rather than too high. This is already at least twice as much market penetration as enjoyed by 8-track cartridge hardware at its peak in 1972.

Correspondents who contributed to the 8-track roundup are: Knud Orsted, Lefty Kongalides, Frans van der Beek, Ken Stewart, Borjan Kostic, Espen Eriksen, Henry Kahn, Leif Schulman, Wolfgang Spahr, Manfred Schreiber and Karl Helopaltio.

More Investment Cos. Eye Backing of Music Industry

By MARTIN MELHUIH

TORONTO—More and more institutional investors are beginning to look at the Canadian music industry as an area of investment.

Where once the music business was looked on as a riskier investment than a Los Vegas slot machine, recent developments seem to indicate that this attitude has changed drastically. Recently, Attic Records, a new independent label distributed by London Records in Canada, was launched by Al Mari, Gordon Lightfoot's manager and Tom Williams, the former national promotion director for WEA Music of Canada with backing in six figures by the Canadian Development Corp. Ltd., a Canadian investment company that has as its stockholders many of Canada's banks, insurance companies and large corporations. Derek Mather, the senior vice president and secretary of the CED is responsible for the Attic Records portfolio and is a vice president of Attic Records.

Mather explains the company's decision to get involved in the music business: "We didn't decide on getting involved in this area until Tom and Al came to me with their proposal. We really hadn't identified it as an area that we could get into but our preliminary research indicated that we had a unique situation in the Canadian market."

Mather continues: "After the first interview with Tom and Al we were interested. Their poise impressed me as did their impressive track records and it was at that point that I introduced my colleagues to the project. We ran checks with other people in the industry and as it turned out our decision to get involved was not the most difficult we had every made. Our entire investment philosophy has always been to back people rather than projects and we try to help companies grow and mature. We have no control over the day-to-day operation of the label and no one single investor has control."

Attic had respectable success across Canada with their first single releases: "Brother and Me" by Fludd and "Letters" by Ron Nigrini.

The CED is not the only investment body that has taken more than a cursory glance at some sort of financial investment in the music industry in Canada. John Vivash of T.A. Richardson and Company Ltd., Toronto stockbrokers, indicates that his company has taken "a good solid look" at the industry and have decided that they would like to get involved when the market is steadier. Says Vivash: "It is a reason-

able area of investment not unlike mining and stock. There certainly is a similarity. We did an extensive study on the music business in this country including talks with American financiers and a look at the set-up of existing companies and in many ways we liked what we saw."

Bill Ballard, the president of Concert Productions International, a wholly-owned subsidiary of Maple Leaf Gardens in Toronto, was looking for an inroad into the record market when he met Frank Davies, the president of Love Productions Ltd., a company that operated two labels, Daffodil and Strawberry Records, both in need of investment. Impressed with Davies, Ballard and an old friend, Myron Wolfe, whose family owns Oshawa Wholesale and the Towers Department Stores in Canada, decided to invest in the financially ailing company.

Says Ballard: "We spent six weeks checking the company out and finally decided that the financial risk was equatable to the profits to be made if the company is successful. CPI and Love Productions seemed to fit together so we decided to take the plunge."

Ballard continued: "Davies always appeared to be as good a producer as I've run into but he did not have a good knowledge of American business ethics. Basically, Myron and I try to direct the company's cash flow. It's difficult to get a company that's in a shambles back together but it's working well."

Ballard is chairman of the board; Davies is president; and Wolfe is treasurer.

Recently a deal was completed whereby Davies would administrate the prestigious Island Records label for Canada and there are plans for Love Productions to release 10 Canadian albums shortly to be distributed by A&M Records of Canada.

Recently the Canadian Music Sales Corp., one of the oldest music/record operations in Canada was purchased by a group of investors headed by Douglas and Paul Chesebrough, who are in the publishing field. The Chesebroughs intend to expand the activities of the company significantly into record production and plan a new and aggressive approach to sales and marketing. There will be an emphasis on Canadian talent with new artists and lines to be added.

These are not isolated incidents of interest from the financial commu-

Tinsel & Sham Sets U.S. Branch

EDMONTON—Tinsel and Sham Productions, the Edmonton-based production company headed by Bob Comfort, Paul Tivadar, Gayle Helfrick, Gordon Werschler and Nick Bakyta has opened a branch office in Los Angeles at 600 Wilshire Blvd., known as Tinsel and Sham South. The office was opened Sept. 15.

Tinsel and Sham offers all trade services including radio and television commercial productions, graphics, feature films, syndicated features and promotional ideas. It has also entered record production and has one jingle to their credit already and will be releasing a comedy album in October.

The firm's next major project is a comedy variety television series to be produced in Edmonton. Full details of the show will be released shortly.

nity in this country. Can-Base Industries in Vancouver which operates the Can-Base Studios and two labels, Mushroom and Hellroaring Records, is backed by a wealthy family headed by Hunter Vogel and the Toronto-based Smile Records has a group of financial backers from a number of diversified corporate backgrounds.

One of the most controversial associations between the creative and business sectors was the formation of Much Records, headed by Brian Chater and Carole Risch, by CHUM Limited headed by Alan Waters. Many people felt that it was a blatant conflict of interest for a chain of radio stations to have any interest in a record company. As it turns out, time has proved that there was very little basis for any fears that the association would be misused.

Whether these investors are showing profits on their financial input or not at this point in time is beside the point. There is always the knowledge that one major hit can put a company securely into the black. In that way there certainly is a similarity to drilling for oil wells.

From the Music Capitals of the World

TORONTO

While the Stampeders were in Saratoga Springs, N.Y., participating in the American Song Festival held there over the Labor Day weekend, Ronnie King, one of the members of the band, and Wolfman Jack became inseparable friends. They went horseback riding a couple of times together and apparently Wolfman wants King to be in a movie that he is involved with. The Stampeders have been booked into the Academy of Music in New York with King Crimson on Nov. 15. ... To celebrate the release of "En Route," the debut album of Suzanne Stevens on Sept. 9, more than 60 representatives of the Quebec media accepted invitations for a starlight flight in a Quebecair jet. Presskits were handed out with boarding passes, then hors d'oeuvres were served and champagne flowed. As the music of "En Route" filled the plane Capitol Canadian executives introduced Suzanne Stevens to the province's press, radio and retail people.

Susan Jacks has been signed to Mercury Records in the U.S. The deal was negotiated between Ray Pettinger of Goldfish Records and Irwin Steinberg the president of Mercury. ... Aquarius Records headed by Terry Flood has signed Ross Holloway to the label with his first single just released entitled "Mostly New Days." ... Edward Bear with New Potatoes have just completed a Maritimes tour, which ran from Sept. 2 to Sept. 21. ... Charles Aznavour will play concerts in Calgary, Oct. 6; Winnipeg, Oct. 7; Toronto, Oct. 8 and 9; and Montreal Oct. 10 and 11. A new English-language album will be released by Barclay to coincide with the tour.

MARTIN MELHUIH

Need for Two Collection Fee Agencies Questioned

TORONTO—A view is being expressed by an increasing number of composers and publishers in the Canadian music industry that there may be no justification in having two public performance fee collection organizations in Canada; the Composers, Authors and Publishers Association of Canada (CAPAC) and Broadcast Music Inc. (BMI). Canada and the United States are the only two major markets in the world that have more than one such organization.

Peter Steinmetz, a prominent music industry lawyer in Canada, is in the vanguard of those who question whether this duplication of function can be justified in the public interest. Steinmetz states: "The monopoly versus free competition argument to justify the existence of more than one such organization seems to be without merit because a government regulatory body known as the Copyright Appeal Board completely controls the fees set as compensation by both organizations for the public performance of music. On the other hand, copyright, and in particular that incident of copyright that enables the composer to control the public performance of his music, is a fundamental property right which has already been eroded, limited and restricted by legislation to a greater extent than almost every other property right I can think of, to achieve positive social values of universal interest. In these "Higher social interests" such as the public demand of access to performed music, the contribution of musical creativity to national prestige and international recognition, and the ability of music to transcend international language and cultural barriers, the composer finds that his property right is not a perpetual right, as are other property rights, but is one which is extinguished 50 years after his death, and is not one over which he has exclusive proprietary control, but rather is subjected to compulsory licensing and compulsory collective bargaining. The last of these, the restriction placed on all composers in the negotiation of public performance fees, is by far the most important to the composer and here too, the individual composer is re-

Pozer Exits UA; Sets Up Pozer Music

VANCOUVER—John Pozer, the former director of a&r for United Artists Records of Canada and the professional manager of the United Artists' publishing group, has resigned and has moved to Vancouver to set up his own company, John Pozer Music. In Vancouver, Pozer will represent Motown Records of Canada for British Columbia as well as represent Craig Ruhnke, who recently had a hit with the record "Summer Girl" on UA, worldwide.

Pozer says: "As well as presently considering television offers I will be representing artists in closing record deals on both sides of the border."

Pozer, prior to joining UA, was the director of a&r for WEA Music of Canada. Before that he spent four years at CKGM radio, Montreal; four years at CJOH-TV in Ottawa as host-producer of a teen program; has done free-lance radio shows at CJET, Smiths Falls; and been involved in group management, music publishing and a record label in Ottawa.

moved from the forum and depends on the fee collection organization to exploit and advance his rights."

Steinmetz feels that many problems are created with the existence of two collection organizations which simply don't exist in single-organization countries. Continues Steinmetz: "In Canada, while CAPAC has by far the larger repertoire of the two, the fact that BMI controls a substantial number of copyrights makes it necessary for Canadian users to obtain licenses from both BMI and CAPAC. This is an inconvenience to the users. It creates confusion and complication in the identification of musical works and, most important of all, in my opinion, it creates the necessity for the Copyright Appeal Board to determine a proper ratio of payments between CAPAC and BMI. Two organizations means two administration overheads and worst of all it divides all Canadian composers, authors and publishers into two group affiliations and in that way weakens the public lobbying power of the entire Canadian creative community.

"It is in the interest of that community that it have one single strong association which can present a unified appeal to the Copyright Appeal Board, annually, to increase the fee structure to be paid by users. Obviously, the users and in particular the broadcasters fight tooth and nail against every proposed rate increase.

"To have two organizations facing the Copyright Appeal Board and competing with each other over the proportion of the total revenue pie each will get is to waste an awful lot of administrative time and money which could otherwise accrue to the composers and publishers. It also weakens the ability of each to fight aggressively toward the common goal of higher payments by users. This is not in the best interest of the composers and publishers for whose benefit such organizations were created in the first instance."

Concludes Steinmetz: "The amalgamation of the two organizations into one association might not have the immediate effect of increasing the total size of the revenue pie collectable from users but I am convinced that if the size of that pie is ever going to grow at the rate that it should, and every composer and publisher prays that it will, then it is more likely to grow through the concentrated efforts of one association with a single, universal, effective lobby and with proportionately smaller administration expenses than through the separate and individual efforts of two competing organizations. But for the single political argument that it is abhorrent for a government to limit or perhaps even extinguish the basic proprietary right of a corporate citizen to carry on its active business operation, it does seem hard to justify the continued existence in Canada of two fee collection organizations. But the strength of this argument often weakens in the face of a wider public interest."

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PROMOTIONS & PERSONAL APPEARANCES

SUZANNE'S ALBUM TAKES OFF!

Suzanne Stevens had played the Place Des Arts and the Theatre des Varietes and had appeared many times on television before she ever appeared in a nightclub, and when she did it was to open the Concord Hotel in Quebec City.

The first Suzanne Stevens single was a #1 chart hit all over French Canada.

Accordingly, when the Suzanne Stevens Album Career began earlier this month with the release of "En Route," it seemed appropriate to treat the album debut of a newcomer as the arrival of a Star.

Moreover, as all the Capitol decisionmakers agreed, "En Route" is an album of such vocal beauty and production elegance that even tough-minded industry and media people could have their expectations safely aroused.

Further caution was thrown to the winds; Manager Bill Rotari and his Capitol Quebecois sorted dreams and analyzed realities and came up with a spectacular way to launch the album.

On September 9, the "En Route" release date, a 79-seat Quebecair jet was readied at the Montreal International Airport. Scores of press, radio and retail people from all over the region were given boarding passes and presskits. A dozen Capitol people, half of whom had flown in from the national headquarters in Toronto, were on hand to introduce Suzanne and her producer, Claude Dennjean, to the guests and to escort them all onto the plane. Eastern Promotion Representative Michel Tremblay seized the intercom, welcomed everybody aboard, thanked them for coming, and suggested they fasten their seat belts.

Then they were off. For an hour and a half they cruised through the starry night about nine thousand feet above the Laurentians, drinking champagne and sampling hors d'oeuvres, while Suzanne went around and talked informally with people and the music of "En Route" filled the plane.

There can be little doubt—the flight was unnecessary. A substantial interest in the album was al-



Suzanne and Official Escort follow Quebec's music mediators aboard her starlight champagne flight. Escort are (l-r) Graham Thorpe, Artist Development Mgr.; Bob

Rowe, National Sales Mgr.; Dave Evans, Director of Marketing; and Eastern Promo Reps Michel Tremblay and Graham Powers.

ready evident. Advance orders for "En Route" in Quebec alone were already several times the national average, and COMME DEUX ENFANTS, a single released two weeks prior to the album, was already charted virtually everywhere in the province.

But it was one hell of a celebration, and Capitol has been receiving really warm feedback ever since.

The next morning Suzanne went back to meat and potatoes—giving interviews, visiting radio stations, making television appearances, and preparing for a restricted list of live performances.

Lined up are three French-network television shows—Appellez-Moi Lise, Jeuneses and Mr. B. On Sunday, September 29th at 7:30, the Radio Mutuel network will broadcast a one-hour special on Suzanne. In October she will make a six-city tour with Daniel Guichard; major Montreal FM station CFGL will tape their Place Des Arts date October 18th for subsequent broadcast.

And here's a pleasant post script: Andre Gagnon, the celebrated French Canadian composer, bandleader and pianist, caught Suzanne on television, came down to see her at the Place Des Arts, and has since written for her a pair of new songs.

THE BAND

It doesn't matter what headline-makers the Band plays or records with, the group can hold its own.

While Dylan, Crosby, Stills, Nash and Young have of course been stealing most of the review space they have shared for the last eight months, The Band has repeatedly walked away with succinct, unqualified raves.

This is especially true in Toronto, once their home base and launching place (as The Hawks with Ronnie Hawkins) and still a very important city to them.

On Labor Day they were back again, playing for 42,000 drizzled-on fans at an outdoor concert, sharing the bill with CSN&Y but earning their own standing ovation and, once again, their own critical superlatives.

Under an 8-column picture of The Band on stage, The Toronto Star ran 21 paragraphs of Bruce



National Publicity Manager Wilder Penfield III and Canadian Capitol star Christopher Kearney with The Band's Robbie Robertson and Ontario promo rep Jim Macdonald.

Kirkland enthusiasm, which, before he got into the history of CSN&Y had this to say about The Band. "That phenomenal group seemed

GLEN CAMPBELL

Glen Campbell has been visiting Canada pretty regularly ever since 1964 when he toured as a member of the Beach Boys.

Recently he has substantially increased the number of his own concert appearances in this country, but it is never enough to satisfy the demand. Which is probably because, as the review of his most re-



cent performance here headlined it, "Glenn Campbell has something for everyone."

The performance in question was the first of his three shows at the

Ottawa Exhibition August 30th. The headline appeared over a long and hearty review in the Ottawa Journal in which critic Chris Lloyd said that Campbell was the act the best suited to an exhibition to appear there all year. And he went on:

"His rich but mellow vocals well complemented by his sense of stage presence. And he was equally at home as a comic. His jokes had the audience shrieking with laughter... but the finest moment was when he got into the songs that made him a star—By The Time I Get To Phoenix, Wichita Lineman, Galveston, Honey Come Back and Gentle On My Mind.

"The Impossible Dream appealed to the romantics in the audience and at first it seemed as if he was continuing in the same mood when the orchestra swelled to Amazing Grace—until, that is, Campbell capped the piece by playing bagpipes. An encore would have been an anticlimax after such a spectacle and Campbell chose that moment to make his stage exit, leaving to a standing ovation."

Canadian fans everywhere are bating breaths in anticipation of October when Supersinger meets Supersongwriter and Capitol releases the Glen Campbell/Jimmy Webb album.

surely be convincing everyone time and time again that they are firmly in a very exclusive club of musicians at the top of rock's pecking order."

New sounds are on the way. At least that's what ace drummer Levon Helm predicted at the small informal reception Capitol Canada hosted for The Band in a penthouse at the Inn On the Park after the concert.

As we reported in the last issue of Capitol Canada (see Billboard September 14), The Band expects to have recording completed in LA and Woodstock for a whole album of new material by the end of October.

Among the old friends who were on hand at the reception to welcome them back to Toronto were Gordon Lightfoot, CHUM-FM's John Donabie, and, of course, Ronnie Hawkins, the founding father of the long-lived legend that still is The Band.

HELEN REDDY

Helen Reddy was making her Toronto concert debut at the CNE Grandstand, and the Capitol reception for her that afternoon was President Arnold Gosewich's first formal opportunity to present Ms. Reddy with her Gold Leaf Award for outstanding record sales in Canada of the album "I Am Woman."

"It's fantastic to be in Toronto again," she said earlier smiling. "Of course it was fantastic this trip," observed Star television critic Jack Miller wryly. "She was getting paid. Last time, eight years ago, she spent two weeks here looking for work."

All that has changed. The Sunday Sun had previewed her as "Helen Reddy, who may well be the best female pop vocalist in the world; she claims to have been influenced by Peggy Lee, Ray Charles and Chuck Berry, which sounds like so much hype, but her last album on Capitol, Love Song For Jeffrey, is what pop (as opposed to rock) is all about; very slick, polished and completely diverting."

And The Star praised her afterwards as "the lyricist's salvation... all white and glittering, moving catlike to the rhythm, projecting a song as a story with all the feel the writers had put into it and prayed someone could get back out—and she did it with music... Always there was a story in the lyrics, and always her first priority was to get it across, something she achieved with precise diction and a musical control of her voice that few can match."

Helen Reddy catalogue in Toronto and Vancouver was moving like those famous hotcakes following her performance in those cities.



AL MARTINO

Olive Collins in the Toronto Sun described the first night of Al Martino's third annual two-week visit to the big Hook & Ladder club as "a triumphant return."

"It is rare," she wrote, "for a Beverly Hills guest performer to open a room packed with fans eager to show enthusiastic appreciation before the star even arrives on stage."

Then she gave a possible explanation. "Martino has been described as a singer's singer because of his rich and powerful baritone voice, almost operatic, that he uses with taste and meaning. But he's also very much the audience's singer and confines his act to well-known hits that have his fans constantly applauding."

"Beneath Martino's casual exterior is the stamp of a pure professional—so evident in the diction and phrasing that brings each song alive.

Billboard Hits of the World™

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AUSTRALIA

(Courtesy of Digamae PTY. LTD.)

This

Week

- 1 JOURNEY TO THE CENTRE OF THE EARTH (LP)—Rick Wakeman
- 2 CARIBOU (LP)—Elton John
- 3 BAND ON THE RUN (LP)—Paul McCartney & Wings
- 4 EVIE (Pts 1, 2 & 3) (Single)—Bobby Wright
- 5 GOODBYE YELLOW BRICK ROAD (LP)—Elton John
- 6 SUGAR BABY LOVE (Single)—Rubettes
- 7 THE STING/SOUNDTRACK (LP)
- 8 ROCK YOUR BABY (Single)—George McCrae
- 9 WATERLOO (Single)—Abba
- 10 EMMA (Single)—Hot Chocolate
- 11 GET ROCKED (LP)
- 12 YOU MAKE ME FEEL BRAND NEW (Single)—Stylistics
- 13 I'LL TAKE YOU HOME KATHLEEN (Single)
- 14 AMOUREUSE (Single)
- 15 HOT AUGUST NIGHT (LP)—Neil Diamond
- 16 HE'S A REBEL (Single)
- 17 CAN'T STOP MYSELF FROM LOVING YOU (Single)
- 18 ANGEL FACE (Single)
- 19 SUNDOWN (Single)—Gordon Lightfoot
- 20 DANNY COME HOME (Single)

BELGIUM

(Courtesy of Belgium Radio & TV)

This

Week

- 1 ROCK YOUR BABY—George McCrae
- 2 THE HOSTAGE—Donna Summer
- 3 GIGI L'AMOROSO—Dalida
- 4 ROCKET—Mud
- 5 THE NIGHT CHICAGO DIED—Paper Lace
- 6 PAPA WAS A POOR MAN—Jack Jersey
- 7 YOUR BABY AIN'T YOUR BABY ANYMORE—Paul Da Vinci
- 8 TONIGHT—Rubettes
- 9 KISSING IN THE BACK ROW OF THE MOVIES—Drifters
- 10 PAPIE NUMMER TWEE—Jimmy Frey

BRITAIN

(Courtesy: Music Week)

*Denotes local origin

This

Week

Last

- 1 2 KUNG FU FIGHTING—Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
- 2 1 LOVE ME FOR A REASON—Osmonds (MGM)—Jobete London (Mike Curb)
- 3 5 ANNIE'S SONG—John Denver (RCA)—ATV (Milton Okun)
- 4 6 HANG ON IN THERE BABY—Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
- 5 3 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Mike Curb (Venice)
- 6 4 YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
- 7 9 YOU YOU YOU—Alvin Stardust (Magnet)—Magnet (Peter Shelley)
- 8 17 CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Pye)—Schroeder (B. White)
- 9 15 QUEEN OF CLUBS—K.C. & the Sunshine Band (Jayboy)—Southern
- 10 10 NANA NA—Cozy Powell (RAK)—RAK—(Mickie Most)
- 11 16 BLACK EYED BOYS—Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
- 12 8 WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin (Tama Motown)—Jobete London
- 13 12 HONEY HONEY—Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)
- 14 14 BABY LOVE—Diana Ross & The Supremes (Tama Motown)—Jobete London (Brian Holland/Lamont Dozier)
- 15 7 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble/Huff (Gamble/Huff)
- 16 18 ROCK'N ROLL LADY—Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
- 17 13 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)—Gamble/Huff/Carlin
- 18 20 HELLO SUMMERTIME—Bobby Goldsboro (United Artists)—Cookaway (B. Montgomery/B. Goldsboro)
- 19 21 RAINBOW—Peters & Lee (Philips)—Pedro/Cyril Shane (John Franz)
- 20 11 MR. SOFT—Cockney Rebel (EMI)—Trigram (S. Harley/A. Parson)
- 21 22 SMOKE GETS IN YOUR EYES—Bryan Ferry (Island)—Chappell (Bryan Ferry/John Punter)
- 22 24 ROCK ME GENTLY—Andy Kim (Capitol)—Intersong (Andy Kim)
- 23 48 LONG TALL GLASSES—Leo Sayer (Chrysalis)—Blanedell/Compass (A. Faith/D. Courtney)
- 24 23 ANOTHER SATURDAY NIGHT—Cat Stevens (Island)—Kags Music (Cat Stevens)
- 25 34 THE BITCH IS BACK—Elton John (DJM)—Big Pig Music—(Gus Dudgeon)

- 26 29 MACHINE GUN—Commodores (Tama Motown)—Jobete London (James Carmichael)
- 27 30 I GOT THE MUSIC IN ME—Kiki Dee Band (Rocket) Rocket/April (Gus Dudgeon)
- 28 32 PINBALL—Brian Protheroe (Chrysalis)—Chrysalis (Del Newman)
- 29 33 IT'S BETTER TO HAVE—Don Covay (Mercury)—Intersong (Don Covay)
- 30 35 SILLY LOVE—10CC (UK)—St. Anne's (10CC)
- 31 19 SUMMER LOVE SENSATION—Bay City Rollers (Bell)—Martin Coulter (B. Martin/P. Coulter)
- 32 26 ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)
- 33 42 GEE BABY—Peter Shelley (Magnet)—Magnet (Peter Shelley)
- 34 44 SAD SWEET DREAMER—Sweet Sensation (Pye)—M&M Music (Tony Hatch/Des Parton)
- 35 25 ROCK THE BOAT—Hues Corporation (RCA)—Highground (John Florez)
- 36 37 WINDOW SHOPPING—R. Dean Taylor (Polydor)—Jobete London (R. Dean Taylor)
- 37 39 MAKING LOVE—Roberta Flack (Atlantic)—Tristan (Roberta Flack)
- 38 28 I SHOT THE SHERIFF—Eric Clapton (RSO)—Rondor (Tom Dowd)
- 39 36 SOMETHING 'BOUT YOU BABY I LIKE—Tom Jones (Decca)—Colgems/Glory (Gordon Mills)
- 40 27 ROCKET—Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 41 31 JUST FOR YOU—Glitter Band (Bell)—Rock Artists (Mike Leander)
- 42 41 SHE—Charles Aznavour (Barclay)—Standard (Barclay)
- 43 40 BORN WITH A SMILE ON MY FACE—Stephanie De Sykes/Rain (Bradleys)—ATV (B. Leng/S. May)
- 44 — REGGAE TUNE—Andy Fairweather Low (A&M)—Rondor (Elliott Mazer)
- 45 47 UP IN A PUFF OF SMOKE—Polly Brown (GTO)—Rondor/Geronimo/Tin Lid (P. Swern/G. Shury)
- 46 — GOTTA SEE JANE—R. Dean Taylor (Tama Motown)—Jobete London (R. Dean Taylor)
- 47 — LIFE IS A ROCK (But The Radio Rolled Me)—Reunion (RCA) Sunbury (Joey Levine/Marc Bellack/Paul DiFranco)
- 48 — EVERYTHING I OWN—Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
- 49 — SPINNIN' & SPINNIN'—Syreeta (Tama Motown)—Jobete London (Stevie Wonder)
- 50 — YOU LITTLE TRUST MAKER—Tymes (RCA)—April/Maximus (Billy Jackson)

DENMARK

(Courtesy of I.F.P.I.)

This

Week

- 1 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
- 2 FOR THE CHILDREN OF THE WORLD (LP)—Olsen (Philips)
- 3 DOBBELT PARTY (LP)—Ulla Pai & Keld Heick (EMI)
- 4 THE NIGHT CHICAGO DIED (Single)—Paper Lace
- 5 KAJ & ANDREA (Single)—Kaj & Andrea (Metronome)
- 6 GUSTAVS STJERNE-PARTY (LP)—Gustav Winckler (Metronome)
- 7 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
- 8 SVANTES VISER (LP)—Poul Dissing & Benny Andersen (Metronome)
- 9 ROCK YOUR BABY (Single)—George McCrae (RCA)
- 10 SMART ER DU MER END 17 AR (Single)—Annette Klingenberg (STUK)
- 11 SVENNE & LOTTI MED HEPSTARS (LP)—(EMI)
- 12 CARIBOU (LP)—Elton John (DJM)
- 13 WATERLOO (LP)—Abba (Polar/EMI)
- 14 THE SIX TEENS (Single)—The Sweet (RCA)
- 15 EN SOD STUDENT FRA HOLSTERBRO (Single)—Dorthe Kollo (Metronome)

FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)

*Denotes local origin

This

Week

- 1 POT POUR RIRE, M. LE PRESIDENT—Green & Lejeune (Pathe-Marconi)
- 2 LE PREMIER PAS—Claude M. Schonberg (Vogue)
- 3 ROCK YOUR BABY—George McCrae (RCA)
- 4 IL EST DEJA TROP TARD—Francois (Vogue)
- 5 AMERICA—David Essex (CBS)
- 6 NABUCCO—Waldo de los Rios (Polydor)
- 7 ADIEU MON BEBE CHANTEUR—Andre Chamfort (Fleche)
- 8 SUGAR BABY LOVE—Rubettes (Polydor)
- 9 MAINTENANT JE SAIS—Jean Gabin (CBS)
- 10 C'EST MOI—C. Jerome (AZ)
- 11 SUGAR BABY LOVE—Dave (CBS)
- 12 LE MAL AIME—Claude Francois (Fleche)

- 13 JE VEUX L'EPOUSER POUR UN SOIR—Michel Sardou (Phonogram)
- 14 OH LES FILLES—Au Bonheur des Dames (Philips)
- 15 IT'S ONLY ROCK 'N' ROLL—Rolling Stones (WEA)

This

Week

- 1 DARK SIDE OF THE MOON—Pink Floyd (Pathe-Marconi)
- 2 LA MALADIE D'AMOUR—Michel Sardou (Phonogram)
- 3 MON FRERE—Maxime Le Forestier (Polydor)
- 4 CHEZ MOI—Serge Lama (Philips)
- 5 NABUCCO—Waldo de los Rios (Polydor)
- 6 MASTER OF ROCK—Pink Floyd (Pathe-Marconi)
- 7 JE T'AIME, JE T'AIME—Johnny Hallyday (Philips)
- 8 BEATLES 1967/70—Beatles (Apple/Pathe-Marconi)
- 9 LE STEACK—Maxime Le Forestier (Polydor)
- 10 MEDDLE—Pink Floyd (Pathe-Marconi)

ITALY

(Courtesy of Germano Ruscitto)

This

Week

- 1 E TU...—Claudio Baglioni (RCA)
- 2 XVIII° RACCOLTA—Fausto Papetti (Durium)
- 3 MAI UNA SIGNORA—Patty Pravo (RCA)
- 4 JESUS CHRIST SUPERSTAR/SOUNDTRACK (MCA/MM)
- 5 AMERICAN GRAFFITI/SOUNDTRACK (MCA/MM)
- 6 RHAPSODY IN WHITE—Love Unlimited Orchestra (Phonogram)
- 7 A UN CERTO PUNTO—Ornella Vanoni (Vanilla/Fonit/Cetra)
- 8 MY ONLY FASCINATION—Demis Roussos (Phonogram)
- 9 DIAMOND DOGS—David Bowie (RCA)
- 10 JENNY & LE BAMBOLÉ—Gli Alunni Del Sole (PA/Ricordi)
- 11 FRUTTA VERDURA/AMANTI DI VALORE—Mina (PDU/EMI)
- 12 CARIBOU—Elton John (DJM/Ricordi)
- 13 PASSATO, PRESENTE, FUTURO—Umberto Balsamo (Phonogram)
- 14 I BUONI & I CATTIVI—Eduardo Bknnato (Ricordi)
- 15 REMEDIOS—Gabriella Ferri (RCA)

JAPAN

(Courtesy of Music Labo, Inc.)

*Denote local origin

This

Week

- 1 FUREAI—Masatoshi Nakamura (Columbia)—Nippon TV, All Staff
- 2 SHORONAGASHI—Grape (Elektra)—JCM, The Bird Corp.
- 3 KIZUDARAKE NO RORA—Hideki Saijo (RCA)—Geiei
- 4 TSUIOKU—Kenji Sawada (Polydor)—Watanabe
- 5 CHIPPOKE NA KANSHO—Momoe Yamaguchi (CBS/Sony)—Tokyo
- 6 MISAKI MEGURI—Kotaro Yamamoto & Week End (CBS/Sony)—Yui
- 7 OMOIDE NO SERENADE—Mari Amachi (CBS/Sony)—Watanabe
- 8 AI FUTATABI—Goro Noguchi (Polydor)—Fuji
- 9 MEOTO KAGAMI—Tonosama Kings (Victor)—Bon
- 10 KEKKONSURUTTE HONTOU DESUKA—Da Capo (Blow Up)—J & K
- 11 HANA URANAI—Junko Sakurada (Victor)—Sun
- 12 HAMAHIRUGAO—Hiroshi Itsuki (Minorophone)
- 13 USUNASAKE—Kiyoshi Nakajo (Canyon)—Watanabe, Yomi Pack
- 14 FUTARIDE OSAKEO—Michiyo Azusa (King)—Watanabe
- 15 DRAGON IKARI NO TEKKEN—Sound Track (TAM)—CAM Japan
- 16 GOOD BYE MY LOVE—Anne Lewis (Victor)—Watanabe
- 17 MIDORI IRO NO YANE—Rene (CBS/Sony)—Alfa
- 18 KOI NO AMERICAN FOOTBALL—Finger 5 (Philips)—Nichion, Tokyo Music
- 19 JYA MATANE—Miyoko Asada (Epic)—Nichion
- 20 AI HITOSUJI—Aki Yashiro (Teichiku)—Mai

MEXICO

(Courtesy of Ortiz)

This

Week

- 1 ESPEJISMO—Juanello (Epic)
- 2 AMADA AMANTE—Roberto Carlos (CBS)
- 3 FELIZ CUMPLEANOS QUERIDA—Neison Ned (United Artists)
- 4 COMO SUFRO—Los Baby's (Peerless)
- 5 TENGO MEIDO—Los Brios (Capitol)
- 6 THE ENTERTAINER—Marvin Hamlisch (MCA)
- 7 PERDON POR SER COMO SOY—Palito Ortega (Orfeon)
- 8 PERDONAME—Estrellita (Raff)
- 9 QUIEN TE DIJO QUE TE QUIERO—Estrellita (Raff)
- 10 POR QUE NO FUI TU AMIGO NADA MAS—Los Astros (CBS)

SWEDEN

(Courtesy of Radio Sweden)

*Denotes local origin

This

Week

- 1 FOREVER AND EVER (LP)—Demis Roussos (Philips)
- 2 UPPTAG (LP)—Ted Gardestad (Polar)
- 3 ROCK YOUR BABY (LP)—George McCrae (RCA)
- 4 ROCK YOU BABY (Single)—George McCrae (RCA)
- 5 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
- 6 BOLLA OCH RULLA (LP)—Pugh Rogefeldt & Rainrock (Metronome)
- 7 THE STING/SOUNDTRACK (LP)—(MCA)
- 8 HALLINGANG III (LP)—Schyttts (Marianne)
- 9 SWEET FANNY ADAMS (LP)—The Sweet (RCA)
- 10 AMERICAN GRAFFITI/SOUNDTRACK (MCA)

SWITZERLAND

(Courtesy of RADIO-HITPARADE)

This

Week

- 1 ROCK YOUR BABY—George McCrae (RCA)
- 2 SUGAR BABY LOVE—Rubettes (Polydor)
- 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
- 4 HONEY HONEY—Abba (Polydor)
- 5 GIGI L'AMOROSO—Dalida (Sonopresse Int'l Shows)
- 6 TSOP—MFSB (CBS/Pir)
- 7 THE SIX TEENS—The Sweet (RCA)
- 8 THEO, WIR FAHREN NACH LODZ—Vicky Leandros (Philips)
- 9 SOLEADO—Daniel Santacruz Ensemble (Odeon)
- 10 PICCOLA & FRAGILE—Drupi (Ricordi)

YUGOSLAVIA

(Courtesy of Radio TV Revue & Studio)

This

Week

- 1 CA CE MI KOPAKABANA (I Don't Need Copacabana)—Oliver (Jugoton)
- 2 SUNCANE FONTANE (Sunny Fountains)—Treza Kesovija (Jugoton)
- 3 ULICA JORGOVANA (Street Of Lilacs)—Darko Domljan (Jugoton)
- 4 OBALA MOJIH SNOVA (Coast Of My Dreams)—Miso Kovac (Suzy)
- 5 SELO MOJE (My Village)—Djani Marsan (Jugoton)
- 6 NE DODIRUJ MOJE ICE (Don't Touch My Face)—Olivera Katarina (Studio B)
- 7 THE SIX TEENS—The Sweet (Jugoton)
- 8 OPROSITI DUSO (Sweetheart Forgive Me)—Dubrovacki Trubaduri (Jugoton)
- 9 KUDA IDES SVETE MOJ (What's Going On In My World)—Korni Grupa (RTB)
- 10 EMMA—Hot Chocolate (Jugoton)

This

Week

- 1 NOT AN ORDINARY LIFE—Korni Grupa (RTB)
- 2 TALES FROM TOPOGRAPHIC OCEANS—Yes (Suzy)
- 3 BURN—Deep Purple (Jugoton)
- 4 KAKO TO DA SVAKI DAN (How It Comes That Every Day)—Yu Group (Jugoton)
- 5 CARIBOU—Eaton John (Jugoton)
- 6 MY ONLY FASCINATION—Demis Roussos (RTB)
- 7 BRAIN SALAD SURGERY—Emerson, Lake & Palmer (Suzy)
- 8 RAMPANT—Nazareth (RTB)
- 9 NAJVECI USPESI (Greatest Hits)—Joseph Lisac (Jugoton)
- 10 DIAMOND DOGS—David Bowie (Jugoton)

From the Music Capitals of the World

• Continued from page 64

John McCready, general manager of Phonogram's creative division, resigned last Friday. It is understood that New Zealander McCready proposes to remain in London. . . . For a further three years George Melly has re-signed with Warner Bros. in the U.K. . . . Prose acting as PR consultants to Bell. . . . Only Island went abroad, to Switzerland, for a sales conference this year but WEA holding end-of-month get-together in Jersey. . . . Steve Rowlands and Paul Robinson planning U.K. soul label.

CHRIS WHITE

TOKYO

Maria Callas and Giuseppe di Stefano are due to arrive here Oct. 5. The American soprano and Italian tenor will give at least seven public performances in five major Japanese cities from Oct. 12 through Nov. 11, says the organizing committee of the World "Madame Butterfly" Competition, sponsor of the recitals. Four of the seven concerts will make up for those that were scheduled for May 24-29 and June 1-5, cancelled by the prima donna for reasons of ill health, the sponsor says. The operatic duo will be accompanied by the piano by Robert Sutherland. . . . Hisako Tsuji played "Washington Country" on her \$500,000 Stradivarius Sept. 2 as the highlight of "Noon Present," a new color TV show being broadcast Japan-wide by Nippon Hoso Kyokai. The classical violinist also played "A Hard Day's Night," "Tea For Two" and "The Cat," among other popular numbers. . . . Perez Prado & His Orchestra played a "one-night stand" Sept. 6 at the Club Golden Getsu-sekai.

Dionne Warwick is due to give a dinner show in this music capital Sept. 28 at the Imperial Hotel, at 15,000 yen or \$50 a head. . . . Cliff Richard is due here on his second time around to fulfill seven concert dates, Oct. 5-15. . . . "Bob Dylan/The

Band" was the best-selling album in last month's first half at the Yamaha music stores, Nippon Gakki says. The set of two LPs went on sale July 25 at 3,400 yen or about \$11.30 retail. . . . The DeFranco Family, due here for its first Japan performance set for Oct. 2 at the 11,000-seat Nippon Budokan, will share double billing with the Finger 5, a young Japanese group on the Philips label. . . . Mireille Mathieu is due to arrive in this music capital Nov. 24 for her first Japan performance tour. The French singer previously appeared here in 1971 only on television, on the Nippon Hoso Kyokai's "Music of the World" color TV show.

Nippon Columbia and Hitachi announced here Sept. 2 the UD-4 (universal discrete 4-channel) system jointly developed by Dr. D. H. Cooper of the University of Illinois, engineers of Nippon Columbia and Hitachi's Central Research Laboratory. Scheduled for release here by year-end is a Denon UD-4 album of "Les Trois Concertos Brandebourgeois/J.S. Bach" by l'Orchestre de Chambre Jean-Francois Paillard at 2,500 yen or about \$8.30 retail. . . . The classical a&r departments of Nippon Columbia, Tokuma Musical Industries and Nihon Victor are preparing for the (East) Berlin Music Festival to be sponsored in Japan from Nov. 9 through Dec. 6 by the Democratic People's Republic of Germany. . . . The Arhoolie label will be introduced to lovers of bluegrass and country music in Japan Oct. 1, with the initial release of two albums at 2,000 yen or about \$6.65 each, says Trio Electronics. . . . Denmark's new Steeplechase label will be introduced to Japan's jazz fans with the release of one album per month, starting Oct. 25, says Nippon Phonogram, the JVC/Matsushita-Philips joint recording venture. . . . As of Sept. 5, Toshiba-EMI is using the red (rock, pop) and blue (vocal, mood music) EMI labels inaugurated by the U.K. corporate partner in January 1973.

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This Week's Legal Action Kopp Seeks Taxe Damages

LOS ANGELES—Ladd Kopp, a prosecution witness against his former employer Richard Taxe in the recent tape piracy conviction case, is suing Taxe and Datax Enterprises

\$2 Mil Sought By Steely Dan

LOS ANGELES—Steely Dan Inc. is seeking a cumulative \$2 million damages from Joel Cohen, president of Steely Dan Inc. and Kudo III, charging defamation, breach of fiduciary duty and trade libel.

The Superior Court filing alleges Cohen published false statements that the act was breaking up, inferring possible personal appearance dropouts and resultant financial difficulty.

Steely Dan's relationship with ABC-Dunhill is also alleged to have been damaged. Cohen's Kudo III is charged with having agreed to waive commission on tours and then renege and charged commission.

W/E/A Wins \$387,007

LOS ANGELES — Warner/Elektra/Atlantic Dist. Corp. has been awarded a cumulative judgment of \$387,007.65 from Consolidated Industries and the firm's principals, James J. and Louise Canavari.

The Superior Court suit, brought in Sept., 1973, sought payment of delinquent bills from the Beverly Hills electronics firm which went into records and tape for a short time that year.

Earlier this year, MCA Dist. Corp. was awarded a \$9,400 judgment against the same firm in the same court.

and Sound Alike Music Corp. seeking return of duplicating equipment and payment for use of that equipment.

The Superior Court suit here asks \$37,480.16, charging that the use of the duplicating equipment would run \$123.29 daily. In addition, Kopp asks return of the equipment, which he alleges is his and which he values at \$77,496.15. Biggest single unit is an Otari DP 5300-C duplicator which he values at \$53,000.

Kopp originally made his employment deal with Taxe July 5, 1972 and was terminated Dec. 1, 1973, the complaint states.

MGM Records, Beltran Hit by Art Liberatore

LOS ANGELES—Former MGM Records national sales manager Art Liberatore has filed suit against that label and former MGM executive Gil Beltran seeking payment of \$15,000, which he alleges is due him in a contract reached with the label after he was fired.

The suit alleges that MGM fired him in Nov. 1973, offering \$30,000 annual salary, \$150 monthly car allowance, fringe benefits and moving expenses from his prior Cleveland residence. On April 9, 1974, the complaint states that before a general staff meeting here, Beltran terminated Liberatore. The suit further charges that when Liberatore tried to get MGM to adhere to terms of an employment letter from John Fruin, then acting label president, Beltran harassed him. Later MGM sent Liberatore a settlement agreement, calling for \$15,000 payment. Suit charges that the money has never been paid.

Nostalgic Country Disks

• Continued from page 12

ber two pop hit for Dee Clark in 1961.

At a starred 90 is Charlie Rich's "She Called Me Baby," a hit on the country charts for Carl Smith in 1965. The song reached the 32 position that year. At 91 is "I Just Can't Help Believin'" from David Rogers. The tune reached number nine on the pop charts for B.J. Thomas in 1970 and number 36 on the country listings for David Frizzell that same year.

Finally, Sam Neely is at 96 with "You Can Have Her," a song that has been on many country albums and was on the country listings at 18 for Jim Ed Brown in 1967.

What all of this suggests, obviously, is that there is a wealth of material which can easily be

Songwriter Demands \$13,000 of Chappell

LOS ANGELES—Songwriter Michael Randall has instituted suit in Superior Court here, seeking payment of a \$13,000 contract from Chappell & Co.

An oral agreement of June 21, 1973, was followed by subsequent correspondence regarding provisions of the one-year pact with two one-year options for Randall's songwriter services exclusively. Pact called for a \$250 weekly advance the first year, with \$50 additional each subsequent year.

adapted to country formats. Material here has been pulled from pop, soul and country roots, and offers proof that the country market is indeed opening its doors to more kinds of music than ever before.

Int'l Music In Venezuela

CARACAS, Venezuela—A new government regulation which restricts the broadcasting of non-Venezuelan music to 50 percent of previous programming between the hours of 7 a.m. and 10 p.m. is expected to result in serious sales reductions for the major international labels.

A maddeningly complex ruling, it is expected to keep American, European and other non-Venezuelan disks off the radio.

Representatives of CBS, Polydor, EMI, RCA and Decca-London pessimistically accepted the ruling, sponsored by the minister of communications, Armando Sanchez Bueno.

The movement which resulted in the new law came from an older generation comprising Venezuelan country artists, the Society of Authors and Composers, made up almost entirely of men who were prominent in music in the 1930s, and various representatives of radio stations.

Most surprising of all the sections in the new regulations is the control imposed on locally recorded music.

\$170,000 IN 'LOST' PAY RECOVERED

LOS ANGELES—More than \$170,000 owed to members of musicians Local 47 by various employers in the recorded music fields has been collected by the union's new national contracts division in the last six months.

Included in the rich haul is \$29,000 from record companies which provided illegal music tracks for use in television and \$27,000 for illegal use of motion picture soundtracks, says Max Herman, Local 47 president.

"Our contracts division under Cecil Read and Nathan Scott also recovered \$109,000 for violations of the TV-film agreement," Herman declares, "and another \$9,000 is involved due Los Angeles copyists and arrangers whose work was used in a TV special produced abroad."

The contracts division was founded last spring as a result of a membership vote which provides an additional 1 percent work-dues assessment on all services done under national AFM labor agreements, a fee which is collected by Local 47 in addition to the customary 3 percent paid by musicians on all earnings of union scale in every field of employment.

Wis. Judge Hits E-C

MILWAUKEE—Legal restrictions against unlicensed tape duplication were tightened here when Circuit Judge Robert Landry granted a preliminary injunction against Economic Consultants Inc. in the long-standing case brought against the duplicator by Mercury Record Productions and a group of labels.

The judge, however, stayed implementation of the injunction for 90 days to allow E-C employees time to relocate to other jobs.

Judge Landry had originally ruled that Wisconsin law did not apply to unlicensed duplicating. But the State Supreme Court, in a unanimous decision, reversed his ruling and returned the case to the lower court for action consistent with the high court's findings.

In the first year of transition, it will be obligatory to broadcast 20 percent folk music, 10 percent Venezuelan disks by Venezuelan artists and composers of pop repertoire, and 5 percent classical or concert music of Venezuelan composers and interpreters.

Bueno is adamant that it will assist Venezuelan music makers, insisting that it will put a damper on "foreign companies not contributing to the development of Venezuelan talent."

FBI SEIZES D.C. TAPES

WASHINGTON—The FBI has arrested Abdel-Rahim Omar and seized 10,000 allegedly pirated tapes of new copyrighted recordings from a van operation which reportedly has been doing a \$25,000 a week business here, according to Justice Department sources.

At almost the same time, Maryland State Police were confiscating some 10,000 allegedly pirated tapes from a Maryland operation, but no details were available.



Camera 5 photo by Christopher Little
WONDER WHO?—Stevie Wonder and Roberta Flack clown around during a party she hosted for him, in honor of his first cross-country tour since his auto accident more than a year ago. Ms. Flack threw the party along with Genevieve Waite, John Phillips, Peter Beard, Don Cornelius and Beverly Johnson, and guests included Mick Jagger and Edgar Winter.

Roulette Revamps Promo System

NEW YORK—Roulette plans to restructure its promotion department and add new acts. As part of the restructuring, Joe Isgro, newly named director of national promotion is working on building his field force across the country and over-hauling the label's in-house promotional efforts.

"We have decided that this is the opportune time to put a new thrust on our promotion because most labels are cutting back on their efforts," Fred Bailin, the label's a&r director says.

New to the roster are The Ghetto Children, Freeda Wallace, Heaven and Hell, Gentle Persuasion and Truth.

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Pop

FRANK ZAPPA/MOTHERS—Roxy & Elsewhere, Discreet 20S 2202 (Warner Bros.). Zappa hit the top 10 for the first time in his decade long recording career with his last effort, and this LP should follow suit. Despite the apparent zaniness of much of the material, Zappa is a skilled writer, musician and singer whose brilliance shines through on this double live set. Mixing his usual variety of rock and jazz influences with some excellent instrumental and vocal support from the Mothers, Zappa appears to be headed at last to a firm commercial as well as artistic base. Almost guaranteed FM play for this one.

Best cuts: "Penguin In Bondage," "Village Of The Sun," "Be-Bop Tango," "Cheepins."

Dealers: Remember, Zappa is coming off a top 10 LP.

FLEETWOOD MAC—Heroes Are Hard To Find, Reprise, MS 2196 (Warner Bros.). Fleetwood Mac came over in the second wave of the British musical invasion and though the personnel has changed since then, the percussion/bass core of Mick Fleetwood and John McVie remains the same while keyboardist/vocalist Christine McVie and guitarist/vocalist Bob Welch have been members long enough to make them almost "originals." Though the band no longer plays the hard blues they rose to fame with, they remain one of the stronger rock entries in the pop sweepstakes. Ms. McVie is a superb singer with a bluesy voice, Welch is a top-notch guitarist and the band as a unit has learned to mix good blues with more pop oriented rock material. Good use of strings here does not interfere with basic sound, and group gets a bit more commercial each time out without losing the distinctive sound they have reached.

Best cuts: "Heroes Are Hard To Find," "Come A Little Bit Closer," "Bermuda Triangle," "She's Changing Me," "Prove Your Love."

Dealers: Band's following gets stronger each time out.

RASPBERRIES—Starting Over, Capitol ST 11329. When the Raspberries first surfaced several years back they were hailed as a fine rock band who were able to capture that intricate mix of simplicity and skill that characterized mid-'60's British rock. They still are that band, only better. With a few new members, they have put together an LP packed with good, commercial, potential singles, all highlighted by that good-time quality which so many bands today seem to have lost. Eric Carmen must be considered one of the strongest rock vocalists around, and it is a mistake to consider this band for kids only. There are a lot of music fans waiting for the kind of skillful, good rock this band serves up. Probably the strongest overall effort yet from this band, thematically and musically.

Best cuts: "Overnight Sensation (Hit Record)," "Play On," "I Don't Know What I Want," "I Can Hardly Believe You're Mine," "Starting Over."

Dealers: Strong portraits on cover make for fine display.

RANDY NEWMAN—Good Old Boys, Reprise MS 2193 (Warner Bros.). The lifestyles and politics of the South provide some of the most fascinating stories in U.S. history, and Newman's latest project tackles them full force, primarily from the viewpoint of "good old boys." If you're expecting a satirical set, however, forget it. Newman treats his subject matter with knowledge and respect, as well as his usual musical expertise. What we have here is a grouping of superbly arranged songs with the kind of lyrics that literally paint a picture of different places, different eras. Newman's vocals are perhaps the best he has yet come up with, expressing an empathy rarely found in a pop project. He also finds a fascination in the legendary Huey Long, one of America's most misunderstood political figures, even including a long-penned cut that helped him gain 9,000,000 presidential votes one year. A coherent, well done, most definitely deserving of exposure album.

Best cuts: "Mr. President (Have Pity On The Working Man)," "Louisiana," "Kingfish," "Guilty," "A Wedding In Cherokee County," "Rollin'."

Dealers: Newman has a steady cult of fans and this set should build that group even more.

BONNIE RAITT—Streetlights, Warner Bros. 2818. People have been predicting big things for Bonnie Raitt ever since she first surfaced singing some of the finest blues around and playing a fine bottleneck guitar. That kind of material is not commercial, however, so with each succeeding effort Ms. Raitt has grown a bit more commercial while retaining a solid identity of her own. With this album, she shows the finest singing she has yet displayed, showing herself a superb song stylist and interpreter of the works of Joni Mitchell, James Taylor, John Prine and Allen Toussaint and others. Production of Jerry Ragavoy is standout throughout, but it is Ms. Raitt's vocals that make this set such a success. Should draw strong FM airplay and some AM activity.

Best cuts: "That Song About The Midway," "Got You On My Mind," "Everything That Touches You," "Streetlights," "Angel From Montgomery."

Dealers: Cover portrait makes for good display.

RON WOOD—I've Got My Own Album To Do, Warner Bros. BS 2819. Faces' guitarist/vocalist/writer Wood takes a break

Spotlight

JIM CROCE—Photographs & Memories, His Greatest Hits, ABC ABCD-835. The late Jim Croce provided some of the most creative music to surface from American pop music in many years, ranging from songs of the humor of the streets to fine ballads to pure love songs. It's hard to believe that one man poured out such a fountain of excellent work in barely two years, but this LP offers proof of the greatness of Croce's career and is, in all respects, truly a greatest hits album. Most in the music business are familiar with the giant hits this man enjoyed and his power in almost all areas of radio. In addition, his songs continue to live on, covered by rock, country and soul stars. Give a listen, here, to some of the cuts that were not the number ones. They're all worthwhile, and this magnificent collection makes one realize all the more just how greatly this man will be missed. The beauty of music, however, is that he will always be heard.

Best cuts: "Bad, Bad Leroy Brown," "Operator (That's Not The Way It Feels)," "I'll Have To Say I Love You In A Song," "You Don't Mess Around With Jim," "Time In A Bottle."

Dealers: All Croce's LPs have been top 10.



to cut his own LP, and a most commendable effort it is. Backed by a super band (Keith Richard, Willie Weeks, Andy Newmark, Ian MacLagan) and with a little help from "backup" vocalists Mick Jagger and Rod Stewart, the album nevertheless remains Wood's. The guitarist has a good, expressive rock voice and serves up a set of tunes ranging from happy, reggae flavored rockers to Eastern flavored cuts to good old rock standards to straight rock to a wonderful instrumental. Wood is possibly one of rock's more underrated guitarists, but he is one of the more skillful and tasteful—a rare combination indeed. With Richard's equally fine guitar and vocals to play off, the set takes on extra dimensions. This is the kind of album rock needs more of—plain old good music and lots of fun.

Best cuts: "I Can Feel The Fire," "Take A Look At The Guy," "Shirley," "Cancel Everything," "Sure The One You Need" (a Jagger-Richard cut), "Crotch Music."

Dealers: Start a bin for Wood and place with Faces' material as well.

FELIX CAVALIERE, Bearsville BR 6955 (Warner Bros.). Cavaliere, of course, was the founder of the Rascals and the man who penned such classics as "People Gotta Be Free" and "Groovin'." Now, after a long recording break, he is back with a fine debut solo effort. The vocals are immediately recognizable and the songs represent a collection of soulful, skillful and highly commercial tunes. Mix here of good uptempo rockers, some almost social commentary and some good ballads, showing that Felix is one of the real masters of the rock format. Don't look upon this as a "comeback" LP, for it is simply a continuation of the work most in the business are familiar with. Strong backup vocals and orchestration help, but it is Cavaliere, with his songs and singing, that steals the show. Lots of possible singles here.

Best cuts: "A High Price To Pay," "Summer In El Barrio," "Future Train," "It's Been A Long Time," "I'm Free."

Dealers: Most consumers know Cavaliere. Play in store and they'll know the voice immediately.

JOHN SEBASTIAN—Tarzana Kid, Reprise MS 2187 (Warner Bros.). Nearly a decade ago, John Sebastian was leader of the Lovin' Spoonful, the first American super-group, and one of the top writers in the country. Now, after a long absence from the recording scene, he's back with the same easy going, goodtime vocals and an assortment of songs ranging from traditional instrumentals, a few originals, an old Spoonful cut and works from writers like Lowell George. A little bit quieter than he was when he was enjoying one top ten disk after another, but still just as well done. It's always nice to welcome back an old friend, especially when the effort is as successful as this one.

Best cuts: "Stories We Could Tell," "Face Of Appalachia," "Sitting In Limbo," "Friends Again."

Dealers: Record buyers know Sebastian. Just let them know he's back.

JIMMY CLIFF—Music Maker, Warner Bros. 2188. Cliff has been the most consistently successful of the Jamaican reggae stars, and with this set he fuses a bit more of the U.S. soul flavor in with his music while still retaining the reggae sound. Good orchestration and backup vocals help, but Cliff is the star with his fine singing and writing. Reggae is quite obviously not going to catch on the way some thought it would several years back, but Cliff is enough of a star to stand on his own.

Best cuts: "Brother," "House Of Exile," "No. 1 Rip-Off Man," "I've Been Dead 400 Years," "My Love Is Solid As A Rock."

Dealers: Cliff's critically acclaimed movie, "The Harder They Come," is supposedly set for rerelease this fall. Watch for it and tie in promotions.

DORY PREVIN, Warner Bros. BS 2811. Ms. Previn is one of the masterful lyricists in music today and her singing improves with each effort. On her first LP for Warners, she pro-

duces her generally excellent set of songs dealing with realistic situations and thoughts and featuring Nik Venet's top production. Whether the album gets a lot of play or not, the material here is of the calibre that should rise to the top anyway. Should the general musical public ever take the time to allow itself to get inside Ms. Previn's music, there is absolutely no reason why she should not become a truly major star, and this could be the LP to help her make that move.

Best cuts: "Lover Lover Be My Cover," "Coldwater Canyon," "The Obscene Phone Call," "The Crooked Christmas Star, '73."

Dealers: Play this one in store and give it some added exposure.



GRAHAM CENTRAL STATION—Release Yourself, Warner Bros. BS 2814. Larry Graham and his band's second LP proves better in several ways than the first fine effort they produced. For one thing, it is less derivative of Sly, the parent group for several of the members. Primarily, however, the music is simply better. It's all highly danceable, features fine alternating lead vocals and the incredibly fluid bass of Graham. But it is more refined than the first time around, more controlled. The energy is there, but it now seems channelled in all the right directions.

Best cuts: "Tis Your Kind Of Music," "I Believe In You," "Release Yourself," "Today."

Dealers: Excellent cover shot for display.

WELDON IRVINE—Cosmic Vortex, RCA APL-1 0703. Keyboardist-composer Irvine strikes out on a new label and while vocals are featured on several cuts, the funky sound of soulful instrumentals are the record's main callings. The jazz-rock-soul fusion is featured throughout and the soloing of Irvine and various others makes this one very danceable.

Best cuts: "Walk That Walk," "Quiet," "Cosmic Vortex," "Love Your Brother," "Love Jones."

Dealers: The provocative cover should be displayed and in-store play is advisable.



GATO BARBIERI—Chapter Three Viva Emiliano Zapata, ABC Impulse ASD-9279. This is a delightful change of stylistic environment for Barbieri. The main reason for the change is arranger Chico O'Farrill, the brilliant chartman who has fashioned a big band sound for the saxophonist which swings with all the fire and simple intensity of a Tito Puente band. This is a brand new suit for Barbieri and he wears it well. This is not the same kind of avant-garde jazz which we have become accustomed to. It's a commercial, simple Latin jazz date with O'Farrill's ensemble swinging charts creating a flowing background for Barbieri's sax playing which sounds more controlled, less violent and more into the band environment than he has been in the past when playing with small groups.

Best cuts: "Lluvia Azul" (done in a cha cha tempo), "El Sublime," "Cuando Vuelva A Tu Lado" ("What A Difference A Day Makes" done in a slow mambo style).

Dealers: A new sound in a very commercial setting.

MILT JACKSON—Olinga, CTI 6046S1. This is the best solo effort yet from vibes master Milt Jackson. Using a group of Cedar Walton, Ron Carter, Mickey Roker and Jimmy Heath, Jackson has picked some exceptionally perfect material and instead of being sweet and funky like his last few albums, he is much more bop influenced. Another nice part of this package is the inclusion of liner notes of pure substance.

Best cuts: "Olinga," "Rerev," "The Metal Melter," "The Steel Bender."

Dealers: Jackson is well known for his work with the Modern Jazz Quartet and this should be visibly displayed.



Country

DOLLY PARTON—Love Is Like A Butterfly, RCA 1-0712. Beginning with her beautiful hit single, Miss Parton sings a variety of songs which demonstrate her stature in this business. It is an outstanding album, full of great songs, most of which she wrote herself, and covering a great many subjects. Some are ballads, some up-tempo, and she handles everything with grace.

Best cuts: "If I Could Cross Your Mind," "Gettin' Happy," and "Once Upon a Memroy."

Dealers: An outstanding cover, which merits prominent display.

BOBBY BARE & THE FAMILY—Singin' In The Kitchen, RCA 1-0700. If you're family oriented, this has to be one of the finest albums ever put together. Again it's a concept by Shel Silverstein, and it's just downright wholesome. It's fun, too, with silliness and sentimentality. People of all ages will enjoy it, and what an exceptional gift it would make.

Best cuts: "Singin' In The Kitchen," "The Monkey and The Elephant," "Lovin' You Anyway," "Ricky Ticky Song," etc. Every cut is a good one.

Dealers: This should be pushed with a family approach.

SHERRY BRYCE—Treat Me Like a Lady, MGM 4967. Probably one of the most improved singers in the business, her first album is a fine one. Produced by Mel Tillis, who frequently sings duets with her on singles, it's a good collection of songs, and she really has found herself with this one.

Best cuts: "Where Love Has Died," "Oh, How Happy," "I'm Alright, You're Alright."

Dealers: More good art work on the cover, makes for good display.

ROY ACUFF JR.—California Lady, Hickory 4514. The son of the distinguished father shows his own style, many of his own songs, and a new approach, and it's an album worth taking the time to listen to. Far out of the traditional country concept, young Roy shows a serious approach to his music, and comes across well.

Best cuts: "I Wish It Were Me," "Street Singer (Sing Your Song)," and "Most Remarkable Guy."

Dealers: With a good single going, this should help promote sales.

PORTER WAGONER—Highway Headin' South, RCA 1-0713. The man from West Plains never falters. He still is the champ, the old pro. These are mostly his songs, with one very excellent tune by Dolly Parton, and though mostly sad in nature, it's a very listenable album.

Best cuts: "Life Rides The Train," "Freida," and "I'll Start Tomorrow."

Dealers: The Les Leverett cover is exceptional.

GREAT COUNTRY HITS OF THE YEAR—Various Artists, RCA 3-0697. The label has put together another of its famous collections, a double album with tunes already released by practically everyone on the label (and some no longer on the label). They include Charlie Rich, Dolly Parton, Ronnie Milsap, Dottie West, Johnny Russell, Jerry Reed, Karen Wheeler, George Hamilton IV, Floyd Cramer, Nat Stuckey, Bobby Bare, Chet Atkins, Jim Ed Brown, and the list goes on.

Best cuts: take your pick; they've all been hits.

Dealers: The list of artists here would sell anything, 30 of them in all.

HANK WILLIAMS JR.—Living Proof, MGM 4971. More than anything else, this album demonstrates young Hank's maturity as a songwriter, another apparently inherited trait. Though the LP is loaded with good cuts, most of the best are those which he wrote himself. There are some beautiful ballads, and he includes some excellent material by others. A lot of feeling in this one.

Best cuts: "Before You Fell Out Of Love With Me," "Getting Over You," "She Was Just Something To Do" and "All I Had To Do."

Dealers: Plenty of future singles material here.

MERLE HAGGARD—His 30th Album, Capitol 11331. With his greatness already well established, Hag now demonstrates some strong versatility, and his continued love affair with the old Bob Wills music. He also brings in Ronnie Reno as a guest soloist on one number. Haggard just keeps getting better, if that's possible, and he shows he can handle anything.

Best cuts: "White Man Singin' The Blues," "(The Seashores Of) Old Mexico" and "Don't Give Up On Me."

Dealers: This one contains three of his hit singles.

(Continued on page 74)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

Smash of the week.

“Beach Baby”^{#49022} by The First Class.

High jumper of the week.

The Gavin Report, 9/13/74

WHO IS THE FIRST CLASS.

The First Class was master-minded by John Carter (wrote, performed and produced “Tossing And Turning” by The Ivy League, and “Let’s Go To San Francisco” by The Flowerpot Men, along with writing Herman’s Hermits’ “Can’t You Hear My Heart Beat,” and Manfred Mann’s “Semi-Detached Mr. James.”). In putting the group together he called upon the three undisputed kings of British session singing and harmony—Tony Burrows, Chas Mills and Robin Shaw (appeared on countless hit records under such names as Brotherhood of Man, White Plains, The Ivy League, and Edison Lighthouse). To that nucleus Carter added four more topnotch British studio men—vocalist Del John, lead guitarist Spencer James, drummer Eddie Richards and pianist Clive Barrett. The result speaks for itself on “Beach Baby.”

From the debut album by The First Class.



UKS 53109



Distributed by London Records



PAPER LACE—The Black-Eyed Boys (3:45); producers: Mitch Murray & Peter Callander; writers: M. Murray-P. Callander; publisher: Murray-Callander, ASCAP. Mercury 73620. From the group that hit number one with "The Night Chicago Died" comes another infectious, goodtime rocker complete with bouncy backup vocals and a saxophone that jumps in and out to add to the flavor. Title makes for instant book and this one should jump immediately on to most AM playlists.

GOLDEN EARRING—Candy's Going Bad (2:53); producer: Golden Earring; writers: G. Kooymans-B. Hay; publisher: Larry Shayne, ASCAP. MCA 40309. More good, straight hard rock from the Dutch group that reached the top 20 once before with "Radar Love." Hard driving, basic sound that is beginning to catch on again shines through here. Disk should get equal play on AM and FM formats, with the under three minute time helping AM play.

THE EDGAR WINTER GROUP—Easy Street (3:08); producer: Rick Derringer; writer: D. Hartman; publisher: Silver Steed, BMI. Epic 8-50034. A bit of a departure here for the group that is primarily known for a hard rock sound as they move through a catchy, jazzy tune. Title works perfectly as a hook, sung at a different tempo than the rest of the song, and Winter could quite possibly have one of his biggest hits yet with this one.

SUZI QUATRO—Devil Gate Drive (3:46); producers: Mike Chapman & Nicky Chinn; writers: Chinn-Chapman; publisher: Chinnichap-Rak, ASCAP. Bell 45,609. Quite possibly the most commercial thing Ms. Quatro has come up with yet, this excellent hard rocker leaves lots of room for audience participation and should be welcomed instantly on the AM formats. A good fun record, and the timing is right considering she has just wound up a successful tour here.

recommended

FANCY—Touch Me (2:45); producer: Mike Hurst; writers: M. Hurst-R. Fenwick; publisher: Intersong, BMI; Al Gallico, ASCAP. Big Tree 16026. (Atlantic).

MINNIE RIPERTON—Seeing You This Way (2:36); producer: Scorbu Productions; writers: M. Riperton-R. Rudolph; publisher: DickieBird, BMI. Epic 8-50020. (CBS).

DR. HOOK & THE MEDICINE SHOW—The Ballad Of Lucy Jordan (3:53); producer: Ron Haffkine; writer: Shel Silverstein; publisher: Evil Eye, BMI. Columbia 3-10032.

WET WILLIE—Country Side Of Life (3:07); producer: Tom Dowd; writer: Rick Hirsch; publisher: No Exit, BMI. Capricorn 0212. (Warner Bros.).

RICHARD BETTS—Long Time Gone (Edited Version) (3:11); producers: Johnny Sandlin & Richard Betts; writer: Richard Betts; publisher: No Exit, BMI. Capricorn 0213. (Warner Bros.).

JETHRO TULL—Bungle In The Jungle (3:20); producer: not listed; writer: Ian Anderson; publisher: Maison Rouge, Chrysalis Music, ASCAP. Chrysalis 2101. (Warner Bros.).

STAMPEDE—Ramona (3:14); producer: Mel Shaw; writer: Rich Dodson; publisher: Covered Wagon, ASCAP. Capitol P. 3964.

RANDY EDELMAN—Pistol Packin' Melody (2:59); producer: Michael Stewart; writer: Randy Edelman; publishers: Irving/Piano Picker, BMI, 20th Century 2134.

NEIL SEDAKA—Laughter In The Rain (2:50); producers: Neil Sedaka & Robert Appere; writers: Sedaka-Cody; publishers: Don Kirshner/KEC, BMI/ASCAP. MCA 40313.

BAY CITY ROLLERS—Summerlove Sensation (3:17); producers: Bill Martin & Phil Coulter; writers: B. Martin-P. Coulter; publisher: ATV, BMI. Bell 45,607.

THE MISSION—Fear No Evil (2:35); producer: John O'Reilly; writers: O'Reilly-Rast; publisher: Contemporary Mission, BMI. RCA JB-10073.



BILL ANDERSON—Every Time I Turn The Radio On (2:11); producer: Owen Bradley; writer: Bill Anderson; Stallion (BMI); MCA 40304. A complete change of pace for Bill, who has a great up-tempo tune with a lot of lyrics, all meaningful, and his delivery is superb. It's self-written, which is always a plus. Flip: "You Are My Story (You Are My Song)"; all credits same.

ARCHIE CAMPBELL & MINNIE PEARL—As Soon As I Hang Up The Phone (3:00); producer: Chet Atkins; writer: Conway Twitty (lyrics adapted by Atkins, Cannon & Campbell); Twitty Bird (BMI); RCA 10077. A hilarious parody on the Twitty-Lynn hit song, with two fine comics going at it. It's the first time they've recorded together, and it should happen more often. Flip: No info available.

ROY HEAD—Baby's Not Home (3:30); producer: Roy Head; writer: Mickey Newbury; Acuff-Rose (BMI); MEGA 1219. This great pop singer returns to country, and should have a smash. He takes the old Newbury tune and really gives it something. It's an excellent country record which should cross-over. Flip: No info available.

JAN HOWARD—Seein' Is Believin' (2:33); producer: Larry Butler; writer: Glenn Martin; Tree (BMI); GRT 010. Jan is back recording, and the whole world is better off for it. Long one of the best in the business, she does her first release on the label with all of that old feeling, and it's a fine song with great production. Flip: No info available.

BILLY SWANN—I Can Help (2:57); producer: Chip Young & Billy Swan; writer: Billy Swan; Combine (BMI); Monument 8621. This is a grabber. It will get you right away. A new sound and a new style, it should get tremendous air play, with quick sales to match. Flip: No info available.

BILLY THUNDERKLOUD & THE CHIEFTONES—Come To Me (2:50); producer: Jim Viennau; writers: Jerry Foster, Bill Rice; Jack & Bill (ASCAP); 20th Century 2116. If you've been waiting to be convinced that he is really country, now hear this. Not only that, but he's an excellent singer, and it's a fine Foster and Rice song. Flip: "You Touched My Live." All credits same.

JEAN SHEPARD—Poor Sweet Baby (2:59); producer: Larry Butler; writer: Bill Anderson; Stallion (BMI); UA 552. A song done previously by Mary Lou Turner, but it's a great one, and Jean's version should catch on in a hurry. Flip: No info available.

recommended

BUFORD ROCKEFELLER—Tupelo Joe (4:05); producer: Ken Mansfield; writer: Jack Brouse; Sing Me/Backyard (ASCAP); Capitol 3959.

DURWOOD HADDOCK—Angel in an Apron (2:05); producer: Bob Milsap; writers: Gary Paxton, Ron Hellard; Acoustic (BMI); Caprice 2004.

JACKY WARD—Baby Let's Do Something (Even If It's Wrong); (2:06); producer: Farah; writer: Ray Griff; Blue Echo (ASCAP); Cinnamon 811.

DORSEY BURNETTE—What Ladies Can Do (When They Want To); (2:57); producer: Steve Stone; writer: Rory Bourke; Chappell (ASCAP); Capitol 3963.

MAVIS YERBY—You Can't Hang On To Me (2:01); producer: not listed; writers: Norris Wilson & Carmel Taylor; Algee (BMI); Bryan 1006.

ALLEN BURTON—Phone Call From Allyson (2:30); producer: Rory Bourke; writer: Rory Bourke; Chappell (ASCAP); ABC 12030.



GEORGE McCRAE—I Can't Leave You Alone (3:10); producers: H.W. Casey & R. Finch; writers: H.W. Casey-R. Finch; publisher: Sherlyn, BMI, T.K. 1007. The man who hit the top of the soul and pop charts recently with "Rock Your Baby" comes right back with another fine cut in the same vein, ideal for the disco market, replete with basic but catchy arrangements and an almost sure bet to be snapped up by the soul and pop markets. Flip: "I Get Lifted," (2:50). Other info same.

SLY AND THE FAMILY STONE—Loose Booty (2:58); producers: Sly Stone and Freddie Stone; writer: S. Stewart; publisher: Stoneflower, BMI. Epic 8-50033. (CBS). More soul oriented than anything Sly has done in a long time, this perfect dance disk should propel him straight to the top of the soul charts and it should not be difficult for him to cross over into pop. Possibly the most commercial thing he has come up with in a long time.

K.C. & THE SUNSHINE BAND—Queen of Clubs (3:01); producer: Richard Finch; writers: H.W. Casey-W. Clarke; publisher: Sherlyn, BMI. T.K. 1005. The writers of "Rock Your Baby" show some real talent of their own on this top-notch dance tune featuring excellent vocal harmonies, a powerful horn background and interesting instrumental breaks. Could cross into pop. Flip: Do It Good (2:25); producer: same; writers: H.W. Casey-R. Finch-B. Wright; publisher: same.

JOE SIMON—Someone To Lean On (2:59); producer: John Richbourg; writer: E. L. Bynem; publisher: Touchdown, BMI. Sound Stage 7 258 1514. (CBS). Usual high quality material from this veteran soul star, as he moves skillfully through this soft rocker. Highlight, as always, is the distinctive, excellent vocals of Simon. Should reach the soul airwaves immediately.

ASHFORD AND SIMPSON—Everybody's Got To Give It Up (3:27); producers: Nickolas Ashford and Valerie Simpson; writers: Nickolas Ashford and Valerie Simpson; publisher: Nick-O-Val, ASCAP, Warner Bros. 8030. From the duo that has written so many major hits comes a tune which should put them near the top of the charts. Top-notch singing spotlights this ballad/rock mix, with the title weaved in just subtly enough to work well as a hook. Could cross to pop easily.

recommended

BOB MARLEY & THE WAILERS—I Shot The Sheriff (2:57); producers: Chris Blackwell & The Wailers; writers: Bob Marley; publisher: Cayman, ASCAP. Island 005.

THE TEMPRES—I Love, I Love (3:32); producers: Lester Snell & Tom Nixon; writers: J. Phillips-H. Scott-M. Lee; publishers: Stripe Music, East/Memphis, BMI. We Produce XPN-1815. (Stax).

GEORGE KERR—Look What You Took (3:45); producer: George Kerr; writers: G. Kerr-R. Walker; publisher: Horn O'Plenty, ASCAP. Shout 305.

GRAHAM CENTRAL STATION—Release Yourself (3:30); producers: GOD & Larry Graham; writer: Larry Graham; publisher: 198FOE Music, BMI. Warner Bros. 9025.

NATURAL ESSENCE—Out Of Darkness (3:16); producer: Billy Cobham; writer: Natural Essence; publisher: Natural Essence, BMI. Atlantic 45-3210.

GENE HARRIS—Higga-Boom (3:23); producers: Ken Johnson, Jerry Peters, Jim Shifflett, George Butler; writer: H. Mason; publishers: Masong/Parnassis, ASCAP. Blue Note XW551-X. (United Artists).

SIDNEY JOE QUALLS—How Can You Say Goodbye (2:40); producers: Carl Davis & Sonny Sanders; writers: L. Simon-A.J. Tribble-C. Davis; publisher: Julio-Brian, BMI. Dakar 4537.



CECILIO & KAPONO—Gotta Get Away (2:52); producer: Michael Stewart; writer: Kapono; publisher: North Shore, ASCAP. Columbia 8-10038. Hawaiian duo comes up with very strong first entry, featuring smooth harmony vocals somewhat in the vein of a Loggins & Messina but retaining a sound of their own. Ideal for AM airplay.

JIMMIE HANS—Ridin' On a Rainbow (2:46); producers: Denny Diante, Spencer Proffer; Jeffrey Marmelzat; writers: Spencer Proffer-Jeffrey Marmelzat; publishers: Peer Int'l/Padasha, BMI. United Artists. Good soft rocker with a country like flavor and strong vocals. Powerful arrangement adds to overall sound.

KNOWN FACTS—He's Got It (2:42); producers: Willie Mitchell & Earl Randle; writer: Earl Randle; publisher: Jec, BMI. Pawn 5N-3803. (London). From the Willie Mitchell stable comes another strong arrangement for this young songstress with the powerful vocals. Excellent interpretation of a fine soul soft rocker.

DON PRESTON—(Keep On) San Francisco (3:05); producer: Peter Nicholls; writer: Don Preston; publisher: Amasing, ASCAP. Shelter 40279. Top-notch guitarist who has backed Leon Russell among others comes up with good, bluesy sounding rocker.

MALCOLM ROBERTS—Love Is All (3:45); producer: not listed; writers: Reed-Mason; publisher: Felsted, BMI. BASF 19566. Britisher comes up with strong ballad entry that should find a quick home on easy listening playlists.

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.

Billboard LPs

• Continued from page 72

EDDY ARNOLD—I Wish That I Had Loved You Better, MGM 4961. With strong string and voice backgrounds, it's a rich album, with fine songs performed by the old master. He has his hit single for the title, and revives an oldie in "Memories Are Made Of This." But there is considerable strength in his new renditions.

Best cuts: "A Place In The Sun," "My Lonely Room," "Let Me Call You Baby Tonight" and "Eve's Garden."

Dealers: It's his best collection in some time, and merits attention.

BUCK OWENS—Monsters' Holiday, Capitol 11332. Very little new material here, since it contains songs already cut by himself (three of them), by Tom T. Hall, Charley Pride and Johnny Rodriguez, among others. But the album has the Owens touch and style, with some clever lyrics.

Best cuts: "Meanwhile, Back At The Ranch," "Stoney Mountain West Virginia" and "Great Expectations."

Dealers: The cover is attention-getting.



First Time Around

UNICORN—Blue Pine Trees, Capitol ST-11334. British quartet comes up with good cross between straight rock and a folksy sound reminiscent of some of the best of Fairport Convention. Soft, melodic vocal harmonies also prevail as the band moves smoothly through a set that should find almost immediate FM airplay action. While there is no doubt that this group can produce hit singles, it would appear that their future lies in albums. There has been a lack recently of new artists able to piece together albums consistent from cut to cut, and Unicorn, with the best of the sound of the '70's and some feeling of the '60's when it was all a bit simpler seem able to do just that.

Best cuts: "Electric Night," "Sleep Song," "Just Wanna Hold You," "Holland," "In The Gym."

Dealers: Capitol is launching major push behind this group, produced by Pink Floyd's David Gilmour.

FALLENROCK—Watch Out For Fallenrock, Capricorn CP 0143 (Warner Bros.). Trio comes up with good combination of rockers and pretty ballads, all handled with an acoustic base and generally backed by strong orchestration and often powerful backup vocals. Excellent harmony vocals work well throughout. Set features a number of potential singles and should receive some AM as well as strong FM play. Variety of the "Southern rock" genre which is new and refreshing.

Best cuts: "Mary Anne," "I'm Never Alone," "Love's A Game," "We Got Love."

Dealers: Interesting cover design for display.

WILLOW—Branching Out, 20th Century T-450. Trio comes up with exceptional, acoustic oriented set characterized by flowing vocal harmonies and strong arrangements. Strong folk influence here, but primarily the influence of the best of the British folk bands. When electric instruments are used, they are put to tasteful and good use. Material is commercial without missing quality. Band should get strong FM play and there are potential AM hits. The vocals take the spotlight here, however, particularly the harmonizing.

Best cuts: "No Sweat," "Lay Like A Lady," "Elizabeth," "Taking Life Easy."

Dealers: Play this one in store.

THE GEORGE CLINTON BAND—Arrives, ABC ABCD-831. Excellent soul set with strong jazz influences and good, bluesy big band sound highlighted by the gutsy vocals of this young singer. Clinton seems equally at ease with uptempo rockers or soft, soulful ballads, but the cuts that seem to work best are the ones featuring his powerful, expressive voice in front of solid band arrangements. Heads above most first LPs.

Best cuts: "Hold On To Your Love," "Life And Breath," "Faith," "After You Leave Me."

Dealers: Place in soul, rock and jazz/blues vocals.

GENE COTTON—Liberty, Myrrh, MST 6524 (ABC). Young singer/songwriter comes up with good country-rock combination distinguishable because, for the most part, he avoids hackneyed formula songs and uses a strong voice to move through a set ranging from the humorous to the love song to countryish to semi-religious. Kind of material that should appeal to the FM programmer and also appeal to several radio formats. Primarily acoustically oriented, but difficult to categorize. Strong point is the singing, which is laid back but not too much so.

Best cuts: "Sunshine Roses," "Mrs. Oliver," "All That Keeps You Going," "The Great American Novel."

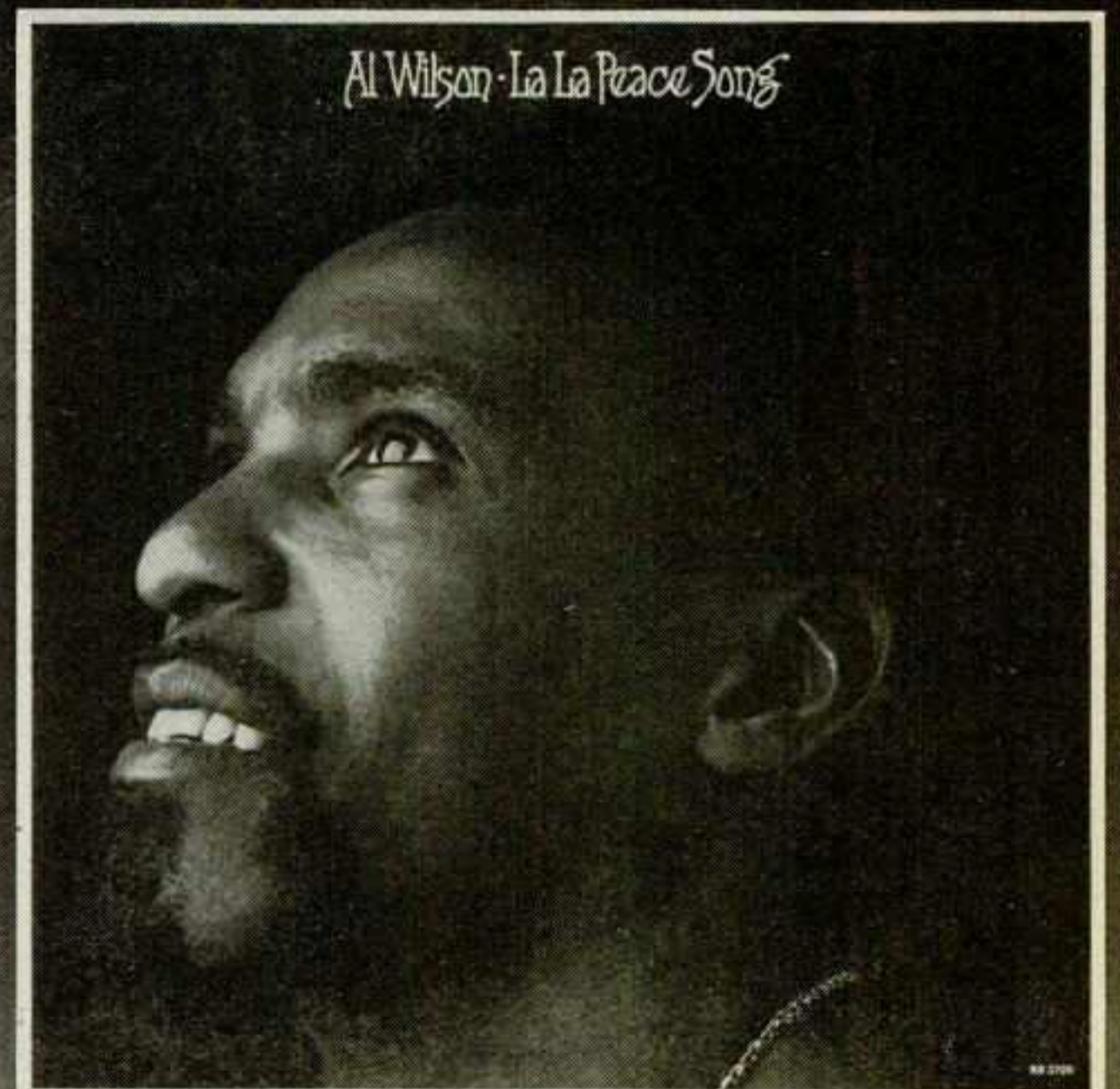
Dealers: Watch for big ABC push on this one.

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THE BLACK-EYED BOYS—Paper Lace
[Mercury 73620 (Phonogram)]
CANDY'S GOING BAD—Golden Earring
[MCA 40359]
EASY STREET—Edgar Winter Group
[Epic 4-50934]
DEVL DATE DRIVE—Suzi Quatro (Bell 45898)
SEE TOP SINGLE PICKS REVIEWS page 74

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)		
1	2	15	ROCK ME GENTLY —Andy Kim (Andy Kim), A. Kim, Capitol 3895	B-3	34	24	TELL ME SOMETHING GOOD —Rufus (Bob Monaco, Rufus), S. Wonder, ABC 12010	SGC	68	73	5	UP FOR THE DOWN STROKE —Parliaments (George Clinton), G. Clinton, W. Collins, C. Haskens, B. Worrell, Casablanca 0013, (Warner Bros.)	
2	3	7	I HONESTLY LOVE YOU —Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280	TMK	35	18	LET'S PUT IT ALL TOGETHER —Stylistics (Hugo & Luigi), Hugo-Luigi-George, D. Weiss, Avco 4640	B-3	69	76	4	DO IT FLUID —Blackbyrds (L. Mizell), D. Byrd, Fantasy 729	
3	4	12	NOTHING FROM NOTHING —Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	TMK	36	41	SURFIN' U.S.A. —Beach Boys (Not Listed), C. Berry, Capitol 3924	SGC	70	74	6	DOOR TO YOUR HEART —Dramatics (Tony Hester), T. Hester, Cadet 5704 (Chess/Janus)	
★	6	10	THEN CAME YOU —Dionne Warwick & Spinners (Tom Bell), S. Marshall, P. Pugh, Atlantic 3029	BB	37	44	ONE DAY AT A TIME —Marilyn Sellars (Clarence Selmar), M.J. Wilkin, K. Kristofferson, Mega 205	CHA	71	71	5	HONEY HONEY —Sweet Dreams (Ron Roker, Gerry Shury For Chalice Prod.), B. Anderson, S. Anderson, B. Uvason, ABC-Dunhill 12008	
★	12	11	BEACH BABY —First Class (J. Carter), J. Carter, Shakespeare, UK 49022 (London)	SGC	38	33	FEEL LIKE MAKIN' LOVE —Roberta Flack (Roberta Flack), E. McDaniels, Atlantic 3025	HAN	72	81	3	BOOGIE BANDS AND ONE NIGHT STANDS —Kathy Dalton (Greg Dempsiey), G. Dempsiey, Discreet 1210 (Warner Bros.)	
★	9	9	YOU HAVEN'T DONE NOTHIN' —Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54252 (Motown)	SGC	39	36	WILDWOOD WEED —Jim Stafford (Phil Gernhard & Lobo), D. Bowman, J. Stafford, MGM 14737	HAN	72	81	3	LOVE DON'T LOVE NOBODY Part 1—Spinners (Tom Bell), C. Simmons, J. Jefferson, Atlantic 45-3206	
7	8	11	CLAP FOR THE WOLFMAN —Guess Who (J. Richardson), Cummings, Wallace, Winter RCA 0324	CHA	★	51	LIFE IS A ROCK (But The Radio Rolled Me) —Reunion (Joey Levine, Marc Bellack, Paul DiFranco), N. Dolph, P. DiFranco, J. Levine, RCA 10056	HAN	★	74	89	2	PEOPLE GOTTA MOVE —Gino Vanelli (Gino & Joe Vanelli), G. Vanelli, A&M 1614
★	11	9	ANOTHER SATURDAY NIGHT —Cat Stevens (Cat Stevens), S. Cooke, A&M 1602	SGC	41	31	THE NIGHT CHICAGO DIED —Paper Lace (M. Murray, P. Callendar), M. Murray, P. Callendar, Mercury 73402 (Phonogram)	B-3	75	80	4	I'M A RAMBLIN' MAN —Waylon Jennings (Waylon Jennings, Ray Pennington), R. Pennington, RCA 10020	
★	9	10	HANG ON IN THERE BABY —Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14715	SGC	★	52	GIVE IT TO THE PEOPLE —Righteous Brothers (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7004 (Capitol)	B-3	★	86	2	SO YOU ARE A STAR —Hudson Brothers (Hudson Brothers), B. Mark, B. Hudson, Casablanca 0108	
★	14	10	SWEET HOME ALABAMA —Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258	MCA	43	34	RUB IT IN —Billy "Crash" Craddock (Ron Chancey), L. Martine Jr., ABC 11437	SGC	★	88	2	MY MELODY OF LOVE —Bobby Vinton (Bob Morgan), B. Vinton, H. Mayer, ABC 12022	
★	19	8	EARACHE MY EYE FEATURING ALICE BOWIE —Check & Chong (Lou Adler), T. Chong, R. Marin, G. Delorme, Ode 66102 (A&M)	SGC	44	35	WILD THING —Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic)	BB	78	82	3	THE PLAYER, Part 1—First Choice (Stan Watson, Norman Harris), N. Harris, A. Felder, Philly Groove 200 (Bell)	
12	1	9	CAN'T GET ENOUGH OF YOUR LOVE, BABE —Barry White (Barry White), B. White, 20th Century 2120	CPI	★	55	STRAIGHT SHOOTIN' WOMAN —Steppenwolf (Steppenwolf), J. Edmonton, Mums 6031 (Epic)	WBM	79	83	2	SECOND AVENUE —Tim Moore (Nick Jameson), T. Moore, Asylum 45208	
13	5	12	I SHOT THE SHERIFF —Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic)	HAN	47	53	AIN'T NOTHING LIKE THE REAL THING —Aretha Franklin (Jerry Wexler, Arif Mardin, Aretha Franklin), N. Ashford, V. Simpson, Atlantic 45-3200	SGC	★	90	2	YOU CAN HAVE HER —Sam Neely (Danny Janssen, Bobby Hart For Hitbrigade), W. Cook, A&M 1612	
14	7	13	(You're) HAVING MY BABY —Paul Anka (Rick Hall), P. Anka, United Artists 454	MCA	★	59	KINGS OF THE PARTY —Brownsville Station (Doug Morris, Eric Stevens), Big Tree 16001 (Atlantic)	SGC	★	91	3	MY COUNTRY —Jud Strunk (Glen Campbell), J. Strunk, D. McCarthy Capitol 3960	
15	15	10	WHO DO YOU THINK YOU ARE —Bo Donaldson And The Heywoods (Steve Barri For Chalice Productions), C. Scott, D. Dyer, ABC 12006	B-3	★	65	YOU AIN'T SEEN NOTHING YET —Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73622 (Phonogram)	SGC	★	92	2	VIRGIN MAN —Smokey Robinson (Smokey Robinson), W. Robinson, R.E. Jones, Tamla 54250 (Motown)	
★	20	7	CAN'T GET ENOUGH —Bad Company (Bad Company), M. Ralphs, Swan Song 70100 (Atlantic)	CHA	★	70	BACK HOME AGAIN —John Denver (Milton Okun, Kris O'Conner), J. Denver, RCA 10065	WBM	★	93	3	DON'T SEND NOBODY ELSE —Ace Spectrum (Ed "Easy" Zant), Tony "Champagne" Silvester, N. Ashford, V. Simpson, Atlantic 3012	
★	21	6	NEVER MY LOVE —Blue Swede (Bengt Palmers), D. Addressi, R. Addressi, Capitol 3938	WBM	★	70	SIDESHOW —Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961	SGC	★	94	3	DELTA DIRT —Larry Gatlin (Fred Foster), L. Gatlin, Monument 8622 (Columbia)	
★	22	7	YOU LITTLE TRUSTMAKER —The Tymes (Billy Jackson), C.M. Jackson, RCA 10022	SGC	51	42	LIVE IT UP PART 1 —Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, G. Isley, E. Isley, T-Weck 2254 (Columbia)	SGC	★	95	3	DISTANT LOVER —Marvin Gaye (Marvin Gaye), M. Gaye, G. Fuqua, S. Greene, Tamla 54253 (Motown)	
★	25	6	STEPPIN' OUT (Gonna Boogie Tonight) —Tony Orlando & Dawn (Madress, Appell), I. Levine, L. Brown, Bell 45601	HAN	52	54	WHATEVER GETS YOU THRU THE NIGHT —John Lennon (John Lennon), J. Lennon, Apple 1874 (Capitol)	SGC	★	96	2	SHE CALLED ME BABY —Charlie Rich (Chet Atkins), H. Howard, RCA 10062	
★	26	6	STOP AND SMELL THE ROSES —Mac Davis (Gary Klein), M. Davis, D. Severinsen, Columbia 3-10018	SGC	★	54	ONE HELL OF A WOMAN —Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004	SGC	★	97	2	SHA-LA-LA (Makes Me Happy) —Al Green (Willie Mitchell), A. Green, Hi 2274 (London)	
★	27	4	SKIN TIGHT —Ohio Players (Ohio Players), J. Williams, C. Stachelli, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73609 (Phonogram)	CHA	55	58	TELL HER LOVE HAS FELT THE NEED —Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamla 54249 (Motown)	SGC	★	98	2	JAMES DEAN —Eagles (Bill Szymczyk), J. Browne, G. Frey, J.D. Souther, D. Henley, Asylum 45202	
22	10	10	FREE MAN IN PARIS —Joni Mitchell (Joni Mitchell, Henry Lewy), J. Mitchell Asylum 11041	WBM	★	67	THE NEED TO BE —Jim Weatherly (Jimmy Bowen For Amos Prod.), J. Weatherly, Buddah 420	SGC	★	99	3	PLAY SOMETHING SWEET (Brickyard Blues) —Three Dog Night (Jimmy Jenner), A. Toussaint, ABC/Dunhill 15013	
★	29	5	JAZZMAN —Carole King (Lou Adler), C. King, D. Palmer, Ode 66101 (A&M)	SGC	★	67	IT COULD HAVE BEEN ME —Sami Jo (S. Limbo, M. Buckins, G. Sklerov, H. Lloyd, MGM 7034)	HAN	★	100	85	3	I CAN HELP —Billy Swan (Chip Young, Billy Swan), B. Swan, Monument 8-8621 (Columbia)
★	30	4	THE BITCH IS BACK —Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40297	MCA	★	72	HIGHER PLANE —Kool & The Gang (Kool & The Gang), R. Bell, Kool & The Gang, De-Lite 1562 P.J.P.)	SGC	★	99	57	19	LA LA SONG —O.C. Smith (Johnny Bristol), J. Bristol, L. Martin, Columbia 4-45863
★	25	28	I LOVE MY FRIEND —Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 8-20006 (Columbia)	SGC	★	69	DEVOTION —Earth, Wind & Fire (Joe Wissert, Maurice White), M. White, P. Bailey, Columbia 3-10026	SGC	★	99	57	19	CITY IN THE SKY —Staple Singers (A. Bell), C. Chalmers, S. Chalmers, D. Rhodes, Stax 0215 (Columbia)
★	32	6	DO IT BABY —Miracles (F. Perren), F. Perren, C. Yarian, Tamla 54248 (Motown)	SGC	★	72	DO IT ('Til You're Satisfied) —B.T. Express (J. Lane For Doo Prods.), Nichols, Scepter 12395	SGC	★	99	57	19	PLEASE COME TO BOSTON —Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115
★	37	5	LOVE ME FOR A REASON —The Osmonds (Mike Curb), J. Bristol, W. Brown, Jr., D. Jones, Jr., MGM 14746	SGC	★	72	HONEY HONEY —Abba (Bjorn Uvraeus, Benny Andersson), B. Andersson, S. Andersson, B. Uvraeus, Atlantic 45-3209	SGC	★	99	57	19	WHEN WILL I SEE YOU AGAIN —Three Degrees (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3550 (Columbia)
★	28	13	I'M LEAVING IT ALL UP TO YOU —Donny And Marie Osmond (Mike Curb), D. Harris, D. Terry Jr., MGM 14735	HAN	62	47	I SAW A MAN AND HE DANCED WITH HIS WIFE —Cher (Snuff Garrett), J. Durrill, MCA 40273	HAN	95	61	15	CALL ON ME —Chicago (James William Guercio), L. Loucasano, Columbia 46062	
★	29	16	IT'S ONLY ROCK 'N ROLL —Rolling Stones (Glimmer Twins), M. Jagger, K. Richard, Rolling Stones 19301 (Atlantic)	WBM	★	87	EVERLASTING LOVE —Carl Carlton (A Papa Don & Tommy Cogbill Prods.), B. Cason, M. Gayden, Backbeat 27001 (ABC)	B-3	96	62	20	TAKING CARE OF BUSINESS —Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram)	
★	30	17	YOU AND ME AGAINST THE WORLD —Heaven Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897	TMK	★	75	BLOOD IS THICKER THAN WATER —William DeVaughn (Frank Fiorevanti, John Davis), P. Rakes, R. Fatih, Roxbury 2001 (Chelsea)	B-3	97	63	15	DON'T LET THE SUN GO DOWN ON ME —Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40259	
★	31	38	PAPA DON'T TAKE NO MESS PART 1 —James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14255	TMK	★	77	SECOND AVENUE —Garfunkel (Roy Halee, Art Garfunkel), T. Moore, Columbia 3-10020	CHA	98	66	7	MIDNIGHT FLOWER —Four Tops (Steve Barri, Dennis Lambert, Brian Potter), M. Jackson, R. Douzler, Dunhill 15005	
★	40	6	TIN MAN —America (George Martin), Bunnell, Warner Bros. 7839	WBM	★	79	I'VE GOT THE MUSIC IN ME —The Kiki Dee Band (Gus Dudgeon), B. Boshell, MCA 40293	HAN	★	99	57	19	KEEP ON SMILIN' —Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.)
★	33	6	FALLIN' IN LOVE —Southern, Hillman, Furray Band (Richard Podolor), R. Furray, Asylum 45201	SGC	★	78	OVERNIGHT SENSATION (Hit Record) —Raspberries (Jimmy Jenner), E. Carme, Capitol 3946	HAN	★	99	57	19	ALL SHOOK UP —Suzi Quatro (M. Chapman, N. Chin), Blackwell, Presley, Bell 477

★ **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 = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

Ain't Nothing Like The Real Thing (Jobete, ASCAP) 47	Carefree Highway (Moose, CAPAC) 46	I Saw A Man And He Danced With His Wife (Senor, ASCAP) 62	Love Don't Love Nobody Part 1 (Mighty Three, BMI) 73	People Gotta Move (Almo/Gem, ASCAP) 74	Steppin' Out (Gonna Boogie Tonight) (Levine & Brown, BMI) 19	Virgin Man (Tamla, ASCAP) 82
All Shook Up (Elvis Presley/Travis, BMI) 100	City In The Sky (Rhymers/New BMI) 92	I Shot The Sheriff (Cayman, ASCAP) 13	Love Me For A Reason (Jobete, BMI) 27	The Player Part 1 (Silk/Six Strings, BMI) 78	Stop And Smell The Roses (Screen Gems Columbia/Song Painter, BMI) 20	Whatever Gets You Thru The Night (Lennon/ATV, BMI) 53
Another Saturday Night (Kags, BMI) 8	Clap For The Wolfman (B.L.C./Warlus Moore/Septima, BMI) 7	It Could Have Been Me (Senor, ASCAP) 57	Midnight Flower (Bullet Proof, BMI) 96	Play Something Sweet (Brickyard Blues) (Warner-Tamerlane/Marsaint, BMI) 89	When Will I See You Again (Mighty Three, BMI) 94	Who Do You Think You Are (American Dream/Beisize, BMI) 15
Back Home Again (Cherry Lane, ASCAP) 5	Delta Dirt (First Generation, BMI) 84	It's Only Rock 'N Roll (Promopub, ASCAP) 69	My Country (Kaytekkay/Every Little Tune/Pierre Cossette, ASCAP) 81	Please Come To Boston (Leeds/Antique, ASCAP) 93	Straight Shootin' Woman (Scar, BMI) 45	Wild Thing (Blackwood, BMI) 44
Beach Baby (Mainstay, BMI) 50	Devotion (Sagittaire, BMI) 59	I've Got The Music In Me (Yellow Dog, ASCAP) 26	My Melody Of Love (Pedro & Galahad, BMI) 77	Rock Me Gently (Joachim, BMI) 1	Surfin' U.S.A. (Arc, BMI) 36	Wildwood Weed (Famous/Boo, BMI) 39
The Bitch Is Back (Big Pig/Leeds, ASCAP) 24	Distant Lover (Jobete, ASCAP) 85	James Dean (Benchmark, ASCAP) 88	Never My Love (Warner-Tamerlane, BMI) 17	Rub It In (Ahab, BMI) 43	Sweet Home Alabama (Duchess, BMI) 9	You Ain't Seen Nothing Yet (Mighty Three, BMI) 49
Blood Is Thicker Than Water (Philmetra/Common Good, BMI/Melotone/Coral Rock, ASCAP) 64	Do It Baby (Jobete, ASCAP) 26	Jazzman (Colgems, ASCAP) 23	The Need To Be (Keca, ASCAP) 56	Taking Care Of Business (Ranbach/Top Soul, BMI) 96	Tell Her Love Has Felt The Need (Stone Diamond, BMI/Jobete, ASCAP) 79	You And Me Against The World (Almo, ASCAP) 30
Boogie Bands And One Night Stands (Rez/Abernathy & Eye, BMI) 72	Do It ('Til You're Satisfied) (Jeff-Ma/Bil-Lee Songs, BMI) 60	Keep On Smilin' (No Exit, BMI) 99	Nothing From Nothing (Almo/Preston, ASCAP) 3	Then Came You (Mighty Three, BMI) 51	Tin Man (WB, ASCAP) 32	You Haven't Done Nothin' (Stein & Van Stock/Black Bull, ASCAP) 6
Call On Me (Big Ein, ASCAP) 95	Don't Let The Sun Go Down On Me (Big Pig/Leeds, ASCAP) 97	Kings Of The Party (Big Leaf, ASCAP) 48	One Day At A Time (Buckhorn, BMI) 37	Tin Man (WB, ASCAP) 32	Up For The Down Stroke (Malbiz/Ricks, BMI) 68	You Little Trustmaker (Dramatis/Bacon Fat, BMI) 18
Can't Get Enough (Badco, ASCAP) 16	Do It Baby (Jobete, ASCAP) 26	La La Peace Song (Bushika, ASCAP) 91	One Hell Of A Woman (Warner-Tamerlane, BMI) 27	Up For The Down Stroke (Malbiz/Ricks, BMI) 68		(You're) Having My Baby (Spanka, BMI) 14
Can't Get Enough Of Your Love Babe (Sa-Vette/January, BMI) 12	Earache My Eye Featuring Alice Bowie (India, ASCAP) 11	Let's Put It All Together (Avco ASCAP) 35	Papa Don't Take No Mess Part 1 (Dynatone/Beinda/Unichappell, BMI) 40			
	Everlasting Love (Rising Sons, BMI) 63	Life Is A Rock (But The Radio Rolled Me) (Cruf Chords/ Crushing, BMI) 40	Live It Up Part 1 (Bovina, ASCAP) 52			

ELVIN BISHOP



Lets It Flow with his smash Capricorn single
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(CPS 0202)

Join the rising tide of airplay on:

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WAYS #25	KAAY	WROQ	KIMN	WBGH	WBAY	KMET	WBGN #18	WJET	KTAC	WRKT	KLWW	WWL
WAPE #29	WIFE	WNCI #47	WMAK	KKLS	WHOT	WIIN	KLOS	KEWI	WIST	WFSO	WJON	KRLY
WQOK	WKGN	KGMV	WORJ #6	WEBC	WERC	WNEX #24	KRKO	WDNN	WGNI #25	WEIM	KLMS	WNEW

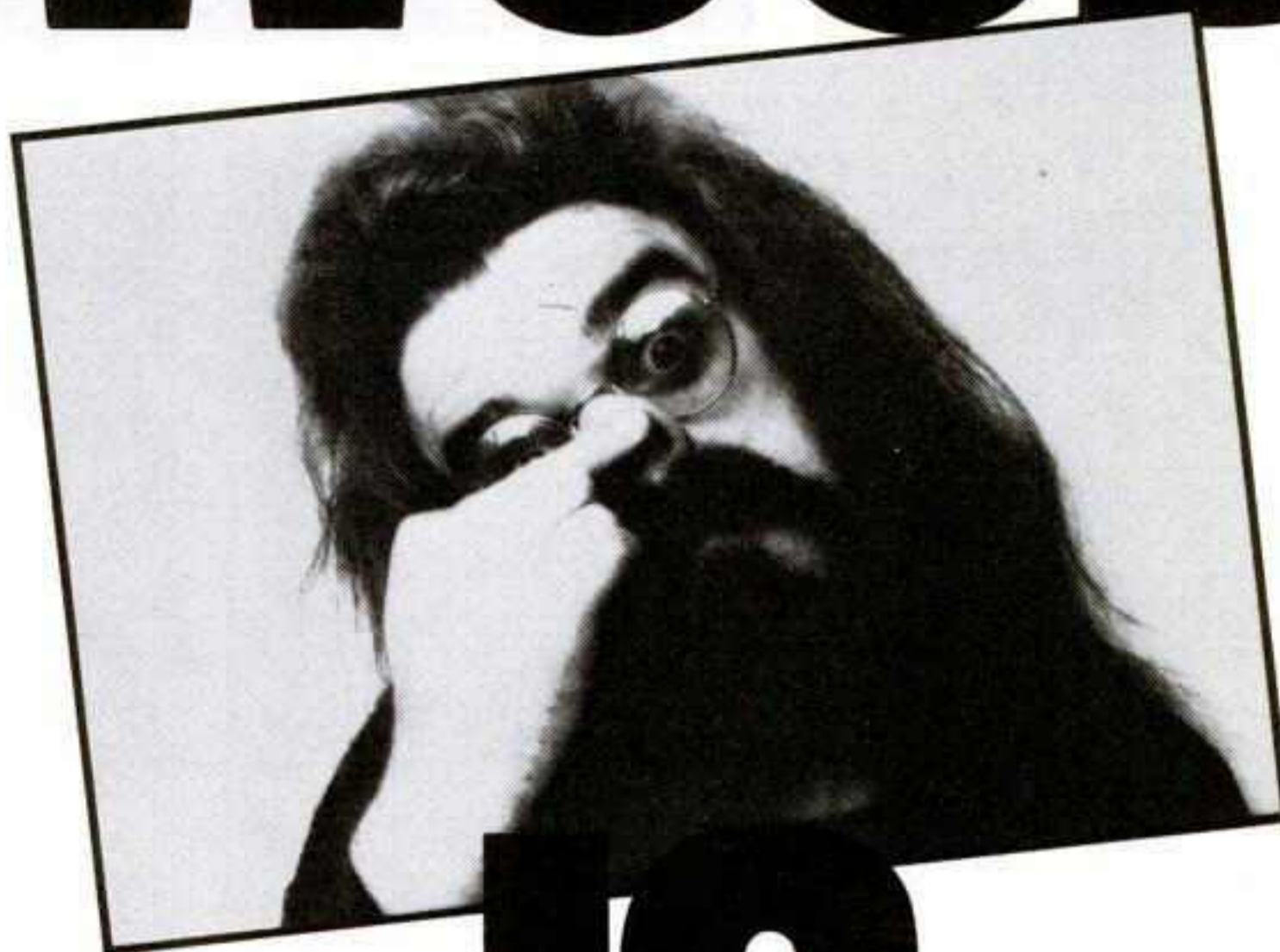
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"Through his years with the Move, as a founding member of the Electric Light Orchestra, and now continually been recognized as one of the geniuses of pop... This brilliant LP of '50's style rock... improves rather than imitates that decade... It is the perfect mix between the best of the old and the best of the new." —Billboard

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MARTIN R. CERF*

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Wizzard**
On United Artists Records & Tapes
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WIZZARD'S FIRST AMERICAN TOUR IS NOW UNDER WAY:

9/18—North Hampton, Pa.
9/20—Philadelphia

9/21—Parsippany, N.J.
9/27—Chicago

9/28—Detroit
9/30—Atlanta

10/3—Denver
10/5—Phoenix

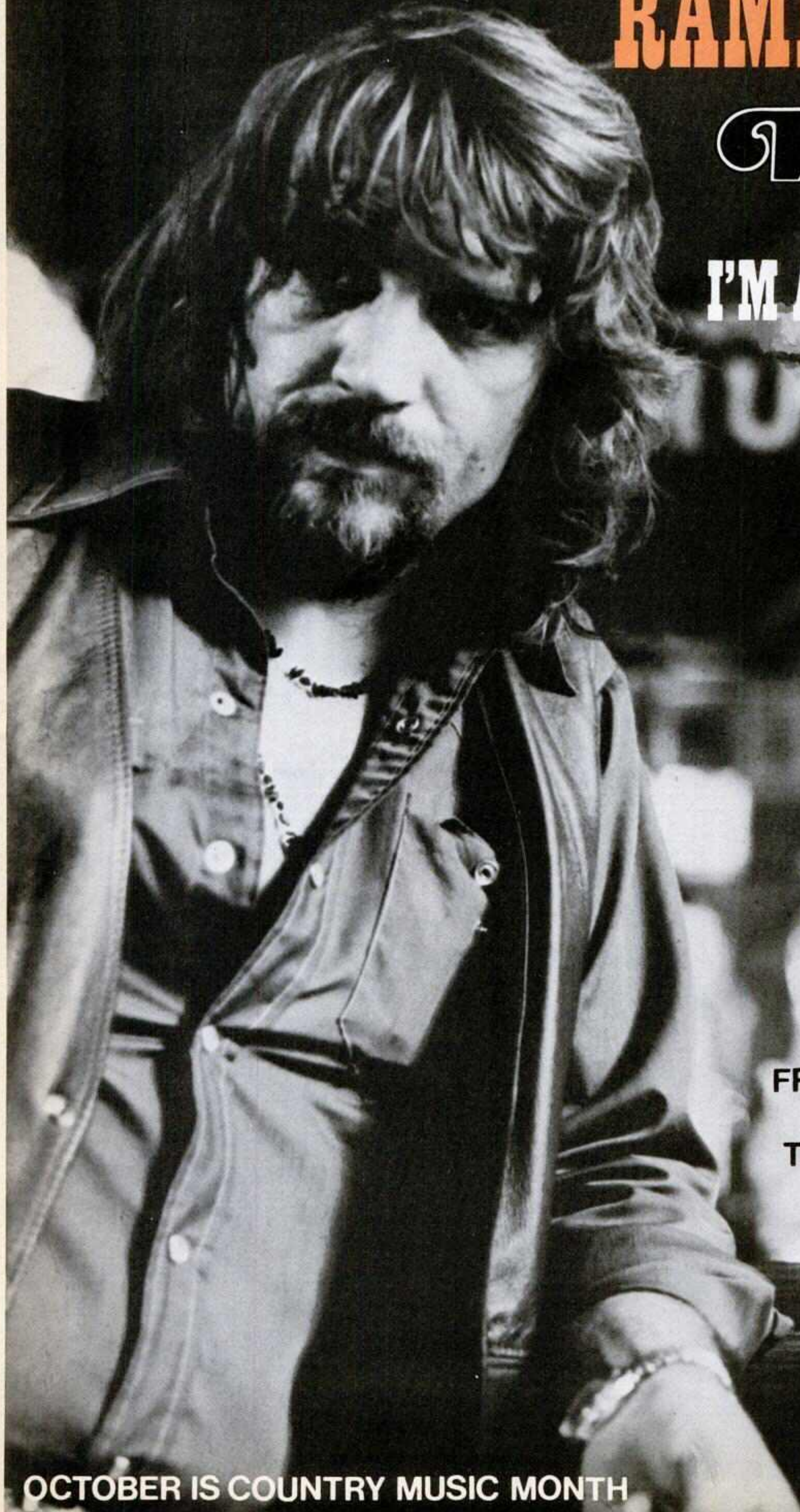
10/6—Los Angeles
10/10—New York City

**DON'T FOOL AROUND WITH THE
RAMBLIN' MAN**

Waylon

I'M A RAMBLIN' MAN

PB 10020



FROM HIS NEW ALBUM
"WAYLON
THE RAMBLIN' MAN"



OCTOBER IS COUNTRY MUSIC MONTH

RCA Records and Tapes



ABC photo

MOBBED OPENING—Bo Donaldson is flanked by youthful admirers at the opening of ABC's Wide World of Music store in Orlando, Fla.

Col Canada Ups Sales 67%

• *Continued from page 3*

over-runs is unquestionably a very serious threat. Since such importations will lessen royalties paid to Canadian artists, it will become increasingly difficult for our industry to sustain the current recording volume of Canadian recording artists.

"When you consider that the Canadian industry will manufacture over 44 million LPs and 12 million cartridges and cassettes this year, if the present volume of deletes and importations continues, market crisis and the cost of regular current product which is the foundation of our business will be challenged. I ask the industry to bypass the gains of the short run and to alternately plan to act for the future.

"Without exception, the single greatest problem facing us today is inflation. Each strata of our industry: the retailer, the rackjobber, the one-stop, the distributor, the producer and the manufacturer, each has experienced a spiraling cost in operating fees, wages and materials. As you are aware as a result of this cost spiral, Columbia was forced to increase prices this spring. We will hold prices as long as we can, but at this time I cannot predict beyond this year.

"In the event that it becomes necessary to again revise prices, I assure you that as in the past, prices will be so structured to provide proper profit margins to retail, rack and one-stop customers.

"Despite my remarks regarding inflation and other problems, our industry is enjoying an excellent year. Our buying public has accepted the higher prices. Sales increases are not solely inflationary dollars. Unit sales volumes have increased. Industry inventory levels are not excessive and product has sold exceptionally well.

"Through June of 1974 published Statistics Canada sales figures for records and tapes show an increase of 38 percent for the same period in 1973. As approximately 8 to 10 percent of this increase was caused by price increases, it is abundantly clear that the industry has enjoyed a great market to date."

Goddard Lieberman, a CBS executive attending the convention—along with other CBS officials from New York including Don Ellis, Epic a&r vice president; Bruce Lundvall, vice president and general manager of the Columbia label; Bunny Freidess, director of marketing for Co-

Kerner, Wise Sign

LOS ANGELES—Kenny Kerner and Richie Wise have signed an independent production contract with Polydor Records here. The duo recently completed an LP by Kiss titled "Hotter Than Hell" for Casablanca Records.

lumbia Records International, Jim Tyrrell, Epic's sales vice president and Walter Yetnikoff, president of CBS International—spoke on the possibilities that he envisages for the enormous growth in artistic development in Canada.

Lieberman said: "We have already seen indications of the artistic growth of this country in the type of artists that are coming out of Canada. We are going to see more of that and I think that in the future we will see a kind of individuality that is not going to come from other places because of the great mixture of nationalities here.

"I think that the French Canadian idea can be more than just a French language element.

"I think you can have a musical result just as in the United States where the influences of our music come from many sources. Canada has picked up some of that from South of the border. But it hasn't picked up enough from what is here.

"It is my hope that that will develop particularly within our company. I see great opportunity there. I don't have to remind you that Canada is a country of 22 million people and it must be very tiresome to be thought of as something that is tangent to something else. But I don't think that that is the case in Canada. I know that the great orientation in this country is towards the United States.

"And I think that is really not the case. What we have to start thinking about is that Canada is not a part of the United States, but rather part of the Western world."

Yetnikoff, another keynote speaker, extended his congratulations to the Canadian company for the banner year it has had thus far. Yetnikoff cited the tremendous cooperation between the Canadian company and the CBS International affiliates as one of the great reasons for the success of the label in the last year.

Said Lundvall: "I have every confidence in Columbia Canada's ability to discover talent and every reason for optimism in the future of the Canadian market."

The remainder of the two-day convention was comprised of U.S. product presentations with a special Canadian segment which showcased product and marketing plans. The presentation was artist-oriented and highlighted Canadian acts Patsy Gallant, Bond, Lickin' Stick, Cliff Edwards, Aut' Choses, Myles and Lenny, Murray McLauchlan, Bruce Cockburn, Paul Stoddard and John Miles Cockle.

The last four acts are on the True North label headed by Bernie Finkelstein and distributed by Columbia. The convention's finale showcased many of these acts in performance.

Lionel Hampton is in New York's Mount Sinai Hospital, suffering from internal bleeding. . . . When **Labelle** plays New York's Metropolitan Opera House on Oct. 6, it will become the first black group and only the third group in all of popular music to play the hall. . . . MCA Distributing is relocating its Los Angeles branch to Sun Valley. . . . **Frank Sinatra's** Madison Square concert will be presented live on television and a record will also be made.

Bob Dylan is back in the studios recording his first Columbia album in two years and it's taking place in the same studio he used at his first session more than a decade ago. . . . **Taj Mahal** is touring the nation with a six-piece band which includes several top Jamaican session musicians. . . . **Emmett Chapman**, West Coast musician-inventor, played his revolutionary "electric stick" at the Museum of Modern Art's Summergarden. . . . **Della Reese** was honored at a bash held at the Library Discotheque in Ft. Lauderdale and the guests included **Betty Wright** and **Eddie Kendricks**. . . . Miami's **K.C. & the Sunshine Band** are in England for a four-week, 48-show tour. . . . **The Main Ingredient** and **The New Birth** are co-headlining for first time on tour this month.

Aretha Franklin was mystery guest on a recent "What's My Line" television show. . . . Focus guitarist **Jan Akkerman** was recently honored by having a new guitar named after him by Framus of Nashville. . . . The 5th anniversary concert of **Richard Nader's** original rock and roll revival spectacular is Oct. 18. . . . **Abba** coming to New York for a three-day promotion tour Sunday (29). . . . Former **Stories** member **Michael Brown** has parted company with Mercury Records. . . . **John Prine** scored title theme for a television series, "The Texas Wheelers." . . . "Godspell" will be presented on television Nov. 27. . . . **Timmy Thomas** is slated for an extensive South African tour and his new single "Ebony Affair" is the theme song for a new soul television show. . . . Sire Records is re-releasing **Paul Anka's** greatest hits. . . . New Jersey concert promoter **John Scher** reports that seven of nine Roosevelt stadium dates this summer were sellouts and drawing in excess of 30,000 persons each, while four of the final group of concerts at the Casino Arena also drew sellouts.

"The Force" is theme of **Warner Bros.** fall product push. Hour-long videotape presentation was shown at all eight WEA Branch Cities plus San Francisco last week with top Warner execs hosting sessions. Key local radio and retail people attended as well as WEA personnel. Videotape included live footage of Jethro Tull,

Cassette Recorder Advertised in LPs

NEW YORK—Toshiba America is pushing its model RT 333F AM/FM cassette recorder through flyers enclosed in the jackets of recently released LP product from Seraphim.

The flyer calls the unit the "\$160 recording studio" and suggests an "external connection jack lets you record directly from electric instrument speakers, TV or phonograph outlets."

ASCAPers Earn \$45 Mil

LOS ANGELES—If revenue and expense figures follow a normal pattern, ASCAP's melon split with its approximately 23,000 members for 1974 will top 1973's disbursement of \$50,439,000 but will probably not be a 17 percent hike as was 1973 over 1972 (Billboard, March 2).

Receipts for the first eight months, announced at the society's West

Coast membership meeting here Thursday (19), included: \$45,691,000, licensees: \$1,347,000, investment interest; and \$258,000, dues. Operational expenses domestically were \$10,572,000.

Total eight-month split was \$36,724,000, with \$10,798,000 in the first quarter and \$11,693,000 in the second.

Autumn Brings the Usual

• *Continued from page 6*

"Is this really how you make a living or is it just a hobby?"

"Just looking."

"I got a great idea for a new Paul Anka-Carly Simon LP! Do you know anybody who . . .?"

" . . . so I was nominated as the guy who would ask you for this year's contribution to the bazaar. And they told me to remind you; please no 78s."

"Boy, I bet you've got thousands of records home."

"Just looking."

"Do you make records too or do you just sell them?"

"What do you think of a bunch of midgets doing a medley of Connie Francis hits with a bossa nova beat?"

"My nephew is pestering me to get

you to come to the house. He's never met a record business personality."

"Are you interested in buying some one-sided 78 rpm Caruso records?"

"I want to buy these three albums. Can I take them home and play them first?"

"Do any of those rock and roll 45s come without the big hole in the middle?"

"Is it true that you get a free sample with every one you buy from your supplier?"

"Have you ever been at a recording session?"

"Do you have anything to do with all the crap the companies put out?"

"How does an average guy break into the record retail business?"

"Just looking."

Randy Newman, Graham Central Station, Maria Muldaur and Montrose. "The Force" visual symbol is a police-type badge used as logo for entire industry campaign.

Big Street Rumor this week is about **Berry Gordy** putting in highest-level executive shifts at **Motown** yet.

Cat Stevens donating to UNICEF proceeds of upcoming live album, "Saturnite" plus world tour. . . . **Dick Gregory** got ACLU plaque for long-time free speech efforts.

Word still out that New Jersey Federal Grand Jury record payola indictments are due any minute.

John Ford of ex-Straws Hudson-Ford duo busted in Atlanta on "public indecency" for allegedly cursing out security guards who roughed up audience.

20th Century Music pushing **John Madara's** Double Diamond catalog with nationally distributed sampler disks and tapes of titles by **Gamble & Huff**, **Tim Moore**, **Hall & Oates**, **Bobby Ely** and **Sherman Marshall**.

Randall Wood (of Vee-Jay fame, not Dot and Randwood) and wife Sharen have an 8:13 boy, Nicholas Randall. . . . **Johnny Bristol** producing next **Johnny Mathis** LP.

Stevie Wonder tour sold out first three dates in New York and D.C. . . . **John Denver** added another night at Madison Square Garden when 19,000-seater sold out first two dates in five hours.

Uriah Heep postponed till November three West Coast concerts when bassist **Gary Thain** suffered serious electric shock onstage at Moody Coliseum in Dallas.

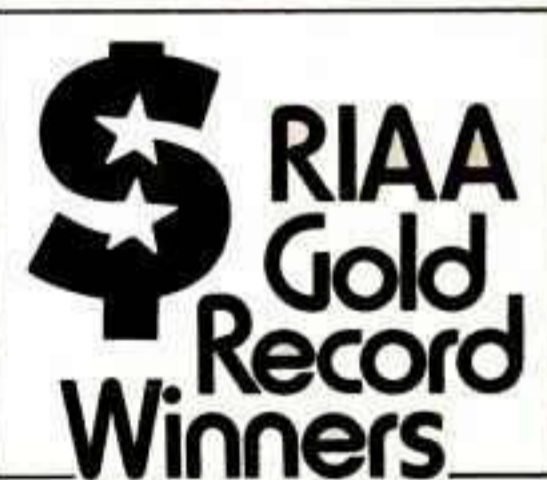
Glen Campbell to concentrate on recording again after several years of doing mainly TV, Las Vegas and worldwide touring. New album has all **Jimmy Webb** tunes and is produced by **Jimmy Bowen**.

Famous Music publishing feted Big Tree producer **Phil Gerrard** with award for "greatest string of hits in 4-year Famous history."

Meaty promotions for **Randy Edelman's** "Prime Cuts" LP. Frozen filets were mailed out with dry ice by 20th Century and Irving Almo hosted a "prime eats" buffet.

Ten lucky cities to get Public Television broadcast of **Monty Python's Flying Circus** episodes from BBC-TV. . . . It's **McCoy Tyner** month for Fantasy's Milestone label, with two new albums by the jazz pianist.

Paper Lace got an impolite rejection letter when it wrote Chicago Mayor Daley's office asking for a key to the city over "The Night Chicago Died." . . . MDA distributing company celebrated first anniversary of Los Angeles branch with party attended by Scepter artist **Beverly Bremers**.



Singles

Olivia Newton-John's "If You Love Me, Let Me Know" on MCA; disk is her first gold effort.

Rick Wakeman's "Journey to the Centre of The Earth" on A&M.

Bachman-Turner-Overdrive's "Not Fragile" on Mercury.

Albums

Neil Diamond's "His 12 Greatest Hits" on MCA; disk is his seventh gold LP on the label.

Barry White's "Can't Get Enough" on 20th Century.

Crosby, Stills, Nash & Young's "So Far" on Atlantic.

Bad Company's "Swan Song" on Atlantic.

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Backstage:

Billboard goes backstage to bring you the full story of the lighting scene—the equipment, the companies that make it happen—special stage effects—the whole story.

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Go on tour with Billboard—get on a remote unit—check out campus lighting and sound today—a report on video remotes.

Inside The Facility:

Billboard does the 1974 wrap-up of key performance facilities, coast to coast—where the acts are.

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Please send us your equipment specification for your free listing in the Sight & Sound of Performance.

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ELTON JOHN TOUR

with

Davey Johnstone, Dee Murray, Nigel Olsson and Ray Cooper



- Sept. 25 Dallas, Convention Center
- 26 Houston, Hofheinz Pavilion
- 27 Mobile, Municipal Aud.
- 28 Tuscaloosa, U. of Alabama
- 29 Baton Rouge, Louisiana State U.

- 14 Vancouver, Pacific Coliseum
- 15 Portland, Coliseum
- 26 Honolulu, HIC
- 27 Honolulu, HIC
- 30 St. Louis, Arena
- 31 St. Paul, Civic Arena

- 14 Detroit, Olympia Stadium
- 15 Detroit, Olympia Stadium
- 17 Montreal, Forum
- 18 Toronto, Maple Leaf Garden
- 20 Boston, Garden
- 21 Washington, D.C., Capitol Center
- 22 Washington, D.C., Capitol Center
- 23 New Haven, Coliseum
- 28 New York, Madison Sq. Garden
- 29 New York, Madison Sq. Garden
- 30 Nassau, Coliseum

- Oct. 3 Los Angeles, Forum
- 4 Los Angeles, Forum
- 5 Los Angeles, Forum
- 6 Los Angeles, Forum
- 8 San Diego, Sports Arena
- 9 San Francisco, Cow Palace
- 10 Oakland, Coliseum
- 12 Seattle, Coliseum
- 13 Seattle, Coliseum

- Nov. 1 Chicago, Stadium
- 2 Chicago, Stadium
- 3 Columbus, Ohio State U.
- 4 Cleveland, Coliseum
- 8 Greensboro, Coliseum
- 9 Knoxville, U. of Tennessee
- 10 Atlanta, Omni
- 12 Pittsburgh, Civic Arena
- 13 Cincinnati, Garden

- Dec. 1 Nassau, Coliseum
- 2 Philadelphia, Spectrum
- 3 Philadelphia, Spectrum

ELTON JOHN'S GREATEST HITS



MCA-2116



MCA 2-10003



MCA-2100



MCA-2017



MCA-2016



MCA-2014

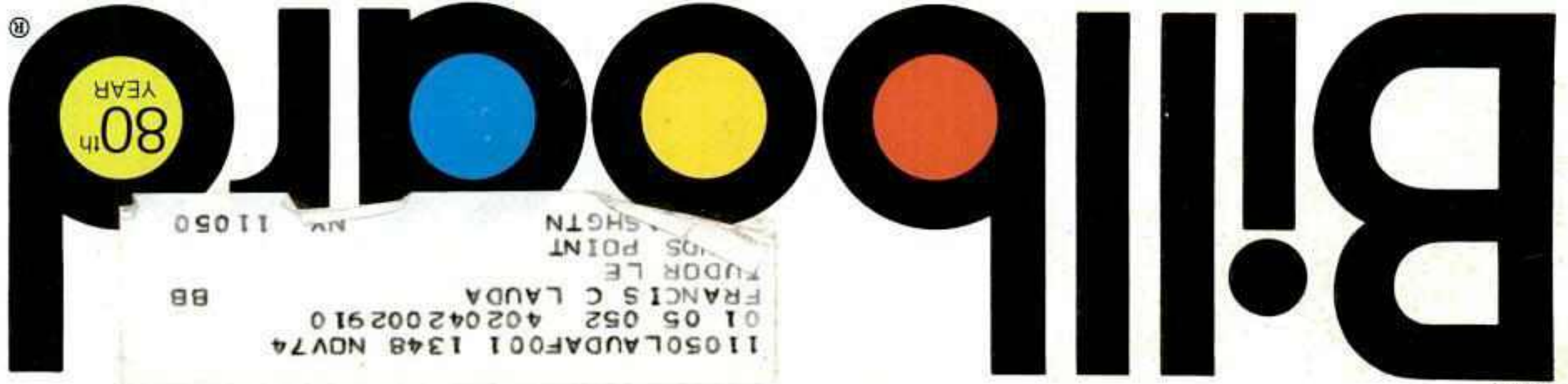


MCA-2015



MCA-2012

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8-Track and Cassettes



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Performance Royalty Not Dead In Senate

By MILDRED HALL

WASHINGTON—An increasing number of Senators who were absent, or who voted against record performance royalty during the Sept. 9 Senate revision vote, are pledging the restoration of the performance royalty principle to the final version of the general copyright revision bill in 1975.

Those predicting the reinstatement of the record royalty principle Jersey-Connecticut area, will lay out more than \$150,000 for a two-day consumer-oriented audio exposition to be held at the Felt Forum, Madison Square Garden, Oct. 29-30.

New Videodisk VIDCOM Star

By NICK ROBERTSHAW

CANNES—VIDCOM, Bernard Chevry's fourth Video communications market and study seminar, was held Sept. 16-21 in an atmosphere of quiet determination rather than buoyant zeal.

About 25 percent of the show was devoted to available program materials and current CATV technology, with the remaining half claimed by



The brand new album by The New Birth is COMIN' FROM ALL ENDS—and with the smash single "I Wash My Hands Of The Whole Damn Deal" it's another smash album that's headed for big numbers. On RCA Records (Advertisement)

Arrow Sets Audio Expo

By RADCLIFFE JOE

NEW YORK—In a major promotion plan to etch its name on the audio retailing map, Arrow Audio, with 11 shops in the New York-New Jersey-Connecticut area, will lay out more than \$150,000 for a two-day consumer-oriented audio exposition to be held at the Felt Forum, Madison Square Garden, Oct. 29-30.

The show, titled "Sonic Speculation—The Greatest Stereo Story Ever Told," is being staged in conjunction with Arrow's major suppliers and will feature a number of rock acts, including Barabry Bye; radio personalities including Don Imus and Cousin Bruce; leading sports personalities; and Penthouse Pets as hostesses.

This week: An in-depth look at the international classical recording markets.

See pages 49-60.

(Continued on page 10)

UA Uses 'Magnum Force' Radio Promotion Thrust

By ELIOT TIEGEL

LOS ANGELES—United Artists Records of America is applying a "Magnum Force" promotional concept these days in pinpointing its radio airplay emphasis rather than "shoegunning" its efforts.

Cassette Rules Through Europe

LONDON—The 8-track cartridge is alive but in most cases not doing very well in its bid to overcome the huge gains made by cassettes, a survey of key European countries reveals.

As a matter of fact, sales of cassettes in many countries have increased their percentages over their 8-track competitor.

(Continued on page 33)

Longines Curtailing Mail-Order Activities

By IS HOROWITZ

NEW YORK—Longines Symphony Society is being substantially phased out as a direct-mail record club operation, and its affiliate Capitol Record Club is being peddled.

Radio Promotion Thrust Through Europe

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(Continued on page 10)

Broadway Musicals Flower Despite Inflationary Prices

By ROBERT SOBEL

firming regarding time and place, an increase over last year's pace, with some dozen more waiting hopefully in the wings. Record deals have already been set for five of the shows, Chappell Music leads the publishing parade with rights to four shows; E.H. Morris has rights to two thus far.

Nostalgia Moves To the Country

By BOB KIRSCH

LOS ANGELES—The spirit of nostalgia in music today is affecting areas other than the Hot 100, as evidenced by this week's country listings, which show 17 of the 100 charted disks as rejuvenated versions of songs that have made it before on either the pop or country listings.

UA Uses 'Magnum Force' Radio Promotion Thrust

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(Continued on page 12)



RONNIE WOOD, a veteran of the old Jeff Beck group and member in good standing of the Faces, retreated to his own studio recently in the company of famous friends—Keith Richards and Ian McLagan among them—to make his first solo LP. The result, 'I've Got My Own Album to Do,' rocks and rolls like nobody's business but Warner Brothers'—on records and tapes (BS) (Advertisement)

DID YOU THINK 'BIG A-B-O-M' TODAY?

"Higga-Boom:" (BM-XM551-X)
An "Astralsignal" from Gene Harris.
On Blue Note Records and Tapes.

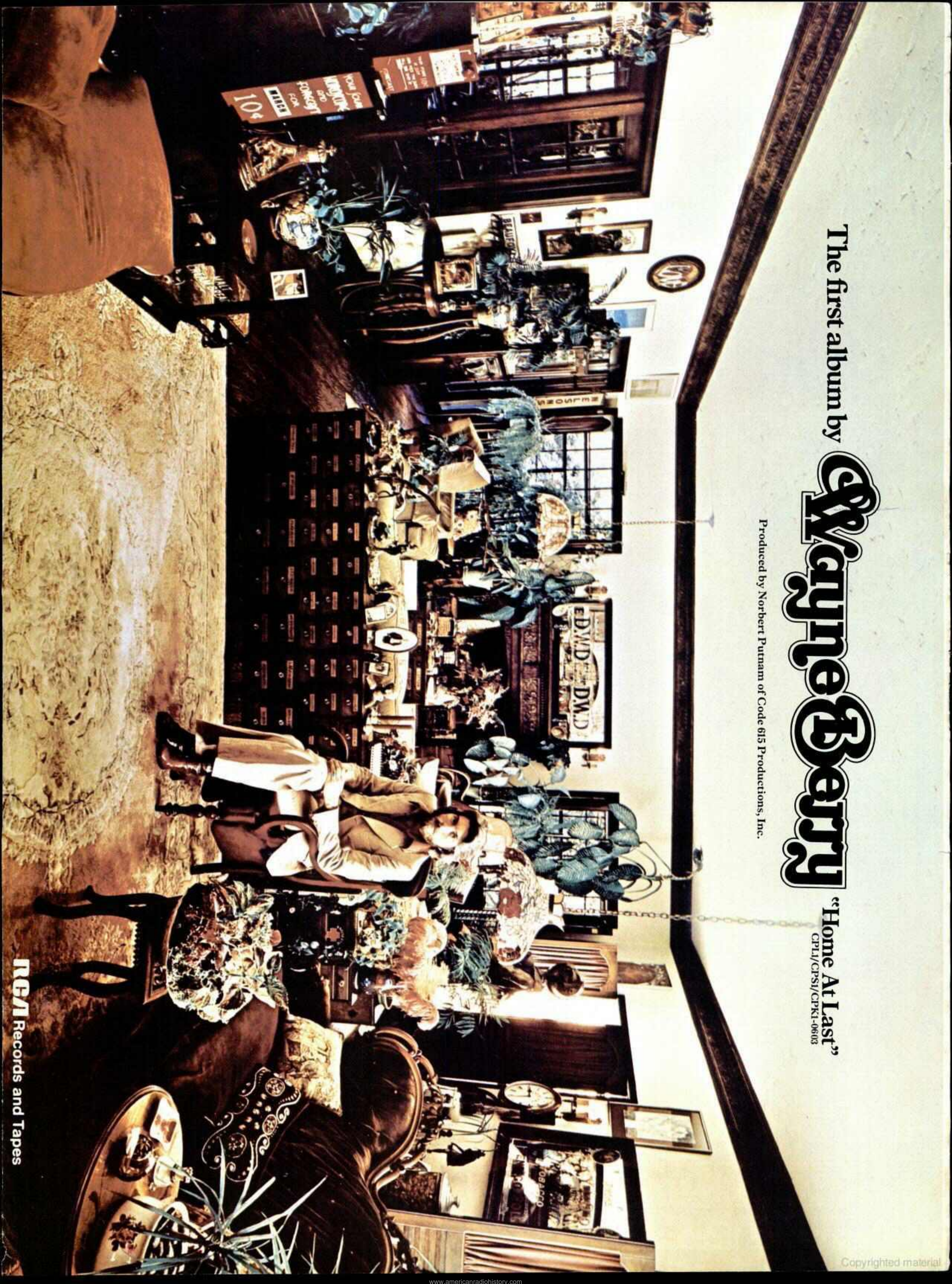
The first album by

Wayne Berry

"Home At Last"

GPL/CPSI/CPKI-0603

Produced by Norbert Putnam of Code 615 Productions, Inc.



RG1 Records and Tapes

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