

Retailers Sing Merry Yule Tune

Chicago Sparks Col's January SQ Campaign

By STEPHEN TRAIMAN

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

"At Last ... In Quadraphonic Sound" will be the theme of in-store displays, local and national multimedia advertising backing the Chicago release. Advance samples of the new product will be available at CES, according to Jack Craigo, vice president, sales and distribution. "Chicago I, II, VII" are twin LP/cartridges; V & VI, single packs.

Other pop SQ product due for release next month on CBS includes new disks by Dave Mason, Poco,

Billy Joel, Johnny Winter and Herbie Hancock, reports Pierre Bourdain, head of SQ product management. A key classical quad release due in early February will be the first major Michael Tilson-Thomas disk on Columbia Masterworks, Carl Orff's "Carmina Burana" with the Cleveland Symphony.

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

Bourdain admits the real breakthrough in quad success has to be

(Continued on page 10)

\$ Volume Up 15 Percent

By JOHN SIPPEL

LOS ANGELES—Despite a retrogressive general economy that has consumers apprehensive, plus a six-day shorter holiday buying period than last year, retailers' outlook for the important Christmas season pegs dollar volume increases at 15 percent with unit volume down.

Jim Schwartz of the Eastern Harmony Huts points out Thanksgiving day this year fell on Nov. 28, slashing six days from last year's holiday which began Nov. 22. In addition, there are only four weekends instead of five this year in December.

But the record/tape/accessory business is fortunate in comparison to the general economy. In a November when the ultra-important auto industry noted a 35 percent dip, music retailers expect about a 10 percent surge. This, in spite of the

(Continued on page 70)

Piracy, Copyright Bills Move Ahead

By MILDRED HALL

WASHINGTON—House judiciary committee approval of Senate-passed antipiracy and copyright-extension legislation last week cleared the way for rapid floor vote in the House.

The Senate is expected to concur in the few amendments made by the House committee and pass the bill before the pre-Christmas adjournment of this 93d Congress.

Last week's committee action by both the copyrights subcommittee and the full House judiciary committee was on Sen. John L. McClellan's (D., Ark.) three-part copyright package, S. 3976. This interim bill to save recording copyright protection from expiring, and to extend the term of expiring copyrights by two years, was hustled through a Senate vote immediately after passage of the revision bill S. 1361 in September.

The McClellan package also includes provision for a commission to make a three-year study of the new uses of copyrighted material by computers and copying devices.

(Continued on page 14)

'Doomsday' Unit Evaluates Radio And Disk Appeal

By CLAUDE HALL

SAN DIEGO—The radio industry—and perhaps the record industry, too—is on the verge of a "doomsday machine" which will evaluate records and stations alike.

Last week, in Los Angeles, as many as 80 test subjects were locked away in a battery of hotel rooms, each wired to galvanic skin response devices. They were "evaluating" one radio station against three of its main competitors and even against a radio station that doesn't exist and may never exist.

In San Diego, two men are talking to a computer and it is talking back

(Continued on page 26)

Assn. Of Country Entertainers Sets Up Chairman, Policy Board, Ethics Code

4 Individual Beatles Score On Hot 100 For the First Time

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

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

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

NASHVILLE—In a meeting stressing only "positive programs," the newly-formed Assn. of Country Entertainers (ACE) elected a governing board of directors, set up a permanent meeting place, and launched plans for a "code of ethics" for membership.

George Morgan of MCA, a veteran of more than 20 years as a country entertainer, was named permanent chairman of the board. He replaced singer-composer Bill Anderson, who had taken over the helm on a temporary basis in order to bring the positive forces together and stamp out the early negative attitudes expressed.

Serving with Morgan on the board will be George Jones, at whose home all early meetings have been held; Hank Snow, Bill Anderson, Connie Smith, Wilma Lee

(Continued on page 10)

Rumors aside, TRAPEZE are alive, well and extremely together—as the sound of their latest LP, *Hot Wire* (BS 2828 on Warner Bros. records and tapes) amply demonstrates.

(Advertisement)

Lounge Agents Meet To Form Natl Assn.

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

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

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

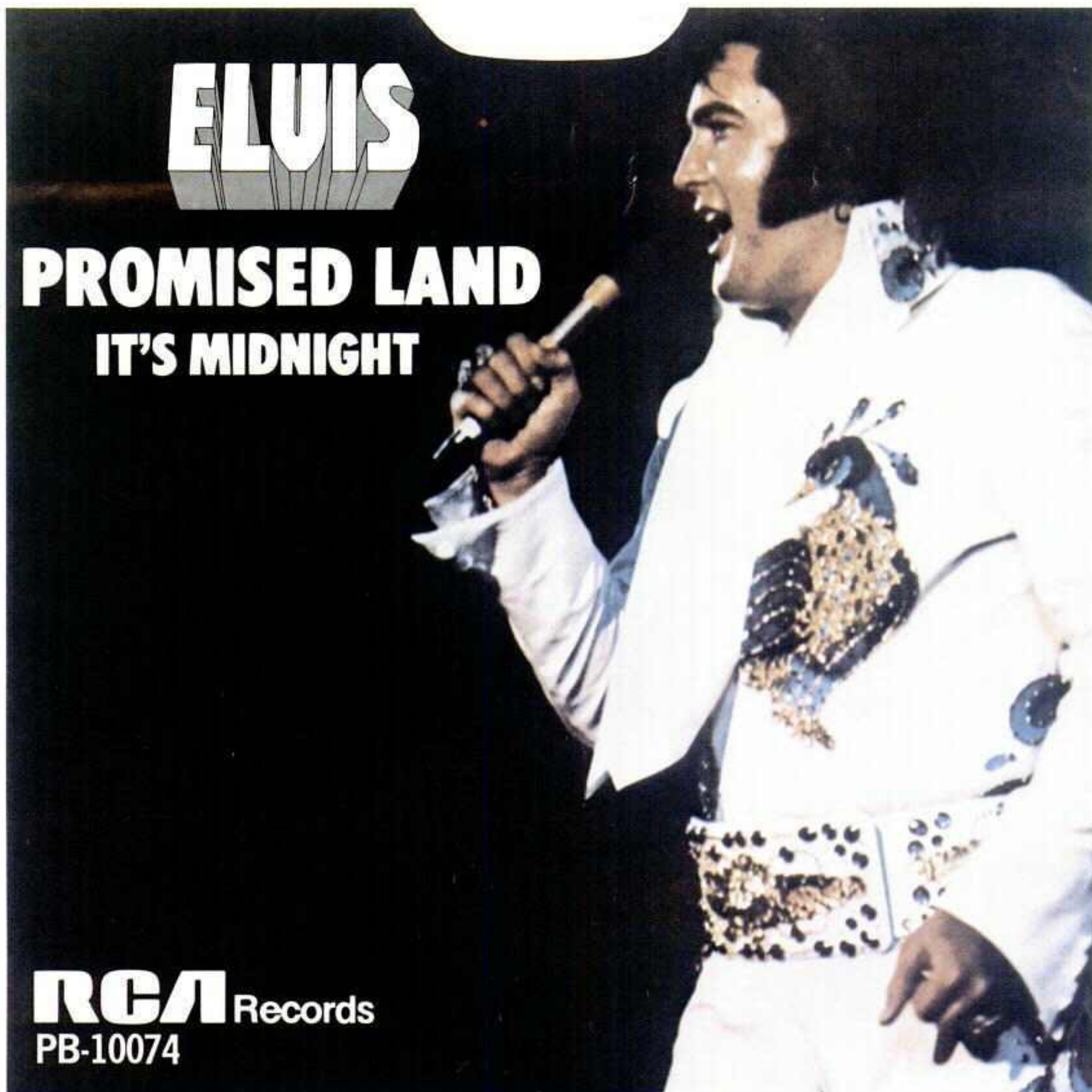
Vincent says no definite agenda would be set up.

(Continued on page 14)

(Advertisement)

ELVIS

THE LATEST SINGLE



End To Beatles' Legal Hassle Due Soon

By BRIAN MULLIGAN

LONDON—The long legal battle, triggered originally by Paul McCartney, to dissolve the Beatles partnership is close to being resolved.

Barring any last-minute snags, McCartney, John Lennon, George Harrison and Ringo Starr have agreed to meet next week to put their signatures to a formal agreement approving the dissolution of Beatles Ltd.

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

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

While the break-up will require them to fulfill existing contracts, notably their EMI recording deal, it does mean that they will be in a position to negotiate their next moves as individuals rather than as a limited company requiring the approval of all four directors. The EMI contract has still 12 months to run, but with individual freedoms granted, it would enable each one to

bargain in his own best interests—no doubt a clinching factor in finally persuading the four to terminate the partnership.

In fact, with the legal position finally resolved, the way will be clear for the hottest bidding in the history of the recording industry to begin.

Where the four may eventually end up is pure speculation, but with EMI in a position to renegotiate the contract 12 months early, the British company must be in a favorable position to retain the services of its biggest money earners.

Most likely departure would seem to be

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

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



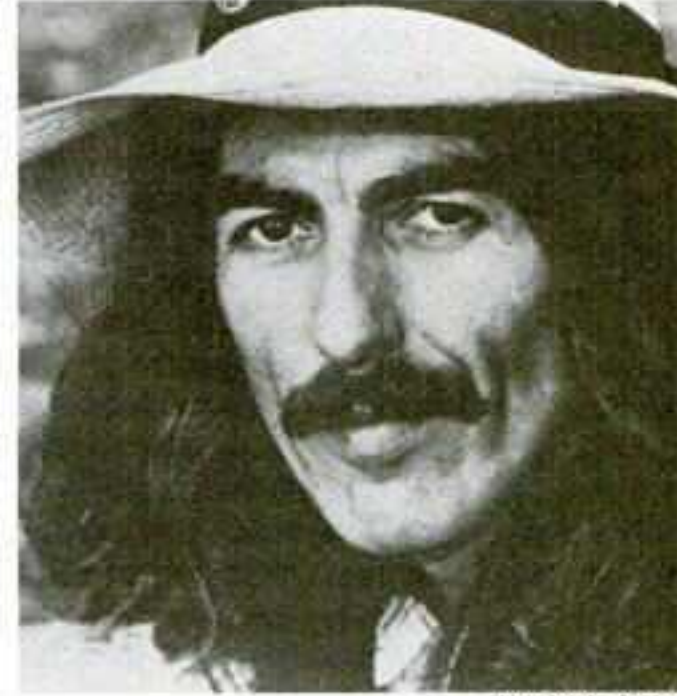
John Lennon



Ringo Starr



Paul McCartney



George Harrison
Capitol photos

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

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

Involved are 8-track tapes normally retailing from \$4 to \$8 each, but which were sold at local area record stores for as little as two for \$5.

Confiscated tapes include recordings by Diana Ross, The Main Ingredient, Mandrill, Gladys Knight and the Pips, Redbone, Isaac Hayes, Elton John, The Beach Boys, Bobby Dylan, The Delfonics and The Temptations. Companies whose tapes allegedly were pirated include

(Continued on page 6)

LOS ANGELES—Two California men were arrested by Federal Bureau of Investigation agents and arraigned on tape piracy charges here last week in separate FBI actions.

James Carl Allnut, 21, gave up 500 8-track stereo tapes which the FBI alleged were copies of copyrighted song recordings. He appeared before U.S. Magistrate Robert Stone in Camarillo and was released on a \$2,500 personal recognizance bond.

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

ASCAP Signs Russian Pact; BMI Will Soon

By ROBERT SOBEL

NEW YORK—"We see the agreement with the Soviet Union more in terms of its overall cultural implications rather than in its dollar value at this time," says Stanley Adams, ASCAP president, who led the way for the official signing last Tuesday (10) of a licensing arrangement between the U.S. society and VAAAP, the copyright agency of the USSR.

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

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

(Continued on page 6)

Jersey Branch Will Spur ABC Expansion

By IS HOROWITZ

NEW YORK—Major expansion plans of the ABC Record and Tape Sales rack operation are due for early implementation, following the establishment of a new branch in Fairfield, N.J. that will also serve as national headquarters for the chain's marketing wing.

The chain, which now services some 12,500 outlets, will use the facility to increase its penetration into Eastern territories, as well as to fill in marketing "holes" across the country where it has not been active to date.

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

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

demographic and market studies. In addition to research, it will be the national sales arm of the rack chain in securing new accounts.

The opening of the Fairfield branch, a 32,000 square foot facility, brings to 10 the number of ware-

(Continued on page 6)

DECEMBER 21, 1974. BILLBOARD

MOTOWN-A&M IN 'SUPER' DISTRIBUTION

LOS ANGELES—A&M and Motown are teaming together to open a super-distributorship in Atlanta. The present distributors for both labels in the area from Nashville south to the Florida border have received individual notices from these two manufacturers that they will be terminated Feb. 1, 1975.

The company, reportedly called Together Distributing, will be located on Peachtree Industrial Park Blvd.

Both labels have been working on the formation of this company for over six months with a number of areas still to be worked out.

The new firm would be a powerhouse handling product for a number of major pop, soul and jazz artists.

'Progressive Country' & Soul To Reign?

By BOB KIRSCH

LOS ANGELES—"Progressive country" and contemporary soul music both appear strongly to be in the same formative stages that Elvis Presley's music was in 1954 and the Beatles' sound was in 1963.

While the chances are that nothing will hit soon with the impact of a Presley or Beatles, both "progressive country" and soul bear some looking into, if only for the impact they are enjoying today.

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

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

likely to succeed on an impact, sudden basis, the nod would probably have to go to the progressive wing.

There are, it is true, more black superstars than at any other time. Indications are that the future will see more such stars. But the fact is that blacks are still a minority in this country, and history shows that for any musical format to sweep a nation, it must be something people, particularly the youth market, can identify with on a personal basis.

Black music is at its strongest point now, and is influencing everyone. Black superstars such as Aretha Franklin, Stevie Wonder, Marvin Gaye, the Spinners, Gladys Knight, the O'Jays, Al Green and several others are drawing huge crowds wherever they play and are selling tremendous amounts of records.

In short, they are appealing to everyone. Yet their music cannot be called soul in the traditional sense. It

is music that transcends categorization. On the other hand, the discotheque scene has been a major spawning ground for more traditional black music.

What of "progressive country," which has not come close to the success reached by black popular music on radio or in sales? Are there any parallels between what is going on in that field now and what happened in the '50s and '60s?

Looking back at Presley, the Beatles and the trends they launched, a number of comparisons stand out. Both artists and those that sprouted with them grew in personal popularity at least a year before they reached wide radio and record appeal.

Both were felt to be renegades of sorts, through dress, music and other areas. Both began playing to wider audiences before radio and record

(Continued on page 70)

NARM Planning Business Seminars At March Meet

NEW YORK—NARM will host a series of seminars on "Music Business Administration" at its 17th annual convention scheduled for March 2-6, at the Century Plaza Hotel, Los Angeles.

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

The first group of seminars will be held on March 4 and will deal with the merchandising of new album product. It will be co-chaired by Barry Greiff, A&M Records and George Steele of Elektra Records.

There will also be a seminar titled, "The Importance Of Specialty Product," and will focus on children's and economy product. This will be co-chaired by Jerry Weiner, Disneyland Records and Richard Lionetti of Pickwick International.

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

(Continued on page 10)

BASF MANAGER LEARNS Jazz Best Sold By Jazz Fan—Horowitz

LOS ANGELES—When you have jazz product you need a distributor who feels the music. Working under that concept, BASF Records Western regional manager Earl Horowitz shifted his line from Record Merchandising to R&R Distributing of Glendale.

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

People at R&R, Ray Avery and George Hocutt, are jazz fans as well as supporters of the music and they are concerned about its growth, Horowitz points out.

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

The American arm of the behemoth German firm has been building a reputation as a contemporary jazz label through its release of product recorded by American and European artists.

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

BASF's classical product sells well in such classical hotspots as New York and San Francisco, but retailers around the country have come to look on BASF as a catalog operation with over 200 titles by such names as Oscar Peterson, Ella Fitzgerald, Don Ellis, George Shearing, Count Basie,

Joe Pass, Art Van Damme and the Singers Unlimited (former members of the Hi-Los).

Horowitz says the firm's strong identity as a powerhouse name in blank tape works well in the disk area in that retailers and distributors know there is reliability and creditability in the company's products.

"Our logo is well known," Horowitz says.

In traveling around to retail shops in Southern California, Horowitz has noticed a lack of in-store promotional material extolling the buying of records as gifts. His own company is among the firms not providing any buy records for Christmas material.

"I see great banners and beautiful displays, but I don't see anything that says this is a fabulous present," Horowitz, a former retailer, who has been in sales for Capitol and Liberty/UA, laments the lack of promotional material for dealers boosting the concept of records as gifts which are a buy at their current price.

"The message of price gets across in newspaper ads," he says, "but it would be a subliminal aid in stores."

General News

Northwestern U. Club Will Have Disking Studios

By ANNE DUSTON

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

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

The 380 capacity space, remodeled from three storefronts, had a 16-foot-high acoustical ceiling, wrap-around balcony, and casual on-the-floor seating on the 50 x 90-foot carpeted main floor. Four Electrovoice studio monitor Century 3 speakers hang above the corner stage area. Admission has been set at \$2.50 and \$3.50, and a local ban on alcoholic beverages will help draw families and teen-agers, the owners believe.

The club is owned by six former Northwestern students: David Conant, Jeff Beamsley, Flawn Williams, Darcie Sanders, Lenny Karpel, and Benj Kanters.

Nixon Tapes: A New 'Cast' LP?

NEW YORK—A number of record companies are already reported hustling their art departments to come up with jacket designs appropriate to Nixon tape albums, in the wake of a court ruling that the recorded conversations of the former president will be made public once the Watergate trial is over.

U.S. District Court Judge Gerhard A. Gesell, in Washington, last week denied a claim by Nixon attorneys that the tapes were the private property of the former President. "The tape exhibits are in evidence and have therefore come into the public domain, and the public should have the opportunity to hear them," he said.

Likelihood is that record companies entering the tapes-album sweepstakes will treat the LPs with the same dispatch normally given other "original casters" as soon as the tapes are made available.

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Jerry Ross To Work With RCA

NEW YORK—Jerry Ross, whose six gold disks include Bobby Hebb's "Sunny," will develop and produce several new acts for RCA.

Ross helped launch the 1969 "Dutch rock" invasion when he released the Tee Set's "Ma Belle Amie" on his Colossus label. As producer, composer or disk firm president, he is identified with gold records for Keith, Jay & The Techniques, Spanky & Our Gang and hits for The Sapphires, Chubby Checker, Freddy Cannon and Diana Ross & The Supremes and The Temptations, among others.

LOS ANGELES—The six albums Angel has released in the SQ quadrasonic format consist of masters cut overseas from Capitol associates and constitute a "bonus" to the consumer who wants 4-channel as well as stereo. The label claims the release is not a move into the quadrasonic market.

Brown Meggs, executive vice president and chief operating officer of Capitol, explains that Angel has released six LPs whose "normal stereo disks are derived from the SQ quadrasonic tape masters" since November of last year. The disks are compatible stereo/4-channel and "Capitol/Angel is not now committed to any quadrasonic system or to a quadrasonic marketing system."

Meggs adds that "in our experience, SQ master tapes obtained from our EMI associates as well as from

other sources often produce a better sounding 'stereo' disk than tapes specifically designed for stereo only disk transfer.

"In such cases, Capitol employs the 'quadrasonic' tape and the result is serendipitous even for those SQ quadrasonic fans who notice the SQ letters hidden away in the matrix numbers of several Angel disks."

Meggs says several other potential problems are helped by the current plan. There is no double inventory and the material is "not hidden in a 'Q' browser. The fact that some of these disks are SQ is a coincidental benefit to the consumer. Capitol has no 'Q' commitment and when we do have one it will be marketed in a noticeable way."

The Angel SQ releases are: Villa Lobos: "Bachianas Brasilerias," Capolongo & Orchestra de Paris; Mozart: "Magic Flute," Rothenberger, Schreier, Bavarian State, Sawallisch; "Baroque Connection," Paris Opera Orchestra, Senneville; Holst: "The Planets," Andre Previn & London Symphony Orchestra; Tchaikovsky: "Sleeping Beauty," Andre Previn & London Symphony Orchestra; "Debussy Orchestral Music, Vol. 1," Martinon and French National Radio Orchestra.

Disks By Phone Trial Ends In Folding Service

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

In a third quarter report from John Blair & Co., NOS' parent firm, Blair president Jack Fritz reports that NOS operations "were conducted on a trial basis for several months and did not justify additional expenditures."

Initially formed as "books by telephone" service, NOS introduced records and tapes to its catalog in early fall, selling them at suggested list price, plus handling costs, and guaranteeing 48-hour shipment on confirmed orders.

Local one-stop/retailer King Karol Records was the agent handling product acquisition and shipment before plans to terminate the subsidiary were announced.

Executive Turntable



FRIESEN



WILLIS



PAUL

Gil Friesen is the new senior vice president of administration and creative services, in Los Angeles, for A&M Records. He's been with the label 10 years. Also at A&M, Elaine Corlett, formerly with Capitol Records, has been named administrative manager for Dark Horse Records. She will coordinate marketing, merchandising and creative services for all Dark Horse releases through A&M.

At CTI Records, former consultant Buzz Willis named vice president/director of operations, and talent director Peter Paul promoted to vice president/business affairs and artist relations. . . . Jim Delehant upped to Atlantic/ATCO director of a&r from East Coast a&r director. . . . Tommy Li Puma named an exclusive Warner Bros. producer after five years as vice president a&r at Blue Thumb.

John Kotecki appointed New York branch manager for Columbia and Epic/Columbia custom labels, moving from Detroit sales manager. . . . Robert Awalt named to new position of manager, market research/planning by electrical equipment group, GTE Sylvania. . . . Merilee Kaufman promoted to vice president of Bernie Ilson Inc., public relations agency. . . . Jane Rose named vice president at Sir Productions, coordinating administrative functions for clients including The Rolling Stones, The Who, Lynyrd Skynyrd and Golden Earring.

Chris Christian, a former singer with the folk group Chris, Chris and Lee, named to professional manager's post at 20th Century Music Corp., in charge of the company's new Nashville office. . . . Veteran marketing executive, long with Capitol, Charley Bratenober has joined Phonodisc as national sales training chief in San Francisco. . . . Perry Cooper resigned as eastern promotion director, Chess/Janus Records, in New York.

New publicity director for GRC Records' three labels in Atlanta is Ed Mann, who reports to Ruby Mazur, director of creative services. . . . Dr. Sam Goodman a new vice president and chief financial officer for Ampex Corp., Redwood City, Calif. . . . Lester J. Mornay opens his new public relations office in Los Angeles.

Cotton Club Revue Sparks Duke Benefit At Roseland

NEW YORK—"The Cotton Club Returns To Broadway" Monday (16), when a benefit will be given for the Duke Ellington Cancer Center, a new medical facility being built in conjunction with the Hamptons Hospital and Medical Center, Westhampton, L.I. This event will feature a nostalgia theme from the 1920's and 1930's, the period when the Cotton Club was at its prime in Harlem.

The party will be held at the Roseland Dance City, which will be transformed into a Cotton Club setting. A revue featuring an original Cotton Club all-star cast will be the entertainment feature.

Mercer Ellington and the Duke Ellington Orchestra will play for such acts as host Cab Calloway, The

Nicholas Brothers, Peg Leg Bates, Mae Barnes, the original Ink Spots, Stump and Stumpy, the Copaceticas, the Lindy Hoppers, the Satin Doll and others.

AFM Consolidates

NEW YORK—In a move to new headquarters later this month, the American Federation of Musicians will for the first time, bring under one roof the offices of both the federation's international president and secretary treasurer.

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

Calif. Chain Blossoming

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

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

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

In addition to becoming a partner in the corporation, Lewerke remains vice president-general manager of the overall operation.

A.K. also operates Record Merchandising, a major indie distributorship and Record Rack Service.

The biggest entertainment event of 1975 is now a single.

“The Godfather Part II,” is the follow-up to the most successful box-office attraction in history.

And, once again, Andy Williams has the hit theme.

Last week Andy previewed “Love Said Goodbye” on the Johnny Carson show. It’s a spectacular song, written by the team that wrote the original “Love Theme From ‘The Godfather’ (Speak Softly Love)⁴⁻⁴⁵⁵⁷⁹.” Sung by the man who sent it up the charts.

Who said history didn’t repeat itself?

Andy Williams sings

“Love Said Goodbye (Love Theme From ‘The Godfather Part II’)”³⁻¹⁰⁰⁷⁸

On Columbia Records 

BILLY PRESTON

took "Nothing From Nothing" to the top of the charts. Now he's

"STRUTTIN'"

AM 1644



A NEW SINGLE ON A&M RECORDS
From the album, "The Kids & Me"

(SP 3645)

This One



X28P-KHC-NY6D

Copyrighted material

Off the Ticker

MGM's fiscal 1974 net profit of \$26,837,000, or \$4.58 a share, included a \$4,474,000 gain on disposal of its music operations this year. . . . Walt Disney Productions, Burbank, declared regular quarterly 3 cent cash dividend and 2 percent stock dividend, both payable Jan. 1 to share holders of record Dec. 5.

MAGNAVOX lost \$8.7 million in the third quarter and had an \$8 million loss for nine months ended Sept. 30. The company blamed its consumer electronics business, chiefly the depressed television industry, for its poor results. Its music and home furnishings group had higher earnings in both the third quarter and nine months compared to the same periods a year ago.

The third consecutive month, the Commerce Department reported. The nation's retail stores posted sales totally a seasonally adjusted \$45.24 billion last month, down 1.3% from October. . . . Standard & Poor's Corp. predicted that the economy would start looking better "around June 1975" and begin a "gradual recovery toward a more normal growth—barring a major new energy squeeze of serious political or international crisis." The research firm feels corporate earnings will drop 15 percent next year, but inflation should ease to about 6 percent by the end of 1975 and consumer spending should rise about 9 percent.

SITUATION/IDEAS WANTED

Small young record company open to any suggestions or offers for nationwide distribution and promotion.

Proven air and sales success with country, bluegrass, and cross-country product (AM, FM, and Progressive).

We are squarely in the middle of the great creative surge of Southwestern music, and the nationwide appeal of our product has been demonstrated repeatedly.

Contact Jim Terr, Blue Canyon Records, 1037 Seventh Street, Las Vegas, NEW MEXICO 87701.

SEARS, ROEBUCK & CO., Chicago, may layoff about 7,000 workers. . . . Stitel, Nicolaus, a brokerage house, released a securities report on MCA Inc. . . . Stock transactions at Soundesign Corp. include the following: Saul E. Ashkenazi, chairman, made a gift of 7,000 shares, reducing holdings to 157,400 shares. His wife acquired 11,700 shares, increasing her holdings to 220,400 shares. Ely E. Ashkenazi, president, reported his direct holdings amounted to 147,500 shares.

Retail sales fell in November for

WHITE SALE SET BY 20TH

LOS ANGELES—20th Century Records launches its second annual White Sale in January. "We'll be laying product out there by both Barry White and the Love Unlimited Orchestra . . . and these will add to our sales figures," says general manager Tom Rodden.

Between White and the Love Unlimited that he produces, 20th Century has four gold LPs and one platinum LP. The White Sale will feature a total of eight of their LPs and a new White album that will be released in mid-January.

Handleman's Profits Dip In 2nd Quarter

LOS ANGELES—The Handleman Co., Detroit, reports lower earnings on higher sales for the second quarter and six months, ended Oct. 31, than in the same periods a year ago.

In the second quarter, Handleman posted earnings of \$1,148,000, or 26 cents a share, on sales of \$27,378,000, compared to earnings of \$1,311,000, or 30 cents a share, on sales of \$27,126,000 in the same period a year ago.

For six months, earnings were \$1,747,000, or 40 cents a share, on sales of \$50,601,000, compared to earnings of \$2,142,000, or 49 cents a share, on sales of \$48,637,000 in the year ago period.

The current year's results reflect a change to the "last-in, first-out" method of inventory valuation.

Earnings Reports

Table for HANDLEMAN CO. showing sales, net income, and per share figures for 2nd qtr. to Oct. 31 for 1974 and 1973.

Table for HANDLEMAN CO. showing sales, net income, and per share figures for six-months for 1974 and 1973.

a—Reflects switch to the last-in, first-out method of inventory valuation.

Table for K-TEL INTERNATIONAL showing sales, net loss, and per share figures for Qtr. to Sept. 30 for 1974 and 1973.

Table for TENNA CORP. showing sales, net income, and per share figures for 3rd qtr. to Oct. 31 for 1974 and 1973.

Table for TENNA CORP. showing sales, net income, and per share figures for nine-months for 1974 and 1973.

a—Company changed its fiscal year to January 31 from June 30.

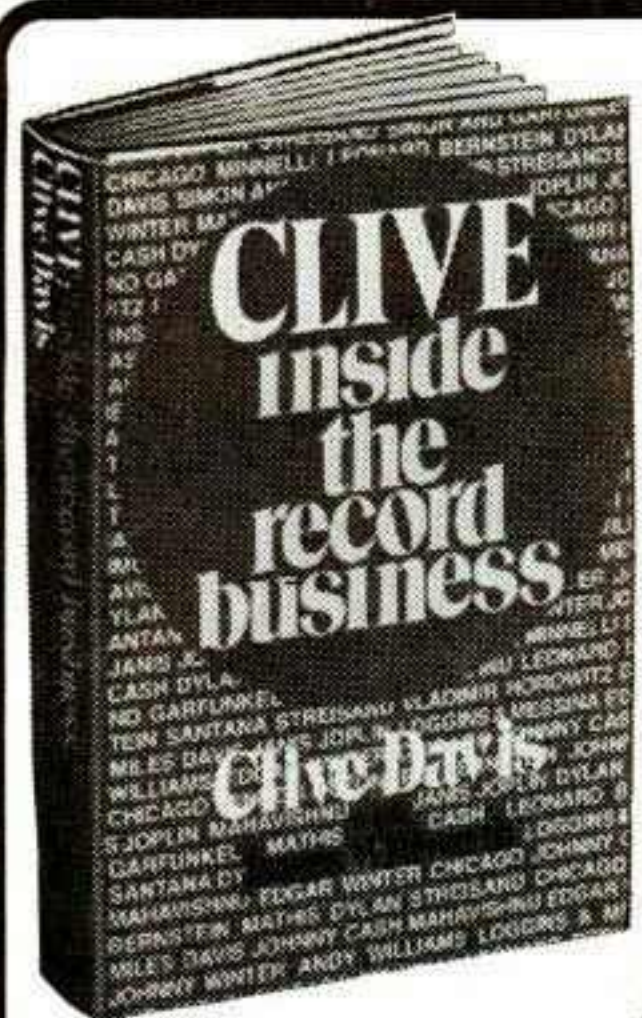
Market Quotations

Table of Market Quotations as of closing, Thursday, December 12, 1974. Columns include 1974 High/Low, NAME, P-E, (Sales 100's), High, Low, Close, and Change.

Table of Market Quotations as of closing, Thursday, December 5, 1974. Columns include OVER THE COUNTER, VOL., Week's High, Week's Low, Week's Close, and OVER THE COUNTER VOL. Week's High, Week's Low, Week's Close.

DECEMBER 21, 1974, BILLBOARD

Korvettes



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A PIES FIGHT—Pie's the thing as Warner Bros. staffers show their aim during recent party held in Medford, Mass., Bal-A-Rue roller rink, after the Foghat, Montrose, Robin Trower concert. Left to right are, Boston sales manager Mitch Huffman; Russ Thyret, WB national sales manager; Mike Symonds, local promotion manager; Ted Cohen, artist relations; salesman Vic Ginocchio; regional marketing manager Kent Crawford. Kneeling is Andy Janis, Bearsville national marketing coordinator.



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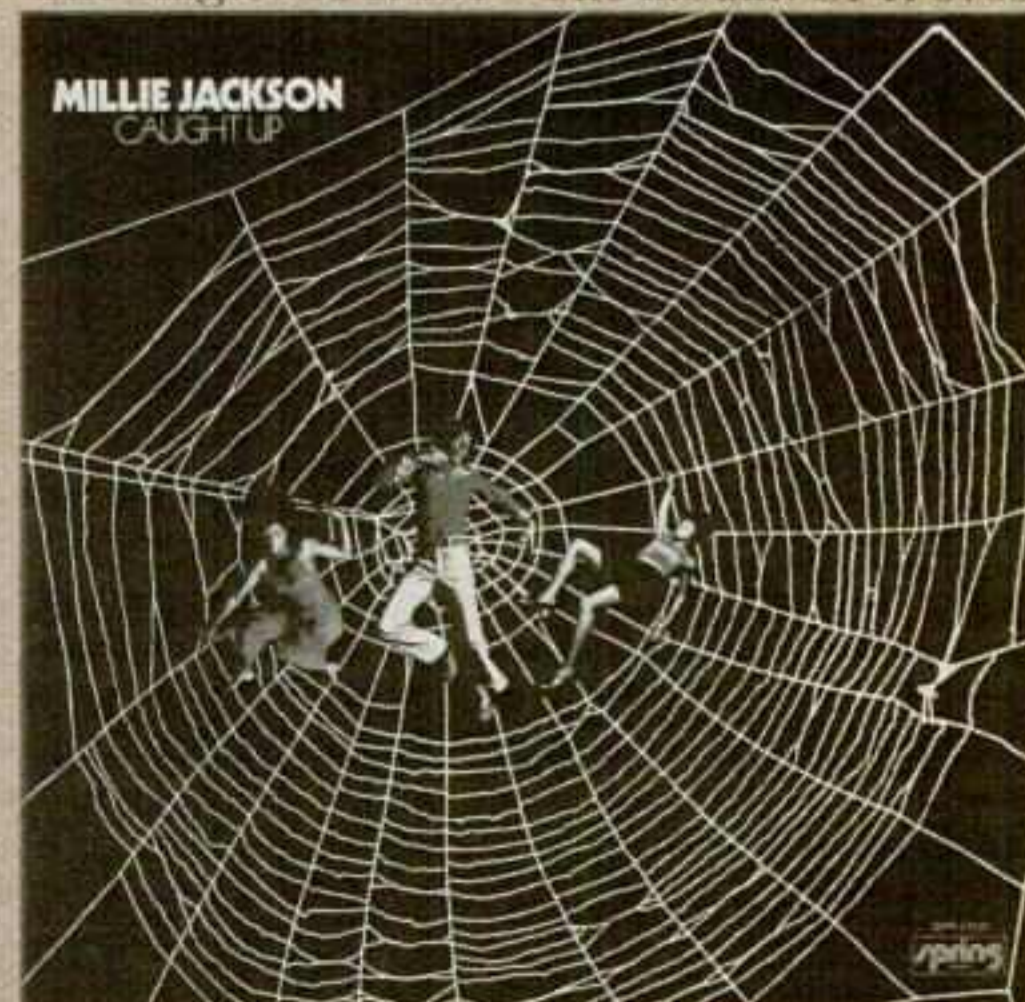
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Columbia Pushes SQ, Q-8

• Continued from page 1

the greater availability of software, as he points to over 225 titles in the Columbia-Epic-Columbia Custom catalog, with 25 new releases since June. Much classical product has been simultaneously released for nearly a year, he says, and at least half are pop.

Major holdup in alerting dealers to simultaneous release, particularly of hot product, is that producers often delay the quad mix and then decide not to do it.

In addition to the expanded Columbia SQ release activity, Billboard has also reported in recent weeks on A&M's six-LP package including Cat Stevens, The Carpenters and Quincy Jones (Nov. 30 issue), and Angel's release of six classical SQ works recorded by EMI in London.

The first SQ disk on Israel's Hed-Arzi label, "Zahal Di Band," is now available here, and Billboard has learned of at least three other SQ-labeled disks. Included are Jimmy Smith's "Paid In Full" on his pri-

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

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

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

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

Columbia special projects already is providing SQ samplers on special request for such manufacturers and mass merchandisers as Sears, Lafayette and Radio Shack, including narration for both salesman and customers, Dash notes. The newest sampler, including cuts from both the "Chicago" and "Carmina Burana" disks, will be ready for listening at CES in the CBS/Columbia Magnetics booth at the Conrad Hilton.

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

Country Entertainers Tab Morgan

• Continued from page 1

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

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

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

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

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

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

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

Anderson, who brought order out of chaos to the organization by turning its forces to positive efforts, still was being victimized by his willingness to bring peace to this valley. A letter has been mailed to disk jockeys from Rollie Bornstein, who operates the office here of Charlie Rich, sharply criticizing Anderson personally and the organization in general. The letter, among other things, contains parts of letters from disk jockeys critical of Anderson.

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

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

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

"It's not even out of context," Anderson said. "It's a pure invention."

"The AP is sending me a letter expressing its regret at the misquote," Anderson says, "but the damage is done." He says some radio stations have stopped playing his record as a result of the AP story.

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

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

NARM Planning Business Seminars

• Continued from page 3

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

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

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

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

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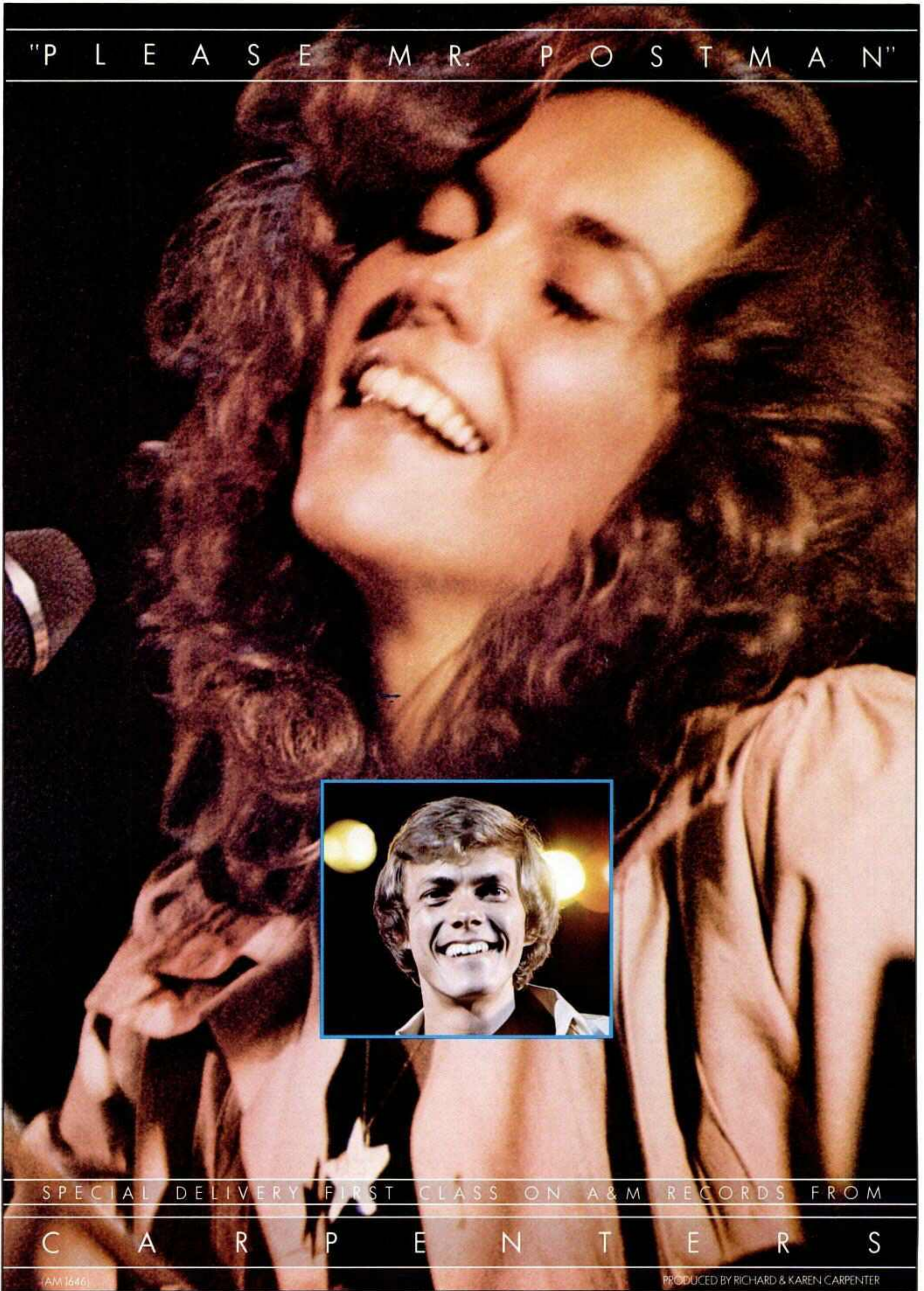
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6 Uncle Sam's Discos Stimulate Dancers

By JOHN SIPPEL

LOS ANGELES—The six Uncle Sam's discotheques stretching from Buffalo to Houston claim an average of 20,000 dancing patrons weekly. The chain buys its records from Record Source International (RSI), the Billboard firm which services records to radio stations.

"I read in Billboard for the past four months more and more about the importance of discos in breaking and promoting record hits," says

Scott Savickas, promo director of the firm headquartered in Cincinnati.

"I write letters to labels continually. We never get a record. We don't even get an answer. I send along an explanatory brochure describing our operation."

As an example of what the unified play from the clubs, located in Houston, Minneapolis, Syracuse, Detroit, Buffalo and Des Moines, can accomplish, Savickas sticks his

neck out wholeheartedly and predicts that the Instrumental, "Express," from the B.T. Express LP will be a smash "if Scepter ever releases the single."

A DJ gave him a copy of the LP. He picked the cut. His DJ's at each club got on the cut. They report dynamite reaction. Each time it plays with live drummer backing in a club, the floor is immediately swamped with dancers.

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

Dancing to records backed by the live drummer is the whole lure, he feels. Sporadically, when a newcomer talent's price is right, the individual clubs use acts for one-nighters. Gino Vanelli just did the swing. But, nightly, the patrons, 80 percent of whom are 18 to 22, dance from 8:30 to 2 a.m. for anywhere from \$1 cover on weekends to \$3 midweek,

when drinks go for 10 cents for cocktails and nickel beers.

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

Overhead six strobe lights are calibrated to match the rhythm. There are stationary black lights and several bubble machines in the dance area. In Uncle Sam's, there is a 20-foot square screen on which movies and in-house-shot film of dancers are screened at intermissions. "People love to watch themselves on the screen."

"Our DJ plays approximately 150 different titles per night. He selects from a universe of about 300 titles totally. We program 70 percent singles and 30 percent LP cuts. We even program music by the hour of operation. From 8:30 to 10, we'll use mostly new material. We stress new records and LP cuts. That's what's made discos so popular recently.

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

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

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

TWO IVES ENTRIES

Holiday Music Book Crop Covers Classical to Jive

By DAVE DEXTER JR.

LOS ANGELES—The pre-holiday wave of music books offers a promising crop.

Observing the centenary of the birth of the late composer Charles Ives, two new tomes will compete for the charts. The Yale University Press serves up "Charles Ives Remembered" by Vivian Perlis (\$12.50) while the Kent State University Press offers "Charles Ives And The American Mind" by Rosalie Sandra Perry (\$10).

Ives may well have been one of the first true Yankee music eccentrics, for all his raw talent. Irrked by constant criticism of his dissonant, capricious works, he once banged his fist on a desk and yelled, "My God, what has music got to do with sound?" Both books delineate the Ives personality and careers (he was an insurance man as well as a composer) superbly.

Set for Dec. 4 publication is "Reverberations: Interviews With The World's Leading Musicians" by Robert Jacobson, a Morrow entry at \$8.95. Jacobson profiles 35 outstanding artists, from 28-year-old pianist Andre Watts to Leopold Stokowski, now in his 90s.

Due out about Thanksgiving time from Neil McCaffrey's Arlington House is a four-volume, deluxe "Complete Encyclopedia Of Popular Music And Jazz From 1900-1950" by Roger D. Kinkle, an extraordinary compilation of facts and trivia, lavishly illustrated. No price has yet been set. The same house also is bringing out "Bix: Man And Legend" by Richard M. Sudhalter and Philip R. Evans, who researched the life of the late Iowa cornetist 15 years and unearthed more than 100 photos to brighten their text. The tab is \$12.95.

"Eddie Condon's Scrapbook Of Jazz" by the late Condon and his friend Hank O'Neal (\$17.50) is a costly but handsome volume with scores of pictures, news clippings, record labels and a foreword by John Steinbeck. St. Martin's Press publishes.

David Ewen's latest, from Franklin Watts (\$9.95) is titled "Solo Instrumental And Chamber Music" and is slanted to older children. Joseph Wechsburg's "Verdi" emphasizes the opera composer's relations with his second wife, Giuseppina Strepponi, more than the man's music. It's from Putnam, at \$15.

Atlantic-Little, Brown will be plugging "Liszt: The Artist As Romantic Hero" starting Nov. 13. The author is Eleanor Perenyi. William Barry Furlong has a possible best-seller with his "Season With Solti: A Year In The Life Of The Chicago Symphony" which will be published by Macmillan Nov. 25 at \$8.95. It's a readable, behind the scenes narrative of one of the world's finest orchestras and its brilliant conductor, Sir Georg Solti.

Former RCA Records president George Marek is finishing up his "Toscanini" book which Atheneum will issue at \$10 backed by a major advertising and promotion campaign. Simon and Schuster is preparing "Judy Garland: A Mortgaged Life" by Anne Edwards which McCall's Magazine will serialize. Former rock musician Ian Whitcomb contributes "Tin Pan Alley" via Paddington Press/Two Continents.

In contrast, Dallas newspaperman John Ardoin covers the stormy personal and professional life of singer Maria Callas in his "Callas," from Holt, Rinehart and Winston (\$22.95) which will merit a massive national advertising thrust.

From Berkeley, the University of California Press will publish "Sound Structure In Music" by Robert Erickson (\$10.95), a highly technical book of interest only to professional musicians. "Music Of The Western World" is a scholarly item, as well. It's by Luciano Alberti and is published by Crown at \$12.95. Horizon Press offers B.H. Haggin's "35 Years Of Music" at \$10, a panoramic account of the musical world from 1929 to 1964.

"Musical Europe," an illustrated guide to musical life in 18 continental nations, by Marianne Adelman, is due out in soft cover in November at \$7.95. Two Continents publishes.

Vienna House, a Madison Ave. pubbery in New York, is issuing "Essays" by Bela Bartok (\$40) and "My Life" by Richard Wagner (\$30) momentarily. And should you regard \$40 as expensive, the same publisher a few weeks ago charged \$60 for its "Collected Lute Music Of John Dowland" by Diana Poulton and Basil Lam.

Theodor Adorno's "Alban Berg" rolls from Viking Press in late November at \$12.50. Stephen Rubin's "The New Met In Profile," a clever and informative series of sketches of persons connected with the renowned New York opera house, carries the Macmillan imprint at \$9.95.

For contrast—from one pole to another—is "The Art Of Ragtime Guitar" containing a sample disk of nine pickins' written and published by the staff of Green Note Music Publications at \$4.95.

All of the books announced here are non-fiction. One that is not, and deserves a wide reading audience, is John McCluskey's "Look What They Done To My Song" published at \$6.95 by Random House on Nov. 1. It's a mad, contemporary tale of Mack the trumpet player and his almost believable encounters with chicks, pimps, odd gigs, gospel singers, ghetto hustlers, Muslims, the police and a good-hearted minister who sets Mack straight. The jive dialogue is a bit much, but then it's a bore in real life too.



POLKA PARTY—Wishbone Ash is serenaded by an "Oom-Pah-Pah" band in New York to celebrate the launching of the group's U.S. tour. MCA's New York vice president George Lee is third from the left. Others are members of the band plus unidentified "guest."

SHELTER USING VIDEOTAPE TRUCK

Country TV Specials For Texas

LOS ANGELES—ShelterVision, a division of Shelter Records, will work with Lone Star Brewing Co. in producing six prime time music specials to be broadcast regionally in Texas over ABC-TV, with national and international syndication plans.

Dubbed "The Lone Star Cross Country Music Specials," the show will begin the first of the year. All will be shot in the next six weeks.

ShelterVision uses a remote video recording truck with 4-channel videotape recorder and a second satellite remote audio recording vehicle with 16-channel audio recording and mixing controls.

The shows will feature Willie Nelson as host, with tapings set for Nelson's Austin, Tex., ranch as well as other locations in and around the city, marking the first lengthy documentation of the Austin music scene.

Other artists tentatively set include Michael Murphy, Kinky Friedman, Willis Alan Ramsey, Jimmy Buffett, Jerry Jeff Walker, B.W. Stevenson, Rusty Weir, Steve Fromholtz, Kenneth Threadgill, Sami Smith, Ray Wylie Hubbard, Asleep At The Wheel, Greasy Wheels and Silver City Saddle Tramps.

One of the shows is set for taping in Austin's Odyssey Recording Studio, showing an LP being cut.

ShelterVision eventually plans to come up with six videodisks, to be released in about a year. Shelter itself is distributed through MCA,

who plan to market a DiscoVision videodisk system in the next several years.

All shows will air without commercial breaks. Lone Star's only advertising will consist of shots of the bottles during the various events.

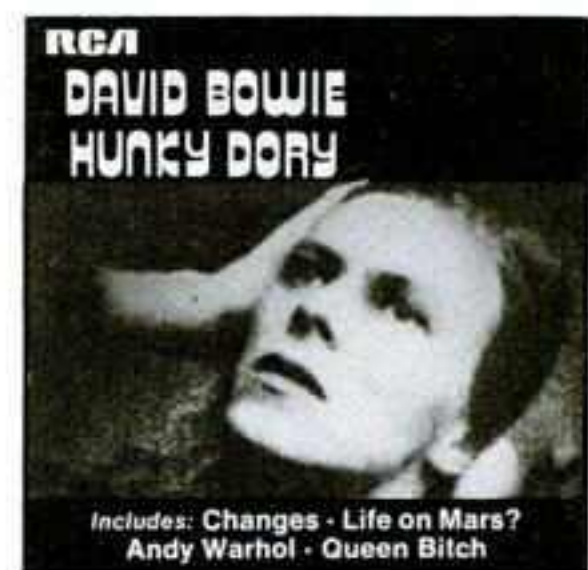


STARSHIP VAN—New Jefferson Starship van hauling Grunt Records group's equipment on cross-country tour is decorated with graphics from new hit LP "Dragon Fly." Standing, from left, are group's Paul Kantner; manager Bill Thompson; Mel Ilberman, RCA business affairs veep; national album promo manager Billy Bass; public affairs veep Herb Helman. Kneeling, from left, are Stu Ginsburg, RCA press/information manager; artist relations veep Frank Mancini, and group's Grace Slick.

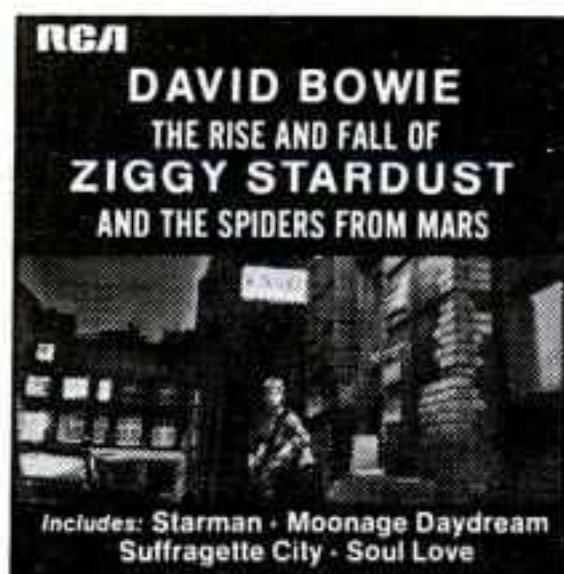


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RCA Records and Tapes

'Rock Unlimited' Program Will Offer 4 Top Jockeys

By CLAUDE HALL

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

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

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

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

After midnight, radio stations will feature a produced program; later, according to Alto general manager

Bill Ezell, a fifth air personality will be added to the programming.

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

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

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

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

Lounge Agents

• Continued from page 1

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

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

General News Solons Racing To Beat Holiday Vacation

• Continued from page 1

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

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

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

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

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

The prison sentences are less than

the McClellan bill's proposed three and seven year maximum sentences, but the Senate copyrights subcommittee chairman is known to be agreeable to the change. Both House and Senate antipiracy bills contain high maximum fines of up to \$25,000 for a first offense, and \$50,000 for a repeated infringement.

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

Italian Labels May Be Cleared

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

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

Sciaraffa said, however, that Gregorio Mintangian, head of Durium Records in Italy, and Salvatore Mazzocco, a producer and composer, are still under investigation.

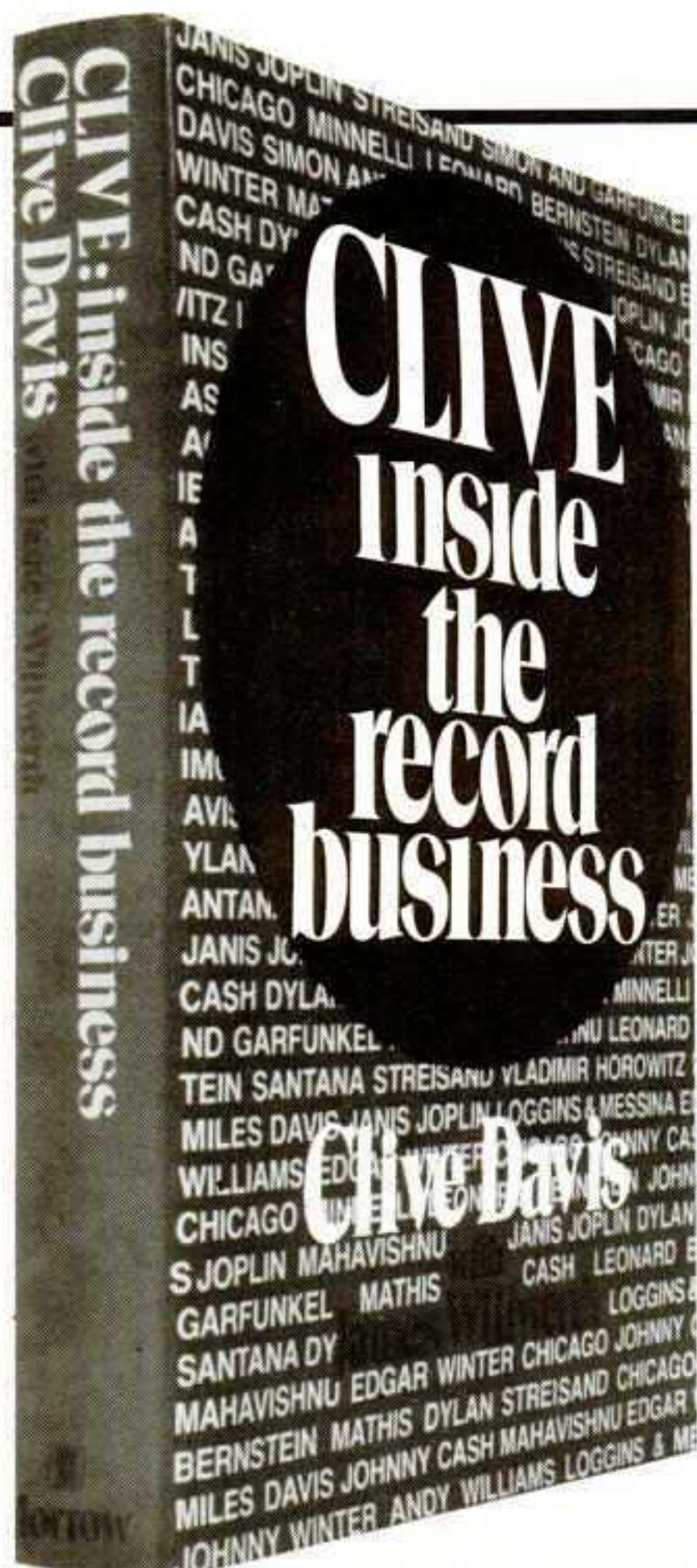
The record companies originally involved in the investigation included CBS, EMI, Phonogram, Riffi and other smaller firms.

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



Talamon photo

GOLDEN EXPRESS—Florence Greenberg, president of Scepter and Jeff Lane, manager of the B.T. Express (left), receive their RIAA gold record for the group's "Do It Till You're Satisfied" on the Dick Clark ABC-TV show. Clark (right) and Billboard's marketing services director Bill Wardlow (second left) help with the presentation. Wardlow accepted a plaque from the label for the publication's help in exposing the product.



Photos \$8.95

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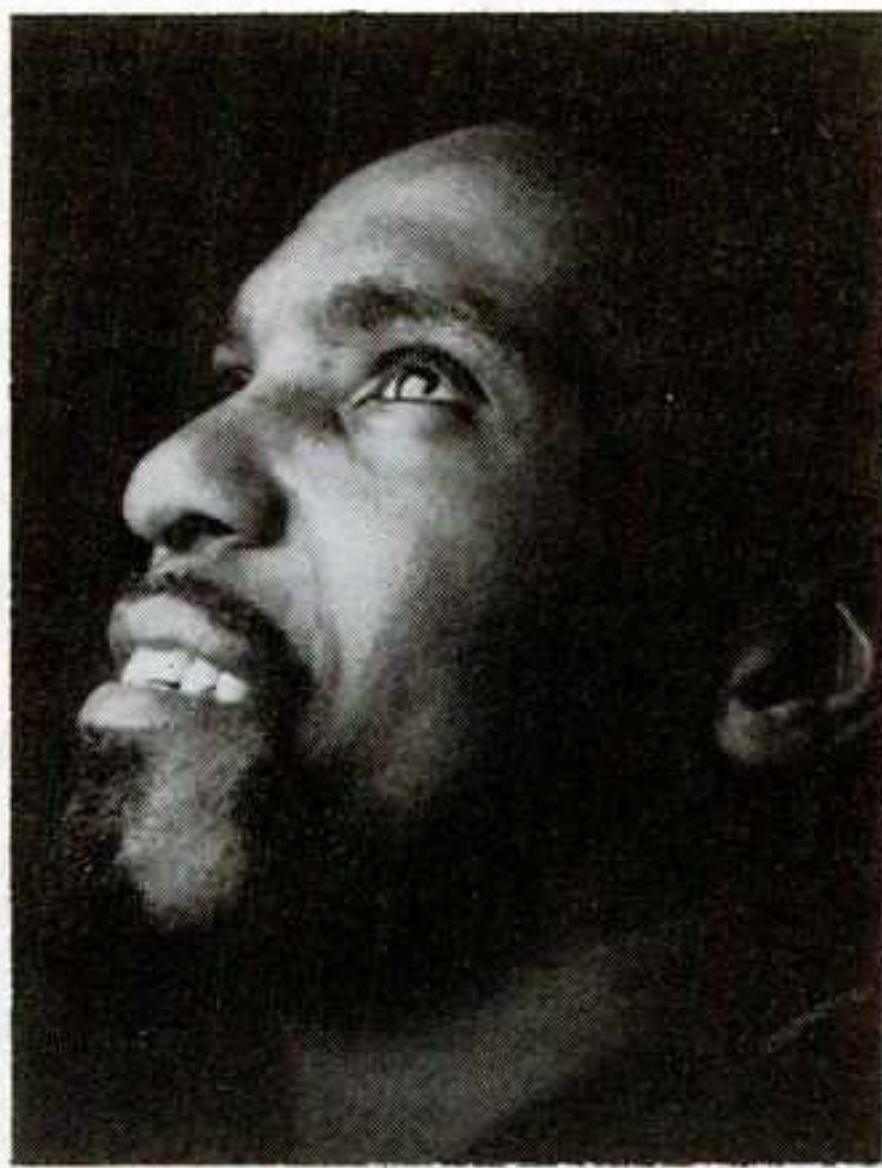


EXTRA

 **ARISTA NEWS**

2 SENSATIONAL CROSS-OVER HITS!

AL WILSON's incredibly beautiful recording of "I WON'T LAST A DAY WITHOUT YOU / LET ME BE THE ONE" medley has



A FAST BREAKING HIT!
AL WILSON
"I WON'T LAST A DAY WITHOUT YOU/LET ME BE THE ONE"

been acclaimed as the greatest performance of his career; so great that this single has jumped out and in just a few weeks threatens to spread from major R&B play to become an absolute smash pop hit!

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

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



A FAST MOVING SINGLE!
FIRST CHOICE
"GUILTY"

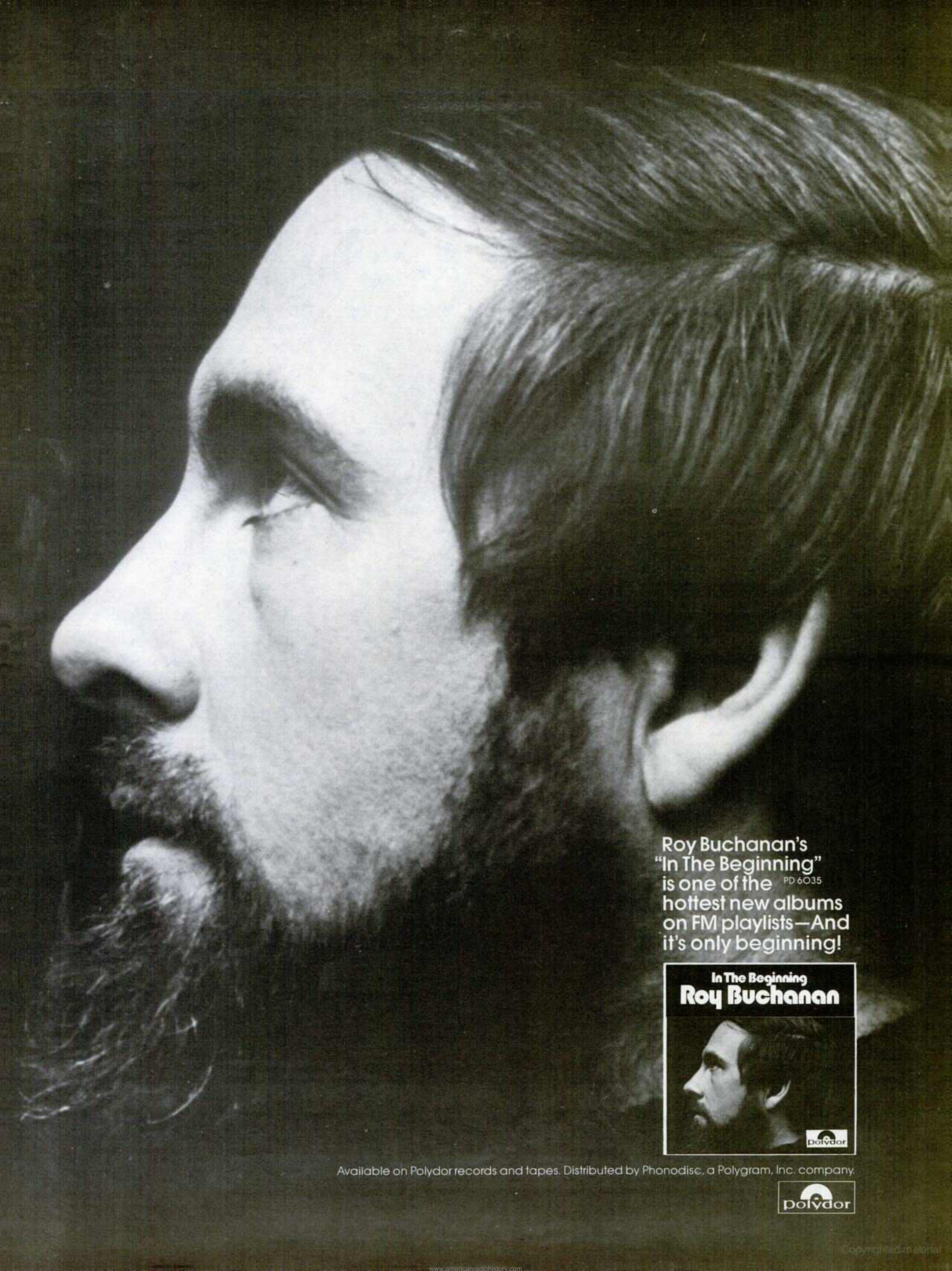
P.S. Thanks from all of us at Arista for breaking "Mandy" and bringing Barry Manilow to the top of the charts!

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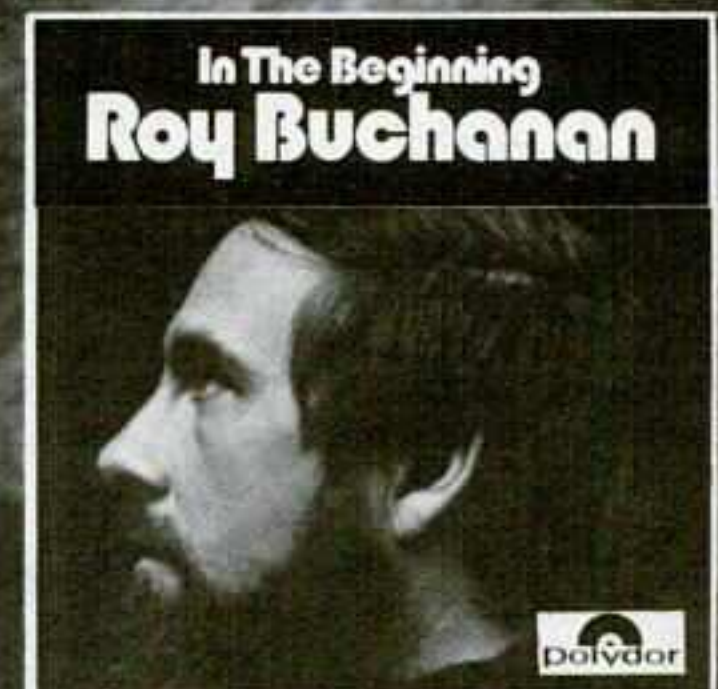


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Sun Secrets



ERIC BURDON Unleashes a Brand New Album SUN SECRETS

(ST-11359)

Produced by Jerry Goldstein

for Far Out Productions

On Capitol Records and Tapes

A black and white photograph of Sammy Davis, Jr. He is wearing a dark, double-breasted plaid suit jacket over a matching vest, a white dress shirt, and a dark tie. He is also wearing dark sunglasses and has a wide, confident smile. He is holding a lit cigar in his right hand. His left hand is on his hip, and he is wearing a watch and a ring. The background is a plain, light color.

Sammy Davis, Jr.
Has
"Chico And The Man" TC-2160
(Main Theme)

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Has Sammy
Together We Have A Hit!**

**Produced by:
Mike Curb & Don Costa
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Where His Friends Are!

J. Doolittle Wins Greek Theater Bid

LOS ANGELES—The city Recreation Board has turned down bids offering large advances from four rock-oriented promoters to operate municipally-owned 3,500-seat outdoors Greek Theater in Griffith Park during the summer of 1975.

Continuing to run the Greek will be James Doolittle's Greek Theater Assn., which has a total deficit of some \$1.5 million since taking over the theater in 1952. The GTA has booked Greek Theater largely with touring cultural attractions such as ballet and drama troupes. It will get a 1975 subsidy of \$60,000 from Los Angeles County.

The city board recommended that Mayor Bradley appoint a committee representing both government and the entertainment industry to study long-range goals for the Greek.

GTA's most serious competition for the 1975 license was apparently New York-based Nederlander Productions, which operates a national chain of suburban concert theaters, such as the Pine Knob outside Detroit. Nederlander offered the city \$50,000 in advance against 4 percent of the gross.

The deal was rejected on the grounds that a change from the current non-profit corporation tax situation at the Greek would cut down on potential profits. Also the city was not yet ready to move the Greek season into moneymaking popular entertainment, thus ending a traditional policy of holding the Greek primarily for cultural attractions.

Philly Jazz Club A 'Doubleheader'

PHILADELPHIA—Just Jazz, center city showplace for name jazz talent, has become a "doubleheader" operation.

The ground floor level has been renamed Cabaret at Just Jazz with "El Grande de Coca Cola" in for a limited engagement. The Cabaret floor will operate Tuesdays through Sundays, with two shows on Friday and Saturday nights.

The second floor, where the jazz greats now hold forth, is known as Upstairs at Just Jazz, operating Monday through Saturday nights. Buddy Rich Six ushered in the doubleheader setup Monday (9). According to co-owner Al Schmidt, the Cabaret floor will bring in self-contained intimate revues or shows, while jazz instrumentalists and singers will hold forth upstairs.

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ONE JOCKEY DOES IT

Blackfoot: A Hit In St. Louis

By JACK McDONOUGH

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

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

Graffman recalls that the St. Louis affection for Blackfoot dates back to an LP he cut in 1970 for Mercury, "The Ultimate Prophecy." "We've always had a lot of requests for that record," says Graffman, "even though it's been out of print for some time.

"I remember one day two years ago a retailer here called me and was

very excited about having found 500 copies of the LP lying around a Chicago warehouse. He put them on sale one weekend for \$3 flat and we ran some KSHE ads for the three days preceding. He sold all 500 albums.

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

"We played the record on the air, all 18½ minutes of the saga on side one, and response was fantastic. So I called David Lucchese at Fantasy, who told me that Blackfoot had been away in New Zealand for two years. I told David to make sure there were enough records out there because no store could keep them on the shelf.

"Lucchese put me in touch with

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

The shows featured Cecilio and Kapono and Tom Rush as the opening acts. Rush, says Graffman, "was delighted to be on the show" and took no offense that it was a show built around Blackfoot.

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



Blue Sky photo

Edgar Winter: Johnny's kid brother says he became a million-dollar rock star by "accident."

Edgar Winter: Once Too Shy To Make It

By NAT FREEDLAND

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

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

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

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

Edgar got a solo number at each concert, however, generally his high-

energy version of "Tobacco Road." And gradually the response made him decide that perhaps he was being too elitist in his approach to music, that he should channel his great facility into more widely accessible sounds.

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

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

White Trash made two successful albums and toured profitably for a year. But Edgar's pop tastes were beginning to grow away from the r&b boogie sound that White Trash concentrated on.

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

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

(Continued on page 60)

Nader Sees Big Year For Rock

ATLANTIC CITY—In spite of increasing hazards for the rock concert promoter, Richard Nader, who staged the three-day July Fourth weekend rock festival in the resort's Convention Hall last summer, paints an optimistic picture for the rock concertgoers in the new year.

"Artists just won't be able to demand the huge salaries some of them have been demanding and ticket prices will come down," says Nader, whose rock 'n roll revival promotions have been highly successful in recent years. "And when salaries come down, the consumer will benefit."

He admits, however, that one of the reasons for his recent successes at New York's Madison Square Garden promotions was the fact that he upped ticket prices. Cost of the top ticket went up to \$8.50, a dollar more than what he had been charging.

Even with the increased ticket price, Nader says he went home with less money than some of the prior shows because "the expenses today are much greater, there are larger costs for facilities and labor, and you have to pay so much more extensively for talent."

Sellout At New Sacramento Site

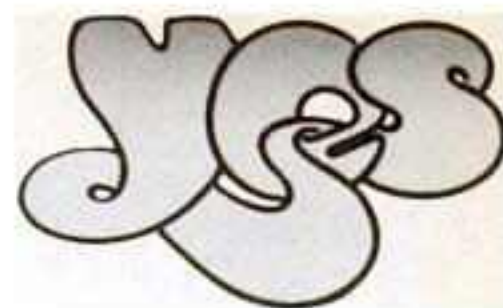
SACRAMENTO—The first rock show at the new Sacramento Community Center Exhibit Hall sold out all 7,000 tickets in 10 days, 11 days before showtime.

The Sunday (8) concert by Loggins & Messina and Wet Willie, promoted by David Forest's Fun Productions of Los Angeles, grossed \$41,160 to set the all-time Sacramento indoor attendance record.



Peter Simone photo

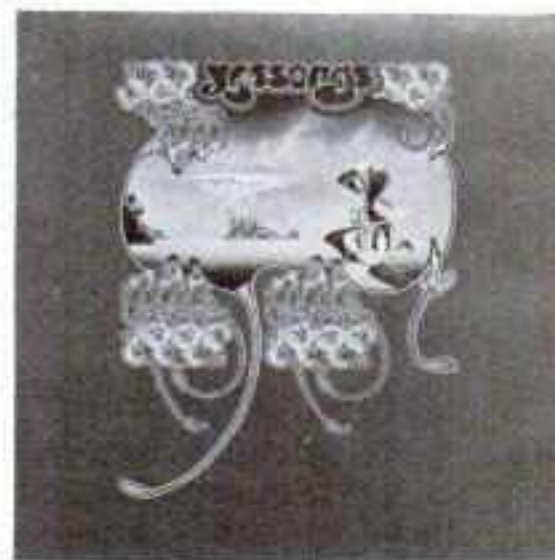
ELTON JOHN RELAXES—In a typical relaxed, informal moment from his recently concluded tour, Elton John considers his 44 sold-out auditorium dates before 1.25 million people from Honolulu to Montreal. On Halloween he gave out cardboard eyeglass masks to the St. Paul audience and for Thanksgiving the Madison Square Garden crowd got boxed turkey dinners.



SD 7211



SD 7244



SD 3-100



SD 2-908

Signings

Solomon Burke and the Ovations to Chess-Janus via production deal with Sounds Of Memphis.

Dino Valenti, formerly of Quicksilver Messenger Service to Warner Bros. Other new WB signings are Emmylou Harris, session background singer star, the McGarrigle Sisters of Canada and bluesman Leon Redbone.

Singer-writer Phillip Mitchell to Spring/Event Records. Jay & The Techniques and writer-singer Ronnie Walker also joined the label. . . . Jill Baby Love to RCA Records. . . . Jeff Allen to United Artists Records. . . . Marvin Rainwater to Friend Music Corp. and Vista International Productions.

On Atlantic



Records and Tapes

*Snakes are coiled upon the granite.
Horsemen ride into the west.
Moons are rising on the planet
where the worst must suffer like
the rest.*

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


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

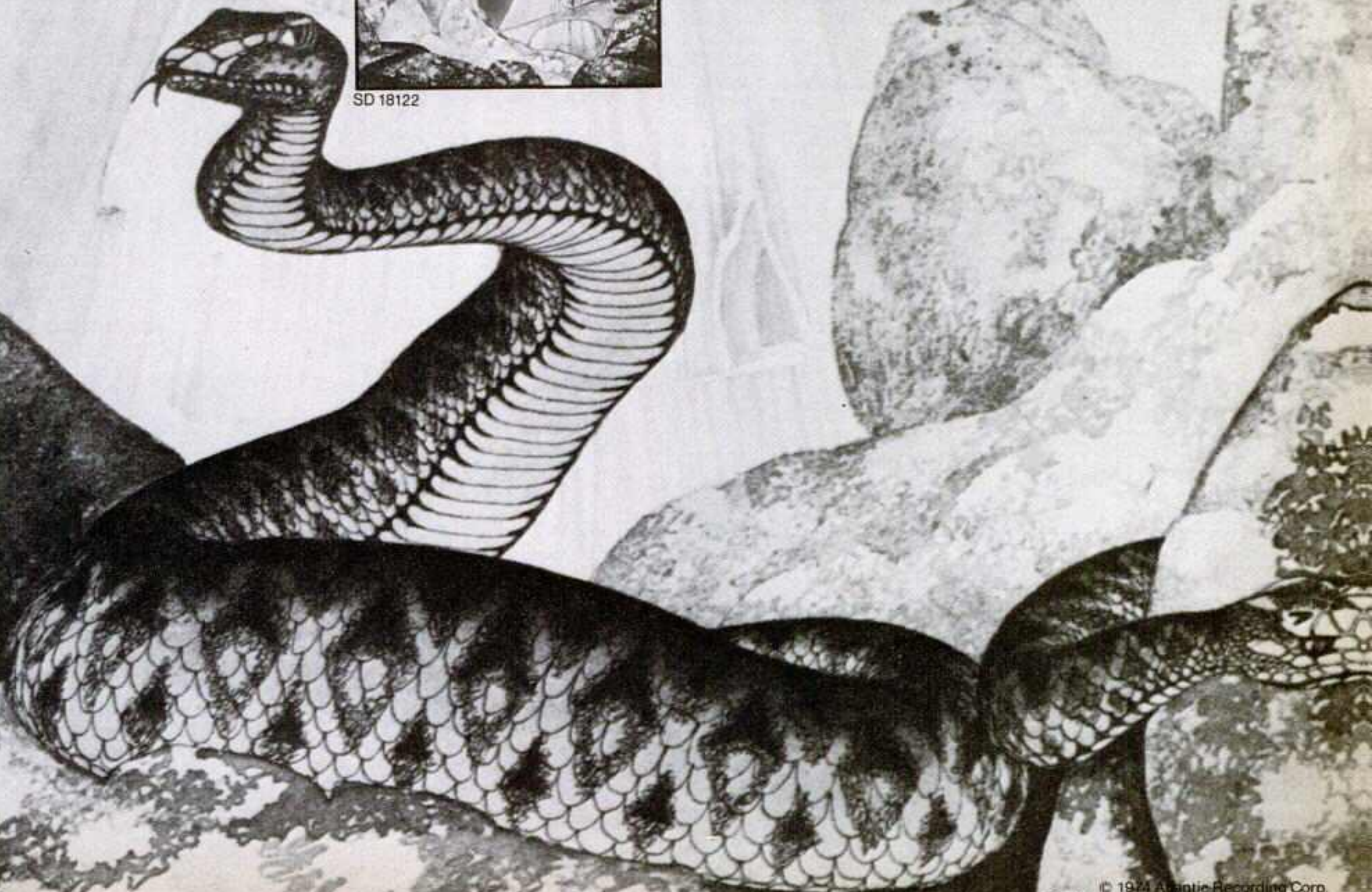
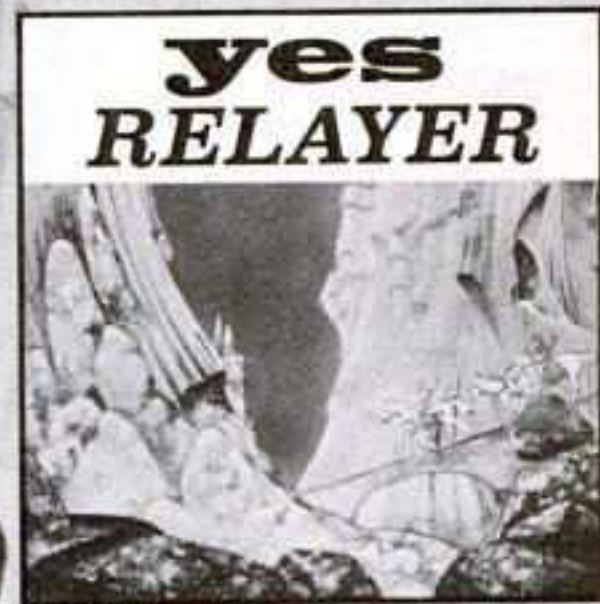
*Truth conceals itself in error.
History reveals its face:
days of ecstasy and terror
invent the future that invents
the race.*

Donald Lehmkuhl
©October 1974

YES

Relayer

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



New on the Charts



SPLINTER
Costafine Town—93

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

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

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

Weller Sails On Musical Odyssey

By BOB KIRSCH

LOS ANGELES—From guitarist in Joe South's band to lead guitarist for Paul Revere & the Raiders to writer of several top 10 pop hits (including a No. 1) to a consistent fixture in the country top 20. Add to that penning hits for more than half a dozen other country artists, and this is exactly what Freddy Weller has done over the past decade.

As well as being an obvious success, however, Weller is one of the country artists contributing constantly to changes in the field.

He has had top 10 disks covering rock songs by writers such as Chuck Berry and has also enjoyed success with a number of his own songs which are, to use his words, often "suggestive" and featuring word plays that can be taken several ways. "You can get a little tired of releasing just the standard things," he says, "so why not try something a little different and take a chance?"

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

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

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

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

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

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

Weller stuck with more traditional country material at first, but soon moved into more controversial areas on his LPs with songs like "Georgia Girl" and another with strong implications of lesbianism, as well as several singles. The most obvious question, when the artist has proved he can hit the top 10 is why take a chance?

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

Nevertheless, Weller managed to offend some people with "Perfect Stranger" and even more with "Sexy Lady." "We did lose six or seven key

stations on that one," he says, "so we thought that rather than alienate anyone else, we'd come with something a bit closer to the fold this time." ("You're Not Getting Older," his current release, hit top 20).

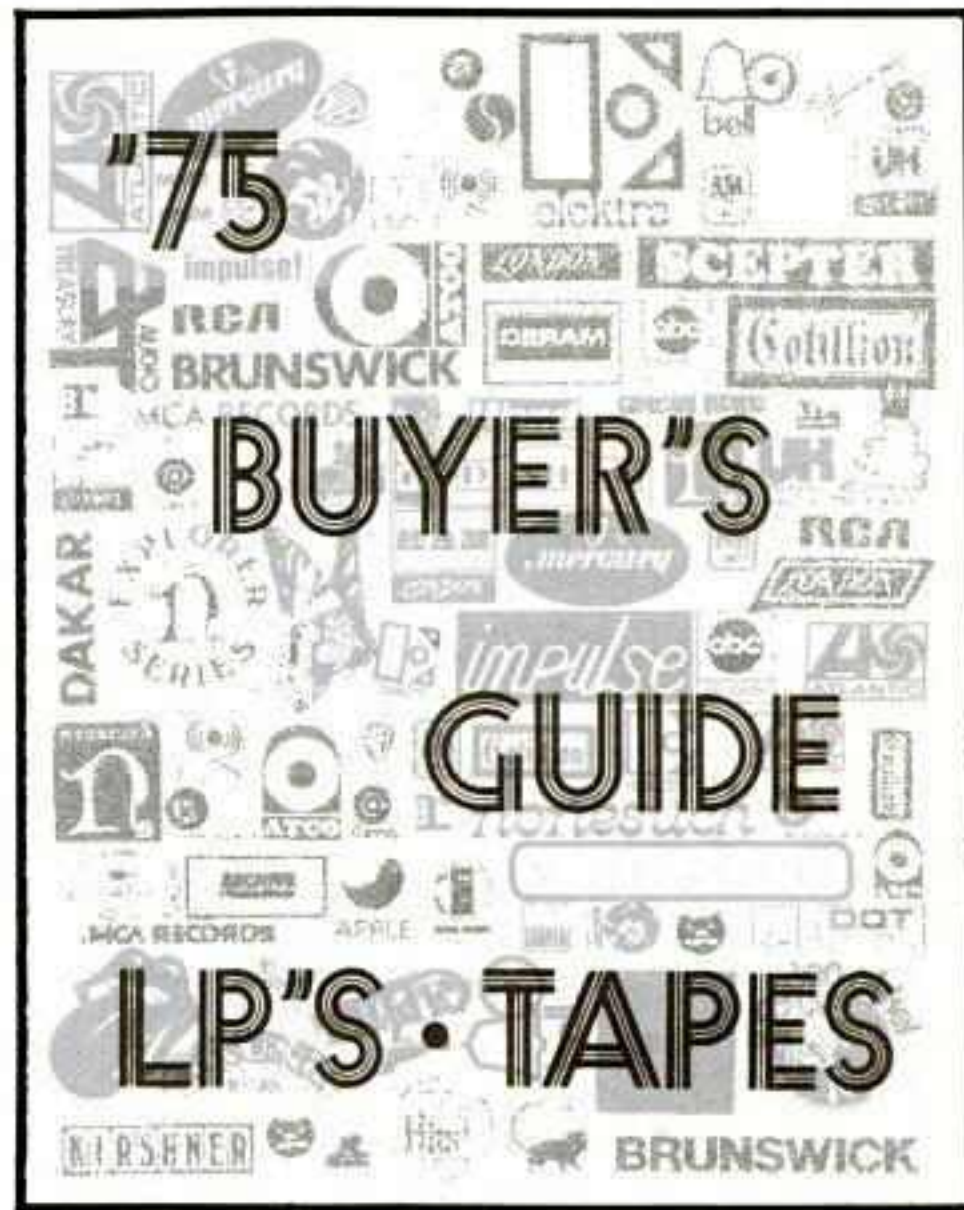
Still, Weller will continue to record his somewhat different material in the future. He also runs his own publishing, explaining that since he is a writer and performer, "I don't need anyone to pitch my own songs to me."

As for his consistent writing for other artists, Weller explains that he

writes better if he's thinking of someone else. He also adds he writes better under pressure, "by checking into a motel with a fifth of scotch and a carton of cigarettes and working until something comes."

In the future, Weller will continue to work his 150 nights a year, feeling he's better off working less than some country artists and having more time to enjoy himself. Television is in the future. And as for radio stations who don't play some of his spicier material, he says, "I'll just keep trying."

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DECEMBER 21, 1974, BILLBOARD

Talent In Action

• Continued from page 24

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

First half introduced Dean Foster, a young folk singer who had nothing dynamic, exciting or novel to offer, and who should get rid of his admiration for John Denver and Chad Mitchell if he is to succeed on his own terms.

DIDIER DEUTSCH

GENESIS

Academy of Music, New York

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

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

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



MICHAEL HOLM
"When A Child Is Born" — ★

Though a newcomer to the American charts, Michael Holm has been one of Germany's more successful singer/songwriters for several years, including co-writing "Son Of My Father" with Giorgio a few years back and producing the artist on his million selling disk.

Holm has also written for the likes of Petula Clark and in 1969 his version of Doug Sahm's "Mendocino" hit the top of the German charts. Two more gold records followed for record sales in South Africa.

Now 30, Holm makes his breakthrough on the Hot 100 with "When A Child Is Born," a beautiful song about the wonders of a new life which is hitting at the perfect season but is applicable to any season.

Beginning as a slow ballad, the cut builds in intensity throughout, aided by a strong vocal chorus and a fine narration from a female vocalist during the break. Holm is managed by Geiso Mampell in Munich.

Syndication Growing In FM Field; 33.6% Now Subscribe To It

NEW YORK—Syndication is growing at a rapid rate and 33.6 percent of all FM stations now use some form of syndicated programming in their formats, according to an annual survey just released by the National Assn. of FM Broadcasters.

The survey was conducted and compiled by Elena S. Saldan, administrative director, NAFMB, and is based on 1,296 responses.

Automation is also big in FM radio. The survey reveals that 25.3 percent of the stations are fully auto-

mated with another 25.2 percent partially automated.

When it comes to formats, the beautiful music format is still the most popular (the past two surveys showed about the same results) and 29.9 percent of the stations answering the survey feature this format.

The MOR format is the second most popular, with 12.2 percent using this format. Country music seems to be stable and now 11.5 percent feature country music.

(Continued on page 27)



MUSIC SPOTLIGHT—Capricorn Records, which headquarters in Macon, Ga., was honored with a "Capricorn Weekend" recently by WRBN in nearby Warner Robins. The FM station augmented its regular playlist with singles and LP cuts from the label and interviewed Capricorn groups and executives. WRBN program director Mike Lane coordinated the project and here air personality Lee Rivers, left, discusses the next record to be played with Mark Pucci the label's assistant director, publicity. Capricorn photo

'Doomsday Machine' Will Evaluate Appeal

Continued from page 1

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

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

(In regards to music, Jack McCoy, who operates DPS, the research firm working in conjunction with computer expert Doug Herman, says that soon a record company will be able to accurately determine

whether to continue pushing a record or not.

Basically, there are two facets to this "doomsday machine." One of them is the DPS aspect. DPS is a wholly-owned subsidiary of Bartell Media of which Ed Downes is president. George Wilson, a veteran radio program director, is now head of the radio division of Bartell Media and it's Wilson who has been guiding McCoy and Herman in their work and giving them encouragement.

The other aspect to the machine is Entertainment Response Analysts operating out of San Francisco. This firm is composed essentially of two people—Willis Duff and Sebastian Stone. Both are veteran radio men and extremely knowledgeable. They contract for the services of CRI, a

firm in which Dr. Tom Turicchi, Dallas, is a partner.

All of the experimenting to date is highly complex. Some people is both records and radio wonder if Turicchi's galvanic skin responses is enough... whether records, music, air personalities, commercials and other radio programming elements can be aptly judged with such devices.

"If Turicchi's thing works, it's a doomsday machine," says Jack McCoy.

The two firms are totally separated.

George Wilson points out that one record company had CRI test five singles (Pete Wright, Chicago, operates this division) and that the tests showed two of the singles could be hits. "And those two records were hits for Buddah."

Several other records labels have hired the services of CRI on various records.

Another division of CRI studies fatigue factors of records and these results tell a radio station how long to stay on a given record.

Now, CRI is getting involved in similar studies for TV and a lab is being built now in the Dallas area.

CRI was formed in 1972, with the original groundwork laid out during an International Radio Programming Forum.

One radio station general manager says that his tests on records have been 95 percent correct.

While Turicchi's studies concern likes and dislikes (as opposed to what people might tell you) and fatigue factors, McCoy and Herman more involved in the use of the com-

puter to analyze various aspects of an ARB ratings.

This, at any rate, is their initial service under the research firm of DPS. The service is called Chapter 1 and other services being developed by McCoy and Herman will be called other chapters.

Ostensibly, McCoy believes that a record company can tell them how many stations are on a given records... and we can find out the rotation

pattern and tell you how many people have heard the record."

For the same being, however, McCoy and Herman are analyzing ARB ratings surveys. McCoy, vice president of research and development of Bartell Media, says that he and Herman "are in the business of creating new products and businesses... for instance, educational aids... you name it."

(Continued on page 28)

DECEMBER 21, 1974, BILLBOARD



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



TALK BACK—Russ Whittberger, general manager of KCBQ in San Diego; Jack McCoy, head of the DPS division of Bartell Media; and George Wilson, right, executive vice president of Bartell Media, pore over one of the "books" compiled from computer information. Whittberger's station was one of the first to use this type of information in programming. McCoy, sitting, works closely with computer expert Doug Herman on all of the data.

Drop Rock At 2 Calif. Stations

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

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

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

Is Radio Losing Its Hit Clout?

KANSAS CITY—It takes much more radio exposure today to make a hit, according to Bill Tanner, program director of WHY? (Y100) in Miami. In a session at the Radio Program Conference here Monday (2). Tanner said that his research—he surveys 500 high school students a week on music—reveals it now takes much longer to attain mass appeal on a given single. The Bobby Vinton hit took several weeks, for example, before it became popular.

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

Bryan McIntyre, program director, WCOL, Columbus, moderated the session. Accurate—and trustworthy—research was one of the oft-discussed points during the entire convention, held here in the Crown Center Dec. 1-3.

In a rackjobber panel session Monday afternoon, Ira Heilicher of Heilicher Bros., Minneapolis, sharply rapped various trade LP charts, then was soundly rapped by programming consultant Buzz Bennett from the audience who said that many stores handled by Heilicher through one of its many divisions wouldn't stock some labels.

Heilicher denied this, but Bennett again countered: "We've found they have the ability to not move records if they don't want to." Heilicher and Harold Sulman, national buyer of ABC Records & Tape Sales, Seattle, both felt that singles sales were dropping, but that dollars were up because of the recent increase in price.

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

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

(Continued on page 27)

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Radio-TV Programming

Vox Jox

By CLAUDE HALL

Bob Fitzsimmons and **Tony Taylor** have departed WNBC-AM, New York, in that staff revision and format alteration. . . . **Jim (Boom Boom) Bunn** wants to let all of his radio buddies know that he's at Tyer, Clark & Associates, Memphis, and would like to hear from them via 901-332-2291. . . . **Hy Lit** is handling that new soul music station in Atlantic City—WLDB. A black had been slated for the job, but the black owners went with Lit.

Jeff Prentice, 315-686-3537, has been caught in a financial cutback at WOTT in Watertown, N.Y.; he's on part-time now, but looking for a full-time gig anywhere. . . . **Al Evans**, who'd been at WCCC in Hartford, Conn., is looking; has three plus years of experience. Call him at 212-372-3449. . . . **Bob Leckie** reports in from WTCR, a country music station in Ashland, Ky. He's production director and doing an air show. . . . **Jefferson Stone** has bowed out of WIVY in Jacksonville, Fla., following **Joe McMillian**, who went to WINZ in Miami, and **Steve Elliott**, formerly the production director. Stone needs a job; has first ticket and seven years of experience and you can reach him via 205-870-4979.

Ted Marvell, 408-374-9849, was looking last week for **K.O. Bayley** and **Jim Cutler**. For K.O., he has a job; for Jim, conversation. . . . **Gentleman Jim Carter**, 516-589-1201, reports in; he'd been at KXOL in Fort Worth and is looking. Sometimes it seems as if the entire world is looking for a job. . . . **Don Tracy**, head of the Los Angeles School of Broad-

casting and previously an air personality with KGFJ in Los Angeles, will host KABC-TV's talk show "I Am Somebody." TV station is located in Los Angeles.

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

In what is obviously a move to beef up WJJD in Chicago to meeting the oncoming competition of WMAO. Plough Broadcasting has hired **Craig Scott** as national operations manager. He'll headquarter at WJJD, where he



once was program director and air personality, prior to returning to WSLR in Akron, Ohio, as operations manager and air personality. He'll be responsible for all of the Plough stations, including WCAO in Baltimore, WCOP in Boston, WMPS in Memphis, WPLO in Atlanta, and WSUN in St. Petersburg, Fla. . . . **Roger Nelson** has been named program director of WKLS in Atlanta. He'd been with WNOE and WRNO in New Orleans. WKLS is consulted by **Lee Abrams** and **Kent Burkhart**. Staff includes **Jeff Winter**, **Deane Clark**, **Roger Nelson**, **Chuck Elston**, and **Drew Murray**.

Don Girardeaux is now swing shift man at WCFL in Chicago. He'd been at WAPE in Jacksonville, Fla. . . . **KRTH** in Los Angeles has started a Captain K-Earth promotion, complete with secret message decoder and all that lovable nonsense. And program director **Dick Bozzi** is also sending me in a plain brown wrapper a 1958 K-Earth calendar. He assures me that the days are the same as 1975. Who would have known? All 35 Warehouse Records Stores in the southern California area are distributing the decoders. By decoding the daily messages, listeners could win a pinball machine, gumball machines, TVs, clock radios, etc. About 65,000 decoders are in the market.



KNOK in Fort Worth was looking for a program director. It's a soul music station. Talk to vice president **Dean McClain**. . . . **Tony Privitera** has taken over the music at WPAX in Thomasville, Ga. He'd been the all-night personality at WRKT in Cocoa Beach, Fla. Thus, the new lineup at WPAX now reads: **Gary Brinson** 6-9 a.m., **Ross Hamilton** 9 a.m.-1 p.m., **Dan (Tony Privitera) Clarke** 1-6 p.m., and **Dave Turner** 6-midnight. It's a rock station and Tony notes: "The guy who first put the station on the air back in 1922—**Mr. Wimpy** has a shop next door to the station and he often comes into

(Continued on page 28)



PREMIERING JANUARY 18, 1975

MARY TRAVERS & FRIEND

- Bob Dylan, one of Mary's first friends, will be making his first major radio appearance in twelve years on *Mary Travers & Friend*, premiering January 18, 1975. Keeping the talk to a crackling minimum, Mary digs into the musical tastes of a different artist each week. The result is an hour of entertainment, including thirty-five minutes of your kind of music, programmed by today's top stars, and eighteen minutes of the most interesting music talk on radio.
- Calling on her experience as a top recording artist and seasoned trouper, Mary establishes an open and easy performer-to-performer dialogue. The music she plays ranges from Elton John to Nat King Cole and from bluegrass to the Beachboys.
- Mary's friends for her first ten shows are: **The New Riders of the Purple Sage, Richie Havens, Harry Chapin, Dory Previn, Bob Dylan, Renaissance, Barry Manilow, Golden Earring, Billy Joel, and Jefferson Starship.** Mary Travers & Friend is brought to you by Twenty First Century Communications and will receive heavy promotional support in all Twenty First Century Publications, including the *National Lampoon* and *The New Ingenue*.
- *Mary Travers & Friend* is already set to go in eight of the top ten markets, twenty-one of the top twenty-five, and thirty-five of the top fifty, including:
 - WQIV-FM** (New York), **WSDM-FM** (Chicago), **KNX-FM** (L.A.), **WIOQ-FM** (Philadelphia), **CJOM-FM** (Detroit), **WYDD-FM** (Pittsburgh), **WNAP-FM** (Indianapolis), **WHCN-FM** (Hartford), **WRPL** (Charlotte), **KVAN** (Portland, Ore.), **WIOT-FM** (Toledo), **WRKR-FM** (Milwaukee), **WQSR-FM** (Tampa-St. Petersburg)
 - and more stations are coming in daily.
 - If your station would like to carry *Mary Travers & Friend* or if you are interested in advertising with Mary Travers & Friend, contact:

Bob Michelson
Twenty First Century Communications
635 Madison Avenue
New York, N.Y. 10022
(212) 688-4070, ext. 335 or 336

Is Radio Losing Its Hit Clout?

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

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

Robin Mitchell, program director, WSAI, Cincinnati, also on the panel devoted to music research, said that most records today have broad appeal and these are being played on all format stations. It then becomes a factor of "salt and peppering" in records for your target audience.

Dave Sholin, music director, KFRC-AM, San Francisco, said that he felt singles sales were still an important factor in determining the importance of a given tune because of the decision made to spend money on it by a potential listener.

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

but it is big today because of its TV exposure.

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

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

for a limited time this last time around on the charts, "then it went the other way real fast" and became a tuneout factor.

The consensus of the panel was that there was no way mathematically to evaluate the importance of LP cuts.

Dave Sholin, KFRC, said he thought that it was more important to be accurate on the oldies a radio

Syndication Grows In FM

Formats scored thusly: contemporary 7.9 percent, progressive rock 4.9 percent, oldies 3.3 percent, Top 40 3.3 percent, soft rock 3.2 percent, religious 3 percent, classical 2.1 percent, and soul 1.5 percent. Another 11.1 percent say they feature a combination of MOR and beautiful music.

Fully 76.1 percent say they operate in stereo, up from 70.2 percent in a survey in 1972. Country music stations and religious format stations seem to be the reluctant ones when it comes to stereo, with the lowest percentages (around 57 percent) of the stations in each format in stereo. Most of the other formats have 85-90 percent stereo.

To point up their "uncluttered" image, a number of FM stations—32.5 percent—have begun to feature and promote commercial-free segments. Country music stations are running the most average number of spots—13.48 per hour or 9.84 average commercial minutes per hour. Middle-of-the-road stations are featuring 8.59 minutes of commercial

per hour, Top 40 8.17, contemporary 8.59, progressive 7.27.

There has been a shift in target demographics toward a younger audience, with 36.3 percent reporting they're now aiming for adults 18-34. Past studies indicated the average target was an over-35 listener. Most of the FM stations—32.8 percent—are in markets of between 100,000 and 500,000 population.

In general, beautiful music formats are growing, up from 13.7 percent in 1970, MOR formats are down a little, country is holding about steady, progressive is holding its own.

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

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

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Is Radio Losing Its Hit?

• Continued from page 27

station played than current hits. "You have to constantly re-evaluate them. An oldie mat be valid today and not next week."

In a panel session devoted to programming, Buzz Bennett stated that the morning air personality on a Top 40 station has the hardest job of all—"he has to appeal to everyone." Music is secondary in the morning show. J.J. Jordan, WHBQ in Memphis, said he was lucky in that he had the second best known person in the city (second to Elvis Presley) for his morning personality—George Klein.

Bob Walker, Y100 in Miami, said that his station used the phone to "humanize" the station. "We roll the tape when we answer the phone." These are edited and aired back at random, which the listener requesting a particular tune.

Peter McLane, operations manager, KIOA, Des Moines, Iowa, pointed out that the personal appearance had replaced the record hop in his market, but that these appearances helped the air personality to relate to the market as well as earn extra money.

Bennett pointed out the possibility of having listeners do the an-

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

There is no way, he said, that he could give a deejay a one-liner and tell him to read it and expect him to "communicate." Later, he added that he felt in radio today the mathematical genius was being pitted against the "humanist" radio man.

Paul Sebastian, WLOR in Portland, Me., given a chance to make a statement from the panel, instead wanted to ask Bennett a question regarding record sweeps. Bennett replied that if a station was going to play three records in a row it had better pick the right records to play. The same goes for commercials.

One spot "just taps the listner." But three spots in a cluster is "socking it to them." He felt that "stacking" was the downfall to the Drake system. Overall, Bennett felt creativity in commercials was up "and if Cheech & Chong can have hit records, we can have a hit commercial."

Though he was using only eight units per hour, he said he would run 18 minutes per hour if all of the commercials were creative.

Vox Jox

• Continued from page 27

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

David Hains, 501-443-5541, is looking for work. Has toiled at WOOW in Greenville, N.C.; is 22 and single; seeks deejay or news position anywhere. . . . Steve Crowley, air personality at WBCN in Boston, a progressive station, is looking. He has been doing news and public affairs and production at the station for the past two years and loves the station, but "the only trouble with this place is that the staff is so stable that there isn't any chance of advancing into a production director or programming job as I'd like to do. So, regretfully, I've come to the conclusion that it's time to play gypsy again."

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

(Continued on page 48)

Doomsday Machine Will Evaluate

• Continued from page 26

DPS sold its services to seven clients on the last ARB. Using a highly-involved series of formulas, McCoy says that he and Herman "have been teaching the computer radio for several months."

Bartell is now going to build its own computer in the KCBQ building here. Already, the computer writes as much as a 610-page book of useful information in less than three hours. McCoy says that he's translating numbers back into people. But also, the machine is spelling out such things as listener loyalty, population shifts, dial switching, audience efficiency and a myriad of other facts and figures and, even, suggestions.

The computer has a sense of humor. When it came to men 50-64 years of age in a study of the Bartell St. Louis station, the computer said: "If you want to beat anybody in men 50-64, let alone KSD, you'd better consider a format change."

For San Diego, the computer point out to KCBQ management and programming staff that 85.9 percent of its teens listen to other radio stations during the week. The figure was even higher in men and women.

Of course, all of this date is nothing new to Jack McCoy. Prior to the computer, he used to make trips to Beltsville, Md., to the headquarters of ARB and study the diaries . . . then, via a card system and several months of labor, figure it all out. But

the computer is faster.

"Now we have the capability to play a record three times in the morning drive show and know how many listeners we've reached in afternoon drive . . . we can tell how many people heard it one time, two times, three times . . . even though the record hasn't been played in afternoon drive."

The computer can find out where the competition is weak . . . where your station is strong.

"We know how to go right for the throat of the competition," McCoy says.

In one case, the computer told a radio station that in men 18-24 years of age, it had enough listeners to be No. 1 in the demographic if the average listener would listen .33 of a hour longer a week. The computer added: "And it isn't all that unreasonable."

In another market, the computer advised a radio program director to try for three more teen diaries, as these represented more than 12,000 listeners.

"About half of the program directors in the nation waste their efforts going for cumes when they should be trying to improve their quarter hours," McCoy says.

All of the information is valuable—and dangerous. He feels that it would be extremely dangerous to let the information get into the hands of one of his competitors.

The computer also discovers "listening surges." These are hot spots of listeners and McCoy is doing more research via the computer. "But evidently there are short spans of time at a radio station when listeners you're targeting are listening much longer than what is rated."

The study breaks out these "surges" so that a program director can know when to play a given record for a 25-year-old male listener . . . or aim a promotion for that age demographic.

"Everyone has been looking for the secret of radio. We have discovered what we think is the common denominator . . . the ability to recycle listeners. We found a given station that had trapped a pocket of listeners—a station with 118,000 men in the morning—who did not listen that afternoon. These listeners are not being "recycled" into the afternoon drive period.

"Unfortunately, the computer doesn't tell a program director how to recycle them . . . just where they are and who they are.

"One station was not recycling one of four people . . . a major market station. If only 10 percent of those listeners would come back and catch the same air personality again, it would have increased his ratings three or four share points.

Bubbling Under The HOT 100

- 101—SAD SWEET DREAMER, Sweet Sensations, Pye 71002 (ATV)
- 102—YOU ARE SO BEAUTIFUL, Joe Cocker, A&M 1641
- 103—CRAZY TALK, Chilliwack, Sire 716 (ABC)
- 104—LADY MARMALADE, LaBelle, Epic 8-50048 (Columbia)
- 105—GONNA MAKE YOU A STAR, David Essex, Columbia 3-10039
- 106—BABY BLUES, Love Unlimited Orchestra, 20th Century 2145
- 107—THE CREDIT CARD SONG, Dick Feller, United Artists 535
- 108—LET ME START TONITE, Lamont Dozier, ABC 12044
- 109—DON'T TAKE YOUR LOVE FROM ME, Manhattan, Columbia 3-10045
- 110—WHAT A MAN MY MAN IS, Lynn Anderson, Columbia 3-10041

Bubbling Under The Top LP's

- 201—GRYPHON, Red Queen To Gryphon Three, Bell 1316 (Arista)
- 202—CHARLIE DANIELS BAND, Fire On The Mountain, Kama Sutra KSBS 2603 (Bud-dah)
- 203—LES McCANN, Another Beginning, Atlantic SD 1668
- 204—JO JO GUNNE, So Where's The Show, Asylum 7E-1022
- 205—PAUL DAVIS, Ride 'Em Cowboy, Bang 401 (Web IV)
- 206—ANDY WILLIAMS, Christmas Present, Columbia C 33191
- 207—GOOSE CREEK SYMPHONY, Do Your Thing But Don't Touch Mine, Columbia KC 32918
- 208—MARY McCREARY, Jezebel, Shelter SR 2110 (MCA)
- 209—INDEPENDENTS, Discs Of Gold, Wand WDS 699 (Scepter)
- 210—JONESSES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	9	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
2	5	7	MANDY Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
3	2	8	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
4	6	9	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
5	9	7	MY EYES ADORED YOU Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
6	7	5	ONLY YOU Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
7	1	11	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
8	10	6	ONE MAN WOMAN/ONE WOMAN MAN Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
9	4	11	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
10	15	4	PLEASE MR. POSTMAN The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
11	8	11	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
12	13	6	DREAM ON Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
13	11	10	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
14	17	7	FAIRYTALE Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
15	12	9	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
16	22	4	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
17	21	6	NEVER CAN SAY GOODBYE Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
18	16	15	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
19	20	6	FOUR OF FIVE TIMES Peter Dean, Buddha 434 (Miller, ASCAP)
20	30	3	WHEN A CHILD IS BORN Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
21	18	8	IF Telly Savalas, MCA 40301 (Colgems, ASCAP)
22	27	5	EVERYBODY NEEDS A RAINBOW Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)
23	14	12	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
24	31	9	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
25	33	4	LOVING ARMS Petula Clark, ABC/Dunhill 15019 (Aimo, ASCAP)
26	19	10	EVERLASTING LOVE Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
27	34	4	ISN'T IT LONELY TOGETHER Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
28	32	4	BABY, HANG UP THE PHONE Carl Graves, A&M 1620 (Tiny Tiger, ASCAP)
29	26	8	LET'S LOVE Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
30	NEW ENTRY		ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis, Columbia 3-10070 (Trec, BMI)
31	40	2	BEST OF MY LOVE Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
32	39	3	GEE BABY Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
33	36	3	JUST LEAVE ME ALONE Don Potter, Columbia 3-10059 (Combine, BMI)
34	37	3	SALLY G Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
35	49	2	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
36	25	7	EVERGREEN Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
37	NEW ENTRY		SHA-LA-LA (Makes Me Happy) Al Green, Hi 2274 (London) (Jec/Al Green, BMI)
38	41	2	THE DOOR OF THE SUN (Alle Porte/Del Sole) Al Martino, Capitol 3987 (April, ASCAP)
39	35	7	CHARADE Bee Gees, RSO 501 (Atlantic) (Casserole, BMI)
40	29	8	THREE RING CIRCUS Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
41	43	3	RUBY BABY Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Biensstock, BMI)
42	45	3	LIKE A SUNDAY MORNING Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
43	48	2	THAT GREAT OLD SONG George Fischhoff, Lisa 1 (George Fischhoff, ASCAP)
44	46	2	IT'S A SIN WHEN YOU LOVE SOMEBODY Glen Campbell, Capitol 3988 (Canopy, ASCAP)
45	44	5	JUSTINE Kathy Dalton, Discreet 1313 (Warner Bros.) (Feg/Abernathy/Eye, BMI)
46	38	7	I BELIEVE IN HAPPY ENDINGS Mary McCaffrey, Playboy 6006 (Don Eugenio, ASCAP)
47	50	2	SAD SWEET DREAMER Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)
48	NEW ENTRY		RAIN Kris Kristofferson & Rita Coolidge, Monument 8630 (CBS) (First Generation BMI)
49	NEW ENTRY		THE ENTERTAINER Billy Joel, Columbia 3-10064 (Home Grown/Tinker Street Tunes, BMI)
50	NEW ENTRY		HOPPY, GENE AND ME Roy Rogers, 20th Century 2154 (Peso/Lowery, BMI)

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Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	20	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	32	27	19	MORE, MORE, MORE Latimore, Glades 6503 (TK)
★	7	5	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	33	28	39	MIGHTY LOVE The Spinners, Atlantic SD 7296
3	3	6	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002 2	34	37	10	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)
★	8	13	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	35	29	16	HARD CORE POETRY Tavaras, Capitol ST-11361
5	2	12	THRUST Herbie Hancock, Columbia PC 32965	★	50	2	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
6	4	8	DO IT BABY Miracles, Tamla 334V1 (Motown)	37	31	7	LIVE & IN CONCERT Four Tops, ABC/Dunhill DSD 50188
7	5	27	THAT NIGGER'S CRAZY Richard Pryor, Pardee PBS-2404 (Stax)	38	45	29	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001
★	14	4	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	39	35	9	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Artista)
9	10	5	HEAVY Stylistics, Avco AV 69004	★	48	2	THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown)
10	6	28	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	★	NEW ENTRY		GREATEST HITS Bobby Womack, United Artists UA-LA199-G
★	23	3	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	42	32	8	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
★	17	34	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	43	34	18	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495
13	15	5	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	44	46	3	DEATH WISH/SOUNDTRACK Herbie Hancock, Columbia PC 33199
★	21	4	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	45	47	2	DISCS OF GOLD Independents, Wand WDS 699 (Scepter)
15	16	9	IN HEAT Love Unlimited, 20th Century T-443	★	NEW ENTRY		ME 'N ROCK 'N ROLL David Ruffin, Motown M6-818S1
★	24	4	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	47	38	7	THE PLAYER First Choice, Philly Groove 1502 (Artista)
17	20	4	GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)	48	49	2	IN THE BOTTLE Brother To Brother, Turbo TU 7013 (All Platinum)
★	25	11	THE KIDS & ME Billy Preston, A&M SF 3645	★	59	2	THE BADDEST HUBBARD Freddie Hubbard, CTI 6047S1 (Motown)
19	22	9	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	★	NEW ENTRY		FOR YOU Eddie Kendricks, Tamla T6-335 (Motown)
20	9	29	BODY HEAT Quincy Jones, A&M SP 3617	51	51	9	SOULFUL ROAD New York City, Chelsea 500
21	18	6	BORBOLETTA Santana, Columbia PC 33135	52	40	7	ILLUMINATIONS Devadip Carlos Santana & Turiya Alice Coltrane, Columbia PC 32900
22	13	15	CAN'T GET ENOUGH Barry White, 20th Century T-444	53	NEW ENTRY		TRUSTMAKER The Tymes, RCA APL1-0727
23	12	17	HELL James Brown, Polydor PD2-9001	54	58	3	PYRAMID Cannonball Adderly, Fantasy F-9455
24	11	16	HANG ON IN THERE BABY Johnny Bristol, MGM M36	55	NEW ENTRY		THE MARK OF THE BEAST Willie Hutch, Motown M6-815S1
25	19	32	MARVIN GAYE LIVE Tamla T6-333S1 (Motown)	56	43	22	DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169
★	33	5	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	57	54	13	THE MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)
27	26	25	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	58	NEW ENTRY		KEEPIN' UP WITH THE JONESES The Joneses, Mercury SRM-1-1021 (Phonogram)
★	39	3	FLYING START Blackbyrds, Fantasy F-9472	59	52	34	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST
29	30	8	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)	60	56	21	I NEED TIME Bloodstone, London APS 647
★	36	3	ROCKIN' SOUL Hues Corporation, RCA APL1-0775				
★	44	3	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317				



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

ASCAP Suing Concert Group

LOS ANGELES—ASCAP has filed a federal district court suit here alleging that a classical concert promotion firm, All State Productions, has infringed upon six standard copyrights of its publisher members. During the past year, both BMI and ASCAP have accelerated and broadened their litigation against alleged infringers, with more radio stations, concert promoters and club owners being sued. The suit's plaintiffs include: Famous Music, Jerry Herman, E. H. Morris, WB Inc., and Burthen Music. The point of claimed infringement was an April 6, 1974, local concert by Charles Pierce.

Warehouse Suit To Los Angeles

LOS ANGELES—Warehouse Sound Co., San Luis Obispo, Calif., national mail-order hi fi house, has had the venue in its damages suit against Audio Systems, Inc. and Hi-Fi Warehouse Co., New Jersey, changed from superior court in San Luis Obispo to federal district court here. Warehouse Sound charges that the defendant firms copied its mail-order catalogs which had gained Warehouse "a pre-eminent position" in the industry. The suit seeks an injunction halting the defendants and asks \$100,000 compensatory and \$500,000 exemplary damages.

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

Soul Radio

Items for this new feature should be sent to Soul Radio Column, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

LOS ANGELES—Al Jefferson, popular program director at WWIN, Baltimore, was scheduled to go into the hospital Wednesday (11) for surgery and a 10-day hospital stay. He'll also be out of work for four weeks recuperating.

WDIA-AM, Memphis, has hired Vincent Wayne in the 8 p.m. to midnight slot. Wayne comes from Chicago. Additionally, Herb Kneeland precedes Wayne in the earlier four-hour slot. Kneeland is back after a short stay in Mississippi. The station says it is playing a large number of album cuts and every other hour features "Your Heritage," a blues and gospel-flavored segment depicting the past of blacks.

Gene West is the new operations manager at KGFY-AM, Los Angeles. West's first task is appointment of a program manager to regain the station's top rating in the black market. West, previously worked for current-leader KDAY-AM and plans researching what the black market really wants to hear before any plans are cast in concrete. Some changes, not necessarily personnel, are planned.

Soul Sauce

Continued from page 30

Immediate responses include Sidney Poitier, with whom Jones has worked in scoring many a film; Sarah Vaughan, Billy Eckstine, Benny Carter, who is going to conduct the 28-piece orchestra that will play many of Jones' popular compositions; Freddie Hubbard, Nancy Wilson, Cannonball Adderly, Minnie Riperton, Joe Williams and a list of personalities that grows daily, according to Long. "I'd heard Los Angeles was Quincy's town, and by the response, I know it's his town."

The industry is also Jones' industry as well, for coincidentally there will be presented another salute to him in New York as presented by George Wein and pianist Billy Taylor at Carnegie Hall.

America Tour Winds

LOS ANGELES—A tour of campuses which included 56 concerts and began last October had ended for America, the Warner Bros. group.

America grossed "just a hair" less than \$1.5 million on the long trek, which included personal appearances in the South, Midwest, West, Northeast and Canada.

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CLASSIFIED IS BIG IN BILLBOARD

New Christmas Selections

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

- ALBUMS**
- A CHRISTMAS PRESENT—Andy Williams, Columbia C 33191
 - THE WALTONS' CHRISTMAS ALBUM—Columbia, KC 33193
 - THE PROPHET, Atlantic SD 18120
 - CHARLIE McCOY's CHRISTMAS—Charlie McCoy, Epic ZX 33176.
 - ROCK 'N RHODES CHRISTMAS—The Rhodes Kids, GRC GA 10011

- SINGLES**
- SANTA CLAUS IS COMING TO TOWN—The Carpenters, A&M
 - THERE IS A SANTA CLAUS—Jimmy Osmond, MGM
 - CHRISTMAS DREAM—Maynard Williams, MCA
 - WE THANK THEE (This World Is Not My Home)—Jim Reeves, RCA
 - SNOWFLAKES ARE DANCING—Tomita, RCA PB-10083-B
 - CHRISTMAS IN MY HOME TOWN—Charley Pride, RCA ZWKS-1554
 - CHRISTMAS DREAM—Perry Como, RCA PB-10122-A
 - FATHER FATHER—Kool & the Gang, De-Lite 1563
 - BABY BOY—Gene Toone & the Cherabin Choir, Wand 11283
 - CHRISTMAS CHEER—The Charlie McCoy Music Machine, Monument ZS8 8633
 - SLEIGH RIDE—Boots Randolph, Monument ZS8 8632
 - SILENT NIGHT—Gladys Knight & The Pips, Buddah BDAX-1974
 - A DADDY'S CHRISTMAS—Albert Brooks, Asylum
 - CHILD OF WINTER (Christmas Song)—Beach Boys, Brother 1321 (WB)
 - SONG OF MELCHIOR—Lordy O'Shanter, Accent 1321-0
 - CHRISTMAS AIN'T CHRISTMAS NEW YEARS AIN'T NEW YEARS WITHOUT THE ONE YOU LOVE—The O'Jays, Philadelphia Int'l. ZS7-3537

Concert Activity Lets Acts Have Live Recording Gig

By JIM FISHEL

NEW YORK—The extent of concert activity in New York provides the opportunity for many acts to record live while appearing in the city, test new material in the concert halls of clubs, remix material previously recorded or even to sit in on another artist's session or make a guest appearance on his recording session. With opportunities like these, many of the world's top artists consider New York the center for experiencing all kinds of music.

The concert boom has reached enormous proportions and music is being presented at an increasing variety of halls, clubs and cabarets throughout the city. Included in this group are Madison Square Garden, The Felt Forum, The Academy of Music, Carnegie Hall, Avery Fisher Hall, The Bottom Line, Max's Kansas City, The Beacon Theater, Rainbow Grill, Empire Room, The Nassau Coliseum, The Capitol Theater, The St. Regis, My Father's Place, The Half Note, The Village Vanguard, Buddy's Place, The Cafe Wha?, Reno Seoney, Boomer's, Rust Brown, Mikell's, Jimmy's, Town Hall, Joint In The Woods, O'Lunney's, The Metro, The Village Gate and numerous area college auditoriums.

Allen Pepper, co-owner of The Bottom Line, says that New York is still the center of music activity and many groups have taken advantage of recording tie-ins and practice sessions while playing his club.

"We have already done two live recording sessions from the club—the "Good Evening" soundtrack and four tracks on the new Loudon Wainwright album, and several acts have recorded and mixed albums while appearing at the club," he says. "These include Pat Martino and Larry Coryell as well as Bonnie Raitt who dropped by the club to sit in while recording her newest album."

Pepper says this is a normal occurrence at the club, where visitors have included Bob Dylan, Mick Jagger, James Taylor, Carly Simon, and other luminaries.

"Another thing artists do at the club is experiment with new material or with new musical accompaniment," he says. "For instance, Don McLean tried out many new

songs during his stay and Eric Anderson added a band for his engagement."

It is not rare to see a visiting performer joined onstage by another artist or two during his concert for an impromptu jam session. Since New York is the focal point for the East Coast music scene, groups are constantly coming in and out of town.

Talent is not limited to one type of music. A variety of artists from all areas of music utilize its numerous facilities. Rock, r&b, jazz, folk, Latin, gospel, soundtracks, pop and every other category of song are performed in the city.

A unique element of the scene is that many of these musical idioms meet face-to-face in the studios and halls of the city for the first time. Jazz and rock are molded together, as well as Latin and r&b.

Many labels look upon "The Big Apple" as the perfect place to showcase a new act for the first time or to introduce the group to the press and public.

Oftentimes, artists will record material in several cities but wait until they reach New York before they decide to remix it, or judge what needs to be modified.

There is probably no other city in the world that can boast such musical diversity within its club scene. Every kind of music is presented and because of the enormous population, most do better than average.

In fact, New York has some of the oldest music clubs in the nation, although many have changed their music formats throughout the years. Clubs like The Half Note, The Village Vanguard, and Max's Kansas City have been in business for years and business doesn't appear to be slackening.

With all of the concert activity around town, groups find the area markets so large they can play several area engagements in one routing. Many times they will play a college engagement, a city date, a New Jersey location and a Long Island engagement, all in the course of one week's time.

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



Singles

B.T. Express' "Do It ('Til You're Satisfied)" on Scepter; disk is the group's first gold single.
 Billy Swan's "I Can Help" on Monument; disk is the artist's first gold single.

Albums

Paul Anka's "Anka" on United Artists disk is his first gold for UA.
 Loggins & Messina's "Mother Lode" on Columbia; disk is the group's fifth gold LP.
 Joni Mitchell's "Miles Of Aisles" on Asylum; disk is her fifth gold LP.
 Helen Reddy's "I Don't Know How To Love Him" on Capitol; disk is her fourth gold LP.
 The Moody Blues' "This Is The Moody Blues" on Threshold; disk is the group's eighth gold LP.

PENNEY GIFT CELEBRATES U.S. 200TH

LAS VEGAS—J.C. Penney will present "A Bicentennial Music Celebration" gift to colleges in the spring of 1975.

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

The "Bicentennial Musical Celebration" includes 70 minutes of historic American music spanning 200 years and 30 minutes of newly-commissioned contemporary works by American composers.

Each school in the United States will receive a box of specially arranged sheet music, enough for school music groups, to equip a complete band, chorus and orchestra. Works for rock and stage bands are included as well.

New Companies

West Records in Los Angeles names R&R Distributors in Glendale and Music Town in Nashville. New label has also signed Steve Mann, with the artist's debut LP "Parting's Just A Little Death." George Clements is president of the firm.

MGM Grand Setting Las Vegas Records

LAS VEGAS—Entertainment statistics unprecedented in hotel history were outlined Thursday (5) by MGM Grand officials as they looked back on the first-year operation of the massive resort.

In its two major showrooms, the millionth person was entertained Nov. 27, and, during the first year, Celebrity Room stars attracted approximately 563,000, while the Ziegfeld Room's "Hallelujah Hollywood" counted more than 460,000 and averaged almost 1,050 per show during its initial 225 nights.

DECEMBER 21, 1974 BILLBOARD

Las Vegas, Reno, Tahoe Action

Hotels Eagerly Seek Country Headliners

By LAURA DENI

LAS VEGAS—Country music continues to grow here with more and more acts gaining exposure along the Strip and in the downtown Casino area.

In a survey of local entertainment directors, all indicate they welcome country acts for a number of reasons.

The same kind of interest and enthusiasm surfaces in the Lake Tahoe-Reno portion of Nevada's Silver Circuit entertainment triangle.

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

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

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

Concert Express also handles Barbara Mandrell, who plays the

Golden Nugget in Las Vegas and played Harrah's.

"The main reason we aren't going back to Harrah's is because of the money. We didn't price her out of the market. It's just that she was there three years ago and prices are so much different now," he says.

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

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

Halsey also works individually with his acts.

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

Another Halsey protege, guitarist Buck Trent, stepped out into his own

spotlight during Clark's November gig at the Frontier. For the first time he sang a solo spot. In January Trent will receive billing.

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

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

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

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

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

"The London House has been an internationally famous jazz club for years," explains Nutter. "He came to see my show and immediately booked me in there. I was the first

country act to play the London House, and that was in July following Las Vegas. Before I came in there they had the Ramsey Louis Trio. I came in for two weeks followed by the George Shearing Orchestra. You usually think of your personal appearances outside of Las Vegas as a showcase to get to this city. In this case, Las Vegas broke the ice in a completely different form of music."

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

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

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

The most major change in Las Vegas entertainment policy affecting country artists took place at the Golden Nugget. The casino has always had a country entertainment policy, but it wasn't until this year that it graduated from booking lesser country acts to the top drawer, household name variety.

The reason is new ownership. Golden Nugget, Inc., has as its principle stockholder young Stephen

Wynn, termed "a person who digs country music."

More money became available to the entertainment office headed by Jimmy Dean (not the singer).

The club enticed Judy Lynn to leave the Strip and return to her first home, the Nugget. On opening night she remarked: "This is the place where my people can come." Others on the talent roster include: Waylon Jennings, who opened Dec. 9 (his eighth appearance there in less than a year), Johnny Paycheck, Willie Nelson, Kenny Vernon, Brush Arbor and Barbara Mandrell.

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

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

When he left, KRAM was getting from 14 to 25 requests a day for his songs." And since Wynne's takeover, the lounge has been totally re-done.

Since upgrading the country talent, the lounge has never had an empty seat. All acts do 45-minute

(Continued on page 35)

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"We're proud of our girls at UA Country"

Creator Behind Religious Music Scene Sees Phenomenal Growth

NASHVILLE—The world-wide influence of Oklahoma's music industry is due in no small part to the popularity of the Oral Roberts programs on 370 syndicated stations every Sunday and on prime time stations four times a year when specials are aired. It is a changing music—growing more contemporary all the time. An expanding rhythm section, piano, bass, two electronic guitars, a 2000 Yamaha organ, multiple percussion instruments are all part of the new sound. It is also a music sound that is linked vitally to a central core of religious music activity by music director Ralph Carmichael, who formed an association with Word, Inc. founder Jarrell McCracken. Central to the music philosophy is that it is all available on recordings and through books, says Bill Cole, a&r director of Light/Lexicon, the California Carmichael company. In five years there have been over 20 specials. Now the video is cut at Mabee Center in Tulsa for the most part. All this is enough to keep Carmichael and his company busy, but the 47-year-old pioneer in religious music has another passion too: horses.

Carmichael breeds pleasure horses, mainly Arabian thoroughbreds. McCracken is the 6th largest breeder in the U.S. of Egyptian horses.

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

Up until a little over a year ago, Carmichael was grossing over \$1.5 million a year in three back rooms of his home, where he still maintains his music writing studio. As far as his company's growth generally, he says, "In 1967 I went to the booksellers' convention with one book. Now it requires 193 pages of computer print-out to keep track of them." He summons in Carl Seal, his editor, to interpret some of the figures that show movements of some record and print packages in excess of 50,000 every six months. With one exception, every book Lexicon publishes is accompanied by a disk on Light. Over all, Carmichael's basic premise is, "There are things that will never change—God's word, for example. But there are things that will change, music and vernacular. Our commitment is to stay with those changes in music and vernacular, slang if you want.

"Money? That's a buy product. What I really want is to interpret the truths in the gospel in today's vernacular so that people will listen to the ideas. I don't want to give people a music lesson to the ideas. I don't want to give people a music lesson

before they can understand our message."

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

Restating his philosophy several times, Carmichael says, "A hit record is a means to the end. The end is to communicate little bits and fragments of truth through music." He says he saw a change coming in religious music fully 10 years ago when he was associated with Roger

Williams and when no one around Williams would do rock. Carmichael was asked to write rock and wrote "Born Free" with, as he puts it, "even 8th notes and some zum, ze, zum zum. . . ." Afterward, he wrote "He's Everything to Me," for Billy Graham's film "The Restless One" and found it was considered almost too far out. This was all around 1964.

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

(Continued on page 37)

Helms, Hughes Tie Up In New Larrick Disk Venture

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

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

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

with Owen Bradley and the late Beasley Smith.

The current Helms sessions were produced by Kenny Ratts, a performer for 15 years (as Kenny Lee), and now business manager for the artist.

Helms had backed off from the music industry for the past five years, but has now come back strong with his own self-contained unit and band, called The Helmsmen, and his own bus.

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

Hotels Seek Country Acts

• *Continued from page 34*

sets three times a night. There are also at least two supporting acts.

Up north, Sahara-Tahoe assistant manager Tony Atchley signed Charlie Rich for his night club debut

at the lake resort. Rich also played the Hilton in Las Vegas with Olivia Newton-John. They not only received rave reviewers, but a television special was taped at the hotel during their engagement.



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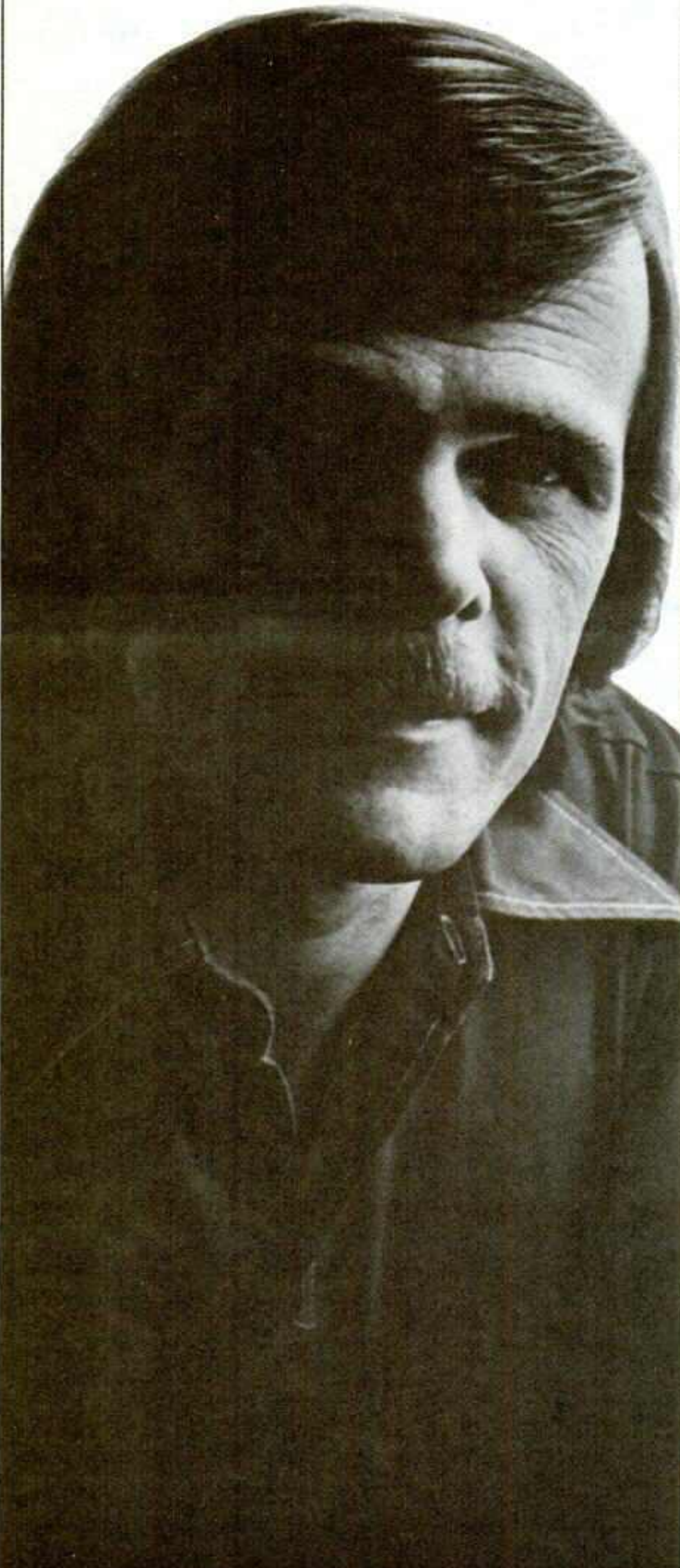
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DECEMBER 21, 1974, BILLBOARD

THE BIG PAYCHECK.

In the few short weeks since its release, "For a Minute There" has been performing in the inimitable style of a hit—collecting air-play all over the country at an ever-increasing rate and collecting bullets in the trades like a bandit on the run.



**JOHNNY PAYCHECK'S
"FOR A MINUTE THERE."
ON EPIC RECORDS** 8-50040

Produced by Billy Sherrill

Country

Nashville Scene

The **Roy Clarks** are going to make Tulsa their home. Roy and Barbara are leaving Davidsonville, Md., where they have lived for the last 14 years, and have bought a home in Oklahoma. He has big business interests there with Jim Halsey. . . . Diana Trask is a celebrity participant in the 86th Tournament of Roses Parade in Pasadena on New Year's Day. . . . **Charlie Rich** makes a guest appearance on the Jan. 2nd Mac Davis Show. He will sing, dance, and even do a few one-liners. . . . **Tex Clark** and **Johnny Dollar** of Brite Star promotions announce that the firm has signed several major artists for both promotion and public relations service. Johnny, by the way, has undergone an experience at the Evangelical Temple, headed by **Jimmy Rodgers Snow**.

The average producer in Nashville is now getting about 200 unsolicited tapes a week from songwriters. . . . **Stuart Hamblen**, composer-entertainer-artist, conducted his weekly "Cowboy Church of the Air" from the Palomino Club last week, broadcast on KLAC. . . . Fans are adding to **Dolly Parton's** butterfly collection with all sorts of momentos. And one Missouri fan sent a hand-carved wood statue of Joshua, which was the title of another of her songs. . . . **Barbi Benton** is on a club and concert tour through the United States. . . . **Durwood Haddock** of Caprice Records has taken an extensive promotion tour. . . . **Paul Craft**, well-known Memphis songwriter, made his first Nashville appearance at the Exit In where he opened the show for Dottie West. . . . **Dick Shuey** is negotiating with a Nashville-based independent producer for future sessions. He currently is without a label. . . . **Barry Sadler**, the one-time Green Beret, has just done a military base tour of the northeast, set by the Nashville International Talent Agency.

Country singer **Jerri Kelly** has teamed with Ron Blackwood at Sumar Talent to handle her fairs for next year. . . . **Johnny Nace**, **Debbie Brown** and the **Midnighters** entertained a full house at a Shriner's function at Excelsior Springs, Mo. . . . **Larry Trider** has been set for six weeks at The Caravan East in Albuquerque. At that same club, top country entertainers, including **Faron Young**, turned out for a Jerry Apodaca Appreciation Night. . . . **The LeGarde Twins**, Tom and Ted, drove all the way from Texas to Las Vegas to start a new opening there. . . . **Ginger Boatwright**, lead vocalist of GRC's **Red, White and Bluegrass**, will be doing another solo recording, due to the success of her current one. . . . A benefit show for **Charlie Monroe** held at Terrell, N.C., brought in considerable money for the ailing co-founder of bluegrass music. . . . Success of their "Fairytale" single as a country hit prompted the **Pointer Sisters** to cut five more country songs while in Nashville, with manager **David Rubinson** again producing the sessions.

Appearing at a economic development conference in Tennessee were some of the reasons the state's economy has been good: **Archie Campbell**, **Danny Davis** and the **Nashville Brass**, **Jeannie C. Riley**, the **Stoney Mountain Cloggers**, and **Charlie Walker**. . . . **Derrell Felts** explains that he did his new song in Pig Latin because he doesn't know how to speak Spanish. It is a **Johnny Rodriguez** song. . . . The **Buck Starr Show**

(Continued on page 37)

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 12/21/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, (Label & Number (Distributing Label))
1	1	22	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	2	10	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
3	5	7	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
4	4	24	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
5	3	28	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★	15	4	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
7	9	6	MISS DONNA FARGO—ABC/Dot D0SD 2002
8	6	17	COUNTRY—Anne Murray, Capitol ST-11324
9	7	8	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
10	10	10	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
11	13	6	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
12	12	20	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
13	8	15	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
14	11	12	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
★	19	7	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
16	16	7	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot D0SD 2006
17	18	5	GREATEST HITS—Mel Tillis MGM M3G 4970
18	20	5	GET ON MY LOVE TRAIN—La Costa Capitol ST 11345
19	17	26	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	28	3	WHAT A MAN MY MAN IS—Lynn Anderson, Columbia KC 33293
★	34	2	CITY LIGHTS—Mickey Gilley, Playboy PB 403
22	21	11	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
23	24	5	WOMAN TO WOMAN—Tammy Wynette Epic KE 33246 (Columbia)
24	14	27	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
25	22	16	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
26	27	11	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
27	23	6	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
28	30	6	FAMILY & FRIENDS—Roy Clark, ABC/Dot D0SD 2005
★	NEW ENTRY		THE SILVER FOX—Charlie Rich, Epic PE 33250 (Columbia)
30	32	29	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★	39	2	REUNION—Glen Campbell, Capitol SW 11336
32	36	5	LIKE OLD TIMES AGAIN—Ray Price Myrrh 6538 (Word/ABC)
★	NEW ENTRY		I CAN HELP—Billy Swan, Monument KZ 33279 (Columbia)
34	38	15	GREATEST HITS—Johnny Paycheck, Epic KE 33091
35	25	11	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
36	29	87	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
37	37	5	MOVING ON—Hank Thompson ABC/Dot D0SD 20023
38	40	8	LIVING PROOF—Hank Williams Jr., MGM 4971
39	41	2	LATEST & GREATEST—Danny Davis, RCA APL1-0774
★	NEW ENTRY		COUNTRY HEART 'N SOUL—Freddie Hart, Capitol ST 11353
41	42	3	BRING BACK YOUR LOVE TO ME—Don Gibson, Hickory HR 4516 (MGM)
42	43	4	GREATEST HITS—Diana Trask, ABC/Dot D0SD 2007
43	26	20	COUNTRY HAM—Jerry Clower, MCA 417
44	31	4	LITTLE DAVID WILKINS—MCA 445
45	35	21	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
46	48	2	INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
47	46	4	A MAN & HIS MUSIC—Faron Young, Mercury SR4-1-101 (Phonogram)
48	44	15	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
49	NEW ENTRY		IT'LL COME BACK—Red Souvine, Chart 2056 (Buddah)
50	45	36	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582

**CLASSIFIED ADVERTISING
DOESN'T COST, IT PAYS**

Creator Behind Religious Music Scene Sees Phenomenal Growth

• *Continued from page 35*

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

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

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

Light/Lexicon has recently signed Johnny Mann and will be signing additional prominent recording

stars as part of Carmichael message expanding. He sees the ABC merger as meaning "80 salesmen for us, 9,000 outlets," though he admits that the potential of religious product will not be realized by pop music people in an immediate, Christ conversion sense of the word. "There will be a piece of product here and there for a long time, but it will build."

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

that day (he played)," says Cole, referring to religious conversions.

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

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

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

Nashville Scene

• *Continued from page 36*

has been booked by **Bill Sizemore** of Interstate Talent into the Imperial Ballroom at Tampa, Fla., for the Christmas holidays. It was at this spot that **Faron Young** discovered the group a year ago. . . . **Onie Wheeler** has signed a recording contract with Papa Joe Records, and his first release is co-produced by **Larry Kingston** and **Frank Dycus**. . . . **Allen Cash**, president of Brougham Records, has announced completion

of a major distribution pact with International Record Distributing Assn. . . . **Gene "Mr. Truck Stop" Tracy**, **Benny Kubiak** and **Walt Wilder** plus the American Okies have recorded a live LP at the Westerner Ballroom in Oklahoma City, to be released on Homa Records. The firm also has signed 14-year-old **Jerry Wayne** to a recording contract, and he is doing an album of **Walt Wilder** material.

Kentuckian Finds a New Nashville Music Complex

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

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

A one time country disk jockey, Warren has been active for the past five years here in publishing, pro-

moting and writing. Phillips, a member of the "Grand Ole Opry," formerly was with Capitol and RCA.

APCO will include in its "total service" complex artists management, production, the record label, and "other facets of the industry."

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

(Continued on page 38)

MARATHON MUSIC ★★★★★
c/o 416 BROADWAY, NASHVILLE.

THE CALHOUN TWINS

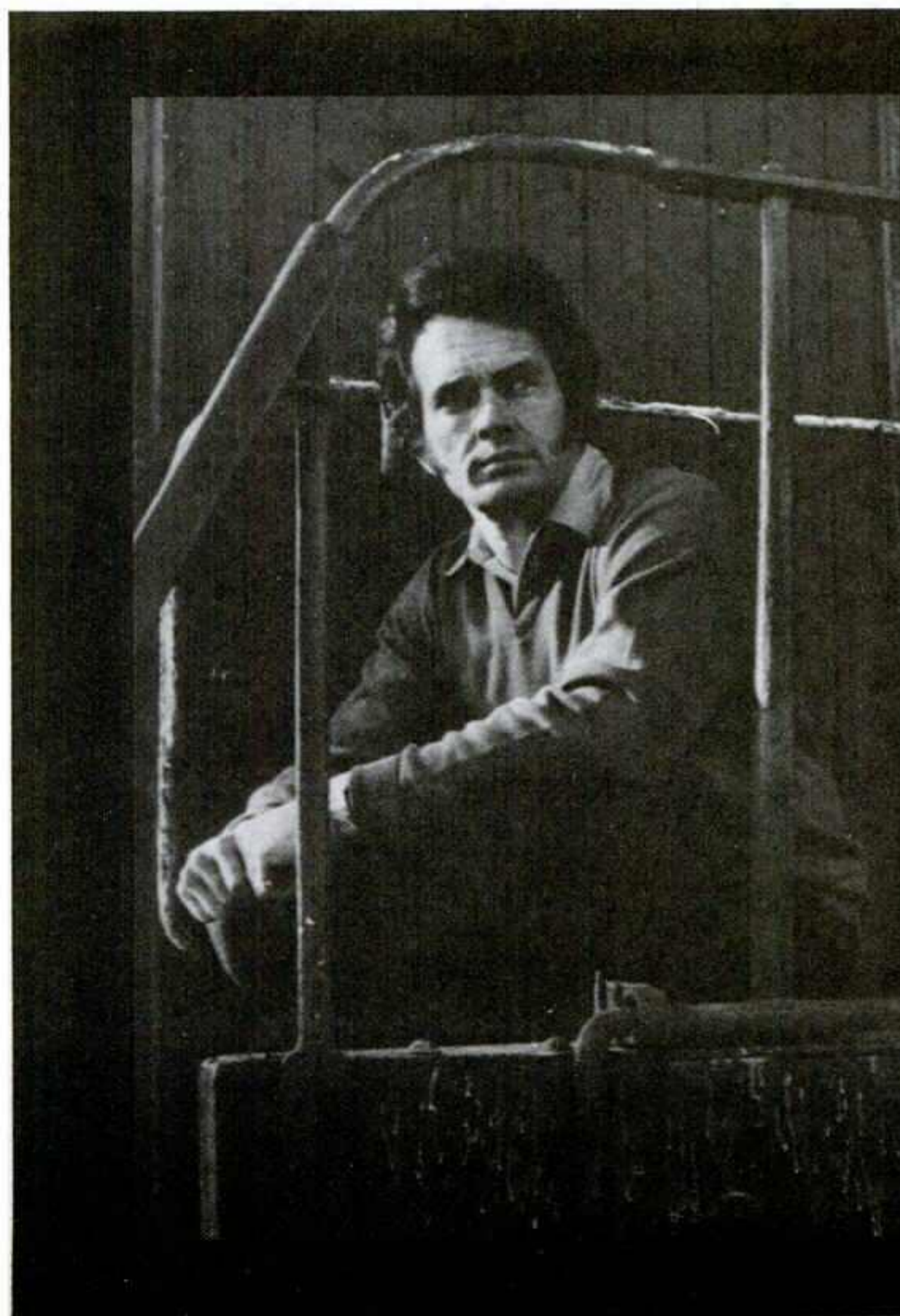
NEW RELEASE ★

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PATH ACROSS MY MIND

From the album —
'GOIN'
TO THE DOGS'
76042

DECEMBER 21, 1974, BILLBOARD



HAG has just dealt
another #1

"Kentucky
Gambler"
CAPITOL 3974

Merle Haggard

Written by:
DOLLY PARTON
Published by:



Exclusively on:
CAPITOL RECORDS

Two Sheets Put Nashville, Ind. In the Spotlight

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

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

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

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

The studio has grown after having started with two small Magnecord records. It now houses an Ampex MM100-16, with a new Audio Designs 24-16 Console. A third studio has been designed and constructed for audio recording from the foundation up, and includes two natural echo chambers. The studio dimensions are 40' x 30' x 17 1/2' high. The control room is 22' x 16'.

Artists Rally To Josie Brown

NASHVILLE—A special benefit was held here by major country artists to help defray the hospital costs of RCA singer Josie Brown, who is being treated for a serious illness.

The performance, held at the Showroom here, included George Morgan, Roni Stoneman, Stu Phillips, David Rogers, Peggy Sue and Sonny Wright, and Sundry Sharpe.

Providing back-up were such musicians as Dale Sellers, Bob Moore, Roy Wiggins and the Nashville Cats. RCA officials also were on hand for the event, held last Sunday.

Music As Treat At Embarcadero

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

Live performers include the Charles Moffet jazz band, Nimbus rock group and Caesar's Latin Band. The "Christmas In San Francisco" album sells for \$2.95 at Embarcadero Center shops but will have a \$6.95 list for national independent distribution. It contains traditional Xmas material performed by local symphony and operatic personnel. Capitol manufactured the package.

New Nashville Music Complex

Continued from page 37

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

Phillips reportedly signed a six-figure contract.

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

DECEMBER 21, 1974, BILLBOARD

Billboard Hot Country Singles

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

Table with columns: This Week, Last Week, Weeks on Chart, TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)), This Week, Last Week, Weeks on Chart, TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)), This Week, Last Week, Weeks on Chart, TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)). It lists 100 hot country singles with their chart positions and artists.

Charlie McCoy

HIS MONUMENTAL 10 YEARS

By BILL WILLIAMS

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

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

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

Without putting down his home area, Charlie explains why his family moved from there to the sunshine of Miami. As a youngster, McCoy had an anemic condition. And, at the time, the school system left a good deal to be desired. Always keenly interested in learning, he was spurred, too, by his father's desire for him to receive a college education. A combination of these two things prompted the Miami move, and his father became a furniture repairman there as he had been in West Virginia.

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

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

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

Charlie had a friend who, on one of those rare Saturday nights off, suggested he accompany him to Happy Harold's

"Jamboree." McCoy at the time was 16 years old. Charlie objected, freely admitting that he didn't want to go to a "hill-billy" place. But the friend finally talked him into it. When they arrived, the friend disappeared into the crowd. Actually, he had gone back to talk to Happy Harold to try to coax McCoy up to sing. Harold did just that, getting him on the porch to perform before this country audience. "It was the first time I ever heard genuine applause," McCoy recalls. "I was impressed by the fact that they were real people. Most rock shows were just lip-synching, and the applause was contrived, but this was the real thing."

Charlie then went to work for Happy Harold on the Saturday night show, getting up for 15 minutes each hour and singing

to win a rock and roll contest held locally. The prize was an expenses-paid trip to Nassau, but rather than bask in the sun, Charlie chose to take the alternate cash prize and bought a ticket instead to Nashville, the promised land.

During a week's stay in Nashville, McCoy saw everyone there was to see: the great producers of the city such as Don Law, Chet Atkins, Jim Vienneau, always playing his guitar and singing. He recalls vividly visiting Owen Bradley at Decca, hooking up his guitar and amplifier, and singing "Johnny B. Good." Owen listened intently, then looked up at Jim Denney and said: "I guess he's pretty good, but I don't know what to do with him." Unfortunately for McCoy, no one else knew what to do with a rock singer in Nashville.

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

Word of his extra-curricular activities soon reached his Miami faculty members, and they warned him sternly that he should stop participating in these "lower forms of music." They simply couldn't dig the fact that he was playing rock and for a square dance. In one of his few outward signs of anger, McCoy suggested that, if they'd give him a scholarship, he could afford to quit the weekend work. But he was told he hadn't advanced enough on his instrument to warrant a scholarship. Charlie recalls his last words with the school administration: "Let my grades speak for me." And, he added, "besides, I like that other music."

McCoy was, in fact, so deeply involved in the musical end of his studies that he couldn't bury himself into such mundane matters as Freshman English and the social sciences, all of which came hard.

He kept thinking about Nashville, and less about school, even though he'd been given a snow job when he first went there. He had been told he'd be a sensation since there were no rock guitar players in the Tennessee city. What he discovered, of course, was that there was no demand for them.

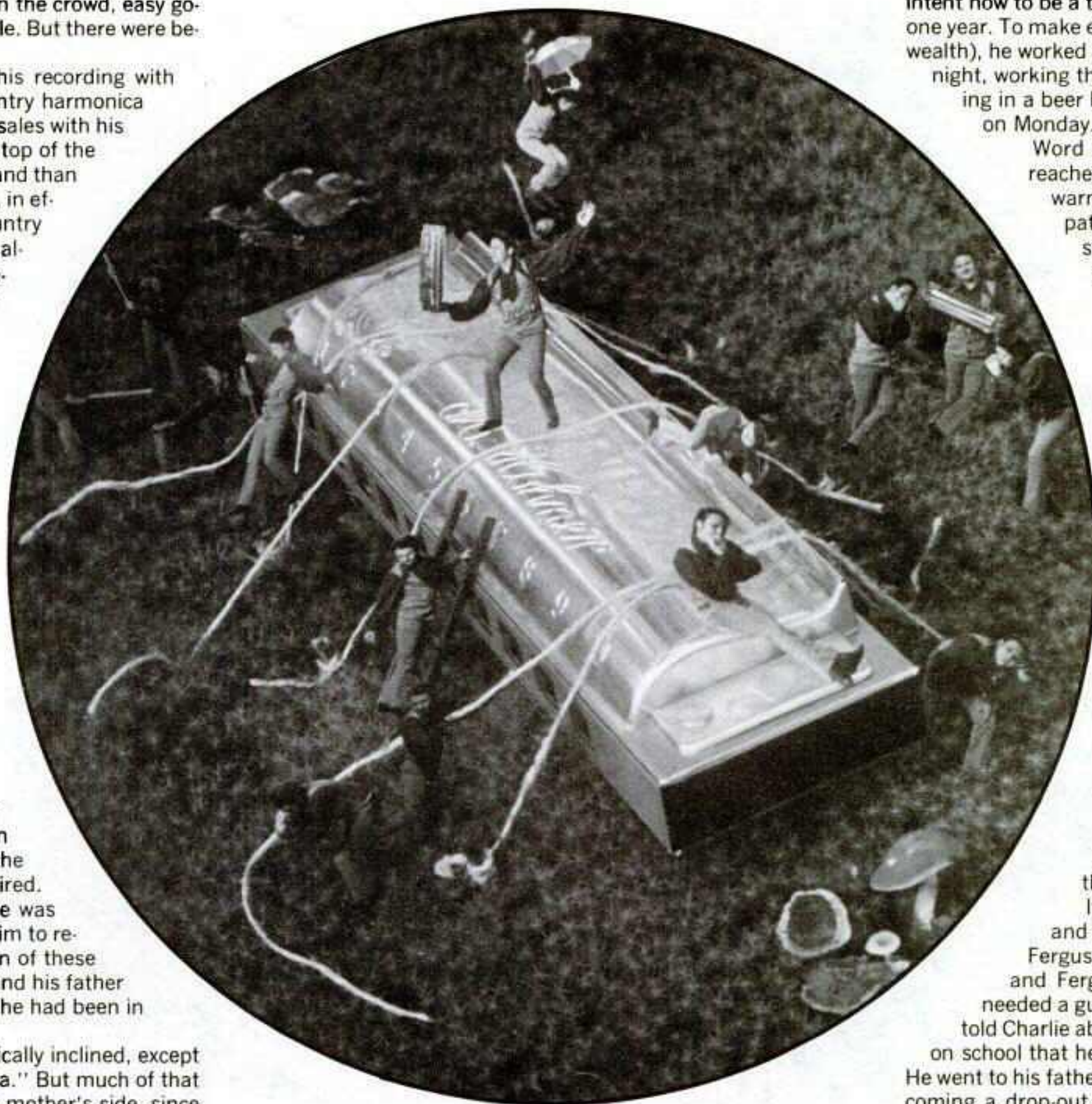
It was about this time that Kent Westbury and Snuffy Smith got a job working for John Ferguson, who then had done a record for RCA, and Ferguson was putting together a band. He needed a guitar player. Westbury, on a visit to Miami, told Charlie about this, and by this time he was so down on school that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

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

rock songs for this country audience. And it was quite a band he was performing with at the time. The bass player was named Donny Young, a fine rock musician, who later changed his name to Johnny Paycheck and became a leading country singer; the steel player was Bill Johnson; Charlie Justice was a guitarist, and Bill Phillips was the lead singer for this staff band. One by one they began peeling off and heading for Nashville, where each was to become well known in country music. But McCoy hung on. He wasn't "hung up" on country.

One night Mel Tillis came to the "Jamboree" and heard Charlie singing his rock songs, and told him he had a great deal of potential. He said he could come to Nashville anytime, and he would introduce him to Jim Denny (now deceased), "who can get you on Decca Records tomorrow." Those were pretty inviting words for a young singer-musician, now 17 years old.

But McCoy hung on and was graduated, and went right on





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

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SALES & DISTRIBUTION



MONUMENT RECORD CORP.





Charlie shooting pool with Tex Davis.



Fred Foster and Charlie discuss an award.

Rock 'n' Roll Contest Prize a Trip to Nashville

• *Continued from page 39*

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

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

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

McCoy still wanted to be a singer. He cut his first record on

Cadence, and went on a long promotional trip, but quite frankly, the record never got off the ground.

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

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

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

That same week, Fred Foster, owner of Monument Records, called Charlie, and told him he wanted his harmonica to back

up Roy Orbison on a song called "Candy Man," which was backed with "Crying." The record was a million-seller, and the word was out on Charlie McCoy. That magical touch he had with the harmonica was becoming a factor in best-selling songs, and he was in great demand as a studio musician.

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

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

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

(Continued on page 44)

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**"I'M SO LONESOME I COULD
CRY"**

"LOUISIANA MAN"

**"RUBY
(ARE YOU MAD AT YOUR MAN)"**

"YOU WIN AGAIN"

"FIRE BALL MAIL"

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

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2510 Franklin Road, Nashville, Tennessee 37204

West Virginia Coalfield Jukebox Fans Love McCoy

By RAY BRACK

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

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

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

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



Charlie, the tuba player

Photo by Marvin Cartwright

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

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

"We all love Charlie McCoy," says West Virginia operator Leoma Ballard. "We're proud of his success. It couldn't happen to a nicer, gentler person."

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

Credits

Section editor, Earl Paige. Creative direction, Bill Williams, country-gospel editor. Independent writer, Ray Brack. Cover photo, Bill Barnes. Other photos by Marvin Cartwright except West Va. Music & Vending Assn. photo. Sales coordinator, John McCartney. Production, John F. Halloran.



monument record corporation

530 WEST MAIN STREET/HENDERSONVILLE, TENNESSEE 37075/TELEPHONE 824-6565 CODE 615

December 4, 1974

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

Dear Charlie,

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

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

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

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


Fred Foster

44 Too Proud to Go to Dad, Charlie Borrowed from His Mother

• Continued from page 41

Then, the story of a remarkable series of events, spurred by one disk jockey. It's a truism that a jock who believes in a song and will stick with it can ultimately make it happen, and this was the case with Charlie Dillard of WPFA in Pensacola, Fla. Dillard went back to Charlie's second LP, and pulled one cut from it: "Today I Started Loving You Again," which had been Merle Haggard hit, although originally the "B" side of Haggard's record. Dillard got strong reaction to it from his audience. He called Tex Davis, national promotion manager of Monument and advised him of this happening. Davis, a one-time popular disk jockey himself, thanked the caller, hung up the phone, and forgot about it. Dillard called a second time, and again and again.

These calls went on for about two months," Davis recalls. "He was persistent. Then a one-stop called, and said he would take all of those albums he could get, and would buy them at \$4.00 an LP." Once more, unfortunately, Monument had only 100 of them pressed. The one-stop sent a certified check, and ordered more, urging Monument, as had Dillard, to get that cut out as a single.

Still not impressed with a breakout in Pensacola, Davis and

Foster talked it over. And more calls came, plenty of them. Foster called the Columbia distributors in New York, and got no special reaction there. Finally, after three full months had gone by, Foster made the decision himself. He would release the song as a single. In virtually no time at all it sold 750,000 copies.

Prior to its release, and aware that no written contract existed, Foster made a deal with McCoy. If this single went over, Charlie would sign with Monument for a year. If it didn't, he could go where he liked (there were other labels interested in him by now). Suffice to say that McCoy still works for Monument without a written contract. Their word is still good. There was a brief time when he experimented with another label, but quickly returned to Monument.

Foster, on the heels of the success of the single, put out another McCoy album, which was only partly new. He used one side of an earlier LP (simply changing the sequence of songs), and five new cuts on the other side. It also had a new cover. Within a few months, McCoy had won a Grammy with that album from the National Academy of Recording Arts and Sciences. The name of the album was "The Real McCoy."

Singles followed in a hurry after that, and every one was a

hit. He did such standards as "I'm So Lonesome I Could Cry," "I Really Don't Want To Know," then another LP, simply titled "Charlie McCoy." Then came the "Orange Blossom Special," a single, and "Shenandoah." Then came an LP called "Good Time Charlie," and it went to number one in the Billboard Country Chart.

Incredibly, the albums sales since that time have exceeded a million totally (an average of more than 250,000 units of sales for each), and every one of the albums is still cataloged and selling. Most of the sales haven't even slackened.

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

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

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

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

When Charlie went out to do the "Midnight Special," he was given rather vague directions as to the location of the studio. Arriving well before show time with Tex Davis, they walked

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*To a
super sideman -
congratulations!*

Alex



Marvin Cartwright photo

McCoy and the instrument he has made famous, the harmonica.

past one studio after another, until they came to one which had a six-foot lighted sign which read simply: "McCoy." This master of understatement simply said: "I think this is the place."

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

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

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

McCoy can, however, put his finger on the reason for his success. It's because of a void, he says. "People were cutting instrumentals instead of records." That bears some explaining. In any record, McCoy notes, the music sounds should be phased like lyrics. Just to make sure Charlie does his phrasing that way, he always uses a lyric sheet when playing his instrument. He thus performs every word on the sheet, as it would sound from his harmonica, or any of his other instruments.

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

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

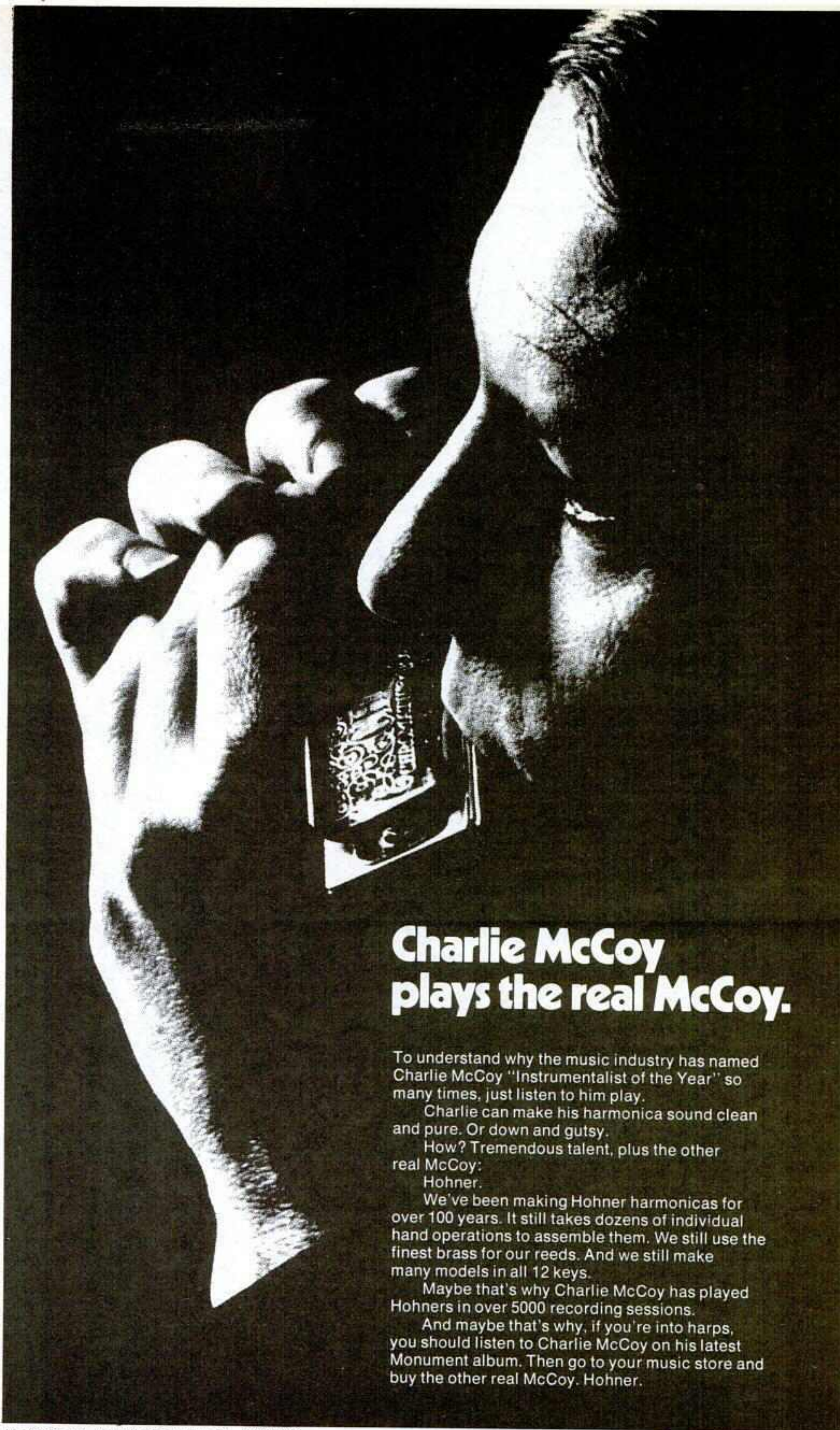
Charlie plays the Hohner harmonica, and that company attributes its incredible increase in sales over the recent years to McCoy. At this year's National Association of Music Merchants trade fair in Chicago, a special sterling silver harmonica was presented to McCoy, engraved by the owner of the firm.

Even his fan club is solidly behind him, and at last June's Fan Fair, it was his group which took first prize for the best-decorated booth at the consumer gathering.

McCoy speaks well of his fans, the distributors, the one stops, the rack jobbers, the retailers, and everyone else; but his greatest accolades are always kept for the studio musicians. Never does he pass up an opportunity to speak in their behalf. He has been quoted as having said: "In Nashville, with the proper direction, you can do a successful session with any combination of the sidemen we have here. . . . We always hear a lot about the great figures in the business here—and they are great—but I think the studio men never get their due credit. I hope the world becomes more aware of them. In this town, more than any other town, the musicians are really part of the records. In L.A. and New York, they just come in with arrangements and they play the arrangements. Around here, people contribute, they pull together."

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

(Continued on page 46)



Charlie McCoy plays the real McCoy.

To understand why the music industry has named Charlie McCoy "Instrumentalist of the Year" so many times, just listen to him play.

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And maybe that's why, if you're into harps, you should listen to Charlie McCoy on his latest Monument album. Then go to your music store and buy the other real McCoy. Hohner.

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Charlie Borrowed from His Mother

• Continued from page 45

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

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

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

Along the way, McCoy obviously developed some business acumen, and he is deeply into this facet of living. First of all, he is a silent partner in an independent record and production company. He also is in business by himself and with his father, who now does not lament the fact that Charlie took the route he chose. They are in a real-estate development undertaking in Stuart, Fla., where Charlie owns eight large lots. He also recently has purchased a large tract of land in the subur-

ban Madison community of Nashville where he plans to build condominiums among other things. His money is invested well and wisely.

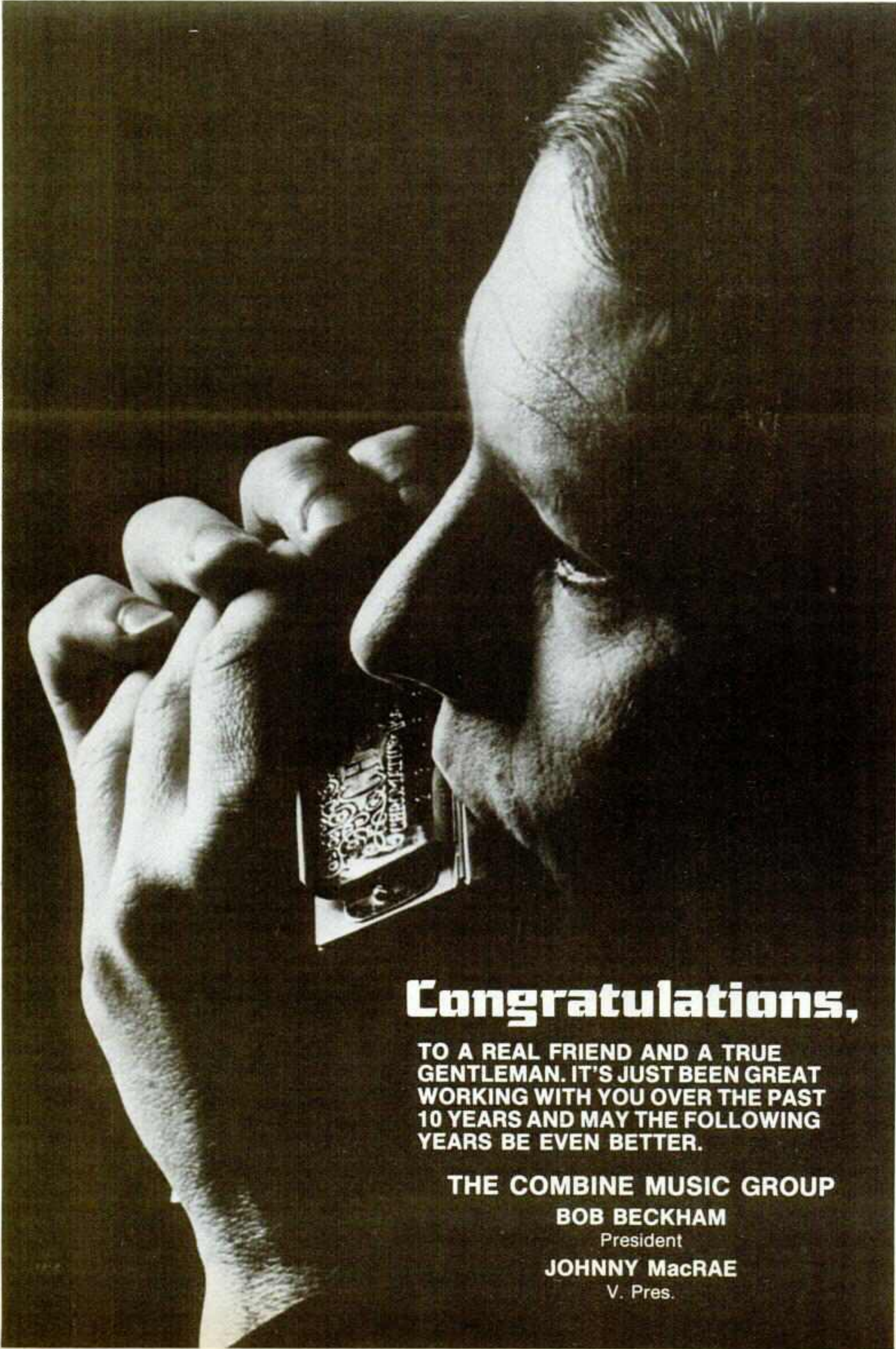
It was more than 12 years ago, when Charlie was a member of the Escorts, that he met his wife-to-be, Susan. They now are the parents of two youngsters, Ginger, 10, and Charlie, who is seven. In the family and among close friends they are known as "Sis" and "Bub." Susan admits to calling them Ginger and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

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

As the saying goes, Charlie McCoy has come a long way, but those close to him feel he's barely on the threshold of what he is capable of doing. Although he is not anxious to take on any new assignments, he will continue to expand in those in which he already is involved. Nor will he let his work interfere with his trips to Atlanta to see the hockey games, or to follow the various other sports activities. He will still do a heavy number of sessions, although less than in the past, continue to do the promotions for the distributors and the like, go on with his production, and, above all, will make more hit records.

Sponsored By Friends Of Charlie McCoy

DECEMBER 21, 1974, BILLBOARD



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Classical

Argo Series; Encompasses Renaissance to Romantic On Original Instruments

NEW YORK—Argo Sight & Sound has launched a new series of recordings devoted to music from the renaissance to the romantic periods, and performed on original instruments.

Similar series of this kind, of course, has been launched before. But, Leo Hofberg, head of the London Records division, offers three reasons for doing so. 1.) Romantic composers have had very few works recorded on original instruments. 2.) To date, orchestras have not been recorded in the positions customary at that time and 3.) English composers have so far been badly represented on record.

The Argo series, L'Oiseau-Lyre Florilegium, according to Hofberg, tries to rectify the three basic aims by recording a considerable amount of music by romantic composers on the instruments that would have been available to them and by recording orchestras with the first violins on the left, seconds on the right and the brass in the center. This, he says, was the layout for orchestras until quite recently. A third distinction cited by Hofberg is that the series contains recordings from all periods, thereby encompassing English composers

whose works have been neglected in the past—Purcell in particular. Purcell's complete theater music is in the process of being recorded, while the trio sonatas will be recorded next year, according to Hofberg.

Also in the works are Haydn's eight nocturni for wind and lower strings; a record of three symphonies and the clarinet concerto in B flat by Johann Stamitz, founder of the Mannheim Orchestra; and chamber music by Weber, Schumann and Glinka.

The first recordings in the Florilegium series include 19th-century as well as 18th-century music, where an

authentic approach produces results which are equally different from those of typical 20th-century groups. These are: Hummel & Crusell: "Clarinet Quartets," performed by The Music Party; Arne: "The Eight Harpsichord Sonatas," performed by Christopher Hogwood, and another Arne work, "The Eight Orchestral Overtures," performed by the Academy of Ancient Music.

The sleeve presentation has a design with full color front and back, and an insert in three languages giving detailed information on the composer, instruments and editions used.

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

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

Even the affluent Los Angeles Philharmonic is affected. By "postponing" a widely publicized performance of Harrison Birtwistle's "The Triumph Of Time" the Philharmonic will save more than \$10,000.

"This is merely one of a number of steps we shall need to take in the coming months if we are to cope with the problems of inflation and recession and yet maintain a great orchestra," says Ernest Fleisch-

mann, the organization's executive director.

"Extra rehearsals and music rental charges for 'The Triumph Of Time' would have cost us well over \$10,000," Fleischmann adds. "By saving this money now, and making other prudent temporary cuts in our activities, we hope to insure our successful survival at a time that is becoming more difficult for everyone."

The Birtwistle piece, scheduled for Jan. 16-17-18 at the Music Center under Zubin Mehta's baton, has been replaced by a Beethoven symphony. "But Mr. Mehta will want to perform the Birtwistle premiere as soon as the general economic outlook improves," Fleischmann says.

RCA Record A True LP

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

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

EMI Goes Modern On Sales Idea

COPENHAGEN—Through a heavy promotion to 160 of the 500 Danish retailers, EMI had a smash-hit success with its campaign "It's Quite Classic."

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

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



Columbia Records photo

HIGH VOLTAGE—Columbia Records artist Andre Watts autographs a copy of his Tchaikovsky "Piano Concerto No. 1" at Odyssey Records in San Francisco. His new recording of this favorite with Leonard Bernstein and the New York Philharmonic is part of a special Watts release which includes recordings of Beethoven, Schubert, Liszt and Franck. Columbia is promoting this release with special appearances of Watts in record stores around the country in conjunction with concert dates, as well as a special advertising campaign to emphasize his recordings.

Vox Jox

• Continued from page 28

by members of the Country Music Assn. Medium market country personality was **Billy Parker** of KVOO in Tulsa, Okla.; large market country DJ of the Year was **Grant Turner**, WSM, Nashville.

★ ★ ★

"The Dr. Demento Show" syndicated by Gordon/Casady, Los Angeles, is growing like wildfire and hitting such stations as WNBC-AM, New York; KSJO in San Jose, Calif.; and KQEQ in Albuquerque, N.M. It's now on 60 stations, according to **Tom Gimache** of the syndicating firm and if you'd like a demo to see if it fits your market, call Tom at 213-466-3444. In any case, you'll get a kick out of hearing the demo; Demento is about the craziest thing that has happened to radio since **Joey Reynolds**.

★ ★ ★

Bill Watson is sort of cooling his heels after leaving KIQQ in Los Angeles and dabbling in some film and TV ideas. But he's a damned good radio man and one of the nation's top 10 Top 40 program directors in case some major market station or chain would like to call him at 213-360-5892. ... **Jerry Boulding** is at WCHB in Detroit, working to get that soul station in high gear. The lineup has **Gene Shepard** 6-10 a.m., **Kim Weston** 10 a.m.-2 p.m. (yes, the recording star); **Fred Gore** 2-6 p.m., **Paul Childs** 7-midnight, and **Ron White** all-night, with **Bill Myers** and **Al Fredricks** on weekends. Ms. Weston continues her singing career on weekends.

Billboard

Billboard SPECIAL SURVEY for Week Ending 12/21/74

(Published Once A Month)

Best Selling

Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	76	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
2	2	76	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
3	4	27	SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488
4	7	68	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra)
5	6	10	MOZART: Così Fan Tutte (Complete) Lorenzari, Berganza, Berber, Davies, Krause, Bacquier, London Philharmonic (Solti) 1 London OSA 1442
6	3	23	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
7	5	76	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
8	9	27	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790
9	8	76	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
10	12	23	HANDEL: SONATAS FOR FLUTE & HARPSICHORD (Complete) Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
11	15	6	NEW RECORDINGS OF CHOPIN Vladimir Horowitz, Columbia M 32932
12	13	10	MOSTLY MOZART: Alicia de Larrocha London CS 6866
13	10	31	SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Sponhalt) with Grierson (piano), Angel S-36074 (Capitol)
14	20	6	PUCCINI: La Bohème London Philharmonic Orchestra RCA ARL2-0371 (Solti)
15	11	19	THE ART OF JUSSI BJOERLING Album 2 Seraphim SR 60219 (Capitol)
16	18	6	VERDI: Simon Boccanegra RCA Italiana Opera Orchestra & Chorus (Gianandrea Gavazzeni) RCA Red Seal ARL3-0567
17	NEW ENTRY		R. STRAUSS: Also Thus Sprach Zarathustra Concert Gebouw Orchestra of Amsterdam (Haitink) Philips 6500.624 (Phonogram)
18	21	10	CHARLES IVES: 100th Anniversary Bernstein/Schuller/Biggs/Smith/Stokowski-Kirkpatrick/Ives, Columbia M4-32504
19	14	12	FANTASY FILM WORLD OF BERNARD HERRMANN National Philharmonic/Bernard Herrmann, London SP44207
20	NEW ENTRY		HANDEL: Messiah London Symphony Orchestra (Davis) Philips SC71AX300 (Phonogram)
21	22	48	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol)
22	25	51	SWITCHED ON BACH II Walter Carlos, Columbia Masterworks KM 32659
23	27	10	BOLET PLAYS LISZT RCA CRL2-0446
24	17	19	DELIUS SEA DRIFT: A Song Of The High Hills Royal Liverpool Philharmonic Orch (Groves), Angel S 37011 (Capitol)
25	23	23	MAHLER: SYMPHONY NO. 5 Chicago Symphony Orchestra (Solti), London CSA 2228
26	24	48	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
27	19	23	THE BEST OF SCOTT JOPLIN AND OTHER RAG CLASSICS Max Morath, Vanguard VSD 39/40
28	NEW ENTRY		VERDI: Un Giorno di Regno Royal Philharmonic Orchestra (Gardelli) Philips 6703.055 (Phonogram)
29	34	10	SHOSTAKOVICH: Symphony No. 8 London Symphony Orchestra (Previn), Angel S-36980 (Capitol)
30	16	31	BOITO: MEFISTOFELE Treigle, Domingo, Caballe, London Symphony & Ambrosian Opera-Chorus (Rudel), Angel SCLX-3806 (Capitol)
31	26	31	MORE SCOTT JOPLIN RAGS New England Conservatory Ragtime Ensemble (Schuller), Golden Crest CRS-31031
32	32	35	ALBENIZ: IBERIA (complete) Alicia de Larrocha (piano), London CSA 2235
33	33	12	BETHOVEN: MOONLIGHT PATHTIQUE Waldstein, Sonatas, Radu Lupu, Piano, London CS 6806
34	NEW ENTRY		PAVAROTTI IN CONCERT Luciano Pavarotti Orchestra, di Teatro Comunale Bologna (Bonyng) London OS 26391
35	31	76	BACH: BRANDENBURG CONCERTOS Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra)
36	NEW ENTRY		HOLST: The Planets London Symphony Orchestra (Previn) Angel S 36991 (Capitol)
37	28	19	ROSEBUD MARCHES AND RAGS OF SCOTT JOPLIN, KERRY MILLS, EUBIE BLAKE, HARRY GUY Lee Erwin, Angel S-36075 (Capitol)
38	NEW ENTRY		BRITTEN: Death In Venice Pears, Tenor; Aldeburgh Festival Orchestra (Bedford) London OSA 13109
39	29	51	RACHMANINOFF: VESPER U.S.S.R. Russian Chorus & Soloists (Sveshnikov), Melodiya/Angel SRB-4124 (Capitol)
40	30	12	MY FAVORITE SPANISH ENCORES Andres Segovia, RCA ARL1-0485

Tape/Audio/Video

BROOKE BILL UNPOPULAR

Deplore Repeal Of Fair Trade

NEW YORK—"If Fair Trade legislation went off the books on Jan. 1, half the 9,000-plus hi fi dealers in the country would soon be out of business," says Bernie Mitchell, U.S. Pioneer Electronics president, commenting on Sen. Edward Brooke's (R., Mass.) bill that would repeal existing Fair Trade legislation (Billboard, Dec. 14).

Mitchell, one of the most vigorous proponents of Fair Trade both in

business dealings and in many court actions, says he understands the motivation behind the Brooke bill and a companion measure he expects to be

Reporters assisting in developing this article include Earl Paige, Anne Duston, Radcliffe Joe and Stephen Traiman.

introduced in the House.

"But they're the victims of a paradox in that while the result of Fair Trade repeal would seem to be good

for the economy, the great many problems that led to existing legislation would continue, and would still have to be dealt with.

JGE Enterprises, with several discount, closed-door operations in the New York, New Jersey, Connecticut area, has been a major opponent of Fair Trade, and has waged many court battles with proponents over the years.

Jerry Rosenberg, who runs the operation with his brother, is elated by the news of Sen. Brooke's bill. He feels it was long overdue, and that its passage will eventually end the "flagrant pickpocketing of consumers by Fair Trade proponents."

"My company and I will do everything in our power to lend support to the bill," says Rosenberg, "because we think the consumer deserves a fair shake, and should not be made to pay the price of the hefty corporate profits that go into the pockets of Fair Trade manufacturers."

"Historical perspective tells us that predatory pricing is much more inclined to restrain trade than the Fair Trade laws," he continues. "In hi fi equipment, only the biggest, brightest, strongest and most ruthless could survive the death of Fair Trade laws. Perhaps 10 manufacturers would benefit tremendously, but at the expense of the dealer structure."

Another view was taken by Jules Steinberg, executive vice president of the National Appliance & Radio TV Dealers Assn. (NARDA), headquartered in Chicago. "Removing the laws will not mean more sales for dealers," he says. "People are just not reading ads because they don't want to spend anything in this economic climate."

"What sales there are, are going to the chains who are consistent Fair Trade violators anyway," he be-

(Continued on page 51)

Plunkett Promises AES Help

NEW YORK—"We expect to both anticipate and be more responsive to membership needs," says Don Plunkett, formally named last week as executive director of the Audio Engineering Society—its first full-time paid "management" employee.

In announcing the appointment of Plunkett to the AES board, president John Eargle, JME Associates, confirmed one major plank of the program as the new director took over the helm at the recent New York convention.

A charter fellow of AES and its 10th president, Plunkett was formerly vice president of the Harvey Group professional products (audio/video) division, so he has been on "both ends" of membership-exhibitor spectrum.

Among priority moves noted by Plunkett for 1975:

- Responding to both exhibitor and member requests, the semi-annual East Coast 52nd convention has been moved back to Oct. 31-Nov. 3 at New York's Waldorf-Astoria, nearly six months after the May 13-16 51st convention dates at the Los Angeles Hilton. It will be the

(Continued on page 50)



Teldec photos

TED Vidisk—Seen at recent Japanese demo are battery of TED videodisk players and Telefunken PALcolor TVs and close-up of manufacturing prototype of player and disk expected to go on sale in West Germany next month.



IN PRODUCTION IN GERMANY

Japanese Impressed With TED Videodisk

By HIDEO EGUCHI

TOKYO—Anton Wiegand, manager of AEG-Telefunken's liaison office, says that the recent demonstrations of the TED videodisk system in Japan were favorably received. Particularly in respect to picture quality and simplicity of operation of the player, he adds.

Wiegand notes that the TED system, the result of joint development between AEG-Telefunken and British Decca (Teldec), was shown in both its NTSC and PAL versions. The latter featured players and disks now in quantity production in West Germany. The demonstrations included stereo sound and 2-channel sound in bilingual application, he adds.

"The TED system will be marketed in the German-speaking areas of Western Europe early next year," he reaffirms (Billboard, Nov. 16). "Retail price of players will be between DM 1400 (\$515) and DM 1500 (\$550) ... disks will retail at DM 10 (\$3.65) and DM 25 (\$9.15) according to program content."

Though the TED videodisk system is available for manufacture and sale under license in Japan, the proposed NTSC standard version was shown to the major electronics, software and publishing interests here Nov. 25-29 and in Osaka the previous week for the first time.

In cooperation with the Teldec joint venture, the original PAL "Bildplatte" system was demonstrated here in October 1971 by The Asahi Shimbun and NET Television Network, with the support of Asahi Sonorama. The other Japanese proponents of the TED system are Sanyo Electric of Osaka and King Record of Tokyo.

Though RCA also held demonstrations of its SelectaVision capacitance videodisk system here Nov. 19-22 for RCA licensees only, following a series in 1972 for its now sidelined holographic system, no other developments have occurred to date. Philips demonstrated the NTSC version of its VLP (video long play) system in Japan last August.

DECEMBER 21, 1974, BILLBOARD

Meriton Pledging Price Line Stand

By STEPHEN TRAIMAN

MOONACHIE, N.J.—Since Meriton Electronics Inc. previewed its new line of "mid-fi" audio components in Chicago during (not at) the summer Consumer Electronics Show, actual pricing has moved toward the low end as dealers began getting product in October.

"We wanted to stick to value and build dealer confidence in the Meriton name," explains president Shigeru Inagaki, former Sony executive vice president. "We intend to hold these prices as long as we possibly can, despite the inflationary pressure in Japan where the products are manufactured and here, where they are sold."

As a result, top of the line of tape decks, compact music systems, portable cassette recorders, cassette/radio combos and microphones is the HF-2509/SP-250 3-piece low-profile system with 8-track recorder at \$379.95. Low price point is the HD-800 8-track deck at \$54.95.

Series of five speaker system packages range from the HR-190 with stereo FM/AM receiver at \$179.95, to the HF-1909 with 8-track recorder

and HF-1905 with front-loading cassette recorder, both with BSR turntable at \$329.95. The HD-500 stereo cassette recorder deck is \$129.95 and the step-up HD-540 with Dolby, \$299.95, while the CR-745 portable AM/FM cassette recorder is \$149.95 and the CT-665 mini cassette recorder, \$109.95. Entire line is backed by a one-year parts and labor warranty.

Bill Hoard, sales vice president (and former Sony consumer products sales manager), has built the fledgling sales organization to nearly 100 dealers including such prestigious names as Nieman-Marcus, Dallas; Libery Music, New York; Emporium, San Francisco; Gimbels, Philadelphia, and Broadway Stores, Los Angeles.

Among first key sales reps in the one-step distribution operation that is proving popular, according to Hoard, is Martin Van Brauman Co. of Dallas, handling the Southwest.

In addition to its 60,000-square-foot headquarters and warehousing facility here, a 40,000-square-foot facility in operation at Compton, Calif., services the West Coast. Rudy Kroupa, national service manager, already has about 175 service centers both company owned and independent in areas where Meriton has dealers.

Established as a wholly owned subsidiary of Sony Corp. of Japan just over a year ago, Meriton "has set up for more growth in 1975," Inagaki emphasizes. After consumer introduction with page ads in the Sunday New York Times and the Los Angeles Times, Hoard is now finalizing future consumer and trade ad support, backed with dealer aids and promotions.



Meriton photo

Shigeru Inagaki—Meriton president is bullish for new firm in '75.

FROM NAKAMICHI RESEARCH

New Cassette Line Offered

CARLE PLACE, N.Y.—Nakamichi Research has developed a line of blank-loaded cassettes specially designed for use in its high and "Tri-Tracer" and "Dual-Tracer" cassette systems.

The line includes the Nakamichi EX, an extra-pure ferrocystal formulation, and the Nakamichi Chrome, a chromium dioxide formulation which, according to vice president Ted Nakamichi, offers better signal-to-noise ratio, frequency response and extended high frequency output.

The line employs what Nakamichi calls a micro-precision cassette housing.

"The housings," says Nakamichi,

"effectively remedy the mechanical problems common to most other cassettes, and the entire line is guaranteed to resist jamming, fouling and mechanical breakdowns, as well as reduce skewing."

Although designed especially for use in Nakamichi cassette systems, the new tapes are also recommended for other high-end cassette units, according to Nakamichi.

The products will be sold exclusively through Nakamichi's 160 dealerships across the country, available in lengths of 60 and 90 minutes. The Nakamichi EX will retail for \$3.69 and \$4.79 respectively, and the chrome line will list for \$4.59 and \$5.99 respectively.

CAR STEREO

Rolls Royce Corniche Will Have Pioneer 'Q' 8-Track

LONDON—Pioneer quadraphonic car stereo 8-track players will be installed as standard equipment on all new Rolls Royce Corniche models in the U.K. making the company the first auto manufacturer to go this route in 4-channel.

Decision to include the units follows a campaign by Barry Green, EMI tape general manager, who predicts that other major car manufacturers will soon follow suit. He believes that about 65 percent of the Corniche models are for export.

In the U.S., Rolls Royce Motors, Inc., based in Paramus, N.J., has been installing the Pioneer Electronics of America model QP-444 quad 8-track player in the "standard" \$43,000 Silver Shadow since late September. It will go into the coach-

built Corniche coupe (\$49,500) and convertible (\$53,200) early next year.

Green notes that Rolls Royce has arranged with EMI to include its worldwide-selling quad tape, "Introduction To Quadraphonic Sound," with all standard-fitting players.

"This is a breakthrough for EMI but also for the tape industry in general," he emphasizes. "I am sure that many other car firms will be encouraged to adopt the idea. Cars are now becoming more and more of a luxury, and it will be essential for manufacturers to make them more attractive to customers. One way of doing this by including 4-channel tape equipment as a standard item, at very little extra cost."

200-Plus Exhibits For CES

NEW YORK—With a net gain of 22 exhibitors since its original list was issued (Billboard, Nov. 16), the winter Consumer Electronics Show is well over the 200-company mark for a virtual sellout of the 95,000 square feet available for its Jan. 5-8 run at Chicago's Conrad Hilton.

Recent additions include a blend of familiar and new consumer electronics manufacturing and service firms such as Superex Electronics, Fried Trading, Interstate Industries, Pinnacle Productions (Save-A-Tape), Scintrex (Sharpe Audio Div.), Sound Duplicator Services and Teltronix.

Cancellations from the original list of space reservations include Pentagon Industries, Quasar Electronics, Capitol Magnetics, Grundig by Amerex Electronics and Magnum Opus Electronics.

Koss Will Pass On Winter CES

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

The educational assistance is aimed at increasing profit margins, for example, emphasizing national leading brands rather than specials and dumps; ordering with more frequency, and eliminating non-demand lines.

NEW POP PRICED AUDIO LINE AT CES

GE To Unveil Monogram Series

SYRACUSE—General Electric will introduce its new Monogram Series—a popular priced line of portable audio equipment—at the January CES, according to Jack Dullmeyer, manager, personal communications products, Audio Electronics Dept.

Also scheduled for introduction are two new 4-channel music systems, a complete stereo home entertainment system inclusive of roll-away cart and headphones, a five-piece stereo system featuring AM/FM receiver and turntable, and a "Duo Mode" 8-track stereo system with AM/FM radio.

Among the most innovative products in the new line is "Loud Mouth," a portable 8-track tape player with two-speaker system utilizing 6½-inch woofers and 2¼-inch tweeters. In blue, red and gray, the unit can be powered by either house current, eight "D" size batteries, or can be used with an optional adapter on a boat or in a car. Suggested list is \$56.95.

GE is mapping a national advertising campaign for this unit that will utilize TV and print media, nationally as well as regionally. There will also be a four-color dealer display that includes demo tape and sing-along mike, and T-shirt decals geared to the youth market.

Also in the Monogram line is a portable radio-cassette recorder, featuring AM/FM radio, and public service, aircraft and weather bands. Model 3-5250 also features a 4-inch heavy magnet speaker, sleep-switch for automatic radio or tape shut-off,

two antennas, digital counter and a three-way indicator meter that shows battery strength, and recording level, and can be used for fine tuning. Model 3-5250 weighs eight pounds and lists for \$149.95.

GE's new model 3-5140, is a portable cassette recorder that operates either on AC or batteries. Its features include digital counter, review function, instant replay and a record mode indicator, with suggested price of \$69.95.

A new budget-priced compact recorder carries a \$34.95 tag, and features a single button control and built-in tape erasure guard. Model 3-5011 also facilitates a three-way

power supply. Six portable and table model radios round out the line.

Top of the line of the new component home entertainment systems is model 9-7815 with matrix 4-channel receiver and an 8-track player that synthesizes a quad effect from conventional two-channel tapes. Other features include a six-position function switch, a lighted "Quadra-Balance" control to adjust balance on all four speakers, three-speed automatic record changer and four air suspension speakers with 8-inch woofers and 3-inch tweeters. Price is \$429.95.

The second 4-channel system, model 9-7810, features discrete, SQ and synthesized 4-channel modes. It also includes, in addition to most other features found in model 9-7815, a "quadraphone" earphone. List price is \$394.95.

Model 9-7503 package features FM/AM/FM stereo receiver, three-speed automatic record changer, and a pair of three-way three-speaker systems. Accessories include jacks for a 4-channel decoder and price is \$379.95.

Model 9-7110 incorporates AM/FM/FM stereo receiver with built-in 8-track player, three-speed automatic record changer with dust cover, pair of matched speakers, roll-away cart and headphone. List price is \$239.95.

The new Duo Mode 8-track stereo system rounds out the line. This unit, model 9-7110, incorporates an AM/FM stereo receiver, comes with a pair of matched speakers and lists for \$169.95.

What's Ahead



At CES
Chi/Jan. 5-8

Tape Duplicator

The steadily growing International Industrial TV Assn. (ITVA), whose user members include many of the biggest clients of video and audio tape duplicator facilities, continues to expand with chapters now headed by local chairpersons in San Francisco, Chicago, Philadelphia, Boston, Pittsburgh, Milwaukee, Los Angeles, Dallas, Houston, New York and Hartford, Conn.

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

Also elected are vice presidents Jo-Ann Ordano, Chase Manhattan Bank, New York, and Al Bond, Texas Instruments, Dallas; secretary L.G. Gibson, Employers Insurance

of Wausau (Wis.); treasurer Louis Jackson Jr., Caterpillar Tractor, Peoria, Ill; 6-year board members Lynn Yeazel, IBM, Rochester, Minn., also named chairman, and Tom Richter, Standard Oil (Ind.), Chicago.

Plunkett New AES Director

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

• AES will be consolidating gains made so far in expanding the information flow on recording standards and other general audio areas. Ongoing work on audio standards revisions will be "amplified" under Rex Isom, RCA Records chief engineer, AES representative and chairman of the RIAA engineering committee, in such areas as singles.

• Publications activities will be emphasized, with anthologies of AES Journal papers in such historically important categories as disk recording, quadraphonics, magnetic recording and audio applications, with at least two published in the second half of 1975.

Plunkett also cites greater international activity with expanding AES involvement on this side of the Atlantic in the 50th convention set for March 4-6 at London's Cunard International Hotel.

A panel on the U.K. recording scene will be one highlight, and already set as exhibitors are such well known firms as dbx, Neve, Dolby, Cadac, Felden Audio (JBL and MCI rep), Bauch, Pye, Hayden Labs, Trident and Grampian.

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Kenwood's 3 Speakers Introduced

NEW YORK—The Kenwood Corp. has introduced a new line of stereo speakers, ranging in price from \$90 to \$150, and engineered for minimal distortion, wide dispersion, and better than average transient response, according to the firm's engineers.

Top of the line is the KL-77, a three-way system incorporating a 12-inch low frequency driver, which Kenwood claims is responsible for low frequency reproduction down to 27 Hz, and attenuated above 1 KHz to eliminate dispersion problems in the mid-range frequencies.

The KL-77's mid-range driver includes a ¾-inch voice-coil diameter and a heavy magnet structure for improved efficiency and power handling capability. A 2-inch tweeter extends reproduction to above 18 KHz. The KL-77 is tagged at \$149.95.

The two remaining systems in the line are two-way models KL-55 and KL-44 utilizing a 10-inch low frequency drive and a 3½-inch direct "radiator with dome" which provides flat response as well as wide angle dispersion throughout its operating range. The units are priced at \$109.95 and \$89.95 respectively.

The new speaker line and the new Kenwood KR-9400 stereo receiver, among others, will be unveiled at a private showing during the Winter CES, but at the Hyatt Regency Chicago. The KR-9400 is claimed to have twice the power of the current top-of-line model, with 120 watts per channel RMS and MPX with phase-lock-loop 18 that Kenwood engineers says provides separation of better than 30 dB at all frequencies and more than 40 dB at 1 kHz.

Sansui Bows AM, FM Receiver And Dolby Cassette

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

The receiver, model 441, utilizes the newly developed Sansui Circuit Board Module (CBM) for cost savings, and features what Sansui engineers call a hybrid IC amplifier for supplying low distortion power to one or more stereo speakers.

Inclusion of RIAA equalization in this \$220 unit assures correct bass and treble compensation, according to Sansui sales vice president Bernard Bernstein. The 441 hybrid IC power transistors deliver 11 watts RMS power per channel. A frequency response of 30 Hz to 15,000 Hz is also offered.

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

Winding time is said to be less than 70 seconds for a C-60 cassette, and frequency response within normal tape is 30 to 13,000 Hz; with chromium dioxide it gets up to 16,000 Hz. No pricing has been established.

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Norelco Cassette Cleaner	.60	.55	.50	.45
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Area 202-462-0800

Feedback On Anti Fair Trade Bill

Continued from page 49

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

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

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

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

expanding chains such as Pacific Stereo, Lafayette and others.

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

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

Panasonic To Bow Its New Disk Changer/Turntable

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

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

According to Jerry Kaplan, national sales manager of Technics products, the design brings a new

level of performances to the record changer category, particularly with respect to such important criteria as wow, flutter and rumble.

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

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

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

New Products



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



SEPARATE VOLUME controls and 2 1/2-inch drivers give Panasonic headphones Model EAH-23 full stereo sound, at \$34.95 list.



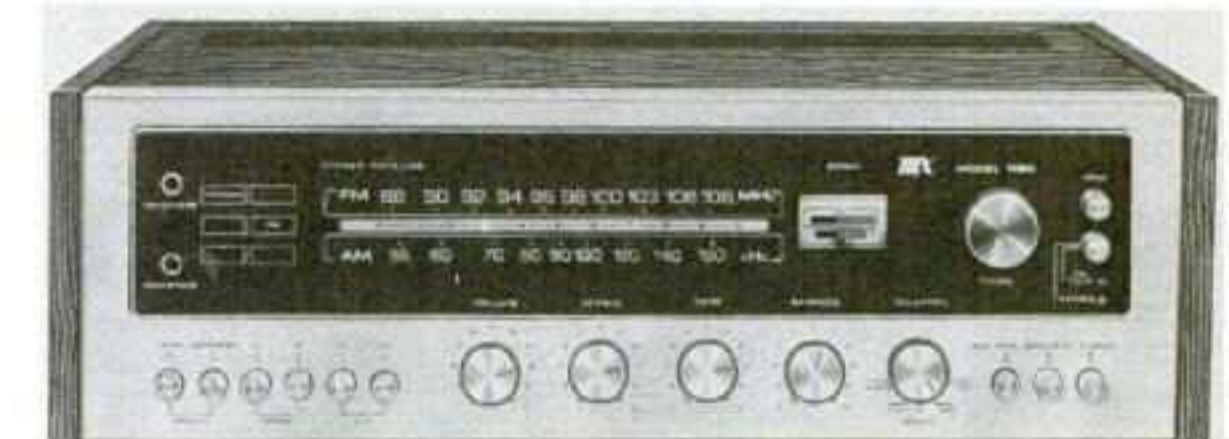
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RepRap

George M. Conneen, of George M. Conneen Co., Newtown Square, Pa., who had served as vice president of the MidLantic Chapter of Electronic Representatives Assn., will be installed as president of the Philadelphia-area group on Dec. 20 at a dinner dance at Bala Country Club. He succeeds Leland F. Carpenter of White-Key-stone, Inc., King of Prussia, Pa., who becomes chairman of the board.

Other elected officers include: Eugene P. Klumpp, J.A. Maguire & Co., Pennsauken, N.J., vice president; Joseph Casele, Estersohn Associates, Willow Grove, Pa., secretary; and Ronald J. Lyons, Professional Services Associates, Philadelphia, treasurer. John T. Stinson, Stinson Associates, Wynnewood, Pa., was elected to the National board of directors; with John S. Wurts, Rothenheber & Wurts, Ardmore, Pa., the alternate.

Group vice presidents elected include: Consumer Products—Don Legato, DiVincent-Legato Associates, Moorestown, N.J.; Components & Materials—John S. Wurte, Rothenheber & Wurts; Technical Products—Conrad Fry, Rivco, Inc., King of Prussia, Pa.; and Member Services—Georges E. Sandell, Kirk-Sandell, Inc., Fort Washington, Pa.

DECEMBER 21, 1974, BILLBOARD

Stewart, Mercury Row Hinges on One Point

LONDON—The main issues in a complex legal row over whether Rod Stewart is still tied to a 1968 recording contract with the now defunct Mercury Record Productions Inc. will stand or fall on a preliminary point of law.

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

However, the point is to go to the

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

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

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

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

(Continued on page 54)

Staff Shifts at Polydor U.K. And Hamburg

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

Hales had held the job on an interim basis since September, taking over from Mike von Winterfeldt, now vice president of the international division at Polydor in New York.

In another major appointment Peter Sibley has been named to head the Polydor International liaison office in London. With Polydor for four years he was previously head of pop artist promotion and creative services in the Hamburg headquarters. Soon to join Polydor International's popular music staff in Hamburg is Derek Johns, until recently general manager of the ATV Music record label, Bradley's, and a former pop marketing manager at CBS, London.

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

Five Drives Launch WB's Major Pre-Holiday Blitz

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

Four albums figure in the "Christmas Gifts From Warner" push—Frank Sinatra's "Main Event," Phil Spector's "Christmas Album," Mike McGear's "McGear" and Ron Wood's "I've Got My Own Album To Do"—and 2,000 posters showing the sleeves of these discs are being used for window and in-store display. In addition, there is advertising on bus backs, underground sites, billboards, browser cards and window stickers. Commercials are also being broadcast over a three-week period on eight regional radio stations.

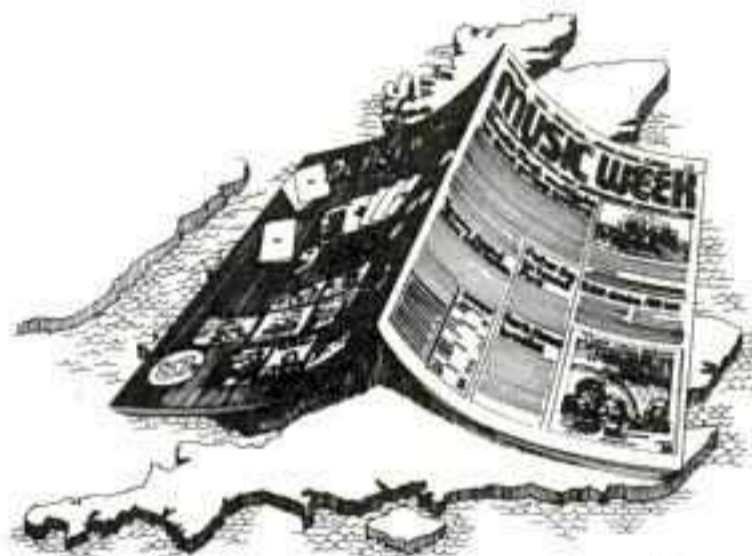
A second campaign, Listen To The Pictures, embraces an anthol-

ogy LP entitled "Soundtrack," as well as single soundtrack albums of "The Exorcist," "Emmanuelle," "Legend Of The Seven Golden Vampires," "O Lucky Man," "Deliverance," "A Clockwork Orange" and "Enter The Dragon." These eight LPs will be backed by national press and radio advertising, in-store posters, bus backs, window stickers and browser cards.

A catchline reading, "Warning: If Played By The Untrained These Albums Could Be Highly Dangerous," is the strong point of a "kung fu" push via in-store and underground posters. LPs featured in the campaign are the Kung Fu television soundtrack, "Enter The Dragon" and "Legend Of The Seven Golden Vampires."

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

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



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Tatum Set Largest By Polydor

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

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

Norman Granz, who produced the set, added: "In the 35 years I have been working with great and near-great jazz artists, the most important and satisfying work I ever did was with the Tatum project."

Greece Scuttles Pirate Stations

ATHENS—The Ministry of Public Order here has forbidden the operation of pirate radio stations. The announcement followed the transmission of royalist broadcasts from a "pirate station" in the Greek capital.

Broadcasters were urging the public to vote "yes" on the referendum to decide whether King Constantine, now living in the U.K., should return and the monarchy restored or whether Greece should have democracy without a king. In the event, voters registered against the monarchy.

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

AMSTERDAM

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

Ben Bunders, a&r manager for Phonogram International has signed new group Baker-Gurwitz-Army for the world excluding the U.S. Leader Ginger Baker retired for some time in Nigeria. Bunders is visiting New York and Los Angeles to negotiate for new licenses.

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

Newly formed duo, Spooky & Sue, creators of the new Dutch black sound with "Swingin' on a Star" are unable to perform because Sue is contracted to a singing group and Spooky has a job in a store. They will be free next year. . . . George McCrae will give two concerts in Amsterdam on Sunday (15). . . . Golden Earring, exhausted after a tour of the U.S. and U.K., are preparing a possible live album to be taped at two concerts in the Carre Theatre in Amsterdam. . . . Rock group Long Tall Ernie and the Shakers has disbanded. Lead singer Arnie Treffers has made a solo album. Keyboard player Jan Rietman has quit. FRANS VAN DER BEEK

COPENHAGEN

Fourth album by local group Gasolin, "Stakkels Jim," otherwise "Poor Jim," hit the top of the charts here. . . . Charles Aznavour here for one concert appearance. . . . And a Tivoli Garden concert date for Sailor (CBS-Epic), currently in the radio chart with their single "Traffic Jam."

Queen, one of the top groups in the U.K., with regular single and album successes, cancelled their Copenhagen concert because the promoting company ICO sold only seventeen tickets. . . . Bert Jansch (Charisma) on television here singing songs from his new album—and Colin Richardson, from Charisma Artists in Copenhagen, with the artist to promote the LP. . . . Jansch was one of a chance meeting of guitarists in the Danish-TV studios, along with Jan Akkerman of Focus, Ralph McTell, and blues specialist Stefan Grossman.

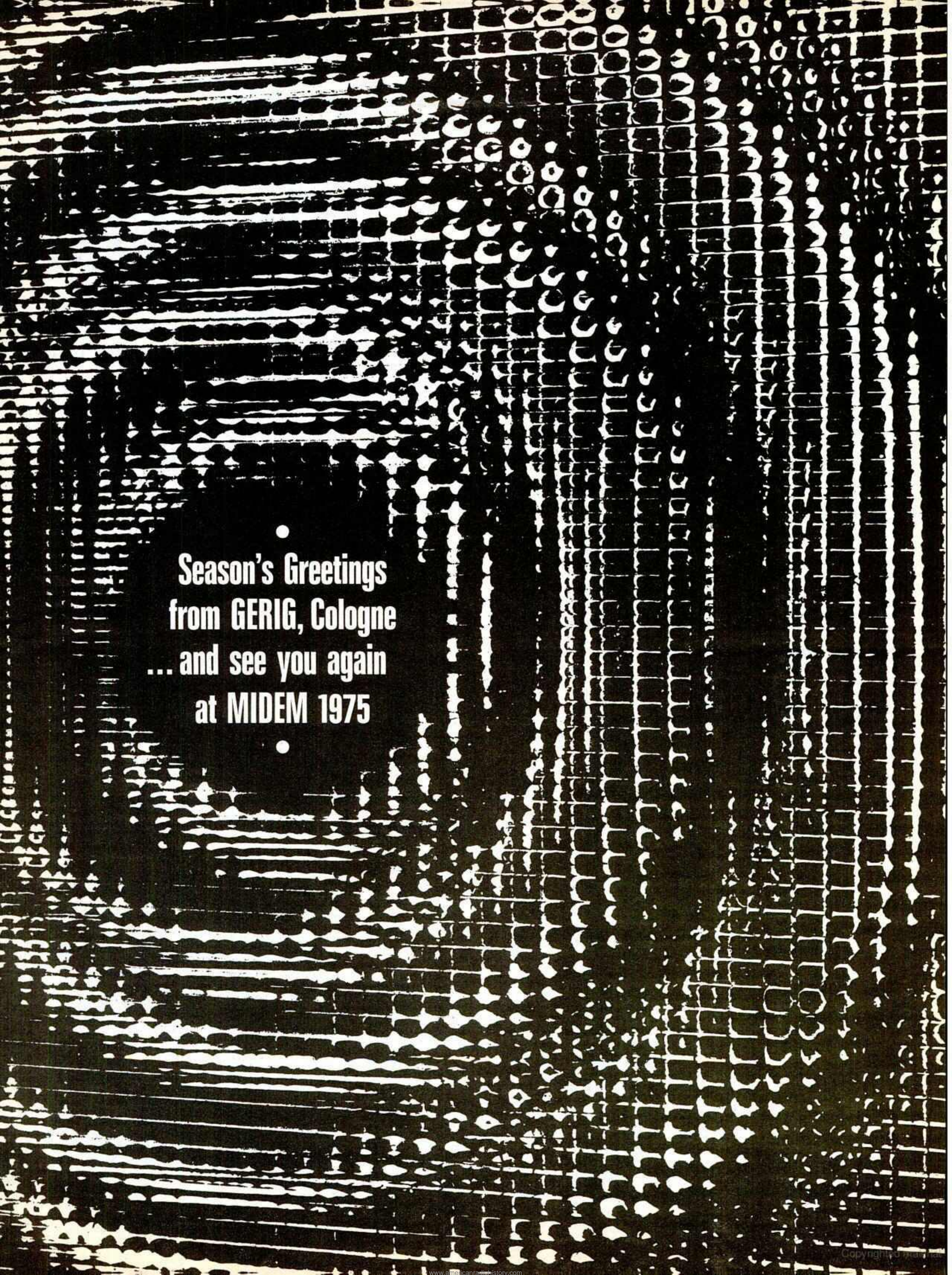
First concert by Liza Minelli in Copenhagen, promoted by SBA was sold out in a few hours and an extra performance is now planned. . . . Olsen Brothers back from Tokyo Music Festival. KNUD ORSTED

DUBLIN

Polydor Records here launched the first Vertigo single "Philomena," and album "Night Life," by Thin Lizzy at a Tara Towers Hotel reception—group starts an Irish tour in Dublin (Dec. 21), following with Portrush (26), Limerick (27), Galway (28), Derry (29), Tralee (31) and Ballymena (Jan. 3).

Leo Sayer returned for December dates in Belfast, Dublin and Cork, following his successful September concerts in Ireland. . . . Liam McKenna, who has been deputizing for Daire Doyle of the Memories while Doyle recovers from a road accident will stay with the band even after Doyle returns. . . . Rolf Harris

(Continued on page 54)



•
Season's Greetings
from GERIG, Cologne
... and see you again
at MIDEM 1975
•

Collections of BUMA And STEMRA Soars

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

STEMRA, the organization for collecting mechanical rights, in 1973 collected over \$1 million on the foreign exchange, a 45 percent increase over 1972.

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

The Dutch EMI holding was the first to follow this trend. Phonogram is following as well and so is the newly founded record enterprise,

VNU (the biggest publishers holding).

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

Despite this, the amount that BUMA had to send to other countries on copyrights has been no more than three times the amount that had to be paid to Holland. In the periods 1968-70 it was five times the amount. The only country with which Holland has a surplus on this balance of payments has been Belgium.

Conamus, a branch of BUMA which promotes popular Dutch music, presented an export award last year to Thijs van Leer and his group Focus. BUMA regrets the disappearance of the offshore stations like Radio Veronica, which played a weekly hit parade. These were the promotional center for Dutch pop music.

International 2 Pop Films For London

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

The London premiere of "Flame," the film which features Slade as a rock band struggling to stardom, falls on Feb. 13, although cinemagoers in the Tyne Tees areas will actually form the first general audiences to see it. The company responsible for the movie, Goodtimes Enterprises, has decided to screen it there first, supported by heavy television advertising. After its London showing, the movie will open across the rest of Britain area by area throughout February and March, backed up with a similar TV promotion blitz. A Panther paperback of "Flame" will be available from Granada Publishing, too.

Polydor has already put out the film's soundtrack music as an LP (plus one Slade single, "Far Far

(Continued on page 56)



Pitre Agency Photo
OMBRETТА SIGNS—One of Italy's leading music personalities, Ombretta Colli, left, signs an exclusive contract with Fonit-Cetra in Milan. With her at the sign-in is Fonit-Cetra's a&r director, Mario Zanoletti.

Weissenberg to Open Osaka Fest In Japan

By HIDEO EGUCHI

TOKYO—Alexis Weissenberg and the NHK Symphony Orchestra under the baton of Hiroyuki Iwaki will open the 18th Osaka International Festival of Arts, scheduled for April 7-28 at Festival Hall in Japan's second largest city, the sponsoring society says.

The French pianist will play Beethoven's "Emperor" Concerto No. 5 with the Japanese orchestra.

(Continued on page 58)

From the Music Capitals of the World

Continued from page 52

guests on RTE Television's "Late Late Show" and sang "Little Pal," his new EMI single. . . . EMI released "Jimmy O'Dea With Harry O'Donovan," an album by the late Irish comedians—the 14 tracks include "Biddy Mulligan The Pride Of The Coombe," "Non Troppo Largo" and "Sixpence Each Way," the latter originally released as a 78-rpm single by Parlophone on Oct. 1, 1929, becoming a bestseller.

First launch of Claddagh Records in London was at a reception in association with Continental Record Distributors. There are four new albums in the 65-LP catalog: Belfast-born Derek Mahon reads his poetry on one; "A Double Scotch" is an LP of poetry of Edwin Morgan and Alexander Scot; the Aerolian Quartet play "String Quartet in C Minor" by Dublin composer Frederick May; and "Tin Whistles" is by Paddy Moloney and Sean Potts (tin whistles) and Peadar Mercier (bodhran)—all members of the Chieftains.

KEN STEWART

HELSINKI

Preparations for the Eurovision Song Contest, which will be held in Stockholm next year, are now firmly in hand. Oy Leisradio Ab has just released a list of composers who have been invited to submit material for local heats. The composers are: Esko Linnavalli, Antti Hyvarinen, Jorma Panula, Seppo Paakkunainen, Kai Backlund, Markku Johansson, Kaj Chydenius, Jaako Salo, Lasse Martensson, Kari Kuuva, Kim Kuusi, Jukka Kuoppamaki, Henrik-Otto Donner, Rauno Lehtinen, Eero Koivistoinen and Carita Holmstrom. Public presentation of the contending songs will be in January, while the local final—to choose the best of eight compositions—is scheduled for Feb. 8. The selection of songwriters caused a local stir, because two prominent composers, Heikki Harma (Hector) and Esa Helsavuo, were rejected as Oy Yleisradio Ab employees. The Stockholm grand final of the Contest will feature a new balloting system invented by Heikki

Seppala, the department head of YLE's TV-1.

Jukka Tolonen, ex-guitarist of the now-defunct Tasavallan Presidentti, has signed a four-year recording pact with Chess/Janus. According to close sources, Tolonen will receive an advance of \$15,000 per new album, plus a 6 percent profit based on sales. Also benefitting from the deal are Sonet and Love Records. The pact obliges Tolonen to make a minimum of one album each year, the first due for release within the next few months. Recording will start at Stockholm's Marcus Music Studios this month, with Otto Donner producing. Last month, Tolonen was awarded the "Yrjo-George" trophy by the Finnish Jazz Federation for his achievements as a blues and jazz musician. Previous winners have been Seppo 'Baron' Paakkunainen (1973) and Edward Wesala (1972).

1974 has been big for Marion (EMI). After her victory at Sopot, she captured the Artist Prize at Tokyo's International Song Festival with "Sunny Days" (the song itself earned a composer's prize for its composer, Rauno Lahtinen). Now Marion is conquering West Germany, where she is making several major appearances this month to promote her first Teldec single, "El Bimbo." Shows already lined up include "Star Parade" (WDR-TV), "Disco" (ZDF-TV), "Music Aus Studio B" (NDR-Radio) and Radio Luxembourg. In the coming months, she is due to visit the Far East again, to coincide with the release of "Sunny Days" in Japan by Toshiba.

The public relations directors of two major disk companies have left their posts in recent weeks. Matti Laipio, 29, formerly with Scandia-Musiikki, has re-entered Porthania to complete his master's degree. In between lectures and examinations, he plans to write a book about jazz for the Library Assn., and also produce some radio programs. He will continue as producer of top-selling act, Jussi and the Boys (Scandia). Laipio's responsibilities have been taken over by Irma Siltamaa. The other exiting executive is EMI's

Chrisse Johansson, 25. She is now working with Flip, a new teenage magazine published in Tampere. Taking her place at EMI is Ulf 'Uffe' Ahrenberg, a well-known musical personality and disk jockey.

A new radio station operating under the aegis of Oy Yleisradio Ab will open officially on Jan. 2. The station, which is still without a proper name, will broadcast to audiences in the heavily-populated area of Newland province. Operating on 90.3 MHz VHF, the station will be on the air between 5:30 a.m. and 8:15 a.m., or anytime during the day if demand rises. Focus will be on traffic news, weather information and popular music. The transmitter is located at Kivenlahti, a few miles out of Helsinki.

Finland's leading concert promoter, Artistit Oy, reports good ticket sales for most concerts arranged this fall. The only exceptions to the rule have been British acts Sweet, Status Quo and Queen, who were crowd-pullers in adjacent Sweden. Biggest sensation has been Demis Roussos, for whom Artistit had to arrange two extra concerts recently—the original two were sold out within hours. Nothing similar has occurred before on the country's concert circuit. While here, Roussos received two gold disks for sales of his albums, "My Only Fascination" and "Forever and Ever."

Eddie Boyd, veteran blues artist now living in Helsinki, recently celebrated his 60th anniversary. To mark the occasion, the highly-active Finnish Blues Society sponsored a special anniversary concert, where Boyd played alongside Stefan Grossman. Profits for the show went to Boyd. Grossman, meanwhile, is a host of a new music program backed by Scandinavian television companies. Show presents the best of Nordic rock, plus international visitors.

Musiikki Fazer has relocated its management, marketing and wholesale divisions at Pitajankari, across from the Finnlevy premises. This unites the various operations of the company, formerly spread all over the town. Only exceptions are the

Fazer Concert Bureau and the sheet music division, which stay at the old Aleksanterinkatu location, and the Fazer Music Club, the new headquarters, sited at Hoylaamontie 16, 00380 Helsinki (telephone 90-558 991), have 3,300 square meters of space, and a personnel tally of 120. An opening party was held at the end of last month.

LONDON

British release of Elvis Presley's current U.S. hit "Promised Land," has been postponed here because of the success of his "My Boy" single—the latter by the U.K. writing team of Bill Martin and Phil Coulter. RCA says, "It would be silly to bring out a new one to compete with our fastest-selling single for quite a while."

First licensing deal to be concluded by Ken East since he became managing director of Decca here in October is with the Essex Music label, Cube Records—the artist roster includes Joe Cocker, Angel, the Michigan Flyers, plus early material of Procol Harum, T. Rex and the Move. . . . Quality Records, one of Canada's main independent companies, is to be represented in the U.K. and Europe by the Noel Gay Organization—the deal is an extension of the company's consultancy activities which already includes work for David Frost's production company and for the Private Stock label.

Presentation to Ray Conniff here of the first Pickwick International Gold Award for Hallmark record and tape sales in excess of 700,000. . . . Veteran music publisher Teddy Holmes, of Chappell, honored at an industry party organized as a surprise by Terry Oates of Compass Music.

Dick James Music has issued a writ against AIR (Record Productions) London to compel it to sell to Dick James Music its half-share in Maribus Music, which the two companies previously jointly owned—the company was formed in 1965. AIR has now been taken over by Chrysalis Records. . . . CBS here believes Simon & Garfunkel are the only act ever to have two million-

selling albums in the U.K.—"Greatest Hits" has followed "Bridge Over Troubled Water."

New CBS manager, international a&r, is Paul Atkinson, 28, who was at one time lead guitarist with the hit-making Zombies whose 1960's U.S. hits includes "She's Not There," "Tell Her No" and "Time Of The Season." . . . Pye artist Johnny Wakelin's "Black Superman" single tribute to Muhammad Ali being soundly promoted. The heavy-weight champion was presented with a mounted copy of it and he claimed he would help promote it in the U.S.

First-ever use of a cinema commercial to advertise an album here—*(Continued on page 56)*

Stewart, Mercury

were only those of an equitable assignee (an equitable assignment is an informal assignment which does not comply with the requirements of a legal contract).

Mercury, although defunct, had been brought into the case on the basis of certain provisions in the corporation law of Delaware.

Anthony Lincoln QC, for Stewart and his company, argued that Phonogram could not establish a right to sue by joining Mercury in the case, whatever its status under U.S. law. He submitted that the purported exercise by Phonogram on August 8, 1973, of an option to extend the 1968 contract was of no legal effect.

The crux of the matter was whether Phonogram, as an equitable assignee, could without giving notice of the assignment, exercise an option to extend the contract so as to bind the person (Stewart) who granted the option.

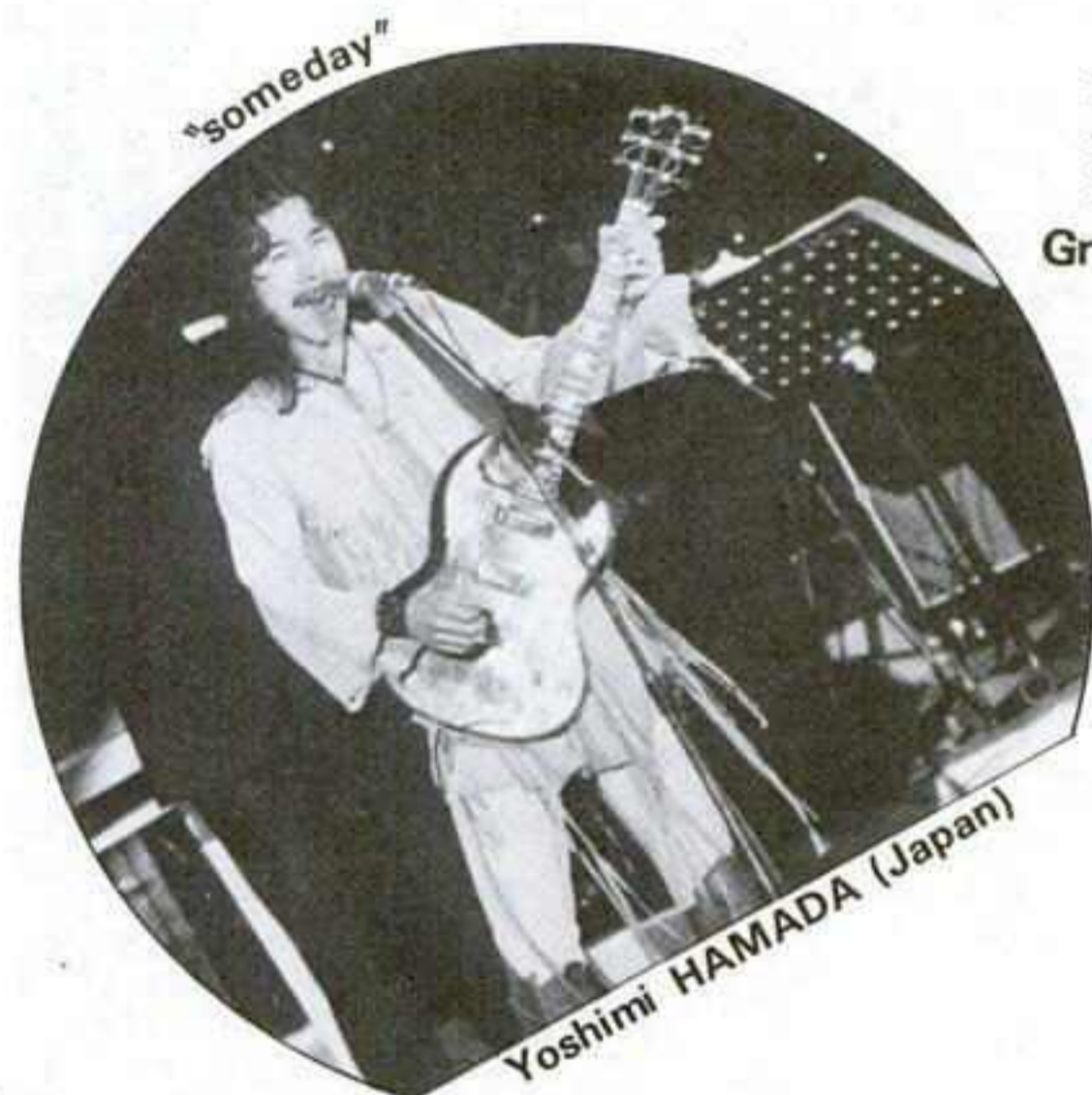
Counsel's answer to that was 'No', otherwise a third party was bound by the act of a stranger of whom he was totally unaware.

The judge agreed. The exercise of the option could not now be validated, nor could the right of Phonogram to sue be established by the purely procedural step of joining Mercury as co-defendant.

DECEMBER 21, 1974, BILLBOARD

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UA in U.K. Maps A Wide-Ranging Program for '75

LONDON—An expanded promotion department specifically geared to exploit local promotion; a modified a&r wing, with strengthened middle-of-the-road catalog; more salesmen and management staff; and a move to new premises just outside central London. These were the wide-ranging developments for 1975 at United Artists, announced by managing director Martin Davis.

From Jan. 1, Mike Willis, previously employed by the company on an independent basis, will become a full-time promotion man, working with Derek White from the existing staff and with Ross Davis, the company's Manchester salesman, who becomes responsible for UA's interests in radio in the North.

Said Davis: "We intend to have a highly mobile, concise unit providing an efficient business service. In general, we feel there are lots of lessons to be learned from local promotion in the U.S., where dealers and radio stations recognize each other's importance."

"Local sources of exposure support local radio and there are local charts and so on. In Britain, this does not seem to be happening so much,

but I recognize you cannot change the public's listening habits overnight.

"I think unless you make a commitment, nothing will happen. The main point is to help expand the market. There is no doubt that there is a whole new market of people who have never bought records and to get to them you have to have more outlets, more exposure. Local radio holds the key to this."

Though relatively small, UA has a wide spread of product, with artists as disparate as Hawkwind, Shirley Bassey and Slim Whitman. To strengthen the artist roster, Alan Warner will become involved in a&r matters, with an assistant to be appointed.

Davis expects the company's net return to be as good this year as last, despite problems early in the year, notably the inability to press records at EMI. He believes 1975 will be exceptional.

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

Numero Uno Purchase By RCA-Italiano Rumored

MILAN—Persistent rumors in music circles here suggest that RCA-Italiana of Rome has acquired full control of the Numero Uno record company, building its share ownership from 50 to 75 percent. Stock sellers would have been former president Mariano Rapetti and Gianni Daldello, manager of the publishing wing.

A 25 percent stock would still, it is said, be held by number one Italian singer Lucio Battisti and leading lyricist and producer Giulio Rapetti, Mariano Rapetti's son, professionally known as Mogol. But, the rumors insist, Battisti and Mogol would sell their stock to RCA early

in 1975.

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

Numero Uno was established by Mariano Rapetti, a veteran music personality, associated with Ricordi publishing for 40 years; his son Mogol; singer Lucio Battisti; and producer Sandro Colombini, associated with the early Adriano Celentano productions, in 1969.

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

Numero Uno has had many millions of sales, both through artists (notably Lucio Battisti) and through the publishing division. In a short time it became the most famous independent talent organization in the Italian music industry—until some two years ago when it appeared to be somewhat in decline though still maintaining a prominent position in the industry.

2 Pop Films

• Continued from page 54

Away"), but will step up its promotion of the disc when "Flame" is actually released. Another single will also be lifted from the album in the New Year.

The British premiere of "Tommy," the film of the Who's famous 'pop opera,' is expected to take place in March, although no firm date has been announced yet. The movie's maker, Hemdale, told Music Week that Tommy will probably appear in the UK shortly after its US debut in New York and Los Angeles simultaneously on March 19.

Meetings are currently being held in London to decide what form the promotion for Tommy, produced by Ken Russell, and for the soundtrack, to be released worldwide by Polydor in a two-LP package, will take next year. Appearing in Tommy will be the Who (both as a group and with individual members in specific acting roles), Eric Clapton, Elton John, Jack Nicholson, Oliver Reed, Tina Turner, Robert Powell, Ann-Margret and Paul Nicholas. The film actually overran its shooting schedule, but is now at the editing and dubbing stages, and no further delays are expected.

Executive Turntable

Keith Hiller, 19-year-old son of songwriter-producer Tony Hiller, has joined as head of promotion for his father's company, Hiller Music—he was previously with Screen Gems.

Joe Colouhoun is the new sales manager (special projects) at Phonogram, U.K., reporting to sales manager Fil Towers, and with special responsibility for major accounts and sales training.

International

From the Music Capitals of the World

• Continued from page 54

by Charisma Records on behalf of "The Old Straight Track" by Jack The Lad, the campaign starting in the North in cinemas where David Essex's "Stardust" is the main feature. . . . Following the success of the TV-advertising promoted Gary Glitter film "Remember Me This Way," the Gem Toby Organization is seeking other suitable movies in the U.S. to promote here through television "saturation" campaigns and already-bought material is "The Groove Tube" and the George Segal feature "Where's Poppa."

New EMI U.K. chairman John Read paints an optimistic picture of the company's future particularly in the record interests—"the music business is not as sensitive to economic pressures as some might expect—if people haven't the money to spend on more expensive items, they still buy records," he says. . . . Jazz Services Unlimited, the Manchester-based wholesaler which specializes in supplying jazz, folk, and blues labels to retailers north of Birmingham, has acquired northern distribution rights of the World Jazz label.

Because of continuing signs of Beatlemania, Liverpool City Council has produced a souvenir publication, "The Beatles Collection," to satisfy the many fans who either visit Liverpool seeking information about the group's origins, or who write in from abroad for facts about early Beatle days. . . . Tommy Steel-headed original London Palladium cast album of "Hans Christian Andersen" recorded, packaged and distributed by Pye in less than two weeks.

Pye chairman Louis Benjamin describes as "a unique reciprocal simultaneous number one between the U.K. and U.S." the chart-topping of Pye's "Kung Fu Fighting," via 20th Century in the U.S., and "You're The First, The Last, My Everything" by Barry White released here by Pye on 20th Century's own label. . . . Biggest-ever promotion campaign by Virgin Records here on television and through window displays for Mike Oldfield's two albums "Tubular Bells" and "Hergest Ridge."

Osmonds, back for touring dates here in January, have just enrolled the 100,000th member of their U.K. fan club, 19-year-old David Thompson. . . . Gary Glitter returning to Australia soon to repeat earlier efforts to raise money for deaf children Down Under.

PETER JONES

MILAN

Franco Battiato, an Italian avant-garde singer, has signed with Island Records for Europe, excluding Italy, where he continues with his original comprehensive contract with Bla Bla Records—he is to appear in concerts with Stomu Yamash'ta, and his new "Click" album will be released simultaneously through Europe in January.

Dischi Ariston has acquired license rights for Italy from Penny Farthing, Avco, Transatlantic, Discos Columbias and Springpark. . . . A competition among retailers is being conducted by Ducale to find the best shop window displays promoting its classical and folk Arion

(Continued on page 58)



COPENHAGEN AWARDS—Eurovision Song Contest winner, the Swedish group Abba, open their European tour in Copenhagen with a sell-out concert in the Falkoner Theatre, for which they received rave reviews. The tour takes in Holland, Belgium, Austria, Germany, England, France and Denmark, promoted by the Scandinavian Booking Agency (Copenhagen) and EMA (Stockholm). Abba received silver disk awards for sales of their "Waterloo" album. Left to right: Abba's Bjorn Ulvaeus and Agnetha Faltskog; publisher Stikkan Anderson; Abba's Anni-Frid Lyngstad and Benny Andersson; and Kurt Mikkelsen, managing director of EMI in Denmark.

Polydor Offers Tours of Offices to Staff Families

HANOVER, Germany—"Come and see where I work" . . . that is the invitation the 1,700 staff at Polydor International's factories and offices here have been taking home to their families.

The company has started organizing guided tours for staff members' families and friends at the twin production centers in Podbielski Strasse and in the industrial suburb of Langenhagen.

The invitations have been accepted with enthusiasm. By the official end of the scheme, more than 1,500 visitors had toured all or part of the Polydor complex. Initial talks between the management in Hanover and the Works Council led to Dr. Gerd Schottler, one of whose jobs as head of the technical staff is to escort visiting VIP's round the factories, devising a schedule for the tours.

Staff at Factory I (Podbielski Strasse) and Factory II and the central warehouse at Langenhagen

were asked to act as guides for the Wednesday afternoon sightseeing tours.

Posters told members of the tours and Ursula Birkner, of the Works Council took the bookings. They flooded in so fast that two shifts of tours had to be planned at each factory.

Family groups of up to six booked for visits which ended with a traditional German coffee-and-cakes gathering. Many visits were by people already working at the factory—"It's a great opportunity to see what goes on in the rest of the works" was the theory.

In Factory I the tours took in the information center, the galvanizing plant, the press-rooms and the cassette production areas. In Langenhagen the main features are the injection-molding of singles, sleeve manufacture and a demonstration of "dummy-head" stereo. Indeed some of the processes seen by visitors are still on the Polydor secret list.

Denmark Price War Builds

COPENHAGEN—The long-anticipated price war over record prices has started here in real earnest as the Christmas sales period builds up.

The big magazine Se and Hor (Look and Listen) ran an ad by the small import firm Padria Records, owned by Jorn Adrian and Povl Parris. At first the magazine offered the U.K. "Story Of Pop" album at cut price, but that didn't directly affect the record industry because none of the import companies had the album in stock.

But then Se and Hor, with Padria moved into the field of ordinary albums from Rolling Stones Records, Polydor, RCA, MAM, Island, Chrysalis, Philips, Mercury and Apple.

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

Albums involved are "Propaganda" by Sparks (Island); "Band On The Run," by Paul McCartney's Wings (Apple); "Can't Get Enough," by Barry White (Philips); "Walls and Bridges," by John Lennon (Apple); "Smiler," by Rod Stewart (Mercury); "War Child," by Jethro Tull (Chrysalis); "It's Only Rock And Roll" by Rolling Stones (Rolling Stones Records); "In Flame" by Slade (Polydor); "Devo-

lution Boulevard" by Sweet (RCA); and "A Stranger In My Own Backyard" by Gilbert O'Sullivan (MAM).

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

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

Representatives of import companies dealing with the 10 albums have had several angry meetings, but so far have taken no direct action.

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

Padria imports from U.S. and U.K. export departments, so it does not pay for representing the record labels in Denmark. It was hoped by the trade that Padria would import only Arcade, Ronco and K-Tel records, but the full-page advertisements confirmed the very worst fears.

Week Ending 12/21/74

Billboard Hits of the World

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BRITAIN

(Courtesy: Music Week) *Denotes local origin SINGLES

- 1 YOU'RE THE FIRST, THE LAST, MY EVERYTHING - Barry White
2 OH YES YOU'RE BEAUTIFUL - Gary Glitter
3 YOU AIN'T SEEN NOTHING YET - Bachman-Turner Overdrive
4 LONELY THIS CHRISTMAS - Mud
5 GONNA MAKE YOU A STAR - David Essex
6 MY BOY - Elvis Presley
7 TELL HIM - Hello
8 JUKE BOX JIVE - Rubettes
9 IRA FEELINGS (SKANGA) - Rupie Edwards
10 LUCY IN THE SKY WITH DIAMONDS - Elton John
11 GET DANCING - Disco Tex & the Sex-O-Lettes
12 MAGIC - Pilot
13 TOO GOOD TO BE FORGOTTEN - Chi-Lites
14 STREETS OF LONDON - Ralph McTell
15 THE WILD ONE - Suzy Quatro
16 JUNIOR'S FARM - Paul McCartney/Wings
17 COSTAFINE TOWN - Splinter
18 WHERE DID ALL THE GOOD TIMES GO - Donny Osmond
19 TELL ME WHY - Alvin Stardust
20 DOWN DOWN - Status Quo
21 WOMBLING MERRY CHRISTMAS - Wombles
22 SHA LA LA - Al Green
23 YOU CAN MAKE ME DANCE, SING OR ANYTHING - Faces/Rod Stewart
24 HOW LONG - Ace
25 UNDER MY THUMB - Wayne Gibson
26 PEPPER BOX - Peppers
27 I CAN HELP - Billy Swann
28 THE INBETWEENIES/FATHER CHRISTMAS DO NOT TOUCH ME - Goodies
29 KILLER QUEEN - Queen
30 ONLY YOU - Ringo Starr
31 HEY MISTER CHRISTMAS - Showaddywaddy
32 SOUND YOUR FUNKY HORN - K.C. & the Sunshine Band
33 THE BUMP - Kenny
34 NO HONESTLY - Lynsey De Paul
35 CHERI BABE - Hot Chocolate
36 NEVER CAN SAY GOODBYE - Gloria Gaynor
37 ZING WENT THE STRINGS OF MY HEART - Tramps
38 (HEY THERE) LONELY GIRL - Eddie Holman
39 GOODBYE NOTHING TO SAY - Javells/Nosmo King
40 JE T'AIME - Jane Birkin
41 HELP ME MAKE IT THROUGH THE NIGHT - John Holt
42 STARDUST - David Essex
43 YOU CAN HAVE IT ALL - George McCrae
44 CHRISTMAS SONG - Gilbert O'Sullivan

- 45 DANCE THE KUNG FU - Carl Douglas
46 YVIVA ESPANA - Sylvia
47 LET'S PUT IT ALL TOGETHER - Stylistics
48 ALL OF ME LOVES ALL OF YOU - Bay City Rollers
49 MORNING SIDE OF THE MOUNTAIN - Donny & Marie Osmond
50 CRYING OVER YOU - Ken Boothe

BRITAIN

(Courtesy: Music Week) LPs

- 1 ELTON JOHN'S GREATEST HITS (DJM)
2 DAVID ESSEX (CBS)
3 SHEER HEART ATTACK - Queen (EMI)
4 CAN'T GET ENOUGH - Barry White (20th Century)
5 ROLLIN' - Bay City Rollers (Bell)
6 SLADE IN FLAME - Slade (Polydor)
7 TUBULAR BELLS - Mike Oldfield (Virgin)
8 COUNTRY LIFE - Roxy Music (Island)
9 THE SINGLES 1969-73 - Carpenters (A&M)
10 SHOWADDYWADDY (Bell)
11 BAND ON THE RUN - Paul McCartney (Apple)
12 AND I LOVE YOU SO - Perry Como (RCA)
13 DARK SIDE OF THE MOON - Pink Floyd (Harvest)
14 THIS IS THE MOODY BLUES (Threshold)
15 STORMBRINGER - Deep Purple (TPS)
16 LOVE ME FOR A REASON - Osmonds (MGM)
17 THE LAMB LIES DOWN ON BROADWAY - Genesis (Charisma)
18 SMILER - Rod Stewart (Mercury)
19 DAVID LIVE - David Bowie (RCA)
20 JUST A BOY - Leo Sayer (Chrysalis)
21 MOTOWN CHARTBUSTERS, VOL. 9 - Tamla Motown
22 BACK HOME AGAIN - John Denver (RCA)
23 MUD ROCK - Mud (Rak)
24 SIMON & GARFUNKEL'S GREATEST HITS (CBS)
25 PROPAGANDA - Sparks (Island)
26 RAINBOW - Peter Dinklage & Lee Philips (Philips)
27 THERE'S THE RUB - Wishbone Ash (MCA)
28 I'M LEAVING IT ALL UP TO YOU - Donny & Marie Osmond (MGM)
29 REMEMBER YOU'RE A WOMBLE - Wombles (CBS)
30 BRIDGE OVER TROUBLED WATER - Simon & Garfunkel (CBS)
31 SINGALONGAMAXMAS - Max Bygraves (Pye)
32 SERENADE - Neil Diamond (CBS)
33 BORBOLETTA - Santana (CBS)
34 ROCK ON - David Essex
35 THE BEST OF JOHN DENVER (RCA)
36 SOLO CONCERT - Billy Connolly (Transatlantic)
37 GOODBYE YELLOW BRICK ROAD - Elton John (DJM)
38 LET'S PUT IT ALL TOGETHER - Stylistics (Avco)
39 STONE GON' - Barry White (Pye)
40 BARCLAY JAMES HARVEST LIVE - Barclay James Harvest (Polydor)
41 THE STING - Soundtrack (MCA)
42 OUR BEST TO YOU - Osmonds (MGM)
43 NOT FRAGILE - Bachman-Turner Overdrive (Mercury)
44 HAPPY ANNIVERSARY - Slim Whitman (United Artists)
45 461 OCEAN BOULEVARD - Eric Clapton (RSO)
46 GOODNIGHT VIENNA - Ringo Starr (Apple)
47 HERGEST RIDGE - Mike Oldfield (Virgin)
48 ANOTHER TIME ANOTHER PLACE - Bryan Ferry (Island)
49 THE THREE DEGREES - The Three Degrees (Philadelphia)
50 MEDDLE - Pink Floyd (Harvest)

HOLLAND

(Courtesy Stichting Nederlandse) SINGLES

- 1 SING A SONG OF LOVE - George Baker Selection (Negram)
2 LONG TALL GLASSES - Leo Sayer (Chrysalis)
3 SAD SWEET DREAMER - Sweet Sensation (VIP)
4 KUNG FU FIGHTING - Carl Douglas (VIP)
5 SWINGING ON A STAR - Spookey and Sue (Negram)

- 6 TRAFFIC JAM - Sailor (Epic)
7 COME SUNDAY - The Cats (EMI)
8 LONG FELLOW SERENADE - Neil Diamond (CBS)
9 YOU AIN'T SEEN NOTHING YET - Bachman-Turner Overdrive (Philips)
10 TEENY BOPPER BAND - Catapult (Polydor)

JAPAN

(Courtesy: Music Labo, Inc.) *Denotes local origin SINGLES

- 1 FUYU NO EKI - Rumiko Koyanagi
2 AMAI SEIKATSU - Goro Noguchi
3 THE FUGITIVE - Kenji Sawada
4 ANATA NI AGERU - Mineko Nishikawa
5 RYOSHU - Midori Nishizaki
6 WAKE - Kiyoshi Nakajo
7 ONNA NO SADAME - Tonosama Kings
8 MIREN - Hiroshi Itsuki
9 NAMIDA TO YUJO - Hideki Saijo
10 KOI NO DAIYOGEN - Finger 5
11 YOROSHIKU AISHU - Hiromi Goh
12 FUREAI - Masatoshi Nakamura
13 WATASHI INOTEMASU - Toshi Itoh
14 TSUISHIN - Grape
15 AI NO SHUNEN - Aki Yashiro
16 SABISHIGARIYA - Michiyo Azusa
17 KITAKORO - Shinichi Mori
18 SHIROI FUYU - Fukinotou
19 CHIPPOKE NA KANSHO - Momoe Yamaguchi
20 SHIROI SHASHINKAN - Masatoshi Nakamura

ITALY

(Courtesy Of Germano Ruscitto)

- 1 ANIMA - Riccardo Cocciante
2 F TU - Claudio Baglioni
3 WHIRLWINDS - Deodato
4 TUBULAR BELLS - Mike Oldfield
5 CAN'T GET ENOUGH - Bary White
6 XVIII RACCOLTA - Fausto Papetti
7 ROCK YOUR BABY - George McCrae
8 AMERICAN GRAFFITI/SOUNDTRACK
9 TOGETHER BROTHERS/SOUNDTRACK
9 TOGETHER BROTHERS/SOUNDTRACK
9 META,ORFOSI - Marcella
9 JESUS CHRIST SUPERSTAR/SOUNDTRACK
12 CONTRAPPUNTI - Le Orme
12 JENNY L LE BAMBOLE - Gil Alunni Del Sole
14 BABY GATE & MINA - Mina
15 C LA VITA, LA VITA - Cochi & Renato

SOUTH AFRICA

(Courtesy Of Springbok Radio) *Denotes local origin

- 1 KUNG FU FIGHTING - Carl Douglas (Pye)
2 ROCK YOUR BABY - George McCrae (RCA)
3 KISSIN' IN THE BACK ROW OF THE MOVIES - Drifters (Bell)
4 HASTA MANANA - Abba (Sunshine)
5 IF YOU LOVE ME LET ME KNOW - Olivia Newton-John (EMI)
6 WHEN WILL I SEE YOU AGAIN - Three Degrees (Philadelphia International)
7 ROCK ME GENTLY - Andy Kim (Capitol)
8 WHY ME? - Kris Kristofferson (Monument)
9 MAMA TEMBU'S WEDDING - Ipi Tombi
10 THE WAY I AM - Lovelace Watkins (Gallo)

NEW ZEALAND

(Courtesy N.Z.B.C.)

- 1 KUNG FU FIGHTING - Carl Douglas
2 OUT IN THE STREET - Space Waltz

- 3 (You're) HAVING MY BABY - Paul Anka
4 YOU AIN'T SEEN NOTHING YET - Bachman-Turner Overdrive
5 BLACK-EYED BOYS - Paper Lace
6 I HONESTLY LOVE YOU - Olivia Newton-John
7 WINDFLOWERS - Seals & Crofts
8 LOVE ME FOR A REASON - Osmonds
9 THE BITCH IS BACK - Elton John
10 HAPPY BIRTHDAY BABY - Tony Christie

SPAIN

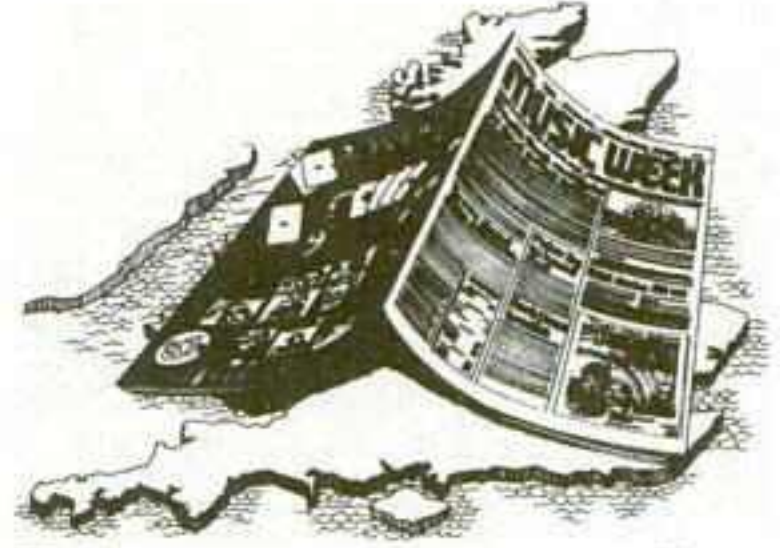
(Courtesy Of "El Gran Musical") SINGLES

- 1 ROCK YOUR BABY - George McCrae (RCA)
2 QUIERES SER MI AMANTE? - Camilo Sesto (Ariola)
3 TODO EL TIEMPO DEL MUNDO - Manolo Otero (EMI)
4 SUGAR BABY LOVE - Rubettes (Polydor)
5 CONVERSACIONES CONMIGO MISMO - Juan Pardo (Ariola)

- 6 LA NOCHE EN QUL MURI CHICAGO - Paper Lace (Movieplay)
7 CANDILEJAS - Jose Augusto (EMI)
8 LET ME GET TO KNOW YOU - Paul Anka (Hispavox)
9 TSOP - MF50 (April)
10 GIGI L'AMOROSO - Dalida (Poplandia)

ALBUMS

- 1 LULNTE V CAUDAL - Paco de Luois
2 WAR CHILD - Jestro Tull (Ariola)
3 ANKA - Paul Anka (Hispavox)
4 LOVE IS THE MESSAGE - MF50 (CBS)
5 461 OCEAN BLVD - Eric Clapton (Polydor)
6 BORBOLETTA - Santana (CBS)
7 CARIBOU - Elton John (EMI)
8 CONVERSACIONES CONMIGO MISMO - Juan Pardo (Ariola)
9 JESUS CHRIST SUPERSTAR - Soundtrack (Movieplay)
10 JOURNEY TO THE CENTRE OF THE EARTH - Rick Wakeman (Ariola)



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From the Music Capitals of the World

Pop Fest July 4th On Indian Reserve

WINNIPEG—A major pop festival has been planned for the July Fourth weekend on the Sandy Bay Indian Reserve, 100 miles northwest of Winnipeg. The festival, tentatively billed as International '75, will take place on a permanent site being built by a group of investors who intend to inject close to \$30 million into creating a sports, recreation and entertainment complex in that area.

The land is owned by the Soto Indians, who were interested in attracting tourists and visitors to the reserve. All improvements and buildings that are erected on the land will be turned over to the Indians when the promoters leave.

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

Consultants to the festival include

Jerry Shora, a Manitoban manager and promotion consultant; and Frank Crockett, a public relations and advertising consultant from Winnipeg and Roy Thornson, a real estate agent, also from Winnipeg.

The festival site itself, which the promoters are leasing from the Indians for an initial period of five years, is about six miles deep bordering on Lake Manitoba and the four miles of beaches.

There is a small lagoon on the land where the promoters intend to land sea planes to bring the acts into the backstage area which borders the water.

A private railway line running from Portage La Prairie ends right on the reserve and will be utilized to transport people to the site by a special train which will be put into service.

It is likely that gate crashing will be at a minimum. It is a federal offense to enter Indian land without the invitation of the chief.

Accommodation will be provided at the festival in the form of 50,000 plastic teepees with cedar poles that will sleep four.

All tickets are being presold and will be handled exclusively through Attractions Ticket Office in Winnipeg who will hold all funds until the show is over. Tickets will sell for \$30 in January and February, \$35 in March and April and \$40 in May and June. The tickets will be in the form of a folder like an airplane ticket with an invitation from the chief printed right on it. Inside will be the ticket with a road map, train map or bus map depending on where the tickets are being sold. The folder will also include Canadian drug and custom laws as well as some facts pertaining to the land, the tribe and the show itself.

Jack Morrow, one of the promoters of the show, indicates that \$1 million be spend on talent for the show. "With \$1 million, I think that we can buy the right acts," says Morrow. "We are planning this festival well enough in advance that I don't think we are going to have any problems. We would like to negotiate with a couple of English labels such as Chrysalis so that we can offer them a package deal for their acts and fly them into the show on a chartered jet from England."

The festival and the related development of the area as a recreation and entertainment complex have received the sanction of the Manitoba government headed by premier Ed Schreyer.

The promoters intend to negotiate with a major American network for the filming of the three-day festival.

An interesting sidelight is that though the festival is being held in Canada, 90 percent of the advertising will be aimed at the U.S. in order to attract American tourists to Canada on the long July weekend.

RCA & TED To Introduce Units

TOKYO—Both the RCA and TED videodisk systems are being shown to Japanese hardware and software manufacturers in a second series of demonstrations, following the recent Philips VLP presentation. RCA is showing its capacitance SelectraVision system Nov. 19-22 at Tokyo Kaiksn Restaurant, with the AEG Telefunken/British Decca TED player, already licensed to Sanyo in Japan, to be demonstrated Nov. 25-29 at the Restaurant Alaska, according to Billboard's Far East correspondent.

• Continued from page 56

catalog, in conjunction with distributors Dischi Ricordi and marketing office Studio 52.

Phonogram arranged tours here for Gentle Giant, Ekseption and Genesis (the latter in March, next year). ... CBS artists Gigliola Cinquetti and Gianna Bella were in Hamburg for television films. ... Folk singer Tony Santagata has switched from Fonit-Cetra to Carosella.

Argentinian musician-composer Astor Piazzolla and U.S. saxist Gerry Mulligan are the first-named artists for the Italian production at Midem '75—they will present excerpts from the "Summit" album they cut for Dischi Carosello

Smile Pact With PIKS

TORONTO—Smile Records has negotiated a deal with the Cleveland-based PIKS Corp. for distribution of product in Ohio and Western Pennsylvania. The first record to be marketed under the pact will be Ian McLean's "Has Anybody Seen America," distributed by GRT in Canada.

"This area makes a good test market so that we can show programmers in Canada the merit of our product," says Dave Coutts, Smile's president. "We can make more money in Ohio with a successful single than in all of Canada. Besides, manufacturing costs are lower and there is no federal sales tax. Even though we're getting less per record, we can still make more money."

In the past few months, Smile Records has been focusing on development of its publishing arms—Maple Creek Music and Snowberry Music. Ian McLean is the first songwriter to benefit from this emphasis and specifically, Smile's Publishing and a&r director, John Watt. There are five other writers working with Smile's two publishing arms now.

Osaka Test

• Continued from page 54

April 7, and Brahms' "Piano Concerto No. 1," April 8, also Mozart's "Sonata No. 11 in A Major" and other selections in a recital on April 26, the Osaka International Festival Society says.

Other highlights of the 1975 festival will be Haydn's Concerto for Trumpet and Orchestra, to be played by Maurice Andre and the Osaka Philharmonic with Yukinori Tezuka conducting, April 9, and a recital by Nicolai Gedda, April 12, in which the Swedish tenor will be accompanied on the piano by Weissenberg, the society says.

Other artists taking part will include Erick Friedman. He will play Brahms' "Violin Sonata No. 2" and other selections to the piano accompaniment of Michio Kobayashi, April 16, and Tchaikovsky's "Violin Concerto in D Major" with the Osaka Philharmonic on April 23. Also Antoni Ros-Marba and Teresa Berganza. The Spanish conductor will take the baton for the April 23 concert, also on April 28 when the Spanish mezzo soprano will sing to the accompaniment of the Japanese orchestra, the sponsor adds.

The Osaka International Festival is considered to be Japan's biggest annual classical event. As usual, a Noh program will be presented, April 13, by the Komparu, Kanze and Okura schools.

recently. ... Rome label Catoca to be distributed by Fonit-Cetra.

GERMANO RUSCITTO

TORONTO

The Canadian Recording Industry Assn. has changed its base of operations from 20 Maitland St. in Toronto to 245 Davenport Rd., Toronto, Ontario M5R 1K1. The telephone number remains the same—(416) 967-7272. ... Anne Murray's new hairstyle is causing quite a flurry of mail from avid fans who generally don't like her new "Shirley Temple" coiffure. Ms. Murray has returned to Toronto after playing 114 cities since last December. She will be off the road until she plays Hamilton Place in Hamilton, Ont. on Jan. 22. Balmur, her management company, will hold a small reception for various media people and friends at Archibald's in Toronto on Dec. 17. Attic Records has done a remix of the Debbie Fleming single "Long Gone" and is reservicing it to stations. ... Ian Thomas' next single will be "Mother Earth" from his Long Long Way album. ... An Isaac Hayes movie "Seemed Like A Good Idea At the Time" will be shot in and around Toronto in the near future. Bill King will appear in the film as a member of a local bar band. ... Al Martino plays the Beverley Hills Hotel in Toronto on New Year's Eve. Ticket price is \$100 a couple. ... A number of Capitol Records-EMI of Canada's executives including Graham Thorpe, Bill Bannon, Dave Evans and President Arnold Gosewich dropped by George Harrison's Inn On the Park hotel suite while he was in Toronto to present him with a platinum album for sales of "All Things Must Pass" and a gold album for sales of "Living In A Material World" in Canada.

Rob McConnell and the Boss

Brass appeared at the Colonial Tavern, Toronto for one week starting Dec. 9. ... New single from Ampex's Wednesday entitled "Fly Away" was added to CHUM, Toronto; CFTR, Toronto; CKOC, Hamilton; and CFRW, Winnipeg on the first day of release. ... Sergio Mendes and Brasil 77 appeared at the Imperial Room of the Royal York Hotel from Dec. 5-14. ... Cassie Siva made her debut Toronto appearance at the El Mocambo Dec. 9-14.

MONTREAL

Shakin' Street Gazette from Buffalo devoted their Nov. 21 issue to complete coverage of the Montreal pop scene with emphasis on the evolution of the Wackers and its offshoots' Randy Bishop, who is now on the Good Noise label in Quebec, and All The Young Dudes headed by Bob Segarini, who are currently negotiating a record deal. ... London Records of Canada geared some heavy promotion to Demis Roussos' recent appearances in Quebec. ... Rene Claude flew to Edmonton on Dec. 3 to appear on the Tommy Banks Show in that city. Ms. Claude, who was accompanied by Polydor Ltd.'s National Promotion Director Allan Katz, has never been on an English show before. ... Barclay Records' Danielle Licari has just completed a tour of Quebec with an appearance at the Place des Arts. ... Polydor Ltd., in conjunction with Phonogram, will hold a press reception for Rush in Windsor, Ont. on Friday (20). ... The new Bachman-Turner Overdrive single "Roll On Down the Highway" will be released on Tuesday (24). ... An old Keith Jarrett album "Facing You" has been released by Polydor Ltd.

MARTIN MELHUISE

WB Mounts a \$200G Drive In Tie With Show's Tour

By ADAM WHITE

LONDON—Warner Brothers is preparing a \$200,000 European merchandising campaign to tie in with its "Warner Brothers Music Show" tour. Centerpiece of the promotion will be a special sampler LP, costing \$1.40 in the U.K. and featuring material from all the acts on the tour—the Doobie Brothers, Graham Central Station, Little Feat, Tower Of Power, Montrose and Bonaroo. Retailers throughout the country will be offered quantities of the 11-track sampler provided they take a package made up of the six acts' back catalog Warner albums. The company will also be making available "Warner Brothers Music Show" window kits, posters, stickers, browser cards and badges, and it has booked time on all U.K. commercial radio stations to advertise the tour and the product.

The Warner package appears first at Manchester's Free Trade Hall on Jan. 15 and 16, and then moves to London's Rainbow Theater for shows on Jan. 17, 18 and 19 (two). Each concert will be staged as a complete production, featuring Warner Brothers cartoons and silent, black-and-white clips from famous WB movies, as well as two three-act performances on successive nights by the tour artists. Postcards detailing all the acts' repertoire on disk will be handed out at the shows, and the sampler album and full-price

LPs will be sold at the venues. After the Manchester and London dates, the show moves into Europe for similar appearances—and to the tune of similar merchandising efforts—in Frankfurt, Munich, Hamburg, Dusseldorf, Amsterdam, Brussels and Paris.



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Campus

Monck Talks Lighting On a 17-School Tour

By JIM FISHEL

NEW YORK—Lighting and staging designer Chip Monck has returned from a five-week college tour encompassing 17 schools and found the venture to be educational, tiring and helpful for recruiting new assistants.

During the tour, Monck covered 12,000 miles in a Winnebago camper with a crew of three and presented a series of lectures dealing with five well known segments of his career, which has encompassed a variety of events and festivals.

The lecture lasted two and one-half hours and covered a variety of topics ranging from his handling of the Columbia Records convention to his staging and lighting of "The Rocky Horror Show" to The Rolling Stones 1972 tour to Bangladesh to Woodstock to Zaire. A series of audio visual carousel projectors utilizing 2,000 slides shows his work set-up at each event and the logistics concerned.

Monck, also known for his highly successful late night talk show "Speakeasy," found the majority of the students to be interested in his complex work, but some of them were there only to hear gossip on the rock world.

"Most students were interested in what I had to say, but there was a number of them, who were mad when I didn't tell them inside information on the music world," he says. "Still, I got the names of about 2,000 students interested in working for me on one of my future projects, and out of that list I found several people I'm interested in."

In the course of the presentation, Monck tries to project himself as the "contemporary music ringmaster," speaking about topics such as the

theory of working contemporary music into an auditorium or hall, the logistics of working out a large festival, what goes into lighting and staging an event, street analysis of negotiation, the fundamentals of working the music business, what hardware and software you have to cope with, how to get business and many other topics.

Although he has discussed these subjects to close friends and associates, Monck had never spoken to the public until he was approached by Mark Hyman of the Heller-Fischel agency.

After careful thought, he decided to take a shot at this project, but didn't get around to preparing it until several weeks before its start. Monck spent many days in Nairobi and Mombassa, Kenya, after the Zaire '74 festival, and wrote down the basics for the lecture tour.

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

"I lost money on this college tour, but gained many other things which made it all well worthwhile," he says. "I can show what I've done to future clients, it can be used as a sales package, I learned a lot more about the business and I gained a lot more interest from other schools."

When the tour began on Oct. 15 at the University of California at Davis, it was only drawing about 150 people, according to Monck, but by its last date in Houston on Nov. 12 that number had soared to more than 500.

"The best audiences I had were in the South, where I drew between 750 and 1,000 students each evening," he says.

Campus Briefs

Carroll McLaughlin, University of Michigan music student, is back on campus at Ann Arbor after performing for the Queen of England in a harp contest. The British government paid all her expenses to London. . . . Station KCSB-FM at the University of California, Santa Barbara, programs a wide variety of music 24 hours around the clock, blocking off 6 to 9 a.m. daily for classical and contrasting that mood with Jay Trachtenberg, who bills himself as "Dog-Faced Boy," every Sunday afternoon with current pops. Richard A. Zimmerman is music director.

★ ★ ★

Concert Canadien, a six-LP documentary designed to promote Canadian music and performers in the U.S., is continuing to distribute its series to college radio stations throughout the U.S. The project's originator Claude Vickery, former station manager of Radio York, says the series showcases Buffy Sainte-Marie, Michel Pagliaro, Richard Newell, Beverly Glenn Copeland, Doctor Music, Moe Koffman, Leonard Cohen and Gilles Vigneault. Vickery says each of these artists is very underexposed in the U.S. and he hopes this series will help introduce many of them to the collegiate listener.

★ ★ ★

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

teed off its fifth season at Ford Auditorium. Wingert performed the Dvorak Cello Concerto with Paul Freeman conducting. . . . New York University's "Highlights In Jazz" series booked Maxine Sullivan, Zoot Sims, Joe Newman, George Duvivier, Hank Jones, Phil Bodner, Bucky Pizzarelli and drummer Bob Rosengarden for its "Swing Night" Dec. 16 at Loeb Student Center. Jack Kleinsinger put it together. . . . Station WASU-FM of Appalachian State U. in Boone, N.C., is plugging a disk made by a student, Stud Anderson, who teams with Tiger Jordan. They cut and pressed the LP themselves and are seeking a distrib deal.

Wayne Students Hear Rag Bash

DETROIT—Students at Wayne State University here figure they have a big advantage over students at other campuses. The Detroit Symphony frequently performs "Zodiac" concerts to which Wayne students are admitted for half price.

Last week's event (29) included a ragtime session featuring pianist Muriel Kilby and 10 musicians from the symphony with Wes Jacobs on tuba and Sammy Tundo at the drums. The conductor was Gunther Schuller, president of the New England Conservatory of Music, noted for his recent classical ragtime recordings.

Talent

Edgar Winter

• Continued from page 22

Then came the Edgar Winter Group's first album, "They Only Come Out At Night" which sold 1.2 million units and was one of 1973's few platinum LPs. It was the disk's No. 1 single, "Frankenstein," that did it.

"Frankenstein," an instrumental featuring Edgar's weird sounds on ARP synthesizer, was the first hit single (along with Deodato's "2001" at about the same time in early 1973) to demonstrate to Top 40 programmers that the right non-vocal record can again go all the way to the head of the Hot 100.

The song was an untitled synthesizer showpiece Edgar did at live dates. It was tossed into the album sessions as an afterthought, over Edgar's objections that the tune had no commercial potential.

The "Frankenstein" title arose because of all the monstrous editing chores by producer Rick Derringer to cut it down to reasonable length.

"Frankenstein" came out as the B side of a vocal single called "Hangin' Around," largely because Edgar had none of his usual co-writers on the instrumental and would collect more royalties than on any of the other album cuts.

Then disk jockeys began requesting an even shorter version of "Frankenstein" and the resericed single took off, to Edgar's great surprise. It was an unexpected semi-accident that within a few months made Edgar one of rock's top draws and the first Winter brother to achieve a hit single as well as strong album sales.

Talent In Action

BUSTER WILLIAMS QUARTET

Boomer's, New York

This is one of the most popular up-and-coming jazz combos in this city. Each musician is a master on his instrument and they will all achieve fame on their own eventually. That's the unfortunate part about this band, because they probably won't last long enough to gain the wide popularity they deserve, because of other musical commitments that help pay the bills.

Pianist Allan Onaje Gumbs is a young pianist who has learned his lessons well from the other masters and creates a burst of soulful excitement into the overall scheme of things and plays regularly with Natural Essence. Drummer Al Foster is a tasteful and hard-driving musician who regularly plays with Miles Davis, as does saxophonist Sonny Fortune who is one of the most underrated musicians on the loose today and can play any reed instrument with an intensity that is seldom displayed.

Leader Buster Williams keeps the whole thing together with a technique that seems all his own, and musically, the group plays like there is no tomorrow.

Strata-East Records is releasing an album of this unit very soon and if it is anything like this live performance, the record needle will be red hot in minutes. JIM FISHEL

JONATHAN EDWARDS THE DILLARDS

Bottom Line, New York

Aside from a few reservations on the makeup of Jonathan Edwards' backup, it would be fair to say that the Atco artist clearly stole the show as the opening act during his Dec. 4 performance here.

While it would be uncalled for to overlook Ms. Linnie Dall's songwriting abilities, it's equally hard to avoid not saying that she really doesn't belong on stage with Edwards and company. Her vocal abilities and 12-string guitar strumming just don't match the quality sound Edwards is capable of producing.

Only one person to point at, and it might sound overly harsh to do so, but this time around it's a necessity. She proves to be much too much of a weight, and the group would be wise to think of alternatives. They're good, but capable of a lot better.

Edwards himself came through with flying

Studio Track

By BOB KIRSCH

The TK Productions Studio in Hialeah, Fla. has produced some of this year's bigger hits (including George McCrae's "Rock Your Baby") and is now busier than ever, according to a&r director Steve Alaimo. Alaimo, you may remember, cut quite a few hits himself back in the '60s, with "Mashed Potatoes" and "Everyday I Have To Cry" among the nine singles he had on the Billboard Hot 100.

Latimore is in the studio, cutting his third LP, with Alaimo producing. H.W. Casey and Rick Finch, who penned "Rock Your Baby," are working on their second album for their K.C. And The Sunshine Band group. The duo are producing, engineering, writing and arranging the set. George McCrae returns to the studio soon with Casey and Finch producing and the Sunshine Band handling the instrumentals, and wife Gwen McCrae will be cutting her second LP in the near future with Casey and Finch again producing.

Producer Willie Clarke is in the final stages of mixing down sets from Little Beaver and Miami. Betty Wright is also in the studio working with Clarke, and the pair will co-produce a new artist, Vickie Anderson in the near future. Timmy Thomas (who hit the top five with "Why Can't We Live Together" a few years ago) is due in the studio to cut a new LP with Alaimo soon, and two of Betty Wright's brothers, Phillip and Milton are set to cut solo albums.

★ ★ ★

In Los Angeles, Wally Heider Recording is now retained by Dark

Horse Records to provide remote facilities for several George Harrison & Friends concerts, including stands at Maple Leaf Gardens in Toronto, the Capitol Center in Washington, D.C. and the Nassau Coliseum in Uniondale, N.Y. Two shows will be taped at each location for a tentative LP and possible movie to be prepared by Dark Horse. The Toronto shows are to be included in the film.

Heider's crew, headed by chief remote engineer Jack Crymes, will use an API 40-input, 24-track custom recording console. Shows will be recorded on 24-track recorders using a Dolby Noise Reduction System. Norm Kinney will engineer for Dark Horse and Crymes will be assisted by Ken Caillat, Biff Dawes and Chris Chigaridas.

★ ★ ★

Lots of activity recently at Golden West Studio in Los Angeles. The Dillards were in, with Rodney Dillard producing and Don Gallesse engineering. Doug Dillard stopped by to work on an LP with the same production and engineering team. Nancy Wayne cut a country LP with Ed Martinez handling production and Bruce Adlin engineering, and David Riordan cut his debut LP for Capitol, producing himself with Adlin again at the control board. Patti McCarren and Fire & Rain cut an LP with Joe Serasino producing and Adlin engineering and Lois Fletcher did some country work for 20th Century with Dan Dalton producing and Adlin at the boards.

Congratulations to Edward Medman, named director of business affairs at the Burbank Studios in Los Angeles. Medman assumes the new position immediately and will report to studio president Robert K. Hagel.

★ ★ ★

At the Record Plant in New York City, the mobile unit has been busy of late. A Carnegie Hall jazz concert featuring Gerry Mulligan, Chet Baker and Stan Getz was cut with Peter Paul and John Snyder producing and David Hewitt engineering. The Modern Jazz Quartet's farewell concert was also on the agenda, with Ilhan Mimaroglu producing and Gene Paul and Hewitt at the control boards. A Roy Buchanan set was also recorded, with Jay Reich producing and Shelly Yakas engineering. The Record Plant is currently putting together a brochure explaining what the mobile unit is all about and what it has to offer.

Also on the East Coast, Harry Chapin is busy recording his next album in Connecticut, with Paul Leka handling production chores.

★ ★ ★

At Sound 80 in Minneapolis, Matt Crawford has joined the staff to help develop regional talent and to work in securing recording contracts for songwriters, singers and musicians.

At the firm's Studio 4, a new dubbing/re-recording system has been installed, including a console designed especially for motion picture re-recording. The console features 32 inputs and special outputs for film and quadrasonic and stereo mixdown for music.

Artists working at the studio recently include singer Steve Kallesstad and Barb Hinck. Also possible is an LP of instrumental versions of Bob Dylan songs.

Leo Kottke's latest Capitol LP was cut at Sound 80, while the Parish Brothers cut a session of country and the Tom Prin Trio cut its third LP. The String Band are in recording and a series of sacred music LPs by artists such as Jerry Brandt, Dale Anderson, Encounters 2, Roy Hope, Ruth Jones and David Kobielush is in the works. Jerry Nelson producing.

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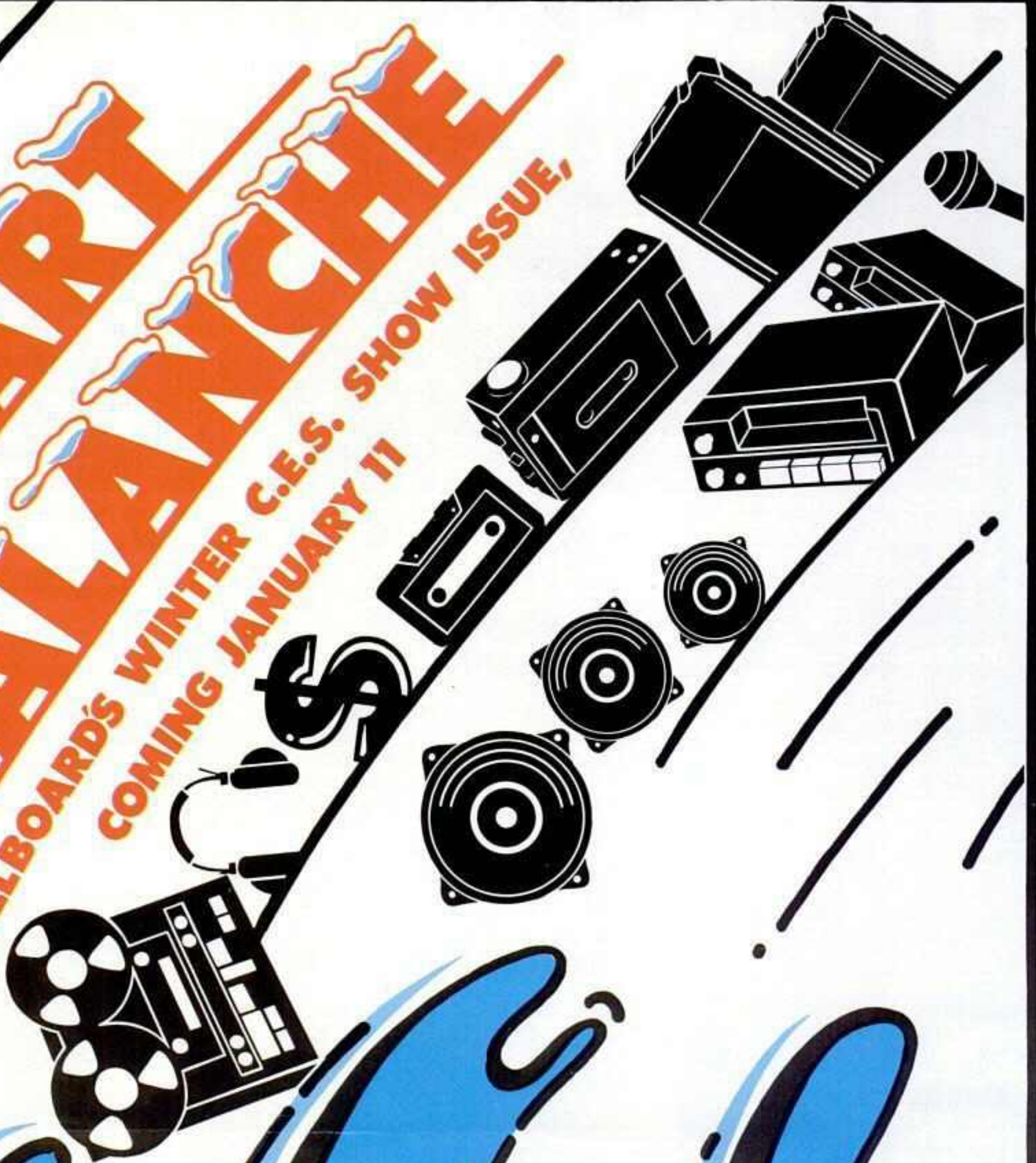
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STEVIE WONDER

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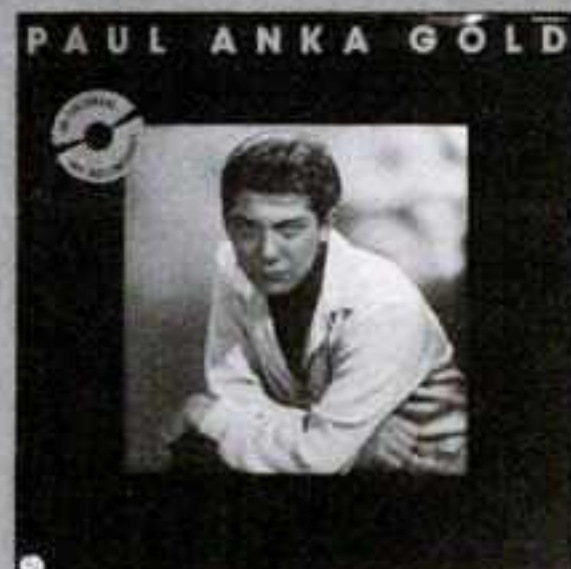
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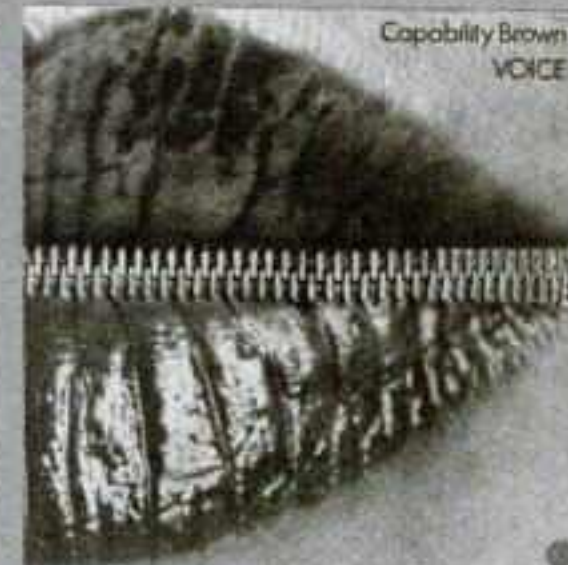
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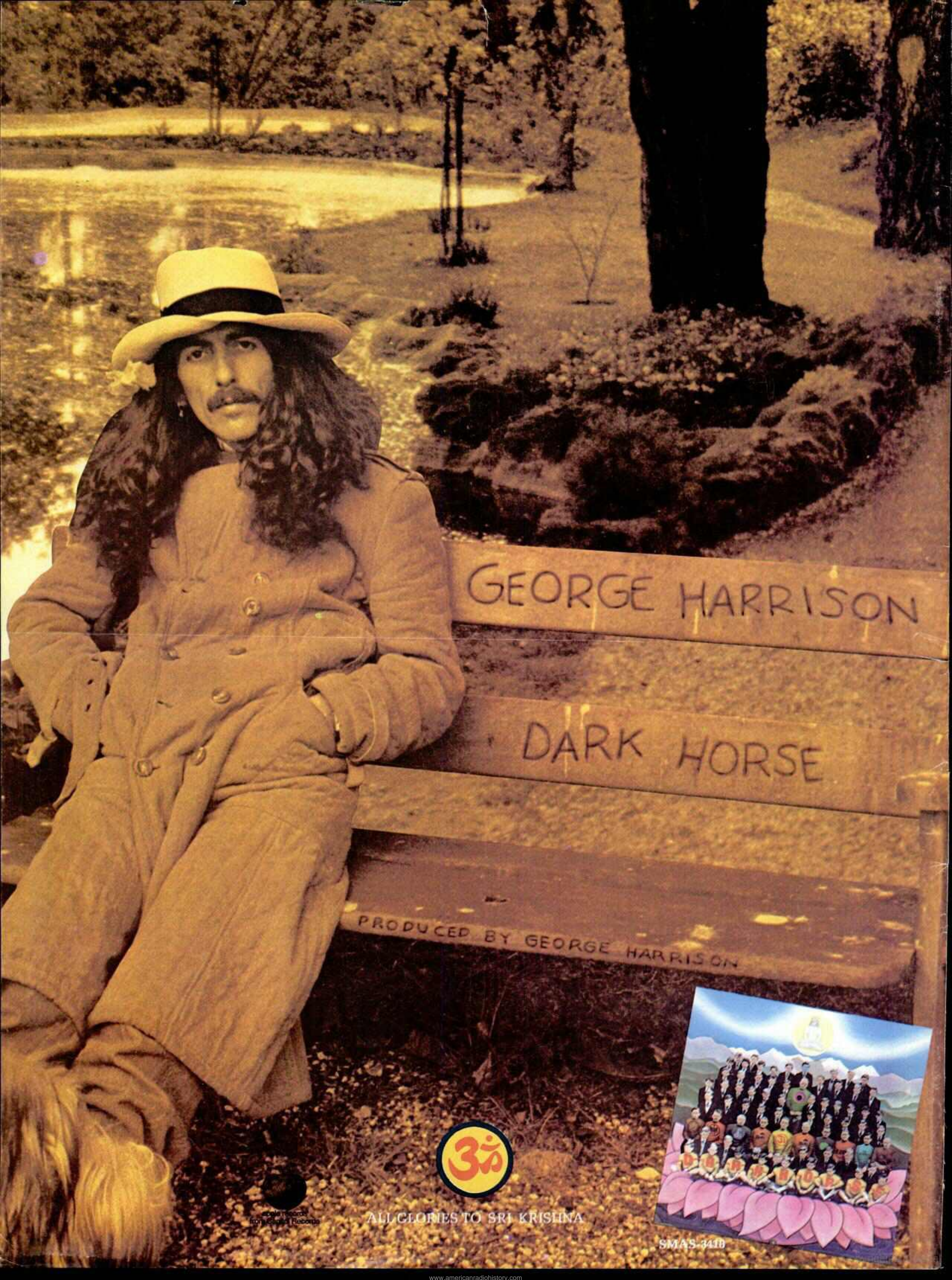
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