

## Col, Atlantic Share 'New' Act's Product

By JIM MELANSON

NEW YORK—Two major rival record labels are sharing costs and profits in a unique product release arrangement involving one act.

The labels, Atlantic and Columbia, are virtual partners in an agreement designed to allow ex-members of the Electric Flag rock band to re-join and record as a group.

Band members Buddy Miles and Mike Bloomfield are currently pursuing solo careers with Columbia, while such artists as Barry Goldberg and Nick Gravenites have had close ties with Atlantic. All had recorded together in the late 60's when the original Electric Flag group was on the Columbia label.

Distribution rights on each LP released will alternate between both parties, with Atlantic kicking it off this fall with the group's "The Band Kept Playing" LP. Columbia will handle a second album, probably some time next year.

Notably, Atlantic and Columbia will share evenly on total costs and profits on each album, even though that particular piece is being handled by the other firm.

Under the agreement, Atlantic's Jerry Wexler is producing all records by the group.

*(Continued on page 70)*

## 'Q' Sound Far Ahead In Japan and U.S.

LOS ANGELES — Quadrasonic sound on an international scope seems to have two strong supporters: Japan and the United States.

The rest of the world is far behind in terms of enthusiasm, product availability and any market concentration or penetration.

Canada, seems to be an SQ oriented country, with the CD-4 discrete interests aggressively promoting their system, but a lack of disks in both systems is felt by retailers.

Japan remains the world's leading quad nation, with its involvement with disks dating back to 1971.

In the U.S. equipment manufacturers expect hardware sales to exceed \$100 million.

*(Continued on page 52)*

## U.S. Song Fest In Anemic Start

By JIM FISHEL

SARATOGA SPRINGS, N.Y.—Skimpy attendance for a series of high budgeted talent shows largely contributed to a projected loss of \$400,000-\$500,000 incurred by the promoters of the first annual American Song Festival staged here Aug. 30-Sept. 2, but the Sterling Recreation Organization, sponsors of the event, say the show will go on next year with many valuable lessons learned.

The festival, the first of its kind in the U.S., drew only 12,781 paying spectators during its four-day run and observers attribute this low total to last year's late cancellation of the initial attempt and the "high-priced" ticket scale (\$15-\$5).

The promoters say tickets were

*(Continued on page 6)*

**Additional Song Festival coverage on pages 10, 12.**

## BASF Has Minicassette Color Tape

By RADCLIFFE JOE

LUDWIGSHAFEN, Germany—BASF has developed a color video cassette system that utilizes a ¼-inch wide tape in a miniaturized cassette a fraction the size of currently available videocassette systems.

Playing time of the cassette range from 90 to 120 minutes, or double the time of presently available videocassettes, according to Dr. Ing Karl Uhl, BASF's think-tank specialist largely responsible for the development of the system.

The system, designated Longitudinal Video Recording (LVR), is being proposed by BASF to videocassette hardware manufacturers around the world as the system most likely to succeed on the consumer market.

BASF is prepared to structure a liberalized licensing agreement (similar to that which got the Philips compact audio cassette off the ground) to manufacturers interested in manufacturing the system.

So far, just two videocassette manufacturers—Sony and RCA—are

*(Continued on page 50)*

## Singles Pressing Activity on Rise

By ROBERT SOBEL

NEW YORK—Early industry apprehension over the effects of the suggested list price increase on singles appeared to be more psychological than based on fact, results of a check of key pressing plants indicate.

## 45 Disk Upgrade Draws AES Eye

NEW YORK—For the first time all levels of the recording industry are being asked to help upgrade manufacturing standards of singles in America, says Harry Jarrett of General Electric, who will chair a special meeting here Tuesday (10) during the Audio Engineering Society (AES) convention.

Efforts to upgrade standards started in early 1972 and resulted in the first ever jukebox programming conference. It was organized by Billboard. Now with singles raised in retail price and more emphasis placed on singles as an exposure vehicle, Jarrett believes the industry should respond to upgrading efforts.

Jarrett heads the P8.2 committee of Electronic Industries Assn., which

*(Continued on page 14)*

In addition, the poll shows that not only are the plants experiencing no decline in production other than that of a seasonal nature but that in some cases they have registered substantial output increases.

One plant, Shelley Products, Long Island based operation, claims an increase of "many fold" in the past few months and is experiencing its heaviest backlog.

Clark Gaylehouse, Shelley president, says that "this is highly unusual for an industry where it is the very nature of the business to have no backlog because of the rapidity in turnover."

Allied Record Co., Coast-based plant, is operating at full blast, with three shifts a day. And, according to Daken K. Broadhead, president, the firm's singles output is up 15 percent

*(Continued on page 14)*

## 200 YEARS OF MUSIC

# Foundation Plans 100-LP Issue

By IS HOROWITZ

NEW YORK—A 100-record package surveying American music of the past 200 years is in the planning stages at the Rockefeller Foundation.

The mammoth set, to offer American music in all its repertoire categories, will be offered free to universities and libraries around the world. It may also be made available for general purchase if a distribution formula can be worked out that would satisfy the non-profit nature of the venture.

In some cases, appropriate records will be drawn from existing catalogs, but much new recording will also be undertaken to insure that the survey is representative of the American music experience.

Repertoire areas to be covered

will include classical, jazz, pop, folk, band, choral and church music. "Our purpose is to provide a picture of America over the last 200 years as seen through its music," says Howard Klein, director of arts for the foundation.

## Balloting Scandal Outrages Italians

By ROMAN KOSAK

ROME—Ten of Italy's most popular singers and 12 record company executives and producers are under investigation by the Public Prosecutor of Turin after it was learned that six million ballots-lottery tickets in the "Canzonissima" TV song competition were false.

*(Continued on page 61)*

A planning committee, comprising a number of prominent figures in the arts, is currently defining the scope of the project and working up a budget to be submitted to the foundation. But the commitment to proceed is firm, Klein asserts.

Once the plan is locked in and the budget approved, the project will be turned over to an appropriate organization to carry out. Klein says the Smithsonian Institution is being considered as a possibility.

Release of the records is expected to begin in 1976, the bicentennial year. Packaged together with appropriate written material, the sets will probably be put out in batches of 20 LPs, until the full 100 disks are issued.

*(Continued on page 70)*

## Eckstine's Band Finally Gets LP

By LEROY ROBINSON

LOS ANGELES—Billy Eckstine, now in his 40th year as an entertainer, is punctuating the celebration by preparing an album of the renowned big band he led during the World War II years.

Ironically, this band has never been released on LP before.

The band Eckstine led from 1944 to 1947, which has been referred to as an "orchestra that was years ahead of its time," had as its members some of the major jazz stars of the past and of today.

Names like Dizzy Gillespie, Charlie Parker, Art Blakey, Budd Johnson, Fats Navarro, Gene Ammons, Sarah Vaughan and Miles Davis are a few of the personnel that appeared in the various sections of his 22-piece ensemble.

If the band was never recorded,

*(Continued on page 14)*

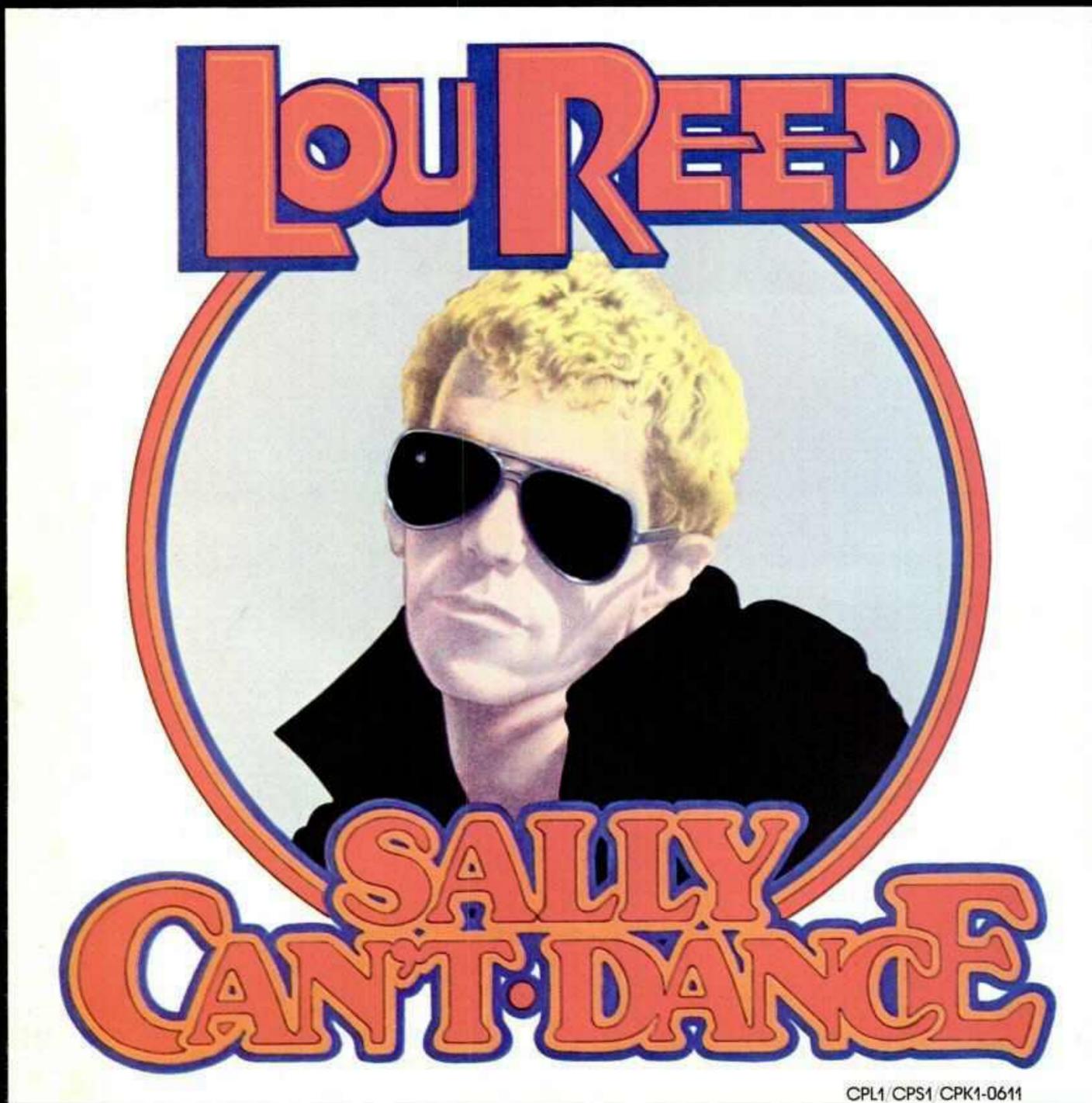
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# 'ALUMNI' PREDOMINATE 17 of Top 50 Albums Star Acts Who Once Played In Name Groups

By BOB KIRSCH

LOS ANGELES—The saying that practice makes perfect apparently holds truer in the rock end of the music business than most people think, with 17 of this week's top 50 albums featuring artists who first gained fame as members of other "name" groups.

Perhaps even more interesting is that the majority of the current hot artists' parent groups, though well known to fans and those in the industry, did not move product in the quantity or draw audiences in the amounts that these current acts do.

What all of this may indicate is that a group, no matter how big, can act as a training ground for an artist to move on to bigger things. Artists gain valuable experience in the studio and on the road, learn to control and refine their music and learn to "change with the times."

Most of the top LP artists of today are handling basically the same kind of music they first came to fame with, but in a much more skillful manner.

Finally, the number of artists making it big a second or even third time around would seem to explode the "one shot hit" myth that has always plagued rock. There appears to be no reason anymore why a skilled



A&M photo

**Rick Wakeman: from member of supergroup to superstar on his own.**

rock artist cannot enjoy the same longevity awarded major stars in other musical areas.

Bad Co., currently a starred two on the Billboard Top LP listings, may be one of the best examples of a group of known musicians finally finding their niche.

Vocalist Paul Rodgers and drummer Simon Kirke come from Free, a well respected band that enjoyed

only one major hit in this country but had a large following. Rodgers has often been called a singer's singer. Guitarist Nick Ralphs is from Mott the Hoople, who enjoyed good success but never anything matching the current group. Bassist Boz Burrell is from King Crimson. Bad Co., handling basic rock, seems to have combined the best elements of all these groups.

At three is Eric Clapton's "461 Ocean Blvd.," a former No. 1 LP. Clapton, only 29 years old, has been a legend since he began playing guitar for the Yardbirds in the early '60s. Since then he has moved through such name bands as John Mayall's Bluesbreakers, Cream, Blind Faith, Delaney & Bonnie and Derek & the Dominos. With each group he has developed his singing ability and moved his guitar further into the tasteful as well as flash category.

Bachman-Turner Overdrive, at seven with "11" and a starred 19 with "Hot Fragile," may be America's best hard rock group today. Randy Bachman was a founder of the Guess Who and enjoyed some success after leaving that band with a trio called Brave Belt. Moving back to basics, he has hit it bigger than at



Chrysalis photo

**Robin Trower: filling a void left by Jimi Hendrix.**

any other time in his career now.

John Denver, one of today's true superstars, is at 11 with "Back Home Again" and 22 with "Greatest Hits." Denver cut his teeth some years back in the Chad Mitchell Trio.

At 13 is the Souther, Hillman, Furay Band. J.O. Souther has had a solo LP which met with good critical response and produced artists such as Linda Ronstadt as well as being a

successful writer. Chris Hillman became known to the general public as a founder member of the Byrds and later the Flying Burrito Brothers, while Richie Furay was a founder of the Buffalo Springfield and later of Poco. All perfected the mix of country, folk and rock in their early days that they excel in currently.

At 14 is James Taylor with "Walking Man," at one time a member of a fine New York City band called the Flying Machine, while Neil Young at 16 with "On The Beach" was with Furay in the original Buffalo Springfield, has enjoyed a great deal of solo success and later teamed up with Crosby, Stills & Nash to form CSN&Y.

At 23 is Robin Trower's "Bridge Of Sighs." Trower, one time guitarist for Procol Harum, seems to be filling the void left by Jimi Hendrix with his own fiery guitar style. Both LPs by the artist, who became a star with Procol but playing quite a different brand of music, have reached high in the charts.

At 24 with "Band On The Run" is Paul McCartney & Wings. McCartney, of course, was a Beatle for years. At a starred 25 is "Welcome Back My Friends, To The Show" (Continued on page 14)

## Indie Distribution Best, Casablanca's Bogart Says

By NAT FREEDLAND

LOS ANGELES—Neil Bogart, president of Casablanca Records which last week split from Warner Bros. distribution and financing, says he exited his label in order to return to the "better market coverage" of independent distribution plus concentration on TV ad merchandising.

Bogart, former president of Buddah Records, says, "Having now experienced both independent distribution at Buddah and major label national branch distribution with Casablanca, I'm convinced that the old-line system is far more effective for breaking new product."

## Reddy and Anka at 1975 NARM Parley

NEW YORK—Helen Reddy and Paul Anka have both agreed to appear during the 17th annual NARM Convention March 2-6 at Los Angeles' Century Plaza Hotel. NARM executive director Jules Malamud says this is the first time two artists have been committed to NARM so many months in advance.

Ms. Reddy will appear at the NARM awards banquet and Anka at the scholarship foundation dinner.

"The independents are, for me, the key to excitement in the record business because the best ones are totally involved with every aspect of their local markets," Bogart says, "far more than a major's drop shipment center in New Jersey that services everything from Philadelphia to New York."

About half of Bogart's distributor line-up so far was with him during his successful Buddah tenure.

"Casablanca is going with the distributors that give us the best financial support in terms of contracts guaranteeing prompt payment," says Bogart. "We have been getting extremely generous deals and I think the independents are in far better shape than many believe."

Casablanca will concentrate its advertising dollars on television, continuing a trend that began at Buddah with results claimed by Bogart to be highly profitable.

"We are going to look for TV soundtrack tie-ins like a syndicated special Casablanca is doing with Dick Clark called '200 Years of American Music,'" says Bogart. "We'll go with saturation advertising market-by-market as the show is aired, starting with the Midwest and South." (Continued on page 6)

## Piracy Case In Wis. Won't Be Weighed Again

MADISON, Wis.—The Wisconsin Supreme Court has denied a petition by Economic Consultants Inc., to rehear a case in which the court had ruled last June that the unauthorized duplication of sound recordings violates Wisconsin's unfair competition laws.

The June decision developed out of a suite brought against Economic Consultants, doing business as E-C Tape Service, by Mercury Records Productions Inc., and other record companies.

Initial hearing of the suit by Circuit Court Judge Robert Landry had found that the practice, though morally reprehensible, could not be enjoined under existing state laws.

Plaintiffs' appeal of the Circuit Court's decision had resulted in the overturn of Judge Landry's ruling.

In another action involving Economic Consultants, its president, David L. Heilman, was found guilty by a superior judge in Los Angeles of contempt of a preliminary injunction barring the firm from advertising or selling alleged pirated tapes in California.

Judge David N. Eagleson fined Economic Consultants \$256 and sentenced Heilman to jail for five (Continued on page 12)

## RIAA Urges Nix On Statutory Rise

LOS ANGELES—The Recording Industry Assn. of America (RIAA) has written to all U.S. Senators expressing its opposition to the proposed statutory increase in mechanical license fees from 2 cents to 3 cents as contained in a section of the general copyright revision bill now pending in the Senate.

## Disk Royalty Gets Senate Vote Action

By MILDRED HALL

WASHINGTON—A long and heated wrangle over the record performance royalty in the Senate's Copyright revision bill last Friday (6) ended in a decision to vote on Monday (9) on the record royalty issue before action on the rest of the bill, S. 1361.

An amendment cosponsored by Sens. Sam Ervin (D-N.C.) and John O. Pastore (D-R.I.) to kill the record performance royalty, so bitterly fought by broadcast and jukebox interests, is generally expected to win a majority vote in the Senate.

Heated exchanges between the bill's proponents sponsoring team, Sens. John McClellan (D-Ark.) and Hugh Scott (R-Pa.) against Sens. Ervin and Pastore, finally left one small but dubious ploy to give the record royalty a chance for survival.

This is an agreement among the leaders of action on the bill, that at any time before the Senate's 3 p.m. Monday vote (probably a death knell for the royalty), Sen. Scott can introduce a motion to recommit the bill to the Senate Judiciary Committee for hearings on the royalty.

Stanley Gortikov, the RIAA's president, in his letter to the senators notes that the organization plans to pursue the matter "vigorously" when hearings are held next year in the House and Senate, since the copyright revision bill appears unlikely to become law this year.

The RIAA feels the 3 cent rate is "unjustified" and an "unreasonable increase" and "has imposed on the recording industry the burden of an additional \$50 million in annual royalty fees. This represents a 50 percent increase over the present rate."

Gortikov notes that during the markup session on the bill, the full committee ignored the subcommittee's conclusion that the proponents of the increase "have not justified an increase above a basic rate of 2½ cents."

Gortikov continues that "we feel the committee's actions may have been premised on inaccurate or misleading information provided by the" (Continued on page 70)

## Sydney Site of A&M Area Parley

LOS ANGELES—A&M Records' Far East affiliates meet Sunday-Tuesday (15-17) at Sydney for a sales conclave hosted by Festival Records of Australia.

A&M president Jerry Moss, International director Dave Hubert and corporate counsel Abe Somer head the U.S. delegation.

Represented at the session will be Festival Records of New Zealand

with Ray Porter and Kevin Williams; King Records of Japan with Kazumitsu Machijiri, Minoru Suzuki and Mirokazu Aihara; Dyna Products of the Philippines with James Dy and EMI Far East with Neil Sarsfield of Thailand.

Festival of Australia will send managing director Allan Hely plus Noel Brown, Roy Atkinson, Jim White, Phil Matthews, Barry Peach-

er, Cyril Beavis, Bill Duff, and Meryl Afonso.

Australia's Sister Janet Mead will get her U.S. gold record for "The Lord's Prayer." Aside from presentation of A&M fall product and the debut releases from George Harrison's Dark Horse Records, the meeting will also include workshops on promotion, merchandising and packaging for the oriental marketplace.

More Late News See Page 70

## BMI's Cramer In Copyright Lectures

NEW YORK—A series of four lectures on copyright law for musicians and producers will be given by Ed Cramer, president of BMI, at the New School here in October.

The mini-course will cover domestic and international copyright regulations, and will explore the relationships between composers, publishers, record companies and performing rights organizations.

# NARM Expands, Moves to N.J.

NEW YORK—The National Assn. of Recording Merchandisers (NARM) has increased its executive staff and will relocate in Cherry Hill, N.J.

The staff expansion move also realigns the duties of several members. Jules Malamud continues as executive director of NARM and head of its scholarship fund and also will continue to work directly with the board of directors in formulating policy.

He will maintain close working relationships between NARM member companies and record manufacturers and act as direct liaison between NARM and its individual member companies, both regular and associate.

Malamud also will supervise the NARM convention. All staff employees will be responsible directly to him.

Stanley D. Silverman joins the

staff as director of membership services. He has extensive background in the fields of sales and convention services. Mickey Malamud continues as assistant to the executive director. She also will handle public relations.

NARM will move the New Jersey Sept. 23. Address is Suite 709 Mark 70, Route 70 and Interstate 295. Mailing address is P.O. Box 164, Cherry Hill, N.J. 80002.

# MCA Country Promo Outstanding

LOS ANGELES—MCA has concluded what it says is its most successful sales campaign in its history, the recent "Country Partners" promotion.

The campaign unfolded in three phases of album releases and included a mass merchandising campaign involving a "four-way partnership" among artists, dealers, the public and the label. More than 10 LPs were issued, including product from Loretta Lynn and Conway Twitty, individually and as a duet,

Bill Anderson, Olivia Newton-John, Marty Robbins and Cal Smith.

The campaign consisted of streamers, standup displays, posters, mobile units, T-shirts and time buys on key country radio stations. At one

time, the label had 11 LPs on the country charts.

In another area, MCA holds its third annual Canadian Sales and Promotion meeting in Calgary Sunday through Tuesday (8-10). All MCA Canadian executives and field sales and promotion staff are attending as well as MCA president J.K. "Mike" Maitland, vice president/administration Lou Cook and vice president/marketing Rick Frio. Activities for the convention are coordinated by Richard Bibby, vice president and general manager of MCA Canada.

# Atlantic Closes In Nashville

NASHVILLE — Atlantic has closed its office here after around 20 months of country activity. The staff headed by Nick Hunter has been let go, with promotion chieftain John Fisher remaining on the payroll and working out of his house.

The future of Atlantic's country roster headed by Willie Nelson is uncertain. These artists include Terry Stafford, Marti Brown, David Rogers, Troy Seals, Don Adams and Marty Mitchell.

Elektra and Warner Bros. local offices here remain open, with Atlantic the first of the WEA companies calling it quits after an attempt at building a country division.

Fisher, who was formerly a top promotion executive for Atlantic in Los Angeles, came here to build the local staff and will work on upcoming product already in the can or in advanced stages of production.

The Atlantic office was shuttered Friday (6).

Elektra's office is headed by Mike Suttle; WB's by Chips Moman.

WB followed Atlantic into the country market in August of 1973 with Elektra arriving in February of this year.

# WB's Joe Smith to M.C. Ertegun Dinner

NEW YORK—Joe Smith, president of Warner Bros. Records, will be toastmaster at the American Parkinson Disease dinner here Oct. 9 at which Ahmet Ertegun will receive the Ed Wynn Humanitarian Award. The event, to be held at the Waldorf-Astoria Hotel, is expected to attract more than 1,000 industry figures, according to Joseph D'Imperio, dinner chairman.

Bobby Short and his trio will entertain, and the Mark Towers Orchestra will play for dancing.

# Indict LP Producer

CHERRY HILL, N.J.—John Bond, 41, has been indicted by a New Jersey County prosecutor who charges that Bond pocketed \$185,512 of proceeds from a memorial LP for the late Roberto Clemente. Clemente was killed in an air crash after starring as an outfielder for the Pittsburgh Pirates many years. Bond, head of Triple B Productions here, allegedly promised that money from the sale of the album would be used to develop a "youth city" in Puerto Rico, Clemente's home.

# AWARDS EYED FOR OCT. 2 FORE EVENT

NEW YORK—FORE (Fraternity of Recording Executives) will hold its annual awards dinner Oct. 2, at the Statler Hilton here and it will present two PACE (Providing Avenues For Continuing Encouragement) awards at that time.

One award will provide a cash grant to a high school graduate with a music career goal, and the other award will be presented to a person making a notable achievement in the music industry. This latter individual assumes the obligation to serve as the patron of this year's scholarship recipient throughout his education and early business career.

PACE was started three years ago in Chicago by former Staple Singers member, Pervis Staples. He conceived the idea for the black youth of his city and saw it as a way to encourage musically talented young people.

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# Executive Turntable



DONOHUE



FOGELMAN



NOVICK

**Rick Landy**, GRC's publishing division general manager based in Los Angeles, has resigned his post with the firm rather than relocate to GRC headquarters in Atlanta. Prior to joining GRC, Landy had been director of performing rights administration for BMI West Coast since 1968.

The newly created position of director of artist relations and development at ABC Records, Los Angeles, will be filled by **Corb Donohue**, who returns to ABC where he once was publicity director. Assisting him are Vince Marchiolo and Leslie Jones.

**Lou Fogelman**, vice president of merchandising and a director-secretary, and **David Marker**, treasurer and board member, have departed Integrity Entertainment Co., the Lee Hartstone firm which operates the Warehouse retail chain in California. Both are industry veterans. . . . **Jack Pierce** has left Royal Distributors, Cincinnati, where he headed the singles one-stop. He had been with Royal 13 years, and now joins Mobile One-Stop which is opening a Cincinnati office to be run by Pierce.

**Jack Keller** to the post of professional manager of the United Artists Music Group, Los Angeles. Keller will have responsibilities in the development of writer-artists and also will compose music for UA.

**Rick Bleiweiss** has been named national sales and promotion director at P.I.P. Records, a division of Pickwick International. Bleiweiss, who will base in New York, was formerly general manager of Pleasure Records. . . . As part Chappell Music Company's further expansion, **Charles Ryckman** has been named director of sales and publications. He is responsible for instituting new print agreements, marketing print product, working with book publishers, and developing songbook concepts. Ryckman had been Chappell's sales manager since 1971.

**Carl L. Maultsby** has joined RCA Records as a staff producer. . . . **Ed Lucasey** has been appointed national sales manager, custom sound products, at Lear Jet Stereo. . . . **Joseph Infuso** has been named vice president, West Coast sales, for Queens Lithographing Corp. Infuso has been responsible for West Coast sales since 1970, and before that was plant manager of the firm's Long Island City operation in New York from 1957 to 1964.

**Martin T. Darhansoff** has been named financial comptroller of the Robert Stigwood Organization, Inc. He will supervise the finances of all of the Stigwood operations in the U.S., including RSO Films and RSO Records. Darhansoff had been with United Artists Corporation in senior executive positions for the past eight years. . . . **Theodore Levitt** has been elected a director of Pickwick International.

**Marston Myers** has been named staff vice president, advertising and sales promotion, for RCA Corporation. . . . Also at RCA, **Marilyn S. Watts** has been named staff vice president, marketing research.

**Allen Novick** has been named national sales manager for Nikko Electric Corp. of America, headquartered in Van Nuys, Calif. . . . **Gary Beckstrom** is promoted to national field sales manager of Superscope, Inc., in Sun Valley, Calif. **Fred Dellar** moves up to product manager. . . . **M.S. "Mike" Gritchen** is the new Midwest regional sales manager for Akai audio products. . . . **Ted "Takeshi" Shibasaki** is named vice president, marketing-advertising, at TDK Electronics Corp., Garden City, N.Y. . . . **Jerry Leibowitz** joins Magtec as customer service manager in North Hollywood, Calif.

Two changes at Shure Bros., Inc., find **Roger W. Ponto** assuming national sales manager responsibilities and **Charles L. McCabe** becoming special markets manager. . . . **Thom Pegan** is in as Magnetic Video's national sales manager, music division. The firm is located at Farmington Hills, Mich.

**Ms. Joan Grant** is the new assistant West Coast marketing manager of General Recording Corp. Her offices are in Los Angeles. . . . Playboy Records' new national promotion director is **Jack Hakim**, formerly with Blue Thumb. . . . A former radio man, **Roger Sayles**, has taken over as promotion man for the Atlanta-Charlotte area for Phonogram, Inc.

**Herb Mendelsohn** to ABC Record and Tape Sales Corp. as vice president of marketing, a newly created position in the rackjobber and distribution chain. His responsibilities include advertising and promotion.

# Jacobs Tabbed NARM Chairman

NEW YORK—NARM has named Jay Jacobs of Knox Record Rack Co., Knoxville, Tenn., as convention chairman and chairman of the convention committee at its 1975 meeting to be held in Los Angeles March 2-6. Other NARM regular members serving on the convention committee are Barrie Bergman, Alfred Chotin, Richard Greenwald,

Norman Hansfater, Ernest Leaner, David Siebert, Jack Silverman, Sydney Silverman and Peter Stocke.

Six manufacturer/advisors, from associate member firms, will also serve on the convention committee. These are Bob Fead, Joel Friedman, Martin Kason, Bruce Lundvall, Tom Noonan and Lou Simon.

# 25c Play on 'Q' Jukes?

NEW YORK—Seeburg Corp. unveiled its 4-channel jukebox system Thursday (5) to area operators and made a strong pitch for them to raise their price to 25 cents per play on stereo machines.

Jack Gordon, merchandising manager of Seeburg, keynoted a dinner held at the International Hotel in Queens to display the quad machine.

In urging that operators adopt the 25 cent policy, Gordon said that cost factors in equipment and in records were at all time highs and that operators would be hurt unless they raise the per play price on its existing units. The Seeburg quadrasonic units are equipped for 25 cent play.

Gordon also said that the quad/stereo units installed last year in some 600-700 locations were proving successful, and were now accounting for a large percentage of the location's income.

Gordon also said that Seeburg distributorship would now be handled by Albert Simon for the New York area. It had previously been handled by Atlantic-Seeburg. Some 250 tradesmen attended.

# Record Scrap Value Jumps Up Six Cents

NEW YORK—The RIAA has won approval from the National Classification Board of the trucking industry of a proposal that value limits on shipments of scrap records be raised from 10 to 16 cents per pound.

The proposal was made in view of the greater value taken on by scrap records because of increased costs of vinyl. Members of the RIAA Traffic Committee foresaw potential problems of industry shippers being in technical violation of the motor carriers' freight schedule if the limit was kept at 10 cents per pound. The change is due to become effective on or about Nov. 1.

# Hoyt-Arlo Special

CHICAGO—Hoyt Axton and Arlo Guthrie will star in a 60-minute "Sound Stage" special produced by public television here and distributed to 240 public service TV stations nationally.

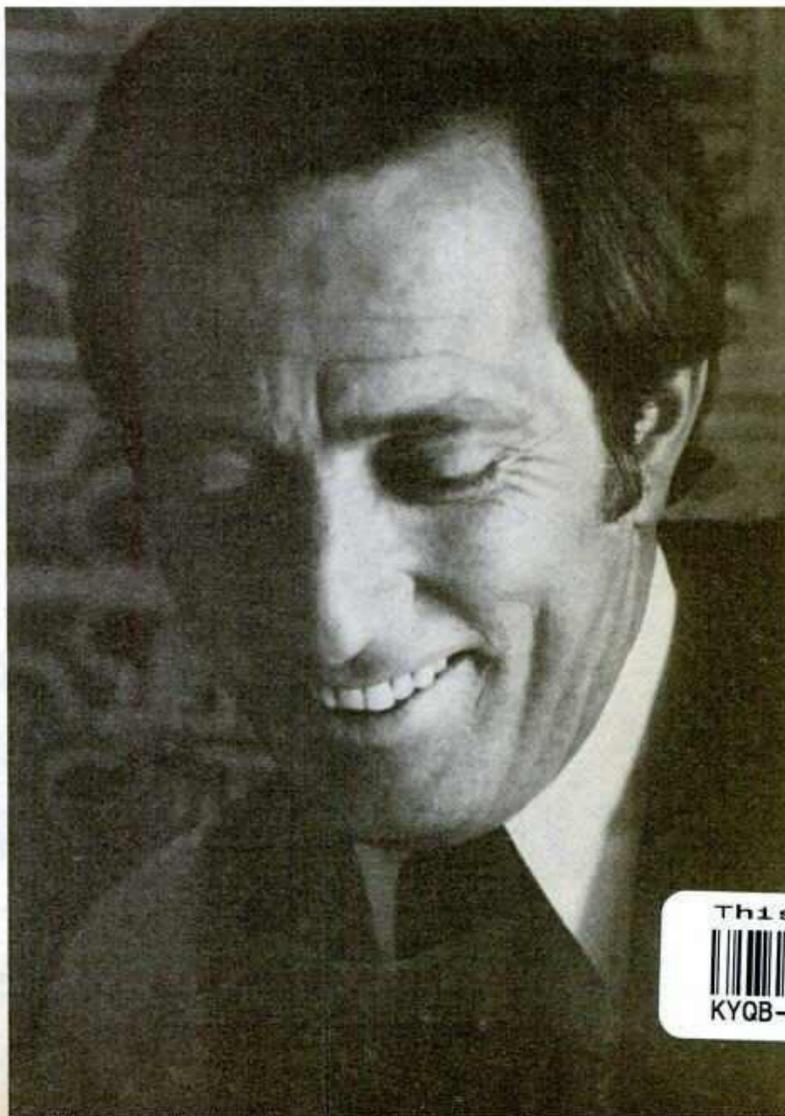
# Andy sings and the country goes pop.

For years, Andy Williams has been one of pop music's biggest stars. And for years, Billy Sherrill, no stranger to the pop charts himself, has been one of country's top producers and songwriters. As the lines separating music have been erased, it became inevitable that Andy and Billy would meet.

"Another Lonely Song" is the tune, written by Billy and taken to the top of the country charts by Tammy Wynette. And naturally, Nashville is where Andy and Billy made it happen.

**"Another Lonely Song," Andy Williams' new single, produced in Nashville by Billy Sherrill. A super session if there ever was one.**

**On Columbia Records.**



This One



KYQB-AGB-YGTN

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Vol. 86 No. 37

## General News

# Song Fest In Anemic Start

• Continued from page 1

higher priced in view of \$350,000 spent on talent.

A series of miscues troubled the ASF from its opening show, including talent cancellations, cold, rainy weather, and lengthy television taping delays.

The over-all winners of the competition were announced on the final night of the contest, but the long drawn-out ABC "Wide World of Entertainment" taping, scheduled for airing Oct. 18, took much of the magic out of their victories.

Tim Moore, recently signed to Elektra/Asylum Records and a native of Woodstock, N.Y., won the festival's Laurel Award of a grand piano embossed with the festival seal, for his song "Charmer." This tune, performed by Etta James also won the competition's jazz-r&b-soul category, and was picked as the festival's best amateur song prior to being named the top song of the event. This victory was worth \$30,500 to Moore, and an equal amount went to New York songwriters Rod McBrien and Estelle Levitt, winners in the professional category. Their song, "Lonely Together," performed by The Lettermen, was winner in the pop category.

A festival record album planned by MGM Records is sitting in limbo pending label release of two artists. ASF founder Larry Goldblatt says that this problem is being worked on, and if Capitol Records will not allow The Lettermen and The Stampeders to appear on the record, then two other acts will be taken into the studio to perform his material.

The Stampeders were added to the show only shortly before the event, because scheduled performer Suzi Quatro pulled out after hearing the winning selections she would be performing. This allowed the Stampeders a total of only four hours to rehearse the three amateur rock entries, prior to performance.

A steady cold wave and rain lasted throughout the competition, contributing to the small number of "lawn-sitters." The promoters had expected an attendance of more than 25,000 per performance, but had to settle for nightly totals of 2,208, 2,150, 4,025, and 4,398.

All of these problems seemed minor in comparison to the near fiasco that occurred the night of the finals. A small electrical fire held up sound checks and practice sessions in the afternoon and contributed to the concert beginning 45 minutes late.

The problems were also furthered by the last minute cancellation of guest Roger Miller, and the illness of special guest host Paul Williams, who finally had to leave before the taping ended.

Set changes and retakes for television made performing times run so late that several of the 12 performers threatened to pull out, but only one eventually did. Rev. James Cleveland, scheduled to sing amateur gospel-religious contestant Esther A. Cleaver's tune, left the festival without announcing his departure, according to the promoters.

When the show finally ended at 7 a.m. the next morning, almost all of the glory had been robbed from the winners. By that time the crowd had dwindled in number to less than 100.

Because of this marathon show, many of the finale payees demanded a refund from the festival. Saratoga Performing Arts Center general manager Craig Hankenson says his facility will honor refund requests.

ABC vice president of late night programming Bob Shenss defends the network's roll in the finals fiasco.

"We were only brought into the filming end of the festival, three weeks ago and we weren't aware of several problems that popped up," he says. "Still, I don't think anyone is to blame because this is still the festival's first effort."

Sterling Recreation has given up any financial right to the broadcast in hopes of worldwide publicity, according to festival president Malcolm Klein.

"We are really looking forward to spreading the name of the festival, because we are committed to it for several more years," he says. "We believe it is a very necessary thing and hope for many more entries than the 60,000 we received this year."

Sterling Recreation president Fredric Danz concurs with Klein on the status of the ASF's future.

"We will stay with it until it is a total success and we really didn't expect to earn back our investment this year," he says. "The future of the festival looks extremely good at this time."

Even though these major problems popped up during the finals, the first three days went relatively smoothly with concerts by The Eagles, Ray Charles, The Pointer Sisters, Loggins and Messina and Waylon Jennings. Each evening's concerts were augmented with mini-concerts by Al Wilson, Sarah Vaughan, The Stampeders, The Oak Ridge Boys, Glenn Yarbrough and The Limelites Reunion '74, The Lettermen, Etta James, Richie Havens, The Hagers, Jose Feliciano, Rev. James Cleveland and Molly Bee. Each of these artists performed the three finalists in their respective category. After these performances one song was chosen in each of the 12 categories.

During the final night of competition, many of the festival judges became disturbed by the tardy time schedule of events, but each of them stuck it out. ASF judges included songwriter and producer Henry Glover, songwriter and jazz critic Leonard Feather, Canadian Capitol Records president Arnold Gosewich, composer and conductor Skitch Henderson, NARAS president-publisher-producer Bill Lowery, veteran a&r man Artie Mogull, RKO national music coordinator Mardi Nehrbass, West Coast Academy of Country Music president Cliffie Stone, ABC-Dunhill Records publishing vice president Gerald Teifer, European concert promoter Lou Van Rees, and musicwriter Ellen Willis.

Some observers of the ASF accused the judging system of being one-sided and pre-determined, but ASF president Klein defended the validity of the contest, pointing out that many veteran songwriting luminaries were beaten out in the finals. They include Bobby Goldsboro, Tom Jans and Alex Harvey.

"Each of the judges is a professional in the music business and the interruptions of the final evening had no bearing on their decisions because they had heard each song performed earlier in the competition," he states. "All of us connected with the competition feel we ably succeeded, if only by looking at the joy on the contestant's faces while they were sitting and listening to their songs being performed by established recording acts."

## Sues Beverly Hills

LOS ANGELES—Monarch Record Manufacturing here has filed suit in Superior Court here against Beverly Hills Records, seeking payment of an alleged bill for services of \$14,998.72.

# Two Disk Chains Open New Shops In Pennsylvania

PHILADELPHIA—With the opening of two new shopping malls in immediate suburban areas, two locally-based retail record store chains have added stores to their operation.

Shulman's Listening Booth, with more than a dozen stores in the chain, opened its newest store in the Granite Run mall, Media, Pa. Franklin Music makes it now a half-dozen stores with the opening of its newest unit in the Springfield, Pa. mall.

Listening Booth, for a grand opening, distributed free balloons with 25 balloons containing coupons worth a free Capricorn LP, and a two-for-one tape special, offering two Scotch C-60 cassettes with three in the bag for \$3.98. Opening door busters included an 8-track car stereo with mounting hardware reduced from \$39.95 to \$24.88; and the same price for a \$39.95 8-track stereo home deck.

Franklin Music offered the first 300 customers a free LP with any purchase plus a trade-in special for Music Men and Maxell tapes.

## Letters to the Editor

Dear Sir:

I am taking serious exception to some passages in your article in the August 31 edition, headlined "No Panic at Angel Over Melodiya's Loss."

My objections are as follows: Mezhdunarodnaya Kniga has never at any time insisted that we issue such folk and middle of the road albums (mentioned in the story). The Angel releases of such material have been entirely by Angel's own wish.

Releases of such material have always accounted for a very small portion of our Melodiya releases. Of the 193 albums listed to date, such releases only account for 19 albums. The attached copy of last year's catalog shows very clearly it is quite incorrect to say that we have pressed tons of the stuff and that our catalog is loaded with it.

Nor is it true to say that nobody buys it. Few as they are, this section amounts to some of Melodiya's most regular sellers, e.g. Soviet Army Chorus and Band and the Osipov Chorus.

To suggest that the Mezhdunarodnaya Kniga insisted on the release of unsalable material is untrue; it misrepresents the very harmonious working relations between us and them over the years and makes it look as if we are publicly criticizing people for whom we have great affection.

M.W. Allen

General Manager, Angel Records

# Bogart Prefers Indie Distributions

• Continued from page 3

Coming this fall are national TV campaigns for Casablanca artists Parliament, the Hudson Brothers and touring T-Rex, Bogart promises.

Casablanca will eventually name some 25 U.S. distributors, about the same number as Buddah had. Set so far are: Record Merchandising, Los Angeles and San Francisco; Stans, Shreveport; Heilicher in Dallas, Houston, Miami and Minneapolis; Southland, Atlanta; Zamoiski, Baltimore and Washington; Music Merchants, Boston; Bib, Charlotte; M.S., Chicago; Trans-Continental, Cleveland and Buffalo; Universal, Philadelphia.

October albums on Casablanca will be by Kiss, Fanny and Danny Cox. In addition, all current Casablanca titles will be re-serviced to independent distributors.

*We're Steppin' Out and Comin' Home!*  
**Casablanca**

*Is Now Independent!*



*Our Sincere Thanks to All the Beautiful People At Warner Brothers.  
We Shall Cherish Our Past Association Forever. — The Casablanca People*

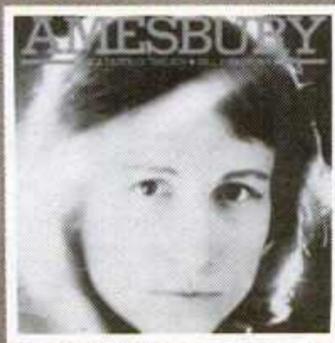
Our Current Album Releases



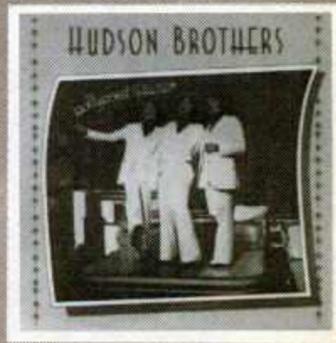
**Kiss**  
NB LP7001



**Parliament**  
NB LP7002



**Bill Amesbury**  
NB LP7003



**The Hudson Brothers**  
NB LP7004



**T. Rex**  
NB LP7005

**CAPEHART CORP.**, New York, feels that "the gap in the audio market left by the departure of RCA and Motorola has helped spur new sales opportunities."

The company indicated that sales "are on target for its budgeted \$65

million year." It announced record sales for both the second quarter and six-months ended June 30, but earnings "continue to be hampered by interest expenses."

For six-months, earnings were \$979,577, or 40 cents a share, on

sales of \$26,295,348, compared with earnings of \$1,158,094, or 45 cents a share, on sales of \$17,956,075 in 1973.

For the second quarter, earnings were \$473,237, or 19 cents a share on sales of \$14,434,613, compared to earnings of \$585,457, or 23 cents a share, on sales of \$8,972,085 a year ago.

\*\*\*

**JEWELCOR**, New York, has acquired a 6 percent ownership in **Lafayette Radio Electronics Corp.** by purchasing in the open market more than 5 percent of the outstanding common shares of Lafayette. . . . A strong showing by **Tandy's Radio Shack** operation, bolstered the parent company's net earnings in fiscal 1974. Earnings of Tandy Corp., Fort Worth, increased 29 percent over the year before, but the year-to-year gain was reduced by substantial losses absorbed through discontinuance of unprofitable operations during the year.

Several Wall Street analysts, however, see a banner year for Tandy in fiscal 1975.

The Value Line, an investment survey published by Arnold Bernhard & Co., feels that "the potential for good fiscal 1975 results is excellent."

Tandy recently disposed of several operations, including **Allied Radio Stores** (to **Schaak Electronics**), **Mitchell's** and **Leonards**.

"Meanwhile," the report states, "progress has continued in the other areas of the company. Maturation of the Radio Shack stores, plus the opening of new stores, should have a positive effect on profit margins."

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**SCHAAK ELECTRONICS**, Minneapolis, which acquired 19 **Allied Radio** stores earlier this year, posted a loss in fiscal 1974.

In turn, due to the deficit, the company is in violation of certain loan agreements.

Schaak said the loss, in part, was due to start up costs and the increased overhead needed in the Allied operation. Other factors in the \$771,800 loss in fiscal 1974 were inventory adjustments, higher interest expenses, and write-offs of accounts receivable.

The loss in fiscal 1974, ended May 31, on sales of \$12,837,500, compares to earnings of \$290,000, or 79 cents a share, on sales of \$8,985,000 in fiscal 1973.

In the fourth quarter, Schaak reported a loss of 853,000 on sales of \$4,400,000, compared to earnings of \$71,800, or 18 cents a share, on sales of \$2,500,000 a year ago.

**SCHAAK ELECTRONICS INC.**

Year to May 31:	1974	1973
Sales	\$12,837,500	\$8,985,000
Net income (loss)	(771,800)	290,000
Per share		.79
	<b>fourth-quarter</b>	
Sales	4,400,000	2,500,000
Net income (loss)	(853,000)	71,800
Per share		.18

**KOSS CORP.**

Year to June 30:	1974	1973
Shipments	\$14,759,072	\$10,788,813
Net income	1,310,609	1,023,435
Per share	.76	.60
Average shares	1,719,078	1,718,435
	<b>fourth-quarter</b>	
Shipments	4,305,724	2,759,626
Net income	297,080	243,951
Average shares	1,719,078	1,718,138

As of closing, Thursday, September 5, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
28%	14%	ABC	4.9	1164	16%	14%	16%	- 1/4
4%	2%	AMPEX	3.0	332	3%	3%	3%	- 1/4
3%	2	Automatic Radio	6.6	40	2 1/2	2	2	Unch.
9%	5%	Avnet	3.0	278	6 1/4	5 1/4	5 1/4	- 1/4
25 1/2	11%	Bell & Howell	3.5	347	12 1/2	11 1/2	11 1/2	Unch.
40%	25	CBS	9.3	747	34 1/2	32 1/2	34 1/2	+ 2 1/2
4%	1%	Columbia Pictures	-	252	1 1/2	1 1/2	1 1/2	+ 1/4
3	1%	Craig Corp.	2.2	61	1 1/2	1 1/2	1 1/2	Unch.
6%	3	Creative Management	4.1	44	3 1/2	3 1/2	3 1/2	+ 3/4
52 1/2	30%	Disney, Walt	19	2196	34 1/2	30 1/2	31 1/2	- 2 1/2
3	1%	EMI	4.0	112	1 1/2	1 1/2	1 1/2	- 1/4
29 1/2	18%	Gulf + Western	3.4	406	19 1/2	19 1/2	19 1/2	+ 1/4
8%	3%	Handleman	7.2	291	4	3 1/2	3 1/2	- 3/4
12 1/2	5	Harman Ind.	1.6	219	7 1/2	5	7 1/2	+ 1 1/2
7%	2%	Lafayette Radio Elec.	3.0	174	4 1/2	4 1/2	4 1/2	Unch.
17%	12%	Matsushita Elec. Inc.	5.6	139	13 1/2	13 1/2	13 1/2	+ 3/4
27%	19%	MCA	4.4	67	20 1/2	20 1/2	20 1/2	Unch.
16%	9%	MGM	4.1	63	13 1/2	13 1/2	13 1/2	- 1/4
80 1/2	55 1/2	3M	20	2403	60	55 1/2	58 1/2	+ 1 1/2
8%	2%	Morse Elect. Prod.	2.0	613	2 1/2	2 1/2	2 1/2	- 1/4
61 1/2	40%	Motorola	14	1618	49 1/2	44 1/2	46	- 1 1/2
23	13 1/2	No. Amer. Phillips	3.8	126	15 1/2	13 1/2	13 1/2	- 1 1/2
19%	7%	Pickwick Int.	4.3	235	9	8 1/2	8 1/2	- 1/4
6 1/2	2%	Playboy	4.0	103	3	2 1/2	2 1/2	- 1/4
21 1/2	11%	RCA	5.3	1879	13 1/2	11 1/2	12 1/2	- 3/4
10 1/2	5%	Sony	11	3593	6 1/2	5 1/2	6 1/2	+ 1/2
25	10 1/2	Superscope	2.0	515	11 1/2	10 1/2	11 1/2	+ 3/4
26	12%	Tandy	7.7	272	14 1/2	12 1/2	13	- 1
6 1/2	3%	Telectec	3.3	42	4 1/2	3 1/2	4	+ 1/4
3%	2%	Telex	-	245	2 1/2	2 1/2	2 1/2	Unch.
2 1/2	1%	Tenna	-	57	1 1/2	1 1/2	1 1/2	+ 1/4
10 1/2	5%	Transamerican	5.4	1875	5 1/2	5 1/2	5 1/2	+ 1/4
9	4%	20th Century	8.5	258	6 1/2	5 1/2	6	Unch.
1 1/2	12	Viewlex	-	33	12	12	12	Unch.
18 1/2	7 1/2	Warner Communications	2.8	272	8 1/2	7 1/2	7 1/2	- 1/2
31%	15%	Zenith	6.9	556	16 1/2	15 1/2	16	Unch.

As of closing, Thursday, September 5, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	%	%	%	-	M. Josephson	3 1/2	3	3	17
Cartridge TV	-	-	-	-	Schwartz Bros.	%	%	%	7
Data Packaging	5	5	5	20	Wallich's				
Gates Learjet	6%	5%	6	94	Music City	%	%	%	-
GRT	1%	1%	1%	-	NMC Corp.	%	%	%	-
Goody Sam	2	2	2	-	Orrox	1 1/4	1 1/4	1 1/4	12
Integrity Ent.	%	%	%	-	Kustom	1 1/2	1 1/2	1 1/2	77
Koss Corp.	6%	5%	5%	55	Memorex	3%	2%	2%	-

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

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## Magtec Records Half-Year Profits; Sees No Decline

LOS ANGELES—After two successive years of red ink, Magtec, a music and spoken word tape duplicator, is confident it can post a profitable year in fiscal 1974.

Magtec lost \$252,886 in 1972 and \$405,939 in 1973, but is operating at a profit for the six months ended June 30, 1974.

In the current six-month period, the company posted earnings of \$24,543, or four cents a share, on sales of \$1,246,843, compared to an operating loss of \$19,987 on sales of \$1,125,561 a year ago.

The raw materials shortage played a role in Magtec's fiscal 1973 loss, but "the major factors adversely affecting profits were the losses from certain operations of Cassette Productions Inc.," according to S. Gerald Stone, president.

Other factors contributing to the loss in 1973 were decisions to write-off bad debts, increase reserves and reduce certain inventories.

Sales from its Stereotape Division, which duplicates and markets prerecorded music on open reel tape, increased more than 20 percent in 1973 to about \$800,000. Stone feels the increase was "largely due to the popularity of quadraphonic tapes and the success of the company's mail order operation."

## Strike Slows Disk Shipments In N.Y.

NEW YORK—Local union employees struck the United Parcel Service here Aug. 28 in a dispute over a new contract, halting many record shipments in and out of the city. The union has turned down several offers from the company, including a 27.8 percent increase on present wages over a three-year period.

Industry observers fear substantial salary raises will skyrocket the shipping price of records and tapes.

## Grossman Enterprises Will Continue to Retail Disks

NEW YORK—With the acceptance by a creditors' committee of a "plan of arrangement" to resolve its indebtedness, Jack Grossman Enterprises is gearing itself to continue as a viable force in record retailing.

"Our organization is now totally committed to run a profitable operation," says Jack Grossman, president of the chain. "We have every confidence that our continued business relationship with the debtors herein involved will help, in the long run, to lessen their loss."

The plan, accepted by a majority of the committee, gives Grossman the option of settling by paying 25 percent of the indebtedness over a period of four years, or 12 1/2 percent in one payment next April (Billboard, Sept. 7).

"We have retrenched from 40 to 10 of our best retail units," Grossman notes. "Our intention is to concentrate on achieving best results from these stores, and to expand at a time when good business reasons dictate such expansion."

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SEPTEMBER 14, 1974, BILLBOARD



Battle Of New Orleans  
Mountain Whippoorwill



Nitty Gritty Dirt Band 

*Stars & Stripes*  
On United Artists Records and Tapes 

“Battle Of New Orleans,” a new live single by the Nitty Gritty Dirt Band (UA-XW544-X)  
From their album *Stars & Stripes Forever* on United Artists Records

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# FIRST ANNUAL AMERICAN SONG FESTIVAL, Saratoga Springs, N.Y., Aug. 30-Sept. 2.



1 From left: Sterling Recreation Organization president Fred Danz, amateur songwriter Pennsylvania Gov. Milton Shapp, and ASF president Malcolm Klein offer congratulations to song festival overall winner Tim Moore.

2 Kenny Loggins entertains with his group Loggins and Messina during one of the festival's concerts. He also had a song he co-wrote win the finals in the professional rock category.

3 From left: Klein; Moore; professional co-winner Rod McBrien; judge Skitch Henderson; professional co-winner Estelle Levitt; and judge Artie Mogull.

4 Al Wilson sings the winning selection in the jazz-r&b-soul category.

5 From left: Judge Bill Lowery, judge Mardi Nehrbass and ASF founder Larry Goldblatt discuss the progress of events.

6 Jose Feliciano performs one of the tunes entered in the professional rock category.

7 Festival television co-hosts Helen Reddy and Paul Williams relax during one of the many delays.

8 Duane Allen, leader of the Oak Ridge Boys, presents professional gospel-religious contestant Janie Bradford, special affairs director of Jobete/Motown, with a \$5,000 check for her winning tune.



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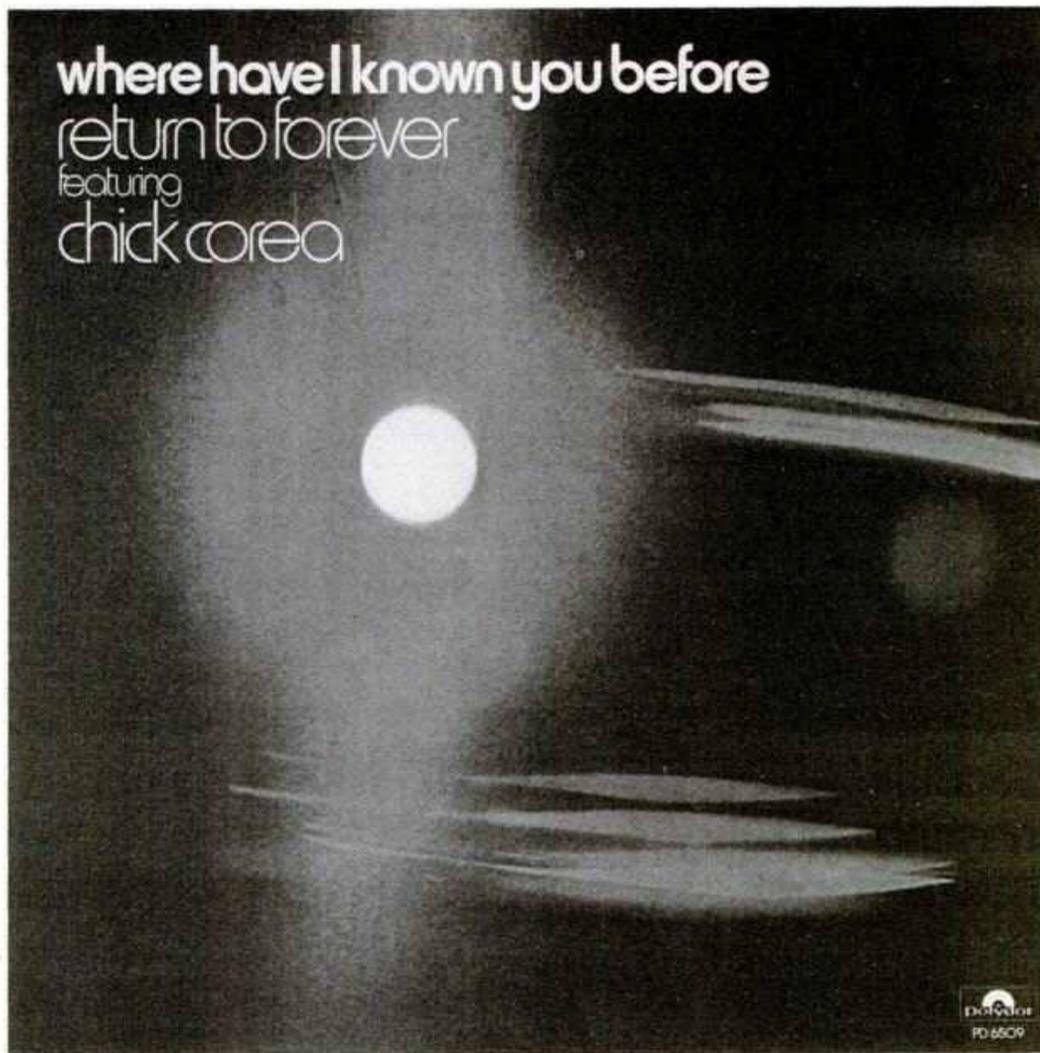
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**September 12**  
 Minkler Auditorium  
 Seneca College  
 Toronto, Canada  
**September 13**  
 Allen Theatre  
 Cleveland, Ohio  
**September 14**  
 Joint-In-The-Woods  
 Parsippany, New Jersey  
**September 20**  
 Kennedy Center  
 Washington, D.C.  
**September 21**  
 Shubert Theatre  
 Philadelphia, Pa.  
**September 26**  
 Municipal Auditorium  
 University of Texas  
 Austin, Texas  
**September 27**  
 Grand Ballroom  
 Rice University  
 Houston, Texas  
**September 30**  
 Great Southeastern  
 Music Hall  
 Atlanta, Georgia  
**October 1 & 2**  
 Lafayette's  
 Music Room  
 Memphis, Tenn.  
**October 3**  
 Marshon Auditorium  
 Columbus, Ohio  
**October 8**  
 Stanley Theater  
 Pittsburgh, Pa.  
**October 9**  
 The Roxy Theater  
 Allentown, Pa.  
**October 11**  
 (tentative)  
 Akron, Ohio  
**October 12**  
 Fieldhouse  
 Gambier, Ohio  
**October 13**  
 The Cincinnati  
 Renaissance  
 Cincinnati, Ohio



PD 6509

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 Lawrence College  
 Appleton, Wisc.  
**October 26**  
 P.A.C. Auditorium  
 Milwaukee, Wisc.  
**October 27**  
 Civic Center Theater  
 St. Paul, Minn.  
**October 31**  
 Union Ballroom  
 Univ. of Oregon  
 Eugene, Oregon  
**November 1**  
 Music Auditorium  
 Western Wash. State  
 Bellingham, Wash.  
**November 2**  
 Moore Theater  
 (tentative)  
 Seattle, Wash.  
**November 3**  
 Portland Civic Center  
 Portland, Oregon  
**November 4**  
 Zellerbach Theater  
 I.C. Berkeley Campus  
 Berkeley, Calif.  
**November 8**  
 Ballroom  
 El Cortez Hotel  
 San Diego, Calif.  
**November 9**  
 Shrine Auditorium  
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**November 14**  
 Shrine Auditorium  
 SUNY Oneonta  
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**November 15**  
 Clark Gym  
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**November 16**  
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## Alligator Goes to Swedish Sonet; Press In the U.K.

CHICAGO—Alligator Records' president Bruce Iglauer has finalized a European licensing agreement with Sonet Records in Sweden for European distribution, with pressings to be done in England. Sonet Music will subpublish all origi-

nal Alligator songs through Eyeball Music.

Alligator Records concentrates on authentic recording of Chicago blues music with artists such as Hound Dog Taylor, The Son Seals Blues Band, Big Walter Horton and Fenton Robinson.

Albums will be released this fall in the European pop market, with tours of the artists planned for next year.

Iglauer, former director of artist relations with Delmark Records, began Alligator Records in 1971 to "record and document, not produce, the root music of rock and roll for presentation to a larger audience. Deviations of this kind of music are very much part of today's music scene. The whole British rock scene is based on young English kids trying to sound like Chicago blues bands."

Iglauer believes the market for this type music is larger than suspected, but a lack of independent distributors hampers exposure.

## Royal Dist. to Leave Columbus

CINCINNATI—Royal Distributors, which operated a singles-only one-stop based here and in Columbus, has closed the Columbus outlet and is consolidating the operation in Cincinnati.

Jack Pierce, for 13 years head of the one-stop, is leaving to join Mobile Record Service, which had not had representation here before.

## Wonder to 21 Cities

LOS ANGELES—Stevie Wonder starts a 21-city concert tour Friday (13) at Nassau Coliseum, his first since the near-fatal auto accident of Aug. 1973 and his comeback charity gala at Madison Square Garden in April, 1974.

Wonder's new LP, "Fulfillingness' First Finale" is No. 1 in Billboard this week and platinum six weeks after shipment by Motown.

Complete September dates are: 14-15, Washington D.C. Capitol Center; 27, Detroit Olympia Stadium; 28, Milwaukee Arena; 29, St. Louis Arena.

October "Stevie Wonder Fall Festival" dates are: 4, Richmond Coliseum; 5, Greensboro Coliseum; 11, Indianapolis Arena; 13, Hampton Coliseum; 15, Philadelphia Spectrum; 19, Boston Garden; 25, Dayton University Arena; 26, Charlotte Coliseum; 30-31, Chicago Amphitheater.

November dates are: 1, Cincinnati Garden; 2, Kansas City Auditorium; 3, Denver Coliseum; 4, Dallas Auditorium; 5, Houston Coliseum; 23, Los Angeles Forum; 27, San Francisco Cow Palace; Louisville Coliseum, date to be announced.

## WILL TRY AGAIN IN '75

## Everybody Liked the Fest . . . But Audiences Peeved

SARATOGA SPRINGS—N.Y.—Reaction to the first attempt at the American Song Festival was favorable from the promoters, contestants, judges and performers.

The only real negative comment came from disgruntled concertgoers, who paid money to see the finals, and witnessed the television fiasco, instead.

Festival founder Larry Goldblatt says he was satisfied with the overall running of the festival.

"We learned from our mistakes this year and hopefully we won't repeat them next time around," he says. "One of the changes I would like to institute is a series of state and country eliminations."

ASF president Malcolm Klein says the entry reaction to the contest was far better than expected.

"We had an overwhelming response to this year's entry and after working out several rough spots we will hopefully have more next year," he states. The quality and originality of the songs proves that there are some talented songwriters out there that need to have a medium for exposing their songs."

ABC-TV vice president of late night programming Bob Shenko says that even though the TV show didn't go nearly as smooth as expected, most people watching on television won't know the difference and they will enjoy the festival concept.

One area resident disagreed with the thoughts of these aforementioned people, concerning television taping taking total precedent over the live concept.

"I really think Goldblatt should read his credo in the program a little more carefully," says Jerry Norman of Hudson, N.Y. "I came all the way up here to see a well-produced musical show and even expected it until the final night."

In the festival program Goldblatt stated in his credo: "ASF is to be unfettered by financial dependency whether commercial or governmental."

The unfortunate irony of Norman's complaint is the fact that the promoters are making no money from the television rights to the festival.

Singer Paul Williams, one of the television show's co-host, says that the festival proves its true meaning, in concept if not success the first time out.

"Anything that gets creative people together has got to be good," he says. "ASF will definitely become an American institution and its very nice to be part of the first one."

Lou Gottlieb of the Limelites and Richie Havens agreed with Williams' appraisal of the festival, as did Waylon Jennings who adds an interesting point.

"Hopefully something will come out of this festival, because there are a lot of record executives and music publishers here observing the events," Jennings says.

Oddly enough, very few record and publishing people actually attended the ASF. One that did was Atlanta publisher-producer Bill Lowery.

"One of the songs entered in the amateur category was recently published by my company," he says. "I've heard some very interesting new material performed here and as usual I'm constantly on the lookout for new material."

ABC-Dunhill Records publishing vice president Gerald Teifer says the festival is very necessary but needs to be moved into a metropolitan area.

"The festival should be held in New York or Los Angeles every year on a rotating basis," he says.

Several other judges agree with his judgment, but one vehemently disagrees. RKO Radio national music coordinator Mardi Nehrbass says it is very necessary to hold it in a place like Saratoga Springs.

"The idea of the festival being in a big city to attract more trade people would take away from the songwriters having their own event," she says.

Festival Judge Cliffie Stone says that more industry people should fall behind the event.

"These promoters demonstrate that they are not amateurs and they proved the need for a songwriting festival in the U.S.," he says.

Songwriter and jazz expert Leonard Feather, another of the judges, says that the idea of the festival is a good one, but it needs many changes. Changes he would like to see include younger judges, more judges with songwriting backgrounds, a separate category for jazz instead of grouping it with soul and r&b, a pursuing of more black representation and a more careful choosing of performers that sing the winning songs in each category.

"I would like to see more of an intermix between the contestants and members of the music industry," over-all winner Tim Moore states. "This could be best done by holding an afternoon luncheon for the trade and winning contestants to discuss the business more fully."

Perhaps the most apropos comment of the ASF was offered by Moore when he found out he had won the over-all title worth \$30,500 and a new piano.

"I am going to use all of the money to buy new instruments, because it is music and instruments that got me this award, so I'd like to put my winnings back into music."

JIM FISHEL

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## New Companies

Omega Sound in Philadelphia has opened Sound Gems to record talent and place it with labels for distribution. First two acts are High & Mighty and Interstate 95, both distributed by Chelsea. Frank Fioravanti produces both acts. He and Lou Saft own Omega; Dan Isard heads the new production company.

## No Rehearing Of Piracy Case

• Continued from page 3

days. The judge however, suspended sentence on two conditions: that Heilman pay a \$250 fine within 10 days and that he engage in no further violations of the preliminary injunction.

The contempt citation is an outgrowth of an action started against Economic Consultants and Heilman by A&M Records, charging that the defendants were violating California's antipiracy statute by running ads offering mail-order sales of pirated tapes in media that came into the state.



RESEARCHING A CURE—Paul Shore, president of the Shorewood Packaging Corp., is briefed on the status of cancer research by Dr. Gopal Sharma of the American Medical Center in Denver. The center will honor Shore as its 1974 Humanitarian Award recipient at a music industry dinner Sept. 14 at the Plaza Hotel in New York.



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## The Song Fest Winners

PROFESSIONAL ROCK: "Original Gate" (Ed Sanford, John Townsend and Kenny Loggins), performed by Jose Feliciano.

AMATEUR ROCK: "Analysis" (Frank Filippetti), performed by The Stampeders.

PROFESSIONAL POPULAR: "Lonely Together" (Rod McBrien and Estelle Levitt), performed by The Lettermen.

AMATEUR POPULAR: "Natural Ways" (Barry Blackwood), performed by Sarah Vaughan.

PROFESSIONAL JAZZ-R&B-SOUL: "And A Little Child Will Lead Us" (Marcia DeFren and Gloria Nissenson), performed by Al Wilson.

AMATEUR JAZZ-R&B-SOUL: "Charmer" (Tim Moore), performed by Etta James.

PROFESSIONAL GOSPEL-RELIGIOUS: "Plant A Seed" (Janie Bradford), performed by the Oak Ridge Boys.

AMATEUR GOSPEL-RELIGIOUS: "Can You See God" (Esther Cleaver), performed by the Rev. James Cleveland.

PROFESSIONAL FOLK: "Everybody Wants To Go Heaven" (Charles Larson), performed by Richie Havens.

PROFESSIONAL COUNTRY: "End Of The Trail" (Tom Russell), performed by Molly Bee.

AMATEUR COUNTRY: "Rhythm Guitar" (Thomas A. Hill), performed by The Hagers.



PD 2 9002

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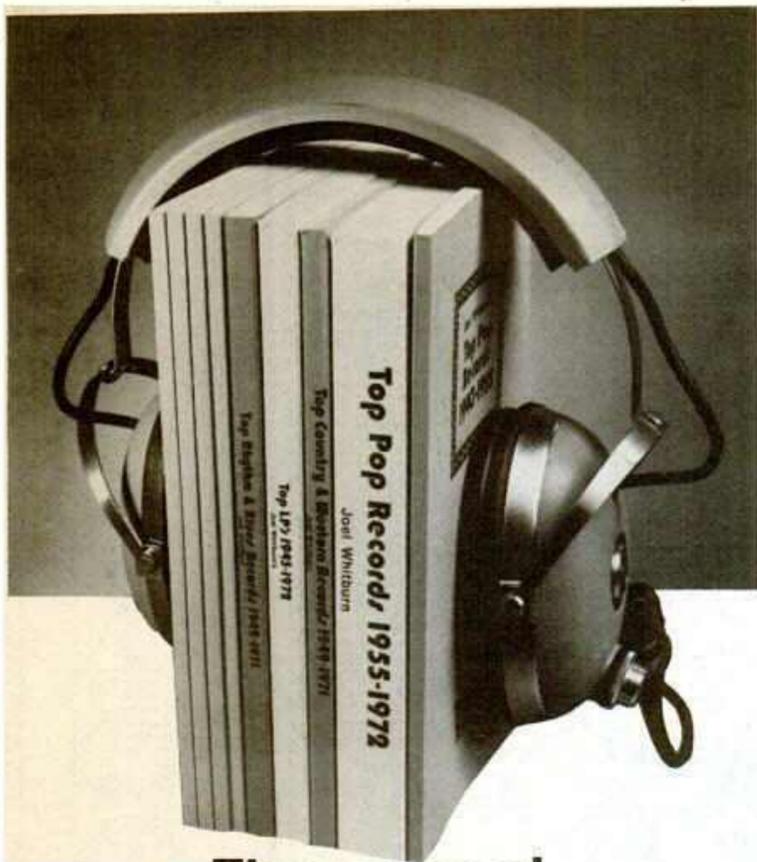
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## General News

### AES Members Seek to Improve Singles

• Continued from page 1

will meet at 10 a.m. in the Commodore Hotel.

In a telephone interview from his plant in Decatur, Ill., he says recommendations of P8.2 were sent to the entire CIA committee universe, to the Recording Industry Assn. of America (RIAA) and to Music Operators of America (MOA), the jukebox association.

EIA P8.2's ad hoc committee fighting for new 45 rpm manufac-

turing standards have recommended studies of:

- Center hole characteristics with a possibility of a punch-out insert; main aim to create a more stabilized disk.
- Thickness standards.
- Warp prevention.
- Stacked record drive force, particularly a problem on home phonographs because of slick record centers and lack of friction.
- Label adhesiveness, because many labels peel and cause jukebox repairman trouble calls.
- Outer diameter set-down dimensions, actually old RIAA standards are rarely adhered to by record manufacturers, Jarrett says.

Jarrett's co-members on the ad hoc group, all full members of P8.2, are Ralph Cousino, Capitol, chairman of ad hoc; Richard P. Blinn, Capitol; Brent Albright, MCA Records; Joe Wells, RCA Corp.

Other P8.2 Members: R. Schmetter, Quasar/Motorola; Vic Goh, JVC America; G. S. Smith, Magnavox; Don Hall, General Industries

### Coin Machine Folk Fete Ben Chicofsky

NEW YORK—Ben Chicofsky, managing director of the Music Operators of New York (MONY), has been named Man of the Year by the UJA-Federation of Jewish Philanthropies coin machine division.

Chicofsky will be honored at a dinner to be held Dec. 7 at the New York Hilton. Last year's honoree was Max Weiss, longtime music operator who has since retired.

### Singles Pressing on Rise

• Continued from page 1

in the past six months over last year's similar period.

CBS Records plant in Pitman, N.J., experienced its best weekend before Labor Day, and Joe Crowl, head of pop custom services, sees the next three months as contributing to the company's best year. "Traffic has been very heavy, with production substantially over last year's output."

L. Dayle P. Whiteherse, director of pop operation services of RCA Records, Indianapolis, says that the singles price increase has had "no real effect on production. The plant is operating at full capacity and the volume is constant." The criterion for regulating production is based

(turntable makers); Grant Hubbell, Admiral; P. P. Little, Wells-Gardner (private label hardware); Orland Taraborrelli, Philco-Ford; D. W. Wright, Zenith; R. C. Wittenberg, Pickering; Rex Isom, RCA Corp.; M. V. Marcus, Tetrad (phono cartridges).

The P8.2 is also looking into standards of the quad disk and has approved one for SQ matrix and has before it Tuesday approval applications for Sansui QS and CD-4 RCA/JVC discrete. Jarrett says negotiations are still going on to start approval moves on the UD-4 disk from Nippon Columbia. "We're more interested in standards than in which system is better," he says.

### Union Accepts Movie-TV Pact

LOS ANGELES—Peace again reigns among members of the American Federation of Musicians and the Assn. of Motion Picture & TV Producers.

A new contract has been approved by AFM members calling for a three-year agreement pertaining to number of musicians to be employed on TV shows as well as an 8 percent pay raise through the first 18 months which accelerates to 9 percent for the remaining 18 months and a 1 percent increase in pension funds.

The musicians did not achieve their goal of getting 100 percent employment on TV shows and no raise in health and welfare payments was realized.

The new contract is retroactive to Aug. 1.

### 'Alumni' Dominate Charts

• Continued from page 3

That Never Ends—Ladies And Gentlemen Emerson, Lake & Palmer." Keith Emerson became known as keyboard man with the Nice, and has since become one of the most respected organ, piano synthesizer men in music, as a performer and writer.

Bassist/guitarist/vocalist Gregg Lake, who also produces this super group's LPs, was with King Crimson while drummer Carl Palmer came from Atomic Rooster.

At a starred 31 is the Crosby, Stills, Nash & Young repackage, "So Far." David Crosby began in the Byrds with Chris Hillman, Stephen Stills was in Buffalo Springfield with Furay and Young and Graham Nash came from Britain's Hollies. Young we have already seen. At 32 is Rick Wakeman's "Journey To The

Center Of The Earth." Wakeman is, along with Emerson, one of today's more respected keyboard men. Rick got his initial experience with the popular British band, the Strawbs. He helped Yes become a super group and has since gone out on his own.

At 47 are the Eagles with "On The Border." Glen Frey was in Long-dancer Peanywhistle with J.D. Souther, Bernie Leadon came from the Flying Burrito Brothers and Dillard & Clark; Randy Neisner was with Rick Nelson, and Don Henley came from Shiloh.

At 48 is the Edgar Winter Group's "Shock Treatment." Edgar cut his teeth in brother Johnny's band, while at 49 is Loggins & Messina's "On Stage." Jim Messina also came from Buffalo Springfield, and Loggins has long been a top writer.



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# 2 British Rock Sidemen In Leader Spinoff

## Ron Wood of Faces Boasts Solid Track Record Through the Years

By BOB KIRSCH

LOS ANGELES—Solo albums from "supergroup" members seems to be a growing trend these days and Ron Wood, lead guitarist, writer and harmony vocalist with the Faces, is among the latest to enter the sweepstakes.

The difference between Wood and many other solo shots, however, is his strong background in almost every artistic end of the music business. This is clearly not a simple "background" man attempting a quick cash-in on the fame of his parent group.

In the mid '60s, Wood became a familiar face in England through his membership in the Birds (British version) as lead guitarist. When Jeff Back decided to form a band in the late '60s he chose Rod Stewart (Wood's current

Faces partner) as vocalist and Wood as bassist. And when the Beck band fell apart, it was Stewart and Wood (now back on lead guitar) who joined up with the three remaining members of the Small Faces to form Faces.

In the past several years, Wood has co-written many songs with Rod Stewart and Ronnie Lane for the Faces, collaborated with Stewart on nearly half of the material for his enormously successful solo projects, become recognized as one of rock's leading guitarists, worked with Eric Clapton on the "Rainbow Concert" LP, played in the movie version of "Tommy" and co-produced most of the Faces' LPs. The man seems busy enough, so why take on a solo venture?

"Over the years in various hotel rooms and bathrooms," Wood says, "I've strummed songs into cassettes and then forgotten them. On our last tour of Australia and Japan though, I decided on a recap. I still wasn't thinking in terms of an LP, but I was looking at the ideas that could not be channeled through Rod or the band.

"Anyway, Gary Kalgren who owns a studio in London got after me to do my own album. I kept thinking, 'dare I do it, dare I sing?' But before I knew it I was in my basement studio with some friends and we had an album done."

Wood's friends, and potential touring band, include Rolling Stone Keith Richards on guitar, Sly Stone, drummer Andy Newmark, bassist Willie Weeks and Faces' keyboardist Ian McLagan. The result is "I've Got My Own Al-

(Continued on page 23)

## 'We Couldn't Create New Music' Says Disappointed Drummer Edge

By NAT FREEDLAND

LOS ANGELES—London Records' high-energy push for the debut Graeme Edge Band single, "We Like To Do It" revealed an entirely different major story which had not been previously announced. The Moody Blues have apparently packed it in after five years of consistent gold albums and SRO auditorium concerts.

Edge, the Moodies drummer, was refreshingly frank during his whirlwind one-week U.S. promotion tour for the single. "We just can't create new music together any more," he says. "It's not a matter of temper conflicts or anything like that. We'd get into the studio and everything that came out was a carbon copy of our earlier things."

According to Edge, the Moody Blues are holding back 90 minutes of studio tapes which they do not want released.

"This last world tour we finished in February, 85 shows in 15 countries, was an attempt to break our creative slump," says Edge. "But the group has decided we don't want to keep going on for now if we can't honestly give audiences our very best."

It should be noted that Jerry Weintraub of Management III, long-time U.S. personal manager of the Moodies and recently named its worldwide business manager, has issued a statement denying the group's breakup. Says Weintraub, "There will be a new Moody Blues album after the first of the year and a major tour will be announced soon."

Edge made similar statements about his group disbanding on several taped radio inter-



SSR photo

Graeme Edge: Still friends with the Moody Blues, but . . .

views. Whether the Moody Blues are in a temporary hiatus or permanent dissolution—and many major groups that disbanded "permanently" got back together after a few years away from the grueling pressures of rock star touring—they are clearly at a key decision point in their career.

The core of the Moody Blues has been playing together for 10 years. In 1965 they had a worldwide platinum single with "Go Now" followed by two more other critically acclaimed singles "Stop" and "This Is My House."

These songs featured vocalist Denny Laine, currently with Paul McCartney's Wings. As Edge puts it, "When Denny left, we couldn't get another hit and starved for three years."

This dry spell ended in 1968 with the album

(Continued on page 23)



Warner Bros. photo

Ron Wood: "The Faces still come first."

SEPTEMBER 14, 1974, BILLBOARD

## Talent In Action

### TRACY NELSON LARRY JOHNSON & THE SCATS

Bottom Line, New York

Tracy Nelson, who is well known for her high energy vocal prowess appeared on August 20 and enraptured the audience with her extraordinary abilities. Ms. Nelson's vocal delivery is not meant to soothe or charm—she's an overpowering performer with a deep, commanding voice which conveys a sense of urgency whether she's singing a country flavored duet or a drenching introspective ballad.

Most of her material has been culled from her new Atlantic album which encompasses several styles and textures including Dylan's "It Takes A Lot To Laugh, It Takes A Train To Cry," and Eric Kaz's "Love Has No Pride," but her most arresting number was one of the oldest and most familiar songs in her repertoire, Memphis Slim's "Mother Earth" where guitarist Toad Andrews picked his instrument with his teeth.

Larry Johnson & the Scats, a skiffle trio, opened the show playing lighthearted versions of old favorites like "Mean Ole Frisco," "Goodnight Irene" and "On the Sunny Side Of The Street."

BARRY TAYLOR

### JAMES COTTON BLUES BAND LARRY RASPBERRY AND THE HIGHSTEPPERS

The Bottom Line, New York

After years of paying hard-earned dues, bluesman James Cotton is starting to reap the gains. He has an excellent blues band featuring guitar wizard Matt Murphy and electric saxophonist Little Bo, but unfortunately Cotton is not playing as much of his virtuoso harmonica as before and that's truly a shame. He is one of the world's finest.

Cotton's vocals are still very soul-searching and the bands really rocks out. Sometimes it throws in a rock tune, that it should stay away from as it turns the band toward uncomfortable directions.

Opening the show Aug. 9 was the vibrating Larry Raspberry and the Highsteppers. They are similar to Lon Russell, but trice as high energy. Featuring Raspberry on vocals, guitar and piano, a female vocalist, bass, drums, sax, trumpet and harmonica, this outfit has it all together and should be a big concert attraction. JIM FISHEL

### THE BAND

Nassau Coliseum, Uniondale, N.Y.

Drawing heavily from its early Capitol albums, The Band delighted a sellout crowd of 13,000 strongly partisan fans Aug. 30.

The five-man aggregation garnered heavy audience response for its familiar chestnuts, "Stage Fright," "The Night They Tore Old Dixie Down," "W.S. Walcott Medicine Show," and other Band familiars.

It's puzzling however, why the group, one of the tightest extant, chooses to "play safe" when in concert and dedicate an entire evening to songs they performed in the early seventies.

Basically, they are as sound as ever. All excellent musicians, strong vocalists with all the attributes of stardom, but their concert was almost boring.

Organist/saxophonist Garth Hudson and guitarist Robbie Robertson do the bulk of the solo work and after one or two numbers it seemed as if one could actually hum the riffs along with them. Not that they were bad, just predictable.

The strong rhythm section, comprised of pianist Rick Manuel, bassist/guitarist Rick Danko and drummer Levon Helm, provides percussive anchor for the group. They too are limited by the overall lack of enthusiasm generated by the members.

No doubt playing the same songs all these years adds the edge of precision The Band is noted for but it wreaks havoc with their once soaring creativity. Who could have foreseen that "Rock of Ages" would end up as the bulk of their repertoire four years later? JIM STEPHEN

### BACHMAN-TURNER OVERDRIVE BROWNSVILLE STATION CONQUER WORM

Oakbrook Forum, Chicago

Despite some hard and fast drum and organ virtuosity by Danny Garcia and Mike Sczinski, the Conquer Worm lead guitarist Paul Sczinski failed to incite the audience of 7,000 to more than moderate interest except for one boogie number when the audience was egged on by curses to foot stomping, hand clapping participation. It might have been lack of air conditioning on a 90+ and high humidity evening.

The heat notwithstanding, Brownsville Station attacked with style and verve, catching the audience's favor with "Smoking In The Boy's

Room." The audience warmed up to "Shake That Boogie," and screamed at all the appropriate places while the group assumed Presley-like stances in white and silver skintight suits. The kids became an extension of the stage performers during "You Wanna Be In My Thing" and really let loose with roof-lifting yells for "We'll Keep The Party." Brownsville Station was called for two encores.

After an interminable wait, during which several bodies were carried out from heat prostration, Bachman-Turner Overdrive took the stage

to rip into loud and steady rock, punctuated by occasional bursts of unintelligible lyrics. The kids bobbed in their seats to the driving, rebellious "Let It Ride," and "Rock Into My Life," from the newest BTO album which slowed down in the middle for a change of pace, before guitars and drums took off for an ear-piercing climax.

"Welcome Home" was an exercise in fancy fingerwork between grinding choruses, with disharmonic guitar screeching, oriental imagery,

(Continued on page 20)

### MYSTERY OF MONTH

## CSNY Clicks Except For So. California

LOS ANGELES—The twice-postponed Southern California date on the Crosby, Stills, Nash & Young tour has now been cancelled.

Yet, throughout the rest of the U.S., CSNY reunion concerts have been selling out. The group headlined metropolitan New York's biggest show ever Sunday (8), drawing 80,000 to Roosevelt Raceway for a 10-hour extravaganza also featuring Joni Mitchell, the Beach Boys, Jesse Colin Young and Tom Scott's L.A. Express.

And several weeks ago in Washington, D.C., CSNY drew 57,000 with no advertising whatsoever, merely a few announcements on the area's top-rated FM station.

No reason was suggested for the poor Southern California CSNY ticket sales when the Ontario Motor Speedway Sept. 21 date was cancelled during Labor Day weekend.

However, throughout the summer there had been persistent rumors that ticket sales were running far below expectations. Promoters Bill Graham and Koplik & Finkel originally had CSNY going into the Los

Angeles Coliseum during the July Fourth holidays.

Up to the time Los Angeles police banned the concert for crowd control reasons, some 38,000 tickets were reported sold. The CSNY show was then switched to an August date at Ontario Speedway and later postponed to September for the announced reason that summer cooling arrangements couldn't be completed in time.

CSNY first got together in Southern California and this area had always been considered one of their major popularity strongholds. Individual concerts by Young or Stills, and Crosby-Nash duo dates have done well here since the CSNY splitup.

Perhaps the heavy prior exposure of individual CSNY members at concerts hereabouts, with encores that often resulted in impromptu full CSNY rejoinings, was responsible for this week's cancellation.

Or maybe the first postponement of the July Fourth CSNY shows made Southern California fans wary of future announced dates.

## JAZZ

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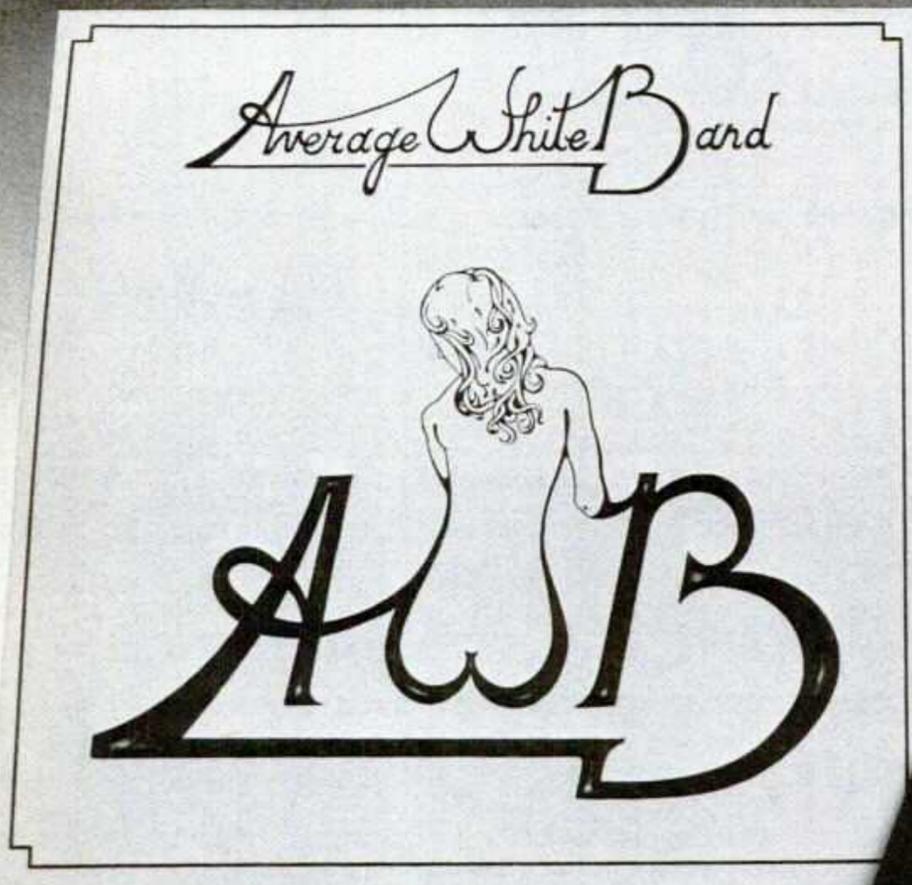
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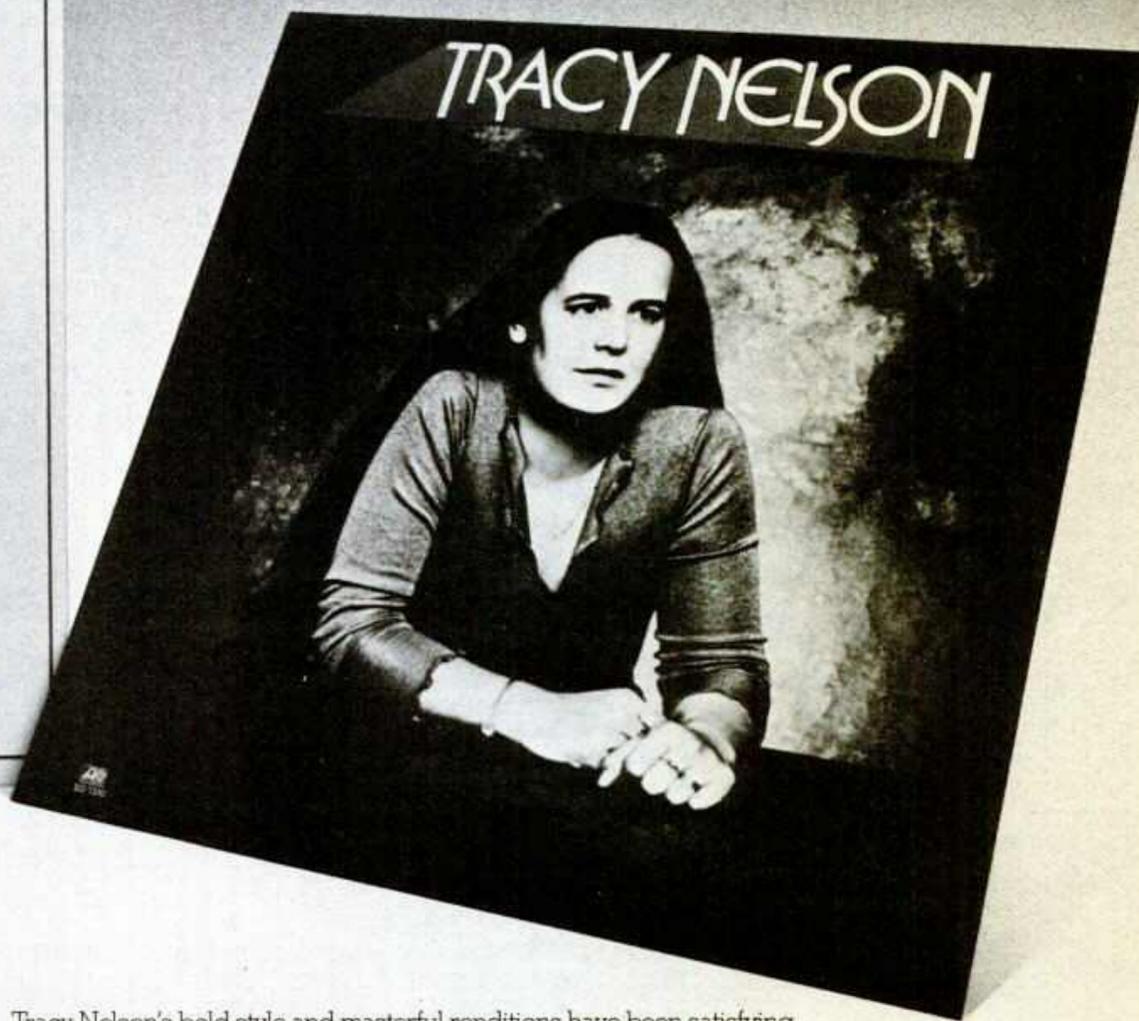
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*Produced by Bob Johnston.  
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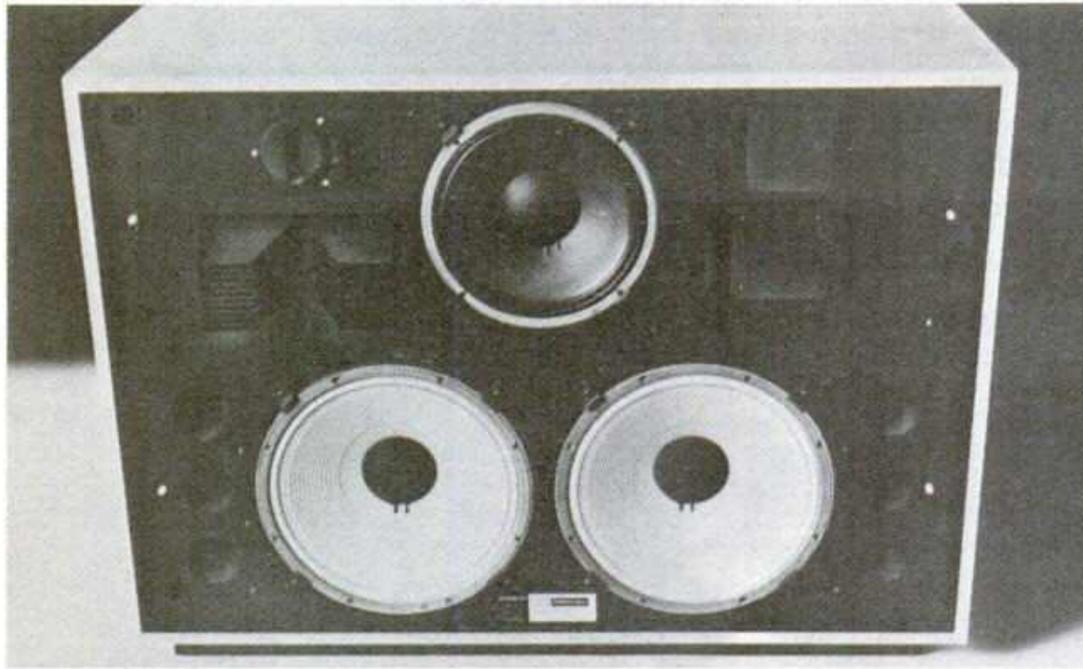
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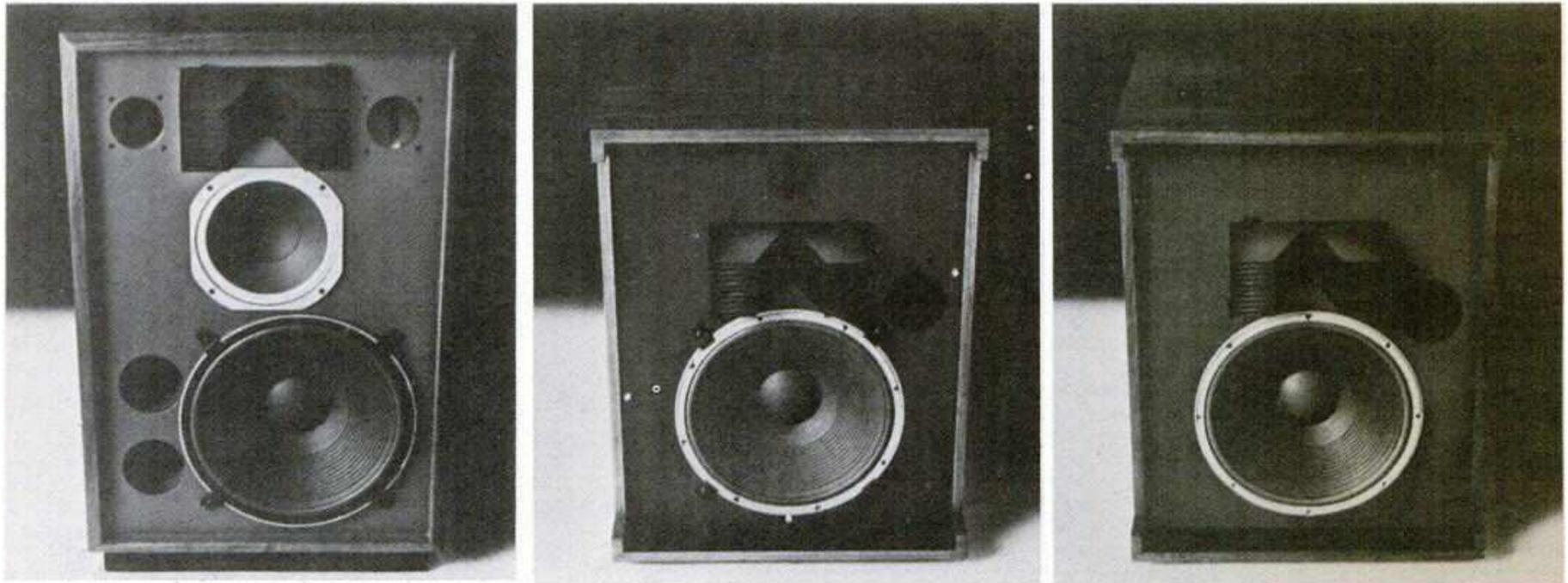
Type of System	4-way
Components	(2) 15" low frequency loudspeakers (1) 12" midrange loudspeaker (1) High frequency compression driver with horn lens (1) Ultra high frequency compression driver
Frequency Response	30 to 20,000 Hz $\pm$ 3dB
Sensitivity (SPL at 30' 1mW)	46.5 dB
Power Output (SPL at 10 ft. in a room volume of 2000 cu. ft. with 1/2 rated power input - 150 watts)	110dB
Crossover Frequency	250, 1100 and 9000 Hz
Size	35"x48"x20"
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Price	Utility finish \$1446 Walnut finish \$1596

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Frequency Response	35 to 20,000 Hz $\pm$ 3dB	35 to 20,000 Hz $\pm$ 3dB	35 to 15,000 Hz $\pm$ 3dB
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Crossover Frequency	250, 1250 & 9500 Hz	800 and 8500 Hz	800 Hz
Size	38"x24"x20"	30"x24"x20"	30"x24"x20"
Net Weight	179 lbs (81 kg)	121 lbs (55 kg)	96 lbs (44 kg)
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# Studio Track

By BOB KIRSCH

The East Coast is starting to jump again as fall approaches, reports Billboard's Jim Fishel. Philco Records has finished taping Jim Ringer's second LP at Earth Audio Techniques in New York with the set ready for an early '75 release. David Bromberg on guitar and Warren Nichols on pedal steel helped Ringer along on the album, working title of which is "Any Old Wind That Blows."

At Philadelphia's Sigma Sound, David Bowie has been cutting with guitarist Carlos Alomar, saxophonist David Sanborn, bassist Willie Weeks and drummer Andy Newmark (both of whom recently helped Face Ron Wood finish his initial solo effort) and long-time Bowie pianist Mike Garson.

★ ★ ★

Still in the East but moving down South a bit, there's lots happening at Miami's Criteria Recording Studio. Eric Clapton's "461 Ocean Blvd." is the second album this year cut at Criteria to hit the top of the Billboard charts. Grand Funk's "We're An American Band" also hit number one.

Billboard's Sara Lane also reports on activity at Criteria. Rolling Stone Bill Wyman has just wrapped up a two-week session for his second solo effort with Dr. John lending a helping hand. Mike Pinera has been in with his new group, The Image. Pinera is formerly of Cactus and is getting help on his project from former cohort Duane Hitchings on keyboards and former Curtis Mayfield drummer Donnie Vosburgh. Karl Richardson is handling the engineering.

Louisianian Warren Kane has been in laying down tracks for his first LP with the Criteria Rhythm Section, headed up by Harold Cowart. Songwriter Red Lane has been aiding, with Ron and Howard Albert and Richardson working the boards. Heading into Criteria in the future are the Eagles and the Bee Gees, while Wishbone Ash has just wrapped up a five-week session with producer Bill Szymczyk.

★ ★ ★

Back in New York City, Hank

Madress and Dave Appel have finished up some sides with Tony Orlando, at Broadway Recording Studios. Lucie Arnez has been in, as has Arnold Jay for Victory. The Pointexter Brothers did some work with Pat Jacques at the control boards and the brothers producing themselves, while Richard Tee has been cutting an LP with Al Brown handling production. Tee is a long time top New York session man. Jacques again did the engineering. Landy McNeal has been in preparing recordings for We The People. Producer Sandy Linzor and engineer Bill Radice have also been spending time at Broadway, helping a number of Polydor artists. Fran White is vice president and general manager of the studio.

★ ★ ★

At Sound City Inc. in Van Nuys, Calif., there was lots happening during the past month. Rona Barrett took time out from her various TV and magazine commitments to cut an LP with Bill Trowbridge producing, while Stu Gardner and Forest Hamilton produced the Soundtrack for "The Klansman," starring Richard Burton and Lee Marvin. Nik Venet was in producing John Stewart and ex-Cowsills Bridie Murphy came in to work with producer Waddie Wachtell. Aim was in with Chris Huston producing and Gardner produced Bill Cosby. Last but not least, Dave Loggill, currently riding the charts with his "Please Come To Boston" single, was in working on an LP and John and Mark Almond stopped by to do some production.

★ ★ ★

Winners have been announced in the Delta Sweepstakes, the contest run in Billboard by Delta Recording Corp. of New York. First prize of a \$2,500 16-track recording session went to Arthur Medoff of Brookline, Mass., while the second prize of a \$1,000 8-track session was awarded to Anthony Viola of San Antonio. The winning tickets were drawn at the studio by Latin music producer Bobby Martin.

★ ★ ★

At RCA Studios in Nashville,

Danny Davis has been in with Bob Ferguson producing and Tom Pick and Roy Scockley at the control boards. In other activity: Dickey Lee is in with Roy Day producing and Bobby Campbell engineering; Ronnie Milsap, coming off two number one country singles, is in with Tom Collins handling the production chores and Al Pachucki and Mike Scockley engineering; Hank Snow working with producer Chet Atkins and engineers Dick and Roy Scockley; Atkins is cutting his own LP also, producing himself with Chuck Seitz and Campbell producing. Helix is in with Bill Vandervort and Mike Scockley engineering; and Archie Campbell and Minnie Pearl are cutting with Atkins producing and the Vandervort/Scockley team engineering.

★ ★ ★

In other areas, Johnny Cash recently cut the rhythm tracks for his next single at Hollywood Sound in Los Angeles with producer Gary Klein, went to Ray Stevens' Sound Laboratories in Nashville to add vocals and returned to Hollywood to do sweetening. Nick DeCaro did the arranging. Klein goes into the studio shortly with Mac Davis to cut his next LP.

★ ★ ★

Lots of activity at Sunset Sound Recorders in Los Angeles. First, Studio 2 has been totally redecorated, and the control room has been rebuilt. Included is a new console. Ringo Starr was in for a month, with Elton John stopping by to help out. Richard Perry produced Ringo with Bill Schnee engineering. Glyn Johns was in mixing down the new Georgie Fame LP as well as overdubbing and mixing the next Ozark Mountain Dare Devils LP, produced by Johns and David Anderle with engineering from Kent Nebergall. John Haeny has been busy producing and mixing the latest John Klemmer LP with Nebergall engineering, and Haeny also mixed the latest Tom Jones and Gilbert O'Sullivan LPs with Gordon Mills producing and Nebergall again engineering. Bill Robinson is now general manager of the studio, having given up his former position as engineering director. Howard Weiss has come from Sunwest to become director of technical services.

# Campus



DANCING PARTY—Chelsea Records introduces its new artist Disco-Tex at a party in New York. Discussing his new single "Get Dancin'" are, left to right, Disco-Tex, Wes Farrell Organization executive vice-president Steve Bedel, and New York club owner Paul Colby. The single produced by Bob Crewe is being released on a limited basis to discotheques and will be released to the radio stations on Tuesday (3).

## Campus Briefs

Webster College, St. Louis, recruited new students this year just as hundreds of other schools did. But Webster's special ploy was in the form of a record album in which a convincing narrator extolled Webster's attractions accompanied by such varied music as "Jesus Christ Superstar," the fifth symphony of Beethoven and music from the "2001" movie. . . . New Mexico Highlands University's Dr. Daniel Stern resigned his position in the music department and will become the music director of the Boise Philharmonic in Idaho.

★ ★ ★

Gunther Schuller of the New England Conservatory announces the appointment of Phil Wilson to the post of jazz studies director within the Afro-American program at the conservatory. Other teachers include Jaki Byard, Ran Blake, George Russell and Carl Atkins. Wilson is a noted composer, trombonist and arranger. . . . Berklee College offers the British arranger-composer Michael Gibbs as a guest artist in residence starting this month. A former Berklee student himself, Gibbs wrote the charts for the last Mahavishnu LP.

★ ★ ★

In an unusual display of inter-campus cooperation, four California universities will collaborate in commemorating the tenth anniversary of the death of composer Ernst Toch. The University of California, Los Angeles, starts it Nov. 2, followed by Cal State Northridge Nov. 23, the University of Southern California Dec. 15 and Immaculate Heart College next May 1-2. In all, 16 concerts are planned along with an exhibition of Toch manuscripts, correspondence and memorabilia from Oct. 11 through Jan. 6 on the UCLA campus.

★ ★ ★

Jazz is rating more airtime from month to month on the hilly University of Kansas campus at Lawrence. Up on Mount Oread, in the heart of Jayhawk country, disk jockey Gary Shivers says KANU-AM now is programming more of "the truth in music" than at any previous time. . . . Co-sponsored by Yale University and Brooklyn College, the Charles Ives Centennial Festival-Conference will be presented on Ives' 100th birthday anniversary Oct. 17-21. The first two days are scheduled for New York, the last two in New

Haven with H. Wiley Hitchcock and Vivian Perlis co-directing.

★ ★ ★

Stanford, Cal Berkeley and USF students await the coming San Francisco Symphony season with delight. Some of them will be hired for the chorus, conducted by Louis R. Magor, which will be featured in five major works this winter including Beethoven's Ninth. Seija Ozawa is the conductor.

★ ★ ★

Jazz is accelerating in popularity on scores of campuses. The University of Utah's KUER-FM now programs it from 7:30 to 10 p.m. five nights a week. And from Wisconsin U's WLHA-FM, at Madison, Steve Rynkiewicz advises that jazz beamings were expanded in August and that jazz is now getting more airtime than it ever has in the past. . . . From Temple U. in Philadelphia, Bob Brown (WRTI-FM) says his station is the only one in the Philly area that programs solely modern and contemporary jazz. . . . KUHF-FM in Houston has moved up to 20,000 watts and now airs jazz/blues seven nights a week. That's the University of Houston station in Cougarland.

## Terry Teaching At U. of Miami

MIAMI, Fla.—Renowned jazz trumpeter Clark Terry will join the University of Miami School of Music faculty as guest lecturer and artist in residence for the fall semester.

Terry plays flugelhorn as well as trumpet and is active as a studio musician, music publisher, book author and occasional leader of a big band.

Also new to the Miami teaching staff are Dr. Robert G. Brewster and Dr. Dennis Kam, specialists in voice and theory-composition.

## LP Design Course Offered at UCLA

LOS ANGELES—A design workshop offering instruction in graphic design forms will be offered on the UCLA campus here starting Sept. 24. The second phase of the course will concentrate on concepts and design of LP front covers with William O'Donnell conducting the class. Inquiries may be made at UCLA Extension, Box 24902, Los Angeles 90024. The fee is \$55 for two units of credit.

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## Talent In Action

• Continued from page 16

and unusual sounds produced by beating the guitar strings with a stick, followed by sweet flavored but characteristically relentless rock. The first encore was predictably "Taking Care of Business," followed by "When You Do The Boogie" before the kids were spent.

ANNE DUSTON

### JUDITH COHEN

Reno Sweeney, New York

Judith Cohen doesn't just sing, she performs and seems to live the lyric. Each tune becomes in effect, a one act play. Consider: the Chris Connor evergreen "Something Cool." She becomes the jaded lady recalling her past to a stranger. Her rendition of the more contemporary "Jesse" would stun Roberta Flack. In all honesty, we had tears in our eyes Aug. 22 as she sang and a quick look around the packed room indicated that we weren't alone.

A plastic music box held against her cheek played "Over the Rainbow" while she sang "In My Solitude," alone for a dozen or so measures before percussionist Gary Burke joined her on vibes. She ended the tune, again accompanied solely by the music box, right on time.

At the end of her turn, a bevy of customers queued up to greet, embrace and touch her. It resembled a reception line at a wedding.

(Continued on page 21)

## Talent In Action

# Bessie Smith Picture Role Seen As 'Artistic Challenge' to Flack

By JIM MELANSON

• Continued from page 20

Because of her dramatic flair and plain looks, comparisons between contemporaries Bette Midler, Barbra Streisand, etc., seem to be inevitable and onerous. She is an entity unto herself and about the only resemblances to the aforementioned artists are the bust size of the former and the nose of the latter.

The major record companies have been stalking her during this run and whoever finally does sign her is getting a winner. **JIM STEPHEN**

### THREE DOG NIGHT

Convention Center, Asbury Park

Three Dog Night has long since established itself as one of the country's biggest concert draws through its reputation on the singles market.

The group rolled along like a well-oiled machine Aug. 21, offering selections from "Hard Labor," its most recent album, interspersed with audience favorites like "Liar," "Eli's Coming," and "Mama Told Me Not To Come."

When the group adheres to this formula, there is little it can do wrong as a tight rhythm section bolsters the voices of Danny Hutton, Chuck Negron, and Cory Wells. When organist Skip Konte (a.k.a. "The Wizard") or drummer Floyd Sneed attempt to branch out with some extended soloing, the only redeeming value is to afford the rest of the group an opportunity to change their outfits. Fortunately, the wait proved to be worthwhile as they re-emerged on-stage clad in '50s regalia and proceeded with a well choreographed spoof of those days.

The Dunhill group continues to place an emphasis on the visual aspects of its presentation, incorporating strobe lights, dry ice clouds, and shooting flames into the act, but a couple of its more recent numbers, "The Show Must Go On," and "Sure As I'm Sitting Here" proved the group to be as solid and durable as ever.

**BARRY TAYLOR**

NEW YORK—When you're already on top it's hard to defy the laws of gravity and garner still additional success. But Atlantic Records artist Roberta Flack seems ready to bend the rules to her own likings as she nears completion of a new album under a recently signed Atlantic contract, which reports say will make her the highest paid female recording artist in history, and as she prepares to begin work as the star of an upcoming motion picture on the life of Bessie Smith.

Ms. Flack, recovering here after a case of inflamed tonsils, says that she views the role of Bessie Smith as an "artistic challenge" and that she likes to think of herself as an artist who doesn't want to get "bogged down in commercial success."

"I'm really excited about the role, both in terms of acting and singing," she says. While Ms. Flack explains that there will be a "great wealth" of musical material for the film, she states that the actual selection of songs hasn't been decided yet.

Describing how she plans to handle the role, Roberta, now a professional performer for some six years and, during that time, having taken down a number of the top awards the industry has to offer, merely says that she'll bring a "sort of knowledge of what's good for me." At the same time, she adds, she'll be staying true to what Bessie Smith, herself, was all about.

"The blues don't have to sound



ROBERTA FLACK

like the blues to sound blue," she stresses.

Whatever Ms. Flack's approach to the role might be, she has already let her presence be felt as she has won script approval on the film. She also promises that the contractual arrangements arrived at are substantial.

"I'm proud of this role," she continues, "both for myself and every black artist. It has always seemed that black performers end up getting second best for their efforts, but not here." Ms. Flack adds that she wasn't even initially approached for the role, but rather saw a notice and she, along with her attorney, initiated negotiations.

With actual shooting scheduled to begin sometime in November, location sites will be primarily in Mississippi, with some filming being done in major cities on the East Coast.

Ms. Flack is also enthusiastic over her forthcoming album, the first of two LPs per year over a five year period under the new contract. She says that the disk will contain all new material, including a new Stevie Wonder selection.

"The only way I can perform is full out," she says. "I'm sensitive, and I really care about what people think. You have to constantly respect your audience, and be aware of what they came to hear. Before you can reach an audience and gain success you have to respect that same audience and really try all the time."

While recent problems with her tonsils forced her to cancel a number of engagements, both in the U.S. and overseas, she states that when the film is completed, which should be sometime early next year, she will make up those lost dates.

She says that she will also be looking to do additional television work. But, she adds that she wants to be careful of what she does on the home screen because she is first and foremost a recording artist, and television appearances are not always beneficial to a recording career.

What's in her future after all this? Just like her belief in not wanting to lock music in definite categories, she, as an artist, doesn't want to be categorized. She explains that she would even like to return to teaching, overseas preferably, for a summer.

## Signings

Polish violinist Michael Urbaniak to Great Metropolitan Gramophone Co. . . . Songwriters Ed Sanford and John Townsend to Chappell Music.

Lulu Porter to Ruby Records, new Los Angeles label. . . . Wayne West to another new Los Angeles label, Traitor.

Gene Page to Atlantic as an instrumental artist. He is one of the busiest producer-arranger-conductors around and has orchestrated all of Barry White's albums.

Bill Nash, Houston-based nitery attraction, to GRC. . . . Nicky Hopkins, best known as Rolling Stones keyboard sideman, to Mercury from Columbia. Manager is Ron Strasner and agency is ATI. . . . Hydra, Capricorn act, to be booked by Paragon Agency in Macon, Ga.

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

## ATTORNEY

3 years—substantial experience in legal aspects of music publishing, recording, artist-management relations, as well as general practice. Seeks position with law firm or with legal or business affairs department of entertainment corporation. Excellent references. Prefer New York area—will consider relocation.

Reply to:

Box 830  
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SEPTEMBER 14, 1974, BILLBOARD

## Series 70 Recorder/Reproducers

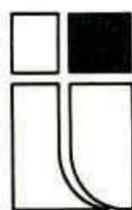
### When you've got more talent than money

TASCAM Series 70 recorder/reproducers were designed for people who've outgrown high-end consumer audio products but can't afford full professional studio gear.

Whether you need single, two or four channels, you define the Series 70 . . . it doesn't define you. Your choices are expanded, not restricted, without paying a performance penalty.

The versatile Series 70 electronics come in two versions, one for direct recording and one for use with a mixing console like our Model 10. Whichever you need you'll get uncommon quality and reliability. But this time you can afford it.

Series 70 recorder/reproducers. When you've got more talent than money.



**TASCAM CORPORATION**

5440 McConnell Avenue  
Los Angeles, Calif. 90066

# Who/Where/When

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

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

### EAST

- BACHMAN-TURNER OVERDRIVE** (Mercury): Civic Arena, Pittsburgh, Pa. Sept. 28.
- BOBBY BARE** (RCA): Felt Forum, New York, Sept. 14.
- GLEN CAMPBELL** (Capitol): Valley Forge Music Fair, Devon, Pa. Sept. 16-22; Eustis, Maine (27).
- JOHNNY CARVER** (ABC): Escoheag, R.I. Sept. 14; Farmingdale, N.J. (15).
- ROY CLARK** (Dot): Interstate Fair, York, Pa. Sept. 13; Bloomsburg Fair, Pa. (25); Auditorium, Bangor, Maine (28).
- MAC DAVIS** (Columbia): Oakdale Music Theater, Wallingford, Conn. Sept. 15; Eastern States Exposition, W. Springfield, Mass. (17).
- MILES DAVIS** (Columbia): Avery Fisher Hall, N.Y. Sept. 13.
- BO DONALDSON & THE HEYWOODS** (ABC): Concert, Roosevelt Raceway, Nassau, N.Y. Sept. 15.
- GLORIA GAYNOR** (MGM): Fudgies, Scarsdale, N.Y. Sept. 16-Oct. 6.
- LORETTA LYNN** (MCA): York Interstate Fair, Pa. Sept. 10.
- MANHATTANS** (Columbia): Sugar Shack, Boston, Sept. 9-15.
- RONNIE MILSAP** (RCA): New York, Sept. 14.
- MELBA MONTGOMERY** (Elektra): Civic Center, Philadelphia, Sept. 21.
- BUCK OWENS** (Capitol): War Memorial Auditorium, Rochester, N.Y. Sept. 14.
- HANK THOMPSON** (Dot): White Horse Aca, Trenton, N.J. Sept. 20.
- IKE & TINA TURNER** (United Artist): Beacon Theater, New York, Sept. 14.

### WEST

- LYNN ANDERSON** (Columbia): Salt Lake City, Utah, Sept. 9; Lynwood, Wash. (27); Central Wash. Fair, Yakima (28).
- DAVID BOWIE** (RCA): Sports Arena, San Diego, Calif. Sept. 11; Community Center, Tucson, Ariz. (13); Phoenix, Ariz. (14); Convention Center, Anaheim, Calif. (16-17).
- JOHNNY CASH** (Columbia): El Paso, Texas Sept. 15; Tucson, Ariz. (16); Phoenix, Ariz. (18); San Bernardino, Calif. (19); San Diego, Calif. (20); Anaheim, Calif. (21); Fresno, Calif. (22); San Francisco (25-30).
- ROY CLARK** (Dot): Odd Couple, Hollywood, Calif. Sept. 30-Oct. 4.
- MAC DAVIS** (Columbia): Tacoma Fair, Wash. Sept. 26.
- BO DONALDSON & THE HEYWOODS** (ABC): Disneyland, Anaheim, Calif. Sept. 14; Honolulu International Center, Hawaii (20).
- FREDDIE HART** (Capitol): State Fair, Salt Lake City, Utah, Sept. 12; Sam's Place, San Jose, Calif. (19); Palomino, N. Hollywood, Calif. (20-21).
- URIAH HEEP** (Warner Bros.): Shrine Auditorium, Los Angeles, Sept. 19; Berkeley Community Theater, Calif. (20); Seattle Civic Arena, Wash. (22).
- LOIS JOHNSON** (20th Century): Country Palace, Littleton, Colo. Sept. 12-14.
- LA WANDA LINDSEY** (Capitol): Nashville West, Portland, Oregon Sept. 11-12; Fair, Waterville, Wash. (15).
- RONNIE MILSAP** (RCA): Hollywood Bowl, Los Angeles Sept. 15.
- BUCK OWENS** (Capitol): Disneyland, Anaheim, Calif. Sept. 21.
- SUZI QUATRO** (Bell): Shrine Auditorium, Los Angeles, Sept. 19.
- FARON YOUNG** (Mercury): Cafe Caravan, Grand Junction, Colo. Sept. 10; Cow Palace, Colorado Springs, Colo. (11); Maverick, Tucson, Ariz. (17); Mr. Lucky's, Phoenix, Ariz. (18); Disneyland, Anaheim, Calif. (21).

### MID-WEST

- AEROSMITH** (Columbia): Battle Creek, Mich. (13); Evansville, Ill. (14); Indianapolis, Ind. (15).
- MICH** (13); Evansville, Ill. (14); Indianapolis, Ind. (15).
- LYNN ANDERSON** (Columbia): Fair, Wooster, Ohio Sept. 10.
- PAUL ANKA** (United Artist): National Art Center, Ottawa, Canada Sept. 9-15.
- BACHMAN-TURNER OVERDRIVE** (Mercury): Busch Stadium, Indianapolis, Ind. Sept. 14; Roberts Stadium, Evansville, Ind. (15).
- BOBBY BLUE BLAND** (ABC): Phelps' Lounge, Detroit, Mich. Sept. 6-9; Exposition Gardens, Peoria, Ill. (13); High Chapparal, Chicago (15); Saginaw Civic Center, Mich. (16).

- GLEN CAMPBELL** (Capitol): Wichita, Kansas, Sept. 14; Indianapolis, Ind. (15).
- JOHNNY CARVER** (ABC): Jackson, Ohio Sept. 20.
- ROY CLARK** (Dot): Civic Center, Bismarck, N.D. Sept. 22.
- CRYSTAL GAYLE** (United Artist): Rellsville, Ohio, Sept. 13; Grandview, Ind. (14); Milwaukee, Wisc. (27-28).
- JACK GREENE/JEANNIE SEELY** (MCA): Spencer, Iowa, Sept. 13; Union City, Ind. (14); Hutchinson, Kansas (19); Minneapolis, Minn. (27); Morris, Ill. (28); Decatur, Ill. (29).
- FREDDIE HART** (Capitol): Fair, Wooster, Ohio, Sept. 10; Frontier Club, Minneapolis, Minn. (13); Ill. Country Opry, Petersburg, Ill. (14); Ponderosa Park, Salem, Ohio (15).
- B.B. KING** (ABC): S. Ill. Univ. Normal, Ill. Sept. 9; Mill Run, Niles, Ill. (10-15); Push Expo, Chicago (29).
- MAUREEN MCGOVERN** (20th Century): Holiday Inn, Des Moines, Sept. 12-21.
- MELBA MONTGOMERY** (Elektra): Univ. of N.D., Grand Forks, N.D. Sept. 14.
- BUCK OWENS** (Capitol): Hara Arena, Dayton, Ohio Sept. 13.
- SUSAN RAYE** (Capitol): Fairgrounds, Ashland, Ohio Sept. 19.
- HANK THOMPSON** (Dot): Hootenanny, Kimberling City, Mo. Sept. 13; Fall Festival, Concordia, Mo. (14); Bridge Vu Theater, Valparaiso, Ind. (27-28); Fall Festival, Beardstown, Ill. (29).
- JERRY WALLACE** (MCA): Dance Hall, Burlington, Iowa, Sept. 9-10.

### SOUTH

- AEROSMITH** (Columbia): Tampa, Fla. Sept. 20; Orlando, Fla. (21); Miami, Fla. (22).
- LYNN ANDERSON** (Columbia): DeKalb, Texas Sept. 14; N.M. State Fair, Albuquerque (19-20).
- BACHMAN-TURNER OVERDRIVE** (Mercury): Louisville Convention Center, Ky. Sept. 13.
- BOBBY BLUE BLAND** (ABC): Fort Sill, Okla. Sept. 20; Fort Hood, Texas (21).
- TONY BOOTH** (Capitol): Winchester, Houston, Texas Sept. 14; Peppermint Palace, Mission, Texas (18); Lakeview Club, Bryan, Texas (19).
- JOHNNY CASH** (Columbia): Odessa, Texas, Sept. 14; El Paso, Texas (15); Tucson, Ariz. (16).
- JOHNNY CARVER** (ABC): Charleston, W. Va. Sept. 21; Clarksburg, W. Va. (22).
- ROY CLARK** (Dot): Ranch Show, Tulsa, Okla. Sept. 15.
- MAC DAVIS** (Columbia): Tenn. State Fair, Nashville, Tenn. Sept. 14.
- BO DONALDSON & THE HEYWOODS** (ABC): State Fair, Abilene, Texas Sept. 9-10.
- CRYSTAL GAYLE** (United Artist): Charleston, W. Va. Sept. 21.
- JACK GREENE/JEANNIE SEELY** (MCA): Opryland, Nashville, Tenn. Sept. 15; Stanford, Texas (21); Ft. Polk, La. (22); Tyler, Texas (24).
- URIAH HEEP** (Warner Bros.): Univ. of S.C., Columbia, Sept. 11; Municipal Auditorium, New Orleans, La. (13); Hofheinz Pavilion, Houston, Texas (14); Moody Coliseum, Dallas, Texas (15).
- LORETTA LYNN** (MCA): Old South Jamboree, Walker, La. Sept. 14; Blackman Coliseum, Lafayette, La. (15); Philip Men Arena, Austin, Texas (20); Panhandle South Plains Fair, Lubbock, Texas (21-22); Phillips County Fair, Marvel, Ark. (24); Civic Center, Monroe, La. (27-29).
- MANHATTANS** (Columbia): Greenville Supper Club, Society Hill, N.C. Sept. 27-30.
- NEW BIRTH** (RCA): Lake Charles, La. Sept. 14; New Orleans, La. (15).
- BUCK OWENS** (Capitol): Memorial Field House, Huntington, W. Va. Sept. 15; State Fair, Oklahoma City (26-29).
- SUZI QUATRO** (Bell): Lafayette's Music Room, Memphis, Tenn. Sept. 10; Coliseum, Columbia, S.C. (11); Electric Ballroom, Atlanta, Ga. (12); Municipal Auditorium, New Orleans, La. (13); Hofheinz Pavilion, Houston, Texas (14); Moody Coliseum, Dallas, Texas (15).
- SUSAN RAYE** (Capitol): Fairgrounds, Frederick, Md. Sept. 17.
- HANK THOMPSON** (Dot): Rodeo, DeKalb, Texas, Sept. 10-11; Elks Lodge, Paris, Texas (12); Kandelite Klub, Grove, Okla. (13); Tulsa Ranch Show, Oklahoma (15); Park Bruceton Mills, W. Va. (21); Carral Midway Park, N.C. (22).
- JERRY WALLACE** (MCA): Golden Guild, Atlanta, Ga. Sept. 11-13.
- DON WILLIAMS** (Dot): Macon, Ga. Sept. 12; Mobile, Ala. (14).

Billboard SPECIAL SURVEY for Week Ending 9/14/74

# Billboard FM Action

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

- 1 JAMES GANG, MIAMI**, Atco: WBAB, WPLR, KBPI, KSHE, WORJ, WRAS, KLDL, KLB, KZAP, WRRN, WABX, KSN, WZZK, WIOT, CHUM, WNOE, KEFC
- 2 JESSIE WINCHESTER, LEARN TO LOVE IT**, Bearsville: WZZQ, WMMR, KFM, WPLR, W149, KLDL, WDWI, WBRU, KBPI, KOME, WORJ, WOUR, KTMS, KLB, CHUM, KZAP
- 3 SIEGLE/SCHWALL, R.I.P.**, Wooden Nickel: WIOT, WABX, CHUM, WORJ, WBEU, WDWI, KCFR, WBRU, KLDL, WBAB, KBPI, KFM, WRAS, KLB
- 4 HYDRA, Capricorn**: WDWI, WABX, KOME, WPLR, W149, WIOT, KSHE, WZZK, WORJ, WBEU, WOUR, WTUL, WRAS
- 5 MIKE OLDFIELD, HERGEST RIDGE**, Virgin: WDWI, WPLR, KSHE, WMMR, WNEW, KTMS, WORJ, WOUR, WZZK, KBPI, KGB, WBRU
- 6 AVERAGE WHITE BAND**, Atlantic: WPLR, KBPI, WORJ, WMMR, WDWI, WNEW, WABX, WOUR, WIOT, WBRU, WNOE
- 7 ROBERT LAMM, SKINNYBOY**, Columbia: KBPI, WIOT, WNEW, KPRI, WSDM, KZAP, WRRN, WORJ, WOUR, CHUM, WNOE
- 8 GOOD RATS, TASTY**, Warner Bros.: WPLR, KBPI, WBEU, W149, WBAB, WBRU, WZZQ, KLB
- 9 RODGER MCGUIN, PEACE ON YOU**, Columbia: WPLR, KLDL, WABX, W149, WNEW, KZAP, WZZK, WMMR
- 10 COLIN BLUNSTONE, JOURNEY**, Epic: WMMR, WBAB, KFM, WOUR, KLDL, KZAP
- 11 JACK THE LADD, IT'S JACK THE LADD**, Electra: WBRU, WMMR, WOUR, KBPI, WNEW, KCFR
- 12 NUTZ, A&M**: WRAS, KZAP, WZZK, WPLR, WNEW, WIOT
- 13 OSI BISA, OSI BISAROCK**, Warner Bros.: KLDL, KAGB, WSDM, WORJ, CHUM, WBRU
- 14 CORNELL DUPREE, TEASING**, Atlantic: KAGB, WOUR, WIOT, KUTE, KZAP
- 15 ELOY, INSIDE**, Janus: WBRU, WMMR, WNEW, WPLR, WRAS
- 16 BARKLEY JAMES HARVEST, EVERYBODY IS EVERYBODY ELSE**, Polydor: CHUM, KBPI, KSHE, WDWI, WRAS
- 17 CANNONBALL ADDERLEY, PYRAMID**, Fantasy: KZAP, KGB, KCFR, KLDL
- 18 CARAVAN AND THE NEW SYMPHONIA**, London: WZZK, WABX, WMMR, WPLR
- 19 CROSBY, STILLS, NASH AND YOUNG, SO FAR**, Atlantic: WZZK, WOUR, CHUM, KLB
- 20 DALTON AND DUBARRI, GOOD HEADS**, Columbia: WPLR, WRAS, KZAP, WIOT
- 21 DON EVERLY, SUNSET TOWERS**, Ode: WOUR, KMET, WORJ, KZAP
- 22 MARTHA REEVES AND THE VANDALLAS, ANTHOLOGY**, Motown: W149, WOUR, KLDL, KZAP
- 23 TOM RUSH, LADIES LOVE OUTLAWS**, Columbia: WOUR, WTUL, KBPI, WPLR
- 24 COREA, DEJOHNETTE, VITOUS WATANABE, ROUND TRIP**, Vanguard: WABX, KZAP, WPRB
- 25 CREATIVE SOURCE, MIGRATION**, Sussex: KAGB, KQIV, WNEW
- 26 LOU DONALDSON, SWEET LOU**, Blue Note: KZAP, KAGB, CHUM
- 27 MAYNARD FERGUSON, CAMILLIAN**, Columbia: WABX, WSDM, CHUM
- 28 EDDIE FLOYD, SOUL STREET**, Stax: KJLH, KQIV, WOUR
- 29 FREDDIE HUBBARD, HIGH ENERGY**, Columbia: WPLR, WABX, KCFR
- 30 SAM NEELY, DOWN HOME, A&M**: WBAB, WRAS, KLB
- 31 THE PHANTOM, PHANTOMS DIVINE COMEDY**, Capital: KLDL, KLB, WNOE
- 32 SCOPE** (Import) Atlantic: WDWI, WSDM, WRAS
- 33 BARRY WHITE, CAN'T GET ENOUGH**, 20th Century: KAGB, WSDM, KQIV
- 34 DELLS, MIGHTY, MIGHTY DELLS**, Cadet: KQIV, KAGB
- 35 ISAAC GILLORY**, Atlantic: WZZK, KCFR
- 36 HEAVY METAL KIDS**, Atlantic: WNEW, WIOT
- 37 BOB JENKINS, BOB JENKINS SINGS**, 20th Century: KLDL, KLB
- 38 PAUL KELLY, HOOKED, HOGTIED AND COLLARED**, Warner Bros.: KQIV, KAGB
- 39 MO MCGUIRE, Wooden Nickel**: WIOT, WZZK
- 40 MIRACLES, DO IT BABY**, Motown: KAGB, WABX
- 41 NEW YORK CITY, SOULFUL ROAD**, Chelsea: KAGB, KQIV
- 42 MERYL SAUNDERS, Fantasy**: KLDL, KUTE
- 43 WAYNE SHORTER, MOTO GROSSO FEIO**, Blue Note: WOUR, KCFR
- 44 STAMPEDERS, NEW DAY**, Capital: WIOT, KSHE
- 45 TRAFFIC, THE EAGLE FLIES**, Asylum: KTMS, KBPI
- 46 HILLBILLY JAZZ**, Flying Fish: WOUR, KZAP
- 47 DIANE STEINBURG**, Atlantic: KJLH, KTMS
- 48 TAVARES, HARD CORE POETRY**, Capitol: KTMS, KQIV
- 49 TEMPRES, TEMPRES THREE**, We Produce: KQIV, KAGB
- 50 ROCKVILLE JUNCTION, LORD PROTECT ME FROM MY FRIENDS**, 20th Century: KLB, WRRN
- 51 BRINSLEY SCHWARTZ, NEW FAVORITES**, (Import) U.A.: W149, WOUR
- 52 BUFFIE ST. MARIE, NATIVE NORTH AMERICAN CHILD**, Vanguard: WOUR, WIOT
- 53 WARRIOR, IPI-N-TOMBIA**, Stax: KJLH, KAGB
- 54 KENNY O'DELL, Capricorn**: W149, WOUR
- 55 KEVIN AYERS, JOHN KALE, ENO, NVO June 1, 1974**, Island: WABX
- 56 DUANE AND GREG ALLMAN, BOLD**, Capricorn: KLDL
- 57 TOM BROCK, I LOVE YOU MORE AND MORE**, 20th Century: KAGB
- 58 BIG SUR CHOIR, PEACEABLE**, Peaceable: KTMS
- 59 BIG STAR, RADIO CITY**, Ardent: W149
- 60 JAMES BROWN, HELL**, Polydor: WIOT
- 61 BUDGIE, IN FOR THE KILL**, MCA: WOUR
- 62 CHICK CHURCHILL, YOU AND ME**, Chrysilus KEFC
- 63 BROWNING BRYANT**, Warner Bros.: KFM
- 64 CENTIPEDE, SEPTOBER ENERGY**, RCA: WABX
- 65 CHOICE FOUR, FINGER POINTERS**, RCA: KAGB
- 66 JEFFERY COMANOR**, Epic: KMET
- 67 DUKE ELLINGTON, DUKES BIG FOUR**, Pablo: KJLH
- 68 DUKE ELLINGTON, PIANIST FANTASY**, Pablo: WZZK
- 69 BILL EVANS, TOKYO CONCERT**, WIOT
- 70 PAUL DAVIS, RIDE, 'EM COWBOYS**, WORJ
- 71 ECSTASY, PASSION & PAIN**, Roulette: KAGB
- 72 EDDIE AND THE FALCONS, WIZARD**, (Import) Warner Bros.: WOUR
- 73 FAIRPORT CONVENTION, FAIRPORT CONVENTION LIVE**, Island: WBRU
- 74 NORMAN FEELS, WHERE OR WHEN**, Sunshine: KJLH
- 75 RONNIE FOSTER, ON THE AVENUE**, Blue Note: WSDM
- 76 FRIDGID PINK, ALL PINK INSIDE**, Fantasy: WRAS
- 77 GENESIS, FROM GENESIS TO REVELATION**, London: WBAB
- 78 DANA GILLESPIE, WEREN'T BORN A MAN**, RCA: WBEU
- 79 LOUIS GASCA, BORN TO LOVE YOU**, Fantasy: KLDL
- 80 JOHNNY HAMMOND, HIGHER GROUND**, CTI: CHUM
- 81 PETE HAMMILL, IN CAMERA**, (Import) Charisma: WABX
- 82 GENE HARRIS, ASTROL SIGNAL**, Blue Note: WSDM
- 83 LINDA HARGROVE, BLUE JEAN COUNTRY QUEEN**, Electra: WOUR
- 84 JOHN HIATT, HANGING AROUND THE OBSERVATORY**, Epic: WTUL
- 85 GIL SCOTT HERON, REVOLUTION WILL NOT BE TELEvised**, Flying Dutchman: KJLH
- 86 HUDSON BROTHERS, HOLLYWOOD SITUATION**, Casablanca: KFM
- 87 INCREDIBLE BONGO BAND, RETURN OF PRIDE**: WSDM
- 88 NIEL INNES, HOW SWEET TO BE AN IDIOT**, (Import) U.A.: WOUR
- 89 SAMMY JOHNS, GRC**: KTMS
- 90 KANSAS, Kirshner**: WBAB
- 91 DIANA MARCOVITZ, HORSE OF A DIFFERENT FEATHER**, Columbia: WOUR
- 92 JOHN MAYAL, THE LATEST EDITION**, Polydor: WNEW
- 93 TIM MOORE, Asylum**: W149
- 94 ANDY KIM, ROCK ME GENTLY**, Capital: KZAP
- 95 MICHAEL HOWELL, IN THE SILENCE**, Milestone: KCFR
- 96 HERBIE HANCOCK, TREASURE CHEST**, Warner Bros.: KCFR
- 97 LAMBERT, HENDRICKS, AND ROSS, BEST OF**, Columbia: KZAP
- 98 BILLY STEWART, CROSS MY HEART**, Chess/Janus: KQIV
- 99 PATRICK SKY, TWO STEPS FORWARD**, Levithan: WBRU
- 100 LIGHTHOUSE, GOOD DAY EVOLUTION**, Polydor: WNEW
- 101 GRINDER SWITCH**, Capricorn: WTUL
- 102 COCKNEY REBEL, HUMAN MANAGERIE**, EMI: WTUL
- 103 WILLIAM RAMSEY, Shelter**: WOUR
- 104 VARIOUS ARTISTS LIVE AT NEWPORT**, Buddah: WABX
- 105 JAMES LEE STANLEY, THREE'S THE CHARM**, Wooden Nickel: KLB
- 106 WENDY WALDERMAN, GYPSIE SYMPHONY**, Warner Bros.: WTUL

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

- ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 3, 4, 7, 9, 10, 11, 12, 13, 15
- AUSTIN, TEXAS: KLB-FM, Greg Thomas: 1, 2, 3, 4, 5, 6, 8, 12, 13, 14, 15
- BABYLON, N.Y.: WBAB-FM, Malcolm Davis: 1, 3, 4, 6, 8, 10, 12, 13, 15
- BALTIMORE, MD.: WKTR-FM, John Rieves: 8
- BEAUFORT, S.C.: WBEU-FM, Bill Calvert: 1, 3, 4, 5, 7, 8, 15
- BIRMINGHAM, AL.: WZZK-FM, Bill Levey: 1, 4, 5, 10, 12, 13, 14, 15
- CHICAGO, ILL.: WSDM-FM, Burt Burdeem: 1, 6, 9, 10, 13, 15
- COMPTON, CALIF.: KJLH-FM, Rod McGrew: 1, 8, 14, 15
- DENVER, CO.: KBPI-FM, Jean Valdez: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14
- DENVER, CO.: KCFR-FM, Bob Stecker: 3, 10, 11, 13, 14, 15
- DETROIT, MICH.: WABX-FM, John Petrie: 1, 3, 4, 5, 6, 8, 12, 13, 14, 15
- EUGENE, ORE.: KFM-FM, Janice Whitaker: 1, 2, 3, 5, 6, 9, 10, 15
- FT. LAUDERDALE, FLA.: WSHE-FM, Gary Granger: 1
- HOUSTON, TEXAS: KLDL-FM, Jim Hiltie: 1, 2, 3, 4, 5, 8, 9, 10, 12, 13, 14, 15
- INGLEWOOD, CALIF.: KAGB-FM, Kal Shields: 8, 10, 11, 13, 14, 15
- JACKSON, MISS.: WZZQ-FM, Dave Adcock: 1, 2, 5, 6, 8
- KNOXVILLE, TENN.: W149-FM, Tony Yoken: 2, 4, 5, 6, 8, 9, 12, 14, 15
- LOS ANGELES, CALIF.: KUTE-FM, Lucky Pierre: 11, 14
- LOS ANGELES, CALIF.: KMET-FM, Sandy Gibson: 1, 6, 7, 8, 12, 15
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 1, 2, 4, 5, 6, 8, 9, 10, 11, 12, 13
- NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong: 1, 6, 13
- NEW ORLEANS, LA.: WTUL-FM, Brian Melan: 4, 12, 15
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 4, 5, 6, 8, 9, 10, 11, 13, 14, 15
- NORFOLK, VA.: WDWI-FM, Larry Dinger: 1, 2, 3, 4, 5, 6, 9, 11, 13, 15
- ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 6, 10, 12, 15
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 2, 4, 5, 6, 8, 9, 10, 11, 12
- PORTLAND, ORE.: KQIV-FM, Ken Berry: 1, 8, 13, 14, 15
- PRINCETON, N.J.: WPRB-FM, Daisann McLane: 13
- PROVIDENCE, R.I.: WBRU-FM, Peter Mast: 1, 2, 3, 5, 6, 8, 10, 11, 15
- SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 1, 2, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15
- SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 5, 12
- SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison: 6
- SAN FRANCISCO, CALIF.: KSNM-FM, Bonnie Simmons: 1, 4, 7
- SAN JOSE, CALIF.: KOME-FM, Cliff Feldman: 2, 4, 8
- SANTA BARBARA, CALIF.: KTMS-FM, Steve Seltman: 2, 5, 14, 15
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 4, 5, 6, 7, 11, 14
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 2, 4, 5, 6, 9, 10, 11, 12, 13, 14, 15
- TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 3, 4, 6, 10, 11, 12, 14, 15
- TORONTO, CANADA: CHUM-FM, Benjy Karch: 1, 2, 3, 4, 6, 9, 10, 11, 12, 13, 15
- WARREN, PA.: WRRN-FM, Max Patch: 1, 6, 8, 9, 14
- WACO, TEXAS: KEFC-FM, Chip Knighton: 1, 15

SEPTEMBER 14, 1974, BILLBOARD



# Classical

## EMI Sets \$3 Mil Recording Budget

By DAVE DEXTER JR.

LOS ANGELES—The International Classical Repertoire Committee of England's EMI will, within the coming 10 months, undertake the most ambitious and expensive series of classical recording sessions in the firm's history.

No fewer than six complete operas and 150 LPs are being planned, Billboard learned this week from Angel Records officials here. Angel will release much of the forthcoming musical product throughout North America.

Figuring the new musicians' union scale increase (Billboard, Aug. 24) in the United Kingdom, the cost of producing the six operas

alone will approach \$1 million. Recording the remainder, a broad mixture of symphonies, concertos, chamber music, masses and recitals, will run the EMI expenditure well above the \$3 million level, Angel officials report.

Four of the operas planned are not available on records. They comprise Vaughan Williams' "Sir John In Love," Rossini's "Siege Of Corinth," Weber's "Euryanthe" and Wagner's early "Rienzi."

A prominent member of the EMI committee is Angel general manager Mike Allen, who succeeded Robert Myers in the group last winter. A veteran administrator in the classical division of EMI, Allen was sent here to boss the Angel operation March 1. Myers was shifted to an advisory position in the Capitol Tower where Angel maintains its North American headquarters.

Assisting Allen and Myers with domestic a&r responsibilities for the label are producers George Sponhaltz and Patti Laursen.

## WNCN to Drop Classics With Format Change

NEW YORK—WNCN, a major outlet for classical music in this area for the past 17 years, has decided to abandon this repertoire area and adopt a pop format beginning on Oct. 5.

While four other radio stations here are still committed to a good-music policy, the WNCN switchover is viewed as a major exposure loss by record companies. The FM station has long been rated a prime medium for product introduction by manufacturers.

The station is owned by Starr Broadcasting Group. Its chairman, William F. Buckley Jr., said that income over the past 18 months had been insufficient to cover expenses.

Buckley added that he would recommend that Starr turn over WNCN's record library, valued at \$750,000, to a non-commercial station "committed to the classical formula."

## Klavier Expands Staff; Gross Up; LP Hike

NORTH HOLLYWOOD, Calif.—With a staff that has tripled in size in the last 18 months and an annual gross which has more than doubled since his Klavier Records firm was founded four years ago, Harold Powell moves into larger offices here and, simultaneously, boosts the price of his expanding line of LPs to \$6.98 from \$5.98.

"Our production costs have jumped alarmingly the last few months," says Powell, president and general manager of Klavier and a prominent West Coast sound engineer for three decades.

"Before the year ends," he says, "we will have issued six new classical LPs utilizing the Dbx encoded process, and one of them will be from a Duo-Art piano roll which features George Gershwin playing his Rhapsody In Blue and other selections he composed."

Powell has just strengthened his distribution web via contracts with ABC Record & Tape Sales, Seattle, and D&H Distributors for the Baltimore-Washington area. Wholesale price of Klavier Records now moves up to \$3.60 from the previous \$3.10 tag.

## Desto, CMS Enter Tie

NEW YORK—Desto Records and CMS Records have reached an agreement whereby CMS will administer Desto's distribution, production and promotion.

Horace Grennell, head of Desto, will continue to direct the artistic and creative side. The deal is seen by both Grennell and Irving Tepper, a partner in CMS with Leon Golovner, as highly beneficial to both companies and as an "ideal match" in that it will result in expansion and more emphasis in the market here and abroad by both companies.

CMS will step up its print advertising to include Desto, heretofore limited by cost factors, and the deal will enable Desto to have the services of a full-time salesman, benefit of CMS. The deal will also signal a move by CMS to push its institutional mailing, which will now offer catalogs from both firms.

CMS also has a firm in London, Peerless Records, and Desto will receive overseas exposure via the English company. All new product released here will bear the logo CMS-Desto. CMS intends to release between 12 and 20 titles next year.

## Rag In Tune as Classic?

LOS ANGELES—Is ragtime true classical music?

That's the question a number of classical musicians here raised recently in urging the Los Angeles chapter of NARAS to carefully define the term before ballots nominating winners of the 1975 Grammy awards are mailed out late this fall.

The controversy emerged at the recent NARAS board of governors meeting at the Brown Derby, Hollywood, when complaints were received by chapter president Jay Cooper. Earlier this year, Angel's "The Red Back Book" LP won top honors.

"Had the Angel LP been released by Capitol," said Mario Guarneri, "it never would have been considered classical."

Agreeing with his stance were John Scott Trotter, Sid Feller, Ruth White, Artie Butler and others in the group. Cooper tactfully agreed that parameters of music are subject to change by NARAS and promised to call the question to the attention of the national body.

"It's pleasant music, beautifully performed," said Feller, "but how can it be considered classical?"

It was pointed out that Angel,

## RCA Presses Erato In U.S.

NEW YORK—Erato albums released here under license by RCA Records will appear only in domestic pressings, reversing an earlier import policy.

Three packages have already been released by RCA, two featuring the trumpet player Maurice Andre, and the other the flutist Jean-Pierre Rampal. All are two-record sets, offered at the special two-fer list of \$6.98. In their important versions, the Erato records carried a suggested list of \$6.98 each.

Current plans call for RCA to release some 20 disks a year from the French company's catalog. Depending on artist and repertoire, they will either be assigned to the top-of-the-line Red Seal, or mid-price Victrola series.

more recently, issued an LP of 1930's Pathe-Marconi masters by Django Reinhardt and the Quintet of the Hot Club of France.

"Will they, too, go on the ballot as classical?" asked Feller. "They're great music. But they ain't classical."

And with that the board of governors went home.

## Faith Award To School

TORONTO—Toronto-born arranger and conductor Percy Faith, who returned to his home town last month to conduct the Toronto Symphony Orchestra in two concerts at the Ontario Place Forum, has made available to the University of Toronto Faculty of Music a \$1,000 award, known as the "Percy Faith Award," to be granted each year to a UofT student for "outstanding" talent or achievement in the second, third or fourth year of any fulltime faculty of music program. This will be the first year that the award has been made available.

## Krasnapolsky Tapes 'Etudes' In London

OMAHA—The music director of the Omaha of the Des Moines Symphonies, Yuri Krasnapolsky, is due here from London later this month following his recording for EMI in London of Rachmaninoff's "Etudes Tableaux" with the New Philharmonia Orchestra.

EMI is coupling the Rachmaninoff with two little known Tchaikovsky works, "The Storm" and "Voyevode." American Angel is expected to issue the identical LP by year's end.

## Peress To Kansas

KANSAS CITY, Mo.—Maurice Peress will be the new conductor of the Kansas City Philharmonic when it tees off its new season later this fall. He succeeds Jorge Mester. Peress will double as music director of the Corpus Christi Symphony for the coming season only. Both the Missouri and Texas ensembles are seeking recording contracts.

Billboard  
Top50

Billboard SPECIAL SURVEY for Week Ending 9/14/74

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	4	7	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
2	1	6	I LOVE MY FRIEND Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
3	3	12	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
4	2	9	I'M LEAVING IT ALL UP TO YOU Donny and Marie Osmond, MGM 14735 (Venice, BMI)
5	5	9	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
6	19	6	I SAW A MAN AND HE DANCED WITH HIS WIFE Cher, MCA 40273 (Senor, ASCAP)
7	7	11	CALL ON ME Chicago, Columbia 46062 (Big Elk, ASCAP)
8	8	11	DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Leeds, ASCAP)
9	12	14	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
10	22	4	HELLO SUMMERTIME Bobby Goldsboro, United Artist 529 (Shada, ASCAP)
11	16	7	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
12	6	11	(YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI)
13	18	7	GIVE ME A REASON TO BE GONE Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)
14	26	4	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
15	23	6	TIN MAN America, Warner Bros. 7839 (WB, ASCAP)
16	21	6	ANOTHER SATURDAY NIGHT Cat Stevens, A&M 1602 (Kags, BMI)
17	9	18	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
18	28	3	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
19	20	8	NOTHING FROM NOTHING Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
20	10	9	RINGS Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
21	13	9	SAVE THE SUNLIGHT Herb Alpert, A&M 1542 (Low-Sal, BMI)
22	15	8	RUB IT IN Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
23	11	11	YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
24	32	5	WHO DO YOU THINK YOU ARE Bo Donaldson And The Heywoods, ABC 12006 (American Dream, ASCAP)
25	17	16	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
26	14	12	YOU CAN'T BE A BEACON (If Your Light Don't Shine) Donna Fargo, Dot 17506 ABC/Dot 17506 (Martin/Fargo House, ASCAP)
27	34	5	MEET ME ON THE CORNER DOWN AT JOE'S CAFE Peter Noone, Casablanca 0017 (Warner Bros.) (Barry Mason/Mustard, BMI)
28	-	1	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
29	33	5	LET'S PUT IT ALL TOGETHER Stylists, Avco 4640 (Avco Embassy, ASCAP)
30	30	9	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
31	50	2	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
32	41	4	TRAVELING PRAYER Billy Joel, Columbia 3010015 (Rippartha/Higher, ASCAP)
33	45	3	BOOGIE BANDS AND ONE NIGHT STANDS Kathy Dalton, Discreet 1210 (Warner Bros.) (Fez/Abernathy/Eye, BMI)
34	43	3	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
35	36	3	CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
36	24	8	HANGIN' OUT Hank Mancini And The Mouldy Sever, RCA 0323 (20th Century/Twinchris, ASCAP)
37	-	1	SECOND AVENUE Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
38	49	2	BEACH BABY First Class, UK 49022 (London), (Mainstay, BMI)
39	25	12	LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
40	27	5	THE NIGHT CHICAGO DIED Paper Lace, Mercury 73492 (Phonogram) (Murray/Callendar, ASCAP)
41	40	6	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
42	44	4	BONAPARTE'S RETREAT Glen Campbell, Capitol 3926 (Acuff/Rose, BMI)
43	31	8	TOUCH ME IN THE MORNING/THE WAY WE WERE Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
44	29	4	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
45	48	3	FOUR STRONG WINDS Jim Dawson, RCA 1000 (M. Witmark & Sons, ASCAP)
46	-	1	TEMPTATION Perry Como, RCA 10045 (Robbins, ASCAP)
47	-	1	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
48	-	1	YOU LITTLE TRUSTMAKER The Tymes, RCA 10022 (Dramatis/Bacon Fat, BMI)
49	39	14	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
50	46	7	YOUR LOVE SONG Eliot Lurie, Epic/Columbia 11153 (Eliot Lurie, ASCAP)

## FIVE YEARS AGO September 13, 1969

### SINGLES

- HONKY TONK WOMEN  
Rolling Stones (London)
- SUGAR, SUGAR  
Archies (Calendar)
- A BOY NAMED SUE  
Johnny Cash (Columbia)
- GREEN RIVER  
Creedence Clearwater Revival (Fantasy)
- GET TOGETHER  
Youngbloods (RCA)
- I'LL NEVER FALL IN LOVE AGAIN  
Tom Jones (Parrot)
- LAY LADY LAY  
Bob Dylan (Columbia)
- EASY TO BE HARD  
Three Dog Night (Dunhill)
- PUT A LITTLE LOVE IN YOUR HEART  
Jackie DeShannon (Imperial)
- I CAN'T GET NEXT TO YOU  
Temptations (Gordy)

## FIVE YEARS AGO September 13, 1969

### ALBUMS

- JOHNNY CASH  
At San Quentin (Columbia)
- BLIND FAITH  
(Atlantic)
- CREAM  
Best Of (Atco)
- BLOOD, SWEAT & TEARS  
(Columbia)
- ROMEO & JULIET/SOUNDTRACK  
(Capitol)
- JIM HENDRIX EXPERIENCE  
Smash Hits (Reprise)
- DOORS  
Soft Paradise (Elektra)
- HAIR/ORIGINAL CAST  
(RCA Victor)
- IRON BUTTERFLY  
In-A-Gadda-Da-Vida (Atco)
- BEE GEES  
Best Of (Atco)

## TEN YEARS AGO September 12, 1964

### SINGLES

- THE HOUSE OF THE RISING SUN  
Animals (MGM)
- WHERE DID OUR LOVE GO  
Supremes (Motown)
- BECAUSE  
Dave Clark Five (Epic)
- EVERYBODY LOVES SOMEBODY  
Dean Martin (Reprise)
- BREAD AND BUTTER  
Newbeats (Hickory)
- C'MON AND SWIM  
Bobby Freeman (Autumn)
- G.T.O.  
Ronny & The Daytonas (Mala)
- A HARD DAY'S NIGHT  
Beatles (Capitol)
- REMEMBER (Walkin' In The Sand)  
Shangri-Las (Red Bird)
- OH, PRETTY WOMAN  
Roy Orbison (Monument)

## TEN YEARS AGO September 12, 1964

### ALBUMS

- THE BEATLES—A HARD DAY'S NIGHT/  
SOUNDTRACK  
(United Artists)
- BEATLES  
Something New (Capitol)
- DEAN MARTIN  
Everybody Loves Somebody (Reprise)
- BEACH BOYS  
All Summer Long (Capitol)
- STAN GETZ & JOAO GILBERTO  
Getz/Gilberto (Verve)
- PETER, PAUL & MARY IN CONCERT  
(Warner Bros.)
- LOUIS ARMSTRONG  
Hello, Dolly! (Kapp)
- 4 SEASONS  
Rag Doll (Philips)
- FUNNY GIRL/ORIGINAL CAST  
(Capitol)
- HELLO, DOLLY!/ORIGINAL CAST  
(RCA Victor)

## TEXAS

Ruben Ramos and the Mexican Revolution introduced their New Revolution label with a single titled "La Mas Bonita" and an album with the same name. They also recently recorded an LP for Johnny Gonzalez' El Zarape label titled "Yo No Se."

Tomas Ortiz and Eugenio Abrego, who have performed for 25 years as Los Alegres De Teran, will be special guests of the Governor of the State of Nuevo Leon, Mexico, during a state banquet next month in Monterrey. Los Alegres have been recording for Armaldo Ramirez' Falcon label for 25 years, and are currently receiving royalties from such places as Chile, Argentina, and Spain.

The Royal Jesters and their manager, Oscar Lawson, were recently feted by Manny and Rudy Guerra in San Antonio for completing their first year with the new Chicano Sound. Spurred by the success they had with their first Spanish Language LP, the Jesters are busy working on their second album. They also continue performing in Top 40 concerts and dances.

Joe P. Martinez' Sonido Internacional label is pleased with the acceptance given Angelica Maria's newest single, "Donde Estas, Vidita Mia." The song is currently featured on Los Angeles' KWKW-AM's hit playlist.

Other Texas groups and labels continue gaining acceptance in the Los Angeles market. Radio KALI's playlist features currently such songs as Freddie Martinez' "Prendido a Un Sentimiento," (Freddie Records), Jorge Duarte's "Billy, No Seas un Heroe," (Lado A Records), and Los Latinglows' "Piernas de Gallina," (Buena Suerte Records). Little Joe and La Familia latest LP, "Nosotros," is currently among the top 15 best sellers in the LA market.

Los Saheds' recent recording of "Choo Choo Train" for Big Records is currently getting ample airplay in Texas and Midwest stations. The song was written by the group's leader, Carlos Moreno. Falcon Records will soon release another version of the same song by Los Chatitos Cantu.

ARV International recording artist Josee has a new single, titled "No Hay Amor" b/w "Hasta Cuando."

Nano Ramirez Jr. is currently busy producing a series of LPs taken from Falcon Records' "Fanfarria Falcon" TV show. The new series will feature a variety of the top artists which have appeared on the show, and they will be introduced by Armaldo Ramirez Sr. (Mr. Falcon).

Joe Romo, Sales Representative for Rangel Record Distributors, is rapidly establishing rapport with Texas Spanish language station disk jockeys as a means of promoting the Texas product. Makry Rangel Jr., meanwhile, concentrates on selling the product to the rack jobbers and other distributors.

## El Chicano at Magic Mountain

LOS ANGELES—El Chicano and other Latin acts will help celebrate Mexican Independence Day Sept. 14-15 at Magic Mountain in nearby Valencia.

El Chicano will perform both nights, but afternoon shows will feature Juan Mendoza, Anel, Charro Avitia, Mariana de la Cruz, Guilermo Lepe, Joe Flores, Gloria Elba and Ruben Rodriguez. Orchestras booked include Los Camperos, Mariachi Los Angeles, Los Brillantes, Los Barones and the Acapulco Quatro. Fireworks also are scheduled.

Los Unicos have a new one on their new Uniko label. This one is titled, "Aquellos Ojos Verdes."

Tex-Mex Records recently released a new LP by Los Satelites De Fidencio Ayala, titled "Cielito Lindo en Cumbia." This group has added strings to its Norteno sound. Also released by Tex-Mex was "Cumbias, Cumbias, Cumbias," by Ramon Ayala y Los Bravos Del Norte.

LUPE SILVA

## LOS ANGELES

E & G Productions gave a press cocktail party for their new artist, singer Azuquita Y Su Melao, and announced the release of their new album called "Azuquita in Hollywood."

Talented Disc Jockey, Antonio Salazar, Latin KPFK-FM, has come out with a magazine called Latin Quarter. It highlights a new dimension in communications with the Latins in radio, television, film and the recording industry. Harvey Averne (Coco) has informed me that Eddie Palmieri just finished his new album which features the new singing sensation, 18-year-old Lalo Rodriguez.

The new Azteca, formerly with Columbia Records, has been the hottest Latin rock band here on the West Coast doing concerts and club appearances. They are dickering to record for a major label again.

Musimex Records has made a complete turnabout in their catalog by going with the salsa sound. Such artists as Rudy Calzado and Johnny Martinez are on their new label. Sonotropic. Ray Aviles and Alex Masucci, promotion men for Fania, have arranged for the Jerry Masucci Fania All-Stars to appear in the Belgium Congo, Africa, along with such superstars as Aretha Franklin, Stevie Wonder, B.B. King and James Brown. Engagement starts September 16th and runs for one week.

Salsa News ... The Hollywood Palladium held one of the biggest salsa dances in years; estimated crowd was 4,000. Tito Puente, who has not played in L.A. for nearly six years, drew one of the largest turnouts to see him and his 14-piece concert orchestra perform. He received several standing ovations throughout the night. He was superb. He is truly "El Rey." Also on the same bill was Larry Harlow Orchestra, which made its debut here, a great one too! Extra added attraction was soul singer Ralfi Pagan who had the crowds swooning. To finish off, it was a change of pace to hear Latin Rock Band, Tierra (20th Century) break up with their own original Latin rock music. It was truly a Latin night with the participation of all the top Latin Salsa DJ's—Richard Leos—KBCA, Antonio Salazar—KPFK, Mario Duarte—KSCN, Edgar Bravo—KWKW, and Sabroso Oso—KUSC. It was a long time in coming for Los Angeles, but it looks like the salsa trend is here to stay.

A new Mexican corporation known as Harp Productions has been founded in nearby Tijuana with the intention of bringing a wide variety of first class entertainment across the border.

The new firm is made up of Mexicans and North Americans and its first presentation will be a Baja Rock Festival Sept. 28 in the Tijuana downtown bull ring.

Azteca of Columbia Records will be featured. The ring seats 14,000. Four other acts are yet to be hired. They are expected to be Mexican rock combos, for sure.

RAY TERRACE

## MIAMI

Lisette (Borinquen) doing SRO business at Montmatre. On the same

label. Pellin Rodriguez has a new single "Oyeme Locutor," Ralfi Levitt's La Selecta has a new single "Herido," and Olguita (sister of Lisette) has a hit with "Cuando Estoy En Tus Brazos." ... Johnny Ventura (Mate) has a new 45 out "Que Pasa Papi."

Luisa Maria Guell (Gema) held over at Centro Espanol and doing turnaway business. ... Cafe (Vaya) drawing big crowds to the Key Hole on Key Biscayne. ... Victor Gallo vacationing with his family here. Gallo is with Fania Records.

Sarita Montiel (Alhambra) will appear at Montmatre in November. Alhambra has the distribution rights for "Sesame Street" in Spanish for the U.S. and P.R. Two of the artists on the record are Jose Feliciano (RCA) and Vikki Carr (Columbia).

Channel 23 will feature a special with Leonel Vacarro (Alhambra) on Sept. 7th. ... The single by Los Jovenes del Hierro (Sound Triangle) "El Bilingue" is a smash hit locally.

Harvey Averne's Coco records is swinging here with his Cesta All-Star LP and Charlie Palmieri's "Electro-Duro" LP. ... Cindy Rodriguez' new release on TR, "Everybody Knows" is predicted a hit locally for the bilingual youth. ... Willie Colon's "La Banda" an immediate hit here as is Orch. Harlow's "La Cartera," both on Fania. ... Celia Cruz' (Vaya) "Canta a la Habana" the big hit locally from her new LP. ... Los Angeles Negros (International) version of "Yo Lo Comprendo" rising above all others.

ART "ARTURO" KAPPER

Billboard SPECIAL SURVEY for Week Ending 9/14/74

## Billboard Special Survey Hot Latin LPs™

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### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	ROBERTO TORRES "El Caminante," MYS 114 Mericana
2	LARRY HARLOW "Salsa," Fania SLP 00460	10	DANNY RIVERA "Concierto," Velvet LPV 1477
3	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	11	FREDDY MARTINEZ "Es La Onida Chicano," Freddy 1014
4	NELSON NED "Nelson Ned," U.A. 1550	12	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254
5	LOS BABYS "Album De Oro," Peerless 1749	13	MOCEDADES "Eres Tu," Tara TRS 53000
6	LOS FREDDYS "Quiero Ser Feliz," Echo 25109	14	RAY BARRETTO "Indestructible," Fania 456
7	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	15	WILLIE COLON "Lo Mato," Fania SLP 00444
8	JOE BATAAN "Salsoul," Mericana XMS 124		

### IN MIAMI

1	BLANCA ROSA CIL "Punto Final," International (Fania) 451	9	PEDRO MIGUEL Y SUS MARCAIBOS "Con Sabor A Cuba," Audio Latino 4030
2	CELIA & JOHNNY "Quimbara," Vaya-XVS-31	10	CHIRINO "One Man Alone," Gema 5014
3	RAPHAEL "Que Vivan De Mi," Parnaso 1143	11	TIPICA NOVEL "#2," TR 00608
4	FANIA ALL STARS "Latin Soul, Rock," Fania 470	12	EL GRAN COMBO "#6," EGC 006
5	MARCO ANTONIO MUNIZ "Te Quiero," Arcano 3263	13	FORMULA 5 "La Fiesta De Blas," Miami 6090
6	CONJUNTO UNIVERSAL "Dando Candela," Velvet 1480	14	OSCAR DE FONTANA "Te Esperare En La Playa," Alhambra 136
7	NYDIA CARO "Nydia Caro," Alhambra 131	15	TIPICA TROPICAL "Salsa Si," Mate 030
8	ORCH. HARLOW "Salsa," Fania SLP 00460		

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# Radio-TV Programming

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## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Tom Clay, 714-897-4259, is seeking a programming and/or air personality job and what better way to merchandise an air personality than via records, right? So, he has a demo of his work pressed on albums. You can get a copy of it by calling him. Clay has worked CKLW-AM in Detroit, WCBS-FM in New York, WWWW-FM in Detroit and others and is a legend.

The seventh annual International Radio Programming Forum is just a little bit short of history now, though a lot of tempers still haven't cooled off about what is referred to as "that Top 40 thing." Frankly, though the feedback overall for the Forum was that it was sensational. One general manager in a major market told me

that it had been his first Forum and he hadn't known what to expect, but that next year he'll be there "with bells on."

As an educational event, the Forum, of course, is unequalled. But part of the enjoyment of a meeting like that, whether it's the one Billboard does or the one Bill Gavin does (Dec. 1-3 in the Crown Center Hotel, Kansas City) or the NAFMB convention (Oct. 9-12 in New Orleans at the Fairmont Roosevelt Hotel), is seeing old friends. Like Reggie LaVong. He emceed the fantastic MFSB concert at the Forum. Reggie lives in Philadelphia now and is not in radio at the moment. Some MOR station should hire him; he has one of the best voices in the business and is a pro of long standing, going back to the days when he was known as Dr. Jive and did jazz.



LaVONG

Another guy I got to see was Don Imus. At Jimmy's. His live comedy act. Whew! Incidentally, Robert W. Morgan of KIOO-FM in Los Angeles is a new father. Imus, who is still making Morgan pay for an unnecessary trip to New Orleans a few years



IMUS

ago, admits that Morgan didn't have a doberman pincher after all, "but the kid weighs 72 pounds."

The audience that night at Jimmy's for the Imus show was like a Who's Who in Radio.

Anyway, the whole Forum went off extremely well; I was pleased overall. And George Wilson, Forum Chairman for 1975, is already hard at work on the event for Aug. 6-9 at the Marriott Hotel here in Los Angeles. I suggest that you start making plans to attend now.

In between then and now, if any of you happen to be around the Fairmont Roosevelt Hotel Oct. 9-12, look me up. I'll be there for the NAFMB convention.

Dave Brucker, KSWs-AM, Roswell, NM, wants to know where to get green shucks. Would everyone make a note: Viewlex, Los Angeles, sells both shucks for singles and jackets for LP's. . . . At KHOS-AM, Tucson, you'll find Jay Price on 6-10 a.m., Dan'l Gates until 2 p.m., Greg Albright 2-6 p.m., Tony Sullivan 6-midnight, Mike McKay all-night, with David Ulmer handling news. It's a country station. . . . Tony Cennamo is now hosting a morning jazz show on WBUR-FM, Boston University, Boston. . . . It's interesting to note the prejudice against FM states that erupts from time to time. For instance, the bit about putting radio frequencies on highway signs for weather information, but adding: "FM stations shall not be used."

## Bubbling Under The HOT 100

- 101—AMERICA, David Essex, Columbia 3-10005
- 102—MEET ME ON THE CORNER DOWN AT JOE'S CAFE, Peter Noone, Casablanca 0106
- 103—YOU AIN'T SEEN NOTHING YET, Bachman-Turner Overdrive, Mercury 73622 (Phonogram)
- 104—PEOPLE GOTTA MOVE, Gino Vannelli, A&M 1614
- 105—DON'T SEND NOBODY ELSE, Ace Spectrum, Atlantic 3012
- 106—MY MELODY OF LOVE, Bobby Vinton, ABC 12022
- 107—THE BALLAD OF EVEL KNEIVEL, John Mahoney, Amherst 701
- 108—SUZIE GIRL, Redbone, Epic 8-50015
- 109—YOU CAN HAVE HER, Sam Neely, A&M 1612
- 110—SO YOU ARE A STAR, Hudson Brothers, Casablanca 0180

## Bubbling Under The Top LP's

- 201—SHIRLEY BASSEY, Nobody Does It Like Me, United Artists UALA-214G
- 202—RUSH, Mercury SRM-1-1011 (Phonogram)
- 203—STATUS QUO, Quo, A&M SP 3649
- 204—BRYAN FERRY, These Foolish Things, Atlantic SD 7304
- 205—SPOOKY TOOTH, The Mirror, Island ILPS 9292
- 206—VIKKI CARR, One Hell Of A Woman, Columbia KC 32860
- 207—T. REX, Light Of Love, Casablanca NB 9006 (Warner Bros.)
- 208—UNDISPUTED TRUTH, Down To Earth, Gordy G6-968S1 (Motown)
- 209—MASEKELA, I Am Not Afraid, ABC/Blue Thumb BTS 6015
- 210—HYDRA, Capricorn CP 0130 (Warner Bros.)

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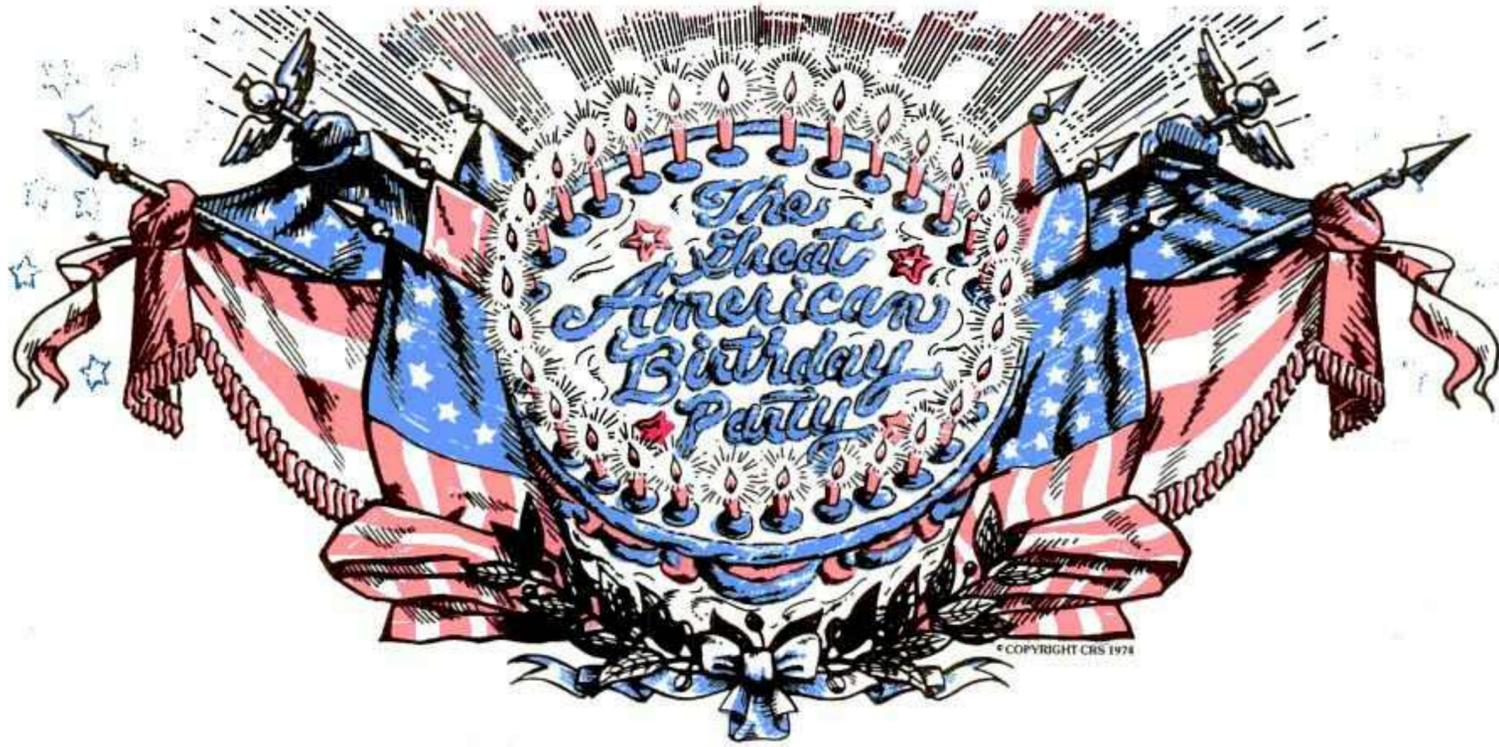


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# Highlights of the International Radio Programming Forum

Aug. 14-17, New York City



Clive Littleford, chairman of the board of Billboard Publications Inc., welcomed radio and record men from around the world attending the four-day meeting.



Jack G. Thayer, Forum Chairman and president of NBC Radio, moderated the opening session; Thayer had devoted several weeks of work to organizing the Forum and its speakers.



Clive Davis, head of the record operation of Columbia Pictures, makes his first public appearance in several months as keynote music speaker and was greeted before and after his speech with a standing ovation. Photo at right shows people applauding as he leaves stage; above he is delivering his address on music creativity today.



Richard Wald, president of NBC News, talks on the role of newsmen in the current world.



Kevin O'Donohue, Forum Advisory, International, and general manager of 2SM Radio, Sydney, Australia, conducted the first session, a presentation of radio and music World-wide.

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Rhett Walker, executive director of Nicholson's Broadcasting, Perth, Australia, gives a different radio view.



Talking about Australian radio is programming consultant Rod Muir, president of Digamae, Australia.



Bobby Vee, left, moderated a panel session opening day consisting of, from left, Eddie Kendricks, Motown Records artist; Bobby Columby of the Blood, Sweat, and Tears; Flo and Eddie, Columbia Records duo; Willie Mitchell, Hi Records artist and producer of Al Green; and Peter Noone, Casablanca Records artists. Panel dealt with "The Artistic Way of Radio Programming."



Claude Hall, radio-TV editor of Billboard and Forum Director, discusses modus operandi for the four-day educational radio conference.

## Forum Workshop Sessions



**AS THE MORNING GOES, SO GOES THE STATION**—Three of the nation's top morning personalities, from left, Bob Berry of WOKY-AM in Milwaukee, Jack Bogut of KDKA-AM in Pittsburgh, and Carl de Suze of WBZ-AM in Boston, respond to the audience in a session moderated by Dick Drury, national program director of Susquehanna Broadcasting (not shown).



**CAN A PROGRAMMING CONSULTANT HELP?**—From left: Scott Burton, program director of KSD-AM in St. Louis and moderator; David Klemm, director of marketing and operations for Blair Radio; Kent Burkhart, president of the consulting firm of Kent Burkhart & Associates, Atlanta; and George Burns, president of the consulting and syndication firm of Burns Media Consultants, Los Angeles.



**RESEARCH IS MORE THAN NUMBERS**—While George Mahaly, president of Gilbert Youth Research Inc., New York, speaks at podium, Jack McCoy, vice president of research and development for Bartell Radio, San Diego, and Rod Muir, center, president of the consulting firm of Digamae, Sydney, Australia, and session moderator, listen.



**THE PULSE EXPLAINED**—Frank Boyle, president of Robert E. Eastman, New York, does a number on ratings, while listening are Burt Sherwood, center, general manager of WMEE-AM in Fort Wayne, Ind., and moderator of the session, and Richard Roslow of the ratings firm of Pulse, Inc., New York.



**PUBLIC AFFAIRS**—LeBaron Taylor, vice president of special projects at CBS Records, and Joseph B. Somerset, senior vice president of Capitol Cities radio operations, center, listen as Elmo Ellis, general manager of WSB-AM in Atlanta delivers a talk on programming of PSAs.



**FM OR RADIO?**—Taking a hot topic to task are, from left, session moderator Bill Dalton, general manager of WASH-FM in Washington; Gordon Hastings of KATZ Radio, New York; and Robert Herpe, president of WPLR-FM in New Haven, Conn. All workshops were filled to capacity.



**BROADCASTING CRITICS**—From left: Gene Klavan, morning personality at WNEW-AM, New York; Ron Shawn, radio director of Zoo World Magazine; Bob Palmer of Rolling Stone Magazine; Brian Van de Horst of the Village Voice Magazine; session moderator Pat Whitley, program director of WNBC-AM in New York; and Marty Cerf, publisher of Phonograph Magazine.



**THE ARB EXPLAINED**—From left: Jack Fawcett of the ARB; session moderator Burt Sherwood, general manager of WMEE-AM in Fort Wayne, Ind.; John Piccirillo, general manager of WLEE-AM in Richmond, Va., and Stan Kaplan, general manager of WAYS-AM in Charlotte, N.C. Kaplan gave the dissenting opinion.



**MORE MUSIC OR MORE \$\$?**—George Williams, national program director for the Southern Broadcasting chain, talks on money-making formats, while Dick Carr, center, vice president of radio for the Meredith Broadcasting chain, and session moderator Ernie Farrell, an independent record promotion executive in Los Angeles, listen.



**HOOPER EXPLAINED**—Ganging up on Tom Cox, center, president of the Hooper ratings firm, are George Wilson, left, executive vice president of Bartell Radio; and session moderator Burt Sherwood, general manager of WMEE-AM in Fort Wayne, Ind., at right. Wilson is keen when it comes to offering an opposing view on any radio topic.



**PROMOTIONS**—Richard Akins of Rick Trow Productions, Philadelphia, talks on effective radio promotions. Other speaker was Harold Hinson, general manager of WBT-AM in Charlotte; L. David Moorhead, general manager of KMET-FM in Los Angeles, moderated the session.



**RECORD PROMOTION**—From left: Session moderator and independent promotion executive Tony Richland, Los Angeles; Steve Wax of Elektra/Asylum Records, New York; Don Graham of United Artists Records, Los Angeles; Steve Popovic of Columbia Records, New York; Lou Galliani of Elektra/Asylum Records, Los Angeles; and Herb Rosen, independent promotion executive, New York.



**FUTURE RADIO MEN**



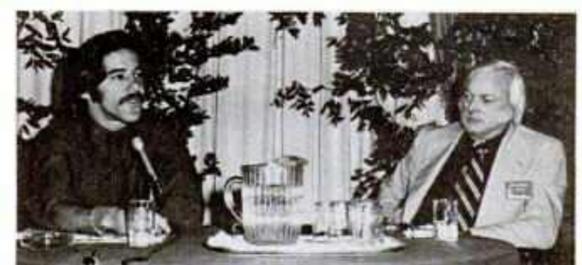
**HAROLD LIPSIUS**, moderator of session and president of Universal Distributors, Philadelphia.



**MARIE GIFFORD**, president and general manager, KEEL-AM, Shreveport, La. Top 40 station.



**JULIUS LaROSA**, air personality on WNEW-AM in New York talked about building female listenership.



**NEWS**—Geraldo Rivera, ABC-TV network newscaster, talks on the new sounds of news while moderator Bill Wardlow, director of marketing services for Billboard, looks on at right.

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Forum Workshop Sessions



**COMMERCIALS**—John Lund, program director of WNEW-AM in New York, stands at podium and fields question for Ted Brown, center, air personality on WNEW-AM, and Casey Kasem, right, host of "American Top 40," a weekly radio program syndicated around the world.



**MANAGER'S THING**—Chuck Scruggs, general manager of WDIA-AM in Memphis, answers a question from audience while Herb Levin, at podium, general manager of WQBA-AM in Miami, and John Patton, general manager of KCMO-AM in Kansas City, look on.



**DISTRIBUTION**—Problems galore were discussed; from left: moderator Edna Collison of Sussex Records, Paul Drew, national program director of RKO General Radio; George Wilson, executive vice president of Bartell Radio; and Jack Craig, vice president of sales, Columbia Records.



**THE PLAYLIST**—From left: Bill Hennes, program director of CKLW-AM in Detroit; Mardi Neirbass, music coordinator for RKO General; and moderator Bob Piava, program director of WLEE-AM in Richmond, VA.

Feedback

Luncheon Speaker



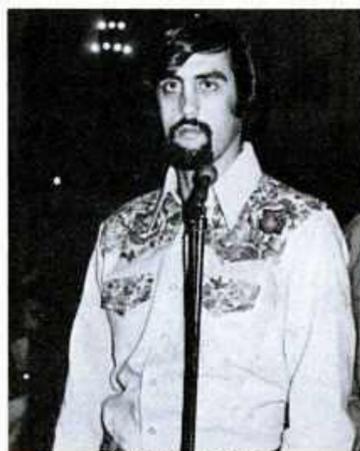
**FCC**—Commissioner Ben Hooks discusses the role of radio-TV in regards to the public at Thursday (15) luncheon.



**JACK G. THAYER**, president of NBC Radio, talks with FCC commissioner Ben Hooks, center, and Rod McGrew, station manager of KJLH-FM in Los Angeles, after luncheon.



**FCC COMMISSIONER** Ben Hooks and radio man Gil Harris, right, chat briefly as others at Forum wait to thank Hooks for his talk.



**JOHN RANDOLPH WAKY-AM**



**JOHN POISTER JR.**



**GINI NICKEL**



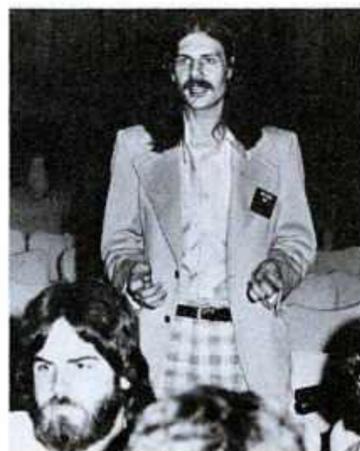
**FRANK ADAIR WAYE-AM**



**JAMES DOCKETT Flo-Feel Records**



**PALMER DANTE**



**JEFF CHARD**

A key asset to the International Radio Programming Forum is the right of everyone to get involved. Here, these people were just a few of those presenting feedback from the audience during the multitude of workshop sessions throughout the four-day meeting.

## Sidelights

## Rap Sessions



**THREE NATIONS**—From left: Luis Brunini, general manager of Sistema Globo de Radio, Rio de Janeiro and representative for Associacao Brasileira de Emissoras de Radio e Televisao; Mario Barbato, program director of Sistema Globo de Radio, Rio de Janeiro; Francisco de Abreu of Globo Broadcast System in Sao Paulo, Brazil; Burt Sherwood, general manager of WMEE-AM, Fort Wayne, Ind.; and Kevin O'Donohue, general manager of radio station 2SM, Sydney, Australia.



**RECEPTION**—Talking with Dr. Joyce Brothers, who attended a cocktail reception one evening during the Forum, are, from left: David Moorhead, general manager of KMET-FM, Los Angeles; Brothers; Howard Kester, San Francisco management and programming consultant; Kevin O'Donohue, general manager of 2SM in Sydney, Australia; and Gary Edwards, Miami promotion executive.



**TALKING**—Gerry Peterson, program director of KHJ-AM in Los Angeles, and his wife, talk with Steve Popovich, center, and Richard Mack of Columbia Records; Ernie Farrell, Los Angeles independent promotion executive is at right.



**SITTING IT OUT**—Lucky to find a table in the crowd of around 1,200 at the party are, from left: George Williams, national program director of Southern Broadcasting; Burt Sherwood, general manager of WMEE-AM in Fort Wayne, Ind.; Don Nelson, general manager of WIRE-AM in Indianapolis; and Mrs. and Mr. Bernard Mann, president, KALO-AM, Little Rock, Ark.



**JIM GABBERT**, president of KIOI-FM in San Francisco, discusses a pertinent radio point with Gary Stevens, right, general manager of KDWB-AM in Minneapolis.



**THE JAPANESE CONTINGENT** and Makato Tanakajima of the Shinano Art & Culture Center, right. At least a dozen Japanese radio executives attended the four-day meeting.



**LEE ZHITO**, publisher of Billboard Magazine, right, and Dave Luppert, senior vice president, Billboard Publications, center, talk with George Mihaly, president, Gilbert Youth Research, New York.



**JOSE MAURO**, director general of radio, Diarios e Emissoras Associados, Brasil, Rio de Janeiro, Brazil, talks with KMPC-AM air personality Gary Owens, left. Mauro attends the Forum every year.



**NANCY SAIN**, David Jarrott of KNOW-AM in Austin, Tex.; and Ray Anderson, right, promotion executive with RCA Records, Los Angeles, talk radio.



**JUDY BURNS** of Burns Media Consultants, Los Angeles, and programming consultant Lee Abrams, right, of Chicago, during the reception.



**MRS. AND Mr. Paul Drew** and Mr. and Mrs. Kevin O'Donohue. Drew is national program director of RKO General Radio and O'Donohue is general manager of 2SM Radio, Sydney, Australia.



**JIM SLONE**, president of KCUB-AM, Tucson, with Dan Clayton, general manager of WBBF-AM, Rochester, N.Y., right.



**BILL BAILEY**, program director of WDRQ-FM in Detroit, and recording artist Eddie Kendricks, Motown Records, right.



**RON SHAWN**, radio director of Zoo World Magazine, and his fiancée and record promotion executive Mel Turoff, London Records.



**TALKING** during breakfast, from left: Steve Dickoff of WEAQ-AM in Eau Claire, Wis.; Gary Stevens of KDWB-AM in Minneapolis; and another radio executive attending the meeting.



**NANCY NAFTEL**, college radio student from Auburn, Ala.; Frank Adair, program director, WAYE-AM, Baltimore; and radio man Bob Nelson were at one breakfast rap session.



**CHUCK BLORE**, chairman of Chuck Blore Creative Services, Los Angeles, left, talks with two radio men at breakfast.



**GEORGE BURNS**, president of Burns Media Consultants, Los Angeles, left, talks with two radio executives.



**JULES MALAMUD**, LEFT, executive director of the National Association of Record Merchandisers, gets involved with some radio executives on the record industry topic.



**NICK ERBY**, program director of 2UE in Sydney, Australia, talks with Elmo Ellis, right above, general manager of WSB-AM, Atlanta.

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## Hot Seat

DAVID MOORHEAD, right, moderates the Hot Seat Session, which consisted of putting leading radio and record executives on the spot. Below, from left: Chuck Blore, chairman, Chuck Blore Creative Services, Los Angeles; Elmo Ellis, general manager, WSB-AM, Atlanta; Paul Drew, national program director, RKO General Radio; George Wilson, executive vice president, Bartell Radio; Jack G. Thayer, president, NBC Radio.



FROM LEFT: Mel Turoff, London Records; Julie Lipsius, Warner Bros. Music, Paris; Nancy Sain, Casablanca Records; Tony Richland, independent promotion executive, Los Angeles; Eddie Rosenblatt, Warner Bros. Records, Los Angeles; Jules Malamud, executive director, NARM; and Clarence Avant, president, Sussex Records, Los Angeles.



DICK CARR, LEFT, vice president of radio for Meredith Broadcasting, makes a point and other, from left, are Ed Newsome, general manager, KSD-AM, St. Louis; Dick Janssen, general manager, WGAR-AM, Cleveland; Dan Clayton, general manager, WBBF-AM, Rochester, N.Y.; and Peter Dreyer, general manager, WNOX-AM, Knoxville, TN.



AMONG some of the people occupying the Hot Seat above are Mark Blinoff, left, program director of KMPC-AM in Los Angeles; John Lund, third from right, program director of WNEW-AM in New York; and Dan Tyler, right, program director of WIP-AM, Philadelphia.



FROM LEFT: Kent Burkhardt, president of Kent Burkhardt Associates in Atlanta; programming consultant Tony Graham; Howard Kester, president of his own programming and management consulting firm in San Francisco; David Klemm, director of marketing, Blair Radio, New York; newscaster consultant J. Paul Huddleston; and programming consultant Lee Abrams, Chicago.

## Awards



STEVE POPOVICH, vice president and national promotion director of Columbia Records, second from right, returns from accepting his award as promotion executive of the year. At left is Bruce Lundvall, general manager of the label and beside him is Jack Craig, head of sales for the label.



CONGRATULATING Rod Muir, left, on his award for international programming is awards chairman Rod McGrew, station manager of KJLH-FM, Los Angeles.



DEANO DAY accepts for major market country air personality; he's with WDEE-AM, Detroit.



GARY OWENS was voted best major market MOR personality of the year; he doubled this year once again as emcee of the ceremonies.



BEN OKANO, publisher of Music Labo, Japan, accepts for Tsuneaki Kawashima of Asahi Broadcasting, winner of international programming award for Japan.



OLD FRIENDS meeting during the ceremonies were, from left: Bill (Rosko) Mercer; Bob Hughes, program director of WASH-FM in Washington; Chuck Blore, chairman of Chuck Blore Creative Services, Los Angeles; and Bill Meeks, president of PAMS, Dallas. Meeks flew his jingle singers in by private jet from Dallas to sing the awards; Rosko attended the ceremonies to accept on behalf of a friend.



AL AUDICK, commander of the American Forces Radio & Television Service, accepts for the two winners from the military air personality ranks; Rod McGrew, awards chairman, right, does the honors.



KGFJ-AM in Los Angeles was one of the stations receiving community service awards and here KGFJ-AM program director Roland Bynum, left, accepts from awards chairman Rod McGrew.

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## More Awards Highlights



SITTING DOWN FRONT for the annual awards ceremonies were, from left: Ron Tudor, president of Fable Records, Australia; Jack Thayer, president of NBC Radio and Forum Chairman for 1974; Mrs. and Mr. George Wilson, executive vice president of Bartell Radio and Forum Chairman for 1975; and Chuck Blore, chairman, Chuck Blore Creative Services, Los Angeles, and his fiancée.



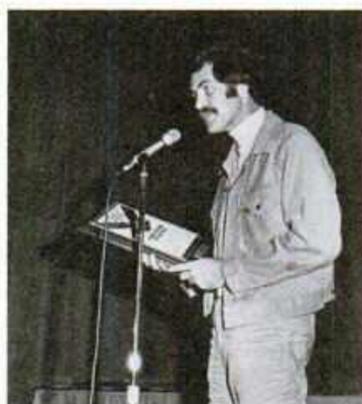
RON TUDOR of Fable Records accepts award on behalf of John Laws, voted the top air personality in Australia.



GORO ITOI of Nippon Broadcasting, Tokyo, accepts his award as top personality in Japan.



DON WHITTEMORE, promotion executive for RCA Records, Los Angeles, accepts college radio award for KUOR, the University of Redlands, Redlands, CA. The label is extensively active in college radio, conducting seminars.



DON NELSON, general manager of WIRE-AM in Indianapolis, accepts award for Country Radio Station of the Year.



CASEY KASEM, right, accepts for Watermark Inc. which scored with its syndicated radio show "American Top 40" that Kasem hosts weekly. Rod McGrew, left, awards chairman presented the award.



DAVID MOOREHEAD, general manager of KMET-FM, Los Angeles, accepts for his station's local documentary on "The Question of Impeachment."



BOB LECKIE won with his documentary on Duke Ellington and here accepts.



BEST JAZZ program director was Sid Mark of WWDB-FM in Philadelphia.



ENJOYING THE award ceremonies, from left: Independent promotion executive Tony Richland, Steve Wax of Elektra/Asylum Records; and Mr. and Mrs. Gerry Peterson, program director of KHJ-AM, Los Angeles.



THREE EXECUTIVES of Footprint Productions, Toronto, accept for their documentaries.



JOHN WINNAMAN, general manager of KLOS-FM, Los Angeles, accepts; his station was Progressive Station of the Year.



RHETT WALKER, voted an international programming award, accepts. He's executive director of Nicholson's Broadcasting, Perth, Australia.



RICHARD KALE, general manager of KEX-AM in Portland, Ore., accepts award on behalf of his program director, Victor Ives, named best MOR program director of the year.

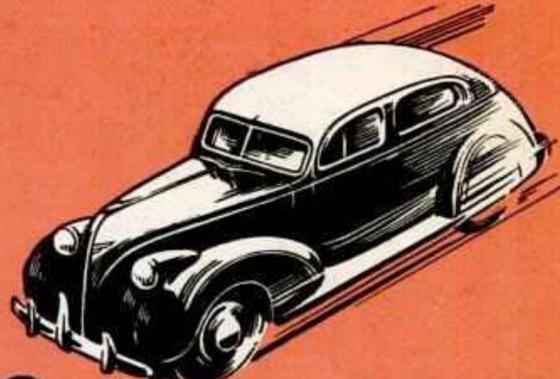
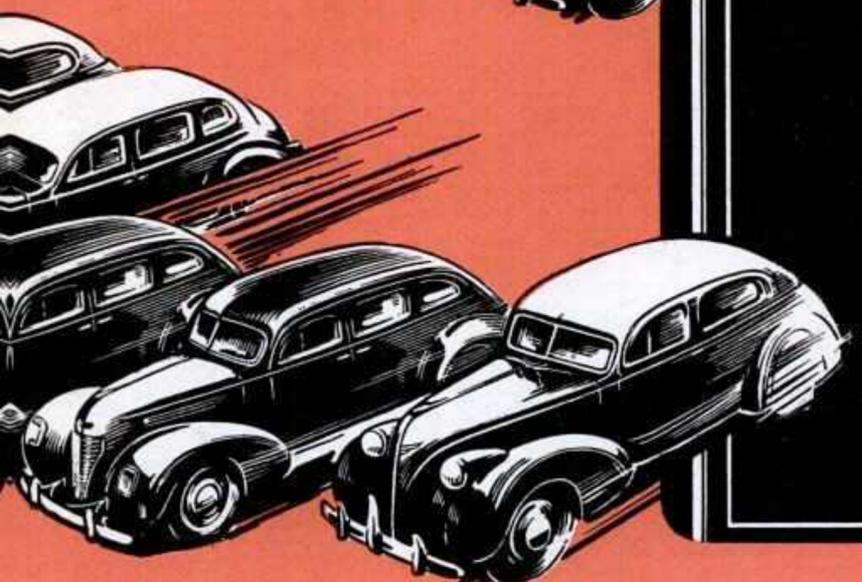
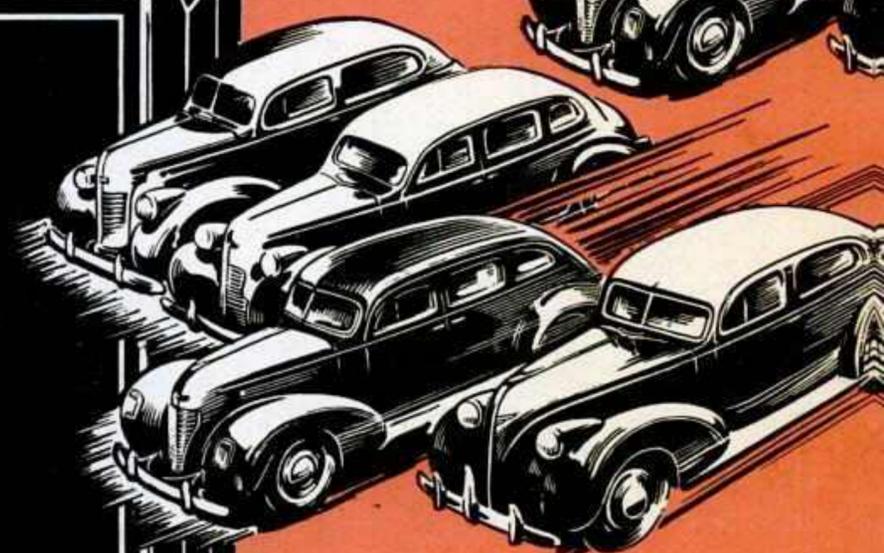


THOM O'HAIR with his award as progressive program director of the year. O'Hair got the award for his work with KSAN-FM, San Francisco; he now has his own production firm in San Francisco.

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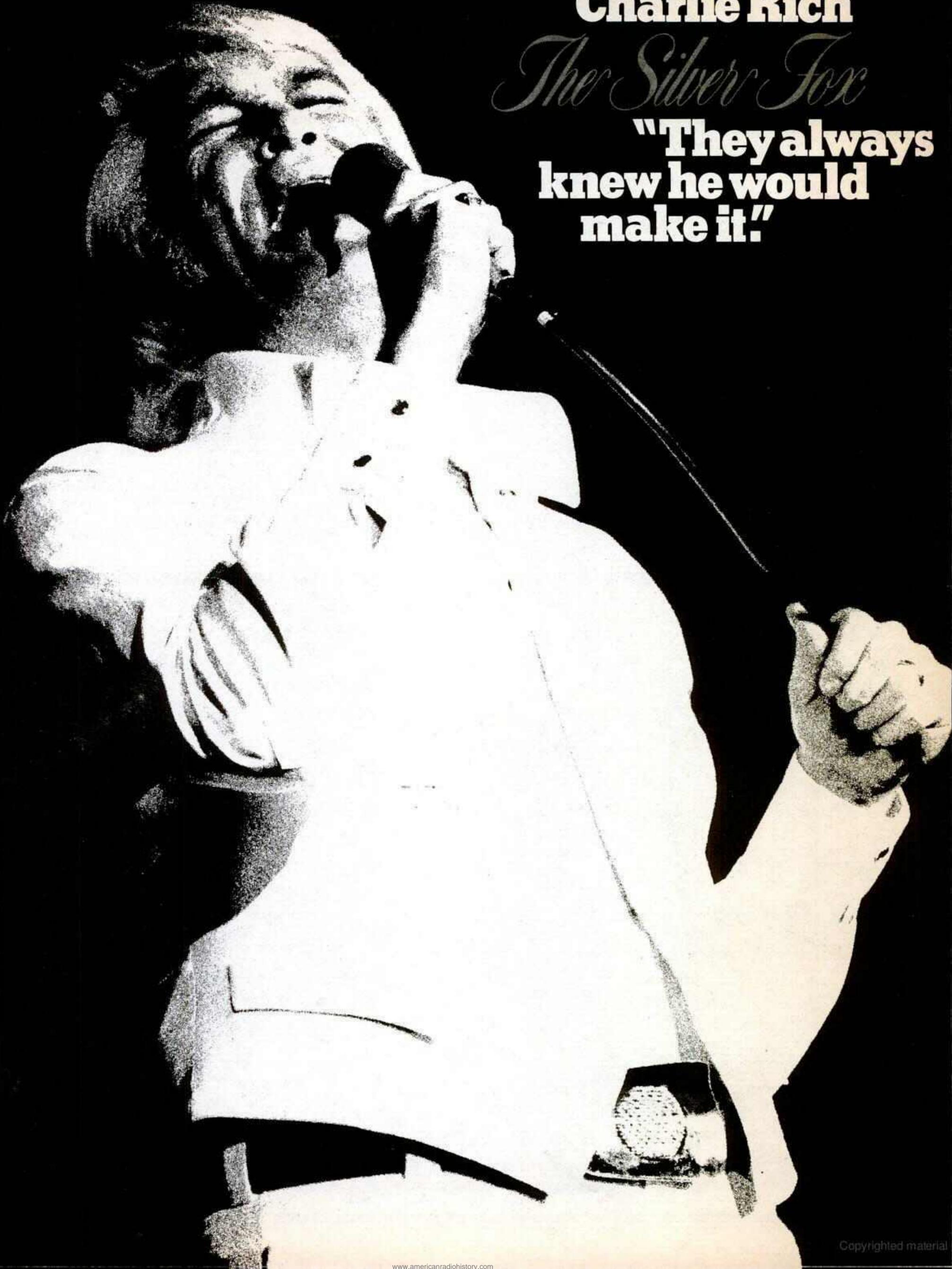
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More Market News  
See Page 39

**Charlie Rich**

*The Silver Fox*

**"They always  
knew he would  
make it."**



# Rosenberg: "There Was Never Any Question About What The Man's Capabilities Were"...

By BILL WILLIAMS

Paul Ackerman, editor emeritus of *Billboard*, was standing in the lobby of the Rivermont Hotel in Memphis a few years back, looking forward with unusual anticipation. Ackerman, who not only had met but knew on a personal basis most of the greats in the music business, had just made an appointment to meet Charlie Rich.

Rich, he explains, had always been, in his opinion, one of the greatest singers of any kind of music in the world. Strangely they had never met. Coming from Ackerman, this had to be the highest form of compliment because he knew and understood talent.

The meeting, however, was postponed, because that same day Ackerman was felled by a heart attack. Nevertheless, among the first visitors the distinguished writer was able to have come to the hospital to see him was Charlie Rich and his wife, Margaret Ann, another great talent.

The story stays in our memory because it came at a time when Rich was not riding the crest of the great success he enjoys today. He had released some good records in the past, but was far shy of the pinnacle he was to attain with Epic Records, with Sy Rosenberg, with Billy Sherrill and with others.

Rich, of course, has attained that status now, and the least surprised person in the world had to be the same Paul Ackerman. He had seen it for 20 years, had heard every thing Charlie had ever recorded (and in his incredible memory could list them off the top of his head like a discography). Others, too, had believed in Rich for many years. It simply took the rest of the world a little longer.

It seems almost redundant at this stage to say that Rich today certainly ranks among the greatest commercial singers in the world. He has gone to the top of virtually every chart, and defies categorization. He has that rare ability to adapt to any situation, any audience. He has the raw talent, matured by showmanship and toughened by the hard times, to perform in any style. He is country, he is blues, he is jazz, he is middle-of-the-road, he is rock, he is soul. He is the total singer, the absolute performer, the complete artist. Why then did it take so long, and why all the peaks and valleys?

There are answers, of course, but they seem relatively unimportant in light of the fact that, at the age of 41, he finally has been recognized for all of this. Nor is it accidental in any way. It is a story of faith, determination, and awfully hard work, coupled with those descriptive abilities already mentioned. And it started a long time ago. So did his love affair with Margaret Ann, his wife, his partner in music and in everything.

The Charlie Rich of today is a success not only on stage and

in the studio, but as a businessman. Some of his holdings include publishing, production, major stockholding in a bank and in a professional football team, ownership of a building complex, a couple of homes, a ranch and a couple of farms, cattle and probably a few other things that just didn't come to mind at the time of this interview.

A great deal of this is due to Seymour S. (Sy) Rosenberg, his manager of 14 years; an old friend named Bill Justis; the association (which began at Sun) with Sherrill, and all of the other things which have happened over these years.

The first time I saw Charlie Rich he was recording in the dimly-lit, cluttered Fred Foster Studio upstairs in the Masonic Building in downtown Nashville. The last time was in his newly-purchased home east of Memphis, where he was playing on his autographed Steinway and singing songs sent to him by Rod McKuen (which he really dug). Outside, one of those Tennessee storms was raging, and the water was beginning to fill his just-

installed swimming pool. Charlie hardly looked up; when he's into his music he's really into it.

Rich has always been into music, as far back as he can remember, but he knew nothing about the record business at all when he began his career with Sun Records and Sam Phillips. The same thing was generally true of the other greats who came up through the same passage: Cash, Orbison, Perkins, Presley, ad infinitum.

Charlie played both the piano and the saxophone, having been blessed with natural ability and the teaching of a black man in his Arkansas days. Rich also shared the Arkansas heritage with Johnny Cash and a few others.

Throughout high school he had played in local bands, picking up weekend money, but still having enough time to play a lot of football. He was, in fact, an all-state end, and he had the physical talents to have pursued the sport in college. But music then, as now, was paramount in his life.

He wanted to be a serious musician, and his uncle, Jack Rich, wanted to help in this regard. A moderately successful man, Jack saw to it that Charlie went to the University of Arkansas. His parents, of course, also wanted Rich to go to college, but simply couldn't afford the load. It was one of many times that Uncle Jack was instrumental in the career.

Rich studied, as much as first semester electives would allow, music theory and composition, and had in mind that he would one day be a serious arranger of music. He also joined a fraternity, and his grades were good enough to keep him going, except for Freshman English, the stumbling block of so many. However, he did manage to pass it, with a little persuasion, and was on his way, except for one thing.

He was very much in love with Margaret Ann, and she was now off at a different college. "I was more hung up on her than I was on college," he recalls, "and I couldn't afford a car, so I simply never got to see her. I had met her in the seventh grade."

Knowing that he was struggling a little, and realizing the draft was waiting around the corner, Rich left school at the end of that semester (1951) and enlisted in the Air Force. After a couple of months at Lackland, he was transferred to Enid, Okla., where he spent almost his entire enlistment. There, on May 25th of 1952, he and Margaret Ann were married, and two children were born to them: Rene, who has now finished her nurse's training, and Allan, about whom we will hear much later.

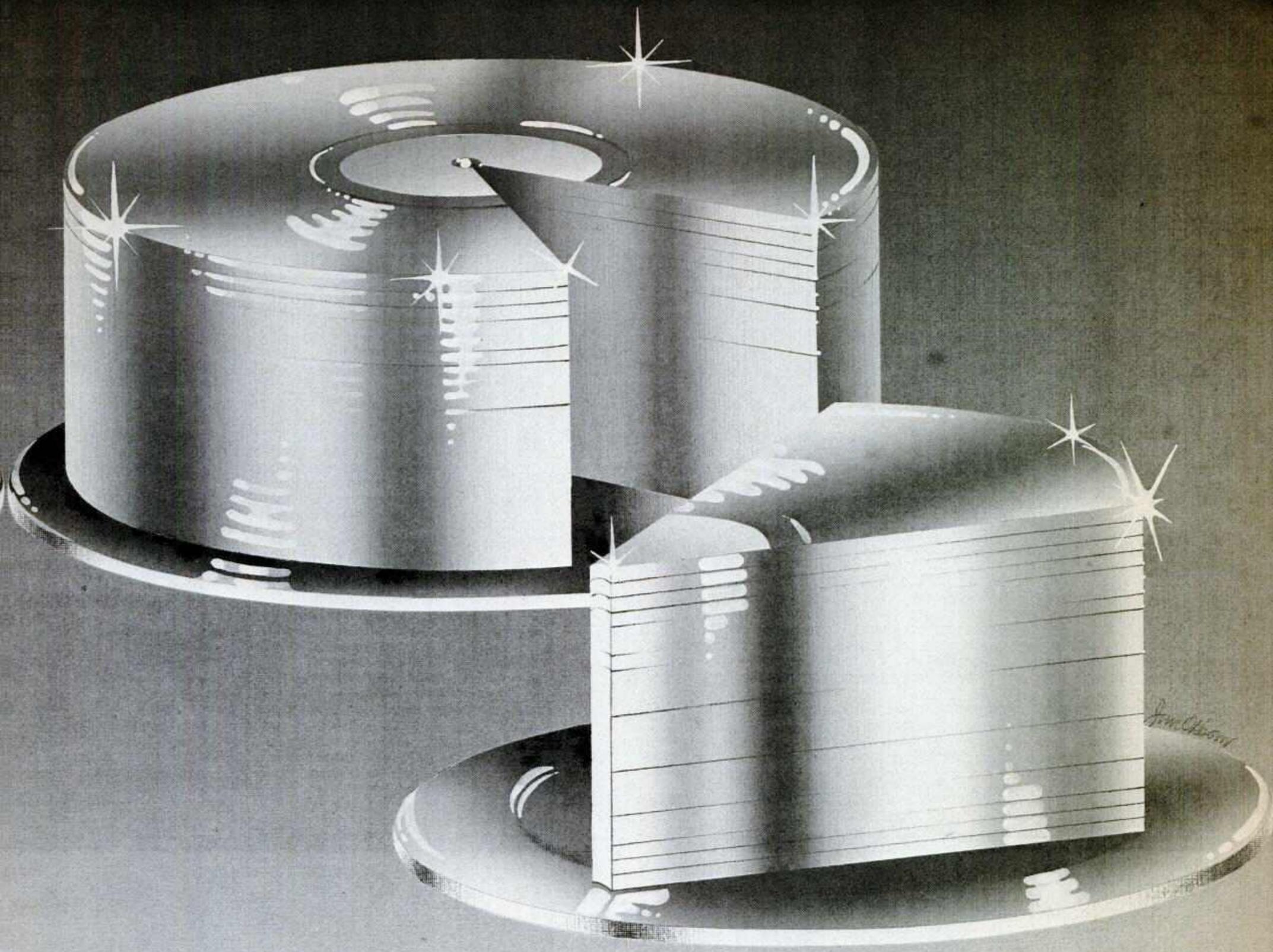
In the Air Force, Charlie was part of a band known as the  
(Continued on page CR-4)



Charlie and Margaret Ann



Rich and C. J. Allen, the plantation worker who taught young Rich how to play the blues.



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# CR-4 Nobody Knew Charlie Rich...

Continued from page CR-2

Velvetones. "I wasn't really the leader," he says, "because we just sort of got together and played together. We were all just a part of it." When the group performed, the featured singer frequently was Margaret Ann Rich. She was talented in that respect, too.

During the last four months of the enlistment, Charlie was sent to Waco, Texas. Margaret Ann went home to Forest City, Ark. (near his birthplace of Colt), to get things in readiness for his return. Meanwhile, as is the case with many servicemen, Rich had absolutely no idea what he would do for a living when he returned to civilian life. For a time, he seriously considered re-enlisting.

Jack Rich re-entered the picture here. He felt that Charlie could always farm the rich Arkansas soil, so, working with Charlie's father, they worked out a deal whereby Charlie could get a farm and some equipment, and helped him finance a house. Jack Rich simply did not believe there was a future in playing weekend band dates, and so his nephew became almost a full time farmer.

Those who have worked the soil know the fortunes of such living. They also know it's one thing to hang around a farm and do a little work there as a youngster (as Charlie had done) and farm for a living. The first year was a good year, growing cotton and soybeans and a small wheat allotment. Charlie was able to pay for much of the purchased equipment. The second year the rains came, and almost never stopped coming, and there was no way to get the crops planted. Rich decided to stick it out, although he lost everything he had made on those 500 acres the first year. The next year, the spring brought more heavy rains, and they continued into the summer, and Charlie was in debt. It was simply impossible to make a living, and he gave up the farm.

There was Jack Rich again, this time offering to help get him some sort of governmental job which would offer security, but Margaret Ann thought differently. She encouraged him in his music, and Charlie formed another band. This time there was a little security. The group (which included such people as Sid Manker, an outstanding songwriter later) had steady employment at the old Rivermont Club, and was making a fairly decent living. Ms. Rich also got a tape recorder, which she brought to their home, and they rented a piano. Together they began writing songs. Margaret Ann has always been the strong lyricist, Charlie more adept with the melody. One of the songs they wrote in those days was "Break Up," which was recorded by Jerry Lee Lewis, another of the early rays of Sun.

One night, at a musician's union party, Charlie met Bill Justis, and they hit it off well from the start. Justis urged Charlie to bring some of his tapes to him at Sam Phillips' studio. He didn't, but Margaret Ann did. Justis encouraged both of them to continue writing. He also put Charlie to work in his jazz band and, when he felt he was ready, brought him in as a session musician at Sun. Here there is a strange twist of fate.

In those days, Charlie frequently played the piano on the Jerry Lee Lewis recordings. Lewis, a piano stylist, followed the suggested theory that, when singing on a session, he should devote his time and efforts to singing, and let someone else play the piano. Years later, Charlie was to take that advice himself. Contrary to what most people think, the great recordings now at Epic are done with Hargis "Pig" Robbins at the piano. Charlie learned the lesson well. By putting himself fully into his singing and forgetting the piano, he could come across much better. This created only one problem. After the recordings became hits, Charlie had to listen carefully to the records to copy them as Hargis had played them on the session, so he could repeat it that way at his concerts. It wasn't difficult, because Robbins had adapted to the Rich style, just as Charlie, many years before, had learned to perform the Jerry Lee Lewis style. (In his Las Vegas and similar shows the music now is carefully arranged so that someone else can perform at the piano while Charlie moves around with his developed showmanship. Always, though, he ultimately returns to the piano before the show ends. "It's still my security blanket," he explains.)

It was some time after coming to Sun that Rich met Sam Phillips. He and Justis were very close, of course, and there was a young fellow engineering at Sun who later would have a profound effect on his career: Billy Sherrill.

Eventually it was decided that Charlie Rich would try his hand at recording. Phillips didn't push this, because he already had a great deal going with several of his other singers. And nobody knew Charlie Rich. Charlie intended to record a Bill Jus-



Major stockholder in Memphis Grizzlies pro football team and an all-star end himself, Charlie is seen here with some of his admirers from the Los Angeles Rams.



Peter Simone, Rich's publicist (left) and Sy Rosenberg, Rich's manager for 13 years.

tis song as his first one, but, in one of those famous last-minute studio switches, recorded a song written by a "little kid" called "Whirlwind." (Curiously, Charlie has just heard from that little kid, David Kelley, when we were visiting in Memphis. He now is a college professor.)

"Whirlwind" got some airplay, but didn't knock the world into a creek. But his next recording effort was so dismal that Charlie doesn't even remember what it was. "I think I just erased it completely from my mind."

The third effort was something else, a song Charlie wrote himself called "Lonely Weekends." But even then there was insecurity. They put on the "B" side of the record a tune called "Philadelphia Baby," and there was a reason for this. Dick Clark was real hot then with his Philadelphia-based show, and if the "A" side didn't make it, there was a feeling they could get Clark to play the flip side of the record.

Fortunately it didn't come to that. The A side hit. His first real career was launched. The tune was a hit, and led to his first album, also titled "Lonely Weekends." On the cover is a picture of a very slick-looking, duck-tailed Charlie Rich, looking more than a little like Elvis. But the singing was unmistakably Charlie.

The next batch of singles brought good regional response, but nothing of a national nature. Most of the material recorded was that written by Charlie and Margaret Ann. Charlie formed a publishing company in partnership with Sam Phillips. Sam began taking Charlie to Nashville to record at the Fred Foster Studio, with backing by the original Anita Kerr Singers. One of his sidemen was Charlie McCoy.

Things really weren't happening for him much at Sun, how-

(Continued on page CR-6)

Silver Fox 1, Rich's airplane and identified with the same nickname as the singer. The name was dreamed up by Epic a&r chief Don Ellis and publicized by Simone.

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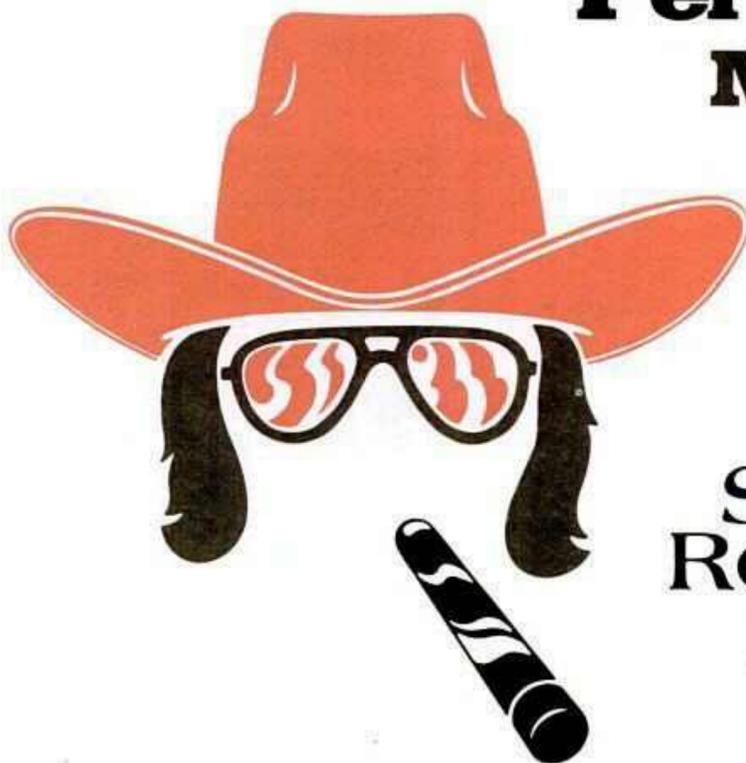
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CR-6 **There Was This Tour With No Promotion Man—There Were None Available...**

• Continued from page CR-4

ever, and someone else was interested in him: a man with incredible talents in many fields, among them the ability to recognize greatness. That man was Chet Atkins of RCA.

Charlie wanted to make the move to RCA, but still didn't know enough about the record business to know how to go about it. So he sought out someone who did. That someone was Sy Rosenberg.

Sy was a musician himself, a trumpet player, who saw another sort of future in music. Another friend of Bill Justis, he had gone on to school, earned a law degree, and had the distinct advantage of knowing both music and law, a rare combination even today in some parts. It was a fateful meeting. As it turned out, Sy was to become his manager, and guide his every move for the next 14 years.

Rosenberg negotiated the contract change, and Atkins was Charlie's producer. Rich recalls that Chet was a great one, and that they turned out some excellent songs (as current sales of re-releases by that label will attest), but something went wrong. The something was an economy drive. Charlie was to go on a promotional tour, but RCA at the time had just unloaded many of its promotional people. "It seemed a little strange to me to go out on a tour of this sort with no promotion man with me, but there wasn't any," recalls Charlie. "No matter how good the record is, how good the singer or the song may be, how good a producer is, a song has to be promoted. I was getting no help." (It should be noted that RCA, with its incredible record of success in the country field as of late, now has a very competent promotional staff.)

After three years of struggling, Charlie and Sy decided to make another change. Shelby Singleton was then working for Mercury, and it was he who signed him to the Smash label. They went to Atlanta to do the signing. Singleton also believed in Charlie, and even arranged a good advance for him "to keep me from starving." Again the roots went back. Charlie had first met Shelby at Sun.

With Jerry Kennedy producing, Charlie did more great songs. One of them was the Dallas Frazier tune, "Mohair Sam," which really took off. Smash, he says, wanted to follow this with other songs of the same type, but Rich didn't want to be typed. He looked for another sort of followup, and again things didn't happen. After successive three-year efforts at Sun, RCA and Smash, Charlie went back to Memphis, just a little bit discouraged. (Again a note. The songs produced by Kennedy also were outstanding and since Rich's ascension to the top at Epic, Mercury has successfully re-released many of his tunes, all of which have been big sellers.)

Back in Memphis, Charlie signed a one-year contract (with options) with Hi Records, headed by Joe Coughi, an old friend. They did an album there, which Charlie says "sounded more like Ray Charles than like me." Naturally, that LP has just been recently re-released by Hi, and just as naturally it has done well. These songs were recorded in Memphis, his first away from Nashville in many years.

At the end of that year, the option was not renewed, but by now Sherrill had moved to CBS. That is something of an understatement. He had revitalized it, pumped real life into it, made it happen. And it was he who brought Charlie Rich to the label. The man who had engineered some of those early recordings knew the talent was there, knew where to find the songs, and knew how Charlie Rich should be recorded. He also knew that Charlie had to be promoted.

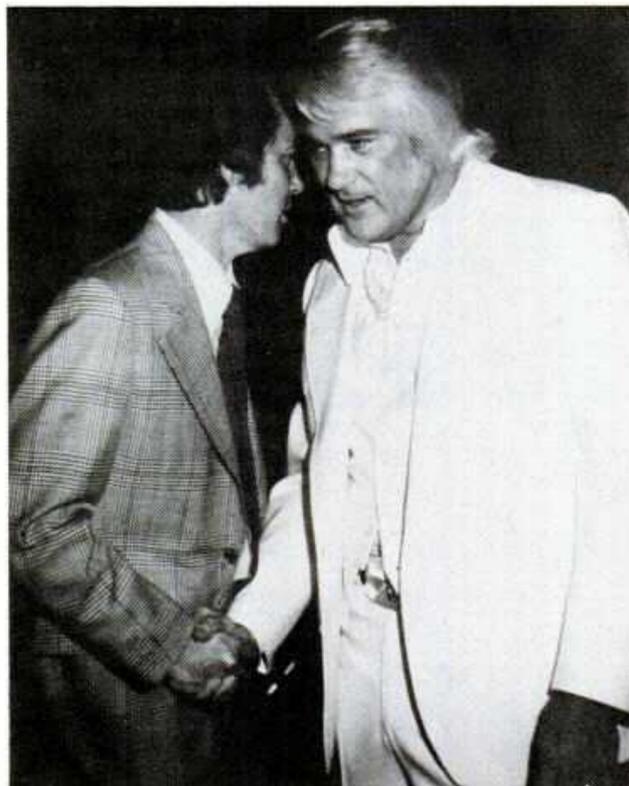
The first Epic release was a Curley Putman song called "Set"  
(Continued on page CR-8)

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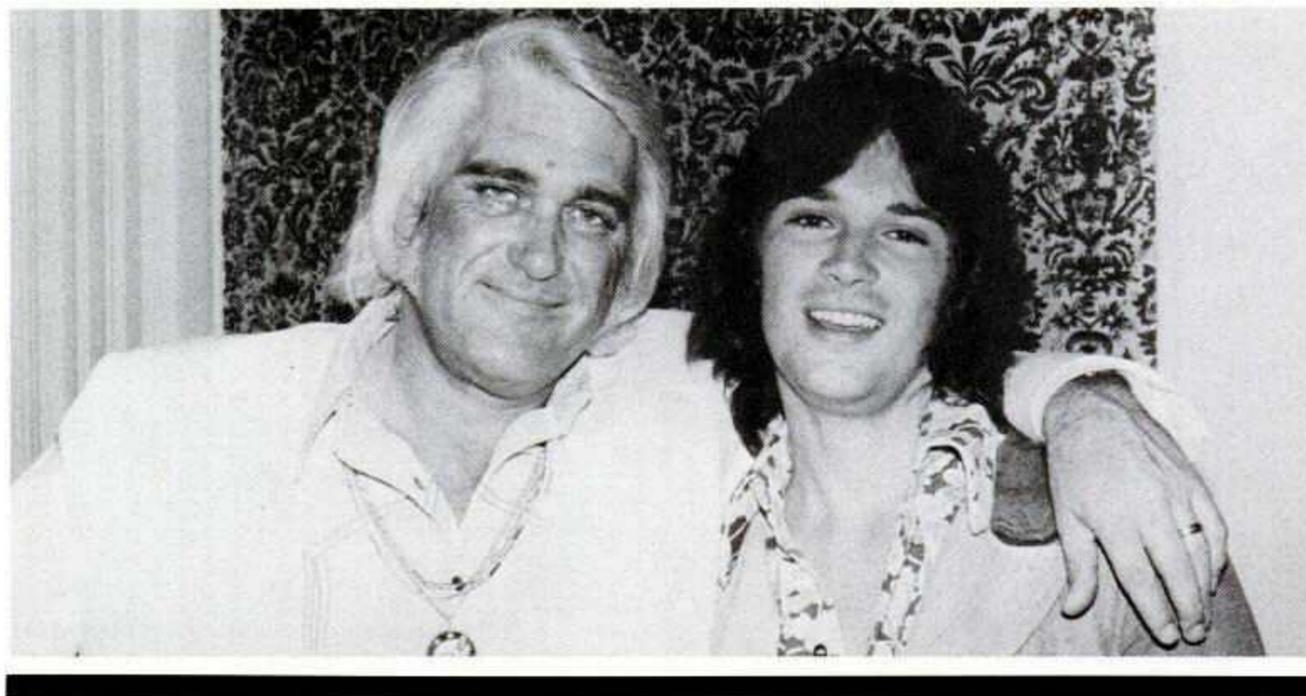
Charlie and Margaret Ann ready for awards night.



Billy Sherrill and Charlie, at right, Charlie's secretary Dianne Nelson.



Rich's son, Allan



Allan, nearly 20, is a rock artist with an album set for release on Epic.

Dear Charlie & Margaret Ann:  
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We love you.

Jim and Natalie



## There Was Nothing Phoney Just Real Hard Work

• Continued from page CR-6

Me Free." It was the first of the "mood" songs Charlie would record, and it came out of the Tree catalog. It was Sherrill's idea to do this type of song, and to stay with it. They did, right through "Life's Little Ups and Downs," and "A Woman Left Lonely." The Al Gallico songs began coming, and the build-up was there.

This might be the place to point out the close relationship between Sherrill and Rich. Charlie's contract (which currently has three years to go), calls for Sherrill to do all his producing. In fact, it is so ironclad that if Sherrill does not produce him or should leave the label, Rich is free of his contract with CBS. No one is anticipating such a move, but it is there just in case.

But now enters another man into the picture, a native Texan, a one-time field promotion man for CBS who was brought to the Nashville office to take over Epic's national country promotion. The man is Bill Williams, whom I've known for years but with whom I'm in no way related, despite the name we share. Bill may be the only promotion man ever thanked on national television by a major artist after winning an award. Most are taken for granted. Rich never took Williams for granted. He felt then, as he does now, that Williams not only represented his interests, but those of all of the Epic artists on the country roster.

"He really worked at it," Charlie will tell you. "There was nothing phony; just real hard work. Bill believed in me and encouraged me, as he did the other artists, and I can't say anything but good about him."

The first Charlie Rich song worked by Williams was "Take It on Home." The fact that it was a hit was dwarfed by what was to follow. This first one was a Kenny O'Dell song, and both Charlie and Sherrill believe in staying with a good thing. O'Dell,

(Continued on page CR-10)



Charlie and Olivia Newton-John outside Las Vegas Hilton.



Treasures, Charlie's backup trio.

Rich's first TV special was shot live in Vegas.

*Our heartiest congratulations and best wishes for continued success. It has been our honor to be associated with the great SILVER FOX for the past few years.*

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**Public Relations**



Margaret Ann and Charlie on ranch.

# Fans Won't See Much Of Charlie In 1975...

Continued from page CR-8

a great artist in his own right (with Capricorn) is unquestionably one of the finest songwriters in the business today. The world learned this when he wrote "Behind Closed Doors."

Billboard gave the record a pick, and it didn't take long for everyone else to concur. It was, as they say, a monster. O'Dell won numerous awards for it, and Charlie Rich found himself on stages accepting plaudits. What Paul Ackerman (and others) had realized some two decades earlier, the public now was aware of. This was followed by "The Most Beautiful Girl in the World," a joint venture by Sherrill, Norro Wilson and Rory Bourke, and all of a sudden Charlie Rich releases began coming out of the woodwork.

No one can fault RCA, Smash, Hi and "others" for releasing the product. The consumers now were ready to buy anything with Rich's name on it. Singleton, who had acquired virtually all of the old Sun masters a few years ago, leased some of these to other companies, and even Charlie doesn't know on how many labels he now can be heard. "I really don't worry about collecting royalties on all of them," he says. "That's Sy's job." And Sy will do a thorough job.

Rosenberg has always done a thorough job. Through the tough years his faith in Charlie never faltered. There were times when he spent some of his own money to keep him going, and this is never even discussed.

"There was never any question about what the man's capabilities were," Rosenberg says. "It was all a matter of time."

And what are some of the things Rosenberg has done? Among others he has put Charlie's act completely together, allowing him to adjust to any audience. At Las Vegas, that show (which outdrew everything since Elvis Presley) included The Treasures, three black girls who now back Charlie vocally; the



Charlie kisses Barbie Benton as Juanilla Hutton looks on at Country Music Association awards show.



Los Angeles Mayor Tom Bradley during Academy of Country Music Awards.

David Mayfield Band, which consists of four horns and five rhythm instruments—including Charlie's piano—and one of the most polished shows ever presented. On the other hand, if Charlie is playing a country date at a state fair, the show changes completely, oriented to the audience. Charlie has learned to work his audience, learned movement, mastered showmanship. He is out of his shell, and is becoming more outgoing all the time, while maintaining his natural Arkansas modesty, which occasionally is mistaken for shyness. Sy has had a lot to do with this.

Charlie owns his own airplane now, a luxurious Viscount in which he flies to all his dates. He retains a full-time flight crew. It is appropriately named Silver Fox I.

There is little squandering of money, however. His road manager is Al Holcomb, who also is a high school English teacher and karate expert. Even the well-built Charlie has to look up to him, physically speaking. His secretary is Dianne Nelson, efficient and attractive.

"Everyone connected with Charlie works," Sy notes. "There are no hangers-on, no great entourage of people just to be around him."

As a matter of fact, Charlie and Margaret Ann enjoy some privacy now, in their new home, and they maintain a farm and home at Benton, Ark. That's only part of the story.

Margaret Ann is still one of the most prolific writers in the business, and is deeply involved in publishing. So, as it turns out, is their son Allan.

Margaret Ann and Sy's wife, Natalie, own two publishing companies jointly: Makamillion (BMI) and Makamint (ASCAP). Margaret Ann does the writing; Natalie does the administrative work.

Sy and Charlie are partners in Double R Music (ASCAP); and Charlie and Sam Phillips still jointly own Charlie Rich Music Inc.

Sy and Charlie own Double R Productions, and in the months ahead Charlie will be producing three new country acts for Epic. The first of this is a young man named David Wills.

Allan Rich, now almost 20, writes for Makamillion, and he not only is a brilliant young writer, but an excellent rock artist. He quite obviously has inherited talents from both his father and mother, and is an unusually mature youngster. His first LP on Epic will be released in mid-September, produced by Don Ellis. Much will be heard of this young man, and quickly.

Now for the shocker. Fans won't see much of Charlie Rich in 1975. He's going to pull off the road, for a variety of reasons.

"We've worked more than 100 dates this year, and had him on television," Rosenberg explains, "so everyone could see him. He has worked fairs, concerts, Las Vegas, everywhere. Now he is going to leave the road, although he will probably do two television specials and perhaps a movie. Late in the year he might even work a few major fairs, but that's all. Then the following year he will come back strong in concerts and the like."

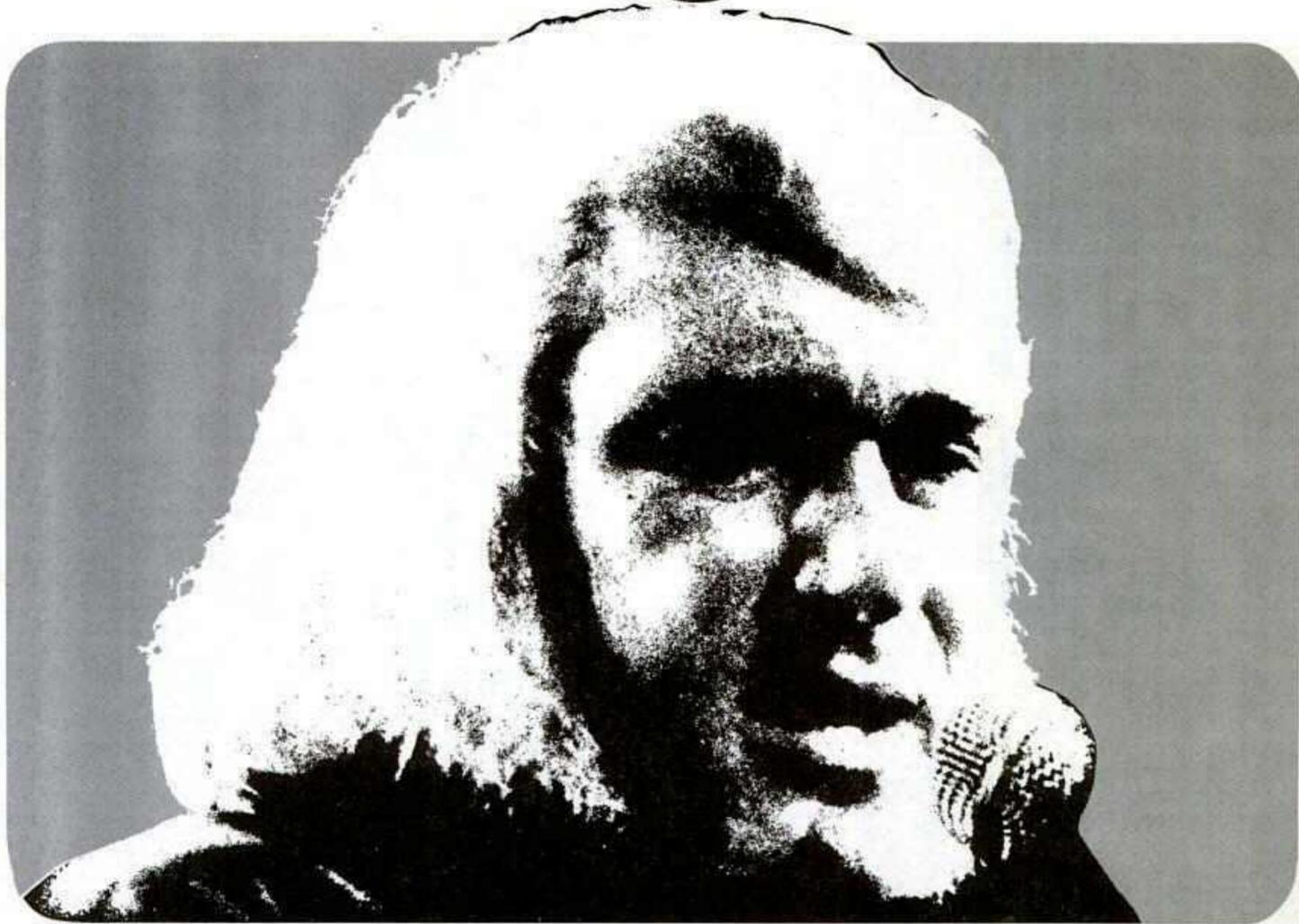
And what will Charlie be doing? For one thing, he wants to devote time to writing, by himself and with Margaret Ann. "We seldom have time to write together anymore, and we both want to do more of it," he says. He also will be producing and record-

(Continued on page CR-12)



Glen Campbell, Loretta Lynn and Rich at Grammy awards show, where Rich was voted best country male vocalist.

**the silver fox  
conquered  
Las Vegas.**



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# Charlie

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A Great Person  
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A Great Writer  
A Great Friend

# Sam Phillips

### There Are Problems With Success...

• Continued from page CR-10

ing under Sherrill's direction, and the year off the road should create even more demand, if that's possible.

Charlie has plenty of other things to do. There is the work around the house, and the home they still maintain in Benton. Sy can control his actions, of course, because he books Charlie now through his Sy Rosenberg Organization firm. (This represents a recent breakaway from William Morris.)

Charlie and Sy jointly own the Double R Ranch, which covers 155 acres. He has a farm in Arkansas with his home, which has another 100 acres. He owns a farm in Wayne County, Tenn., with 356 acres, and roaming Charolais cattle. Sy and Charlie have recently purchased a building in Overton Square in Memphis, which likely will be turned into business offices. And the two are going into still another business: the remanufacturing of jeans. It's a big business today, according to Sy, who knows.

Sy also is working on the editing of Charlie's first TV special of his own, a 60-minute network program with Olivia Newton-John, David Mayfield and the Treasures, which was shot live at Las Vegas. Naturally, Sy and Charlie own the show.

Going back to his all-state football days, Charlie has maintained his interest in that sport, and is a major stockholder in the Memphis Grizzlies of the new World Football League. They're a shade stronger than the old Forrest City Mustangs, for whom Charlie played. He and Margaret Ann also are part owners of the Bank of Germantown, located in one of the better sections of Memphis. And the list goes on.

There are problems with success, of course, but Charlie seems able to handle them. Constantly barraged by fans and the press, Sy Rosenberg also acts as his clearing agent, screening those who call.

It was last year when a call from Dallas was heeded by Rosenberg. There a young producer, Joe Camp of Mulberry Square Productions, had just listened to a Charlie Rich recording. Jointly with his wife he felt that Rich was just the person to sing the principal song in a movie he was to make titled "Benji" (now a huge box office success). So Charlie recorded Benji's theme, titled "I Feel Love," which was released by Epic as a single, and in an album with the rest of the "Benji" score written by Euell Box. Still another massive step for the one-time anonymous Charlie Rich.

It isn't likely that Charlie Rich even owned a trophy case prior to the past couple of years, nor had a wall for plaques reserved. His hideaway den was framed mostly with old album

covers and the like. But awards began to come his way, and they never let up.

When the Country Music Association Awards were presented on network, Charlie had to make three trips to the stage. He was voted Male Vocalist of the Year. He also was the winner in the Single of the Year Awards, and came back again to collect the trophy for Album of the Year.

Then came the awards presented by the Academy of Country Music at Knotts Berry Farm in California. Among the awards captured by Rich were: Top Male Vocalist of the Year, Single of the Year, Song of the Year, and Album of the Year.

Needless to say, Rich won more than a pocketful of Billboard awards for his performances.

March 2nd, however, had to be the climax of it all. Nominated for the first time ever for a Grammy, Charlie Rich won it for the Country Vocal Performance of the Year. The award, from the National Academy of Recording Arts and Sciences, was the end of the rainbow. In addition, "Behind Closed Doors" was named by NARAS as the Country Song of the Year.

A week later, both Epic and RCA ran full page ads in Billboard plugging new Charlie Rich albums. The Epic LP was titled "Very Special Love Song," which was another of his singles smashes (and subsequently a number one album), and it contained an updated version of "There Won't Be Anymore," which was the title of the RCA album.

Actually, although Chet Atkins produced virtually everything Charlie did at RCA, Bill Justis produced the first session. He had gone from Sun, to NRC in Atlanta, and then became an independent producer in Nashville. Currently he produces a couple of country acts, co-produces Al Hirt, and had been doing Kris Kristofferson until the latter moved to the West Coast. He also now is working on the Sun Child project with Joe Johnson of 4-Star.

Justis always has had a thing about helping young people in the business, and Charlie Rich was no exception. "I thought from the start he was a real good talent," Justis recalls. "His only problem was that he was such an exceptional musician and really knew music, that he wasn't entirely commercial at the beginning. I recall taking him to the warehouse in back of Sun and giving him a whole bunch of returns. I told him to take them home and to listen to how other people were performing."

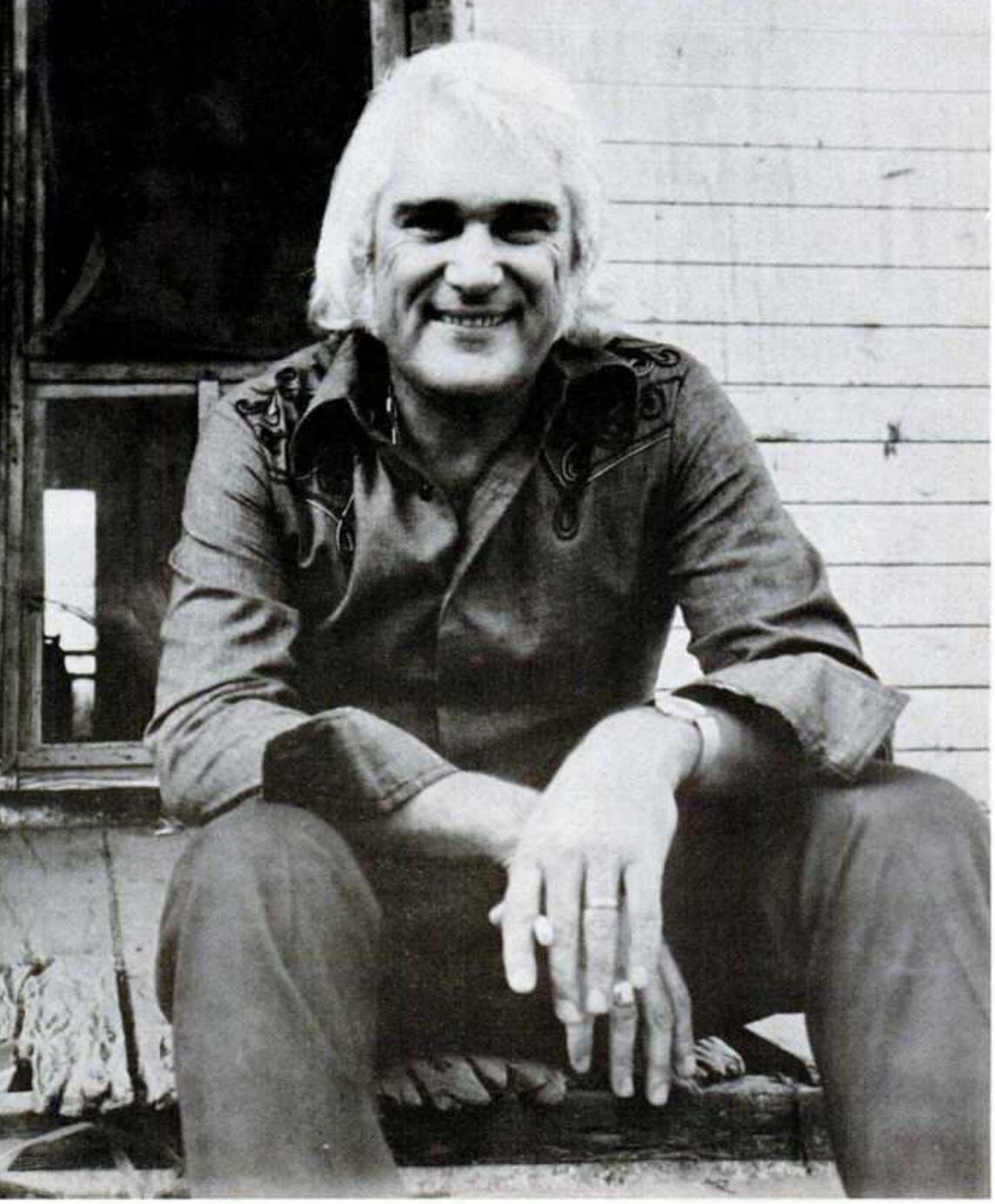
(Continued on page CR-16)

#### Credits

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# VEGAS GAMBLE ON CHARLIE RICH PAYS OFF BIG

\*\*\* ROBERT HILBURN

**BY ROBERT HILBURN**  
Times Rock Music Critic  
Charlie Rich and Las Vegas Hilton took a gamble when the hotel booked the until recently, little-known artist as a major attraction, but they won. Sometimes you do come away winners from Las Vegas.

**NAT FREEDLAND**  
Billboard

Charlie Rich displayed a polish, authority and showmanship light-years beyond what he was restricted to on the country bus-tour circuit. He stalked the stage like the Silver Fox he has been nicknamed, he spoke to the opening night audience with warm communication, his subtle vocal artistry was as compelling as ever.

**BY ROBERT KEMMITZ**  
Herald-Examiner  
Staff Writer

Las Vegas—Charlie Rich's opening night at the Las Vegas Hilton has got to rank with some of that town's splashiest. Local press were flown in on Rich's plane, "The Silver Fox I," and his show was one of the most entertaining and well-paced to hit the Hilton's huge showroom in a "coon's age."

**LAS VEGAS SUN**  
Las Vegas Sun

It's taken Charlie Rich 15 long, hard years to hit the top. But when he finally made it, the impact was heard around the world and has earned him undisputed ranking as America's hottest male vocalist. Rich has quickly established himself as one of the entertainment mecca's brightest new superstars.

**WILL**  
Variety

... he has the best set of his entire super-relaxed routine, a Rich saga tracing his meanders through music from Mozart through the blues, a swing band period and rival of one Elvis Presley, recording for Sun in Memphis. Beyond this is the clincher, his monster hit, "Behind Closed Doors," succeeded by a tossaway encore and exit escorting the dancers up stairs and out via a ramp over which huge letters pulsate his name. Not a bad debut at all!

**JERRY FARVER**  
Record World

Charlie Rich's recent opening at the Las Vegas Hilton (2) was super. The "Silver Fox" is charming and homey in his presentation and bearing. The show has been deservedly successful, running second only to Elvis. The Epic artist has been filling the house to capacity every night (2500 people) and has now established himself as a top draw on the Vegas strip as well as in record stores and on radio stations all over the country.

**CASHBOX**

Las Vegas Hilton—The Charlie Rich Show—Vegas style—is like Mom's best pie with a scoop of strawberry ice cream on top—an extra special treat for the eye and the ear. Rich's act itself was spiced with a broad sampling of musical styles which included superb renditions of "What Are You Doing the Rest of Your Life," "Lonely Weekend," "Take It On Home," and "Don't Wait for the Postman" which again prove Charlie Rich a complete and accomplished performer. Of course, his current smash "A Very Special Love Song" was the special zenith of the evening.

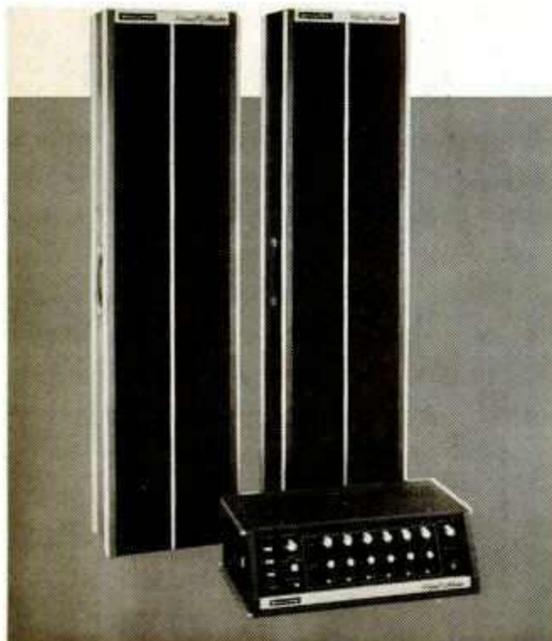
**JOE DELANEY**  
Las Vegas Sun

Charlie Rich is the "Winston Churchill" of country music, not to mention the "crossover" champion, country to pop. Sincerity and authenticity are his main selling points ... He doesn't miss.





## The silver fox strikes gold



Charlie Rich has become a familiar landmark on the record charts now that he has earned gold records for "Behind Closed Doors" and "The Most Beautiful Girl in the World." This recognition as a top performer was one of the reasons the members of the Country Music Association voted Charlie "1973 Male Vocalist of the Year." This musical excellence didn't just happen—it's the result of precise attention to details. For instance, since Charlie is very particular about providing a consistently high quality of performance, he wants his audiences to hear him through Shure microphones and Vocal Master Sound Systems. He knows he can count on the "Sound of Shure."

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CHARLIE  
RICH  
AT THE  
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DECEMBER  
14.**



# They Looked At Charlie As The White Ray Charles...

• Continued from page CR-12

When he could play as badly as they could, he might be ready to record."

Charlie also recalls that incident: "He told me I'd have to learn to play the piano as technically bad as some of the other artists on Sun, and only then could I make a good recording."

Justis said he was impressed with Rich from the start because he was "above and beyond anyone there, since he was an obviously educated musician."

Justis also recalls that he was instrumental in getting Charlie a songwriter's contract, with a weekly draw, so he would have some money to live on every week.

He also notes that Rich cut "Lonely Weekends" without a producer, having acquired the skill early to do it himself.

As for the RCA days, Justis said he always looked at Charlie as a "white Ray Charles." He notes: "I was always looking for him to make it in the blues bag, and Chet was just always looking for a hit. None of us could understand why Charlie wasn't having hits them, because he certainly had the ability."

"The thing that pleased me most was that Charlie eventually got with Billy (Sherrill)," Justis said. "Billy had worked closely with him at Sam's Nashville studio, and really knew the man. There was the feeling among those who had known him in the early days that these two would click, and it really happened. I couldn't have been happier for both of them."

Bill Williams, the promotion man for Epic, tells how the plan for pushing Charlie was formulated and came about. It was a slow build-up, involving the cutting of songs that had identification. It was decided the push would be in country, and the first big record he had was "Take It On Home," which went to number two in the Billboard Chart. It also was a Grammy nomination. Then came "Behind Closed Doors."

Williams had a regional promotion meeting with Ron Alexander and Jim Tryell of CBS, and a promotional tour was decided upon—the biggest in the label's history for a country artist. Starting in Philadelphia, the tour took Rich to Boston, Hartford, New York, Cincinnati, Detroit, Cleveland, Chicago, Minneapolis, St. Louis, Atlanta, Houston, San Antonio, Dallas, Amarillo, Denver, Phoenix, Seattle and Los Angeles.

At every function at which Rich appeared, CBS invited radio people representing all formats, including rhythm and blues, newspaper representatives, retailers, wholesalers, and "anyone who was interested." Rich performed at these functions, and a film also was shown. There additionally were autograph parties.

It was a success, but not an immediate one. Williams notes that it still took about six months to get the crossover stations

## He Defies Categorization...

to play his records, although the country outlets picked them up immediately.

Billy Sherrill, who made it all happen in the studio, has his recollections, naturally. They met, as noted earlier, when he was engineering and mixing for Phillips International, which had been bought by Fred Foster. It was at the Foster Studios in Nashville.

"We talked after that session," Sherrill recalls, "and I commented to him that, if I ever became a record producer, I'd like to cut some country songs with him. Eight years later he gave me a call."

Sherrill became a producer, one of the leaders in the business, and finally found the formula. But it wasn't easy.

"We fought it all the way. We had to find the song. We felt we had it when Norro Wilson wrote 'July 12th, 1939,' but the song just didn't happen. Then we came with 'Woman Left Lonely,' but we still weren't out of the crack. And we tried a bunch of others that were close. Then one day Kenny O'Dell walked into the door and brought a song called 'Take It On Home,' and we were sure that would happen. It was close, but not quite. I told Kenny to keep bringing in songs. Fortunately he did. The next one was 'Behind Closed Doors.'"

Sherrill said this was the "just right" song. "The jocks had been complaining that he was too bluesy for country, and others said he was too country for anything else. We just needed the right song, and nobody really knows what's the right song until it comes along. It's like a pretty woman. No one can say what it takes to make her pretty, but when you see her, you know."

Sherrill said that now when he records Charlie, he always looks for the song, the right song. "The play's the thing," he quotes.

In a session, Sherrill says, there is something special that happens. "Musicians can do a hit record, and if it's just commercial, they yawn their way through it and don't get excited. But with Charlie Rich there is that rare time of both commerciality and enjoyment. The musicians really dig working with him. That way we can have our cake and eat it."

Sherrill records Rich no differently than he would any other artist. It's a basic rhythm track at the beginning, and then the overdubbing. It's all been head arranged, with no pre-arrangement done.

"The musicians here are vitually always the same, but they are so versatile that they sound like a different group on anything they do," Sherrill says.

Asked to categorize Charlie Rich, his producer says he defies categorization. "Just say he's awfully great; that's the only way I can describe him. You might add nice and easy."

Almost as an afterthought, Sherrill says: "If anyone has paid his dues, he has."

## Plantation Worker C.J. Allen Helped Rich Overcome A Natural Dislike For Piano...

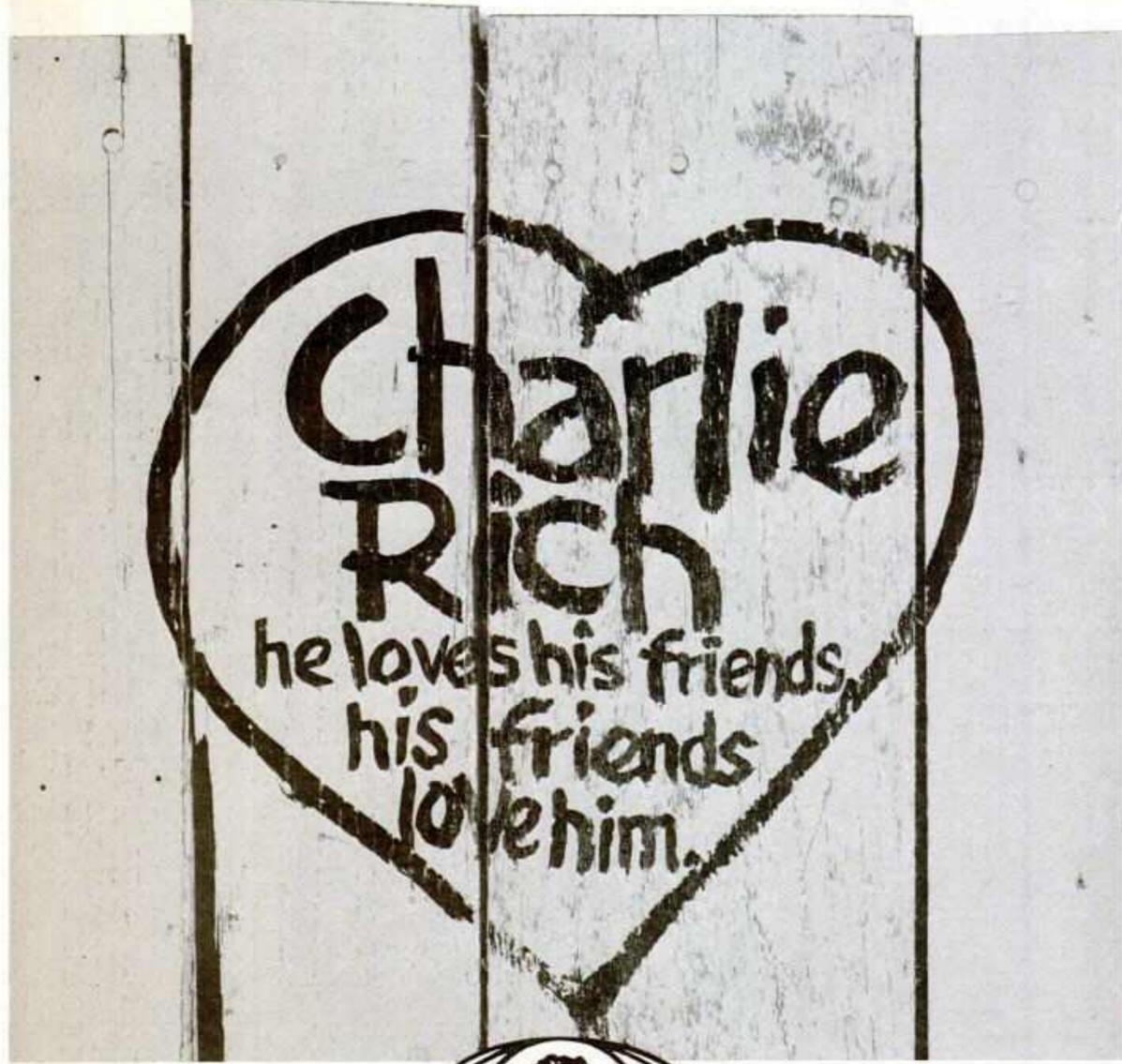
The blues didn't come to Charlie naturally. Trained in the classical piano, he learned the blues on a plantation which his father managed in Arkansas. One of the workers was C.J. Allen, a black man who helped Rich overcome his natural dislike for the piano. He made Charlie understand the gut feeling of blues, and they have remained friends for 30 years.

If Rich has one remaining problem today it is that of identity, which seems strange in light of his Silver Fox image. Four out of ten people who meet him still call him Charley Pride, he guesses, and he graciously accepts their handshake without correcting them.

Otherwise the problems are gone, even the brief bout he had with a troubled throat. That, of course, frightens any singer, but it particularly plagued Charlie because he had just hit his peak when it came. After consulting several specialists, he found the problem in a dental office. He had two absessed teeth, and they were draining into his throat. A little dental repair and his voice was as great as ever.

Nice and easy. That's Charlie Rich. He's right at the top, and with Sherrill selecting and producing his songs, with Rosenberg guiding his destiny, and with his contingent of old and new fans, there is no where he can stay but on top.

And there also is Margaret Ann.



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#### Epic—LP's

Benji: Music From the Original Soundtrack .....	PE 33010
Very Special Love Song .....	KE 52531
Behind Closed Doors .....	KE 32247
I Do My Swinging At Home (Harmony) .....	KH 32166
The Best of Charlie Rich .....	KE 31933
Boss Man .....	E-30214
The Fabulous Charlie Rich .....	BN 26516
Set Me Free .....	BN 26376

#### Singles

A Very Special Love Song .....	5-11091
The Most Beautiful Girl .....	5-11040
Behind Closed Doors .....	5-10950
I Take It On Home .....	5-10867
A Part Of Your Life .....	5-10809
A Woman Left Lonely .....	5-10745
Nice 'N' Easy .....	5-10662
July 12, 1939 .....	5-10585
Life's Little Ups and Downs .....	5-10492
Raggedy Ann .....	5-10358

#### RCA LP's

Charlie Rich .....	GS 1000
That's Rich .....	LSP 3352
Big Boss Man .....	LSP 3537
Tomorrow Night .....	APLI-0258
There Won't Be Anymore .....	APLI-0433

#### Singles

She Love Everybody But Me .....	58-0020
My Mountain Dew .....	58-0035
Why, Oh Why .....	58-0032
Big Boss Man .....	58-0025
Too Many Teardrops .....	47-8168
Nice and Easy .....	58-0041
There Won't Be Anymore .....	47-8536
Tomorrow Night .....	74-0983
There Won't Be Anymore .....	APBD 0195
I Don't See Me In Your Eyes Anymore .....	APBO 0260
The Grass is Always Greener .....	58-0020
The Ways of A Woman In Love .....	58-0035
Lady Love .....	58-0032
Let Me Go My Way .....	58-0025
It's All Over Now .....	47-8168
Turn Around and Face Me .....	58-0041
Gentleman Jim .....	47-8536
The Ways of a Woman In Love .....	74-0983
It's All Over Now .....	APBD 0195

#### Mercury LP

Fully Realized .....	SRM2-7505
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#### Singles

Mohair Sam .....	S-1993
I Washed My Hands in Muddy Water .....	S-1993
I Can't Go On .....	S-2012
Dance of Love .....	S-2012
Party Girl .....	73498
No Home .....	73466
Hawg Jaw .....	S-2022
Something Just Came Over Me .....	S-2022
Tears a Go-Go .....	S-2038
A Field of Yellow Daisies .....	73498
That's My Way .....	S-2060
When My Baby Comes Home .....	S-2060

#### Philips Singles

Whirlwind / Philadelphia Baby .....	3534
Rebound / Big Man .....	3512
Lonely Weekends / Everything I Do Is Wrong .....	3552
School Days / Gonna Be Waiting .....	3560
On My Knees / Stay .....	3562
Who Will the Next Fool Be / Caught In the Middle .....	3566
Just a Little Sweet / Too Late .....	3572
Easy Money / Midnight Blues .....	3576
Sittin' & Thinkin' / Finally Found Out .....	3582
There's Another Place I Can Go / I Need Your Love .....	3584

#### Sun LP's

Lonely Weekends .....	110
A Time For Tears .....	123
The Early Years .....	132
The Memphis Sound .....	133
Golden Treasures .....	134
Sun's Best of Charlie Rich .....	135

#### Singles

Sittin' & Thinkin' .....	70
Lonely Weekends .....	67
Everything I Do Is Wrong .....	67

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Billboard Best Selling **Jazz LPs**

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	15	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
2	3	12	<b>MYSTERIOUS TRAVELLER</b> Weather Report, Columbia KC 32494
3	2	40	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731
4	4	19	<b>CROSSWINDS</b> Billy Cobham, Atlantic SD 7300
5	5	23	<b>STREET LADY</b> Donald Byrd, Blue Note BN-LA 140-F (United Artists)
6	10	12	<b>THE BLACKBYRDS</b> Fantasy F-9444
7	7	19	<b>SCRATCH</b> The Crusaders, ABC/Blue Thumb BTS 6010
8	8	42	<b>SPECTRUM</b> Billy Cobham, Atlantic SD 7268
9	12	12	<b>WINTER IN AMERICA</b> Gil-Scott Heron & Brian Jackson, Strata-East 19742
10	13	77	<b>BLACK BYRD</b> Donald Byrd, Blue Note BN-LA047-F (United Artists)
11	11	19	<b>LOVE IS THE MESSAGE</b> MFSB, Philadelphia Intl. KZ 32707 (Columbia)
12	15	6	<b>IN CONCERT</b> Freddie Hubbard/Stanley Turrentine, CTI 6044 (Motown)
13	9	28	<b>BLACK AND BLUES</b> Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
14	19	6	<b>REGGAE</b> Herbie Mann, Atlantic SD 1655
15	18	6	<b>LEAVING THIS PLANET</b> Charles Earland, Prestige PR 66002 (Fantasy)
16	25	4	<b>ONE</b> Bob James, CTI 6043 (Motown)
17	20	69	<b>SWEETNIGHTER</b> Weather Report, Columbia KC 32210
18	6	15	<b>BIG FUN</b> Miles Davis, Columbia PG 32866
19	16	8	<b>SOLO CONCERTS</b> Keith Jarrett, ECM 3-1035/37 ST (Polydor)
20	-	1	<b>HIGH ENERGY</b> Freddie Hubbard, Columbia KC 33048
21	24	4	<b>POWER OF SOUL</b> Idris Muhammed, Kudu/CTI (Motown)
22	-	1	<b>THE REVOLUTION WILL NOT BE TELEvised</b> Gil Scott-Heron, Flying Dutchman BLD1-0613 (RCA)
23	23	77	<b>LIGHT AS A FEATHER</b> Chick Corea, Polydor PD 5525
24	14	19	<b>STRAIGHT AHEAD</b> Brian Auger's Oblivion Express, RCA APL1-0454
25	17	6	<b>I AM NOT AFRAID</b> Masekela, ABC/Blue Thumb BTS 6015
26	22	15	<b>WHIRLWINDS</b> Deodato, MCA 410
27	33	10	<b>BODY TALK</b> George Benson, CTI 6033 (Motown)
28	28	15	<b>CRYSTAL SILENCE</b> Gary Burton/Chick Corea, ECM 1024ST (Polydor)
29	26	54	<b>CLOSER TO IT</b> Brian Auger's Oblivion Express, RCA APL1-0140
30	32	15	<b>SCOTT JOPLIN: THE RED BACK BOOK</b> Gunther Schuller, Angel S-36060 (Capitol)
31	27	19	<b>INTRODUCING The Eleventh House With Larry Coryell</b> Vanguard VSD 79342
32	21	15	<b>APOCALYPSE</b> Mahavishnu Orchestra, Columbia KC 32957
33	35	4	<b>ENLIGHTENMENT</b> McCoy Tyner, Milestone M-55001 (Fantasy)
34	29	12	<b>SOLAR WIND</b> Ramsey Lewis, Columbia KC 32897
35	34	6	<b>BLUES ON BACH</b> Modern Jazz Quartet, Atlantic SD 1652
36	-	1	<b>BRASSWIND</b> Gene Ammons, Prestige P-10080 (Fantasy)
37	-	1	<b>PERFORMANCE</b> Esther Philips, Kudu/CTI (Motown)
38	38	10	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1 &amp; VOL. 2</b> Joshua Rifkin, Nonesuch HB-73026 (Elektra)
39	36	4	<b>UP THE STREET ('Round The Corner, Down The Block)</b> Kenny Burrell, Fantasy 9458
40	37	19	<b>TOM SCOTT &amp; THE LA. EXPRESS</b> Ode SP 77021 A&M)

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# Soul Sauce

## Nancy Wilson: A Queen is Back With New Disks

By LEROY ROBINSON

LOS ANGELES—Nancy Wilson has returned to recordings. After a two-year layoff, her new Capitol LP has just been released.

The vocalist timed her return to coincide with the recent NATRA convention where she appeared to the delight of the disk jockeys who haven't heard from her in all that time. In fact she received five standing ovations during her evening at NATRA.

For those of us who have remained Nancy Wilson fans (and they were in the majority that evening), and have lived with her past recorded events, the dozen or so songs she provided was just a happy reiteration.

Many of her past records are indelibly linked to our lives. They are musical experiences we will always treasure, much the same as the experiences of a Billy Holiday, a Charlie Parker and a Nat "King" Cole.

One must not get the opinion that the aforementioned is purely nostalgia. That would be pure nonsense. Nancy Wilson songs are always contemporary. Whether it's the ever-green, "Guess Who I Saw Today?" or the title track of her latest release, "All In Love Is Fair," they all reach out and touch the listener.

Several columns back, we alluded to the fact that Bill Withers had made a return on records, and the delay had been worth it. Well, one could say the same of Ms. Wilson's new album. Like Withers, Ms. Wilson is perceptive of our needs. So, her selections on the new album are like a tree with a variety of tasty fruit.

Prior to this release, the deejays seemed to refuse to let Nancy Wilson fade. In many cities across the country, Ms. Wilson is the perennial favorite of programmers at stations playing Top 40, MOR, jazz, rock and soul.

And it wouldn't surprise us any if we learned that many of the country

(Continued on page 48)

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# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 9/14/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	8	CAN'T GET ENOUGH OF YOUR LOVE, <b>BABE</b> —Barry White (B. White), 20th Century 2120 (Sa-Vette/Janus, BMI)	33	34	8	DOOR TO YOUR HEART—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	64	78	4	I WASH MY HANDS OF THE WHOLE DAMN DEAL—New Birth (Baker, Frey), RCA 10017 (Dunbar/Rutfr, BMI)
2	2	9	THEN CAME YOU—Dionne Warwick And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	34	55	3	HIGHER PLANE—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1562 (Delightful/Gang, BMI) (PIP)	69	77	5	SEXY IDA (Part 2)—Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)
3	5	6	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (S. Wonder), Tama 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	35	23	14	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	70	89	2	LET THIS BE A LESSON TO YOU—Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)
4	4	9	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	36	52	5	CAREFUL MAN—John Edwards (J. Lewis), Aware 043 (GRC) (Act One, BMI)	71	83	2	YOU'VE BEEN DOIN' WRONG FOR SO LONG—Thelma Houston (F. Johnson, T. Woodford), Motown 1316F (Short Bone, BMI)
5	13	6	SKIN TIGHT—Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	37	57	3	AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (M. Ashford, V. Simpson), Atlantic 3200 (Jobete, ASCAP)	72	74	6	THE SOUL OF A WOMAN—Margo Thunder (D. Lambert, B. Potter), Capitol 7001 (ABC/Dunhill/One Of A Kind, BMI)
6	7	8	MIDNIGHT FLOWER—Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)	38	39	9	ALL STRUNG OUT ON YOU—Persuaders (L. Butler), Alco 6964 (Utopia, BMI)	73	80	6	EBONY PRINCESS—Jimmy Briscoe & Little Beavers (L. Rush, P. Kyser), Pi Kappa 600 (Wanderick, BMI)
7	9	10	DO IT BABY—Miracles (F. Perren, C. Yarlan), Tama 54248 (Motown)	39	35	11	I FEEL LIKE DYNAMITE—King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Roffignac, BMI)	74	86	3	KEEP ON SEARCHING—Margie Alexander (C. Carter), Future Stars 1005 (Stax) (Future Stax/East Memphis, BMI)
8	3	13	FEEL LIKE MAKING LOVE—Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	40	42	7	SUGAR LUMP—Leon Haywood (B. Page), 20th Century 2103 (Homecoming/Jim Edd, BMI)	75	72	13	YOUR LOVE IS PARADISE—Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)
9	12	8	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (L. Caston, K. Wakefield), Tama 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	41	21	15	MY THANG—James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)	76	-	1	LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)—Dells (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)
10	6	11	HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 12010 (Bushka, ASCAP)	42	66	3	BLOOD IS THICKER THAN WATER—William DeVaughn (P. Rakes, Russ Faith), Roxbury 2001 (Philmela & Common Good, BMI/Melomega & Coral Rock, ASCAP) (Chelsea)	77	84	2	WHAT'S YOUR NAME—Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)
11	11	10	NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	43	48	8	HOOKED, HOGTIED AND COLLARED—Paul Kelly (P. Kelly), Warner Bros. 7823 (Tree, BMI)	78	65	4	PEACE—O'Jays (B. Bradford, B. Craig, H.B. Barnum), Astroscope 112 (All Platinum) (El Patricio, BMI)
12	8	8	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi-George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	44	54	7	DO IT, FLUID—Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)	79	87	2	LET'S STRAIGHTEN IT OUT—Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sheryl, BMI)
13	17	7	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	45	47	8	I'M A FOOL FOR YOU—Undisputed Truth (N. Whitfield), Gordy 7139 (Motown) (Stone Diamond, BMI)	80	94	2	I SHOT THE SHERIFF—Eric Clapton (B. Marley), RSO 409 (Atlantic) (Cayman, ASCAP)
14	10	11	UP FOR THE DOWN STROKE—Parliaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	46	56	5	DON'T SEND NOBODY ELSE—Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick O'Val, A&M)	81	81	5	BOOGIE MAN—Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 0019 (Warner Bros.) (Peabody & Co./Ricks, ASCAP)
15	18	9	YOU—Bill Withers (B. Withers), Sussex 518 (Interior, BMI)	47	45	8	SUMMERTIME IN THE CITY—Manhattans (W. Blue Lovett), Columbia 4-46081 (Blackwood/Nattahnam, BMI)	82	-	1	KEEP ON STEPPIN'—Fatback Band (W. Curtis, J. King, J. Flippin, G. William, E. Shelton, R. Cromwell), Event 217 (Polydor) (Clita, BMI)
16	14	16	TELL ME SOMETHING—Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	48	53	6	HELL OF A FIX—Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)	83	82	4	LOVE IS THE ANSWER—Van McCoy (Hugo & Luigi, G.D. Weiss), Avco Embassy 4639 (Avco Embassy, ASCAP)
17	15	10	CITY IN THE SKY—Staple Singers (C. Chalmers, S. Chalmers, D. Hodess), (Rhomers Music/New York Times, BMI) Stax 0215 (Columbia)	49	50	7	LOVE MAKES IT RIGHT—Soul Children (H. Banks, C. Hampton), Stax 0218 (Columbia) (East/Memphis, BMI)	84	88	4	I LIKE TO PARTY—Alpaca Phase III (S. Dees, C. Moon), Atlantic 3038 (Moonsong, BMI)
18	26	8	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)	50	64	5	PARTY DOWN—Little Sheen (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	85	93	4	WILD NIGHT—Martha Reeves (Y. Morrison), MCA 0247 (WB/Caledonia Soul, ASCAP)
19	16	11	KALIMBA STORY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagifire, BMI)	51	28	10	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (W. Pickett, B. Shepero), Motown 1296 (Erva, BMI)	86	90	4	HARLEM RIVER DRIVE—Bobbi Humphrey (L. Mizell), Blue Note 455 (United Artists) (Albany, ASCAP)
20	20	10	YOU BRING OUT THE BEST IN ME—Natural Four (L. Hutson, M. Hawkins), Curtom 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	52	29	14	RAINDROPS—Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight Nine, BMI)	87	-	1	YOUR LOVE—The Moment of Truth (Mystro, Lyric), Roulette 7158 (Big Seven/Steals Bros., BMI)
21	19	13	KUNG FU—Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	53	49	10	TAKE THE TIME TO TELL HER—Jerry Butler (M. Nancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)	88	95	2	I DON'T WANT TO BE PRESIDENT—Percy Mayfield (P. Mayfield), Atlantic 3207 (Percy Mayfield Pub. Coalition/BMI)
22	27	9	DON'T CHANGE HORSES (In The Middle Of A Stream)—Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)	54	60	7	LET YOURSELF GO—Syl Johnson (D. Carter, C. Hodges, A. Turner), Hi 2269 (London) (Jec, BMI)	89	99	2	HEY, POKEY-A-WAY—Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhineclander, BMI/Cabbage Alley, BMI)
23	31	9	HAPPINESS IS—New York City (J.P. Jefferson, B. Hawes, C. Simmons), Chelsea 3000 (Mighty Three, BMI)	55	30	16	SECRETARY—Betty Wright (C. Reid, W. Clarke), Nlston 4622 (Atlantic) (Sherlyn, BMI)	90	-	1	EVERLASTING LOVE—Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)
24	37	7	DO IT (Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI)	56	33	20	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	91	97	3	SUGAR PIE GUY, PARTS 1&2—Joneses (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)
25	38	12	THE PLAYER PART 1—First Choice (N. Harris, A. Felder), Philly Groove 200 (Bell) (Sika, Six Strings, BMI)	57	36	15	YOU'RE WELCOME, STOP ON BY—Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	92	96	3	LOVE IS STRANGE—Donnie Elbert (S. Robinson, M. Baker), All Platinum 2351 (Ben-Ghazi, BMI)
26	44	4	PAPA DON'T TAKE NO MESS PART 1—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dynatone/Belinda/Unichappell, BMI)	58	63	6	ROCK ME AGAIN & AGAIN & AGAIN & AGAIN—Lyn Collins (J. Brown, L. Austin), People 641 (Polydor) (Dynatone/Belinda, BMI)	93	-	1	YOU CAN'T GO HALF WAY—Johnny Nash (M. Nash, O. Fowler, S. Gary, B. Johnson), Epic B-50021 (Cissi, ASCAP)
27	32	12	ON THE VERGE OF GETTING ON—Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)	59	67	9	THERE'S FEVER IN THE FUNKHOUSE—General Crook (General Crook), Wand 11276 (Scepter) (Germaine/Our Children, BMI)	94	-	1	YOU WERE RIGHT ON TIME—Ripple (D. Ervin, D.D. McNeil), GRC 2030 (Act One, BMI)
28	41	6	VIRGIN MAN—Smokey Robinson (W. Robinson, R.E. Jones), Tama 54250 (Motown) (Tama, ASCAP)	60	75	3	HAPPINESS IS BEING WITH YOU—Tyronne Davis (R. Parker), Dakar 4536 (Brunswick) (Solo-Brian, BMI)	95	98	3	PUT THE MUSIC WHERE YOUR MOUTH IS—Olympic Runners (B. Hammond), London 202 (Burlington Music, BMI)
29	22	11	THAT'S NOT HOW IT GOES—Bloodstone (W. Draffen Jr.), London 1055 (The Crystal Jukebox, BMI)	61	79	5	YOU LITTLE TRUST MAKER—The Tymes (C.M. Jackson), RCA 10022 (Dramatis/Bacon Fat, BMI)	96	100	2	I CAN'T FIGHT YOUR LOVE—Modulations (Curington, T. Lester, W. Lester, Brown, Blunt), Buddah 418 (Potomac, BMI)
30	46	4	YOU GOT TO BE THE ONE—Chi-Lites (E. Record, M. Arrington), Brunswick 55514 (Julio-Brian, BMI)	62	59	10	I NEED IT JUST AS BAD AS YOU—Laura Lee (E. Holland, B. Holland, R. Wylie), Invictus 1264 (Columbia) (Gold Forever, BMI)	97	-	1	I KEEP ON LOVIN' YOU—Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)
31	24	20	ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	63	68	5	BETCHA IF YOU CHECK IT OUT—Quadruphones (E. Floyd, C. Smith), Warner Bros. 7826 (Interior, BMI)	98	-	1	YOUR MISSION (If You Decide To Accept It) Part 1—The Last Generation (G.R. Davis, L. Simon, L. Brownlee), Innovation II 800 (Warner Bros.) (Kiman-Quintrac, BMI)
32	25	13	TIME FOR LIVIN'—Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stoneflower, BMI)	64	58	9	LET'S MAKE LOVE AT HOME SOMETIME—Escorts (G. Kerr, R. Walker), Alithia 5066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI)	99	-	1	KISSIN' IN THE BACK ROW OF THE MOVIES—Drifters (T. Macaulay, R. Greenaway), Bell 600 (Cookaway, ASCAP)
				65	69	7	SOUL STREET—Eddie Floyd (E. Floyd, C. Smith), Stax 0216 (Columbia) (East/Memphis, BMI)	100	-	1	BABY I'M THROUGH—Emotions (J. Hutchinson), Volt 4110 (Columbia)

# New LP/Tape Releases

## POPULAR ARTISTS

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Wagner Concert  
LP FCS 50059 \$2.98  
8T SCS-8-50059 \$3.98  
CA SCS-C-50059 \$3.98

SEPTEMBER 14, 1974, BILLBOARD

## JAZZ

**ATMOSPHERE Featuring CLIVE STEVENS & FRIENDS**  
Voyage to Uranus  
LP Capitol ST11320 \$6.98  
8T BXT11320 \$7.98

**CLARKE-BOLAND BIG BAND**  
At Her Majesty's Pleasure  
LP Black Lion BL131 \$6.98  
8T B-131 \$6.98

**FERGUSON, MAYNARD**  
Chameleon  
LP Columbia KC33007 \$5.98  
8T CA33007 \$6.98  
CA CT33007 \$6.98

**HAMMOND, JOHN**  
The Original Boogie Woogie Piano  
Giants  
LP Columbia KC32708 \$5.98

**HINES, EARL**  
Tea for Two  
LP Black Lion BL112 \$6.98  
8T B-112 \$6.98

**HUBBARD, FREDDIE**  
High Energy  
LP Columbia KC33048 \$5.98  
8T CA33048 \$6.98

**LAMBERT, HENDRICKS & ROSS**  
The Best Of  
LP Columbia C32911 \$4.98

**LEWIS, RAMSEY**  
Solid Ivory  
8T Cadet 8035-50058H (GRT) \$7.95

**MEMPHIS SLIM**  
Rock Me Baby!  
LP Black Lion BL155 \$6.98  
8T B-155 \$6.98

**MONK, THELONIOUS**  
Who's Afraid of The Big Band Monk?  
LP Columbia KG32892 [2] \$6.98  
8T GA32892 \$7.98

**PETERSON, OSCAR**  
Great Connection  
LP BASF MC21281 \$6.98

**RICH, BUDDY**  
Live at Buddy's Place  
LP Groove Merchant GM3301

**SMITH, WILLIE "THE LION"**  
Pork & Beans  
LP Black Lion BL156 \$6.98  
8T B-156 \$6.98

**VARIOUS ARTISTS**  
Soprano Summit (B. Wilber & K. Davern, D. Hyman, B. Rosengarden, etc.)  
LP WJLP 5 \$6.98

**WEATHER REPORT**  
Mysterious Traveller  
QL Columbia CQ32494 \$6.98  
QB CAQ32494 \$7.98

## INTERNATIONAL

**AGUILAR, ANTONIO**  
Aguilar, Antonio  
LP Musart 1630 \$3.98

**ARAGON, LOS**  
Aragon, Los  
LP Musart 1629 \$3.98

**CELIA & JOHNNY**  
Celia & Johnny  
LP Vaya XVS31 \$5.98  
8T BXT31 \$6.98  
CA 4XT31 \$6.98

**CHICKEN Y SUS COMANDOS**  
Los Gigantes del Tropico  
LP Musart 10456 \$3.98

## THEATRE/FILMS/TV

**THE EDUCATION OF SONNY CARSON**  
Soundtrack  
LP Paramount PAS1045 \$6.98

**LORDS OF FLATBUSH**  
Soundtrack  
8T ABC 8022-828H (GRT) \$7.95

(Continued on page 42)

# Jukebox Programming 'Better Conditions' Theme Of W. Virginia Convention

CHARLESTON, W. Va.—"Better Conditions For The Jukebox Industry" will be the theme of the West Virginia Music & Vending Assn.'s 20th anniversary convention here Sept. 19-21.

The association, one of the most energetic and effective state trade

## Top Juke Disks Sought by MOA

CHICAGO—Programmers are being asked to vote for the five selections which earned the most money on jukeboxes during the last 12 months, for awards during the Music Operators of America Convention Nov. 1-3 at the Conrad Hilton Hotel. Nominations should be sent to MOA, 228 N. LaSalle St., Chicago, Ill. 60601.

Suggestions include "The Most Beautiful Girl In The World," Charlie Rich; "Seasons In The Sun," Terry Jacks; "The Way We Were," Barbra Streisand; "The Entertainer," Marvin Hamlisch; "Sunshine On My Shoulders," John Denver; "Sundown," Gordon Lightfoot; "Country Bumpkin," Carl Smith; "The Streak," Ray Stevens; "Never Been This Far Before," Conway Twitty; "Keep On Truckin'," Eddie Kendricks; "Paycheck," James Brown; "Let's Get It On," Marvin Gaye; "Show & Tell," Al Wilson; "Let Me Be There," Oliver Newton-John.

Nominations for artist of the year, first and second choices, are also being solicited.

groups in the music industry, has invited scores of business leaders to help celebrate its anniversary, according to secretary-treasurer Leoma Ballard.

Among the featured speakers will be Music Operators of America (MOA) president Russell Mawdsley, MOA executive vice president Fred Granger an former Billboard coin machine editor Ray Brack, now a West Virginia resident.

Instrumental in forming the West Virginia association was the late John "Red" Wallace, an Oak Hill coal miner who decided coin machine operating was a better way to make a living. Wallace capped his business career by serving as president of MOA, travelling widely while in office, effectively recruiting members and marshalling them in successful opposition to jukebox performance fee proposals. Wallace also worked tirelessly to help rejuvenate the national association's flagging annual convention and industry exhibition.

The West Virginia group, with 80 member firms, will sponsor an equipment exhibit in conjunction with its convention. Distributors from Maryland, Virginia, Ohio and the District of Columbia are expected to participate. Manufacturer representatives will also be present.

Current president of the association is Ronald DeHaven, a Martinsburg operator. First vice president is Shelton Price.

Second vice president Edward M. Oliver, who died recently, will be memorialized at the convention.

# What's Playing?

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

### ALBUQUERQUE, N.M.: POP PURCHASES

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

"Love Is The Answer," Van McCoy, Atco 4639

"Give It To The People," Righteous Brothers, Haven 7004

"I Never Knew What That Song Meant Before," Connie Smith, Columbia 46058

"Don't Let Me Down," Hollies, Epic 50029

"Keep On Smilin'," Wet Willie

"The Night Chicago Died," Paper Lace

"Rock Your Baby," George McCrae

### AURORA, ILL.: POP, COUNTRY PURCHASES

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

Pop  
"James Dean," Eagles, Asylum 45202

"Who Do You Think You Are," Bo Donaldson and the Heywoods

"I Honestly Love You," Olivia Newton-John

"Straight Shootin' Woman," Steppenwolf, Mums 86301

"You're Having My Baby," Paul Anka

Country  
"The Need To Be," Jim Weatherly, Buddah 420

"Mississippi Cotton," Charley Pride, RCA 10030

### DEADWOOD, S.D.: COUNTRY PURCHASES

Pat Burns  
Black Hills Novelty  
500 Main St.  
(605) 342-2111

"Mississippi Cotton," Charley Pride, RCA 10030

"It'll Come Back," Red Sovine, Chart 5220

"Highway Headin' South," Porter Wagoner, RCA 0328

"Please Don't Tell Me How The Story Ends," Ronnie Milsap, RCA 0313

"Dizzy Fingers," Chet Atkins, Atlantic 7308

### JACKSON, MISS.: MIXED PURCHASES

Marilyn Burkart  
Dixie Vending Co.  
112 N. Mill St.  
(601) 353-2443

Country  
"I'm Leaving It All Up To You," Donny & Marie Osmond

"There Goes My Everything," Ace Cannon, HI 2273

"Mississippi Cotton," Charley Pride, RCA 10030

Pop  
"I Honestly Love You," Olivia Newton-John

"Carefree Highway," Gordon Lightfoot, Reprise 1309

EL  
"Temptation," Perry Como, RCA 10045

### SPRINGFIELD, ILL.: POP, COUNTRY PURCHASES

Bud Hashmah  
Star Novelty  
425 Bryn Mawr  
(217) 522-3873

Pop  
"You're Gonna Love Yourself In The Morning," Bonnie Koloc, Ovation 1049

"Skin Tight," Ohio Players, Mercury 73609

"Love Me For A Reason," Osmonds, MGM 14746

Country  
"Smokey Trucks & C.B. Radios," Paul Click, Brokun NR 4709

"Trouble In Paradise," Loretta Lynn, MCA 40283

"Mississippi Cotton," Charley Pride, RCA 10030

"I See The Want To In Your Eyes," Conway Twitty, MCA 40282

"Like A First Time Thing," Ray Price, Columbia 10006

"Woman To Woman," Tammy Wynette, Epic 50008

# New LP/Tape Releases

Continued from page 41

## CLASSICAL COLLECTIONS

AMERICA SINGS (v.2): The GREAT SENTIMENTAL AGE  
Smith, Gregg, Singers; New York Vocal Arts Ensemble  
LP Vox SVBX5304

BARENBOIM, DANIEL  
Conducting the English Chamber Orchestra  
LP Columbia M32937 .....\$5.98

BERNSTEIN, LEONARD  
Trouble in Tahiti  
LP Columbia KM32597 .....\$6.98  
QL KMQ32597 .....\$7.98  
QB MZ032597 .....\$8.98

GAZZELLONI, ZANFINA & CECCAROSSA  
Music for Flute, Oboe & French Horn  
LP FCS 32 [3] .....\$8.94

HEILLER, ESPOSITO & SEBESTYEN  
Organ Masterpieces (Bach, Handel, Haydn)  
LP FCS 33 [3] .....\$8.94

LE CONTE, PIERRE-MICHELE  
French Overtures  
LP FCS 50060 .....\$2.98  
BT SCS-8-50060 .....\$3.98  
CA SCS-C-50060 .....\$3.98

## SPOKEN WORD

THE ART OF THE ESSAY  
Ian Richardson  
LP Caedmon TC2071 [2] .....\$13.96  
CA CDL52071 [2] .....\$15.90

THE BIG SKY  
A.B. Guthrie Jr.  
LP Caedmon TC1439 .....\$6.98  
CA CDL5 1439 .....\$7.95

BLUESKIN, THE PIRATE  
Douglas Fairbanks Jr.  
LP Caedmon TC1438 .....\$6.98  
BT CDL51438 .....\$7.95

DA VINCI  
Alfred Drake  
LP Caedmon TC1437 .....\$6.98  
BT CDL51437 .....\$7.95

THE EVE OF ST. VENUS & NOTHING LIKE THE SUN  
Anthony Burgess  
LP Caedmon TC1442 .....\$6.98  
CA CDL51442 .....\$7.95

GREAT BLACK SPEECHES, V.1  
Claudia McNeil, Norman Matlock  
LP Caedmon TC2070 [2] .....\$13.96  
CA CDL52070 [2] .....\$15.90

HUXLEY, ALDOUS  
Speaking Personally  
LP Caedmon TC2074 [2] .....\$13.96  
CA CDL52074 .....\$15.90

JOURNEYS-PROSE BY CHILDREN OF THE ENGLISH SPEAKING WORLD (Richard Lewis)  
Maureen Stapleton, Pat Hingle  
LP Caedmon TC1440 .....\$6.98  
BT CDL51440 .....\$7.95

LOVE'S LABOR LOST (Shakespeare)  
Geraldine McEwan, Jeremy Brett, Ian Hoem, Ian Richardson, & Cast  
LP SRS 207 [3] .....\$21.94  
CA CDL5207 [3] .....\$23.85

MIGHTYMEN (Eleanor Farjon)  
Ian Richardson  
LP Caedmon TC4003 [4] .....\$27.92  
CA CDL54003 [4] .....\$31.80

POTTER, BEATRIX, NURSERY RHYMES & TALES  
Claire Bloom  
LP Caedmon TC1445 .....\$6.98  
CA CDL51445 .....\$7.95

SEXTON, ANN  
Reads Her Poetry  
LP Caedmon TC1441 .....\$6.98  
CA CDL51441 .....\$7.95

THE TALE OF SQUIRREL NUTKIN & OTHER TALES (Beatrix Potter)  
Claire Bloom  
LP Caedmon TC1446 .....\$6.98  
CA CDL51446 .....\$7.95

TOLSTOY, LEO, FABLES & FAIRY TALES  
Ian Richardson  
LP Caedmon TC1435 .....\$6.98  
CA CDL51435 .....\$7.95

THE WILY WIZARD & THE WICKED WITCH & OTHER WEIRD STORIES (Godfried Bomans)  
Cyril Ritchard  
LP Caedmon TC1444 .....\$6.98  
CA CDL51444 .....\$7.95

THE YEARLING (Majorie Kinnan Rawlings)  
David Wayne, Eileen Heckart, Luke Yankee  
LP Caedmon TC2057 [2] .....\$13.96  
CA CDL52057 [2] .....\$15.90

ZEELY  
Virginia Hamilton  
LP Caedmon TC1443 .....\$6.98  
CA CDL51443 .....\$7.95

## COMEDY

AJAYE, FRANKLIN  
I'm A Comedian, Seriously  
LP A&M SP3642 .....\$6.98

# 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	13	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	31	19	11	LIVE IN EUROPE Billy Paul, Philadelphia International KZ 32952 (Columbia)
2	2	18	MARVIN GAYE LIVE Tama T6-33351 (Motown)	32	36	4	FRIENDS B.B. King, ABC ABCD-825
3	3	20	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	33	25	24	STREET LADY Donald Byrd, United Artists BW-LA 140-F
★	20	3	HELL James Brown, Polydor PD2-9001	34	35	6	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)
★	6	6	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tama T6-33251 (Motown)	35	39	15	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001
6	8	33	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	★	47	2	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)
7	9	8	DREAMER Bobby Blue Bland, Dunhill DSX 50169	37	28	24	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
8	4	11	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	38	40	10	FRICION Soul Children, Stax STS 5507 (Columbia)
9	5	15	BODY HEAT Quincy Jones, A&M SP 3617	★	-	1	CAN'T GET ENOUGH Barry White, 20th Century T-444
10	7	14	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	40	41	7	I AM NOT AFRAID Masakela, ABC/Blue Thumb BTS 6015
11	14	4	ROCK YOUR BABY George McCrae, TK 501	41	44	21	PURE SMOKEY Smokey Robinson, Tama T6-33151 (Motown)
12	13	7	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)	42	33	21	MEETING OF THE MINDS Four Tops, Dunhill DSD 50166
13	15	7	I NEED TIME Bloodstone, London APS 647	43	37	29	EUPHRATES RIVER Main Ingredient, RCA APL1-0335
14	16	13	THE BLACKBYRDS Fantasy F-9444	★	59	2	HANG ON IN THERE BABY Johnny Bristol, MGM M36
15	10	20	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	★	-	1	ANOTHER TIME Earth, Wind & Fire, Warner Bros. ZWS 2798
16	12	10	TOBY Chi-Lites, Brunswick BL 754200	46	49	2	HARD CORE POETRY Tavaras, Capitol ST-11361
★	24	25	MIGHTY LOVE The Spinners, Atlantic SD 7295	★	-	1	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
19	21	6	STANDING ON THE VERGE OF GETTING IT ON Funkadelics, Westbound WB 1001 (Chess/Janus)	48	45	6	BLUES 'N SOUL Little Milton, Stax STS 5514 (Columbia)
20	23	44	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	49	50	5	MORE, MORE, MORE Latiimore, Glades 6503 (TK)
21	22	8	I WANNA BE SELFISH Ashford & Simpson, Warner Bros. BS 2789	50	52	2	DOWN TO EARTH The Undisputed Truth, Gordy G6-96851 (Motown)
22	11	16	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	51	51	4	ANTHOLOGY The Four Tops, Motown M9-80943
23	26	46	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	52	38	10	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
24	27	23	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032	53	54	3	MOOD, HEART AND SOUL Joe Simon, Spring SPR 6702 (Polydor)
25	29	23	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	54	46	14	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
★	32	3	MACHINE GUN The Commodores, Motown M6-79851	55	57	12	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
27	30	4	UP FOR THE DOWN STROKE Parliaments, Casablanca NB 9003 (Warner Bros.)	56	42	22	SCRATCH The Crusaders, ABC/Blue Thumb BTS 6010
28	18	32	BLUE MAGIC Atco 7038	57	43	18	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
29	31	4	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495	58	53	27	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
30	34	5	GREATEST HITS Santana, Columbia PC 33050	59	-	1	PERFORMANCE Esther Philips, Kudu KU-18 (CTI)
				60	55	5	PAYNE & PLEASURE Freda Payne, Dunhill DSX 50176

## 6,000 to Participate In 'Ole Opry' Party

NASHVILLE—Plans for WSM's 49th "Grand Ole Opry" Birthday Celebration and Disk Jockey Convention Oct. 16-20, have been revealed.

More than 6,000 persons involved in the production, promotion or distribution of country music will join artists and celebrities at the event here.

The official functions begin Wednesday, Oct. 16, with an Early Bird Blue Grass Concert, and winds up with a day at Opryland USA, the music theme park the following Sunday. But the event will be preceded by the Music City Pro-Celebrity Golf Tournament Oct. 12-13, and scores of unofficial functions.

Events of the week include invita-

tion-only parties by the performing rights organizations, the televised Country Music Assn. Awards Show Oct. 14, board meetings of the Country Music Assn. and the Country Music Foundation, and some side celebrations.

Registration cost is \$25.00, of which \$10.00 is payable to the Opry Trust Fund, and another \$15.00 to help the participating labels defray their costs. The Trust Fund, established nine years ago, is used to give financial assistance in time of need or emergency to country musicians or their families. More than a quarter-million dollars has been expended by the fund thus far.

The registration fees permit registrants access to all of the official functions, including the meals and the shows. All of these affairs, unless otherwise noted, are held at the Municipal Auditorium.

Wednesday, Oct. 16—7:30 p.m.:

### It's Haggard Month Throughout the U.S.

LOS ANGELES—Capitol Records has designated September as Merle Haggard month, according to vice president and general manager of country product Frank Jones.

The month will be highlighted by Haggard's LP, "Merle Haggard And The Strangers Present His 30th Album." A major marketing campaign is planned.

Early Bird Bluegrass Concert (Opry House); 10:30 p.m.: United Talent-Shure Brothers Show (Opry House).

Thursday, Oct. 17—11:30 a.m.: WSM Luncheon & Opry Spectacular; 3:30 p.m.: CMA International Country Music Show; 7:30 p.m.: United Artists Party & Show.

Friday, Oct. 18—8:00 a.m.: MCA Records Breakfast & Show; 10:30 a.m.: Artist/DJ Tape Session #1; 12:00 noon: ABC/Dot Records Luncheon & Show; 2:30 p.m.: Art-

ist/DJ Tape Session #2; 6:30 p.m.: CMA Banquet & Show (tickets not included in registration fee. Purchased separately).

Saturday, Oct. 19—8:00 a.m.: RCA Breakfast & Show; 12:00 noon: Capitol Records Luncheon & show; 5:00 p.m.: Columbia Records Show; 9:30 p.m.: Grand Ole Opry Birthday Celebration (Opry); 10:00 p.m.: Atlas Artists Bureau Dance.

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

## Steel Guitarists to Meet In St. Louis

ST. LOUIS—Scotty's Music here will host the third National Steel Guitar Convention this weekend, Sept. 14-15, with some 18 artists taking part.

Displays by firms from 12 states also will be part of the event.

Among the companies taking part are Norlin Music of Chicago, U.S.A.; Guitars of Detroit; Peavey Electronics of Meridian, Miss.; Gretsch of Cincinnati; St. Louis Music Supply; Emmond Guitar of Burlington, N.C.; Steel Guitar Productions of Concord, Calif.; Midland Records of St. Louis; Marlen Steels of Reidsville, N.C.; Z.B. Custom of Phoenix; Sierra Steels of Gresham, Ore.; MSA-Micro of Dallas; Ye Olde Music of Marissa, Ill.; Sho-Bud of Nashville; Goodrich Sound of Grand Haven, Mich., and N.E. Pedal Steel Guitar Assn. of Radio City, N.Y.

Representing Sho-Bud will be Shot Jackson, Dave Musgrave,

Lloyd Green, Tommy White, Julian Tharpe and Jeff Newman. Representing MSA will be Curly Chalker and Bud Carter; representing Marlen, Speedy West; representing Emmons will be Buddy Emmons; representing Sierra will be Red Rhodes; representing Beck will be Zane Beck; representing Z.B. will be Wally Murphy, Bud Hall, Jim Murphy and Tom Brumley, and representing U.S.A. will be Freeman Cowgar.

Special Spanish guitar guests will be Phil Baugh of Dallas and Chuck Thompson of Detroit.

A house band consisting of Bobby Caldwell, Freddie Pierce and Bob Regot will perform with the steel players.

A Saturday dance will be performed by Darrell McCall and the Tennessee Volunteers, with Davie Lee of WIL Radio acting as master of ceremonies.



Bob Schanz photo

AVCO ANNOUNCEMENT—Officials of Avco announce their move into country at a Nashville party. Left to right, Frank Mull, director of sales and promotion; Hugo Peritti, Dorothy Ritter, representing the state of Tennessee; Luigi Creatore, and George Richey, in charge of the Nashville office.

SEPTEMBER 14, 1974, BILLBOARD

# RED SOVINE'S

# "IT'LL COME BACK"

Chart #5220

RED'S BACK AND HE'S GOT A RED HOT RECORD GOING FOR HIM. IT'S #19 WITH A STAR IN BILLBOARD AND SHOOTING FOR THE TOP. DON'T MISS OUT ON THIS ONE OR THE GREAT NEW ALBUM COMING UP BY THE SAME TITLE ABOVE. DJ ALBUM AVAILABLE ON REQUEST.

Exclusively on

**CHART RECORDS**

Distributed by BUDDAH RECORDS, INC.



The Greatest Grand Ole Opry  
The Broken Hearts • The Last Party  
When the Day Comes • The Old Time Train  
Ten Hearts on a String • Love is a Good Thing  
The Day the Promises Came • Always Myself •

# Thomases Sign Pact

NASHVILLE—Tommy Jennings and Jim Dial of Jennings Associates, headquartered here, have entered into a management agreement with Gus Thomas, long-time artist and radio personality, and his wife, JoAnn.

Under the arrangement, Jennings Associates will represent the pair in all booking arrangements, television appearances and recordings. The Thomases will make their home here.

Immediate plans call for a recording session, with a release in time for the October convention. The pair also will spend up to 150 days a year on personal appearances.

Jennings Associates is a young company headed by Dial, a successful Pennsylvania business executive, and Tommy Jennings, a musician-singer-writer and former manager of his brother, Waylon Jennings.

Gus Thomas was host of "Jamboree U.S.A." in Wheeling for a number of years. He and his wife also have toured extensively, mostly in the northeastern part of the nation. They currently are on a tour of England.

Jennings Associates also manages Frank Hobson and Becky Durning, who have been placed on the Enterprise label.

In addition to his other work, Gus Thomas will be vice president in charge of promotion for the Jennings firm.

## Nashville Scene

By BILL WILLIAMS

More troubles for the trouble-plaques Willie Bros. This time Vic Willis broke his foot stepping off a riser during a show in Canada. He worked another six hours before having it put in a cast. . . . Dianne McCall has signed with Country Showcase America and will be produced by MGB productions. . . . Betty Louvin, wife of Charlie, has purchased several thousand bumper stickers to promote his new release, "I Want To See You One More Time." . . . Clay Hart, of the Lawrence Welk Show, did his first appearance on the "Grand Ole Opry" and got quite an ovation. He also is cutting an LP in Nashville, under the guidance of Bill Rice, and is booked by the Buddy Lee Agency. . . . Porter Wagoner taped 20 of the TV shows at Opryland, doing one in each section of the park. . . . Marilyn Sellars, fast becoming a big name, is already cutting another album for Mega.

While at the second Annual Muscular Dystrophy softball game in Oklahoma City, Tommy Overstreet and Jeanne Pruett helped the cause. Tommy sold his shirt and trousers, while Jeanne sold her shirt. They drew a great deal of attention. . . . Freddie Weller is the writer of the latest Johnny Duncan song on Columbia. . . . Diana Trask and husband Tom Ewen are taking a break to sail aboard their new boat to the Bahamas, joined part of the way by Roy Clark. . . . Singer Susan Alexander and a photographer spent an afternoon at an abandoned reunion ground near Hillsboro, Tex., doing a photo group. They saw more chiggers and mosquitos than anything else. . . . David Allen Coe set for a bunch of fall dates in Texas. . . . Waylon Jennings drew standing room crowds at the Country Palace

GOOODTIMIN' LUCY SURE HAS A BALL....AND BOBBY PENNIN SURE HAS A COUNTRY SMASH!

# WATCH OUT FOR LUCY!

FS-29

already top 10 in several areas

Writer: LONNIE MACK

# WE MADE LOVE

FS-27

(BUT WHERE'S THE LOVE WE MADE)

by LES MARTIN makin' love with country folks

Writer: BILL ANDERSON

EXCLUSIVELY ON 50 STATES RECORDS

(615) 242-2471



# Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 9/14/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	8	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	3	10	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
3	2	7	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
4	5	73	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
5	4	14	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★	11	13	COUNTRY BUMPKIN—Cal Smith, MCA 424
7	8	25	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
8	7	10	GOOD N' COUNTRY—Marty Robbins, MCA 421
9	9	22	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
★	13	15	PURE LOVE—Ronnie Milsap, RCA APL1-0500
11	12	26	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
12	14	6	COUNTRY HAM—Jerry Clover, MCA 417
13	6	13	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★	18	6	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
★	19	20	THIS TIME—Waylon Jennings, RCA APL1-0539
★	20	12	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
17	10	27	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
★	22	3	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
★	25	3	COUNTRY—Anne Murray, Capitol ST-11324
★	35	2	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
21	23	10	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
22	17	9	WHISPERING—Bill Anderson, MCA 416
★	38	2	GREATEST HITS—Ray Stevens, Hot Ray, Barnaby BR 5004 (Chess/Janus)
24	15	11	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
25	27	36	LET ME BE THERE—Olivia Newton-John, MCA 389
26	16	9	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
27	21	15	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
28	29	5	IN CONCERT—Floyd Cramer, RCA APL1-0661
29	24	11	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
30	26	10	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
31	32	4	HIS SONGS—George Jones, RCA APL1-0612
★	40	2	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
33	28	11	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
34	30	7	STOMP THEM GRAPES—Mel Tillis, MGM 4906
★	-	1	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
36	33	13	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
37	39	9	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
38	41	5	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32950
★	-	1	THE GRAND TOUR—George Jones, Epic KE 33083
★	-	1	GREATEST HITS—Johnny Paycheck, Epic KE 33091
41	44	3	SUPER CONNIE CATO—Connie Cato, Capitol ST-11312
42	31	5	HEY THERE GIRL—David Rogers, Atlantic SD 7306
43	-	1	PICKIN' UP—Red, White & Blue (Grass), GRC 10003
44	47	3	NOW—Connie Smith, RCA 1-0607
45	50	2	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
46	49	8	SEXY LADY—Freddie Weller, Columbia KC 32958
47	36	9	JEANNE PRUETT—MCA 388
48	42	9	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
49	-	1	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
50	45	8	THIS IS BRIAN COLLINS—ABC/Dot DOS 26017

in Shreveport. So did Jerry Lee Lewis a few weeks earlier. . . . A fan club has been formed for Cherish artist Rhonda Walters, headed by Cleeta Thomas of Irvine, Ky. Chris Gantry has finished his first

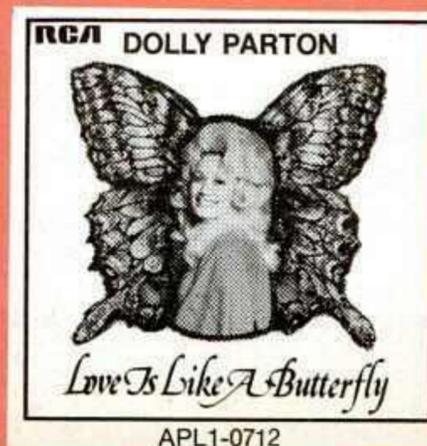
album for Paramount, and now is appearing in Key West. . . . Frank Jones of Capitol came home to Nashville to record Jack Jersey, a leading country music artist in Hol-

(Continued on page 46)



**Dolly Parton**  
has a fresh new hit  
everyone is raving about  
**'LOVE IS LIKE  
A BUTTERFLY'**

AND ALSO A GREAT  
NEW ALBUM  
RCA # APL1-0712



RCA # 10031

Exclusively on RCA

# Country

## S-B Kentucky Music Camp Big Success

MURRAY, Ky.—Officials of The Stamps-Blackwood Summer Music Camp, held here for the first time, were so pleased with the results of the school that plans already have been set for next year's program to start June 16.

James D. Sumner, president, and James Blackwood, executive vice president, said that 208 students were enrolled on the campus at Murray State University. Next year's enrollment is expected to top 300.

In addition to instruction, the students were given concerts by the Blackwood Brothers, the Ambassadors and the Speer Family, and by London Parris.

Charles Novel served as dean of the school. Other officials included Shirley Enoch and Don Butler. The instructor staff consisted of Ron Calhoun, Stan Bowling, Ronnie Mobe, Ken Turner, Tommy Fairchild, Barbara Novell, Charles Novell, Steve Speer, Mike Jones, Joe Pat Hoffmaster, Cecil Blackwood and Steve Hurst.

Awards and certificates were given at the conclusion of the school.

## Nashville Scene

(Continued on page 44)

land... Buckwheat Enterprises has formed a new ASCAP publishing firm, Straw Shy Music... When Gamble Rogers had a cancellation for the first two weeks in September, it was the first time off he'd had this year... The late Buford Pusser co-wrote a country song with Ken Ward of Charleston, W. Va., shortly before his tragic death... The Stoney Mountain Cloggers spent six weeks on the road, were home for one day, and then back out again. They've worked more this year than in the last ten

The Statler Brothers, after breaking attendance records at fairs, have a heavy TV guest string set for the fall... Gary Mack, country artist from Texas, has done a TV commercial for an ad firm in Detroit... Bill Anderson is, normally, a great ball player. But playing at the Astrodome, he had an unusually bad night, grounding out weakly to the pitcher twice. Tommy Helms, second baseman of the Astros, presented him with a bat, and Bill carried it the next day to the Houston airport. Worried about security, he told the officer he had the bat in his clothes bag. The security officer replied: "Son, I saw you play yesterday at the Astrodome. Go ahead and take the bat on board. In your hands it's no weapon at all."

## Baltimore Welcomes Country on WPOC-FM

BALTIMORE—WPOC-FM are the new call letters of the old WFMM-FM here, which switched to a country music format last week under program director Pete Porter. The station began airing Watermark's weekly syndicated "American Country Countdown" Saturday (7) 9-midnight. The show features Don Bowman as host with country music.

# Billboard Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 9/14/74

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))							
1	2	3	1	2	3		1	2	3	1	2	3	1	2	3		1	2	3					
1	1	9	★	49	4	68	77	2	★	68	—	1	★	70	86	3	★	71	—	1	★	72	84	2
2	3	11	★	36	20	10	—	1	★	73	80	4	★	74	83	3	★	75	81	5	★	76	93	2
3	2	10	★	37	18	14	—	1	★	77	—	1	★	78	87	4	★	79	88	3	★	80	85	3
4	5	10	★	38	25	10	—	1	★	81	85	3	★	82	82	7	★	83	90	3	★	84	89	2
5	4	15	★	39	29	12	—	1	★	85	91	3	★	86	92	2	★	87	—	1	★	88	97	2
6	8	9	★	40	59	4	—	1	★	89	97	2	★	90	—	1	★	91	—	1	★	92	96	2
7	14	6	★	41	51	6	—	1	★	93	98	2	★	94	—	1	★	95	—	1	★	96	99	3
8	9	8	★	42	48	6	—	1	★	97	100	2	★	98	—	1	★	99	—	1	★	100	95	4
9	15	6	★	43	53	9	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
10	12	16	★	44	54	5	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
11	7	11	★	45	31	11	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
12	16	8	★	46	36	14	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
13	6	12	★	47	58	5	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
14	10	13	★	48	61	4	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
15	22	7	★	49	38	12	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
16	11	12	★	50	39	16	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
17	21	10	★	51	55	6	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
18	26	6	★	52	62	4	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
19	23	11	★	53	40	15	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
20	24	8	★	54	65	5	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
21	27	8	★	55	41	15	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
22	28	7	★	56	65	5	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
23	37	5	★	57	60	5	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
24	30	10	★	58	64	8	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
25	17	12	★	59	79	2	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
26	32	8	★	60	71	5	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
27	33	7	★	61	57	11	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
28	46	4	★	62	52	9	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
29	34	7	★	63	74	3	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
30	19	10	★	64	76	4	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
31	42	5	★	65	68	7	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
32	35	7	★	66	69	8	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
33	45	5	★	67	75	6	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4
34	13	14	★	67	75	6	—	1	★	99	—	1	★	100	95	4	★	99	—	1	★	100	95	4

**"I OVERLOOKED AN ORCHID"**

P 6004

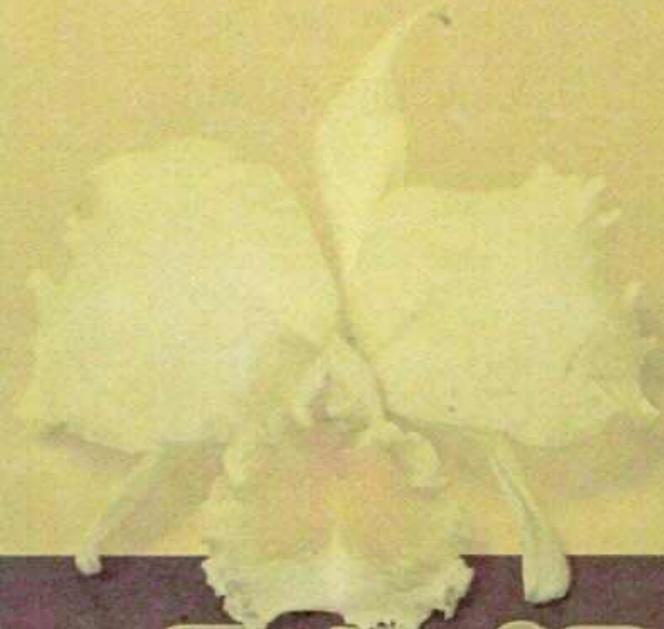
...is following the same garden path that led

**MICKEY GILLEY'S**

**"ROOM FULL OF ROSES"**

to number 1

**BOTH HITS FROM  
MICKEY'S NEW PLAYBOY ALBUM**



*Room Full of Roses*  
**MICKEY GILLEY**



PRODUCED BY EDDIE KILROY/ON PLAYBOY  RECORDS AND TAPES / PB 128-PBT 128

DENY SPIELBERG CHARGE

Country Music Up In Europe

BUHL, W. Germany—Two European broadcasters have taken issue with statements by Volker Spielberg (Billboard, Aug. 31) regarding country music in Europe.

Spielberg contended that "radio programs featuring country music have either been cancelled or reduced to one broadcast per month." and that the promotional effect of these programs is "practically nonexistent."

Not true, say Walter W. Fuchs of Sudwestfunk Radio Network and Charles Steiner, coordinator of Radio DRS in Switzerland.

In a joint statement, they dispute the claims made by Spielberg. Fuchs notes that for the past four years he has been responsible for the country programming of Sudwestfunk (SWF) of West Germany, covering large parts of Switzerland, France, Austria and Luxemburg.

"Since I took over that job, we

have steadily increased our air-time for country music," he said. "For over two years we have had two weekly programs of 30 minutes each featuring only country music, plus many country music specials. Our audience has shown an extremely strong interest in country music." He said that in the future, he has been assured of even more air-time for country music.

Steiner expresses the same story, and notes that he programs a regular 45-minute show of country music on Swiss Radio.

"Concerning the promotional effects that Mr. Spielberg is unable to recognize," Fuchs contends, "I can

tell you that I spend many hours a week at my desk answering questions of our listening audience. These questions range from birth-dates of the artists to the numbers of records or addresses of dealers."

He states that, if country programs on other radio networks in Europe were cancelled or reduced, "it could only have been the fault of the disk jockey or producer and not the lack of interest by the public."

"That," he states, "is exactly the main problem over here. There are too few D.J.'s and presenters who have enough background knowledge of country music to run such a program seriously."



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SEPTEMBER 14, 1974, BILLBOARD

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John Carter Cash Condition Stable

NASHVILLE—The condition of John Carter Cash, four-year-old son of Johnny and June Carter Cash, was listed as "stable" Tuesday (3) at Vanderbilt hospital here following a motor vehicle accident that injured several others.

Johnny Cash, who was rushed to the hospital after the accident, had been bed-ridden himself from nervous exhaustion. Doctors had ordered that he cancel his appearance on the Jerry Lewis Muscular Dystrophy Telethon which he was scheduled to host here, and he was replaced at the last minute by RCA's Jerry Reed.

The accident occurred when an open jeep driven by Mrs. Reba Hancock, Cash's sister, skidded in the mud onto an embankment off the driveway of Epic artist Bob Luman following torrential rains. Mrs. Hancock, who runs the Cash enterprises here, was slightly injured, as were her son, Ken and daughter, Kelly; songwriter Loney Hutchins and his wife; and Kevin Carter Jones, son of the former Helen Carter of the Carter family, and sister of June Carter Cash. Another son of Mrs. Jones was killed in an auto crash a few years ago.

Nancy Wilson

Continued from page 40

and western deejays wished that Ms. Wilson would throw something their way. Musically, Ms. Wilson is like Ray Charles. Their songs are not limited to certain markets or certain ears.

Capitol executive Larkin Arnold must have been cognizant of Ms. Wilson's worldliness. He wasted very little time getting product out on her (about 45 days from recording to release), and at the NATRA affair hosted by Capitol it was easy to assume that Ms. Wilson was the headliner, albeit Tavares and Gene Redding are notable talents in their own right.

It was solely (and soulfully) a Nancy Wilson audience that greeted her luscious presence on that memorable evening. She went through many of her evergreens of the past, and introduced things out of her new album like "You're As Right As Rain," "Try It, You'll Like It," and "Streerunner."



TULSA TOGETHERNESS—Attending the second Fun Day Picnic for its listeners by KVOO-AM in Tulsa were, left to right: Gus Barba, Tommy Overstreet, Paul Click, Billy Parker, and Curtis Potter.



LOUVIN LP—Larry Butler, left, producer of the new Charlie Louvin album, looks over the board with engineer Harold Lee of American Studios, right. Louvin, center, listens attentively.



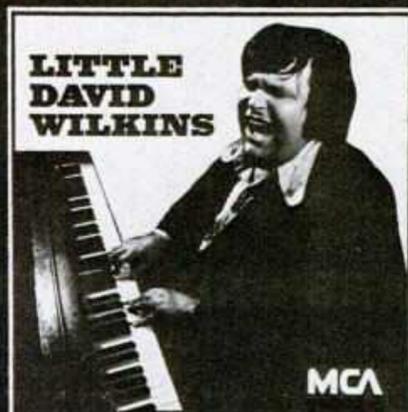
GOSPEL GREETINGS—Emily Bradshaw, executive director of the Nashville Chapter of NARAS, receives a plaque giving her an honorary citizenship of Fort Worth, Texas, during her religious concerts there. Making the presentation is evangelist-crusader Glenn Shinn.

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## VIDEODISK THE PRIZE

### Philips, Magnavox Watched

By STEPHEN TRAIMAN

NEW YORK—Reverberations from the proposed takeover of Magnavox by North American Philips (NAP) continue throughout the consumer electronics industry.

The videodisk is considered the prime reason for the giant N.V. Philips' most recent attempt for a solid foothold in the prime U.S. market, coming soon after the critically acclaimed demonstration of its VLP disk unit in Japan (Billboard, Sept. 7).

Through its subsidiary North American Philips Development Corp., NAP in a two-page Aug. 30 ad in major newspapers issued a tender offer for all 17.8 million outstanding Magnavox shares at \$8, or a total of \$142.5 million. Costs and

commissions to NAP's dealer/manager, Morgan Stanley & Co., would bring the overall purchase price to about \$150 million.

Although NAP had been negotiating with ailing Magnavox since March, the latter in a statement following an emergency Aug. 29 board meeting said they were "shocked by the inadequacy of the offer... in relation to a book value in excess of \$11 and at the fact that the offer was made unilaterally without benefit of negotiation."

Adhering to Securities & Exchange Commission regulations, NAP said it would have no further statement until the tender offer expires at 10 a.m. EDT Tuesday (10). An amended offer was issued Sept. 4

disclosing the official Magnavox reaction (a decision not to recommend to shareholders acceptance of the offer as made, and a search for alternatives), but the amendment had no effect on the financial terms or timing, which can be extended beyond Sept. 10.

The tender offer stripped away the "autonomy" of NAP versus N.V. Philips with the disclosure that the U.S. Philips Trust is the parent of NAP and, under present circumstances, Beitz (the holding company that controls Philips) and N.V. Philips may also be deemed to be parents of NAP (which is 61 percent owned by the Philips Trust).

Whatever the "parentage," the stakes are high for all concerned. N.V. Philips of Eindhoven, Holland, is the third largest firm outside the U.S. and 13th worldwide in sales with \$8.1 billion last year. According to financial sources, video division sales were \$1.15 billion, audio division income \$590 million.

NAP, with sales of \$727 million last year and net of \$34.5 million, is bigger than Magnavox. As revealed in the tender offer, on July 22 Magnavox indicated to Philips 1974 sales of \$593 million and \$9.3 million earnings, or \$584 million and a net of \$6.2 million, depending on the timing of key consumer electronics price boosts.

The basic reaction from the  
*(Continued on page 54)*

### Unique Audio Tape Shown By Philips

By RADCLIFFE JOE

EINDHOVEN—Philips AV has taken the wraps off its new low noise/high output tape using iron particles (Billboard, June 15) and reportedly capable of more than 6 dB signal-to-noise ratio over conventional oxide tapes. Two new magnetic recording heads also were shown, but no commercial marketing plans were announced.

According to Philips the tape, still in its laboratory testing stage, could reduce the need for popular noise reduction systems which, though efficient in reducing tape noise, especially at slow speeds, also jack up the price of the recorder/player units into which they are built.

Scientists at Philips labs here admit that, if used in conjunction with a noise limiter, the new tape could achieve an additional 6 dB signal-to-noise ratio, but do not feel a total of about 12 dB signal-to-noise is needed.

The Philips' researchers explain that in conventional magnetic tapes the carrier of recorded signals consists of powders of magnetic materials, as in conventional iron oxide and chromium dioxide, while the new tape makes use of sub-microscopic iron particles.

The feeling at Philips is that neither conventional iron oxide nor  
*(Continued on page 54)*

### Top AES Honors To Harvey, Shiga

NEW YORK—Floyd K. Harvey of Bell Telephone Laboratories and Takeo Shiga of Nippon Columbia will be honored with the gold and silver medal awards, respectively, as a highlight of the Audio Engineering Society (AES) 49th convention banquet, Sept. 11 at the Waldorf-Astoria.

The AES will also cite Paul G.A.H. Voigt with an honorary membership, George Alexandrovich with a fellowship and Barry Blesser and Francis F. Lee of Massachusetts Institute of Technology with the group's second publication award.

Harvey, with Bell Labs for 30 years and now a member of the administrative group assigned to audio-visual conferencing facilities, is cited for his contributions to the understanding and application of wave acoustics and sound reproduc-

tion phenomena, including stereo/mono compatibility for FM multiplex. Established by AES in 1971, the gold medal was formerly known as the John H. Potts Memorial Award (1949).

Shiga, who joined Nippon Columbia in 1946, is now director of the electronics products division. His work has included loudspeakers, phonograph pickups, multichannel sound (QMX) and disk recording distortion. He is officially cited for his contributions to the understanding and advancement of sound recording and reproduction systems. The silver medal also was set up by AES in 1971, and was formerly known as the Emile Berliner Award (1953).

The honorary membership to Voigt notes his pioneering achieve-  
*(Continued on page 54)*

### AKG to Sell Own Products In the U.S.

VIENNA—The AKG Corp. will market a line of high-end phonograph cartridges, including one designed especially for CD-4 applications, in the United States by next year. The firm also plans to enter the highly competitive headphone market as well.

The line, already in advanced stages of development, but still under heavy wraps at the AKG research laboratories here, will be marketed both on the OEM market and under the AKG brand name.

Launch date for the line will depend to a large extent on the results of production tests which the product is undergoing at this time.

According to H. J. Schnabel, AKG's marketing director, the line will not conflict with patents held by Shure, or any other cartridge manufacturer and has been designed to meet popular price points in the U.S.

The AKG official says the line will not be the source of contention between his company and Philips AV, which has also perfected a line of cartridges for the U.S. market. Philips is a prime OEM customer and a distributor of AKG products.

Stylis for the new cartridge line will initially be developed by an OEM manufacturer for AKG, but according to Schnabel, AKG is working on the research and development of its own stylis.

Although Schnabel recognizes the problems inherent in the marketing of a new line of phonograph cartridges at a time when competition in this market is keen, he feels confident that with the quality of the product, the AKG brand name, and some hard work, the company should be able to net about \$3 million in sales worldwide by 1976, and eventually at least five percent of the world cartridge market.

*(Continued on page 54)*

### BASF Bows New 1/4-Inch Vidplayer

• *Continued from page 1*

known to have seen the system, still in its laboratory stage, in operation.

LVR, which is a record and playback unit, utilizes a technique whereby signals are recorded linearly in tracks parallel to the edges of a special chromium dioxide videotape (chromdioxid). The cassette itself utilizes a single tape reel with a leader tape at the beginning for automatic threading. It utilizes one fixed magnetic head for recording both audio and video signals, and for playback.

BASF hopes to have LVR on the consumer market by 1978 in both PAL and NTSC modes, with the price, according to officials of the company, "not exceeding that of a good color TV set."

Although BASF views the U.S. as a highly lucrative market, initial thrust may be made on the European market which BASF considers as having enormous growth potential.

Also in developmental stages are a playback only unit, and a companion color camera which is being developed in conjunction with "a major camera manufacturer."

Among other key features of the system are the nine moving parts in the entire cartridge, as compared to more than 30 parts in the entire cartridge, as compared to more than 30

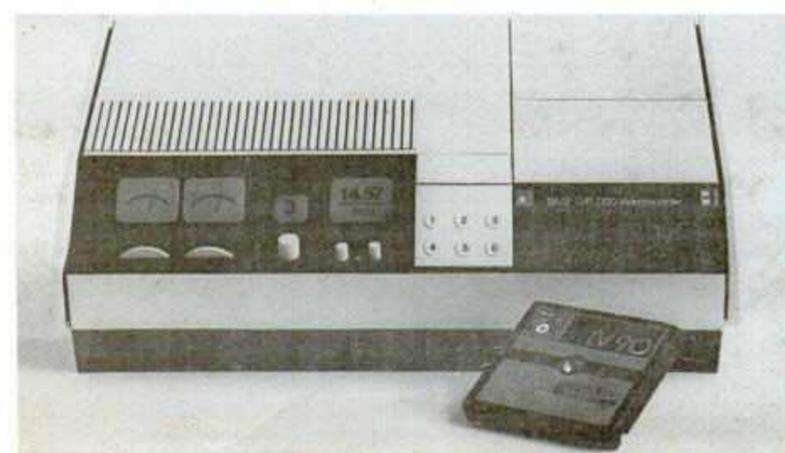
parts in currently available cartridges, and the high speed and low cost of duplication, which according to Dr. Uhl could be achieved at less than 30 percent of the present cost of duplicating helical scan cartridges.

Dr. Uhl claims that the signal-to-noise ratio of the LVR is at least 5 dB better than is now achieved on other available systems. The tape used is 1/4-mil thick and travels at a fast 120 inches per second. The rewind speed is estimated at three minutes for a 90-min. cassette.

BASF sees its new development not only as the answer to the home

video cassette problem, but also as the solution to the problems confronting amateur photo film which offers no instant replay, no reusable media, no electronic cutting, and whose playing hour is expensive.

Although BASF has not overlooked the need for a companion software catalog for the system, it has not yet drawn up plans of its own for such development. Dr. Uhl feels that to a large extent the availability of recording features on the unit will serve software needs until participating companies have developed their own software.



BASF photo  
**BASF VIDEOPLAYER—First photo of the new BASF LVR 7100 Videorecorder shows relative miniature size of 1/4-inch Chromdioxid videocassette.**

### CAR STEREO

#### All-Channel Radio Embattled

By MILDRED HALL

WASHINGTON—A congressional tug of war could develop over differing bills requiring that all radio sets, or only auto radio sets, be capable of receiving both FM and AM. The focus will be on car radios' lack of FM reception, and automakers' high priced AM-FM sets, versus the costs to consumers if all-channel sets in car and/or home become their only choice.

The House Commerce Committee unexpectedly limited its all-channel radio set bill (H.R. 8266) to apply to car radios only, during a pre-recess hassle. The committee's own Communications Subcommittee had favored the all-channel requirement for sets in cars and homes. No price cut-off was suggested.

The Senate, in June, passed an all-channel set bill (S. 585), encompassing both car and home radios, but exempting sets costing \$15 or less, from the all-channel requirement.

If the House votes for its car-only radio bill, in the comparatively short time left before the proposed October adjournment, there will have to be a compromise meeting on the Senate and House bills, and further votes to accept or reject the compromise.

All-channel set legislation confers authority on the Federal Communications Commission to require that future car or home radios, or both, have AM and FM capacity. The date when manufacturers would have to begin selling only all-channel radio sets could depend on the effective date set by the FCC's rule-making; or the two-year lead time requested by manufacturers' spokesmen could be put into the final terms of the bill, as suggested by the House committee.

Car radios have been the major target of brickbats in both Senate and House commerce committee hearings. It was testified that the Big Four auto manufacturers provided less than 30 percent of car radios with both AM and FM reception. Letters from the car manufacturers admitted that in general, a stereo AM-FM car set is priced at three times that of an AM monophonic car radio.

The House Commerce Committee has suggested that Justice Department look into possible antitrust violations in the auto radio pricing structure, and Justice has begun a study.

The battle lines have been sharpening as the House vote nears. Proponents of an all-channel radio reception bill, overwhelmingly endorsed by broadcaster associations, and spokesmen for both commercial and non-commercial broadcast stations, say the law is needed to strengthen the FM service.

Proponents and members of the congressional committees have agreed that FM has been denied the needed commuter audience of car radio listeners, with 60 percent of these radios receiving AM only.

Opponents claim the bill denies the consumer the choice of an inexpensive AM set in his car, or home, and will add to the cost of new radios when bought. Opponents mustered 40 votes in the Senate, which barely passed the bill by 42 votes. (Billboard June 29.)

Auto manufacturers never showed up at any committee hearings, but Electronics Industries Assn. spokesmen opposed the all-channel bill as unnecessary, in view of the ac-  
*(Continued on page 61)*

## Car Stereo Will Be Panasonic's Thrust

NEW YORK—A comprehensive promotion program has been outlined by Panasonic Auto Products to coincide with the release of its line of fall/winter car stereo products.

Details of the promotion were outlined by Clark Jones, Panasonic's national sales manager, automotive products, at the first of three regional sales meetings held here last week at the New York Hilton Hotel.

Included in the program is a free installation kit with each CQ 979 AM/FM/MPX 8-track in-dash system. The unit is being offered to Panasonic's distributors, and can be passed on to dealers.

Also available is a custom car ra-

dio kit which, according to Jones, will enable distributors to stock and resupply their dealers at a faster rate, and to turn over more merchandise.

A slimline memory calculator is also being offered as part of the promotion to distributors with what Jones terms qualifying orders on AM, AM/FM, or AM/FM/MPX car radios. Although Panasonic is not making it mandatory, the company is urging distributors to pass this promotion on to their dealers.

Jones also added that in addition to the above promotions, his company will also aim a strong promotional effort at existing under-dash and speaker markets.

He said, "Our emphasis on under-dash and speaker products will serve to further establish these very significant segments of our business in our dealers' minds."

The new products introduced at the meeting include model CQ-999 in-dash, discrete 4-channel car stereo tape player with push-button FM/AM/FM stereo radio and adjustable shafts; model CQ-840 in-dash stereo cassette player, also with push-button FM/AM/FM stereo radio and adjustable shafts, and a price tag of \$149.95; model CQ-742, also an in-dash stereo cassette player with FM/AM/FM stereo radio and automatic reverse, and a year and delivery date; and model CX-232, a mini-stereo cassette player with automatic reverse and a price tag of \$79.95.



Panasonic photo

**NEW BOSS**—Clark Jones, Panasonic auto products national sales manager, addresses eastern regional distributors' meeting in New York.

## Production of Soundesign Consoles Begins In Indiana

SANTA CLAUS, Ind.—Soundesign will start production of its Classic Collection of stereo consoles this week from a new 120,000 sq. ft. plant here.

This is the first operation of its kind where the entire piece of cabinetry, from start to finish, is built under one roof. The consoles will come off the 1,000-foot-long finishing line at the rate of one per minute, at full operation.

New processes are being introduced in the 12-step operation, with quality control checkpoints at five different stages of manufacture, Gad Sabbah, vice president, console division, reports.

The plant will produce the Classic line initially, with other lines planned for the future.

The Classic line of 10 models fea-

tures three-sided fiberglass speaker enclosures for the tuned port bass reflex speaker system, 8-track player with record feature, and three models of BSR turntables.

According to Sabbah, the product is planned to be an appealing piece of furniture, to be sturdy enough to arrive in one piece, and to give the best sound possible. The models are competitively priced in the \$179 to \$259 range.

There are plans to introduce 4-channel models with matching speakers made to be used as end tables, Sabbah adds.

The stereo line, introduced at a private showing during the CES, will be shown in major marketing areas in the country from Sept. 4 through Oct. 25.

## Tape Duplicator

By ANNE DUSTON

New products being introduced by Recortec, Inc., Sunnyvale, Calif., at the AES Convention in New York, Sept. 9-12, are a cassette duplicator system with a 50:1 duplication ratio, and a high speed dual master transport for high volume duplication.

The Recortec dual master transport is a new approach to high speed tape duplication intended to replace the conventional bin loop master reproducer for high volume tape duplication. It is basically two high speed tape drives, each of which contains the same source material and operates in sequential mode. For instance, while transport A is playing, transport B is in parked mode. When A runs toward the end of the program, B will start pre-rolling, and switch over from A to B will take place when B achieves stable playing speed. After the switchover, transport A will rewind at fast speed then stop and wait for pre-roll signal from B before playing again.

The dual master transport can be used for cassette, 8-track or open reel, and provides enough tape length for C-90 and C-120 tape duplication with 7.5 ips master. Program change can be made in less than 30 seconds per master, and is ideal for short run work. It is available in 1/4-inch, 1/2-inch and one-inch versions.

The new model CDS cassette duplicator system has a two-speed operation for both 7.5 ips and 3.75 ips master tapes. For 7.5 ips masters, the system maintains a capability for a 32:1 duplication ratio for high fidelity reproduction, for less critical material, the CDS can be operated at 50:1 ratio with a 3.75 ips duplication master.

Comparison figures from Bill Lawless, program manager, show that a C-30 cassette can be duplicated at 3.75 ips in 31 seconds; a C-60, in 49 seconds, and a C-90, in 67 seconds. At 7.5 ips, a C-30 takes 41 seconds; a C-60, 69 seconds, and a C-90, 97 seconds.

## Videodisk In Spotlight At Cannes

CANNES—Demonstrations of the Philips, Thomson and Teldec videodisks are scheduled for the fourth International Market for Videocassettes and Videodisks (VIDCA) to be held at the Palais des Festivals here, Sept. 16-21.

In addition there will be a demonstration of the magnetic disk recording system developed by Dr. Rabe of the German Bogen company. This MDR system, it is claimed, can produce sound and vision using a special disk and head on a normal record player.

VIDCA this year will be part of a more broadly-based event which has been dubbed VIDCOM, the first International Market for Video Communications, and for the first time the exhibition will be open to the general public.

VIDCOM also embraces the second International Cable TV Market (MICAB) and the first International Market for Video Training Programmes (MIPFORM). This will include an exhibition of training and educational programs in various

(Continued on page 54)

## Otari Will Adapt Retailing Modes

By EARL PAIGE

LOS ANGELES—Manufacturers aiming at the professional studio and duplicator markets and finding them soft are adapting sales techniques more commonly associated with the retail market. At least this is the belief of Brian Trankle, sales manager for Otari Corp., which is offering a new recorder at the Audio Engineering Society show in New York, on conditional sale.

Otari, U.S. arm of the giant Japanese tape duplicating equipment manufacturer and located at San Carlos, Calif., is making its initial move into high-end audio equipment for studios and serious audiophiles with the MX-5050 open reel "Mini-Pro" at \$1,345 in two-channel version.

The firm which attempted to penetrate the U.S. market a few years ago, sees the 5050 as a new generation series of pro and semi-pro machines. It is also showing its in-cassette duplicator at AES.

Otari is also seeing reps at AES and setting up a network of franchised technical service centers to handle Otari. Reps will coordinate the network.

"The professional market is not only more competitive," says Trankle of the mood he expects this week at AES, "but there is a resistance to spending money on the part of dealers in the professional field. We are trying to help the dealer by offering units on a 30-day trial, or conditional purchase order. This is something that just hasn't been done by the major companies, at least in my 17 years experience (Trankle was with Ampex for that period of time).

"Our situation is different also because we're new in America. Our customers want to know what technical support we will offer. They know Otari is huge in Japan but this is a new market in America."

The 5050 has what Trankle claims to be highly unusual features for this type of machine. He lists synchronous playback, balanced input and output and 2,000 hour mean time between failure as three outstanding features.

Otari will next show the 5050 and other new items Sept. 18 in Los Angeles at a rep open house.



Otari photo

**FEATURE LOADED**—Otari's 5050 professional recorder has front panel edit control, IC digital motion sensing, cueing and monitoring in fast forward and rewind, many other features commonly found on higher-priced units. Suggested list: \$1,345 in two-channel version.

SEPTEMBER 14, 1974, BILLBOARD



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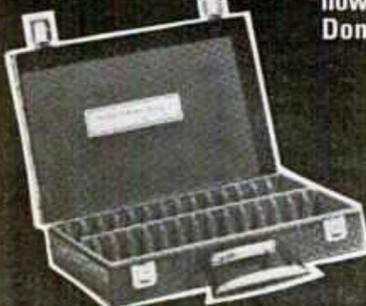
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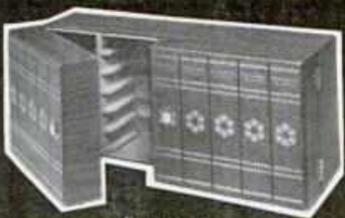
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# 'Q' International Market Reports

• Continued from page 1

To assess the market penetration of 4-channel sound, Billboard asked its international correspondents to survey their markets. What follows are their reports.



## Japan

More releases of quad records and more items of 4-channel sound equipment are being made in Japan than anywhere else in the world. All new albums from CBS/Sony are quad and, CD-4 proponents predict, all disks will be discrete 4-channel in this melting pot of the world's music in 1984, if not before.

Anyway, statistics show that up to 14 record manufacturers in Japan have made over 1,000 quad releases in all during the three years since Nihon Victor's June 1971 release of the world's first CD-4 compatible (with stereo) discrete Quadradisc.

This year the Japanese electric appliance manufacturers, several of them parent companies of the record makers, are out to sell at least 900,000 home stereo ensembles compatible with 4-channel disks. And sales may total 1.4 million sets if the hi-fi stereo component manufacturers find it's still worthwhile competing against Japan's electrical giants in the general consumer market instead of catering to the millions of Japanese "audio maniacs."

As far as the Japanese public is concerned the "battle of Q" ended in April 1972 when the Electronic Industries Assn. of Japan (EIA-J) announced its adoption of the CD-4 "compatible" discrete 4-channel disk system, the so-called RM (regular matrix) and the SQ (stereo quadraphonic) system.

The Japan Phonograph Record Assn. (JPRA) adopted CD-4 in December 1971, RM in March 1972 and SQ a month later. The three systems also come under the Japan Industrial Standard (JIS) and its hallmark of quality is stamped on all quad disks manufactured in this country.

Thus, to all outward appearances, the three systems co-exist in peace, with CD-4, SQ and RM disks mixed together more often than not in the 4-channel record bins at thousands of music stores throughout the islands of Japan.

It appears that the most active quad record manufacturer in the second quarter of this year is Victor Musical Industries, JVC's software subsidiary, with 39 CD-4 album releases under the RCA, Motown and Milestone besides its Globe world group label including Durium. At the same time, CBS/Sony is believed to have released up to 15 SQ records.

Under Hitachi's wing, Nippon Columbia will introduce UD-4 this fall, says Shigeru Watanabe, head of the record division's project team. Still under wraps in Japan, the discrete/matrix 4-channel system has been developed jointly by Dr. Duane H. Cooper of Illinois University and Nippon Columbia engineers. As shown to Billboard, the system requires a demodulator (not compatible with CD-4) and a 4-channel cartridge with Shibata stylus for optimum discrete reproduction.

Nippon Columbia's UD-4 records, set for demonstration at the 23d All Japan Audio Fair in Tokyo, Nov. 6-10, will retail for the same price as CD-4 quadradisks.

Following upward adjustments made from the end of last year, the retail price of a CD-4 Quadradisc with artists and repertoire of international origin is about \$8.93. Some instrumental CD-4 albums with music of Japanese origin retail for about \$7.86.

The retail price of an SQ record is \$8.21, an RM album with international a&r is \$7.86 and Japanese \$7.14.

Retail prices of home stereo sets also were raised by all Japanese manufacturers at the time of the oil crisis last year-end. However, JVC and Pioneer, among others, are trying to hold the price of a standard compatible stereo ensemble to just over \$570. Technically speaking, compatible stereo sets by JVC and its parent company, Matsushita Panasonic do not include a Sony full logic decoder for SQ records.

Likewise, home stereo ensembles by Sony do

not have a built-in CD-4 demodulator, but connections are provided. Four-channel models with built-in CD-4/SQ/RM compatibility are being offered by Hitachi, Nippon Columbia, Onkyo (a Toshiba subsidiary), Pioneer, Sanyo, Sharp, Toshiba and Trio.

Discrete 4-channel cassettes are expected to hit the market late this year or early next probably from Nihon Victor (VMI).

Still under wraps are 4-channel cassette tape decks by Aiwa, Hitachi, Matsushita and Sony, but JVC will more than likely market the first model this fall in the U.S., rather than Japan.

Indeed, Japan is the arsenal of audio, but the U.S. still calls the shots.



## United States

To most consumers and retailers earnestly following the long and heated debates over 4-channel music—matrix vs. discrete—one word best sums up their feelings: Phooey! The reason: Consumers are buying quad and forgetting about systems claims.

One of the most depressing difficulties to consumers and retailers alike has been the sharply conflicting testimony of record company experts over the merits and conclusions of each system.

As usual, there are pressures in both directions, and the conflicts are usually complex and forceful. On one side, there are pleas from CBS on the merits of its matrix system, while on the other side, RCA and WEA are shouting the values of their discrete concept.

There are, to be sure, wide differences between the two camps. And the road to resolving them may be long and rocky. But the bitter struggle for influence creates potentially explosive issues at retail—double inventory—and in the marketplace—consumer confusion.

Consumers, however, are watching the dispute with mild interest and one thought in mind, "While they argue, I'll buy. My ear can't tell the difference, anyway."

So while record companies are tossing raspberries at each other, consumers are buying 4-channel music, both on disk and on 8-track and open reel tapes.

In the tape format alone, consumers spent \$12 million last year buying quad music, a substantial increase from 1972 when they spent \$6 million.

Even if consumers decide they really like the quad concept, though, they still have plenty of problems awaiting them. There aren't many disks or tapes on the market yet to rival stereo choices, and music recorded for one 4-channel concept (discrete) can't be played on the equipment of the other (matrix).

Moreover, equipment manufacturers are developing two different electronic systems for producing the 4-channel sound.

Most equipment producers don't care which system gains the upper hand. Their concern is merely to "sell quadraphonic, in any format."

To manufacturers, the battle between advocates of discrete and matrix systems merely gets in the way of the only objective: convince consumers that quad music is better than stereo.

With all the claims and counterclaims about whether matrix or discrete is better, customers are just going to throw up their hands in disgust and not buy anything, reason most manufacturers.

While most purists contend the discrete approach gives the best sound reproduction, the "other" system—matrix—is less costly to manufacture and it won't obsolete all the inventories of records and prerecorded tapes.

In the automotive field, quad soon will be available in factory-installed 1976 Ford models as an 8-track unit, probably integrated with 4-channel radio receivers equipped with decoders to handle discrete as well as matrix broadcasts.

In the automotive aftermarket, about 2 percent of the systems installed last year were 4-channel, a figure that's expected to jump dramatically this year.

Equipment manufacturers expect 4-channel

components to account for over \$100 million in sales this year in some quad format, either discrete, Sansui's QS or the CBS SQ. The equipment market breaks down this way: About 90 percent of the 4-channel receivers sold and approximately 75 percent of the decoders sold incorporate some sort of SQ decoder.

While it is difficult to obtain discrete software figures, CBS has stated it reported sales of \$6 million in SQ records and tapes last year, with production geared for a 35 percent increase in 1974. CBS also reports it has sold about two million SQ units to date.

As business continues to slowly recover from a slow start, much of the gains are through the momentum of 4-channel.

While most retailers believe the business recovery will be gradual as the remainder of 1974 unfolds, they also maintain that 4-channel will provide a necessary push for sales.

Software producers and equipment manufacturers are spending promotional dollars to give the fall season a 4-channel look. But it's at the dealer level—the grassroots plateau—where the concept will spurt or sputter.

Retailers agree, however, that the consumer is becoming more familiar with quadraphonic, and with methods of demonstrating 4-channel fairly well set, the final four to six months of 1974 should prove a healthy one for sales.



## Canada

Heavy promotion on CD-4 systems, a dismal lack of discrete disks to play on the equipment contrasted by the availability of SQ disks—tells the story of 4-channel sound in Canada today.

All of the 4-channel disks available here are imported from either the U.S. or Japan. None are manufactured here. JVC, the developer of the discrete system, concerned with the lack of CD-4 disks in Canada, has begun importing them from Japan and selling them through their dealers.

Of the two companies committed to the Quadradisc, WEA and RCA, only RCA has made any significant number of discrete disks available in Canada. There are 38 4-channel records from RCA in this country including product from Hugo Montenegro, Henry Mancini, Danny Davis and the Nashville Brass, Elvis Presley, Eugene Ormandy and the Philadelphia Orchestra and the Guess Who.

There are no WEA Quadradiscs available in Canada at the moment but according to Mike Reed, WEA Canada's merchandising manager, the company is looking into the costing factors involved in bringing CD-4 disks to Canada.

John Chan, the owner of the Four-Channel Centre in Toronto that sells only quad systems, admits that "CD-4 is in pretty bad shape" because of the limited number of record selections. He is currently importing JVC disks into Canada from Japan for sale in his store.

Sam Sniderman, head of the Sam the Record Man chain in Canada, indicates that the sale of quad records in general in his stores is infinitesimal. "If we had to employ one man to stand in each store and sell quad disks, we'd lose money," says Sniderman.

"It's all very embarrassing for the equipment manufacturers, I'm sure," continues Sniderman. "It's like buying an expensive car and finding out that there is no gas to put into it."

It was supposed, and in some cases even promised, that the price of quad disks would be very close to the price of stereo LPs. As it stands now, most of the 4-channel recordings list at \$8.29, one dollar more than stereo albums which have a list price of \$7.29.

Lorne Lichtman, the manager of the Scarborough branch of the Music World chain of record stores, reveals another pitfall in dealing with 4-channel disks as far as record retailers are concerned. Says Lichtman: "No returns are allowed on quad imported albums and because of this the retailers in this country are starting to take a second look at the advisability of dealing with 4-channel product until the record companies in this country start to show that they really believe in quad records by manufacturing them here or by importing them in greater quantities so that the consumer can feel a little more secure about getting product to play on their 4-channel systems."

Ovation and Project 3, both imported and distributed in Canada by London Records, release everything in quad and most of it is made available by London in this country. RCA, with its 38 titles, leads and then comes Columbia; Vanguard, distributed by Capitol; A&M; London; and

Pye, distributed by Phonodisc who have all released a limited number of 4-channel records. A poor showing considering that quad LPs have been discussed in the Canadian record industry for over four years.

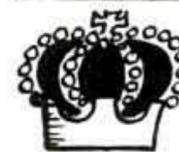
A survey of opinion from the larger retail outlets for quad equipment in Canada reveals that the trend in Canada at the moment is towards the SQ system primarily because of the availability of software that can be played on that system.

John Arnold, manager of the Toronto branch of House of Stein, a division of Dyntron International Electronics Ltd., which also has outlets in Vancouver, Calgary, Edmonton and Winnipeg, indicates that Sansui is its biggest selling line, especially the model QRX 300 receiver which lists at \$670. Fisher is second in sales and Akai third.

Jerry Pinhorn, the purchasing agent for House of Stein based in Vancouver, states that the picture of sales on the West Coast is similar to Toronto. Sansui is the biggest seller with Akai second.

George Burt, the owner of Fairview Electronics, one of Toronto's largest hi-fi outlets, states that only 1 percent of his stock is quad equipment. He has just constructed a quad listening room in the store which cost approximately \$15,000. Burt reports respectable sales on Pioneer's model QX 949 which lists at \$949 and the Marantz 4415 which lists at \$599.

Tom Yager, the manager of Bay Bloor Radio, another of the larger Canadian hi-fi equipment retail outlets, indicates that Pioneer's model 794 which lists at over \$700 is a consistent seller at their Toronto-based store.



## England

The 4-channel ball has yet to start really rolling in Europe and with the economic problems now facing most European Economic Council (EEC) countries, it will be surprising if there is any dramatic expansion of the quad market in the near future.

Both the hardware and software industries are still firmly convinced of the potential of 4-channel. Even the BBC has finally given its mark of approval with a much-acclaimed experimental quadraphonic broadcast which was networked last month.

However, all concerned now realize that on this side of the Atlantic, it is going to be a long time before the 4-channel market grows to any significant size. What little growth there is in the U.K. is expected to be slowed down still further by the looming economic crisis and political uncertainty. Audio equipment sales are already beginning to suffer and expensive 4-channel systems have been the first casualties.

On the software side, record and tape companies' 4-channel sales are as sluggish as ever and with the concept of quad still to break out into the mass as opposed to enthusiasts market, the economic recession expected here will again only stunt growth.

There were signs of movement on the quad tape front earlier this year—particularly in the automotive sector—but with cassette and cartridge sales generally not growing now at the rate they were, even this area of the 4-channel market is still limping along painfully slowly.

Confusion in the public's mind over which system to buy is still as great as ever and the one thing above everything else the U.K. market needs is one system to emerge as the clear favorite.

Such a development depends largely on the decision of Decca and the Polygram group which have both matrix and discrete systems, to back the same system and thus bring standardization to the market.

The only indication so far of which format Philips/Polygram could favor came earlier this year when it was disclosed that the Philips hardware division in Eindhoven had signed a licensing agreement with CBS to manufacture SQ equipment.

However, Steve Gottlieb, chairman of Polygram U.K., immediately denied that Polydor or Phonogram would start releasing SQ albums. Under the licensing agreement with CBS, Philips plans to introduce its first SQ model in September or October of this year. The unit will be a combined tuner/record deck with built-in 4-channel pre-amplifier and decoder and further SQ units will be introduced next year.

Among British hardware manufacturers already producing SQ equipment are Thorn, Gar-

ard, Laskys, Connaught Equipment and Rogers Electronics.

Decca also confirms it has yet to make a decision. The company's technical director, Arthur Haddy, says: "We are not ready to move into the 4-channel record market yet. It is developing very slowly—sales of the few 4-channel cartridges we have released have been disappointing."

RCA and WEA are committed to the CD-4 discrete system while EMI is backing CBS with SQ.

This means that if Decca, Phonogram and Polydor were to put their weight jointly behind one of these two systems, it would firmly swing the balance in favor of the chosen system.

Pye is currently releasing some quad product using the Sansui QS matrix format but it seems likely that if either SQ or CD-4 was to emerge as a firm favorite, Pye would change accordingly.

It is now two years since the first 4-channel equipment and product was made available but everyone admits progress has been very slow.

With 4-channel record and tapes priced by most companies at rather more than their stereo equivalents—around \$6 for records and \$7.50 for tapes—and with consumers having to pay about \$1,200 for an average 4-channel system, the outlook for quad, in the short-term at any rate, is not promising.



## France

"It took stereo 15 years to establish itself in France. Maybe in 20 years time 4-channel will also be established."

This is the rather grey view of Gerhard Lerhner who directs the Barclay Hoche Studios. He is quite sure it is going to be a hard and particularly long pull.

His view is a little special. He is 'sold' on CD-4 which is discrete and this means spending a lot of money. A cutter, he says, costs about \$100,000.

On the other hand the QS and SQ systems, both Matrix, do not make this demand but for Lerhner this is not real quad.

Barclay has released one SQ record and other houses have released a few. But there has been no promotion and no education so it is quite impossible to gauge public reaction at this stage.

JVC, Sansui and CBS are waiting in the wings but no one is going to make headway until the industry opts firmly for one system.

At the most, 10 studios might be equipped. Europa, Sonore, Philips and Barclay are already but the real investment is being held up while minds are being made up, and it is going to be a long job.



## West Germany

For two years some German record firms have been selling 4-channel records. WEA and RCA have the CD-4 system, CBS and EMI-Electrola the SQ-system. WEA and RCA have recently started a common marketing campaign for quad records with a catalog of 80 LPs, all imports from the USA.

RCA founded a hardware company for quad equipment 'RCA Electronics' in Frankfurt on June 24. CBS has 20 albums on the SQ-system, EMI-Electrola 50 LPs including 30 classic albums.

In Germany 10 hardware companies are offering quad equipment, among them Grundig, Nordmende, Braun, Telefunken, Dual and Elac. A good 4-channel system costs about 4,500 marks.

The record retailers are very reserved, because hardware is very rare. They feel 4-channel has little chance.

RCA-marketing-manager Clemens Krauss notes: "We hope that the record retailer will support us on quad records. Many retailers have special quad corners, so many customers looking for records see only the stereo album, but not the new system. Now the four German quad firms want the retailers to display 4-channel LPs with normal LPs."

Werner Klose of DGG, who knows the market-

ing situation is very skeptical: "For the next few years quad will be the poor relations of all German music activities."



## Ireland

Quad sound is still very much in its early stages in Ireland.

Notes Michael Geoghegan, chairman of the recorded music industries of Ireland: "My concern would be to see the overall record player's popularity increasing, so that there would be a fairly good record player in every house, rather than to see a big increase in expensive equipment for the relatively rich."

"I would think quad is still in the status symbol category. People already have either 4 or 8-track, also a stereo record player, so who can afford a third system?"

So far, there has been no indication of an industry launch for quad.

John Woods of Polydor notes there are only about half a dozen retail outlets in the country for 4-channel hardware. "Nobody specializes in it in Dublin, to my knowledge."

There are very few records available from only two or three of the majors, including CBS and Pye.

Noel Shannon, Southern representative of Irish Record Factors, says that, "Basically, quad is at a stage where stereo was in 1960."



## Sweden

Four-channel was first introduced in Sweden in the spring of 1970 with the introduction of the Sansui QS-system equipment. In the spring of 1971 JVC's CD-4 equipment was presented here by Rydin Elektroakustik AB, and in the fall of 1972 Sony introduced its SQ system.

The big breakthrough has not yet happened here and 4-channel didn't get any real promotion here until last fall, when a big sound expo was held in Stockholm where for the first time 4-channel was introduced to a wide audience.

Right now there are about 25 different kinds of quad equipment available on the market—mainly of Japanese origin. European-made equipment is expected to be on the market later this year.

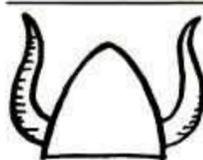
There are about 3,000 quad receivers sold here, with about half of them being CD-4. The receivers with the three major systems are the most popular. The average retail price for a basic 4-channel system is \$750-\$900 which is somewhat more than an equivalent stereo equipment.

Since January, audio industry sales have gone steadily up but 4-channel had a poor winter, mainly due to decreases of releases caused by the PVC shortage.

The situation is improving now and more equipment and more records are becoming available. CBS-CUPOI has so far released about 100 SQ albums, Metronome which represents WEA here has so far released almost everything available from the U.S. Electra RCA has released about 50 CD-4 albums, and EMI about 30 SQ albums. The average price on quad albums is about 50 cents more than a full price album. Average sale is about 50-100 copies per title.

The overall picture is that the Swedish market, both on the hardware and software sides is too dependent on the American and Japanese markets.

Billboard correspondents participating in this international quad report include: Hideo Eguchi, Japan; Marty Melhuish, Canada; Mike Hennessey, England; Henry Kahn, France; Wolfgang Spahn, West Germany; Ken Stewart, Ireland; Leif Schulman, Sweden; Knud Orsted, Denmark; Manfred Schreiber, Austria; Kari Helopaltio, Finland and Lubomir Doruska, Czechoslovakia.



## Denmark

The 4-channel scene is very small here. The record companies Metronome and RCA have combined their catalogs to promote their few records. Normally Metronome and RCA do not work together on promotion. All quad equipment is available in Denmark except the QS-system from Sansui because records in that system are not available. The Fona retail chain with 44 shops all over Denmark has CD-4 and SQ in stock.

About 50 records have been released by BASF, RCA, EMI and CBS. Only Phonogram-Polydor does not release quad records. At a general meeting for dealers in Denmark, managing director Erick Toft of Ortofon-Pioneer said the market for quad sound will reach Denmark in 1978.

A market analysis indicates that the people who are going to spend money on quad are students between 16 and 25.



## Austria

Four-channel music has been available in Austria for two and a half years, mainly in discrete and CBS-Sony systems. CBS was the first company in the field, followed by Ariola, Pye and Electrola with classical recordings.

The cost of quad albums varies between \$9 and \$10.30, with quad cartridges retailing at \$10.80.

The first hardware companies marketing quad equipment were Japanese, including Sansui, Pioneer, Nivico and Sony, but since that time, three years ago, most German manufacturers have put equipment on the market. Most companies in Austria have chosen the CBS-Sony system.

The market is still very small owing to the high

cost of hardware, but the growing importance of quad is reflected in RCA and WEA's plan to start releasing quad albums on the Austrian market this autumn.



## Finland

Four channel systems, both matrix and discrete have been available in Finland's retail trade for two years. Helsinki's International Trade Fair of Consumer Goods, held in the fall of 1972, was the first real attempt to introduce quad sound in this country. Importers/wholesalers of 4-channel hardware constructed their own on the spot studios and listening booths to catch an ear or two, but the immediate effect of this new sound was more pale than bright.

Business today is still in its infancy. Between 2,000-5,000 4-channel outfits have been sold. It's safe to say that 4-channel will remain in the shadow for a good many years. In fact, it may experience the same black fate as stereo 8-track now virtually vanishing from the market.

The time perhaps isn't right for the breakthrough of 4-channel. Finland is usually many months behind its western neighbor Sweden in accepting new trends.



## Czechoslovakia

No 4-channel equipment is on public market here and no 4-channel disks are pressed. Supraphon is currently recording in 4-channel, but the tapes are only leased to other companies abroad and in this country they are released in stereo.

# Sonopress Offers CD-4 Cutting Facilities From West Germany

*(EDITORIAL NOTE: This Inside look at Sonopress, the first discrete quadrasonic CD-4 disk cutting center in Europe, is particularly timely as the Audio Engineering Society convenes in New York, where JVC will be demonstrating the latest CD-4 quad advances.)*

GUTERSLICH, GERMANY—Sonopress, the Bertelsmann group pressing plant and sister company of the record firm, Ariola, is offering CD-4 cutting facilities—the first in Europe—following the installation last April of a Mark I JVC CD-4 lathe with a Neumann cutting head.

Says Sonopress president Uwe Swientek: "We are inviting clients to use the plant for test cutting or both cutting and pressing. And through the Bertelsmann corporation we can also offer three mobile recording studios, sleeve design and manufacturing facilities, and distribution if necessary."

The pressing plant has a capacity of 90,000 albums daily and is already handling CD-4 test cutting and pressing for RCA and WEA, and making test cuts for EMI (Billboard, Aug. 24).

Swientek believes that more companies would commit themselves to the CD-4 system if they were aware of his company's custom facility in Europe and if they knew of the recent advances which had been made in developing the system.

Recording manager Mariusz Miller says that the CD-4 playing time is roughly the same as for stereo and the signal level only slightly lower. "Otherwise the system is perfectly com-

patible with stereo—most of the technical problems have been overcome."

He admits CD-4 is being overtaken in Japan by the matrix SQ and QS systems, although there is an even balance in the U.S. But Miller feels that if the Polygram group in Germany settles for the CD-4 system, the rest of the German industry will follow suit.

Sonopress pressed its first CD-4 records just about a year ago, using lacquers cut in Japan. Since April it has been using its own cutting equipment and the company is convinced in the light of its experience that the future of 4-channel lies with the CD-4 system.

It seems that the major criticism of the system as far as Deutsche Grammophon is concerned is that the "perfect playback" life is rather shorter than that of DGG's high quality stereo albums.

Miller doesn't consider this an insurmountable problem. Pressing, he says, is basically the same as for normal records and plating of the matrix only slightly more critical. The real problems arise at the cutting stage—and these have to be ironed out by the equipment manufacturer.

Apart from these difficulties there is an additional problem which Neuman and JVC is working on, of keeping the signals in phase. But nonetheless Swientek remains strongly optimistic about CD-4 and claims that many record company executives who had had their faces firmly set against any kind of 4-channel sound have changed their minds within 15 minutes of hearing a cut from the Sonopress plant.

## Rep Rap

Southland Engineering & Sales, Inc. will be repping Amilon Corp. cassette tape transports in Okla., Ark., La. and Tex., except El Paso City, Amilon president Leonard Rosenblatt, says. Southland has offices at 15800 Addison Rd., Addison, and 5810 Schumacher Le., Houston.

★ ★ ★

The Joint Operating Committee for the biennial Midwest DMR Conference, to be held February 23-26, 1975, Scotsland Resort, Oconomowoc, Wis., reports that "early bird" discount registrations are available until October 12.

An anticipated attendance of over 300 persons from 50 distributorships and 100 manufacturers is expected. Computerized appointment schedules for registrants to meet with each other will again be a feature of the conference.

The registration fee for manufacturer or rep-

resentative is \$295 discount, or \$315 after Oct. 12, includes lodging for 4 days and 3 nights, plus three meals a day, two cocktail parties and a \$25 coupon book. Additional persons are \$275/\$295. Wives may join husbands for \$150. Distributors also pay \$150. One day registrations are available to distributors with a full registration, for \$100.

For further information, contact T.J. Sullivan, executive vice president, Midwest DMR Conference, Inc., First Trust & Savings Bank Bldg., 1301 Waukegan Rd., Suite 204, Glenview, Ill. 60025 (312) 729-8370.

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## VIDCOM

• Continued from page 51

configurations—Super 8, 16mm, open reel video, videocassette and videodisk—from all over the world.

At press time more than 1,000 participants from 27 countries had registered for VIDCOM.

In addition to the hardware and software exhibits, VIDCOM will feature a six-day program of international study sessions covering such aspects of video communications as education, professional training, information and promotion, economic questions, copyright problems, methods of distribution and sales of software, leisure and cultural applications, cable television and future trends.

The study sessions will incorporate talks by leading international experts in the various fields, a general discussion, and a question/answer period. They will be directed by Jean-Michel Sauvage, a leading French audio/visual consultant, and will involve contributions by representatives from the U.K., U.S., France, Italy, Denmark, Germany, Holland, Japan, Spain, Belgium, Canada, Sweden and Switzerland.

A contingent of approximately 100 American registrants, experts and press representatives is expected, according to U.S. rep John Nathan. Recent additions to the experts list include Joseph Harris, president of Synapse, Inc.; Fontaine Kincheloe, vice president, Modern Talking Picture Service, and Paul Klein, president of Computer Television, Inc.

# AES Cites AKG System Will 6 In N.Y.

• Continued from page 50

ments in the pickup, recording and reproduction of sound. Born in London, his work in England included many design patents for microphones, amplifiers, transformers, cutters, pickups and loudspeakers, as well as LP improvements. Moving to Canada in 1950, he joined the Federal Government in Radio Regulations in 1960, until he retired in 1970.

Alexandrovich is cited with the AES fellowship for his many practical applications of audio technology in sound recording and reproduction. After studies in Hungary and Germany, he came to the U.S. in 1950, and joined Fairchild Recording Equipment Corp. in 1956. His work there included design and development of turntables, arms, cartridges, disk cutter and sound processing devices.

"An Audio Delay System Using Digital Technology" is the paper winning the 1971-72 publication award for Blesser and Lee. An assistant professor teaching a communications lab course at M.I.T., Blesser is inventor of the PDM dynamic range compression system now being manufactured by EMT, Germany. Lee, now professor of electrical engineering at M.I.T., was a research engineer in the Servomechanisms lab there in 1950 and then with RCA's Bizmac sales recorder division and Sperry-Rand's Univac division.

Other highlights of the Sept. 9-12 AES meeting include four innovative "hands-on" seminars in computer applications and recording studio technology, and displays and demonstrations by more than 75 exhibiting companies (Billboard, Aug. 17).

## AKG Expands U.S. HiFi Line

• Continued from page 50

AKG is also expanding in the headphone market, and has developed open ear, and space sound sets, which will be put on the U.S. market along with conventional product by early 1975.

Here again, Schnabel acknowledges the uphill problems his company faces on the U.S. market in which there already is a proliferation of headset manufacturers including the German Sennheiser which pioneered the use of open ear headphones. However, Schnabel's philosophy is the same as it is for his cartridges.

With AKG's new thrust into the consumer market, the company is mapping a major expansion program that will take it into such markets as India and Japan where it is faced with a major challenge by Japanese audio technology and marketing expertise.

At present the firm's major market is Western Europe, with Philips its major customer. Seventy-five percent of its products is sold in Western Europe, 14 percent in the U.S., 4 percent in Eastern Europe, and 7 percent to the rest of the world.

Although AKG has developed and will market a 4-channel cartridge, it has no immediate plans to market a 4-channel headphone. Schnabel does not think this product has proved itself on the markets where it is being sold, and feels it would not be economically feasible at this time to enter into the manufacture and marketing of such a product.

# AKG System Will 'Translate' Info

VIENNA—AKG Limited has developed a reverberation system that picks up hidden or delayed information on a disk or prerecorded tape, and translates it into an ambient sound that can be mixed into existing monaural or stereo speakers or channeled into four speakers for a synthesized 4-channel sound.

AKG officials here are hoping that the unit can be sold as a consumer item with a price tag of about \$200, to be used either for enhanced monaural or stereo sound, a supplement to currently available 4-channel equipment, or used in place of 4-channel.

The system utilizes no decoders and according to AKG engineers is compatible with every music system available today. The reverb, which can either be packaged as a stand-alone unit or integrated into speaker systems, features a pickup coil at each end.

Each coil receives the signal being transmitted at its end, as well as the delayed signal from the other end. These signals bounce back and forth between both ends of the coil, lengthening the delay time beyond 220 milliseconds.

The springs employed in the system act as a transmitter for carrying many small resonances at closely spaced frequencies, thereby creating the illusion of a single high density resonance.

Although it is AKG's plan to market the system under its own name as a stand-alone unit, the company will also pursue the licensing of speaker manufacturers interested in integrating the unit into their own systems.

If development plans continue on schedule the unit could be on the consumer market by next year.

## Ampex Ties In With Wes Farrell Labels

LOS ANGELES—A long-term agreement allowing the Ampex Music Division to distribute Chelsea/Roxbury tapes throughout the U.S. and Canada was reached last week.

Thomas E. Davis of Ampex and Wes Farrell, Chelsea/Roxbury boss, report the first album to rate release is William DeVaughn's "Be Thankful For What You Got" built around his million-selling single.

# Philips Magnavox Bid

• Continued from page 50

slumping TV industry was that Philips would help preserve competition, and anything in this area would be good. From such key competitors in other home electronics areas as Panasonic and Sony came the acknowledgement that Philips already was a tough competitor outside the U.S. and the Magnavox acquisition would give the Dutch giant another big chance on the American scene.

With the videodisk considered a future major breakthrough in the home electronics market, the candid affirmation of standardization talks between Philips and the other laser-based system developers—MCA and Zenith in the U.S., and Thomson CSF in France—during the recent Japanese introduction of the VLP, the die would be cast for a stepped up marketing timetable.

Such an agreement—or its likelihood—would also serve to quicken a decision by RCA over its SelectaVision tape and disk formats now

in various test phases, and Teldec for its mechanical videodisk system that has seen a consumer introduction delayed by further in-home testing in Germany.

A U.S. marketing/manufacturing capability for Philips would also sharpen its aggressive plans for U.S. moves into blank tape, video cassette recorders and audio components. Some of these already have begun through NAP and Philips Broadcast Equipment Corp., the subsidiary that markets the Philips VCR and other video/broadcast components.

The Philips bid for Magnavox is just the latest incident of a foreign electronics giant moving into the dollar-rich U.S. market, and is indirectly related to the recent takeover of Motorola Quasar by Matsushita. Philips had lost to Rockwell in an earlier effort to acquire Admiral.

Whatever the outcome of the Philips tender—and it was by no means assured as successful—the fallout will have far-reaching effects on the U.S. consumer electronics industry.

## New Philips Developments

• Continued from page 50

chrome answers all the needs of the audio or the videotape user, and that the new ferri-chrome inter-marriage also has disadvantages which the new iron tape could eliminate.

Among the advantages of the new formulation, according to Philips officials, in the production of a thin, trouble-free tape that would facilitate longer lengths while eliminating jamming and other problems found when using conventional oxides.

This new thinness can be achieved because the high particle saturation characteristics of the formulation allows the use of thinner magnetic coatings than are found on conventional oxide tapes. Philips' scientists stress that the reduction in thickness does not result in a loss of output at low frequencies, but further boosts output at high frequencies.

Should Philips decide to market the new tape, its cost would be lower than that of chromium dioxide, and its abrasiveness level would be about the same as that found in conventional formulations.

Also new from the Philips labs are two new magnetic recording heads which remain stationary while reading out the information on the tape. Advantages of the heads, according to Philips' scientists, include elimination of output variations from tape speed variations, and a reduction in head wear.

The heads, which are compatible with any tape formulation now available, can be positioned either vertically like a knife-edge against the tape, or horizontally. Philips is considering the development for applications in audio cassettes, but like the new tape formulation, no plans have yet been made to market it commercial.

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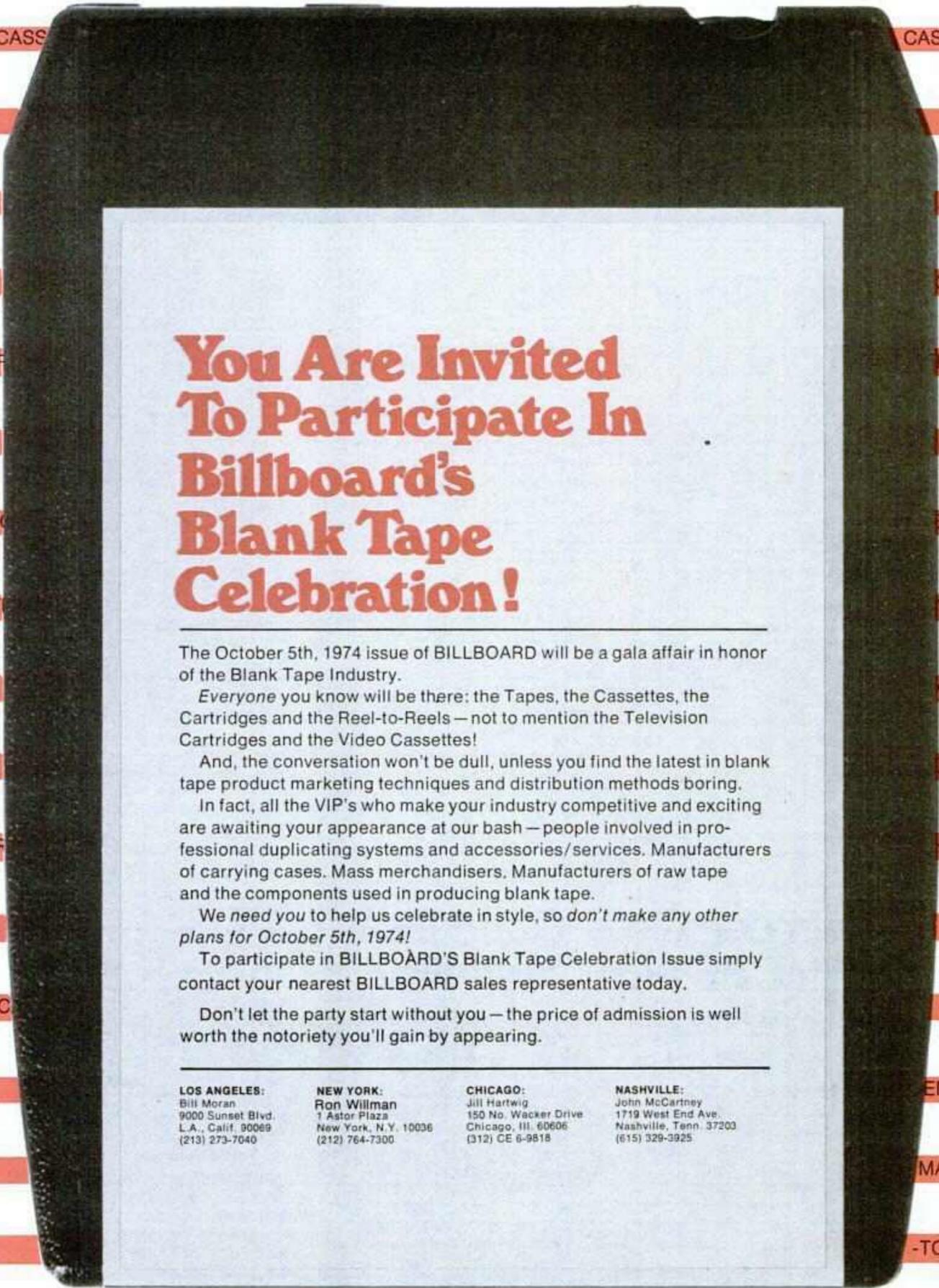
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# International

## Phonogram's Morris Hits Stores Waging Price War In England

By PETER JONES  
(Music Week Staff Writer)

LONDON—A slashing attack on multiple stores who cut prices to "a ridiculously low level" was made by Phonogram managing director, Tony Morris, at the company's annual sales conference last week.

While reporting a 39 percent growth during the first five months of 1974, compared with the same period in 1973, he said the High Street price war had added greatly to overall economic matters like the three-day week and inflation.

"I say that special offers are a necessary part of our industry, but to have low cuts, without imposing a duration is ridiculous. We can't have open-ended offers."

"If people want to cut prices, then they must do it out of their profit margin, not ours. We won't subsidize these ridiculous offers—these drastic reductions," he told delegates at the Albany Motel, Crick.

"The discounts we offer are available to any dealer, large or small, but these multiples are dealing only with the chart albums, and that acts against new talent breaking through."

He said the policy now was one of selectivity at Phonogram, which meant that new product was more viable. More hits, and fewer misses—but there was no point in increased selectivity unless there was good retail distribution on every release.

Morris pointed to figures achieved during the firm's promotion campaign last September, October and November. The 1973 total reached 1.5 million LP units, 91 percent up on 1972. This year's campaign, Score with Phonogram, aims at 2.2 million units over the same three months.

He said the company had had more hits this year than ever before; had made Peters and Lee the "biggest act in Britain bar none"; had seen Status Quo and Lena Zavaroni become international stars.

He looked for similar breakthroughs for the Sensational Alex

Harvey Band, Demis Roussos, Bachman-Turner Overdrive, the Ohio Players and others, notably new signing Thin Lizzy.

"But despite sales success, profits are harder to come by because of inflation," he warned.

And returning to the basic need to improve initial distribution of new sounds, he said: "This aspect, so affected by that price war, would improve if only certain multiples would limit price offers to a reasonable range, reasonable reductions and to a reasonable duration."

He said: "Our policy will be to support any dealers who stock the range and help break new talent."

Marketing general manager Ken Maliphant spoke of a 56 million population in 18 million homes working in the U.K. for ever-decreasing hours for ever-increasing money.

"The leisure market has expanded. Our competition is not EMI or Decca or Polydor—it's anything

else equivalent in value to the \$5 or \$6 price of an album.

"That's the equivalent of taking your girl to the cinema, or wife out to a meal. We don't compete at artist level with Tom Jones or James Last... but with everything else in the leisure market.

"We have the musical entertainment to hit the people—who have 14 million record players, nine million cassette players and two million cartridge players. We must give them what they want. If enough want to hear Beethoven's Ninth played through loo-pans, then we must provide those mechanical means.

"And we have to remember that tape is now 28 percent of the market. We've all underestimated the power of tape. It's no longer just buncce—it's something special. It's grown, but the LP market didn't suffer in unit terms—11 percent up on last year.

"We have 7 percent of the tape market. We should have ten," he concluded.



CBS photo

**RICH STRIKES IT SILVER**—Richard Asher, executive vice president of CBS Records International and managing director of CBS U.K., present Charlie Rich and producer Billy Sherrill with silver disks for English sales of Rich's single "The Most Beautiful Girl." At presentation are, from left to right; Maurice Oberstein (vice president of manufacturing CBS U.K.), Paul Atkinson (assistant international label manager), Billy Sherrill, Charlie Rich, Jack Florey (general manager sales CBS U.K.), Richard Asher, Robert Walker (head of marketing CBS U.K.) and Tony Woolcott (manager, creative marketing).

## BBC's BEEB to Bow With Maxi-Single

LONDON—The BBC's new BEEB pop label will be launched next week with a maxi-single (BEEB 001) by Gene Vincent. This will be followed later in the year by "The Best Of BBC TV's Show Of The Week," the first of a new series of compilation albums featuring artists who have appeared on the BBC-TV program of the same name.

BEEB's first Best Of BBC TV's Top of the Pops album, the label's other new compilation series, is also expected before Christmas.

The Vincent maxi-single will comprise "Roll Over Beethoven," "Say Mama" and the classic "Be-Bop-A-Lula." The tracks come from a Radio One Johnny Walker Show broadcast, made by Vincent in October 1971, shortly before his death.

The release of the single will be backed-up by extensive trade and consumer music press advertising and a range of point-of-sale material.

The first "Show Of The Week Album" will be released in November or December and will comprise 14 tracks by different artists. Among the artists who will be featured on the first LP will be Harry Secombe, Morecambe and Wise, Olivia Newton-John, Cilla Black, Cliff Richard, the New Seekers, James Last and Sacha Distel.

However, among the titles that will definitely be included on the al-

## Singers Unlimited To Cut LP In U.K.

LONDON—American vocal group Singers Unlimited arrived here Sept. 1 to record an album with an orchestra conducted by Robert Farnon.

The orchestral tracks, arranged by Farnon, were recorded at Chappell's in London and on Sept. 3 the vocal group left to record the vocal tracks at the MPS studios in Villingen, West Germany. Vocal arrangements were written by Singers Unlimited leader Gene Puerling. The group also recorded an unaccompanied album in Villingen, a sequel to their "A Capella" LP.

During their stay in London, the Singers Unlimited whose MPS recordings are distributed worldwide by BASF, were introduced to the press at a reception held at the Ronnie Scott Jazz Club.

bum are "Hello Hello I'm Back," by Gary Glitter, "Dancing On A Saturday Night," by Barry Blue, Bay City Rollers, "Remember," Sweet's "Ballroom Blitz," Slade's "My Friend Stan" and "Born With A Smile On My Face," the recent hit for Stephanie de Sykes.

Comments BBC Records' commercial manager, Roy Tempest: "I have had wonderful co-operation from the majority of the record companies in compiling these albums. With the new BEEB label we will now be able to involve BBC Records in every aspect musically of the record industry although we will only be doing one Show Of The Week and one Top of the Pops album a year."

Promotion for the Top LP will include national press advertising and extensive dealer displays. The BBC is not planning to use the commercial television networks to promote the album.

## Alvin Lee Gets 'Good Deal' With CBS and Chrysalis

LONDON—Dee Anthony, who is now personal manager for Alvin Lee worldwide, has negotiated what he describes as "a good seven-figure deal" for the ex-Ten Years After guitarist with Chrysalis and CBS, finally clearing the way for Lee to embark on a solo career this autumn. The CBS contract, running for one year with options, covers the U.S., Canada and Latin America, while the Chrysalis deal, initially for two years, covers the rest of the world.

Anthony comments: "These are solo artist deals and represent a major step for Alvin, who is now at the beginning of a full solo career. Nevertheless we do not want to close the door to future work with Ten Years After, and there is an agreement for Alvin to do at least one more album with the band for Chrysalis."

A double album, recorded live at Lee's recent Rainbow concert by his Space Productions company, is to be released in mid-October under the provisional title "Solo Flight," and will be competitively priced close to single album level. A film of the concert should be ready for release at the same time, and both will coin-

cide with the start of an extensive world tour by Alvin Lee and Co., an eight-or nine-piece band using musicians drawn mainly from those who played at the Rainbow gig. The tour will start on the Continent, moving to Britain in late October or early November for around ten dates. In January it will move to America, and finally to the Far East.

Chrysalis director Chris Wright said: "Everyone at Chrysalis will be doing their utmost to make sure that Alvin Lee is as successful in the future as he has been in the past," and Lee himself, clearly pleased that the business obstacles to solo work have finally been removed, said: "The main thing is to play music, and it will be great for me to be on the road with new people and a lot more energy, so that my personal taste in music will come through, as opposed to what I had got into the habit of playing."

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## From the Music Capitals of the World

### LONDON

Theme song from the new David Essex film "Stardust"—also titled "Stardust"—will appear on two different record labels. It is included on the film soundtrack LP, via Ronco, on which Essex sings 10 self-penned songs, for release to tie in with the film premiere (Oct. 18)—and on his own CBS album, "David Essex," rush-released end of September to avoid conflict with the other release. ... Guitarist Chris Morris, sacked by Paper Lace in June, has rejoined the group, but Carlo Santanna, singer and guitarist who replaced him, stays with the band in a now five-strong line-up. Morris will continue to record as a solo artist.

New signings to RCA, reported at the company's sales conference, include ex-Natural Acoustic Band singer Krysia Kocjan, whose debut album was arranged and produced by Del Newman, and Steve Swindells, who has signed a long-term recording contract as well as a publishing deal with Chappell. Also signed: Cathy Howe, who wrote the theme tune for an Italian movie which led to her own five-week series on Italian TV; and Gordon "Nobby" Clark, former lead singer of the Bay City Rollers, who will record as Jamie Stuart.

United Artists mounting a major sell-in campaign for the catalog of Shirley Bassey releases to tie in with the release of her album "Nobody Does It Like Me" and with her British tour, which starts Sept. 30. ... The selling power of commercial radio in the U.K. stressed by RCA promotion services manager James Fisher, who reported increased sales from areas served by commercial networks—Main Ingredient's "Just Don't Want To Be Lonely" was broken, after three months' non-success, after regional airplay.

Major TV promotion for David Bowie later this year when the BBC screens a special Omnibus presentation about him—with a repeat show in December. ... Difficulty of bringing major music and variety acts into smaller suburban areas tackled by promoter Mervyn Conn, who is or-

ganizing a series of Gala Festivals at Wimbledon Theatre—wide range of talent, including Freda Payne, Slim Whitman, Spike Milligan and the Royal Philharmonic Orchestra for concerts running to Dec. 8.

Unusual pooling of promotional resources from four different record companies over the Sept. 14 Wembley concert by four top acts—Crosby, Stills, Nash and Young; Joni Mitchell; The Band; and LA Express—from the four firms, EMI, Elektra, Warner Brothers and Atlantic. They co-operate on a combined press, TV and radio campaign—and the plan is an attempt to cut both costs and confusion normally surrounding a multi-act concert.

Phonogram U.K. have a restructured a&r division, headed by New Zealander John McCready who told the sales conference the aim was to improve quality by attracting artists to the company's own producers rather than accept substandard talent through over-all production deals with outside agencies. ... Phonogram aims to compete in the teenybop market more than before and particularly hopes to break Andy and David Williams in the U.K.

Compilation album of artists who got an initial break through winning on Hughie Green's Opportunity Knocks tv series out in November via Philips—acts include Lena Zavaroni and Peters and Lee, plus non-Phonogram names like Paper Lace and Mary Hopkin. ... New Philips' signing Diane Solomon, American girl, is to get a massive launch—despite being virtually unknown both sides of the Atlantic she is to boost her debut album Showcase via a BBC-TV series of 12 weekly 40-minute shows, starting Oct. 14, in which she is sole star. PETER JONES

### STOCKHOLM

Swedish country and western singer Alf Robertsson's first album for CBS, recorded in Nashville, Tennessee, has just been released here. ... Appearances at the Folk Music Festival in Cambridge, U.K., for Swedish acts Home Sick Band and Liza String Band. ... Gold Disk for

(Continued on page 57)

# RCA In U.K. Project: To Develop English Talent

LONDON—One of the major aims of RCA here in the next few months will be to develop U.K. talent, the company's managing director, Geoff Hannington, told the RCA sales conference here.

The last year has been golden for RCA in many ways, he said, and has seen big increases in the sales of full-price albums and tapes, but the company has continued to consolidate the success of major U.S. artists, like Perry Como, rather than find new U.K. material. However, Hannington added, there has been a significant increase in the success of U.K.-oriented product, mainly with The Sweet, Horslips and Ducks Deluxe, and RCA will do everything possible to further develop British talent.

Hannington reported that the first six months of the year have been dis-

appointing for RCA from the point of view of singles sales, but the company is now back on the charts.

Urging the sales force to develop stronger ties with dealers, Hannington added that one of the main qualities required for a salesman is knowledge and the ability to establish a good working relationship with the retailers. "It is essential to give the dealer some sort of confidence in what they are selling him," he said.

"Salesmen can and should be not only selling to the dealer, but also assisting him to ensure he stocks the right product in the right quantities, to take maximum advantage of every sales opportunity," he continued.

Hannington added that with inflation and the adverse economic situation, the remaining months of 1974 will not be easy.

# Phonogram Accents Local Production in Denmark

COPENHAGEN—Phonogram is placing very strong emphasis on local production in Denmark, according to Phonogram International president Piet Schellevis who was visiting Copenhagen to look at the local Phonogram operation.

"Local music production extends the market," says Schellevis, "and it has been a strong tradition for Phonogram to have a big share of local production. I think this gives a company a very strong grip on the record business."

Schellevis says that it was difficult today to discover new trends in pop music and it was very rare that a new sound came along. Demis Roussos, he thought, was a rare new talent setting a new trend.

He thought there would always be new developments in music but it was extremely hard to predict in which direction music would go. "I think the new trend could be the Latin sound—the music of Italy, Spain, Argentina and Brazil—and Phonogram has a great deal of strong material in this field."

Schellevis said that later this year, when contractual problems had been resolved, Phonogram would be releasing "a very strong album" by Rod Stewart. "I'm sure it will be the album of the year," he adds.

A modern record company had a responsibility to develop new trends in music, Schellevis says. "It is not a

good idea to sit down waiting for other people to come up with the new ideas. The responsibility for creativity lay with the record companies." He admitted, however, that sometimes good music failed to sell well. He quoted the example of guitarist J.J. Cale. "He could be a superstar," Schellevis says, "but even with powerful promotion he became only a moderate commercial success. I am disappointed that such good material as his does not sell better."

Schellevis says he was happy with Phonogram Denmark's share of local production and mentioned the special success enjoyed by the Johnny Reimar party albums produced by Reimar's Magnet Productions, a sister company of Phonogram. "Magnet is developing well," he says, "and distribution through Phonogram is working excellently."

Phonogram Denmark managing director John Winklemann is experimenting with new ways of distribution, leaving out the very small dealers and wholesaling the hot records. He also planning price reductions on records six months after release.

Winklemann reports that 1974 is turning out to be a very good year for the industry in Denmark. "The total market will amount to seven million albums, singles and cassettes—quite a good volume for a country of five million people," he says.

# Jazz Club In Denmark to Close; \$\$ Problems Cited

COPENHAGEN—The Montmartre Jazz House here, one of Europe's most famous jazz clubs, is to close because of financial problems.

Opened 13 years ago, the Montmartre earned a worldwide reputation for presenting many top American jazz musicians. Scores of albums were recorded there over the years and among the name musicians who appeared there were Stan Getz, Stuff Smith, Dexter Gordon, Kenny Drew, Ben Webster, Oscar Pettiford, Don Byas, Ed Thigpen, Cecil Taylor, Albert Ayler, Brew More, Johnny Griffin, Lee Konitz and Jackie McLean.

Arvid Meyer, chairman of the Danish Jazz Musicians Society, which has guided the musical policy of the club since 1971, told Billboard that in addition to the club's eco-

nomie problems there had been policy conflicts between the Society and the club's owner, Herluf Kamp Larsen.

Says Meyer: "We should have wound things up a long time ago because things have not been right for some time—but we had so much music to present it was difficult to call a halt. We are now trying to find another venue for jazz in Copenhagen."

The Danish Jazz Musicians Society is a non-profit organization which in the last three years has tried to present the best Danish and foreign jazz in the Montmartre. Its success, however, has been musical rather than economic, despite a 90,000-kroner subsidy from the Danish Ministry of Culture.

# RPM Weekly Fete Speakers

VANCOUVER—Paul Drew of KHJ, Los Angeles and vice president of radio programming for RKO Radio, and Geoff Stirling, chairman of the board of the Apache International Corporation of Canada, have been confirmed as speakers at RPM Music Weekly's two-day Communication 9 convention to be held at the Bayshore Inn in Vancouver on Sept. 21 and 22.

The two-day meet will start with an all-day session of speeches by leading figures in the radio and record industries. The morning session will begin at 10:00 in the Thompson/MacKenzie Room. Speeches will continue in the afternoon. The same night, RPM will host a cocktail party for registrants of C9.

The Vancouver-based label Leo Records headed by Robert Johnston have arranged for a complimentary breakfast for registrants on the morning of the 22nd followed by a tour of Little Mountain Sounds, a west coast recording studio.

Record companies as well as production firms will be hosting hospitality suites for the purpose of making product and artist presentations and those so far booked are A&M Records of Canada Ltd.; Columbia Records of Canada; GRT of Canada Ltd.; Goldfish Records; Leo Records; London Records of Canada; Motown Records of Canada; Mushroom Records; Quality Records Ltd.; RPM Music Weekly; and WEA Music of Canada.

Columbia Records of Canada will hold their convention in Vancouver two days prior to the Communications meet on Thursday (19) and Friday (20).

# U.K. RCA Sales Rise—Tapes Soar

LONDON—Although it has not been an easy year for any record company, sales of RCA's full-price albums increased by 36.9 percent here, marketing manager Brian Hall told the firm's sales conference at the Selsdon Park hotel, Croydon, last week. Tape sales had shown an increase of 78.7 percent.

He was referring to figures for the first six months of this year compared to the same period last year.

"During the three-day week we did not cut back on the sales force or advertising, unlike many companies in other industries," he claimed. "We only reduced marginally the number of releases, too."

Hall said that in terms of units sold, singles had shown a large drop of 44.7 percent.

Slight increases in units sold were experienced by budget albums which dropped by 4.6 percent and cartridges where sales decreased by 7.3 percent. This last drop was probably attributable to the very high sales in 1973 coinciding with the launch of about 60 titles on the Caprice 8-track series.

Hall said that the increase in cassette sales had not detracted from album sales. He added: "During 1973, 86 percent of all the industry's albums bought in Britain were purchased through traditional record outlets, in the High Street, specialist shops, department stores and chains like Woolworth, Boots and W.H. Smith. Cassettes are now responsible for 75 percent of all tapes sold and the public seems to prefer to buy in the traditional music outlets."



STAR SHINES—Gigliola Cinquetti, third from left, honored as the leading Italian international singer at a press reception here. Cinquetti, a star since 1964, has sold over 10 million records—six million abroad. She recently broke the U.K. market with her Eurovision song, "Yes." Left to right are: Ray Martino from the CBS-Sugar promotion department; U.K. CBS product manager, Gil Evans; Cinquetti; Billboard Italian correspondent, Germano Rus-citto; Cinquetti's British manager, Tony Lewis and Maria Luisa Pasini from CBS-Sugar international department.

# From the Music Capitals of the World

Continued from page 56

the MCA soundtrack album "The Sting" for sales of 25,000; it has been in the charts for 16 weeks, with six weeks at No. 1. . . . Lena-Marie and Sweet Wine, currently working Majorca, Spain, will have their single "Hideaway" released in the U.K. by Phonogram, and there is a Japanese release for their LP, "Hangover."

Metronome recording artist Lill Lindfors, having finished a one-week appearance at the Travemunde night club La Belle Epoque, Germany, will return to Germany for TV, and star in a Danish television show with Mort Shuman. . . . New Italian label Atoca to be launched in Sweden by CBS-Cupol with initial release of three singles. . . . Lars Ahren to produce and Ake Falck to direct a spectacular stage version of the musical "Annie Get Your Gun." It will be staged in the 12,000-seater Scandinavium in Gothenburg, with leading parts played by Phonogram's Lill-Babs and Hollywood-based actor Bo Svensson. . . . Gold Disk award for Polydor's Lasse Berghagen for sales of his album "Min Karlekssang Till Dig." . . . And Scottish group Nazareth also Gold Disk winners for 25,000 sales of their album "Proud and Loud," on Phonogram.

Current Swedish Top 20 chart shows nine of the hits are from Grammfon AB Electra, who represent RCA and MCA here. . . . Sonet launched U.K. label Bradley's with an album by Paul Brett and the Sweet Dream's cover version of Abba's "Honey Honey." . . . Swedish singer Sylvia, currently in the U.K. charts with "Y Viva Espana," will

have an album of the same title released there via Sonet, and is soon to tour Germany. . . . Among visitors to Scandinavia this month: Status Quo (Stockholm, Sept. 7); Gilbert O'Sullivan (Sept. 27); Frank Zappa; and Suzi Quatro.

LEIF SCHULMAN

## DUBLIN

Release Records has issued the first two volumes of their "Ireland's Top Six" series of budget albums—each LP has six singers taking two songs. Volume one features Roy Daniels, Larry Cunningham, Brian Coll, Ray Lynam, Dermot O'Brien and Dermot Hegarty; volume two has the same line-up, except that Danny Doyle replaces Hegarty. . . . Vicky Leandros giving two concerts at the National Stadium here, on Nov. 13 and 14.

Tap Heperi's "Walk Away From It All," on York, entered the Irish Top 20 at No. 14, after a major campaign by CBS Records. . . . EMI released "Love and the Country," an all-original album from Tommy Drennan and The Top League. All songs are by Dennis Allen, a member of the band and once with Limerick rock group Bojangle—EMI says it is a concept album of love songs and country numbers, arranged by Top League's Bryan Meehan, who co-produced with Bill Somerville-Large.

CBS running a jazz promotion with Disc Finder, a store in Baggot Street, Dublin. Jackie Hayden, of CBS, says: "We had a large number of jazz releases and it was a good idea to tie them all in with one campaign. There are many jazz sessions

(Continued on page 60)

SEPTEMBER 14, 1974, BILLBOARD

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# Minimum Costs, Simple Approach Philosophy of Ezrin New Label

By MARTIN MELHUSH

TORONTO—Bob Ezrin, who has gained international recognition as one of the top rock producers by working with such acts as Alice Cooper, Mitch Ryder and the Detroit Wheels, Lou Reed and others, has opened "an international record label based in Canada" known as Migration Records. The label has already been signed to Atlantic Records for distribution in the U.S. and Canada.

The initial signing to the label is Garry Bonner, one half of the songwriting team of Bonner and Gordon who wrote most of the Turtle's hit material, "Celebrate" for Three Dog Night, and a number of Petula Clark hits. Bonner's first single for the la-

bel is "Baby, Baby," an r&b dance single featuring Ezrin's Toronto rhythm section of Jimmy Norman, drums; Dick Smith, percussion; Ted Bettany, bass; Steve Hunter, guitar; and Joey Chirowski, keyboards. Rick Wilkins prepared the charts. Ezrin's offices are located in the Nimbus Nine studio complex in Toronto, the recording facility owned by Jack Richardson and the place where most of Migration's production will take place.

Stability and economy are two traits that Ezrin brings to his new venture and they are traits that have already been part and parcel of the young Canadian producer's phenomenal rise to the top of the rockpile since that eventful day four years ago when he found himself producing Alice Cooper as his first major studio project. Alice Cooper needed a hit and Ezrin was more than happy to oblige. Their first single "Eighteen" which came as a result of their affiliation hit the top of the charts around the world. Ezrin subsequently became the band's producer. Sessions with many of rock music's top stars became part of Ezrin's hectic schedule, followed by international recognition in the polls of magazines both in Europe and North America.

The firm philosophical base that Ezrin has set for the company is rooted in some very strong personal convictions that he has about the administration of a record company. Says Ezrin: "In the same way that we can't afford to be excessive with our personal lives, we can't afford to be excessive in business either. It is a premise that I feel is especially valid in a time when a return to direct production approaches and simple marketing techniques is so clearly indicated given the current market conditions."

Migration, for all intents and purposes, will be a singles-oriented label with an aim toward a streamlined efficiency in recording acts on the label. That means a channeling of more money into the creative marketing process than into the recording of untested product. Explains Ezrin: "There is a phenomenal trend towards wasting resources and energy in the production of records these days. There's an old saying that goes: 'For every 25 acts you sign, one may be successful.' As far as I am concerned that certainly doesn't have to be the case. The average cost—and this is just an average—of albums being produced these days is about \$40,000. That's a lot of money and I'm no longer interested in taking gambles with my lifetime and that sum of money. I value both too much."

Continues Ezrin: "The concept behind this label is to spend a minimum amount of money by recording singles with singles-oriented artists as opposed to recording entire albums on spec. The acts should be recorded simply with as direct an approach as possible. To keep the quality high though it must be kept uniform and injected into the material you select, the musicians that you work with and the arrangements that are prepared. Of course, judicious rehearsal is of upmost importance. Once you have done that you can then deliver the product to an organization that has the ability to market singles properly. In my opinion the best of the bunch is Atlantic."

AM radio will be one of the prime

marketing tools for Migration Records and Ezrin believes that there is a gradual return to that radio format by the public.

"The music cycle has turned full circle once again," explains Ezrin, "and now songs are being sold rather than attractions. We were on the attractions side of the cycle about three years ago. AM radio has always been a good medium for selling songs as well as building attractions and selling acts. At this point if you look at AM radio there are very few big acts being showcased."

How much significance is there in the fact that Migration has chosen to be based in Toronto?

"Regions are becoming more and more responsible for the material being played on Top 40 radio at the moment and the industry does not have its base in the three major centers: New York, Los Angeles and London. The Canadian region happens to be one of the most successful of all. Specifically, Toronto has been responsible for a sound that left quite a while back but I think that it can be resurrected. That is one of the sounds that we are aiming for within the company. The other sound we want to capture is a little more jazz oriented and softer."

Continues Ezrin: "We are an international label based in Canada but we will use talent from anywhere in the world and bring them to the studio facilities at Nimbus Nine because we believe they are the best. Even though I have indicated that we are going to be primarily a singles outfit, we will never make records that are artless in their commerciality."

## CHUM: Lack of Canadian Disks Hinders Airplay

TORONTO—CHUM Radio in Toronto, one of Canada's most influential Top 40 stations, has echoed its concern at the lack of output of Canadian content product necessary to meet its 30 percent quota. The point was raised recently in the station's weekly news sheet "The CHUM Report."

The "Report" states: "There's much more questioning these days as to how much output of Canadian content recordings is going to grow, and even if it will grow. This shows up in our mail and in talks with radio men everywhere. Broadcasters are wondering whether previous assumptions were right... whether the Canadian content regulations would provide a powerful stimulant to record production in this country. Take singles... so important because they influence most other sales and often are the stimulant in the sale of albums and tapes because of ripple effects."

The "Report" lists the Canadian content singles output for three years: 1971, 1972 and 1973. In 1971, 394 Canadian content singles were released for a weekly average of 7.8. In 1972, 377 singles qualified as Canadian content for a weekly average of 7.2. In 1973, 455 Canadian content singles were released for a weekly average of 8.7.

The "Report" continues: "Look at the three-year average. 7.9 records per week. Compared to the 150 foreign records released each week, present Canadian output looks puny."

## A&M Push on Vannelli

TORONTO—A&M Records of Canada pulled out all stops in its efforts to introduce Montreal-native Gino Vannelli and his band to the public during Vannelli's recent return to this country to play club dates in Vancouver and Toronto.

Vannelli, who was signed directly to A&M Records in the U.S. by Herb Alpert is showing up on the charts across Canada with his single "People Gotta Move" taken from his second A&M album "Powerful People."

After playing a number of dates in the U.S. including a tour with Liza Minnelli and club dates in Lake Tahoe and Los Vegas, Vannelli was booked into the Kego Club in Vancouver by manager Richard Burkhardt. On his opening night, A&M's Canadian west coast promotion representative, Bruce Bissell, and Kego Club manager Rick Davies arranged for the major press and radio people in the area to be in attendance.

The week of Aug. 26, Vannelli was booked into the Colonial in Toronto

and A&M bought up the clubs 300 seats and threw a champagne party for a mixture of press and radio people; rack jobbers; retailers and representatives from other record companies. In addition a special menu was created for the club which utilizes the "Powerful People" album cover on the front and the Club's menu, done up in musical terms, on the back.

After the Toronto engagement which saw the Colonial drawing capacity crowds for the week, Vannelli and his band which consists of Joe Vannelli on keyboards; Richard Baker on organ; Graham Lear on drums, Anthony Gillia on percussion and John Mandell on congas, returned to Montreal for a brief rest before heading into the U.S. for club engagements in Buffalo and Boston. They will return to Montreal to play the prestigious In Concert club in October.

A North American tour for Vannelli is in the planning stages.

## From the Music Capitals of the World

### TORONTO

The Stampeders were invited to play at Keith Moon's birthday party held at the Beverly Wilshire Hotel in Los Angeles. Moon, who showed up in an \$800 hand painted leather suit, sat in with the band on drums while Harry Nilsson contributed some percussion. Also present at the party were such luminaries as Rod Stewart, Linda Lovelace and Linda Blair of "The Exorcist." The band left after the party for Saratoga Springs, where they were the only Canadian band to appear at this year's American Song Festival. They performed in concert on the night of Aug. 30 and Sept. 2... The Canadian Brass recorded their second album for the Boot Master Concert label while they were in Paris representing Canada at the Festival Estival. Engineer Dave Green of Toronto's Manta Sound Studios was flown in for the session. The producer of the new album was Eleanor Sniderman and she was accompanied on the Paris trip by her husband Sam "the Record Man" Sniderman... Jonathan Edwards, who recently moved from the U.S. and has taken out Canadian citizenship appeared at the Riverboat coffeehouse with Kevin Gillis the week of Sept. 3. Both acts are managed by Castle Music Productions out of Boston... Ron Nigrini, recently signed to Attic Records and with his first single "Letters" getting good airplay across Canada, has just completed a western Canadian tour with Kenny Rogers and the First Edition. Dates included stops in Saskatoon, Regina, Edmonton and Calgary.

Christopher Kearney's new backup band is Hero and will back him in concert and on his upcoming third studio album to be produced at Manta Sound, Toronto, by Gene Martynec and Lee de Carlo... Suzanne Stevens' album "En Route" will be released by Capitol Records-EMI on Monday (9). She has just had two singles released, entitled "Comme Deux Enfants" and "House Full of Women," a Fox-Gimbel song... Capitol Records-EMI of Canada Ltd., in conjunction with CHUM, Toronto, presented the Youth day concert at the Canadian National Exhibition for the second year in a row on Aug. 26. Capitol acts performing that day were West

Egg, Maneige, Justin Paige, Shirley Eikhard, Bill King, Bob McBride and Christopher Kearney... Spence Cherrier is the new country music director at CHCL, Medley, Alta... Michael T. Wall, known as "The Singing Newfoundlander," has just had his album of Newfoundland songs released by Banff Records, a division of Rodeo Records Ltd... Quality Records Ltd. is preparing a major promotion campaign for former Chester lead singer and songwriter, Michael Argue, who was signed as a solo artist by Quality... John Dale has been appointed music director of CHUC, Cobourg, Ont... Island Records and Daffodil Records, both administered in Canada by Frank Davies with national promotion handled by Liam Mullan, are looking for promotion representatives to cover Canada... CHUM Western Ltd. has had its broadcasting license for CFUN, Vancouver, renewed to March, 31, 1978, with the commitment to the Canadian Radio and Television Commission that it will broadcast 26½ hours of information and orientation programming each week, including 10 hours of public affairs.

## Love Combines With Island Recs.

TORONTO—Love Productions, headed by president Frank Davies, has acquired Island Records product for promotion and supervisory management in this country. Quality Records will handle the distribution for Island Records in Canada. Initial album releases from Island in Canada include Jim Capaldi's "Whale Meat Again"; Eno's "Here Come The Warm Jets"; Spooky Tooth's "The Mirror," and "Kimono My House" by Sparks, one of Britain's hottest bands at the moment.

Davies has also announced the appointment of Liam Mullan as national promotion director of both Island Records and his own Daffodil and Strawberry Record labels. Mullan who has worked with the Compo Co.; Quality Records, where he handled, among other things, the Atlantic Records label; CKGM in Montreal where he held down the position of music director; and A&M

(Continued on page 60)

## A&M Distrib Agreement With Goldfish

TORONTO—An agreement has been reached between Gerry Lacoursiere, managing director of A&M of Canada Ltd., and Ray Pettinger and Terry Jacks of the Vancouver-based Goldfish records label whereby A&M will become the exclusive distributor of Goldfish in Canada. Goldfish was formerly distributed in this country by London Records.

Goldfish, which with its first single "Season In The Sun" sung by Terry Jacks has so far had sales of close to 8,500,000 records worldwide, according to Pettinger, has hoped that their association with A&M in Canada might be similar to that enjoyed by Ode and A&M in the U.S., where both companies operate very closely together.

Pettinger indicates that the Goldfish artist roster will be kept fairly small at the outset to give every artist the best possible coverage. In addition to Terry Jacks, the label has Susan Jacks, Chilliwack, Barry Greenfield and Hood on its roster.

Initial product under the deal are two singles: Susan Jacks' "Build Me A Tower" and Chilliwack's "Crazy Talk," both due for release shortly. A new album by Susan Jacks produced by Terry Jacks and Claire Lawrence is expected shortly as well as LPs from Lawrence, Barry Greenfield and Terry Jacks expected sometime in Nov.

Gord Morrison, the former Ontario promotion representative for United Artists (Canada) has joined Goldfish and will handle promotion for the label in Quebec and Ontario.

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## FLASH

It's sunny days for Bill King as "Blue Skies, Blue Skies" begins to be heard clear across the country. The latin-flavored single, taken from King's critical and popular smash second album "Dixie Peach," is hitbound at CKGM in Montreal, playlisted on CHOM, CHAM & CHUM, also on CKWS, CHEX, CFRW, CKFH, CFTR, CJBK, CKRC & CKY in the Central Region, and on CFUN, CKCK & CHAB in the West, and already numbered at CHED, CKOM, CJME, CKOC & CKLC.



Maneige makes musical magic in first concert outside Quebec.

## EXTRA

A new album by The Band will be completed in October. That's the word from drummer Levon Helm, at a reception following The Band's show with CSN&Y for 40,000 wet fans at Toronto's Varsity Stadium Sept. 2. The Band will be producing their own tracks over the next six weeks in Los Angeles and Woodstock. The result will be not the concept album, temporarily sidelined, just "a collection of songs."

# C.N.E. YOUTH DAY PRESENTS NEW FACES AND OLD FRIENDS

For the second time in the history of the Canadian National Exhibition, the responsibility for the annual Youth Day Concert was awarded entirely to one record company. And for the second time, that company was Capitol Records—EMI of Canada Limited.

In teamwork with CHUM Toronto they prepared, promoted and presented a cross-section of the best singers and musicians in Canada. On the afternoon and evening

tween shows to accept hundreds of free singles and copies of the posters each act had on display all over the city.



Shirley Eikhard

And then there were the performers themselves—31 of them—meeting each other and jamming and offering advice and helping out.

With warm breezes, a new sound system, and such a concentration of motivation and good feeling, the stage was set for a memorable concert.

**West Egg** led off with all the lazy elegance their name promised. A recent signing of Capitol Canada, Youth Day was actually their concert debut. But the infectious vocal and instrumental harmonies of the quartet swiftly won over an understandably indifferent audience to prolonged enthusiasm. A good number of the thirteen original songs they performed are strong candidates for their first singles session, to be recorded shortly.

**Maneige**, another recent signing, is a French Canadian instrumental quintet building up a lot of excitement with the progressive music crowd in the Province of Quebec—partly as a result of a series of dra-

matic live concerts broadcast by Montreal's CHOM-FM, partly as a result of opening, appropriately, for people like King Crimson, Ekseption and Soft Machine.

Although three of them have been playing together for seven years, this was the band's first appearance outside of their province. A scheduled tour with Frank Zappa had to be scrapped for technical reasons but they are hopeful that maybe in the spring . . .

At Youth Day Maneige delivered a breathtaking tapestry of sonic colors. It was the kind of display for which groups like Pink Floyd and Gentle Giant have helped to prepare an audience, but more rocking than either. Their first piece, for example, featured an elaborate fugue-flow for flute, vibes, xylophone and piano put into overdrive over a cycle of more than fifteen different percussion instruments. Their angular melodies were occasionally swept away by windstorms of rhythm, but they never lost their forward momentum, and the crowd that had been attracted by the charming songs of West Egg stayed on in awe through the full-color stereo portraits of Maneige. Without a doubt, Maneige is the most musically adventuresome group in Canada. While they may never achieve mass cult popularity, Capitol Canada has every hope that the album they are finally going to

concentrate on the music behind the theatrical storysongs. With more than 300 nights a year at three and four sets a night driving these songs, they could perform immobilized by snowsuits and still be a smash. Justin's debut album, coming out in October, is going to savage a lot of psyches in the ho-hum set.

The twilight and evening of the Youth Day Concert was warmed by some more familiar faces and highlighted some spectacular keyboard work.



Bill King

Long-time associate **Moses Hazan**, who also plays flute, wove his impressionistic piano stylings into the fine fabric of "City Mice," the trio which accompanied **Shirley Eikhard** in an up-tempo set well suited to the open-air setting.

**Jon Goldsmith**, pianist for **Christopher Kearney's** new quartet,

now piano-powering his own quintet on the surprising strength of his own second album, "Dixie Peach."

And **Bob McBride** simply stole everybody's heart. Last year he had a dozen sidemen at Youth Day; this time he accompanied himself, and the effect of his wrought-iron voice



Justin Paige

over his metronomic acoustic strumming had an effect no less riveting. McBride sang songs from his own "Butterfly Days" and "Sea of Dreams" albums and from his previous career as lead vocalist with Lighthouse, and the crowd fought happily for a position in the palm of his hand.

## BEACH BOYS BONANZA

The Toronto Star headline August 29th read: "GRANDSTAND'S BIGGEST CROWD ON ITS FEET FOR BEACH BOYS."

No wonder. In addition to exciting renditions of some of their newer material, more than 22,500 fans at the Canadian National Exhibition were treated to a rare profusion of their old Capitol hits.

In warm response to being back in Canada and to their ecstatic audience, the Beach Boys put on a generous show which included WOULD'N'T IT BE NICE, DO IT AGAIN, I CAN HEAR MUSIC, LITTLE DEUCE COUPLE, SLOOP JOHN B., HEROES AND VILLAINS and LITTLE SURFER GIRL—and then extended it with HELP ME RHONDA, I GET AROUND, GOOD VIBRATIONS and FUN FUN FUN—and then encored with CALIFORNIA GIRLS and BARBARA AND and SURFIN' USA.

As critic Peter Goddard said, "You could almost hear surf on Lake Ontario."

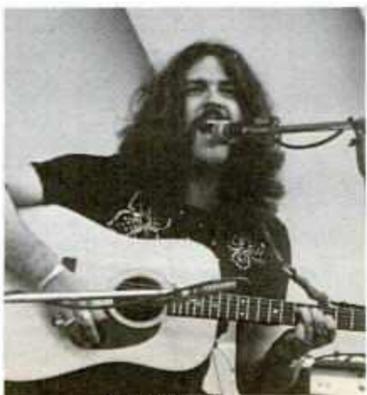
And Capitol salesmen had skids of the "Endless Summer" package ready to catch the wave.



Christopher Kearney

of August 26th, seven acts performed more than seven hours of wide-ranging music. And the audience, which began at several thousands and swelled rapidly throughout the day were treated to one of the smoothest, best organized multi-group concerts your anonymous reporter has every seen.

Which isn't surprising. The concert was an event and had been blueprinted as one. Five of the CHUM disc jockeys who had been doing most to build up the concert were there in person to introduce the acts. A score of Capitol executives had arrived from the Quebec, Ontario and National offices (a few of them coming in from vacation) to see new presentations the acts had prepared. The CNE Youth Day Committee was on hand greasing wheels and anticipating rough spots. There were concert promoters and record producers and press people. An audience of every available age—an astonishing number considering the ongoing transit strike—was fanned out from the grandstand all over Exhibition Park, and they surged forward in be-



Bob McBride



West Egg elicits enthusiasm in concert debut.

record this fall will bring them the international recognition that is their right.

**Justin Paige** (featured in Billboard July 27th) and his dynamic sextet achieved a correspondingly intense gut reaction with their disciplined frenzy. While they once again lived up to their reputation as a flashy showband, Youth Day proved to be a good occasion to

"Hero," improvised some jazzy country into Kearney's wiry rock and roll sound. Kearney will return to Toronto's El Mocambo for the week beginning September 23rd with Hero, and by then they hope to have the last of his third album in the can.

**Bill King**, a keyboard man long in demand by name musicians from Linda Ronstadt to Chuck Berry, is

## International

International  
Turntable

Sean Pix photo

**NAZARETH GOLD**—During a recent visit to Stockholm, British group Nazareth received gold disks from Phonogram Sweden for 30,000 sales of the album "Loud 'n' Proud." The five LP's by Nazareth released in Sweden have sold a total of 75,000 copies to date. Left to right: Darrell Sweet, Dan McCafferty, Elizabeth Johansson of the Phonogram PR department, Manuel Charlton, Stefan Schroder (a&r manager, Phonogram) and Pete Agnew. (Scan Pix photo)

## K-Tel Releases Canadian Pkg.—\$ Share to CIRPA

WINNIPEG—K-Tel, one of the largest packagers of "oldies," has released a set of all Canadian material entitled the "Canadian Mint" with a portion of the profits of the record going to the Canadian Independent Record Producers Assn. according to Bernie Wilock of K-Tel's Winnipeg office. The record features such artists as Terry Jacks; Lighthouse; Susan Jacks; the Stampeders; Dave Nichols; A Foot In Coldwater; Bachman-Turner Overdrive; Wednesday; Hood; Motherlode; Lois Fletcher; Shawn Jackson; Andy Kim; Five Man Electrical Band; Crowbar; Fludd; Dr. Music; Southcote; Johnny T. Angel; the Poppy Family; and the DeFranco Family.

Explains Wilock: "The idea was basically that of Mel Shaw, the president of CIRPA and manager of the Stampeders. He suggested that we work with Quality Records in putting this type of set together and also instigated the discussion on a certain percentage of the monies from the sale of the LPs being given to CIRPA. After a couple of meetings we decided that 1 cent an LP would be donated to the association."

Continues Wilock: "We are trying to help Canadian groups and will probably put out a similar LP each year. The TV exposure when the record is promoted will do the artists some good as well. Usually Canadian records are lost in the shuffle

when they get put on other sets. Many people said the concept wouldn't work but preliminary indications are that it will do very well. Another great misconception is that without the Canadian content rulings, Canadian artists would not sell. We don't feel that that is the case and possibly the success of this album will prove us right."

## Love, Island Pact

• Continued from page 58

Records of Canada where he became the label's first national promotion director.

At the same time Davies announced the appointment of Deane Cameron, formerly his personal assistant, to the newly-created position of manufacturing coordinator and he will be responsible for all areas of jacket, tapes, lacquers and record manufacturing for Daffodil.

Mullan's first action with Love was to hire Dave Bergler, formerly of Capitol Records of Canada, as west coast promotion representative, and Joe Owens, former national promotion manager of Quality Records as Ontario promotion representative.

An announcement is expected shortly of a distribution deal for Daffodil and Strawberry Records with A&M Records of Canada Ltd.

Three new staff appointments at Private Stock, the new Larry Uttal-EMI label, were announced last week by Peter Knight Jr., recently-appointed U.K. head of the company.

Carol "Hobbit" Urben has joined the label from Bell as marketing manager, responsible for all aspects of promotion and field marketing. She has been with Bell since the inception of the company's London office.

Another former Bell staffer, Ann Berlyn, has joined the company as administration manager, with overall responsibility for budget controls and purchasing.

The third new appointment is that of Knight's former secretary at Phonogram International, Sara Toniola, who joins Private Stock on Sept. 16 as personal assistant to Knight and international co-ordinator.

\* \* \*

Beverly Chubb, assistant to Radio Luxembourg U.K. program director Ken Evans, leaves on Sept. 13 to take up a similar post with Keith Skues at Radio Hallam in Sheffield.

\* \* \*

Cathi Gibson has joined the Mervyn Conn Organization in Britain to head the record and publishing divisions, replacing Ray Cameron. The existing publishing companies are to be amalgamated under the single title, Ocean Publishing. Cathi Gibson was formerly general manager of Chevron Music, and prior to that looked after administration for Chrysalis Records.

\* \* \*

John Beattie, a Record and Radio Mirror staffman until its sale last month to Spotlight Publications, has been appointed press officer for the Mervyn Conn Organization.

B.J. Van der Berg, managing director of EMI Holdings Holland B.V. and its subsidiaries, has been given responsibility for all EMI operations in Holland outside the field of recorded music, in a recent restructuring of the organization.

Roel Kruize, former deputy managing director, has been appointed managing director of all EMI music business interests in Holland.

## BILLBOARD

### IS BIG

### INTERNATIONALLY

## From the Music Capitals of the World

• Continued from page 57

weekly in Dublin. Joe Conway of Disc Finder reports increased sales, and says that many rock fans are being introduced to jazz indirectly through artists such as Mahavishnu, John McLaughlin and Herbie Mann.

Among jazz albums being promoted by CBS are "Stars Of The Apollo Theatre," "The World of Duke Ellington," "Dave Brubeck's All-Time Greatest Hits," and "A Jazz Piano Anthology," which includes tracks of Eubie Blake, Teddy Wilson, Count Basie, Dave Brubeck and Bill Evans. . . . Mushroom's new single is "Crying," from their first album "Early One Morning," which was released last year by Hawk Records. KEN STEWART

### PARIS

The Barclay cassette "Chaussettes Noires Story" follows the career of the Eddy Mitchel group which rose to fame overnight after a concert at the Golf Drouot. The titles will include some of their biggest numbers over the last 14 years. . . . Maurice Buison who runs Lido-Musique and is one of the best-informed traders, has announced a vigorous comeback for classical American jazz. He is importing disks from Japan where he claims the recordings are excellent and cheaper than in the U.S. He also revealed that his top client is the Maharaja of Mysore who spends \$4,000 on disks when he visits Paris, all of it with Lido Music. . . . The Syndicat National de l'Edition Phonographique has published a professional accounting guide for editors and publishers of video programs. HENRY KAHN

### HUNGARY

One of Hungary's top pop stars Paul Szecsi—known in Western countries as Paul Moro—has committed suicide. Szecsi represented Hungary in 1970 at the Athens Olympiad of Songs, and also Austria in the 1971 Tokyo International Yamaha Song Festival. A new album with songs written by him will be released soon. . . . Three Hungarian songs are among the 36 finalists of the Irish Castlebar International Song Contest which had 1,400 entrants. The three songs were written by Ivan Szenes and Tibor Konec and will be sung by top female singer Kati Kovacs at the festival. . . . The first album by Hungarian rock group Locomotive GT has been released in the U.S. and the

group is on a promotion tour with their sponsors, ABC Records.

PAUL GYONGY

### SYDNEY

Blues legend Muddy Waters is to make a return visit to Australia early next month. . . . Bee Gees have sold out the two Sydney Opera House concerts, so a third has been set for the Hordern Pavillion. Their support, Mr. George, should draw some attention. Phonogram's, Bob Aird, left for England last week armed with slides, films and tapes to sell them as "the new New Seekers." Aird will also promote the "Crystal Voyager" album, which contains music from the movie of the same name. . . . Jeff St John arrived home last week after six months working in London.

Rene Geyer's new RCA album, "It's A Man's Man's World," is receiving good reviews in local papers. . . . To La De Das singer-guitarist Kevin Borich and wife Louise—a girl. Many congrats. . . . Rod Muir of Digamae and Rhett Walker of Radio Station 6PR in Perth were both selected by Billboard's International Advisory Panel for their work in the programming field. . . . Phonogram recording artists ACDC were supported for the Lou Reed concerts in Melbourne and Adelaide recently.

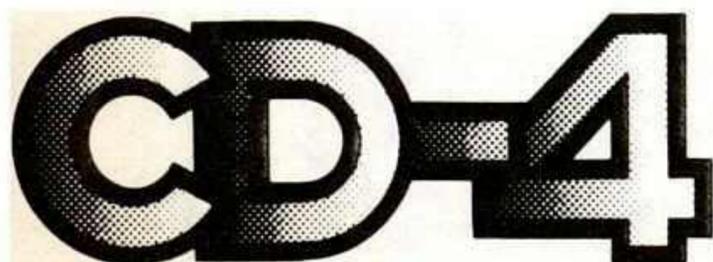
JOHN BROMELL

## CBS-Sugar Exec Post To Porta

MILAN—Johnny Porta has been appointed CBS-Sugar international operations manager, a new position created with the aim of improving the exploitation of foreign catalogs—according to central manager Giuseppe Giannini. Porta has been with the company for 10 years and recently was label manager in charge of the CBS/Epic product. This post has now been assigned to Ernesto Tabarelli, who previously worked in the promotion department for four years.

Ray Martino, a former singer and instrumentalist, has joined the promotion department to take care of international catalogs. Says Giannini: "Porta will coordinate all foreign activities with each label manager and with the international department and will continue to report directly to myself."

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**AMAZING BLONDEL**—Stephen James sign a five-year exclusive worldwide contract for the two-piece Amazing Blondel (Eddie Baird and Terry Wincott). First album under the deal is Mulgrave Street, to be released Oct. 11 to coincide with the start of the group's nationwide U.K. tour of colleges and major venues. Left to right, Terry Wincott, Blondel manager John Glover, Stephen James and Eddie Baird.

# Billboard Hits of the World

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## BELGIUM

(Courtesy Of Belgium Radio & TV)  
SINGLES

This Week

- 1 GIGI L'AMOROSO—Dalida
- 2 ROCKET—Mud
- 3 ROCK YOUR BABY—George McCrae
- 4 ROCK THE BOAT—Hues Corporation
- 5 PAPA WAS A POOR MAN—Jack Jersey
- 6 TONIGHT—Rubettes
- 7 TONIGHT—Tony Sherman
- 8 THE NIGHT CHICAGO DIED—Paper Lace
- 9 THE HOSTAGE—Dona Summer
- 10 SUGAR BABY LOVE—Rubettes

LPs

This Week

- 1 ROCK YOUR BABY—George McCrae
- 2 IN THE STILL OF THE NIGHT—Jack Jersey
- 3 ORIGINELE HITS No. 30—Various
- 4 THE GREATEST HITS Vol. 6—Various
- 5 ZOMERHITS—Various

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

This Week

- | This Week | Last Week | Title                              | Artist   |
|-----------|-----------|------------------------------------|--|
| 1         | 1         | LOVE ME FOR A REASON               | Osmonds (MGM)—Jobete London (Mike Curb)                |
| 2         | 4         | I'M LEAVING IT ALL UP TO YOU       | Donny & Marie Osmond (MGM)—Mike Curb (Venice)          |
| 3         | 2         | WHEN WILL I SEE YOU AGAIN          | Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff) |
| 4         | 9         | KUNG FU FIGHTING                   | Carl Douglas (Pye)—Subiddu/Chappell (Biddu)            |
| 5         | 7         | YVIVA ESPANA                       | Sylvia (Sonet)—Sonet (Rune Ofverman)                   |
| 6         | 3         | YOU MAKE ME FEEL BRAND NEW         | Stylistics (Avco)—Gamble-Huff/Carlin                   |
| 7         | 18        | ANNIE'S SONG                       | John Denver (RCA)—ATV (Milton Okun)                    |
| 8         | 6         | WHAT BECOMES OF THE BROKEN HEARTED | Jimmy Ruffin (Tama Motown)—Jobete London               |
| 9         | 8         | MR. SOFT                           | Cockney Rebel (EMI)—Trigram (S. Harley/A. Parson)      |

## Music to Streets Test Big Success

PARIS—An experiment by French radio to bring music to the people in the street has been described as an unqualified success.

The experiment was carried out in Aix en Provence, near Marseilles, which is famous for its music festivals. This was no festival however. As organizer Alain Durel pointed out, only 30 percent of the local inhabitants attend the festivals which attract music lovers from all over the world.

Instead, there were no fewer than 71 free classical concerts on street corners, although it was no busking operation. The concerts were given by trios and quartets, violinists and other musicians, many of them famous. Jazz was also included, two well-known artists, Michel Portal and Martial Solal taking parts.

The concerts were given no advance publicity. Instead the musicians in their shirt sleeves were taken to a street corner away from the center of the city and a concert would begin. Within seconds a vast crowd would gather to listen.

All the musicians were paid, the finances being handled by an organization called the Relais Culturel and the France Musique program of the French radio. Called "Music in the Street" the concerts cost around \$200,000 of which 55 percent was paid by the radio. The other 45 percent was paid by the Relais Culturel.

The concerts can naturally only be given during the summer holiday season and next year a series will be organized in Toulouse which is a more important city. At first the trade paid little attention to the experiment but it is expected that next year record retailers and music shops will try to find out what the street musicians will play in order that they might profit by displaying both the disks and the sheet music.

- 10 HONEY HONEY—Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)

- 11 HANG ON IN THERE BABY—Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)

- 12 SUMMER LOVE SENSATION—Bay City Rollers (Bell)—Martin Coulter (B. Martin/P. Coulter)

- 13 NANA NA—Cozy Powell (RAK)—RAK—(Mickie Most)

- 14 HELLO SUMMERTIME—Bobby Goldsboro (United Artists)—Cookaway (B. Montgomery/B. Goldsboro)

- 15 ROCK'N ROLL LADY—Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)

- 16 QUEEN OF CLUBS—K.C. & the Sunshine Band (Jayboy)—Southern

- 17 RAINBOW—Peters & Lee (Philips)—Pedro/Cyril Shane (John Franz)

- 18 JUST FOR YOU—Gitter Band (Bell)—Rock Artists (Mike Leander)

- 19 YOU YOU YOU—Alvin Stardust (Magnet)—Magnet (Peter Shelley)

- 20 CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Pye)—Schroeder (B. White)

- 21 ROCK THE BOAT—Hues Corporation (RCA)—Highground (John Florez)

- 22 BLACK EYED BOYS—Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)

- 23 ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)

- 24 BABY LOVE—Diana Ross & The Supremes (Tama Motown)—Jobete London (Brian Holland/Lamont Dozier)

- 25 I SHOT THE SHERIFF—Eric Clapton (RSO)—Rondor (Tom Dowd)

- 26 ROCKET—Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)

- 27 SMOKE GETS IN YOUR EYES—Bryan Ferry (Island)—Chappell (Bryan Ferry/John Punter)

- 28 ANOTHER SATURDAY NIGHT—Cat Stevens (Island)—Kags Music (Cat Stevens)

- 29 ROCK ME GENTLY—Andy Kim (Capitol)—Intersong (Andy Kim)

- 30 BORN WITH A SMILE ON MY FACE—Stephanie De Sykes/Rain (Bradleys)—ATV (B. Leng/S. May)

- 31 IT'S ONLY ROCK AND ROLL—Rolling Stones (Rolling Stones)—Essex (Glimmer Twins)

- 32 MACHINE GUN—Commodores (Tama Motown)—Jobete London (James Carmichael)

- 33 MISS HIT AND RUN—Barry Blue (Bell)—ATV Music (Barry Blue)

- 34 MAKING LOVE—Roberta Flack (Atlantic)—Tristan (Roberta Flack)

- 35 AMATEUR HOUR—Sparks (Island)—Island (Muff Winwood)

- 36 BAND ON THE RUN—Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)

- 37 WINDOW SHOPPING—R. Dean Taylor (Polydor)—Jobete London (R. Dean Taylor)

- 38 YOUR BABY AIN'T YOUR BABY ANY MORE—Paul Da Vinci (Penny Farthing)—Channel (Eddie Seago/P. Da Vinci)

- 39 SHE—Charles Aznavour (Barclay)—Standard (Barclay)

- 40 PINBALL—Brian Protheroe (Chrysalis)—Chrysalis (Del Newman)

- 41 SUNDOWN—Gordon Lightfoot (Reprise)—ATV Music (Lenny Waronker)

- 42 A WOMAN'S PLACE—Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)

- 43 BANANA ROCK—Wombles (CBS)—Batt Songs (Mike Batt)

- 44 YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James

- 45 KISSIN' IN THE BACK ROW—Drifters (Bell)—Macaulay/Cookaway (Macaulay/Greenaway)

- 46 IT'S BETTER TO HAVE—Don Covay (Mercury)—Intersong (Don Covay)

- 47 I GOT THE MUSIC IN ME—Kiki Dee Band (Rocket) Rocket/April (Gus Dudgeon)

- 48 STOP LOOK LISTEN—Diana Ross & Marvin Gaye (Tama Motown)—Carlin (Hal Davis)

- 49 TONIGHT—Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton)

- 50 SOMETHING 'BOUT YOU BABY I LIKE—Tom Jones (Decca)—Colgems/Glory (Gordon Mills)

## DENMARK

(Courtesy Of I.F.P.I.)

This Week

- 1 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
- 2 ROCK YOUR BABY (Single)—George McCrae (RCA)
- 3 THE NIGHT CHICAGO DIED (Single)—Paper Lace (Philips)
- 4 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
- 5 THE STING/SOUNDTRACK (LP)—(MCA)
- 6 HAMMOND POPS 2 (LP)—Ole Erling (P.M.)
- 7 SVANTE VISER (LP)—Poul Dissing & Benny Andersen (Metronome)
- 8 THE SIX TEENS (Single)—Sweet (RCA)

- 9 TCHIP TCHIP (Single)—Cash & C7rry (Play/Telefunken)

- 10 DODENS TRIUMF (LP)—The Savage Rose (Polydor)

## ITALY

(Courtesy Of Germano Ruscitto)  
LPs

This Week

- 1 E TU...—Claudio Baglioni (RCA)
- 2 XVIII RACCOLTA—Fausto Papetti (Durium)
- 3 MAI UNA SIGNORA—Patty Pravo (RCA)
- 4 JESUS CHRIST SUPERSTAR/SOUNDTRACK—(MCA/MM)
- 5 A UN CERTO PUNTO—Ornella Vanoni (Vanilla/Fonit/Cetra)
- 6 AMERICAN GRAFFITI/SOUNDTRACK—(MCA/MM)
- 7 MY ONLY FASCINATION—Demis Roussos (Phonogram)
- 8 FRUTTA VERDURA/AMANTI DI VALORE—Mina (PDU/EMI)
- 9 JENNY & LE BAMBOLE—Gli Alunni Del Sole (PA/Ricordi)
- 10 DIAMOND DOGS—David Bowie (RCA)
- 11 PASSATO, PRESENTE, FUTURO—Umberto Balsamo (Phonogram)
- 12 CARIBOU—Elton John (DJM/Ricordi)
- 13 DOPPIO WHISKY—Fred Buongusto (RIFI)
- 14 I BUONI & I CATTIVI—Edoardo Bannato (Ricordi)
- 15 REMEDIOS—Gabriella Ferri (RCA)

## MEXICO

(Courtesy Of Ortiz)  
SINGLES

This Week

- 1 COMO SUFRO—Los Baby's (Peerless)
- 2 ESPEJISMO—Juanello (Epic)
- 3 FELIZ CUMPLEANOS QUERIDA—Nelson Ned (Gamma)
- 4 THE ENTERTAINER—Marvin Hamlisch (MCA)
- 5 AMADA AMANTE—Roberto Carlos (CBS)
- 6 ROCK THE BOAT—Hues Corporation (RCA)
- 7 PERDONAME—Estrellita (Raf)
- 8 TENGO MIEDO—Los Brios (Capitol)
- 9 PERDONAME POR SER COMO SOY—Palito Ortega (Orfeon)
- 10 CRUZ DEL OLIVIDO—Los Toppers (Orfeon)

## NEW ZEALAND

(Courtesy Of N.Z.B.C.)  
SINGLES

This Week

- 1 THE NIGHT CHICAGO DIED—Paper Lace
- 2 SUGAR BABY LOVE—Rubettes
- 3 ROCK YOUR BABY—George McCrae
- 4 ROCK THE BOAT—Hues Corporation
- 5 BAND ON THE RUN—Paul McCartney & Wings
- 6 SUNDOWN—Gordon Lightfoot
- 7 KISSIN' IN THE BACK ROW OF THE MOVIES—Drifters
- 8 TUBULAR BELLS—Mike Oldfield
- 9 WATERLOO—Abba
- 10 YOU MAKE ME FEEL BRAND NEW—Stylistics
- 11 CLAP FOR THE WOLFMAN—Guess Who
- 12 ROCK ME GENTLY—Andy Kim
- 13 YOU KEEP ME HANGING ON—Cliff Richard
- 14 NEAREST THING TO HEAVEN—Bunny Walters
- 15 MASH (Theme From)—The Mash

## SOUTH AFRICA

(Courtesy Of Springbok Radio)  
SINGLES

This Week

- 1 SUNDOWN—Gordon Lightfoot (Reprise)—(Laetrec)
- 2 BAND ON THE RUN—Paul McCartney & Wings (Parlophone)—(Laetrec/MPA)
- 3 SUGAR BABY LOVE—Rubettes (Polydor)—(Laetrec)
- 4 LONG LEGGED WOMAN DRESSED IN BLACK—Mungo Jerry (PYE)—(Breakaway)
- 5 MA! (He's Making Eyes At Me)—Lena Zavaroni (RTC)—(B. Feldman)
- 6 LET EM ROLL IT—Paul McCartney & Wings (Parlophone)—(Laetrec/MPA)
- 7 WATERLOO—Abba (Sunshine)—(Breakaway)
- 8 THE NIGHT CHICAGO DIED—Paper Lace (Parlophone)—(Francis Day)
- 9 TOUCH TOO MUCH—Arrows (RAK)—(Francis Day)
- 10 SCHLICK SCHLACK BOOM BOOM—Lee Reed (Bellaphon)—(Laetrec)

## SWITZERLAND

(Courtesy Of RADIO-HITPARADE)  
SINGLES

This Week

- 1 SUGAR BABY LOVE—Rubettes (Polydor)
- 2 ROCK YOUR BABY—George McCrae (RCA)
- 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
- 4 HONEY HONEY—Abba (Polydor)
- 5 TSOP—MFSB (CBS/PIR)
- 6 THEO WIR FAHREN NACH LODZ—Vicky Leandros (Philips)
- 7 SEASONS IN THE SUN—Terry Jacks (Bell)
- 8 THE SIX TEENS—Sweet (RCA)
- 9 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—Sparks (Island)
- 10 GIGI L'AMOROSO—Dalida (Sonopresse Int'l)

# International Contest Balloting In Italy Is Probed

• Continued from page 1

Stating that "It does not mean incrimination," Turin Deputy Public Prosecutor Rocco Sciaraffa sent judicial notices to Iva Zanicchi, Al Bano, Patty Cravo, Gino Paolki, Gigliola Cinquetti, Mino Reitano, Johnny Durelli, Rosanna Fratello, Mirna Doris and Michele.

Record companies named in the investigation include the Italian subsidiaries of CBS, EMI, Phonogram, Durium and Ri-Fi, all of whom have exclusive contracts with one or more of the singers.

Prosecutor Sciaraffa says that after a nationwide police count of lottery tickets sent in for the 1971-72 "Canzonissima" season it was determined that of the 17,500,000 ballots received, only 11,500,000 were legally sold. The other six million, or one third of the total, were false, he says.

"Canzonissima" is a nationally televised weekly song contest, on from October to January. After each program viewers mail votes for their favorite singer or song. Their ballots, which also serve as lottery tickets, are proportionately tallied against the vote of studio judges. At the New Year's final, the winning lottery ticket for the winning singer is picked from ballots. Prizes run into thousands of dollars.

Nicolo Di Bari, who won the 1971-72 competition, is not among those under investigation. Under Italian law a judicial note is not a formal charge but a warning that

magistrates are investigating a person's possible involvement in a crime.

Italian newspapers, which are giving front-page coverage to the "Canzonissima" scandal, have quoted police sources as saying that over 100 policemen have taken part in the investigation, which included raids on the homes of the singers and record company officials during a two-year period. "Canzonissima" is by far the most popular program in Italian television history.

Others named in the investigation are Salvatore Mazzacco, a record producer; Luciano Rondinella, executive for Sonica, Fonorex, Edizioni Rondinella, Italbit; Michele Bonnett, executive for EMI; Gianni and Salvatore Esposito, owners of Esposito Records; Corrado Bacchelli, a record producer; Ladislao Sugar, managing director of CBS-Sugar, with exclusive contracts on Cinquetti and Dorelli; Alfredo Rossi, administrator of Arision Records, with exclusive contract on Fratello.

Others are Giovanni Battista Ansoldi, managing director of Ri-Fi Records with exclusive contracts on Michele and Zanicchi; Gregorio Mintangian, president of Durium with exclusive contract on Paoli and Reitano; Linda Eikelberg, administrator of Kidoko Records, with Patti Pravo under contract. Authorities have also asked to interview the legal representatives on Phonogram records.

All face possible fraud charges.

## French Acts Need Foreign Exposure, Weekly Asserts

PARIS—According to the French weekly paper, l'Express, French pop-groups face virtual extinction unless they work abroad. Yet only one or two have succeeded in breaking the Anglo-American ice-like Magma in the U.K. and Les Variations in the U.S.

It is still something of a mystery why British groups in particular are appreciated by the French and have made great names for themselves while the French groups do not make anything like the same impression.

One reason may be that the policy of record houses is to concentrate on individual artists rather than groups, which means that disks are comparatively rare. It is of interest to note that at the Polydor congress held in Paris, not a single French group was included in the novelties for 1975. On the other hand, the Rubettes, a British group, was brought over specially and played in France for the first time.

A great many minor groups have disappeared completely and those who have succeeded in hanging on have not sufficient money to buy all the equipment they need. According to l'Express, one of the oldest groups, Mahjun, which has recorded three albums, is forced to live as a community under difficult conditions. Rice and noodles are their basic diet.

It is rare, says the paper, that a French group can manage to draw an audience of as many as 500, and Jean Karakos of Byg records admitted that the group, Gong, has cost him something like \$80,000. Some are trying to find a place for themselves by adopting jazz styles, but

the going is rough. The one hope therefore is to find a home in Britain or the U.S. but competition is great, money is needed and on the whole it is no more than a dream for most groups.

## Radio Bill?

• Continued from page 50

celerating numbers of AM-FM radios slated for post-delivery installation in cars.

Opponent EIA also deplored the denial of choice to consumers. But if the bill must go ahead, the manufacturers ask for a two-year lead time, and a \$25 price cut-off for exemption of the less expensive sets.

As for the implementing agency, the FCC, its chairman Richard E. Wiley has told both Senate and House committees that the auto-radio picture is bad, and that studies indicate auto manufacturers have exaggerated the costs claimed for adding FM service to their car radios.

Still, Wiley says that if a general all-channel radio bill is passed, he would prefer to limit the FCC's first AM-FM capability requirement to auto radios, for a start. He has doubts about inflicting extra costs on consumers who might prefer cheaper AM sets in their homes.

**BILLBOARD IS BIG INTERNATIONALLY**

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**BILLY PRESTON—The Kids & Me, A&M SP-3645.** Following his major hit of "Nothing From Nothing," this master keyboard man/vocalist comes up with a highly commercial effort which should keep him near the top. Mixing in a few instrumentals with his soulful vocals, Billy follows the general strain of his hit in some areas and entirely new directions in others. A highly danceable LP, which should suit the disco market, and an LP with tight, short cuts which can fall into the AM or FM marketplace. As always with Preston, his keyboard work stands out the most, and this set is no exception.

**Best cuts:** "Nothing From Nothing," "You Are So Beautiful," "St. Elmo," "John The Baptist," "Creature Feature."

**Dealers:** Preston enjoys success in all areas through a number of AM hits and association with bands like the Beatles and Stones.

**STEVIE WONDER, ARETHA FRANKLIN, DONNY HATHAWAY, STAPLE SINGERS, RAY CHARLES—Recorded Live At Newport In New York, Buddah BDS 5616.** Although there is a tendency to call this a "sampler" type LP, it really is a super powered demonstration of the skills of these super powered performers and as such the listener doesn't mind hearing one and then the other. All the performers are aligned in the ability to generate energy from within themselves and transfer it to the audience. Motown, Atlantic, Stax and Crossover, all allowed their artists to participate in this on location taping and if anything, this LP reasserts the power and majesty of their music.

**Best cuts:** every one, with Mavis Staples standing out on the Staples two contributions, "You Gonna Make Me Cry" and "And The Lord Will Hear."

**Dealers:** stock in pop and soul.

**SONNY & CHER—Greatest Hits, MCA-2117.** Sonny & Cher, for all the criticism leveled at them during their career together for being too commercial, put together some of the finest singles of the past decade, reaching audiences of all types. This LP represents the entire spectrum of their career (earlier hits are not the originals, but live versions) and traces their progression from teen idols to over-all stars. Cher possesses one of the finest voices in popular music, and while there are those with better vocals than Sonny's, he remains an excellent interpreter and a topnotch writer. Excellent LP for collectors and for new fans they may have gained through their TV show.

**Best cuts:** "You Better Sit Down Kids," "I Got You Babe," "A Cowboy's Work Is Never Done," "The Beat Goes On."

**Dealers:** Duo has a decade of fans. Sonny has his own TV show this fall and Cher is sure to do a number of guest stints.

**ROY WOOD'S WIZZARD—Introducing Eddy And The Falcons, United Artists, UA-LA219-G.** Through his years with the Move, as a founding member of the Electric Light Orchestra and now with Wizzard, Roy Wood has continually been recognized as one of the geniuses of pop. In this country, however, he has always seemed to barely miss that commercial mark. With this brilliant LP of '50's style rock done in a style that improves rather than imitates that decade, Wood has hit that point of commerciality and individuality. Singing, playing guitar, drums, oboe, cello, bass, keyboards, saxes, bassoon and others he moves through a set of original tunes all of which seem vaguely recognizable. This is not an oldies LP. Rather, it is the perfect mix between the best of the old and the best of the new. Kudos to Roy Wood.

**Best cuts:** "Brand New '88," "This Is The Story Of My Love (Baby)," "Everyday I Wonder," "We're Gonna Rock 'N' Roll Tonight."

**Dealers:** Let consumer know Wood's roots and play this in store. There should be lots of FM support.

**BOBBY GOLDSBORO—10th Anniversary Album, United Artists UA-LA311-H2.** Over the past decade Bobby Goldsboro has proven himself one of the most versatile and consistent hit makers in the music business, able to appeal to every audience from the Top 40 crowd to the easy listening audience to the night clubbers. Here we find a fine representative sample of his work, from rock to country oriented material to MOR. Each cut lists where recorded and date, date of release, arranger and producer. Most were hits of some type and all are recognizable. A fine LP which should be popular with those who have followed Bobby's career and for new fans he's gained over the past few years.

**Best cuts:** "See The Funny Little Clown," "Little Things," "Honey," "The Straight Life," "Watchin' Scotty Grow," "Summer (The First Time)."

**Dealers:** Excellent double package with color photo inside and liner notes by Bobby.

**JOHN MAYALL—The Latest Edition, Polydor PD 6030.** When it comes to mixing the best of the blues with a touch of Commerciality, John Mayall has been the master over the past decade. Here, with a new lineup of fine musicians and another batch of top original songs, Mayall's distinctive vocals, fine keyboard and organ work and general mastery of his trade again triumph. Should reach his always strong radio audiences with no difficulty and should continue his long string of hits.

**Best cuts:** "Gasoline Blues," "Deep Down Feelings," "The Pusher Man," "Love Song."

**Dealers:** Mayall has 10 years of fans that are always on the lookout for new material. And he tours constantly.

**CHARLES AZNAVOUR—A Tapestry Of Dreams, RCA CPL-0710.** International vocalist Aznavour is finally starting to get some of his much-deserved attention with this effort and his often played "She." His voice still has a very sensual quality to it.

**Best cuts:** "She," "Our Love, My Love," "Yesterday When I Was Young."

**Dealers:** Aznavour has toured the states many times and has built up a loyal legion.



**NEW YORK CITY—Soulful Road, Chelsea CHL 500.** Veteran vocal group comes up with an absolutely superb LP combining the almost universal style of the Spinners with their own original sound. Smooth lead vocals, backups in perfect harmonies and an instrumental background that is always perceptible but never intrudes on the vocals. Thom Bell has contributed his usual magnificent production and arrangements but the real stars here are New York City. At a time when many soul groups are using stereotyped arrangements, this unit has retained a style of their own and one that should certainly pay off. Should cross to pop quickly.

**Best cuts:** "Darling Take Me Back," "Can't Survive Without My Sweeties," "Only You," "Love Is What You Made It."

**Dealers:** Great takeoff on the "Abbey Road" cover.

**TINA TURNER—Tina Turns The Country On, United Artists, UA-LA200G.** Fine mix of country, folk and soft rock tunes done in Tina's inimitable style. On this effort she flexes her voice from its softest to its usual rough tone and molds it perfectly around each cut. Drawing from a wide range of composers from Dylan to Dolly Parton to Kris Kristofferson to Hank Snow, Ms. Turner should gain easy soul and pop play and possibly some country play. Surprisingly effective are the slow cuts, and Tina proves just as adept an interpreter of other's material as she is a singer of original songs.

**Best cuts:** "He Belongs To Me," "Long Long Time," "I'm Moving On," "There'll Always Be Music."

**Dealers:** Usual excellent cover shot. Play in store.



**CANNONBALL ADDERLEY QUINTET—Pyramid, Fantasy F-9455.** This is an LP of surprises—all delightful. Each track is a gem of artistic skills which have the hallmark of the Adderley group's cohesive style. The opening cut, "Phases" is a tour de force for synthesized ARP sounds (courtesy of George Duke), followed by the march and precision of "My Lady Love" with its military drum rudiments and a complementary melodic line played by the two Adderley brothers. "Book-Ends" with its strong bass emphasis (showcasing the power of Walter Booker on standup bass) has an ear-catching quality in the ensemble sound which melds with the rhythmic emphasis. This LP captures all the high energy qualities of modern jazz with just enough soul.

**Best cuts:** "Pyramid" (with its lolling quality); "My Lady Blue," "Book-Ends."

**Dealers:** The saxophonist-leader has an enticing, commercial entry here.

**GARY BURTON—Seven Songs For Quartet And Chamber Orchestra, ECM 1040 ST.** Vibraharpist Burton has outdone himself with this recording. It features seven pieces composed by Michael Gibbs and all of them are performed by Burton's quartet, in conjunction with chamber ensemble. This mixing of the two is a natural success and this is the same material that he presented in his performances at this past Newport Jazz Festival. All of the soloing blends into the total effort.

**Best cuts:** "Throb," "Phases," "Three."

**Dealers:** Burton is quite well known in jazz circles.



**MOLLY BEE—Good Golly Ms. Molly, Granite 1002.** Singing as beautifully as ever, Molly has a masterful selection of songs, a number of which could be hits. It's a very listenable album, produced by Cliffie Stone, and contains a couple of old standards as well as some recent tunes by others. But her originals are the best.

**Best cuts:** "I Got A Man," "So Much To Remember," "Cheatin' Is A Very Lonely Game," and "Let Me Call You Baby Tonight."

**Dealers:** The name is still magic, and the singing matches it.

**CHARLIE LOUVIN—It Almost Felt Like Love, UA 248.** It's Charlie's first album for UA, and it's overdue. He sings songs

done before by Bill Anderson, Roy Clark, Jeannie C. Riley, Loretta Lynn and himself, and adds some flavor with new material. Produced by Kelso Herston and engineered by Billy Sherrill, it's a winner.

**Best cuts:** "Until I'm Out of Sight," and "If I Have To Build a Bridge."

**Dealers:** The album contains a couple of his hit singles.

**LORETTA LYNN—They Don't Make 'Em Like My Daddy, MCA 444.** When Loretta sings, people listen, and they'll listen to all of these, even though several of the songs have been done before. She has two of her big singles on it, and a great deal of new material, out of which will come more singles. The remarkable lady just keeps doing superb songs, and Owen Bradley plays his part.

**Best cuts:** "Out of Consideration," "Don't Leave Me Where You Found Me," and "Nothin'."

**Dealers:** Some nostalgia on the back cover, along with great liner notes.

**LITTLE DAVID WILKINS—Little David Wilkins, MCA 445.** Singing some Joe Stampley songs, and even borrowing his style a little, Wilkins moves on to even greater things with his own style. He has some strong material, a lot of it self-written, and three of his hit singles are found in the package. His best cuts are: "To My One and Only," "My Love For You," "Whoever Turned You On, Forgot To Turn You Off," and "You Can't Stop Me From Loving You."

**Dealers:** A cover photo in performance, at his best.

**BARBARA MANDRELL—This Time I Almost Made It, Columbia 32959.** The multi-talented little lady outdoes herself. She keeps getting better, and she always was great. But her maturity shows through, and it's truly an excellent album, from start to finish. She can sing a song as it should be sung, and probably as no one else can do it.

**Best cuts:** Right Back Feeling Like a Woman," "Wisdom Of A Fool," and "Kiss The Hurt Away."

**Dealers:** Good cover, great material, including some standards.

**LARRY GATLIN—Rain Rainbow, Monument 33069.** Here is the much awaited album of one of the real bright lights in the future of music. A brilliant writer, an excellent singer, with all of the tools. And what songs he has in this one, a good many of which will get more than country attention. Gatlin is someone to watch, and particularly someone to listen to.

**Best cuts:** "Rain," "Those Also Love," "Help Me," "Janie," and "Love."

**Dealers:** Every cut in this album is superb. And Gatlin is just off a strong promotional tour.



## First Time Around

**MORNINGSONG—Listen To A Sunrise, Morning Song CS 7871.** One of the real joys of music is finding an artist on a small label, unknown to the general public, who has turned in a genuinely excellent piece of work. This is the case with Morningsong, a group whose harmonies at times come close to those of CSN&Y, who can handle soft rock, country traditionals or folk with equal ease and are vocally and instrumentally as capable as any of the "major" people around today. Not one throwaway cut here, and with some luck and some help, this group should someday be stars of the AM and FM airwaves, appealing to all audiences.

**Best cuts:** "Look At Me," "Never Bending Ears," "Blue," "Silent Morning," "Gentle Thought," "There's A Light."

**Dealers:** This is a fine chance to really help break an act. Don't let the small label scare you, this one is worth helping along.

**JACK THE LAD—It's Jack The Lad, Elektra 7E-1014.** Very nice mix of British folk and rock from some of the past members of Lindisfarne. More listenable to American ears than much of the British product of this genre. Mix of electric and acoustic works well, as do the delightfully undisguised accents. Some excellent uptempo, some fine ballads, and a generally well done LP. For those who have been fans of the likes of Fairport Convention, Ian Matthews and his many groups, Lindisfarne, and a few others, this should prove a welcome addition to the collection. College and FM play should be strong.

**Best cuts:** "Boilermaker Blues," "Fast Lane Driver," "Rosalee," "Promised Land," "Lying On The Water."

**Dealers:** Display in rock and British folk/rock section.

**GINO CUNICO—Kama Sutra KSBS 2601 (Buddah).** A refreshing sound surfaces here which is reminiscent of some of the more innocent days of rock and roll, particularly the mid '60's British era and the American groups along the lines of the Spoonful and the Critters. Still, Cunico has put together an original set helped along by his own strong production as well as that of Artie Ripp and Toxie French. Material is a mix between acoustic and electric, between the basic and the more complicated, and should do well in most markets. Some absolutely beautiful renditions of several rock classics from

Carole King and John Sebastian. A most promising LP.

**Best cuts:** "She's Sweet, She's Somebody," "Hollywood Boulevard," "Goin' Back," "Younger Girl."

**Dealers:** Again, it's worth your while to help break this act.

**THE POWER OF ATTORNEY—From The Inside, Polydor PD 6031.** Nine men who are serving time in Pennsylvania's Graterford Prison come up with an excellent soul LP combining the multi-voiced style of War, soft ballads and good soul rockers. Fine instrumentals from all and even better vocals characterized by complicated off-leads, strong harmonies and a general top performance. Kind of material that is ideal for either dancing or listening and should catch on immediately on soul stations. A number of potential crossover cuts here. The best of today's soul flavor with little imitation.

**Best cuts:** "Life Is Nowhere In The Ghetto," "I've Been Thinking," "Turn Around," "No More."

**Dealers:** Cover explains the situation. Use to best advantage.

**SOUND EXPERIENCE—Don't Fight The Feeling, Soulville PS 1650 (Bell).** Top notch soul group combines the sounds of today with some of the magnificent harmonies that made the black New York groups of the 1950's such important factors in the growth of rock. Full, horn based orchestration adds to over-all sound, but it is the conglomeration's superb singing that makes this such a masterful soul LP. Kind of music that should easily appeal to the Top 40 audience as well as the soul mart. Number of cuts which fit the disco market, and some fine ballads.

**Best cuts:** "This World Is Really Mine," "Step Feeling," "You Don't Know What You're Doing," "Devil With The Bust."

**Dealers:** Colorful cover for display and play in store.

**JAY GRUSKA—Gruska On Gruska, Dunhill DSD-50181 (ABC).** Very pleasant, easy to listen to set from young singer/songwriter. Interesting lyrics backed by full orchestra arranged by Michael Omartian, who also handled the excellent production work. Refreshing, in that the LP is peaceful but not boring. Should do well on a variety of radio formats, particularly FM and easy listening.

**Best cuts:** "Every Time I Try," "A Letter," "People Races," "88."

**Dealers:** Stock in new artists.

## Billboard's Recommended LPs

### pop

**BONZO DOG BAND—The History Of The Bonzos, United Artists, UA-LA 321-H2.** Fine package, both content wise and graphically, of one of the funniest, most subtly satirical groups of the 1960's. Band was overlooked while they were around. Don't make that mistake now. **Best cuts:** "Kama-Sutra," "I Left My Heart In San Francisco."

**LIGHTHOUSE—Good Day, Polydor PD 6028.** This album showcases an all-new Lighthouse. Drummer Skip Prokop has switched to guitar, so the group has now joined the ranks of double lead guitar bands. Also, much of the strings and brass of the past have taken a back seat to synthesizer and guitar. **Best cuts:** "Got A Feeling," "Going Downtown," "Reincarnate Nation."

**HERB OHTA—Song For Anna, A&M SP 3651.** Superb ukulele artist plays in front of beautifully arranged lush orchestra which never gets boring. Makes instrument sound as soulful and expressive as any guitar. **Best cuts:** "Song For Anna (Chanson d'Anna)," "Love Is Blue (L'Amour Est Bleu)."

**TELLY SAVALAS—Telly, MCA 436.** Star of Kojak comes up with interesting mix of talking and singing on this group of well known songs. Should be decent seller based on name. **Best cuts:** "You've Lost That Lovin' Feelin'," "You And Me Against The World."

**HAWKWIND—Hall Of The Mountain Grill, United Artists UA-LA328-G.** Usual interplanetary sounds from top British space rock band. Good use of electronics and ideal for FM play. **Best cuts:** "D-Rider," "Hall Of The Mountain Grill."

**HUEY "PIANO" SMITH'S ROCK & ROLL REVIVAL—Ace 2021.** First release from the reactivated Ace is a beaut. Huey "Piano" Smith was one of rock's early giants, and this set of Huey and his various proteges marks a veritable rock gold mine. A must for collectors and new fans alike. Top liner notes from Greg Shaw. **Best cuts:** "Rockin' Pneumonia (Parts 1 & 2)" Huey Smith & The Clowns, "High Blood Pressure" (Bobby Marchan & The Clowns), "Alimony" (Frankie Ford and the Sisters).

**HANGIN' OUT WITH HENRY MANCINI, RCA CPL 1-0672.** A film theme package with some bright spots but otherwise a

(Continued on page 63)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegler, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.



**JOHN DENVER—Back Home Again (4:42);** producers: Milton Okun/Kris O'Connor; writer: J. Denver; publisher: Cherry Lane, ASCAP. RCA JH-10065. The man who is probably America's biggest superstar comes up with another sure winner, more uptempo and a bit more country than "Annie's Song." Usual peaceful, general escape from trouble aura that often surrounds the artist's work and which helps make him as refreshing as he is.

**THREE DOG NIGHT—Play Something Sweet (Brickyard Blues) (3:32);** producer: Jimmy Ienner; writer: A. Toussaint; publishers: Warner-Tamerlane & Marsaint, BMI. ABC/Dunhill 15013. One of our true supergroup's takes on a bouncy, soul flavored song from the pen of Allan Toussaint and does their usual fine interpretive work. Uptempo work makes good use of lead and almost soul-like backup vocals. Sure bet for immediate AM play.

**SPINNERS—Love Don't Love Nobody—Part 1 (3:33);** producer: Thom Bell; writers: C. Simmons-J. Jefferson; publisher: Mighty Three, BMI. Atlantic 45-3206. Outstanding soul group slows down a bit from their previous efforts with this stunning ballad. Beautiful piano introduction followed by flowing lead vocals and superb harmonies. Record should hit pop and soul markets simultaneously and this change of pace could easily prove their biggest hit in some time.

**STEELY DAN—Pretzel Logic (3:59);** producer: Gary Katz; writers: Walter Becker-Donald Fagen; publisher: American Broadcasting, ASCAP. ABC 12033. When people complain that nothing new is happening in pop music, they ought to listen to Steely Dan. This innovative group has come up with another sure winner in the bluesy rock hit featuring the always fine mix of lead and harmony vocals, superb Gary Katz production and catchy instrumental refrain which serves as a hook as well as any words could.

**BACHMAN-TURNER OVERDRIVE—You Ain't Seen Nothing Yet (3:29);** producer: Randy Bachman; writer: R. Bachman; publisher: Bachman/Top Soil, BMI. Mercury 73622. What may be America's best "heavy rock" group checks in with this basic rocker featuring licks reminiscent of the Velvet Underground's "Sweet Jane." Easy to remember melodies, good singing and good hook in the title. Flip: Free Wheelin' (3:44); producer: same; writer: B. Thornton; publisher: same.

**THE DeFRANCO FAMILY featuring TONY DeFRANCO—Write Me A Letter (3:06);** producer: Walt Meskell; writers: T. Martin-W. Meskell; publishers: Fox Fanfare/Cakewalk, BMI. 20th Century 2128. By far the most commercial thing this musical family has come up with in a long while. Good bouncy music, catchy lyrics, strong singing from Tony and fine backup from the brothers and sisters. In short, there's no reason why this should not be a major AM hit in quick order.

## recommended

**NITTY GRITTY DIRT BAND—Battle Of New Orleans (2:50);**

producer: William E. McEuen; writer: J. Driftwood; publisher: Walden, BMI. United Artists XW544-X.

**LIGHTHOUSE—Good Day (3:45);** producer: Jimmy Ienner; writer: Ralph Cole; publisher: C.A.M.-U.S.A., BMI. Polydor 14246.

**PAUL DAVIS—Ride 'Em Cowboy (3:52);** producer: Paul Davis; writer: Paul Davis; Web IV, BMI. Bang 712.

**DAVID CASSIDY—Please Please Me (1:57);** producers: David Cassidy and Barry Ainsworth; writers: Lennon-McCartney; publisher: Dick James, BMI. Bell 45,605.

**JUD STRUNK—My Country (3:25);** producer: Glen Campbell; writers: J. Strunk-D. McCarthy; publishers: Kayteekay/Every Little Tune/Pierre Cossette, ASCAP. Capitol 3960.



**ARROW—Touch Too Much (2:58);** producer: Mickie Most; writers: N. Chinn-M. Chapman; publishers: Chinnichap/RAK, ASCAP. Private Stock 45,001. First release from Larry Uttal's new label proves a winner with this hard driving, commercial rock cut which has already hit the top of the British charts. Heads above most disks of this type and ideal for AM airplay.

**THE RHODES KIDS—Voo-Doo Magic (2:50);** producers: Danny Janssen and Bobby Hart; writers: Barry Richards-Howard Bloch-Beth Bloch; publisher: Group Two, ASCAP. GRC 2033. Fine soul/dance disk in the Kool & the Gang vein which should find no trouble making the soul playlists.

**JOHN KINCADE—Till I Kissed You (2:15);** producer: Larry Page; writer: Don Everly; publisher: Acuff-Rose, BMI. Mercury 73604. Everly Brothers old hit gets original treatment here. Fits in well with current nostalgia mood, but originality also adds touch of freshness.

**RON GARDNER—Pale Moon (2:30);** producers: Richie Moore, Ron Gardner and Dennis Lunder; writer: Ron Gardner; publisher: Snoqualmie, BMI. MCA 40285. Gardner comes up with a good rocker here, somewhat reminiscent of some of the best of the John Fogerty material.

**BECKY HOBBS—I'll Be Your Audience (3:10);** producer: Brad Shapiro; writers: B. Hobbs-L. Anderson; publishers: Bad Boy/Harmony And Grits, BMI. MCA 40281. Good mix of rock and easy listening which could gain play on a variety of formats. Ms. Hobbs has a Helen Reddy feel to her, but still manages to retain originality.

**J.C. STONE—Carrie's Gone (2:41);** producer: Geoff Turner; writer: Bob Johnston; publisher: E.B. Marks, BMI. Private Stock 45,002. Very pleasing country styled tune sparked by fine lyrics. Could hit rock and country playlists.

**SAVANNAH—Love You Back To Georgia (2:29);** producer:

David Kastle; writer: Laygn Martine, Jr.; publisher: Ahab, BMI. A&M 1618. Uptempo, laidback rock style in the manner of Eagles works well here with the title acting as effective hook. Good harmonies and goodtime song should hit Top 40 formats.



**BOBBY G. RICE—Make It Feel Like Love Again (2:38);** producer: Dick Heart; writers: Earl Conley, Dick Heard; Blue Moon, Andromeda (ASCAP); GRT 009. A beautiful song, well sung, with plenty of range and feeling. Flip: No info available.

**JUDY BRYTE—Last Thing On My Mind (2:44);** producer: Jimmy Bowen; writer: Tom Paxton; United Artists (ASCAP); Opryland 3952. A familiar song, but not this treatment. She has to be one of the finest singers in the business, and she really turns on with this one. It could be a monster. Flip: No info available.

**GEORGE MORGAN—A Candy Mountain Melody (2:40);** producer: Joe Johnson; writers: Sun Child, Crystal Lady; Little Elmo (BMI); MCA 40298. The first country song in the Sun Child series, it's a bright, happy song and well-performed. Fine arrangement, too, by Bill Justis. Flip: No info available.

**BOBBY LEWIS—I See Love (2:57);** producer: Earl Richards; writer: Chuck Rogers; Golden Horn/Starsong (ASCAP); GRT 008. Out of his last album (for Ace of Hearts) comes this lovely ballad, and demonstrates that he is a top-notch singer. It's a great song, well done. Flip: No info available.

**DAVID ROGERS—I Just Can't Help Believin' (2:30);** producer: Pete Drake; writers: C. Weil, B. Mann; Screen Gems/Columbia (BMI); Atlantic 4204. It's the best cut out of his album, and it has all the ingredients for success. It's a well-written song, performed in great style, and very commercial. Flip: No info available.

**ANNE MURRAY—Son Of A Rotten Gambler (3:06);** producer: Brian Ahern; writer: Chip Taylor; Blackwood/Back Road (BMI); Capitol 3955. Again, fresh from an album, but then everything Anne sings is fresh. It's totally country, but it should be played by every sort of format. And it will endear her even more to her following. Flip: No info available.

## recommended

**DAWN GLASS—Kentucky Boy (2:50);** producer: Larry Morton; writer: Ann J. Morton; Sue-Miri (ASCAP); Chart 5222.

**LITTLE DAVID WILKINS—Not Tonight (2:37);** producer: Owen Bradley; writers: David Wilkins, Tim Marshall; Forrest Hills/Battleground (BMI); MCA 40299.

**RHONDA WALTERS—If You're Leavin' Me Tomorrow (2:23);** producer: Don R. Smith; writer: Joe Allen; Tree (BMI); Cherish 404.

**DICK FELLER—The Credit Card Song (3:24);** producer: Larry Butler; writer: Dick Feller; House of Cash (BMI); UA 535.

**SHERRY BRYCE—Oh, How Happy (2:07);** producer: Mel Tillis; writer: Charles Hetcher; Myto (BMI); MGM 14747.

**SLIM WHITMAN—Happy Anniversary (2:31);** producer: Kelo Herston; writer: G.S. Paxton; Acoustic (BMI); UA 530.



**THE YOUNGHEARTS—Wake Up And Start Standing (3:08);** producer: Vernon Bullock; writers: V. Bullock-C. Ingersoll-R. Preyer-B. Solomon; publishers: Unichappell/Mafundi/Younghearts, BMI. 20th Century 2130. Lush orchestration mixed with funky guitars and superb singing make for the best thing this veteran group has yet to come up with. Almost social message lyrics mixed with fine dance background should make this instant soul hit and certain bet for heavy disco play. Good chance of AM crossover.

## recommended

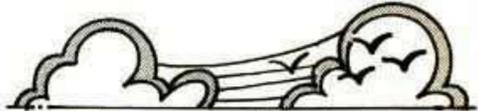
**B.B. KING—Philadelphia (3:22);** producer: Dave Crawford; writer: Dave Crawford; publishers: American Broadcasting & DaAnn, ASCAP. ABC 12029.

**LEON WARE—Girl, Girl, Girl (Sonny and Virginia) (3:00);** producers: Jules Chaikin & Michael Arciaga; writers: Coleridge-Taylor-Perkinson-Bob Kessler; publishers: Famous, ASCAP, Ensign, BMI. Paramount 0308 (ABC).

**THE MIGHTY CLOUDS OF JOY—Time (3:05);** producer: Dave Crawford; writer: Dave Crawford; publisher: Contillion, BMI. ABC/Dunhill 15012 (ABC).

**AL WILSON—La La Peace Song (3:24);** producer: Johnny Bristol; writers: J. Bristol-L. Martin; publisher: Bushka, ASCAP. Rocky Road (Bell).

**MARLENA SHAW—The Feeling's Good (3:55);** producer: George Butler; writers: N. Gimbel-C. Fox; publisher: Fox-Gimbel, BMI. Blue Note BN-XW550-X. (United Artists).



## Easy Listening

**CLEO LAINE—All In Love Is Fair (3:44);** producer: Mike Berniker; writer: Stevie Wonder; publishers: Stein & Van Stock, Inc./Black Bull, ASCAP. RCA JH-10068. The lady many consider the finest female vocalist in the world works wonders with this Stevie Wonder tune, mixing in her always strong individual style with a superb arrangement.

**Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.**

## Billboard's Recommended LPs

• Continued from page 62

### pop

background quality. This is music to do something else by. It's pretty but nothing earth-shattering. **Best cuts:** "Love's Theme," "TSOP (The Sound Of Philadelphia)."

**BARCLAY JAMES HARVEST—Everyone Is Everybody Else,** Polydor PD 6508. Popular British quartet combine rock and folk and come up with their usual fine effort. Best material is that which showcases the harmony vocals. **Best cuts:** "Child Of The Universe," "Mill Boys."

**MICHAEL WENDROFF—Southpaw,** Buddah BDS 5609. Second effort from singer/songwriter who seems to capture some of the more basic dreams and feelings of us all. Soft vocals against rock background makes for good contrast. **Best cuts:** "Southpaw," "Only A Fool Fools With Love."

**SUN CHILD—I'm Changing Things,** MCA 448. Very up, for the most part optimistic set from new group which handles some serious subjects and sings a lot of happy songs. Should do particularly well on easy listening stations. **Best cuts:** "The Milkrun Through The Stars," "Dynamite."

**WILLIS ALAN RAMSEY,** Shelter SR-2124 (MCA). Reissue of country/soft rock LP that seemed to get lost in the shuffle

when first released several years back. Excellent writing and singing from artist who could make it big in pop, country and easy listening markets. **Best cuts:** "Muskrat Candlelight" (since covered by America), "Painted Lady."

**LAWRENCE WELK AND HIS MUSICAL FAMILY—Celebrate 50 Years In Music,** Ranwood, R-6002. Welk may not hit the top of the charts, but he is a steady seller and this set of 18 tunes plus a photo album should maintain that streak. Instrumentals and vocals as good as ever. **Best cuts:** "I Saw The Light," "Try To Remember."

### jazz

**DUKE ELLINGTON—The Pianist,** Fantasy F-9462. Relaxed small group sessions cut in 1966 and 1970 with two rhythm sections allow Duke's supple playing plenty of finger room. He is in a bright mood on the 10 cuts—naturally all his own works, mostly unknowns. **Best cuts:** "Never Stop Remembering Bill," "Slow Blues."

**HERBIE HANCOCK—Treasure Chest,** Warner Bros. 2Ws 2807. Hancock has recently achieved strong commercial success and this double set from three older LPs should satisfy old fans and new admirers alike. Outstanding keyboardist always sounds good. **Best cuts:** "Sleeping Giant," "Wiggle Waggle."

### soul

**EARTH, WIND & FIRE—Another Time,** Warner Bros. 2WS2798. Repackage of two early LPs is more soul oriented than what group is into now, but still enjoyable. **Best cuts:** "Love Is Life," "Energy."

### classical

**R. STRAUSS: ALSO SPRACH ZARATHUSTRA—Concertgebouw Orch. (Haitink),** Philips 6500-624. Catalog competition here is indeed heavy, with some of the most potent at \$1 less. Nevertheless, the Haitink performance and recording display values that will draw many collectors. His robust yet compellingly romantic reading is showcased in stunning sound—solid and clear in all details of the complex score, and beautifully balanced. A glamorous demo disk for top-flight playback equipment.

**MOZART: OPERA & CONCERT ARIAS—Ely Ameling, soprano/English Chamber Orch. (de Waart),** Philips 6500-544. Whenever she appears, and her Stateside concerts have been frequent in recent years, Ms. Ameling reinforces her standing as one of the leading sopranos before the public. Her stature as a Mozart interpreter is particularly secure, and this program of 10 showpieces is due to win favor.

**MOSTLY MOZART—Alicia de Larrocha,** piano, London, CS-6868. The disk program may be pegged to the annual summer concert series in New York at which Madame Larrocha has been a frequent adornment, but it stands without apology as an attractive and viable package that many keyboard collectors will want. The big Mozart pieces are the A Major Sonata and the Fantasia in C Minor, with the inclusion of the giant Bach-Busoni "Chaconne" much more than a mere filler. Strong promotional support from London will help spread the word.

**MOZART: PIANO CONCERTOS NOS. 20 & 21—Geza Anda,** piano/Vienna State Opera Orch. (Anda), RCA ARLI-0610. The "Elvira Madigan" (No. 21) is back with Anda, whose earlier version for DG kicked off the soundtrack surge. In this remake, the solo playing remains at the expected high level, but the orchestra support, directed from the keyboard by Anda, and its mesh with the pianist achieve a lesser standard of quality. Should sell well anyway, for its coupling of two major works and the cover display of the movie tie.

Spotlight on Canada  
Next Week in Billboard

BACK HOME AGAIN—John Denver (RCA 10065)
PLAY SOMETHING SWEET—Three Dog Night
LOVE DON'T LOVE NOBODY Part 1—Spinners

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Main chart table with columns for Rank, Title, Artist, Label, and various performance metrics. Includes entries like 'I Shot The Sheriff' and 'Keep On Smilin'.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

HOT 100 A-Z (Publisher-Licensee)

A-Z index table listing song titles and artists, such as 'Ain't No Love In The Heart Of The City' and 'I Shot The Sheriff'.

# Wayne Berry



## "Indian Woman from Wichita"

PB-10058

The new single from the forthcoming album "Home At Last!"

**RCA** Records and Tapes

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																	
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL										
1	2	6	STEVIE WONDER Fulfillingness' First Finale Tama T6-33251 (Motown)	6.98		7.98	7.98	7.95				36	39	13	RICHARD PRYOR That Nigger's Crazy Pardee PBS-2404 (Stax)	6.94		7.95		7.95						71	56	28	ANNE MURRAY Love Song Capitol ST 11266	5.98		6.98		6.98						
★	3	8	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97				37	42	23	CAT STEVENS Buddah & The Chocolate Box A&M 3623	6.98	●	6.98	7.98	6.98	7.95						72	68	34	THE STING/SOUNDTRACK MCA 390	6.98	●	7.98		7.98	8.95				
3	1	9	ERIC CLAPTON 461 Ocean Blvd. RSO SO 4801 (Atlantic)	6.98		7.97		7.97				38	38	7	GEORGE McCRAE Rock Your Baby TK 501												73	61	19	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98		6.98		6.98					
★	9	9	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98				39	27	33	GORDON LIGHTFOOT Sundown Reprise MS 2177	6.98	●	6.98	7.97	7.97	7.97	7.95						74	80	28	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	6.98		7.97		7.97	8.95			
★	7	12	RUFUS Rags To Rufus ABC ABCX-809	5.98		7.95		7.95				40	40	20	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		6.98		6.98								75	57	17	STYLISTICS Let's Put It All Together A&O AV-69001-698	6.98		6.95		6.95				
★	21	15	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98				41	45	32	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97		7.97								76	64	13	WEATHER REPORT Mysterious Traveller Columbia KC 32494	5.98		6.98		6.98				
7	4	35	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	5.98		6.95		6.95				42	29	20	GOLDEN EARRING Moontan MCA/Track 396	5.98		6.98		6.98							77	70	26	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98	7.98				
8	8	10	MARVIN GAYE LIVE Tama T6-33351 (Motown)	6.98		7.98		7.98				43	46	16	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98		7.97		7.97							★	172	2	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98		7.98		7.98					
★	10	25	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98		9.98				★	54	4	JOE COCKER I Can Stand A Little Rain A&M SP-3633	5.98		6.98		6.98							79	73	11	NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE Scott Joplin: The Red Back Book Angel S-36060 (Capitol)	5.98		6.98		6.98					
10	6	11	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98	8.95			45	36	48	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98	12.98					★	90	3	ANNE MURRAY Country Capitol ST-11324	6.98		7.98		7.98						
11	5	12	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95				46	34	25	STEELY DAN Pretzel Logic ABC D-808	6.98		7.95		7.95							81	86	6	SEALS & CROFTS I AND II Warner Bros. ZWS 2809	9.98		11.97		11.97					
12	15	22	HELEN REDDY Love Song For Jeffrey Capitol SO-11284	6.98		6.98		6.98				47	44	22	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98							82	75	13	LEON RUSSELL Stop All That Jazz Shelter SR 2108 (MCA)	6.98		7.98		7.98					
13	11	9	THE SOUTHER, HILLMAN, FURAY BAND Asylum 7E-1006	6.98		7.97		7.97				48	32	17	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	6.98		7.98		7.98							83	83	22	FRANK ZAPPA Apostrophe (') Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95				
14	13	10	JAMES TAYLOR Walking Man Warner Bros. W 2794	6.98		7.97		7.97	8.95			49	30	19	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98							84	78	14	DIANA ROSS Live At Caesar's Palace Motown M6-80151	6.98		7.98		7.98					
15	16	20	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98		6.98		6.98				50	52	14	CLIMAX BLUES BAND Sense Of Direction Sire SAS 7501 (ABC)	6.98		7.98		7.98							85	82	79	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98					
16	17	7	NEIL YOUNG On The Beach Reprise R 2180	6.98		7.97		7.97	8.95			51	47	23	BLUE MAGIC Atco SD 7038	6.98		7.97		7.97						★	96	3	ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98		7.97		7.97	7.95					
17	20	12	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98		6.98		6.98				52	37	59	Z.Z. TOP Tres Hombres London XPS 631	6.98		6.95		6.95						★	97	51	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98						
18	19	8	SLY & THE FAMILY STONE Small Talk Epic PE 32930 (Columbia)	6.98		7.98		7.98				53	58	26	WAR War Live United Artists UA-LA193-12	9.98		9.98		9.98	8.95					★	98	3	RICHARD BETTS Highway Call Capricorn CP 0123 (Warner Bros.)	6.98		7.97		7.97						
★	55	3	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-104 (Phonogram)	6.98		7.95		7.95				★	77	3	RIGHTEOUS BROTHERS Give It To The People Haven ST-9201 (Capitol)	5.98		6.98		6.98							89	89	22	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	6.98		7.97		7.97					
★	26	17	QUINCY JONES Body Heat A&M SP 3617	6.98		6.98		6.98				55	53	7	FRANK SINATRA Some Nice Things I've Missed Reprise R 2195	6.98		7.97		7.97							90	87	55	AMERICAN GRAFFITI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95				
21	23	8	SANTANA Greatest Hits Columbia PC 33050	6.98		7.98		7.98				56	63	8	BLACK OAK ARKANSAS Street Party Atco SD 36101	6.98		7.97		7.97							91	79	28	MAIN INGREDIENT Euphrates River RCA APL1-0335	5.98		6.98		6.98					
22	18	41	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				57	66	7	BEACH BOYS Wild Honey & 20/20 Reprise ZMS 2166	6.98		7.97		7.97							92	81	27	THE SPINNERS Mighty Love Atlantic SD 7296	6.98		7.97		7.97					
23	12	22	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.)	6.98		7.97		7.97	8.95			58	48	11	URIAH HEPP Wonderworld Warner Bros. W 2800	6.98		7.97		7.97							93	85	96	STEVIE WONDER Talking Book Tama T 319 L (Motown)	5.98		6.98		6.98					
24	14	39	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		6.98		6.98				59	49	8	ELVIS PRESLEY Recorded Live On Stage In Memphis RCA CPL1-0606	6.98		7.95		7.95							94	91	36	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98					
★	92	2	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS— LADIES AND GENTLEMEN EMERSON, LAKE & PALMER Manticore MC 3-2001298 (Atlantic)	12.98		13.97		13.97				60	65	6	TRIUMVIRAT Illusions On A Double Dimple Harvest ST 11311 (Capitol)	6.98		7.98		7.98							95	88	146	LED ZEPPELIN IV Atlantic SD 7208	6.98		7.97		7.97	8.95				
26	31	10	AMERICA Holiday Warner Bros. W 2808	6.98		7.97		7.97				★	71	3	PAUL ANKA Anka United Artists UA-LA 314G	6.98		6.98		6.98	7.95					★	106	6	10 CC Sheet Music UK AUKS 53107 (London)	6.98		6.98		6.98	7.95					
27	24	21	DHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	5.98		6.95		6.95				62	62	27	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98		6.98	7.97	7.97	7.95					★	107	4	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	5.98		6.98		6.98						
28	33	57	STEVIE WONDER Innervisions Tama T 326 L (Motown)	5.98		6.98		6.98				63	60	25	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98		6.98	6.98	7.98	6.98						98	84	47	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98					
★	76	2	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98				64	59	15	NEIL DIAMOND His 12 Greatest Hits MCA 2106	6.98		7.98		7.98							99	74	12	DIANA ROSS AND THE SUPREMES Anthology Motown M9-7944A3	9.98		11.98		11.98					
30	22	10	BOB DYLAN/THE BAND Before The Flood Asylum AB-201	11.98		12.97		12.97				65	50	14	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98							100	104	4	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130	5.98		6.98		6.98					
★	94	2	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	12.98		13.97		13.97				66	51	25	GRAND FUNK Shinin' On Capitol SWAE-11278	6.98		6.98		6.98						★	112	9	NEKTAR Remember The Future Passport PPS-98002 (ABC)	6.98		7.95		7.98						
32	25	14	RICK WAKEMAN Journey To The Centre Of The Earth A&M SP 3621	6.98		7.98		7.98				67	67	27	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98						103	95	75	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95					
33	28	10	GRATEFUL DEAD From The Mars Hotel Grateful Dead GD 102	6.98		7.98		7.98				68	69	49	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (F.I.P.)	5.95		7.95		7.95						104	99	57	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95						
34	41																																							

# “Let This Be A Lesson To You”

WDS 11279

Thank you all for the immediate acceptance  
of this, our latest single. See you on the charts!

## The Independents

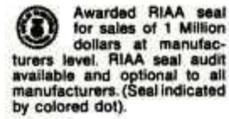
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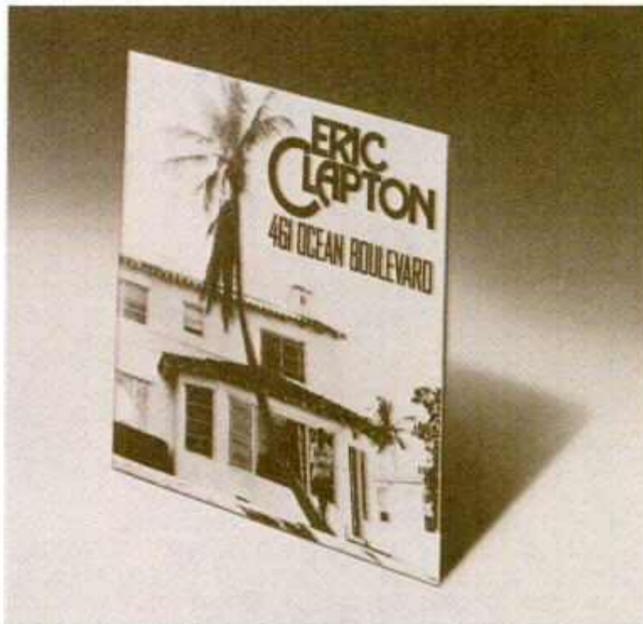
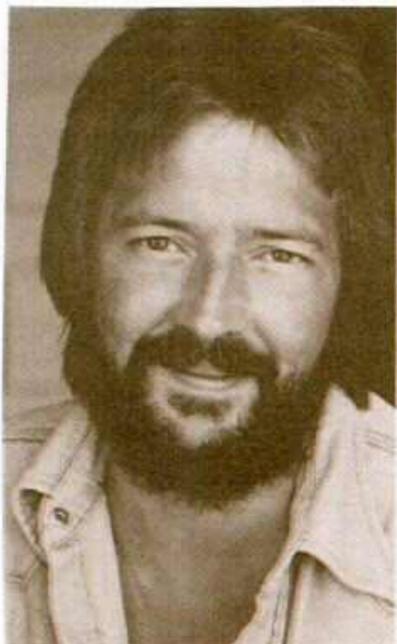
Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot).

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					REEL TO REEL											
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE						ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE												
117	5		<b>MINNIE RIPPERTON</b> Perfect Angel Epic KE 3256 (Columbia)	5.98		6.98		6.98				170	3	<b>MARVIN HAMLISCH</b> The Entertainer MCA 2115	6.98		7.98		7.98											
108	108	40	<b>EMERSON, LAKE &amp; PALMER</b> Brain Salad Surgery Manticore MC 66669 (Atlantic)	6.98		7.97		7.97	8.95			171	174	<b>CHICAGO</b> At Carnegie Hall Columbia C4X 30865	5.98		6.98		6.98											
109	105	82	<b>JIM CROCE</b> You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95	6.95			182	2	<b>BLOOD, SWEAT &amp; TEARS</b> Mirror Image Columbia PC 32929	5.98		6.98		6.98											
110	114	3	<b>DUANE ALLMAN</b> An Anthology, Vol. II Capricorn ZCP 0139 (Warner Bros.)	9.98		10.97		10.97				173	151	<b>JIM CROCE</b> Life & Times ABC ABCX 769	5.98		7.95	7.95	7.95											
111	101	25	<b>DONALD BYRD</b> Street Lady Blue Note BN-LA 140-F (United Artists)	5.98		6.98		6.98				184	2	<b>FUNKADELIC</b> Standing On The Verge Of Getting It On Westbound WB 1001 (Chess/Janus)	6.94		7.98		7.98											
166	2		<b>HARRY CHAPIN</b> Verities & Balderdash Elektra 7E 1012	6.98		7.97		7.97				-	1	<b>RORY GALLAGHER</b> Irish Tour '74 Polydor PD 2-9501	9.98		11.98		11.98											
113	102	11	<b>BO DONALDSON &amp; THE HEYWOODS</b> ABC ABCD-824	6.98		7.98		7.98				176	152	<b>LED ZEPPELIN</b> Houses of the Holy Atlantic SD 7255	6.98		7.97		7.97	8.95										
114	103	21	<b>OZARK MOUNTAIN DAREDEVILS</b> A&M SP 4411	5.98		6.98		6.98				187	2	<b>PAPER LACE</b> Mercury SRM1-1008 (Phonogram)	6.98		7.95		7.95											
115	110	52	<b>LYNYRD SKYNYRD</b> Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98		6.98		6.98				-	1	<b>FREDDY HUBBARD</b> High Energy Columbia KC 33048	5.98		6.98		6.98											
126	7		<b>FOCUS</b> Hamburger Concerto Atlantic SD 36-100	6.98		7.97		7.97				189	2	<b>EARTH, WIND &amp; FIRE</b> Another Time Warner Bros. ZWS 2798	9.98		10.97		10.97											
117	109	45	<b>LOGGINS &amp; MESSINA</b> Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98				180	153	<b>DOOBIE BROTHERS</b> The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	7.97	8.95										
118	111	44	<b>DIANA ROSS &amp; MARVIN GAYE</b> Diana & Marvin Motown M803V1	5.98		6.98		6.98	7.95			181	154	<b>BEATLES</b> 1962-1966 Apple SKBO 3403 (Capitol)	9.98		11.98		11.98											
119	113	40	<b>JIM CROCE</b> I Got a Name ABC ABCX 797	5.98		7.95	7.95	7.95				182	156	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia KC 31350	5.98		6.98		6.98											
120	116	9	<b>STEVIE WONDER PRESENTS SYREETA</b> Motown MG 808 S1	6.98		7.98		7.98				183	161	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98											
121	121	29	<b>SEALS &amp; CROFTS</b> Unborn Child Warner Bros. W 2761	6.98	6.98	7.97	7.97	7.97	7.95			184	185	<b>TOMITA</b> Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95											
165	2		<b>LITTLE FEAT</b> Feat's Don't Fail Me Now Warner Bros. BS 2784	6.98		7.97		7.97				185	167	<b>THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT</b> MCA 2-11022	12.98		13.98		13.98											
123	118	13	<b>JERRY GARCIA</b> Garcia Round RX 102	6.98		6.98		6.98				-	1	<b>MIRACLES</b> Do It Baby Motown T6-334S1	6.98		7.98		7.98											
124	133	19	<b>THE GUESS WHO</b> Road Food RCA APL1-0405	5.98		6.98		6.98				187	173	<b>MARIE OSMOND</b> In My Little Corner Of The World MGM M3G 4944	6.98		7.98		7.98											
125	119	13	<b>JOSHUA RIFKIN</b> Piano Rags Scott Joplin Vol. 1 & 2 Nonesuch NB 73026 (Elektra)	6.98		6.98		6.98				188	175	<b>BOBBY BLUE BLAND</b> Dreamer Dunhill DSX 50169	6.98		7.95		7.95											
126	127	6	<b>COLD BLOOD</b> Lydia Warner Bros. BS 2806	6.98		7.97		7.97				189	177	<b>MIKE OLDFIELD</b> Tubular Bells Virgin VR 13-105 (Atlantic)	6.98		7.97		7.97	8.95										
127	122	17	<b>CURTIS MAYFIELD</b> Sweet Exorcist Curton CRS 8601 (Buddah)	6.98		7.95		7.95				190	194	<b>CHICAGO</b> Ill Columbia C2-30110	9.98		9.98		9.98											
128	124	6	<b>MOUNTAIN</b> Avalanche Columbia KC 33088	5.98		6.98		6.98				191	195	<b>J.M. CAPALDI</b> Whale Meat Again Island ILPS 9254	6.98		7.98		7.98											
129	125	43	<b>STYLISTICS</b> Rockin' Roll Baby A&M AV 11010	5.98		6.98		6.98				192	199	<b>ALLMAN BROTHERS BAND</b> Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	6.98		7.97		7.97	7.95										
140	3		<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	5.98		7.98		7.98				193	178	<b>THE MARSHALL TUCKER BAND</b> A New Life Capricorn CP 0124 (Warner Bros.)	6.98		7.97		7.97	8.95										
131	123	70	<b>CHARLIE RICH</b> Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98				194	179	<b>MARVIN GAYE</b> Let's Get It On Tamla T329VI (Motown)	5.98		6.98		6.98											
132	120	67	<b>EARTH, WIND &amp; FIRE</b> Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98				195	197	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98											
133	128	13	<b>THE BLACKBYRDS</b> Fantasy F-9444	6.98		7.98		7.98				196	162	<b>MFSB</b> Love Is The Message Philadelphia International KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98											
134	129	37	<b>BILLY JOEL</b> Piano Man Columbia KC 32544	5.98		6.98		6.98				197	183	<b>BILLY COBHAM</b> Crosswinds Atlantic SD 7300	6.98		7.97		7.97											
135	130	21	<b>MOTT THE HOOPLE</b> The Hoople Columbia PC 32871	6.98		7.98		7.98				198	191	<b>HERBIE MANN</b> Reggae Atlantic SD 1655	6.98		7.98		7.98											
136	131	29	<b>DEEP PURPLE</b> Burn Warner Bros. W 2766	6.98		7.97		7.97	7.95			199	193	<b>THE MOTHERS</b> Over-Nite Sensation Disc Reet MS 2149 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95										
147	4		<b>MAHOGANY RUSH</b> Child Of The Novelty 20th Century T-451	6.98		7.98		7.98				200	181	<b>BARBRA STREISAND</b> The Way We Were Columbia PC 32801	6.98	7.98	7.98	8.98	7.98											

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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

## Congratulations, Eric



#1 Album, "461 Ocean Boulevard"  
#1 Single, "I Shot the Sheriff"



Distributed by Atlantic Records

From RSO Records & Tapes  
and  
The Robert Stigwood Organization



Capitol photo

**NEVER TOO LATE**—Ringo Starr receives one platinum and three gold plaques from Capitol president Bhaskar Menon. Platinum is for "Ringo"; gold for the singles "You're Sixteen" and "Photograph" and the LP "Ringo."

## Col & Atlantic Share Act

• *Continued from page 1*

Wexler says that the understanding was reached between Atlantic and Columbia in early spring of this year, and that it was premised primarily on what was best, artistically and commercially, for the artists involved.

"I don't expect this kind of an arrangement to happen very often in the future, but it's clearly an industry first now," Wexler states.

Wexler, himself, was a prime mover in initiating discussions with Columbia.

At CBS, Eliot Goldman, administrative vice president, explains that the agreement was reached because of the musical excitement the group is capable of producing, and a desire on the band members and the companies' part to put the group back together to the "extent the individual artists wanted."

Following the initial two releases, both Columbia and Atlantic will decide whether they will continue the arrangement.

On each release, return and cutout policy will be determined by the distributing company.

Budgets for production, marketing and merchandising have been agreed upon. In case of additional market emphasis being necessary in any one category, joint approval for increasing budget ceilings will be necessary.

Publishing will be handled by group members and their respective publishing firms.

The original Electric Flag recorded for Columbia in 1968-69, and had two LPs and a greatest hits album released by CBS. Roger "Jelly Roll" Troy replaces the group's original bassist Harvey Brooks.

## RIAA Contacts Senators

• *Continued from page 3*

music publishers and other advocates of such an increase."

Gortikov offers several examples of what he calls misleading information and situations:

- Economic studies by the recording industry show that mechanicals to composers and publishers have risen between 1965 and 1972 from \$41 million to \$78.2 million. However data furnished by the publishers puts the latter figure at \$42 million.

- Publishers claim that royalties are now split among more composers of more songs today than a few years ago. But no data has been introduced to back up this claim. Nor have the publishers offered any evi-

dence of their profitability, or any other economic data, despite repeated attempts to obtain such information.

- The publisher's assertion that the rate should go to 3 cents as an "inflation adjustment" has no justification based exclusively on a change in the cost of living index. That index takes no account of the tremendous increase in the volume of records sold and of the tremendous increase in royalties to composers and publishers.

- The argument that Section 115 (which proposes the raise) would only set a ceiling and not a rate overlooks the fact that publishers at their own discretion as rights holders can insist on this rate.

Gortikov points out that the Judiciary Committee cut virtually in half key rate schedules in Sections 111 and 114 of the bill (S. 1361). "Yet the recording industry alone was singled out for a 50 percent rate increase in Section 115."

In noting the rationale of the Senate Judiciary Committee in approving the 3 cent mechanical was to match Section 114 which provided a new performance royalty for record labels and performers, Gortikov points out that subsequent action by the Commerce Committee would eliminate this performance royalty.

"Thus the recording industry could be deprived of a meaningful source of new income through the performance royalty, while suffering a \$50 million increase in the mechanical fee."

## Owens' Center Finds a Site

**BAKERSFIELD, Calif.**—Buck Owens' new \$1.5 million Kern Radiation Oncology Center will be located adjacent to the Bakersfield Memorial Hospital.

The center will be the fifth largest of its kind in the U.S. and will treat cancer patients in northern California. A grant of \$176,000 was received last week from the U.S. Dept. of Health, Education and Welfare.

Through personal donations and his annual Celebrity Golf and Tennis Tournament here, Owens has raised \$250,000 for the center. This year's tournament is set for Nov. 1-3.

The Newark grand jury investigating payola and drugola is the topic of discussion on both coasts. On the East Coast a number of disk jockeys are reported being queried while on the West Coast, record executives nervously pass along the rumors that indictments are imminent.

**SQ or QS?** That's the question being raised by Capitol following a story in last week's issue that a number of Capitol LPs have been released with a normal stereo tag when in effect they were mixed in the Sansui QS quad system. Capitol claims it isn't involved with Sansui and asserts it has only been involved with the CBS SQ system for special marketing LPs.

But a Billboard staffer at the recent seventh International Radio Programming Forum in New York heard Capitol LPs in Sansui QS in the hardward manufacturer's hospitality suite. Sansui officials claim that U.S. labels are releasing QS quad with a stereo identification. In any event, Capitol asserts that the only quad product it has released to date has been on tape, "except for eight albums mixed in quad for special marketing purposes and they were encoded in the CBS SQ matrix system. If we were to get into the quad market today, the initial albums would also be encoded in the CBS SQ matrix system."

Frank Sinatra's guests at his Sept. 27 Universal Amphitheater benefit now set as Cary Grant, Gene Kelly and Jack Benny. . . . Bianca Jagger wore down hubby Mick's years of thumbs-down and will accept a film starring offer.

Barry Blackwood, who competed in the recent American Song Festival competition as an amateur, has not had any songs published. Tad Danz of the sponsoring Sterling Recreation Organization, mentioned that Blackwood had had songs published, during a recent speech Danz gave in Los Angeles about the festival.

War co-manager Steve Gold says it was "Go onstage without full pay or get shot" at group's Sept. 7 appearance before 15,000 in Hawaii. Gold claims three crewmen were hospitalized by beatings from the promoters' armed goons at the show also featuring Billy Preston, Black Oak Arkansas and Brownsville Station. "The scene was so violent I didn't even yell at anybody," says legendary shouter Gold.

Henry Mancini's single of theme from controversial movie-for-TV "The Sex Symbol" rush-shipped by RCA for Tuesday (17) telecast date. . . . Sly Stone profiled in October "Playboy." . . . Rick Nelson is now daddy of his fourth child, a seven-lb. son, Sam.

**BIG SALES STORIES:** Atlantic followed its biggest singles sales week with two RIAA-certified gold singles last week. . . . Capricorn moved 800,000 catalog units in the first 10 days of Capricorn month push and predicts final tally of \$6 million.

**LATE SIGNINGS:** Hagers country duo to Elektra/Asylum. . . . Elf, headed by former Deep Purple bassist Roger Glover, to MGM.

Who party celebrating four-day gig at Madison Square Garden boasted a snake charmer, a belly dancer, a magician, a fire eater, the Ronettes and Murray the K as emcee. . . . And in Los Angeles, Who drummer Keith Moon booked the Stampeders to his birthday party

## STARTS IN KANSAS CITY

# Cooper Movie Rates Promotion

**LOS ANGELES**—What may be the largest promotional and merchandising campaign ever centered around a rock movie will be launched Sept. 18 in Kansas City for the opening of "Good to See You Again Alice Cooper."

Heading the merchandising and promotional plans is Product Communications, Inc., with a firm dubbed Creative Coalition (distribution for the film) and Penthouse Productions (producers) involved in the distribution.

The movie, first released last May, has now been edited and Los Angeles and San Francisco openings will follow the Kansas City opening.

Components in the promotional and media placement plan, according to Stan Pappas of Product Communications, will include heavy TV and radio advertising, a syndicated hour-long radio show with Alice Cooper, souvenir booklets to be sold at theatres, T-shirt giveaways and sales, possible LP discounts and other contests.

"The movie is a kind of documentary of the 1973 summer concert tour," says Pappas. "One of the first

things we will be doing is placing commercials on leading radio stations. Programs, which will be four-color with sponsor participation, will be sold at theaters, as well as some 75,000 to 100,000 shirts with the movie's title on them. The back of the shirt can have call letters of the local radio station if they are offered via a contest giveaway."

The hour-long radio show will play in each city around a week before the movie opens. Television spots will be 30 seconds, 60 seconds and two minutes and will be in color and feature clips from the movie as well as theatre tags. In some areas, LP discounts may be offered with a ticket stub.

In a separate contest, Pappas hopes to have young people in various cities walk up to persons on the street and say the title of the film. Pappas' firm hopes to have a few people walking the streets, and if one of these employees is greeted with the movie title they will win some sort of prize.

Pappas says that TV and radio spots will be aimed almost solely at the 13 to 25 year old market. He adds

which ended with a jam featuring Moon and Nilsson.

Motown won three awards at Atlanta Film Festival for promotional movies and TV spots. . . . CBS-owned Popular Library distributing rave-reviewed book of rock paintings, "Rock Dreams" to record stores along with "Rolling Stone" and "National Lampoon."

Charlie Rich booked too heavily to accept Las Vegas Hilton bid to replace ailing Elvis Presley. . . . Harry Chapin did Boston benefit to stop vandalism in parks. . . . Benny Goodman TV special to air in Soviet Union.

Donny & Marie Osmond to co-host Mike Douglas TVer. . . . Candygram Concerts cancelled a Hollywood Bowl country show due to artist date conflicts. . . . Huntington Beach KHJ-AM Wombling Summer Party cleaned lots of litter as costumed Wombles from Columbia Records led the way.

Composer Bobby Scott wed singer Pat Kirby. . . . Hudson Brothers tape "Hollywood Squares" TV quizzer with all three Hudsons crammed into a one-person panel. . . . ABC released a Gabe Kaplan comedy single.

ELP drummer Carl Palmer's ambition is to perform rock percussion with a symphony concert of Stravinsky's "Rite Of Spring." . . . Carol Lawrence cancelled all dates because she and hubby Robert Goulet are expecting.

Telly Savalas to debut in Vegas at Sahara. . . . Frank Jr., Nancy and Frank Sinatra now summit showcasing at Harrah's Tahoe. . . . Gary Lewis & Playboys back on Nevada casino circuit.

Look for Clive Davis to announce shortly a new label name for Bell Records, and the overall direction the label will be taking under his guidance. . . . Meanwhile, Bell is rush releasing Suzi Quatro's latest single, "Devil Gate Drive." Ms. Quatro, along with two local rock bands drew some 65,000 people at Labor Day concert in Pittsburgh, sponsored by radio station 13Q.

Independent record producer Phil Gernhard was presented with a commemorative plaque for his contributions to Famous Music publishing. . . . Monday (16) has been designated Lou Reed impact day by RCA Records and a special live promotional single will be sent out to radio stations. . . . Joel Diamond has been contracted to write a new movie score for Godspell Productions.

All of Private Stock's top executives are on the road meeting distributors and doing advance promotion for the label. . . . New York's Max's Kansas City has been formally acquired by Don Saviero. . . . New York Times Music Publishing signed composer-producer Paul Vance, who wrote "Playground In My Mind."

Ike & Tina Turner setting tours to Japan, Australia, New Zealand, Venezuela and Europe. . . . Denise LaSalle, Westbound artist, touring Germany, Belgium and England.

Joseph Golden opened West Coast branch of Fat Back Productions in Santa Monica. Started at NYC in 1973, firm provides road crew and security guards for rock shows.

Lawrence Welk has 50th music anniversary album with photo booklet. . . . Harry James and Les Brown Bands play third anniversary fest of London Bridge coming to Lake Havasu City. . . . Gilbert O'Sullivan guested with Carpenters at Hollywood Bowl.

that his firm hopes to mount similar campaigns with other rock movies, feeling that this type of movie has long been neglected as far as total exploitation is concerned.

## Foundation Plans 100 Album Issue

• *Continued from page 1*

While Klein is reluctant to speculate at this time on the total number of sets to be distributed gratis, it is learned that libraries in this country and abroad being considered indicate that as many as 10,000 may appear on the final list. If the foundation budget permits distribution of this magnitude, some 1 million LPs in all may go the free route.

Among those serving on the planning committee with Klein are composer William Schuman, critic John Wilson, conductor-composer Lehman Engel, former Columbia Records producer Richard Killough, and London Records promotion executive Richard Bungay. Others on the committee include a group of educators and musicologists.

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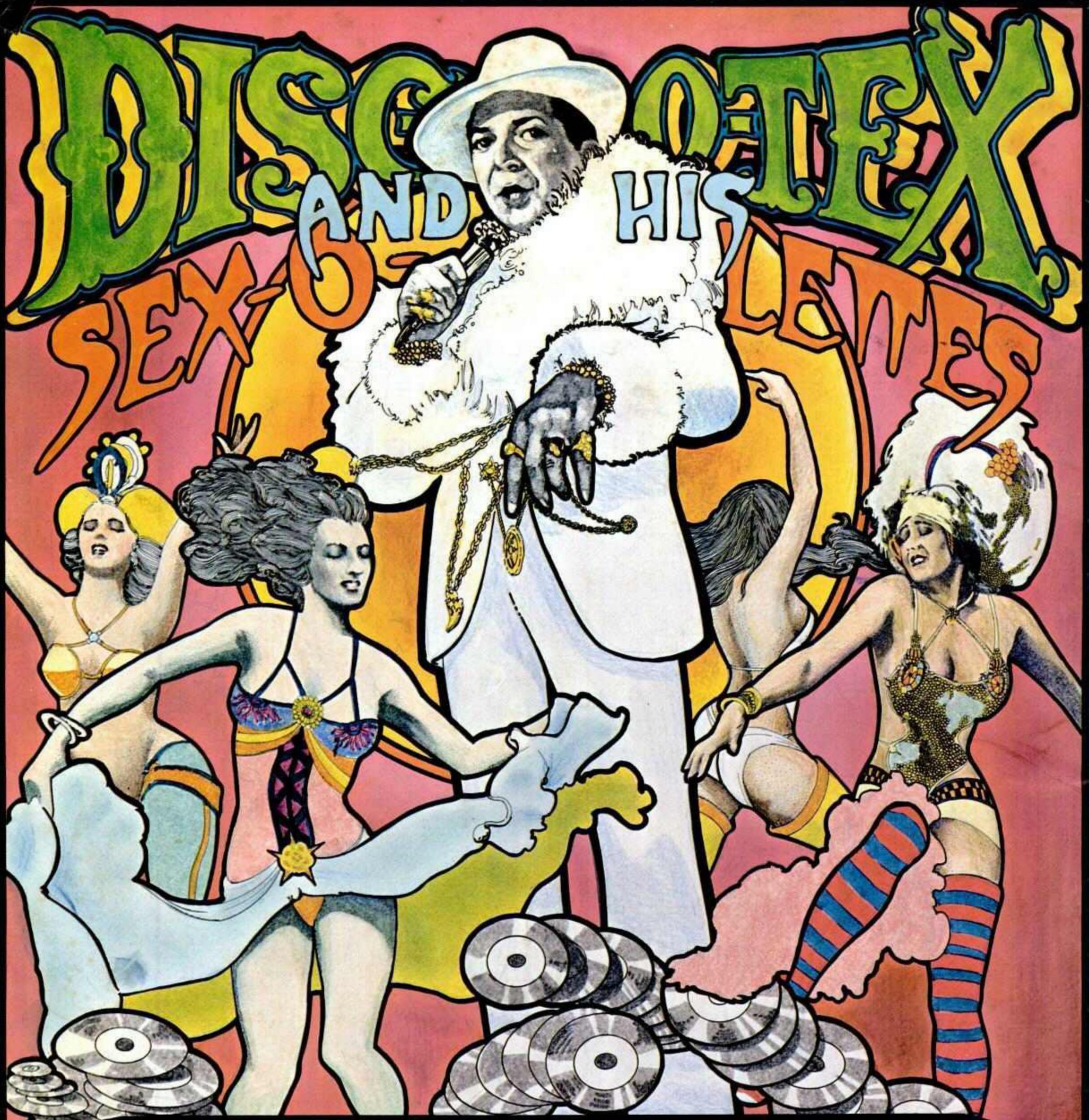
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