



# Spotlight on London

SPOTLIGHTED IN THIS ISSUE

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# Billboard

80<sup>th</sup> YEAR

NEWSPAPER

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## Congress Seen Acting On Key Industry Bills

### Firm 4 Conventions For NARM Members

### Pop Labels Look To Country Acts

**By BOB KIRSCH**  
LOS ANGELES—The increasing involvement of new labels in country music and its growing popularity is resulting in country artists reportedly receiving larger amounts for signing and re-signing contracts than ever before.  
Chief executives of record companies are taking a more active personal role in country, working in  
*(Continued on page 14)*

**By JOHN SIPPEL**  
LOS ANGELES—The National Assn. of Recording Merchandisers (NARM) plans getting more of its members involved by adding a mid-year national convention and two interim regional meetings to its annual convention. All conclaves will feature separate agenda for rackjobbers, retailers and distributors.  
In an effort to increase individual participation, executive director Jules Malamud and president David Lieberman are spearheading the program. NARM's return to a mid-year convention will probably take place in mid-September. The last  
*(Continued on page 13)*

### ISLAND BOWS SOUL LABEL

**By ADAM WHITE**  
LONDON—Island Records is launching a new soul label, Island USA, in Britain. Material for the new enterprise, which will concentrate on singles, will come primarily from small independent record companies and production outfits in the U.S. First product on Island USA is due this week, in the form of two singles—"Get Ya Steppin'" by Robert Parker, and "Did I Come Back Too Soon?" by Swamp Dogg.  
*(Continued on page 67)*

**Ahmet Ertegun Views: p. 62-63**

### Early Windup Expected On Piracy, Copyright Rulings

**By MILDRED HALL**  
WASHINGTON—The 93rd Congress returns this week to finish joint House and Senate action on bills to strengthen federal antipiracy penalties, to extend expiring copyrights, and to set up a commission to study the impact of copying and computer technologies on the use of copyrighted works.  
Looking ahead to January 1975—in spite of some spectacular upsets in the recent elections, the voting left the leadership unchanged for renewed action on the overall copyright revision bill in the 94th Congress.  
Sen. John L. McClellan (D., Ark.) will head the same Senate Copyrights Subcommittee membership, barring unexpected developments.  
*(Continued on page 14)*

### Nightclubs Plan Trading Secrets

**By NAT FREEDLAND**  
DENVER—An unprecedented national conclave of nightclub owners here Nov. 11-12 set up simple but effective procedures to keep each other regularly informed by mail and phone about the prices they are paying for acts and the availability  
*(Continued on page 14)*

### AFTRA Clears New Contract

**By IS HOROWITZ**  
NEW YORK—AFTRA has ratified a three-year agreement with the record industry calling for additional payments to union members performing on records that achieve sales in excess of 160,000 copies.  
The agreement came seven and a half months after expiration of the prior industry pact, and marks the first time the union has established the principle of extra payments to recording vocalists based on sales. AFTRA had originally bargained for a royalty on all records sold, similar to that enjoyed by members of the AFM.  
Although the singers' union was unsuccessful in the royalty bid, it views the added payments clause as a "breakthrough" achievement. No money adjustments in session pay was sought, says Sanford "Bud" Wolff, national executive secretary of AFTRA, in order to focus in on the bonus provision.  
"We did not want to add in any way to the up-front cost of record production," he adds, for fear that it might lead record companies to reduce the number of sessions  
*(Continued on page 20)*

### CBS, Soviet Interchange Underway In U.S., U.S.S.R.

MOSCOW—Both CBS Records and Melodiya have begun releasing product in their respective countries under a reciprocal license agreement concluded last August (Billboard, Aug. 17).  
The initial batch of CBS product has already been manufactured here and is being made available to retail outlets. The first Melodiya product, which contains seven releases, is currently being shipped by Columbia to U.S. retailers.  
This is the first time a U.S.-licensed product has been sold in the Soviet Union.  
Albums released here are Miles Davis' "Concert In Carnegie Hall," retitled here as "Legendary Concert," and an album from 1972 by  
*(Continued on page 20)*

### Brazil TV Soap Operas Produce Disk Bonanza

**By CLAUDE HALL**  
RIO DE JANEIRO—Television soap operas—called "novellas" here—are causing an explosion in record sales throughout Brazil.  
There are two men largely responsible for the dynamic sales of both Brazilian artists and British and United States artists: Jose Octavio de Castro Neves, director of special events for the Globo Television Network, and Joao Araujo, executive director of Som Livres Records.  
In October alone, Som Livres claims it sold \$750,000 in albums alone strictly as a result of the three  
*(Continued on page 32)*




Odds & Sods, bits & pieces, they make 'em all fall into place. The Who, world's most fantastic "together" (10 years) group, we're celebrating all the good times that Roger, Pete, John & Keith have bestowed upon us and most important to their fans. Cheers "THE WHO." MCA.  
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The good guys wear white hats. The outlaws wear FOGHAT'S Rock and Roll Outlaws.

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## ROCK AND ROLL OUTLAWS

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"Christmas Dream" (From the movie "The Odessa File")  
PB-10122

Hear him sing it on his CBS-TV Special,  
December 17th, 8:30 P.M. (7:30 C.S.T.)

**RCA** Records and Tapes



# E/A To Relocate In So. Cal

LOS ANGELES — All key Elektra/Asylum executives are relocating here to work in one headquarters as part of a consolidation plan which moves E/A personnel out of New York.

Nonesuch, headed by Teresa Sterne, the third arm of the Elektra/Asylum/Nonesuch operation, remains in New York and will be moving to new offices at 1855 Broadway on Dec. 1.

The shift of E/A personnel here gives David Geffen, chairman of E/A/N, a consolidated operation under one roof at 962 LaCienega Blvd. for the first time since E/A/N was formed last year.

The E/A headquarters are being renovated with a second story being constructed, one studio being redone as office space and a former Spanish motif lobby eliminated to provide more office space for the expanded staff operation.

The local staff will now include Mel Posner, president; Steve Wax, promotion vice president; George Steele, marketing vice president; Keith Holzman, production-manufacturing vice president; Stan Marshall, national sales manager; Charles Plotkin, a&r director; Jerry Sharell, director of advertising and artist relations; Karin Berg, director of press relations; Bob Brownstein, international department director; Sue Roberts, business affairs director and Glen Christensen, art director.

Jack Reinstein, vice president and treasurer, will relocate here later this year.

Since the majority of the company's artists and their managers are located on the West Coast, the move brings record label and talent closer together.

# Ember And Crunch Charge Famous In Breach Lawsuit

By ROBERT SOBEL

NEW YORK—The sale of Famous Music to ABC Records may be a matter of history but legal hassles involving two firms with which it had agreements linger on.

The firms, Ember Enterprises, English-based record company, and Crunch Records, last week filed complaints in separate actions seeking \$24,500,000 in damages and charging Famous with breach of contract.

The Crunch action, filed by a group of Catholic priests, Contemporary Mission, in Federal Court for the Southern District of New York, charges that the alleged wrongdoing occurred when Famous was sold without honoring the contractual obligations between the Contemporary Mission and Famous. The complaint alleges that the sale breached the non-assignability clause in the agreement.

The contractual tie between Contemporary Mission and Famous Music began in 1972 when Famous released the rock opera, "Virgin," created by a Contemporary Mission member. Shortly after, the Mission

(Continued on page 86)

More Late News See Page 86

## INVOLVES FAIR TRADE

# U.S. Tariff Group Begins Probe Of Pioneer Prices

By MILDRED HALL

WASHINGTON—The U.S. Tariff Commission has announced a preliminary investigation of alleged illegal price maintenance by U.S. Pioneer Electronics Corp., on the distribution and sale of imported hi fi equipment of the parent Japanese firm, Pioneer Electronics Corp., Tokyo.

This is only the second time in the U.S. Tariff Commission's history that an investigation on resale price maintenance of imported products has been undertaken. The earlier case, still under investigation, was begun in July, 1973, on a complaint of

illegal price maintenance against JVC America, and additionally its parent company, the Victor Co. of Japan.

The complaint against the Moonachie, N.J., Pioneer Electronics and its parent, was filed with the Tariff Commission this past July by Audio Warehouse Sales, Inc., and Douglas TV Hi Fi Stereo Center, both of Washington, and Plaza Audio Video, Inc., Hyattsville, Md.

Complainant retailers say Pioneer canceled their franchises and has cut them off because they refused to maintain the firm's prices, although D.C. is

not a Fair Trade jurisdiction. The complainants request an early investigation and ask the Tariff Commission to recommend a temporary exclusion of the Pioneer hi fi products from the U.S.

The Tariff Commission is strictly an investigatory and advisory body. If the preliminary investigation of alleged illegal acts warrants it, the Commission can ask the President to issue a temporary exclusion order on the products. After full investigation is completed, a permanent exclusion can be asked for. A preliminary probe can take up to six

(Continued on page 57)

# 50 Country Dissidents Organize New Assn.; See Threat To CMA

By BILL WILLIAMS

NASHVILLE—Serious misunderstandings and the mystic problem of categorization have led to formation of an organization here known as the Assn. of Country Entertainers (ACE).

Formed after two meetings hosted by George Jones and Tammy Wynette, some 50 artists have joined the organization, named a chairman, selected a steering committee, and retained an attorney. They also have established dues, and made certain demands on the Country Music Assn.

The artists involved claim they lack adequate representation on CMA, that artists who are "non

country" have been winning CMA awards, and that selection of artists to perform on the nationally tele-

## New Radio Feature

LOS ANGELES—Billboard launches a new feature this issue, *Radio Singles Action*—a reflection of top ad-on tunes to radio station playlists. They are determined by the station's prime playlist movers upwards. Included in the feature appearing on pages 16 and 18 are regional break-outs—a combination of prime movers and ad-ons as determined by Billboard.

Playlist information is current through the Thursday prior to the issue.

vised CMA Awards Show is questionable.

Paradoxically, many members of the group who formed the new organization are former rock or pop singers themselves.

Some have made suggestions that only artists who have been on country charts in the past five years be eligible for awards.

At a news conference late in the week overseen by attorneys Jack Norman Jr. and John Lentz, a statement was issued for the 50 artists stating that the "primary purpose will be to preserve the identity of country music as a separate and distinct form of entertainment." It was

(Continued on page 48)

# Lower U.K. Pressing Costs Due To Vinyl's Availability

By CHRIS WHITE

LONDON—Recent improvements in the vinyl supply should result in lower industry pressing costs and more price stabilization, budget record chiefs claim.

Their predictions followed a statement by Sir Joseph Lockwood that there had been an improvement in the general PVC supply position. Lockwood, in his vinyl review as chairman of EMI, says that efforts have concentrated on making more economical use of PVC material. He adds that, despite the shortage, EMI's long-term supply and ability

to make flexible arrangements through its network of international companies has enabled it to contain the problem satisfactorily.

Independent budget record companies have been particularly hit by the vinyl shortage, in view of narrow profit margins, and several greeted the improved supply situation with relief.

Marcel Rodd, managing director of Saga Records, notes: "The situation has changed because there is a world recession with us already. I am

(Continued on page 67)

## LACK OF AIRPLAY HURTS

# MOR Artists Ailing But Not Deceased, Execs Say

LOS ANGELES—Middle of the road artists. Are they fading out of the American record scene because labels are concentrating almost entirely on music which appeals to what Warner Bros. president Joe Smith claims constitutes 80-90 percent of the customers?

In a national spot survey of record executives, many agree with Smith that MOR acts are not nearly as important as they have been in the past or are not wanted at all because it's

easier to sell a young rock band than a singer over 30 who has a hard time getting played on the contemporary MOR radio stations.

These stations have concentrated on the Elton John type of name rather than an Ed Ames, Tony Bennett type of vocalist.

Irwin Steinberg, Phonogram/Mercury president, agrees with Smith that the traditional MOR act has had his day on records and that

the youthful audience dominates buying patterns. Thus a record company has to cater to this dominant money rich taste.

Writers assisting on this story include: Eliot Tiegel, Stephen Traiman, Claude Hall, Nat Freedland, Bob Kirsch, Dave Dexter Jr., John Sippel.

"Those in the age group over 30 have been brought a style and a poetry of the last 20 years and they

# Davis Bows Arista Label In Chicago

By JOHN SIPPEL

LOS ANGELES—Clive Davis unveiled his new label for Columbia Pictures called Arista, with the executive demonstrating LPs to his independent distributors Nov. 9 in Chicago by Melanie, Gil Scott-Heron, Lou Rawls, Ron Dante, Tony Orlando and Dawn and Melissa Manchester, among others.

Davis gathered top representation from about 25 independents for his meeting at the Chicago O'Hare Airport's Regency Hyatt House. There for over three hours he headlined his introductory presentation, meeting for the first time his national distributor network.

Davis stated he puts in an 18-hour day of total involvement and asked his distributors to do the same.

"Dynamic, demanding, enthusiastic, totally involved, persuasive and provocative" are some of the comments given Billboard to describe Davis by veteran distributors who attended the meeting.

Of seven distributors queried, all were pleasantly surprised by Davis' insight into indie operations, which he explained as coming from the years before Epic went into Columbia branches. He knew virtually no

(Continued on page 86)

# Rock, Jazz Seen For Arista Label

NEW YORK—The new artists roster of Arista Records reflects the attitude of president Clive Davis and his move into the areas of progressive rock and jazz. Davis has signed a large group of performers to the label and dropped many of the acts formerly with Bell Records.

New signings include Melanie, Gil Scott-Heron, Lou Rawls, Eric Anderson, Anthony Braxton, Tom Sullivan, Gryphon, The Brecker Brothers (Mike and Randy), and Herb Hancock's group, The Headhunters.

Artists remaining with the label include The 5th Dimension, Melissa Manchester, Barry Manilow, The First Choice, Al Wilson, Suzi Quatro, Peter Nero and Terry Jacks. Tony Orlando and Dawn have signed with Elektra/Asylum, but have recorded three new albums to be released the next 18 months, in order to fulfill contracts with Arista.

One of the label's new directions was established several months ago, when Davis signed jazz producer Steve Backer to an independent contract. At the time, Backer was given a free hand at choosing a number of jazz artists.

are now oriented to a non-MOR sound," Steinberg says.

"It is very difficult for a Nana Mouskouri or a James Last, two artists who are sensational commercial artists in other parts of the world, to break through in the U.S."

Johnny Musso, MCA's a&r vice president, feels that the traditional MOR type of artist does not have a place in the record market and because of this, "We have passed over

(Continued on page 86)

NOVEMBER 23, 1974, BILLBOARD

## SONG FEST MUSICIANS OWED PAY?

NEW YORK—A controversy has arisen out of an alleged discrepancy of payment to musicians participating in the American Song Festival held in Saratoga Springs, N.Y., Aug. 31-Sept. 3, and the secretary of the Local 506, AFM, in Saratoga is investigating the claim.

Secretary Vern Hellijas says that participating musicians were not paid in full by festival officials and ABC-TV.

"The musicians were on call from 8 in the morning and when the show lasted until 7:30 the following morning, the musicians say they didn't receive the full amount due," he says.

The American Federation of Musicians is attempting to straighten out the dispute.

## Academy Ends Screenings For 1975 Grammys

NEW YORK—NARAS has completed what is believed to be the most extensive series of screenings of Grammy Awards entries in the organization's 17-year history.

The two-day session just ended in Los Angeles is expected to result in even greater agreement of proper categorization among the Academy's close to 4,000 voting members.

The results of the screenings, presided over by Dave Pell, and coordinated both in Los Angeles and New York by Chris Farnon and George Simon, will be submitted to chapter governors and the Academy's national trustees for additional screenings.

The Academy will then submit official pre-nominations lists, along with official ballots, to all voting members in good standing. The members' votes to be solicited in December, will determine this year's Grammy finalists.

A second round of voting will determine the eventual winners, many of whom will receive their awards on the Grammy Awards Show to be telecast live by CBS-TV on March 1, 1975, from the Uris Theater in New York.

The initial screening sessions were done by the members of various committees culled from among music critics, trade journalists and other knowledgeable music industry representatives.

## London Line To Seaboard

NEW YORK—Seaboard Distributors of Boston has been appointed official distributor of the London Records catalog in six New England states and the eastern top of New York state. London vice president of sales and marketing Herb Goldfarb says this in no way affects the label's current branch operation.

London closed its Boston depot a year ago and has been servicing the area from New Jersey, according to Goldfarb. He says the use of Seaboard is more economical and efficient to use in the New England area.

Additional sales and promotion personnel are now beefing up the Seaboard staff, according to Goldfarb.

## 22 Win Awards By NARAS For L.A. Studio Artists



Artie Butler and Bones Howe congratulate keyboard winner Mike Melvoin at the second annual Most Valuable Players Awards hosted by the Los Angeles Chapter of the Recording Academy.

LOS ANGELES—Winners of most valuable players awards in the recording industry in southern California were announced Saturday (9) by NARAS at the Roxy Theater here.

Brass section honorees include Anthony Terran and Charles Findley, who tied for trumpet honors; Dick Hyde, trombone; Vince De Rosa, French horn, and Tommy Johnson, tuba. Woodwind winners include Tom Scott, saxophone; Dom Fera, clarinet; Bud Shank, flute, and Gene Cipriano, double reeds.

String winners are Sidney Sharpe, violin; David Schwartz, viola; Edgar Lustgarten, cello, and Ray Brown, bass. For rhythm and per-

cussion, awards went to Mike Melvoin, keyboards; Larry Carlton and Tommy Tedesco, tied for guitar; Emil Richards, percussion; John Guerin, drums, and Joe Osborn, electric bass. Background vocals and miscellaneous instrument laurels went to Tommy Morgan, harmonica; Sally Stevens, Tom Bahler, background singers.

The annual chapter event, held for the second year here, pays tribute to studio musicians and singers for outstanding excellence. They are decided by votes from fellow musician and producer members of the Record Academy.

Serving as presenters were Harry Edison, Shelly Manne, Dennis Lambert, Brian Potter and Bones Howe.

## 20th Label Debuts In U.K.

LOS ANGELES—The 20th Century Records label has been launched in England and is being administered and manufactured through Pye Records. Previously, Pye released 20th product on the Pye label. Already, the new label has a hit with Barry White's LP "Can't Get Enough."

Russ Regan, president of 20th Century Records, reports that the LP has already reached silver status in England. This is actually White's

second silver LP in England; his first was "Stone Gone."

Peter Pasternak, international director of 20th Century Records here, reports that the new logo also has a hit single with "You're My First, My Last, My Everything" by White, which has boomed to the top of the British chart.

Regan was in England to help launch the new logo.

## Disney Staff At 3-Day Meet

LOS ANGELES—Disneyland/Vista Records hosts a three-day conference Dec. 11-13 for staff personnel to discuss re-entry into the cassette field, plans for next year and tie-ins with the parent firm's bicentennial plans.

The meetings will take place at the label's Glendale headquarters and be chaired by Jimmy Johnson, label president. Jerry Weiner the national sales manager will assist in the presentations.

The company is currently working a sales campaign for the soundtrack from the animated feature "Winnie The Pooh And Tiger Too" plus the adventure film soundtrack of "The Island At The Top Of The World."

In-store merchandisers include a five foot inflatable zeppelin to promote the adventure film and a stuffed Winnie the Pooh doll for use as a floor display.

The label is also providing dealers with floor and counter merchandisers for all the Winnie storyteller titles.

## Executive Turntable

At Arista Records, formerly Bell Records, the executive lineup is Clive Davis, president; Eliot Goldman, executive vice president; Gordon Bossin, vice president, marketing; David Carrico, vice president, promotion; Aaron Levy, vice president, finance; Rick Chertoff, coordinator, talent acquisition and development; Gary Cohen, sales coordinator, sales and distribution; Robert Feiden, director, contemporary a&r; Bob Heimall, director, creative services; Michael Klenfner, director, national promotion; Ms. Sam Karamanos, manager, national promotion; Eric Malamud, a&r manager, West Coast; Ms. Sheila Molitz, production manager; David Spiwack, manager, press and publicity; and Steve Backer, exclusive independent producer (see separate story).



HARRIS



REISS



KLINE



BORMANN

At CBS Records, Larry Harris has been promoted to vice president, business affairs and administration and Barry Reiss has been promoted to vice president, talent contracts. Also, Irene Candy is now associate director, press and information and artist affairs, special markets, and Barry Orms is associate director, artist affairs, special markets. . . . Three vice presidential promotions at Atlantic Records were announced last week—Dick Kline, pop promotion; Noreen Woods, executive assistant to Atlantic's chairman and vice chairman; and Melvyn Lewinter, comptroller. Also at Atlantic, Manfred Bormann has been named director of packaging and production.

★ ★ ★

Bruce Greenberg leaves MGM as a&r director. He had been with the company two and a half years, the last six months in a&r. Prior to that he was with Polydor in promotion. . . . Recently with CTI, Bob Craig now is West Coast regional promotion boss for Sussex Records.



ANDERSON



HURT



REEVES



MAHFOUZ

At Phonodisc, Inc., the following appointments have been announced: Dick Mullen, district branch manager, New York/Boston; Jim Moyer, district branch manager, Philadelphia/Baltimore/Washington; Emiel Petrone, district manager, Los Angeles/Dallas; and Diane Trombi, national marketing coordinator. . . . Three vice presidential appointments at Chappell Music are: Dick Anderson, finance, (New York); Henry Hurt, country music division (Nashville); and Eddie Reeves, creative activities (Los Angeles). In addition, Buddy Robbins is assistant to the president; Jeff Segal is comptroller; and Phil Mahfouz, director of copyrights, assumes additional management duties as administrative assistant.

★ ★ ★

At RCA Records, Robert Cappiello has been named director, international financial operations. And Joseph Karoly is the new division vice president, consumer services, RCA Service Company. . . . Glenn Ashmore new vice president in charge of production at the Macon-based Capricorn Records. . . . Robert Cochran joins Electro Sound, Inc. as vice president, marketing/sales.

★ ★ ★

Russ Lavitola has been named general professional manager of Levine & Brown Music, Inc. . . . Drew Nugent has departed Capitol Records, where he was a member of the East Coast promotion staff. Nugent will announce plans shortly.

Roger Faust becomes marketing manager of the international division of Altec Corp., Anaheim, Calif. Douglas R. Wagner now is administration manager. Tom Ferrara is Canadian sales manager and Barry Wolfson assumes post of regional sales manager, New York. . . . Joseph R. Gransee is the new director of communications for Admiral-Rockwell. . . . Schaak Electronics, St. Paul, elevates Ellen M. Cote to advertising manager.

★ ★ ★

Cloyd Hall appointed vice president of corporate development, Capricorn Records, in Macon. . . . Phil Alexander and Trudy Green are new account executives with Gibson, Stromberg & Jaffe, public relations firm, in Los Angeles. . . . William F. Kanzer new Midwest account executive for Billboard, responsible for a 12-state area and based in Chicago.

★ ★ ★

Clarion Corp. of America names Chuck Jimenez regional manager in the Pacific Northwest. Perry Winokur now regional manager, Chicago; George Schedivy is Eastern regional manager, in Saddle Brook, N.J., and Tom Gray covers the South from Tennessee to Florida also working out of Saddle Brook. Jerry Adler becomes national sales coordinator, head of consumer relations and assistant to Clark M. Yamazaki, Clarion's executive vice president and general manager in Lawndale, Calif.

★ ★ ★

Lauren C. Davies, formerly vice president, sales, moves up to vice president, marketing, at the Craig Corp. in Compton, Calif. . . . Richard Berger named president of Newcraft, Inc., which markets the Panasonic line in the 12 western states. Berger also is a vice president of Telecor, Inc., Newcraft's parent firm.

★ ★ ★

Charles Lourie moves up as director of merchandising, Blue Note Records, a subsidiary of United Artists Records. . . . Jeanne Bennett now general manager, rhythm & blues division, of ABC Records. . . . Gary Rosenberg swings from Blue Thumb to Island Records as assistant to president Charley Nuccio. Harold Coston joins Island as western sales manager. . . . Shelter Records ex-

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# LIVE HOOPLE.

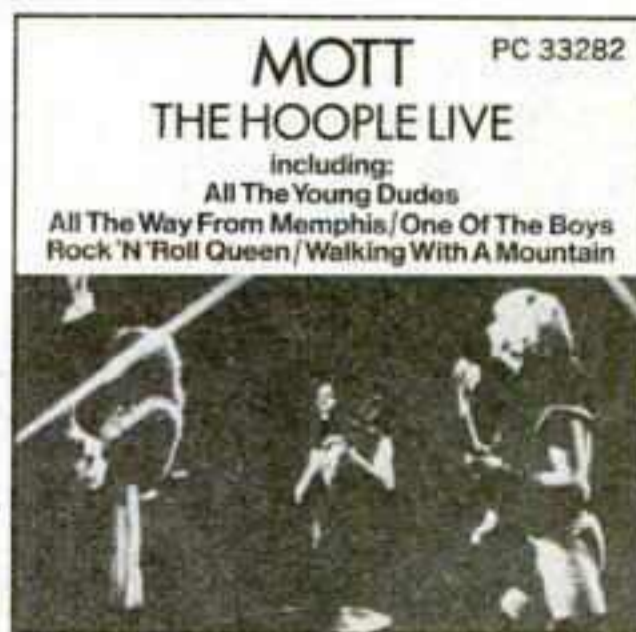


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The album catches all the electrifying excitement of Mott on stage and puts it together with all the superstar flash of Mott on record.

Includes thirteen smashing songs as only Mott can do them: their hits "Rock'n'Roll Queen," "All the Young Dudes," "All the Way From Memphis" and more. "Mott the Hoople Live." A transatlantic triumph.

**"Mott the Hoople Live." Their finest hour. On Columbia Records and Tapes**



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Vol. 86 No. 47

'QUEEN OF THE STARDUST BALLROOM'

# Bergmans First To Compose For An Original TV Musical Drama

By DAVE DEXTER JR.

LOS ANGELES—Marilyn and Alan Bergman have composed songs for every facet of show business. Now they are leaping into a field that no other writers have ever tried previously. "Our assignment," says Bergman, "was to compose seven new songs for the first original musical drama ever to be filmed for television.

"Jarome Kass wrote the story, about a sensitive, widowed woman of 55 who runs a modest novelty shop in New York's Bronx and seeks companionship at night in a Bronx ballroom. She finds it, but there's a warm and moving story involved.

"Our songs had to be tailored carefully."

CBS-TV will air Kass's "Queen Of The Stardust Ballroom" next Jan. 23. Maureen Stapleton plays the widow. Charles Durning is her costar.

Several of the scenes were shot at

Myron's Ballroom in downtown Los Angeles with Orrin Tucker's Band. Martha Tilton, once prominent as Benny Goodman's vocalist, plays Tucker's singer and rates generous closeups as she performs a Bergman ballad, "Call Me a Fool."

Tucker, a saxophonist, enjoyed one of the biggest hit singles ever when he and Bonnie Baker cut "Oh, Johnny" for Columbia Records in 1939.

Billy Goldenberg has composed original music which is threaded throughout the story, produced for CBS by Christiansen-Rosenberg.

Will there be a soundtrack album? "In all probability, there will," says Bergman. "We are working on that aspect of the production right now."

Bergman admits he has no idea as to how the seven songs will fare with

viewers and potential record buyers, but he's particularly high on a production number, "I Love To Dance Like They Used To Dance" and a touching ballad, "Suddenly There's You" which he has been told has all the bittersweet qualities of Kurt Weill's "September Song."

He also is hopeful that "Pennies And Dreams" will merit concentrated record coverage.

The Bergmans have won motion picture Oscars and virtually every other honor accorded songwriters in the last decade. They both came out of Brooklyn.

"But," Bergman says, "there's an authentic Bronx mood to 'Queen Of The Stardust Ballroom' because Kass, the writer, was born and reared within walking distance of the Polo Grounds and Yankee Stadium."

## Col Promoting Fields LPs At Radio Stations

LOS ANGELES—Columbia Records has released a three LP set of extremely rare performances by W.C. Fields and the three volumes are being shipped to every major radio station with a specially-created open-end single and script.

Local air personalities will be able to have their own conversations and swap quips with the master of insult and comedy.

The tapes were discovered by Ted Jonce, a Los Angeles press agent who by accident one day shared a cab ride with Fields' maid. Fields had willed her his audio library and it had been gathering dust in her attic.

Mostly the tapes consist of old radio shows, including some of the legendary conflicts with Charlie McCarthy, the dummy of ventriloquist Edgar Bergen.

The three LPs were produced by Columbia executive Bruce Lundvall, who happens to be a fan of the late W.C. Fields. Ted Joyce and Gil Porter are executive producers.

The LPs are billed as: "From His Personal Collection—W.C. Fields Festival." Lundvall wrote the liner notes.

A special TV show of the Merv Griffin series syndicated by Metro-media will revolve around the LPs.

## 'Q' Albums From Japan May Soon Be Sold By Mail

LOS ANGELES—JVC Cutting Center here may soon start importing Japanese quad CD-4 albums and selling them by mail. JVC Cutting Center president Vic Goh says he is "seriously" considering the mail-order operation in order to get more CD-4 product into the hands of potential customers.

The CD-4 discrete quad albums would be available only in packages of three or more, in order to maintain as small an inventory as possible. Order forms would be included with hardware sold in stores, so that people who bought 4-channel equipment would be able to buy some extra CD-4 albums in addition to those on the market by RCA, Atlantic, Warner Bros., Elektra, A&M, and Project 3, he says.

JVC Cutting Center is a subsidiary of the Victor Co. of Japan, Ltd., and Victor Records in Japan has released numerous quad albums in Japan not available in the U.S.

## New Anti-Bootlegging Bill May Make It In Oklahoma

TULSA—State representative Jerry Smith expects another anti-bootlegging bill to be introduced during the opening weeks of the State legislature in January. Smith coauthored the anti-bootlegging bill

that was defeated during the last legislative session.

According to Smith the bill stands a good chance of passage due to the influx of young house members recently elected.

The last fight was highlighted by "a hell of a lot of lobbying on both sides" the legislator says.

Currently, according to Smith's estimates, there are about 23 companies dealing in bootleg tapes headquartered in this state.

The last bill was defeated because many older legislators did not understand the problem and feared legislation would increase in product price and strangle local business.

If a bill is passed, Smith believes it will contain civil penalties rather than criminal procedures. He personally prefers the civil procedures because it will allow for more artists and label protection in addition to a greater chance for recovery of financial loss due to unauthorized use of artists' talent. The bill would also include a fine and misdemeanor provisions according to Smith.

## RCA Buys Assets Of Capitol Club

NEW YORK—RCA Records has acquired certain assets of the Capitol Record Club from the Longines-Wittnauer direct marketing subsidiary of Westinghouse, confirming the exclusive report in Billboard (Sept. 28 issue).

At RCA, David Henneberry, division vice president, music and operations services, at this time couldn't go beyond the official announcement that "RCA Records has agreed to continue to service existing Capitol Record Club members." Terms of the agreement were not disclosed.

Decisions are expected in such areas as any name change, any merger of operations with the RCA Record Club, and fulfillment obligations under existing label agreements.

## Sparks, Other Acts Rate Island Promo

LOS ANGELES—With the debut of Sparks on American television, Island Records is teeing off what it terms a "massive" sales merchandising campaign on its entire catalog.

Charles Nuccio, Island president, is buying TV spots in New York, Los Angeles, Chicago, San Francisco, Boston, Atlanta, Detroit and Cleveland to tie in with Sparks' guest appearances on "In Concert," "The Midnight Special" and "Don Kirshner's Rock Concert" stanx stanzas.

There will be posters and radio buys as well.

Other acts to be included in the national promotion, Nuccio says, include Spooky Tooth, Kevin Ayers, Bob Marley and the Wailers, Jim Capaldi, John Martyn and the team of Peter Cook and Dudley Moore.

## 34 Rock Promo Workers Held

INDIANAPOLIS—A two-year investigation by the Federal Drug Enforcement Administration culminated in the arrest here Nov. 12 of 34 persons operating an alleged international narcotics ring behind the facade of the Sturdi-hill Promotions. Firm is listed as a rock festival promotion company operating out of Indianapolis and including Mississippi, Arkansas, Michigan, Missouri, Illinois, Ohio, and Indiana.

Included in the arrest were John H. Hill, president, and William C. Sturdivant, vice-president and treasurer of Sturdi-hill.

The arrests cancels a concert date at the State Fair Coliseum featuring Sly and The Family Stone Dec. 5-6. Other acts promoted by the firm included Joe Crocker, the Staple Singers and Tower of Power.

The firm reportedly realized \$24 million annually from heroin and cocaine sales, according to government officials.

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# “...Cocker is definitely back...”

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—Robert Hilburn, L.A. Times

“...as much immediate vocal impact as ever...an emphatic restatement of his capacity to penetrate emotions probably better than any other white singer.” —Music Week

“...one fine and tough record—with Joe’s golden throat once again sounding like 47 miles of barbed wire.” —Chicago Daily News

“...probably his best work to date.” —Pittsburgh Post-Gazette

“Perhaps the best thing Cocker has ever recorded.” —Philadelphia Inquirer

“...holds together better than anything he’s ever done.” —Memphis Commercial Appeal

“...first rate. Perhaps the best thing Cocker has ever recorded.” —Miami Herald

“...he once again proves that he is the undisputed top white electric blues singer today.” —Rock

**“IT’S A SIN WHEN YOU LOVE SOMEBODY”  
& “YOU ARE SO BEAUTIFUL” (AM 1614)  
Joe Cocker’s new single from  
“I Can Stand A Little Rain” (SP 3633)  
ON A&M RECORDS**

Produced by Jim Price

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This One



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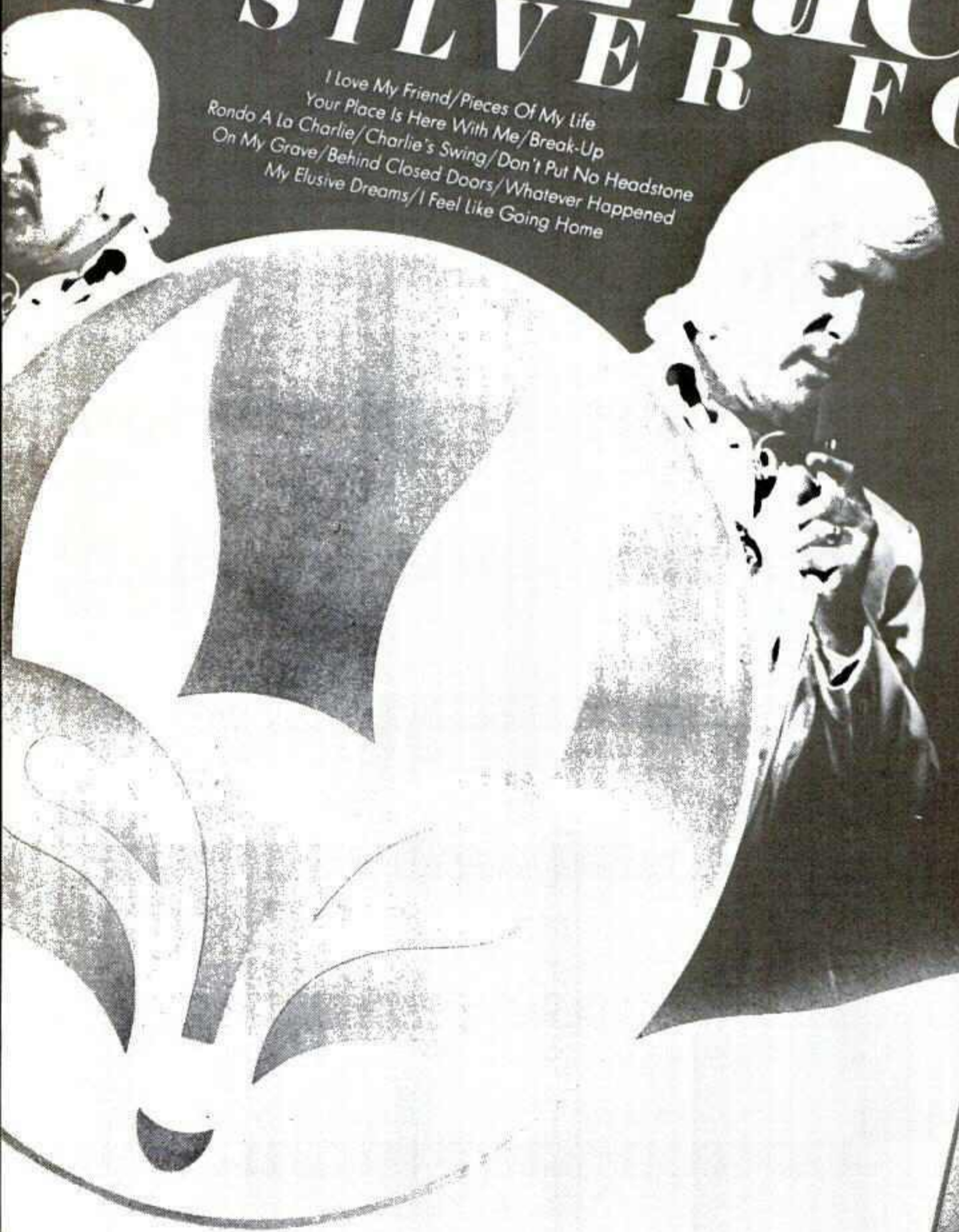
**The  
Entertainer  
of the Year  
on one side,  
Charlie  
on the other  
side.**





# CHARLIE RICH THE SILVER FOX

*I Love My Friend/Pieces Of My Life  
Your Place Is Here With Me/Break-Up  
Rondo A La Charlie/Charlie's Swing/Don't Put No Headstone  
On My Grave/Behind Closed Doors/Whatever Happened  
My Elusive Dreams/I Feel Like Going Home*



One side of the new Charlie Rich album is a continuation of his string of Epic hits produced by Billy Sherrill...including "I Love My Friend."

But the other side turns "The Silver Fox" into far more than simply the latest album by The Entertainer of the Year.

It's Charlie, talking and singing to his fans the story of his remarkable career... the people he's known... his thoughts and dreams and ambitions. As far as we know it's the warmest and most intimate portrait of a giant talent ever committed to record. Also, as a bonus, among the songs on "Charlie's side," he's included his original, Grammy Award-winning performance of the song that started it all, "Behind Closed Doors."

"The Silver Fox" is unquestionably the most exciting album yet from Charlie Rich. And it's just in time for Christmas giving and receiving.

**Presenting  
a one-of-a-kind  
Charlie Rich album-  
"The Silver Fox!"** PE 33250  
**New on Epic Records  
and Tapes**

# Off the Ticker

**SCHAAK ELECTRONICS**, St. Paul, Minn., received a \$4 million bank loan to meet its needs over the next nine months, the company said. ... **William L. McKnight**, former board chairman of **Minnesota Mining & Manufacturing Co.**, St. Paul, plans the sale of 1.2 million shares of 3M common stock before the end of 1974. The secondary sale has a current market value of about \$72 million. McKnight will continue to hold 3.7 million shares after the proposed sale.

## Welk Book Coming

**NEW YORK**—A Lawrence Welk Sing-a-Long song book, said to be the first of its kind, is being published by T. B. Harms here. Developed by Joe Abend, the tome comprises 272 pages, 112 titles and a 16-page section of photographs of Welk and his organization's members.

**MAGTEC**, North Hollywood, Calif., reported earnings of \$44,355, or 7 cents a share, on sales of \$1,928,133 for nine-months ended Sept. 30, compared to a loss of \$24,516, or 4 cents a share, (before extraordinary income) on sales of \$1,674,688 a year ago.

For the third quarter, earnings were \$19,812, or 3 cents a share, on sales of \$681,290, compared to a loss of \$3,829 on sales of \$549,127 a year ago.

During the recent quarter, Magtec completed its acquisition of Multi Media Communications Corp., Los Angeles, a program producer, for notes and stock. Multi Media developed taped tours for museums and outdoor attractions.

The company's three divisions—duplicating, Stereotape and Multi Media—are showing significant improvements over last year, Magtec said.

# Japanese Firms Show Profit Drop

**LOS ANGELES**—Sony Corp. and Matsushita Electric Industrial Co. (Panasonic) both attribute profit declines to "unstable economic conditions."

Higher labor and material costs and a variety of other inflationary factors in the Japanese economy worked to cut Sony's earnings more than 18 percent in the six months ended Oct. 31, while Matsushita's consolidated earnings dropped 23 percent in its fiscal third quarter ended Aug. 20.

Sony's net in the fiscal first half was \$28.9 million to \$29.3 million, down from \$35.8 million a year ago, computing the yen at its current value. Sales were about \$518.9 million, up from \$465 million a year ago.

Export sales increased to \$266.1 million, a 22 percent gain from the six-month period a year ago.

Matsushita's consolidated earnings plunged to \$50.7 million in the third quarter from \$66.1 million a year ago, computing the yen at its current value. Earnings decreased to 51 cents (an American Depository Receipts) from 66 cents a year ago. Sales in the quarter rose 12 percent to \$1.17 billion from \$1.04 billion.

Nine-month earnings slipped 15 percent to \$150.2 million, or \$1.52 an ADR, despite an 18 percent sales gain to \$3.51 billion, compared to earnings of \$177.1 million, or \$1.78 an ADR, on sales of \$2.97 billion a year ago.

Export sales in the third quarter increased 54 percent to \$287 million, and nine-month export volume gained 37 percent to \$707 million.

Matsushita, which recently acquired Motorola's consumer television business, did not include these operations in its third quarter or nine-month statement. They will be included in the fiscal year report.

# Market Quotations

As of closing, Thursday, November 14, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
20%	14%	ABC	5.2	541	16%	15%	15%	- 1/4
4%	2%	Ampex	3.1	521	3%	3%	3%	- 1/4
2%	1%	Automatic Radio	5.8	24	1%	1%	1%	Unch.
9%	4%	Avnet	2.7	146	5%	5%	5%	- 1/4
25%	10%	Bell & Howell	3.6	274	12%	11%	11%	- 1/4
40%	25%	CBS	8.6	514	31%	30%	30%	- 1/4
4%	1%	Columbia Pictures	—	450	2%	2%	2%	- 1/4
3	1%	Craig Corp.	2.3	6	2%	2%	2%	- 1/4
6%	3	Creative Management	6.5	157	5%	5%	5%	+ 1/4
52%	20%	Disney, Walt	14	2119	27%	24%	24%	- 3
3	1%	EMI	3.8	62	1%	1%	1%	- 1/4
29%	18%	Gulf & Western	3.9	691	24%	23%	23%	+ 1/4
8%	3	Handleman	7.9	139	3%	3%	3%	+ 1/4
12%	5	Harman Ind.	2.3	5	7	6%	7	- 1/4
7%	2%	Lafayette Radio Elec.	4.5	132	5	4%	4%	- 1/4
17%	11%	Matsushita Elec. Inc.	5.5	96	12%	12%	12%	+ 1/4
26%	19%	MCA	4.5	243	26%	26%	26%	+ 1/4
17%	9%	MGM	5.1	35	17%	16%	16%	- 1/4
80%	47%	3M	20	1567	57%	56%	57	- 3
8%	1%	Morse Elect. Prod.	2.0	92	2%	2	2	- 1/4
61%	36%	Motorola	14	659	46%	45%	45%	- 1/4
23	12%	No. Amer. Phillips	4.1	141	15%	15	15%	+ 1/4
19%	6%	Pickwick Int.	4.0	57	8%	8%	8%	- 1/4
6%	2%	Playboy	5.4	32	3%	3%	3%	+ 1/4
21%	10%	R.C.A.	5.4	1589	11%	11%	11%	- 1/4
10%	4%	Sony	10	1486	5%	5%	5%	+ 1/4
25	9%	Superscope	2.6	319	13%	13%	13%	+ 1/4
26	12%	Tandy	6.1	167	14%	13	13	- 1/4
6%	3%	Telecor	3.1	26	3%	3%	3%	- 1/4
4	2%	Telex	—	291	3%	3%	3%	- 1/4
2%	1	Tenna	—	23	1%	1%	1%	+ 1/4
10%	5%	Transamerican	7.1	1184	7%	6%	6%	Unch.
9	4%	20th Century	1.3	119	5%	5%	5%	Unch.
1%	.09	Viewlex	—	65	.12	.11	.11	-.03
18%	6%	Warner Communications	3.2	871	10%	8%	8%	- 1/4
31%	12%	Zenith	9.9	564	13%	12%	12%	- 1

As of closing, Thursday, November 14, 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.	24	%	1/2	1/2		M. Josephson	—	4%	4%	4%	4%
Cartridge TV	—	—	—	—		Schwartz Bros.	3	1/2	1/2	1/2	1/2
Data Packaging	—	—	—	—		Wallich's	—	1/4	1/4	1/4	1/4
Gates Learjet	132	5%	5 1/4	5 1/4		Music City	—	1/4	1/4	1/4	1/4
GRT	—	1/4	3/4	3/4		NMC Corp.	—	1/4	1/4	1/4	1/4
Goody Sam	—	1%	1%	1%		Kustom	17	2	1%	1%	1%
Integrity Ent.	—	M	M	M		Orrox Corp.	16	1%	1%	1%	1%
Koss Corp.	M	6%	6%	6%		Memorex	—	3 1/4	2%	2%	2%

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

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# Earnings Reports

## MATSUSHITA ELECTRIC INDUSTRIAL (Panasonic)

3rd qtr. to Aug. 20:	b1974	b1973
Revenues	\$1,167,857,000	\$1,044,740,000
Net income	50,653,000	66,123,000
Per share (ADR)	.51	a.66
nine-months		
Revenues	3,513,223,000	2,968,520,000
Net income	150,217,000	177,070,000
Per share (ADR)	1.53	a1.78

a—Adjusted to reflect 10 percent stock dividend in November 1973. b—Results have been computed at yen's current rate of \$1 equals 300 yen.

## MCA INC. (MCA Records)

3rd qtr. to Sept. 30:	1974	1973
Revenues	\$144,433,000	\$99,319,000
Net income	15,436,000	5,086,000
Per share	1.83	.61
Average shares	8,465,182	8,378,593
nine-months		
Revenues	450,085,000	259,385,000
Net income	40,723,000	17,652,000
Per share	4.84	2.11
Average shares	8,417,688	8,378,733

## WARNER COMMUNICATIONS (Warner-Elektra-Atlantic Records)

3rd qtr. to Sept. 30:	1974	1973
Revenues	\$192,273,000	\$131,796,000
Net income	12,789,000	12,682,000
Per share	.67	.60
nine-months		
Revenues	545,137,000	401,321,000
Net income	42,299,000	39,867,000
Per share	2.22	1.81

Fully diluted share earnings were 63 cents a share for the quarter and \$2.08 a share for the nine months of 1974, compared with 57 cents and \$1.73 a share in 1973.

## WALT DISNEY PRODUCTIONS

Year to Sept. 30:	1974	1973
Revenues	\$429,889,000	\$385,065,000
Net income	48,328,000	47,768,000
Per share	1.66	1.64
fourth-quarter		
Revenues	150,577,000	125,772,000
Net income	20,741,000	18,572,000
Per share	.71	.64

## COLUMBIA PICTURES INDUSTRIES (Bell Records, Screen Gems/Colgems)

1st qtr. to Sept. 28:	1974	a1973
Gross income	\$72,744,000	\$61,556,000
Net cont. oper.	b788,000	240,000
Net disc. oper.	—	21,000
Net income	b788,000	261,000
Per share	.09	.03

a—Restated to reflect discontinued operations. b—Includes pretax gain of \$699,000 on sale of real estate.

## MAGNETIC TAPE ENGINEERING CORP. (Magtec)

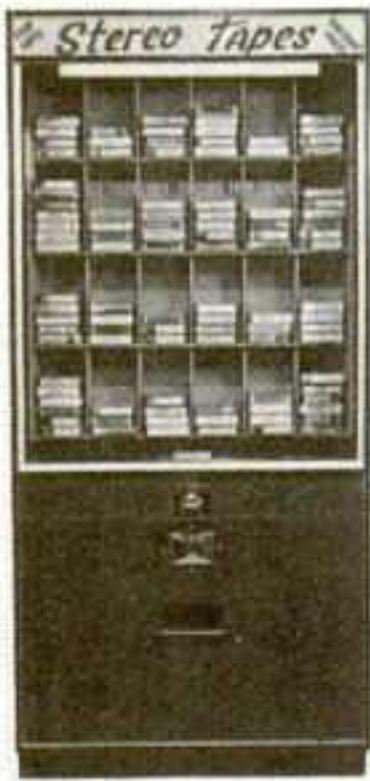
3rd qtr. to Sept. 30:	1974	1973
Sales	\$681,290	\$549,127
Net income (loss)	19,812	(3,829)
Per share	.03	—
nine-months		
Per share (loss)	.07	(.04)

## LLOYD'S ELECTRONICS

2nd qtr. to Sept. 30:	1974	1973
Sales	\$27,400,000	\$29,300,000
Net income	122,900	1,726,700
Per share	.06	.91
six-months		
Sales	41,368,400	42,629,700
Net income	209,500	2,223,000
Per share	.11	1.17

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# Executive Turntable

Continued from page 4

pands its promotion with **Ron Middag** in the West, **Curtis Jones** in the Southeast, **Ron Below** in the Midwest, **Gil Bateman** in the Southwest and **Niles Siegal** in the Northeast. **Leanne Myers** joins the company as assistant to **Linda Alter**, promotion chief. **Evan Archerd** is Shelter's new advertising and publicity coordinator.

\*\*\*

**Nick Morris** has been promoted to national audio products manager at Sony Corporation of America. ... **Howard Gabriel** now executive vice president in charge of promotion at Blue Goose Records.



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III

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With new songs by John Lennon, Rick Derringer, Allen Toussaint  
and, of course, Johnny himself.

His premiere album On Blue Sky Records and Tapes

Distributed by Columbia Epic Records

# A tasteful expansion.

## Jack Bruce joins his former Creammate on RSO.

Here's a logical release from the company that brought you Eric Clapton's best solo album. "Out Of The Storm" is Jack Bruce's best solo album. Eight all-new originals by Bruce and his long-time writing partner, Pete Brown. Guitar courtesy of former Alice Cooper/Lou Reed guitarist, Steve Hunter. Drums by Jim Gordon and Jim Keltner. Acidic vocals, biting bass, and harmonica, keyboard and synthesizer work by Jack Bruce.



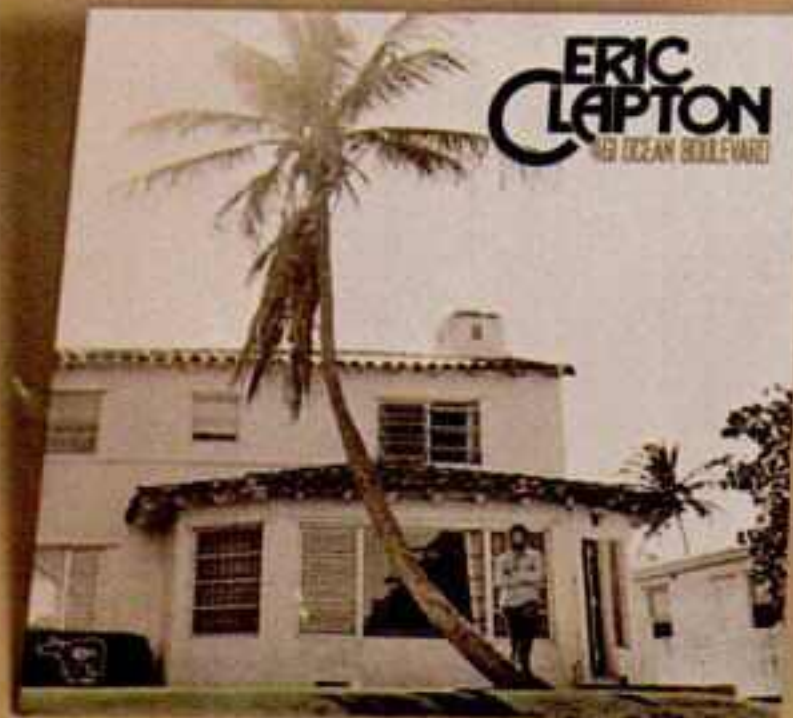
## New from the guitarist connoisseur's King—Freddie.

As a primary influence on such noble British bluesmen as Eric Clapton and John Mayall, you'd think that Freddie King would have done an album in England long ago. But "Burglar" turns out to be the first. Produced by longtime Freddie King idolizer Mike Vernon (all of Freddie's producers have been rabid fans, including Leon Russell and King Curtis), Freddie gets the opportunity to cook with the cream of today's blues/rock scene. The result is possibly the tastiest blues album we've ever heard. Among the special guests and featured musicians: Eric Clapton, Brian Auger, Pete Wingfield and Carl Radle.



## Arthur Lee's got a new, soulful Love.

To those of us who grew up in the 60's, as rock grew up, Love is an old friend. Now it's reunion time, because Arthur Lee is back with a new Love for the 70's. The Byrds, Manfred Mann influences are still there, but now they're joined by some Otis Redding here, a touch of Earth, Wind & Fire there. With "Reel To Real" we and Love are going to get along just fine again. The new album has 10 single-length, sweet, Arthur Lee originals, and a good version of William De Vaughn's hit "Be Thankful For What You Got."



"I Shot The Sheriff," "Willie And The Hand Jive," "Motherless Children," Etc., Etc., Etc. Eric Clapton's first RSO album has made a lot of friends. "461 Ocean Boulevard" started life as one of the most eagerly awaited albums of 1974. But unlike many eagerly awaited rock albums, Clapton's album disappointed no one. It was even better than fans had dared to hope, quickly spawning a big, beautiful single ("I Shot The Sheriff") and rising to the top of the best-seller charts. More hits have followed, and will probably continue to follow. Ahhh, quality.

Includes the new Eric Clapton single, "Willie And The Hand Jive." SO 503



## A story in 12 rocking chapters by the "kid on the move."

Alan Ross is the guitarist/vocalist/songwriter and rock visionary whom *The New York Times* described as "a kid on the move" one day, and someone with "the potential to become a major musical figure" another day. Ross's second RSO album comes fresh from the group's spectacularly successful U.S. tour with Eric Clapton. If you listen closely to the words, it tells the story of Edgar Allen Poe's "The Pit And The Pendulum." If you're not a lyric follower, enjoy it as one of the best rock albums of the year, pure and simple.

### On RSO Records and Tapes



# Congress Probing Industry Problems

• Continued from page 1

Rep. Robert W. Kastenmeier (D., Wis.), chairman of the corresponding House subcommittee, will have all but three of the present membership returning in January. Names of additions or replacements on committees will not be known until the new congress shakes down, and party ratios are set.

Rep. Kastenmeier will have the job of deciding, with his subcommittee, on how far to agree with the Senate-passed revision bill S. 1361. Extensive hearings have been promised, and will cover such items as cable TV copyright fees (a problem that is heating up again); music publishers' mechanical royalty rates (publishers want an inflation adjustment), and the jukebox music performance rate freeze at \$8 per box, which is immune to any changes by the proposed new Copyright Royalty Tribunal, a forum for statutory rate change petitions.

Even the record performance royalty issue may come up during House hearings, if the promised efforts on the Senate side produce a resolution to restore at least the principle of performance royalty for recordings, killed in the revision vote (Billboard, Sept. 21).

The elections and retirement have taken Reps. Henry P. Smith (R., N.Y.), Thomas W. Sandman (R., N.J.) and Wayne Owens (D., Utah) from the Kastenmeier subcommittee.

Remaining on the House subcommittee (unless 1975 sees shifts to other committees) will be successful candidates—including Rep. Robert Drinan (D., Mass.), who will again battle for unauthorized taping of old recordings, and propose a compulsory licensing for cheap taping of new copyrighted recordings.

Also coming back in 1975 are interested members, Reps. George Danielson (D., Cal.); Edward Mezvinsky (D., Iowa); Thomas Railsback (R., Ill.) and William S. Cohen (R., Maine).

The 38-member full House Judiciary Committee which will vote on the subcommittee's draft revision bill, lost 10 of its present members to election defeats or retirement. But none of the 10 were particularly concerned with, or influential on copyright issues.

In addition to the three subcommittee losses, the missing will include Reps. Waldie (D., Cal.); Dennis (R., Ind.); Donohue (D., Mass.); Froehlich (R., Wis.); Hogan (R., Md.); Maraziti (R., N.J.), and Mayne (R., Iowa).

In the 1975 Senate, Sen. McClellan's copyrights subcommittee members will be back for its 10th year on the revision bill, barring shifts to other committees. These are Sens. Philip Hart (D., Mich.); Quentin Burdick (D., N. Dak.); Hugh Scott (R., Pa.) and Hiram Fong (R., Hawaii).

Biggest change for music and record interests, will be the retirement of Sen. Sam Ervin (D., N. Car.), Senate Judiciary committee member, and leader of the floor battle to kill performance royalty for recording artists and producers in the Senate-passed revision.

Broadcasters and jukebox interests will miss Sen. Ervin's formidable vote-getting power in the Senate floor votes. But Judiciary Committee chairman Sen. James Eastland (D., Miss.) and Sen. Roman Hruska (R., Neb.) will continue to hold the fort against the royalty.

Senators known to favor putting the principle of performance royalty into the copyright law, for copyrighted recordings (now given only protection from unauthorized duplication), will also be back. These include, in addition to Sen. Scott, who heads the move to reconsider the royalty issue, Sens. John Tunney (D., Cal.); Harrison A. Williams (D., N.J.), originator of the record performance royalty in an earlier Senate bill; Sen. Philip Hart (D., Mich.) and Sen. Bill Brock (R., Tenn.).

Also coming back are those who voted for record royalty in the discouraging 67 to 8 vote of September: Sens. Howard Baker (R., Tenn.); Edward W. Brooke (R., Mass.); Clifford P. Case (R., N.J.); Alan Cranston (D., Cal.); Vance Hartke (D., Ind.), and Daniel K. Inouye (D., Hawaii).

# NARM's 4 Conventions

• Continued from page 1

dual conventions were held in 1970. In addition, Malamud says the board of directors has approved two interim regional conventions, which will be staged at different sites each time.

To further aid the three primary trade classifications within NARM, rack, distributor and retailer, separate convention and meeting agendas will be tailored specifically for each of these entities.

Malamud explains that smaller and more vertical seminar sessions are intended. For example, Mala-

mud sees meetings geared for stratas within each of the three major categories such as accounting, credit, sales, merchandising and advertising, among others. No longer will NARM hold a general session on inventory control. That discussion would be broken down into individual group sessions for rackers, distributor and retailers.

"In order to improve, NARM must get more people involved who are in the everyday operation of a company. We want the boss there, but he must be joined by the major people in the firm who make the company work.

"NARM has been taken for granted. We have too many specific problems to allow this to happen. We need the ideas of middle management," Malamud says.

NARM is aiming to augment the present board with three individual committees, representing rakers, distributors and retailers. These three committees, meeting regionally twice per year, would slate agenda for the two national conventions. Malamud visualizes a day-and-a-half agenda for each category to make up future four-day conventions which would continue here and in Miami Beach.

Malamud says that the appointment of John Cohen, founder-president of Disc Records, national retail chain, 18 months ago to the board and the more recent appointment of Record Bar president Barrie Bergman brought the need for more individual, vertically-oriented meetings to NARM leaders.

Talks with key representatives of each of the three major groups within NARM indicate that each classification requires more information about itself which can only come from the separate meetings within NARM.

While the site of the first two regional meetings will not be established until convention time, Malamud favors a Midwestern site "like Chicago or maybe Kansas City" and an Eastern seaboard city such as New York or Philadelphia.



MALAMUD, jobber, distributor and retailer, separate convention and meeting agendas will be tailored specifically for each of these entities.

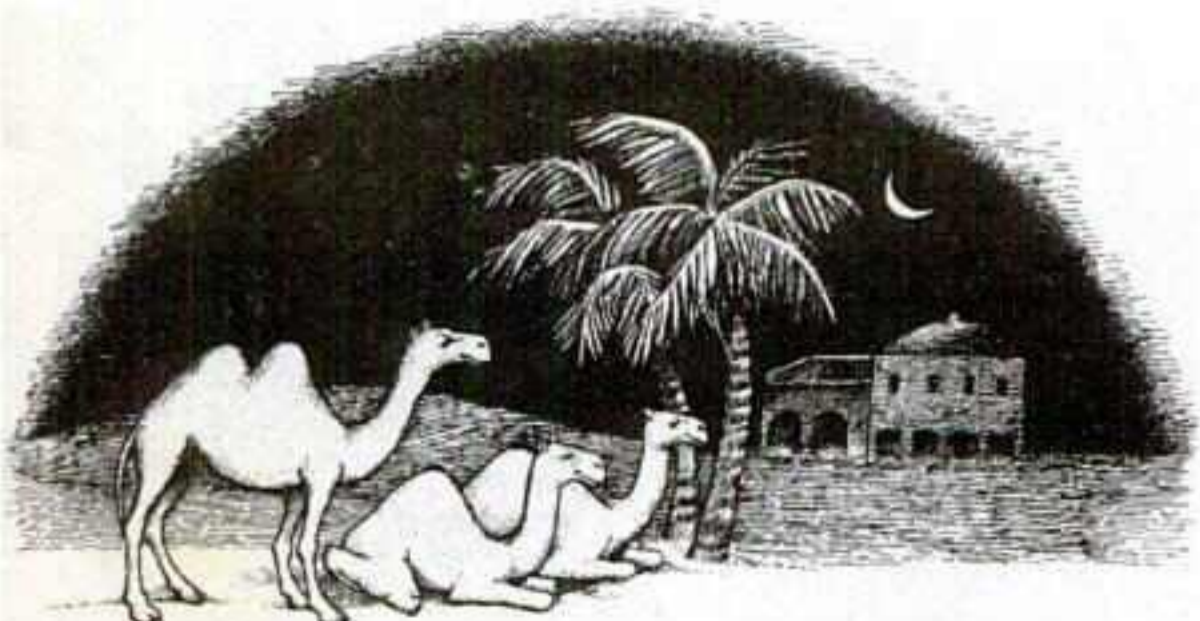
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NOVEMBER 23, 1974, BILLBOARD

# Country Acts Pull Pop Label Interest

• Continued from page 1

conjunction with their Nashville offices rather than leaving things solely up to those offices.

Country artists are playing areas traditionally non-country and labels are placing greater emphasis on finding and developing new artists, much the way the process has been handled for rock or pop talent.

Nashville is growing daily, with new studios going up and more and more non-country artists recording there. The country producer is gaining a name for himself and is often known to the general public, much along the lines, again, of rock producers. And sophistication in business dealings and the music itself is perhaps growing more rapidly in country than in any other area.

What are some of the reasons for the changes in country? Many in the industry believe rock, with the exception of longstanding superstars, has grown somewhat stagnant from the excitement vantage point. Others feel that rock "superstars" have priced themselves so high that it becomes almost impossible to lure

them away from an existing label deal.

Crossover records are nothing new, but the success of Charlie Rich during the past 18 months is generally considered unparalleled. And Rich has helped pave the way (along with a number of others) for what may be the highest crossover percentage yet.

While a number of labels have moved into country fairly recently, such as Warner Bros., Atlantic (which closed its Nashville office but still has Willie Nelson under contract), Elektra, Motown and ABC (which acquired Dot earlier this year), Capitol, after three decades on the West Coast, now headquarters its country division in Nashville.

Perhaps the biggest change in country, however, has been the attitude taken by major labels toward the field. Label chiefs appear to be taking a more active role. MCA's Mike Maitland was involved personally in the recent signing of

Tanya Tucker. ABC president Jay Lasker was heavily involved in the acquisition of Dot Records (an example of how important major labels feel country is becoming). MGM president Jimmy Bowen spends a great deal of time in Nashville and Warner Bros. recently named Andy Wickham, long a successful producer, to head its country division.

The money used to lure superstars has also become bigger in country, if one is to believe various reports. MCA's recent signing of Tanya Tucker and agreement of a production deal with Merle Haggard were both reportedly in the million dollar range. The only time such money has been discussed in country recently was several years ago during label changes made by Sonny James, Marty Robbins and Eddy Arnold.

At the same time, however, labels are spending more time and effort in working young artists into stars—

much the way the process has been handled in rock.

MCA, while receiving publicity for spending money, has also enjoyed one of the true success stories of the year with Olivia Newton-John (CMA Female Vocalist of the year). RCA has taken several new artists and had outstanding years with them. Ronnie Milsap became the CMA male vocalist of the year while enjoying several number one disks and Gary Stewart has developed into a top ten seller.

Elektra signed Melba Montgomery, who had been inactive for several years, and she came up with a No. 1 record. Capitol's La Costa came up with a top five single on her second release, and Mercury enjoys success with Johnny Rodriguez and has had several No. 1 hits from veteran Tom T. Hall. The Columbia/Epic family broke Sandi Burnette, David Allan Coe, Vicky Fletcher and Asleep At The Wheel. MGM also broke several artists, including

Jim Stafford.

What all of this may signify is an attitude in country growing closer to the one commonly associated with pop. The ABC/Dot label is one example. Many feel Dot was the prize when ABC acquired the Famous group of labels. ABC Leisure Time Group president Marty Pompadour worked with Lasker in moving ABC (which had already opened a Nashville office) even deeper into the country field with the Dot acquisition.

Capitol, already solidly entrenched in California with its Bakersfield group, is obviously now prepared to devote equal time to Nashville. There is constant talk on the streets of major artists shifting labels, something that did not happen a great deal in country in past years, where label loyalty was fairly well taken for granted.

Executives are moving from firm to firm with more frequency and Nashville staffs are being beefed up. Country, which has been growing, may indeed be the next major frontier in the music business.

NOVEMBER 23, 1974, BILLBOARD

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The design of the necklace is a centuries old Indian adaptation of some of the decorative formal wear sported by the Conquistadores from whom the Navajo nation learned silversmithing techniques. The design is thought to be imbued with powers of good fortune and protection from evil forces. It has long been used, and is still often used as a medium of exchange in the Southwest Indian Nations. An Indian's status and wealth is often symbolized by the number and quality of Squash Blossoms he owns.

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Please send me one gift boxed Squash Blossom Necklace in  Kingman Blue Turquoise,  Nevada Green Turquoise,  Coral (Red),  Mother of Pearl (White).

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Jodi Cobb photo

A typically intense moment at the first annual nightclub operators meeting catches from the left: Mark Foster and David "Lefty" Foster of Connecticut's Shiboo Inn; Bobby Kimmel of McCabe's, Santa Monica; chairman Doug Weston of the Troubadour, Los Angeles; Chuck Morris of Ebbets Field in Denver, who organized the event; and Richard Harding of the Quiet Knight, Chicago.

## Nightclub Owners' Secrets

• Continued from page 1

and drawing power of these artists.

The meeting, organized by Chuck Morris who owns the Ebbets Field nitery here, brought in the operators of 12 major clubs from throughout North America.

The sessions clearly demonstrated several general concerns throughout the nightclub field arising from today's overall economic problems:

**B** Rising operating costs that make club profits increasingly marginal and chancy.

**R** Rising artist travel expenses that keep more acts off the road and cause more cancelled dates.

The major concern of the clubmen is definitely that there are fewer acts capable of filling their rooms which are touring today. One reason expressed for this situation is that there are fewer concerts being promoted now, due to fall-off in large-hall attendance. Thus, there are not as many medium-price recording artists available for fill-in dates on concert tours.

Generally, the club operators feel that their audiences will still turn out if sufficiently popular artists are appearing.

Most of the lively marathon sessions were taken up with an astonishingly frank exchange on the most basic nuts-and-bolts of club operation policy and expenses.

Doug Weston of the Troubadour in Los Angeles, probably the best-known club in the U.S., actually went so far as to give an interpretive reading of his standard contract

form. He even detailed all the factors in his artist pay scale and the two-option system he pioneered.

Each club operator gave his weekly operating expenses. And as a result of the discussions, several clubmen discovered that their spending was out of line and there were definite areas where they could cut down.

Weston stressed the point that the Troubadour never became con-

(Continued on page 21)

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# Billboard

Recap of Playlist Add Ons

# Singles Radio Action

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (11/14/74)

## TOP ADD ONS - NATIONAL

RINGO STARR—Only You (Apple)  
BARRY WHITE—You're The First, The Last, My Everything (20th Century)

PAUL McCARTNEY & WINGS—Junior's Farm (Apple)

## PRIME MOVERS - NATIONAL

CARL DOUGLAS—Kung Fu Fighting (20th Century)  
PAUL McCARTNEY & WINGS—Junior's Farm (Apple)

B.T. EXPRESS—Do It ('Til You're Satisfied) (Scepter)

## BREAKOUTS - NATIONAL

PAUL McCARTNEY & WINGS—Junior's Farm (Apple)  
BARRY WHITE—You're The First, The Last, My Everything (20th Century)

SHIRLEY BROWN—Woman To Woman (Truth)

### REGION = 1

#### TOP ADD ONS:

RINGO STARR  
NEIL SEDAKA  
CARPENTERS

#### PRIME MOVERS:

CARL DOUGLAS  
B.T. EXPRESS  
PAUL McCARTNEY

#### BREAKOUTS:

CARPENTERS  
RINGO STARR  
GEORGE HARRISON

#### KHJ

● Carpenters

● Ringo Starr

★ Helen Reddy 17-11

★ Paul McCartney & Wings 22-16

K100 (KIQQ)

● Neil Sedaka

● Stevie Wonder

★ Kiki Dee Band 25-16

★ Sam Neely EX-22

KKDJ

● Helen Reddy

● Harry Chapin

★ Bobby Vinton 19-12

★ Three Degrees 8-2

KAFY

● Ringo Starr

● Rufus

★ Billy Swan 22-12

★ Paul McCartney & Wings 30-23

KCBQ

● Three Degrees

● Neil Diamond

★ Carl Douglas 15-8

★ Billy Swan 23-20

KSEA

● Neil Sedaka

● Jethro Tull

★ Carl Douglas HB-8

★ Harry Chapin HB-12

KRUX

● Ringo Starr

● Barry White

★ B.T. Express NM-2

★ Carl Douglas NM-4

KUPD

● George Harrison

● Electric Light Orchestra

★ B.T. Express 26-11

★ Reunion 20-9

KQEO

● Doobie Brothers

● Rolling Stones

★ Paul McCartney & Wings 23-15

★ Kiki Dee Band 24-16

#### KPOI

● Three Degrees

● Neil Sedaka

★ Dave Loggins (Please Come To Boston) 26-20

★ Stylistics (Let's Put It All Together) EX-26

### REGION = 2

#### TOP ADD ONS:

BARRY WHITE  
BARRY MANILOW  
PAUL ANKA/ODIA COATES

#### PRIME MOVERS:

PAUL McCARTNEY  
BOBBY VINTON  
CARL DOUGLAS

#### BREAKOUTS:

PAUL McCARTNEY  
PAUL ANKA/ODIA COATES  
BARRY WHITE

#### KFRC

● Gladys Knight & The Pips

● Barry White

★ B.T. Express 20-13

★ Helen Reddy 26-20

#### KYA

● Stevie Wonder

● Rolling Stones

★ Barry White 32-24

★ Billy Swan 10-5

#### KIOI

● Eric Clapton

● Carpenters

★ Jethro Tull 20-7

★ Helen Reddy 18-11

#### KSJO

● Carpenters

● J. Geils Band

★ Al Green 13-7

★ Neil Sedaka EX-14

#### KLIV

● Chicago

● Paul McCartney & Wings

★ Neil Sedaka 20-16

★ Carl Carlton 13-10

#### KJOY

● George Harrison

● Tower of Power

★ Shirley Brown 27-12

★ Paul McCartney & Wings 26-17

#### KNDE

● Righteous Brothers

● Barry White

★ Paul McCartney & Wings 26-17

★ Andy Kim 22-14

#### KJR

● Jethro Tull

● Barry Manilow

★ Neil Sedaka 23-8

★ Bobby Vinton 20-6

#### KING

● George Harrison

● Barry Manilow

★ Neil Diamond 19-10

★ Bobby Vinton 14-9

#### KJRB

● Rolling Stones

● Paul Anka with Odia Coates

★ Paul McCartney & Wings 34-23

★ Pointer Sisters 32-22

#### KTAC

● Blackberries

● Jefferson Starship

★ Carl Douglas 24-14

★ Elvis Presley 28-21

#### KGW

● Pointer Sisters

● Barry White

★ Bobby Vinton HB-22

★ Helen Reddy 20-12

#### KISN

● Elvis Presley

● Al Green

★ Paul McCartney & Wings 26-17

★ Stevie Wonder 27-18

#### KTLK

● Prelude

● Paul Anka with Odia Coates

★ Three Degrees 20-7

★ Carl Douglas 25-12

#### KIMN

● Barry White

● Barry Manilow

★ Paul Anka with Odia Coates 37-22

★ Paul McCartney & Wings 38-23

#### KCPX

● George Harrison

● Ringo Starr

★ Neil Diamond 13-6

★ Carl Carlton 17-10

### REGION = 3

#### TOP ADD ONS:

RINGO STARR  
PAUL ANKA/ODIA COATES  
GEORGE HARRISON

#### PRIME MOVERS:

STEVIE WONDER  
B.T. EXPRESS  
KIKI DEE BAND

#### BREAKOUTS:

HELEN REDDY  
B.T. EXPRESS  
SHIRLEY BROWN

#### KILT

● Paul Anka with Odia Coates

● Ringo Starr

★ Stevie Wonder 32-18

★ Al Green 36-23

#### KLIF

● Carl Carlton

● Neil Sedaka

★ Reunion 10-5

★ Chicago 13-8

#### KNUS

● George Harrison

● Ringo Starr

★ Stevie Wonder HB-18

★ B.T. Express 35-17

#### KAFM

● Latimore

● Rufus

★ Shirley Brown 32-20

★ Kiki Dee Band 29-19

#### KFJZ

● Gino Vanelli

●

★ Stevie Wonder 28-13

★ Paul McCartney & Wings 18-8

#### KXOL

● Barry White

● George Harrison

★ Stevie Wonder 29-11

★ Kiki Dee Band 22-7

#### KONO

● B.T. Express

● Neil Sedaka

★ Helen Reddy 24-16

★ Carl Carlton 16-9

#### KELP

● Shirley Brown

● Jethro Tull

★ Three Degrees 19-12

★ Raspberries 24-19

#### XEROK

● George Harrison

● Jethro Tull

★ Carl Douglas 10-4

★ Bobby Vinton 13-7

#### KAKC

● Harry Chapin

● Ringo Starr

★ John Lennon 15-8

★ B.T. Express 18-11

#### KELI

● Ringo Starr

● George Harrison

★ Helen Reddy 22-12

★ Carl Douglas EX-26

#### WKY

● Lynyrd Skynyrd

● Guess Who

★ Paul McCartney & Wings EX-24

★ Carl Douglas 38-25

#### KOMA

● Paul Davis

● Eric Clapton

★ Billy Swan 25-17

★ Chicago 26-20

#### WTIX

● Helen Reddy

● Harry Chapin

★ Three Degrees EX-16

★ Neil Diamond 17-4

#### KEEL

● Paul Anka with Odia Coates

● Elvis Presley

★ Barry Manilow EX-25

★ Al Wilson EX-26

### REGION = 4

#### TOP ADD ONS:

PAUL McCARTNEY & WINGS  
BARRY WHITE  
RINGO STARR

#### PRIME MOVERS:

PAUL McCARTNEY & WINGS  
NEIL DIAMOND  
CARL DOUGLAS

#### BREAKOUTS:

PAUL McCARTNEY & WINGS  
HELEN REDDY  
STEVIE WONDER

#### WLS

● Chicago

● Paul McCartney & Wings

★ John Denver 14-9

★ Carl Douglas 16-11

#### WCFL

● Billy Swan

● Three Dog Night

★ Paul McCartney & Wings 31-24

★ John Lennon 14-9

#### WOKY

● Neil Sedaka

● George Harrison

★ Paul McCartney & Wings 26-17

★ Helen Reddy 15-10

#### WZUU

● Paul Anka with Odia Coates

● Bo Donaldson & The Heywoods

★ Billy Swan 15-8

★ Rolling Stones 26-20

#### WIFE

● Olivia Newton-John

● Paul McCartney & Wings

★ Rolling Stones 30-17

★ Kiki Dee Band 29-19

#### WIRL

● Rolling Stones

● George Harrison

★ B.T. Express 34-19

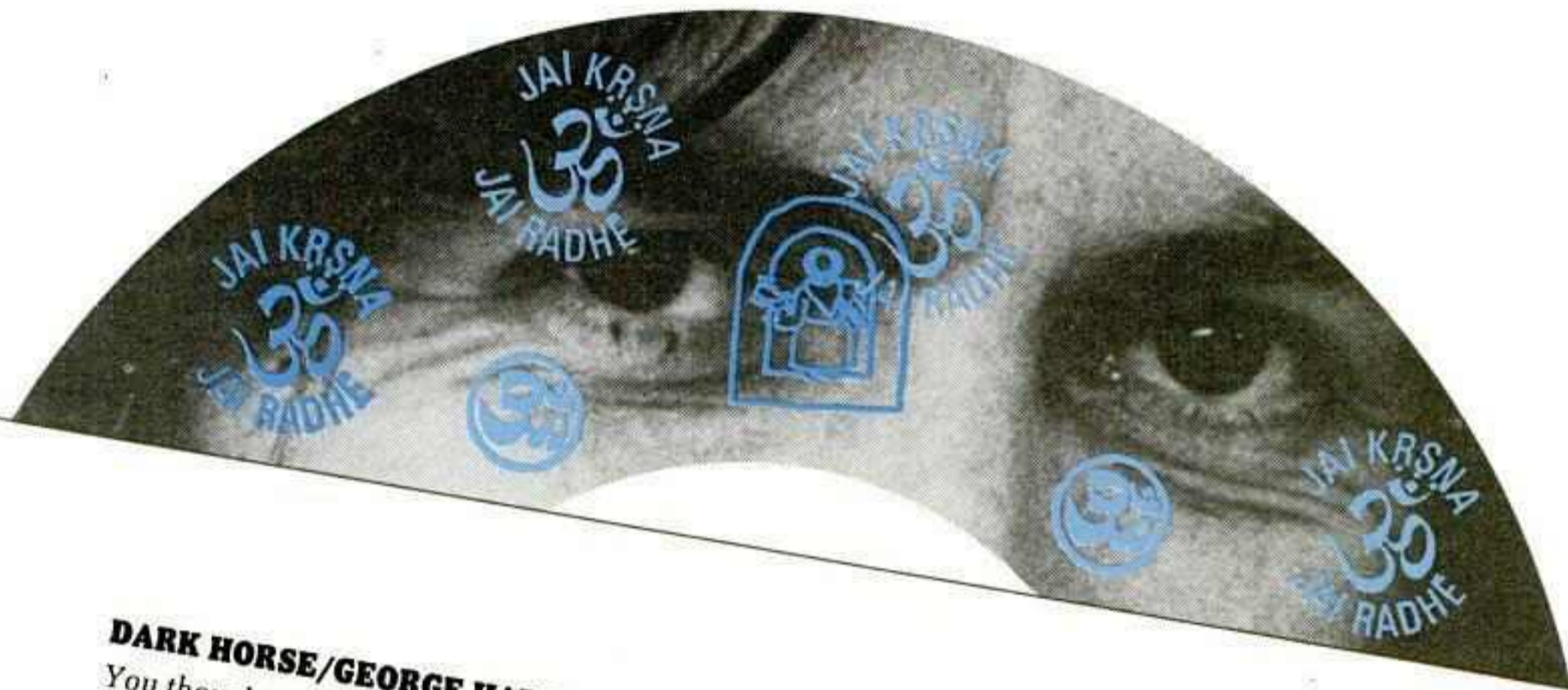
★ Bobby Vinton 19-8

#### WDGY

● Ringo Starr</



# THE NEW SINGLE



## **DARK HORSE/GEORGE HARRISON**

You thought that you knew where I was and when  
But it looks like you've been foolin' you again,  
You thought that you'd got me all steaked out  
But baby looks like I've been breaking out

I'm a dark horse  
Running on a dark race course  
I'm a blue moon  
Since I stepped from out of the womb  
I've been a cool jerk  
Looking for the source  
I'm a dark horse.

You thought you had got me in your grip  
Baby looks like you was not so smart  
And I became too slippery for you  
But let me say that was nothing new.

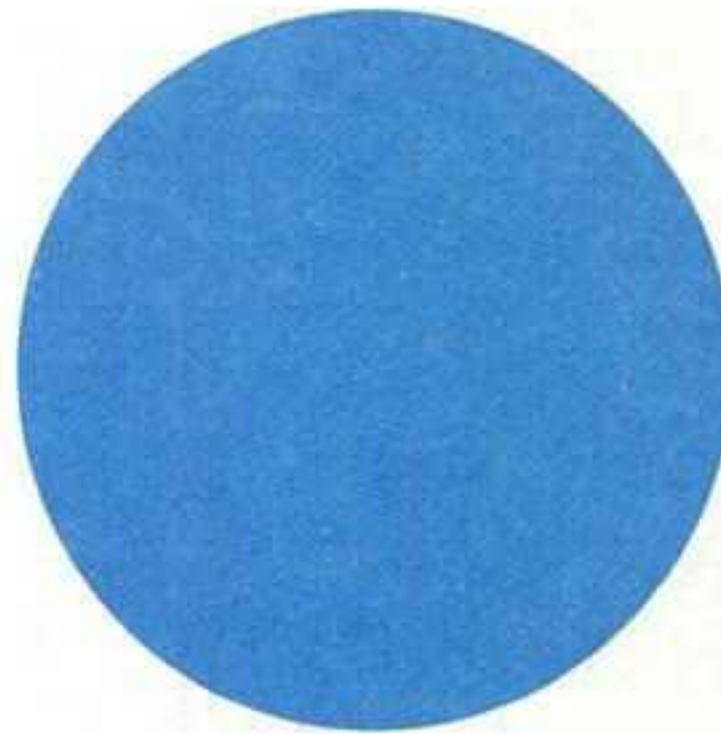
I'm a dark horse  
Running on a dark race course  
I'm a blue moon  
Since I picked up my first spoon  
I've been a cool jerk  
Looking for the source  
I'm a dark horse

I thought that you knew it all along  
Until you started getting me not right  
Seems as if you heard a little late  
But I warned you when  
We both were at the starting gate

I'm a dark horse  
Running on a dark course  
I'm a blue moon  
Since I stepped from out of the womb  
I've been a cool jerk  
Cooking at the source  
I'm a dark horse.

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1877



apple records  
from Capitol Records

# Billboard Singles Radio Action

Recap of Playlist Add Ons ●

Playlist Prime Movers ★

Based on station playlists through Thursday (11/14/74)

★ Billy Swan 15-5

★ Neil Diamond 13-6

## REGION #5

**TOP ADD ONS:**  
LYNYRD SKYNYRD  
STEVIE WONDER  
CHILLIWACK

**PRIME MOVERS:**  
CARL DOUGLAS  
THREE DEGREES  
NEIL SEDAKA

**BREAKOUTS:**  
NEIL SEDAKA  
LYNYRD SKYNYRD  
CHILLIWACK

### CKLW

- Stevie Wonder
- Chilliwack

★ Carl Douglas HB-12

★ Barry White 20-11

### WGRD

● Carl Carlton

● Latimore

★ Billy Swan 12-2

★ Chicago 20-11

### Z-96 (WZZM)

● Garfunkel (Second Avenue)

● Lynyrd Skynyrd

★ Neil Sedaka 18-7

★ Harry Chapin 17-8

### WTAC

● Terry Jacks

● Percy Sledge

★ Carl Douglas 23-13

★ Stevie Wonder 30-21

### WIXY

● Neil Sedaka

● Paul Davis

★ Carl Douglas 32-19

★ Harry Chapin 22-13

### 13Q (WKPG)

● Helen Reddy

●

★ Jethro Tull 23-13

★ Osmonds 14-8

### KQV

● John Denver

● Paul McCartney & Wings

★ David Bowie 19-6

★ Jethro Tull 23-14

### WKBW

● Lynyrd Skynyrd

● Gladys Knight & The Pips 27-18

★ Carl Douglas 17-1

★ Billy Swan 20-13

### WGRQ

● J. Geils Band

● Gloria Gaynor

★ Lynyrd Skynyrd 17-8

★ Bill Swan 14-6

### WSAI

● Chicago

● The Boone Family

★ Helen Reddy 15-7

★ Neil Diamond 28-20

### WCOL

● Booker T

● Carl Graves

★ Neil Sedaka 29-14

★ Paul McCartney & Wings 13-15

### WAKY

● Lynyrd Skynyrd

● Ringo Starr

★ Three Degrees 25-10

★ Barry White 27-19

### WTUE

● George Harrison

● Righteous Brothers

★ Three Degrees 23-12

★ Ringo Starr 37-26

### WBGW

● Carl Douglas

● Doobie Brothers

★ Carl Douglas 14-3

★ Three Degrees 22-15

### WJET

● Paul McCartney & Wings (Sally Gee)

● Elvis Presley

★ Carl Douglas 27-10

★ Al Green 32-17

## REGION #6

**TOP ADD ONS:**  
CARPENTERS  
RINGO STARR  
RUFUS

**PRIME MOVERS:**  
BARRY WHITE  
PAUL McCARTNEY & WINGS  
CARL DOUGLAS

### BREAKOUTS:

BARRY WHITE  
PAUL McCARTNEY & WINGS  
SHIRLEY BROWN

### WQXI

● Barry White

● Lynyrd Skynyrd

★ Rufus 24-13

★ Carl Douglas 18-12

### WFOM

● Stevie Wonder

● Carpenters

★ Paul Davis 15-7

★ Gino Vanelli 10-3

### Z-93 (WCGC)

● Carpenters

● Ringo Starr

★ Three Degrees 16-3

★ Carl Douglas 10-5

### WBBQ

● Carpenters

● Rolling Stones

★ Paul McCartney & Wings 23-11

★ Wayne Newton 29-17

### WGSN

● Andy Kim

● Ringo Starr

★ Harry Chapin 12-4

★ Neil Sedaka 18-10

### WHYY

● Carpenters

● Guess Who

★ Bee Gees 28-20

★ Carl Douglas 31-23

### WTOB

● George Harrison

● Guess Who

★ Helen Reddy 30-15

★ Harry Chapin 21-14

### WSGA

● George Harrison

● Jethro Tull

★ Harry Chapin 14-6

★ Paul McCartney & Wings 22-14

### WTMA

● Paul McCartney & Wings

● Rufus

★ Helen Reddy 21-7

★ Grand Canyon 28-20

### WKIX

● Carpenters

● Rufus

★ Rolling Stones 26-16

★ Neil Sedaka 27-18

### WORD

● Rod Stewart

● Steppenwolf

★ Sam Neely 26-12

★ Barry White 26-15

### WAYS

● Shirley Brown

● Rufus

★ Harry Chapin 24-13

★ Carl Douglas 9-7

### WNOX

● Ringo Starr

● Latimore

★ Billy Swan HB-20

★ The Osmonds 24-12

### WGOW

● Neil Sedaka

● Al Green

★ Shirley Brown 24-4

★ Barry White 25-12

### KAAY

● Donny & Marie Osmond

● Barry White

★ John Denver 18-10

★ Carl Carlton 20-12

### WHBQ

● Rufus

● Gladys Knight & the Pips

★ Bobby Vinton 24-15

★ Chicago 29-20

### WMPS

● Paul Davis

● Shirley Brown

★ Chicago 19-16

★ B.T. Express 20-18

### WMAK

● Barefoot Jerry

● Ringo Starr

★ Carl Douglas 18-9

★ Three Degrees 17-10

### WLAC

● Carpenters

● George Harrison

★ Carl Douglas 15-5

★ Lynyrd Skynyrd 16-9

### WQAM

● Al Green

●

★ Barry White 33-11

★ Paul McCartney & Wings 31-10

### WFUN

● Jim Weatherly

● Barry White

★ Paul McCartney & Wings 21-9

★ Harry Chapin 15-6

### Y-100 (WHYI)

● Barry White

● Elton John (Lucy In The Sky)

★ Three Degrees 12-3

★ Carl Carlton 10-4

### WLCY

● Ringo Starr

● Rufus

★ Paul McCartney & Wings 30-22

★ Carl Douglas 11-4

### WQPD

● Stevie Wonder

● Eagles

★ Barry White 29-11

★ Chicago 17-10

## REGION #7

**TOP ADD ONS:**  
PAUL McCARTNEY  
BARRY MANILOW  
KIKI DEE BAND

**PRIME MOVERS:**  
BILLY SWAN  
CARL DOUGLAS  
B.T. EXPRESS

**BREAKOUTS:**  
PAUL McCARTNEY  
GUESS WHO  
GEORGE HARRISON

### WFIL

● Kiki Dee Band

● Paul McCartney & Wings

★ Barry White HB-19

★ Carl Douglas 20-10

### WIBG

● Guess Who

● Donny & Marie Osmond

★ Billy Swan 15-8

★ B.T. Express HB-24

### WPGC

● Rolling Stones

● Jethro Tull

★ Neil Diamond 27-11

★ Paul McCartney & Wings 29-16

### WRC

● Elvis Presley

● Neil Sedaka

★ Ike & Tina Turner EX-23

★ B.T. Express 14-5

### WCAO

● Stevie Wonder

● Barry Manilow

★ Billy Swan 13-3

★ Carl Douglas 27-18

### WLPL

● George Harrison

● Andy Kim

★ Billy Swan 27-15

★ Rufus 20-12

### WGH

● Blue Magic

● Barry Manilow

★ Bill Swan 27-15

★ Chicago 29-18

### WYRE

● George Harrison

● Ike & Tina Turner

★ Bill Swan 28-15

★ Three Degrees 15-6

### WLEE

● Ringo Starr

● Rufus

★ Hues Corporation 26-18

★ Harry Chapin EX-24

## REGION #8

**TOP ADD ONS:**  
PAUL McCARTNEY & WINGS  
BARRY WHITE  
PETER SHELLEY

**PRIME MOVERS:**  
BARRY WHITE  
B.T. EXPRESS  
BILLY SWAN

**BREAKOUTS:**  
BARRY WHITE  
PAUL McCARTNEY & WINGS  
J. GEILS BAND

### WABC

● Al Green

● Paul McCartney & Wings

★ Barry White 35-12

★ Three Degrees 27-9

### WPIX

● Paul McCartney & Wings

● Carl Douglas

★ The Joneses 29-14

★ Gladys Knight & The Pips 27-18

### WBBF

● Jethro Tull

● Guess Who

★ Bill Swan 17-9

★ Three Degrees 21-15

GLEN CAMPBELL

sings

JIMMY WEBB

writes

...and together they have a hit single!



IT'S A SIN  
WHEN YOU LOVE SOMEBODY 3988

from their new album

*Reunion* SW-11336

Produced by Jimmy Bowen for Glenco Productions. Arranged by Jimmy Webb



## RCA Drumbeating Denver

LOS ANGELES—A two-month campaign promoting John Denver will kick off Dec. 1 in connection with his ABC-TV special.

Jack Maher, director of product merchandising at RCA Records, points out that Denver sold more disks the first 10 months of 1974 than any other RCA artist. "This campaign," says Maher, "coupled with the heavy exposure of his television special should more than keep his momentum going."

Denver will be the subject of "massive" radio and television time buys and Maher promises intensive consumer print exposure.

### JAY LOWY

You and your guest are invited to be our guest for dinner, any night this week! Call Joe D'Amore at

PATSY D'AMORE'S

### VILLA CAPRI

465-4148

6735 Yucca Street, Hollywood

**THE SHADOW**  
Radio Mystery Series  
**IS BACK ON THE AIR!**

Now available for local purchase. **CHARLES MICHELSON, INC.**  
45 West 45th St., New York 10036 • (212) PL 7-0695

---

**FAMOUS JURY TRIALS**  
Radio Mystery Series  
**IS BACK ON THE AIR!**

Now available for local purchase. **CHARLES MICHELSON, INC.**  
45 West 45th St., New York 36 • PLaza 7-0695

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**SHERLOCK HOLMES**  
Radio Mystery Series  
**IS BACK ON THE AIR!**

Now available for local purchase. **CHARLES MICHELSON, INC.**  
45 West 45th St., New York 36 • PLaza 7-0695

## General News

### Plus Sales=Plus Pay In AFTRA

• Continued from page 1

or the number of singers used on record dates. "Under the new agreement, if the manufacturer makes money, our members will also benefit."

Under the new AFTRA-industry agreement, non-royalty performers on other than background singer albums or original cast LPs, will receive an extra 25 percent of scale once 160,000 albums are sold. Additional 25 percent payments will be made as sales plateaus of 300,000, 450,000, and 600,000 are reached, after which no further payments will be made.

Where no AFTRA royalty artists is employed, background singers will receive an added 50 percent of scale after a sale of 175,000 units, with another 50 percent at 350,000. In original casters without royalty artists, additional grants of one-third scale wages are paid after 320,000, 460,000, and 600,000 sales. In singles, the bonuses are 25 percent each after 500,000, 675,000, 850,000, and 1 million sales.

Also negotiated in the pact was an increase in employer contributions to the AFTRA Pension and Welfare Funds from 6½ percent to a current 7¾ percent. These payments, together with the scale bonuses, are retroactive to April 1.

Eight negotiating sessions have been held between the industry and AFTRA since March 5. The RIAA participated in the meetings for the first time, with as many as 20 manufacturer representatives on hand at some of the bargaining conclaves here and on the West Coast. The old pact expired on March 31.



**DISCO INTERVIEW**—Among first guests on "Traveling With the Stars," new TV series taped live weekly at Manhattan discos and clubs, were three of the 8-member Kay-Gees, whose current release on Gang was played during taping at Napantha disco. From left are K-G's Callie Cheek; host Tim Boxer; K-G's Dennis White and Kevin Bell; co-host Leona Faber.

### CBS, Soviet Interchange

• Continued from page 1

Ray Conniff with sales of 10,000 for Davis and 15,000 for Conniff reported.

Both albums, as well as CBS classical product licensed to Melodiya (a set of his own compositions conducted by Stravinsky), were distributed and manufactured at the Melodiya Moscow-based VSG facility.

The initial issues of Davis and Conniff albums were small, considering the size of Russia, because even in Moscow alone our whole stock would have sold out in one day. Forthcoming releases of CBS to Melodiya will include a 1973 Ella Fitzgerald album and two by Duke Ellington.

Melodiya's U.S. product consists of the first complete stereo version of "War And Peace" with the orchestra of the Bolshoi Theater conducted by Alexander Melik Pashayev; an album featuring stars of the Bolshoi Opera; two Liszt selections played by Aleksander Slobodyanik; Rach-

maninoff's "Symphony No. 2" conducted by Yevgeni Svetlanov and performed by the Bolshoi Theater Orchestra; Emil Gileles performing Mozart and Haydn; baritone Yuri Mazurok in arias; and the "Nutcracker," performed by the Bolshoi Theater Orchestra conducted by Gennady Rozhdestvensky.

In New York CBS has sent album covers to retailers for in-house displays. WOXR-AM, WFMT-FM and WCRB-FM and other leading classical stations are planning an early programming of some of the works, a CBS spokesman reports. CBS is also planning both local and national advertising on the releases.

Two additional releases are set for January by CBS in the U.S. These are "The Stone Flower," a U.S. complete premiere recording, and "Maid Of Orleans" with Irina Arkhipova.

This Melodiya product has never been released in the U.S. Meanwhile, Angel is still releasing in the U.S. whatever Melodiya product remains under the old agreement.

### Atlantic's Soul Blast

• Continued from page 3

Spinners, Blue Magic, Les McCann, Oscar Brown, Jr., Eddie Harris, Billy Cobham, Gene Page, the Average White Band and Hot Chocolate.

With the theme of the campaign being "If You're Reaching Out For Soul, Grab Atlantic Records," special branch presentations are planned for New York, Boston, Philadelphia and Atlanta Monday (18); Detroit and Dallas Tuesday (19); and Los Angeles and Chicago Wednesday (20).

Paul Johnson, national director of promotion, r&b product, says that the meetings are geared to alert field personnel and accounts to the scope of the label's efforts in their respective markets.

Planned activities include an extensive national radio and television campaign, using 60-second spots on each media; a special college radio station mailing; the setting up of a

number of radio station contests; and the placement of ads in both trade and consumer publications.

The label will make available to retailers 4-color posters on individual artists, as well as thematic campaign poster, stuffers; window display material; streamers and display bins.

In the New York area special subway posters will be utilized.

Also available will be some 5,000 sampler LP's for in-store play and promotion, featuring cuts off the various albums in the campaign.

The tentative shipping date for product in the campaign is Friday (25), with the exception of product already on the market by Harris and the Average White Band. Johnson states that these two pieces were added to the Soul Explosion move because of their strong initial sales results in a number of major markets.

### Mathis Gets Col-Cosmetic Promo

NEW YORK—Columbia Records and Helena Rubinstein, cosmetic manufacturer, are cross-promoting their respective products with separate campaigns backing a new Johnny Mathis release and Courant perfume.

The development between the two firms was prompted by a Mathis recording of an original commercial tune for Courant, which was then selected as the "B" side of a new single and the title cut of his "The Heart Of A Woman" LP, now scheduled for release Monday (25).

On the Columbia side, the label is inserting a "scratch-and-sniff" advertising panel, 3"x3" in size, under the skin wraps of the first 100,000 albums pressed. The panel pictures

Courant products and alerts buyers to a national radio campaign being run by Courant.

Beginning Thursday (21), some 60 radio stations, covering the top 15 markets in the U.S., will air seventy 60-second Courant spots per week through Christmas. The spots credit Mathis as a Columbia recording artist and also name the composition he is performing. They will be aired on Thursday, Friday and Saturday of each week.

It is also understood that Courant has acquired some 13,000 Mathis singles with special promotional sleeves, and will be distributing them free at its cosmetic counters throughout the U.S. during the holiday buying season.

## Cobra Records

### Is Proud To Announce Its Newest Single

by

### ARLENE BAILEY



CC450010B

### Ain't that Somethin'

*"another Ashford & Simpson tune destined to reach the top"*

Produced by  
E. W. Brown, Jr.  
for  
New Dimensions  
Theatrical Enterprises, Ltd.

FOR D.J. COPIES CONTACT YOUR LOCAL DISTRIBUTOR OR  
COBRA RECORDS

Condaye/Cobra Records  
162 Leois Drive

Marlboro, Ma. 07152

(617) 481-5524

### RIAA Gold Record Winners

Albums

Sly & The Family Stone's "Small Talk" on Epic; disk is their fifth gold LP.

Jethro Tull's "War Child" on Chrysalis; disk is their seventh gold LP.

Elton John's "Greatest Hits" on MCA; disk is the artist's eighth gold LP.

Gladys Knight & The Pip's "I Feel A Song" on Buddah; disk is their third gold LP.

The Rolling Stones "It's Only Rock 'N Roll" on Rolling Stones; disk is the group's 18th gold LP.

The Isley Bros.' "Live It Up" on T-Neck; disk is their second gold LP.

Traffic's "When The Eagle Flies" on Island; disc is their third gold LP.

David Bowie's "Live At The Tower Philadelphia" on RCA; disk is his third gold LP.

### Cancer Fatal To Ivory Joe Hunter

MEMPHIS—Ivory Joe Hunter died of cancer Friday (8) at a nursing home here. He was 63 and had been ill several months.

One of the major record sellers in the 1950s, Hunter had composed nearly 2,000 songs including "Ain't That Loving You, Baby," "I Need You So," "Empty Arms" and "Since I Met You, Baby." His vocals were featured on a half-dozen labels over three decades.

## Nightclub Owners' Secrets

• Continued from page 14

sistently profitable until he put in a full mixed-drink bar and he stated bluntly that the remaining holdouts for coffeehouse menus or even beer-wine operations are driving themselves out of business in today's market.

At the nitery men's request, Denver-based regional concert promoter Barry Fey attended the sessions. He told them that nightclubs have far more potential areas of cooperation than the concert promoters discovered at their own first national meeting in Long Island this summer.

"Middle-price artists will have to go back to clubs because there will be fewer small concert dates being promoted in the 1975 market," predicted Fey. "The club owners will soon be dealing with the record companies from a position of strength again."

The major-market clubs that have built up a steady record company opening night party business do not necessarily see this as an unmixed blessing. Ebbets Field's Morris points out that although he must pay his artists and staff each week, he is waiting up to six months for payment of the label party bills.

Weston said that one major label currently owes him \$47,000 and he is about to start charging 2 percent

monthly interest on past-due party bills.

The more experienced operators suggested to the meeting that an artist touring to promote a new album should never be booked earlier than six weeks after the original release date, because release dates are almost always put back at least a month. And coordination of dates with record company consumer advertising is an almost vital aid in obtaining maximum exposure for a local appearance.

Club owners attending the meeting were Bill Scarborough of Main Point, Philadelphia; Eppy Epstein of My Father's Place, Long Island; Mike Condray of Liberty Hall, Houston; Neill Dixon of El Mocambo, Toronto; Hank LaConti, who has Ohio's four Agora clubs in Cleveland, Columbus, Toledo and Youngstown; Richard Harding of Quiet Knight, Chicago; Mark and Lefty Foster of Shaboo Inn, near the University of Connecticut and Al Horn of the Aquarius, Seattle.

Operators in attendance were Peter Rachbach of the Warehouse, Denver, along with the club's advertising-publicity manager Letitia Matson; Bobby Kimmel of McCabe's, Santa Monica, and Al Horn of the Stables, in East Lansing serving Michigan State University.

At the final session were principals of Denver's two national booking agencies, Athena and Stone County, personal managers Peter Rachtman (Flash Cadillac, Severin Browne) and Zach Glickman (Frank Zappa, Dion) plus ABC Records artist relations director Corb Donahue.

## DEAF 'HEAR' ROCK MUSIC

KUTZTOWN, Pa.—Now the deaf can enjoy rock music. The Rock Gospel Co., four sign language teachers from Gallaudet College, presented a rock concert at Kutztown State College here sponsored by the student activities committee and the Center for Communication Disorders. The program, which also included the Sons of Thunder rock group, was intended to make the public more aware of problems and solutions affecting the deaf.

The Rock Gospel Co. interpreted the music and words in sign language in a theatrical manner, using hand and body movements.

## Cincy Dealers Increase Sales

LOS ANGELES—Cincinnati record distributors are banding together in an effort to bolster record/tape sales through that sales area.

At the first meeting, held recently, representatives of six independent or branch distribution firms agreed to collectively back a universal slogan, which will be featured on all radio spots and print advertising done by them. The slogan is: "Stretch your gift dollars a record length. Buy records and tapes for Christmas gifts."

The group meetings, which will be held regularly, were conceived by Roger Flagler of PhonoDisc. Others participating include: Al Klayman, Supreme; Jim Yates, RCA; Bob Ewald, Columbia; Jack Brown, MCA, and Terry Cox, W/E/A.



Capitol photo  
**ONE OF A KIND**—Producer Richard Perry (center) receives a platinum medal commemorating the sale of 1 million units of Ringo Starr's Capitol LP "Ringo." Al Coury, Capitol's senior vice president makes the presentation while Rupert Perry, a&r general manager (left) holds the tapes for Starr's next album which Perry also produced.

## Not On The LP—Campbell

LOS ANGELES—Glen Campbell is seeking to halt distribution of an LP, "Glen Campbell Plays 12 String Guitar," claiming he is not performing on the album.

A superior court action here seeks a permanent injunction against Springboard International Records, manufacturer of the album; Buckboard Music Dists., its local distributor; Thrifty Drug Stores Co., the state's largest drug chain which deals primarily with cutouts and budget; and J.L. Marsh Co., Minneapolis, which racks the chain with records and tapes.

The suit asks damages of no less than \$250,000 for Campbell and

damages of no less than \$300 each for each record and tape manufactured, sold or offered to be sold by the defendants.

## RCA's Big October

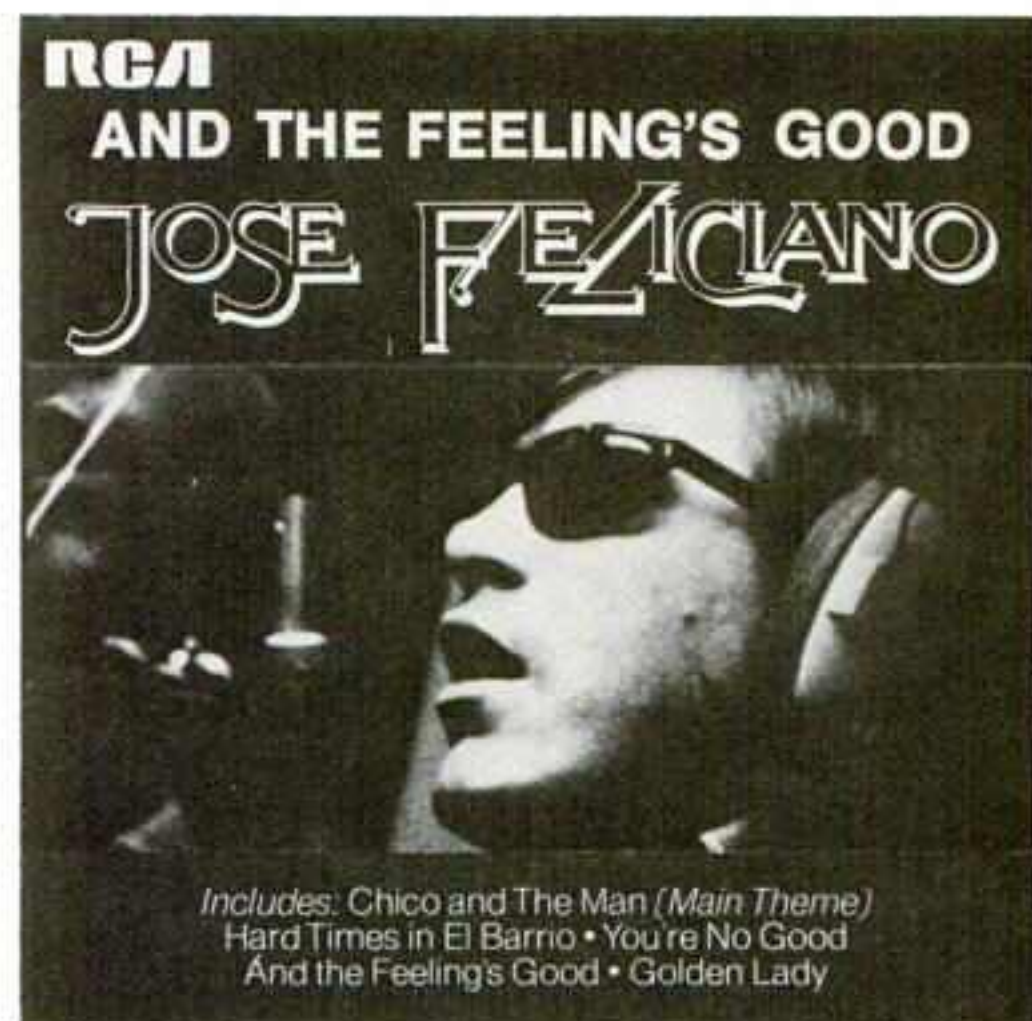
NEW YORK—Following up its best first nine months in history (Billboard, Oct. 19), RCA Records had a record October, reports Jack Kiernan, division vice president, marketing. Last week the label had its 15th No. 1 country hit with Dolly Parton's "Love Is Like A Butterfly," and two pop singles, John Denver's "Back Home Again" and Reunion's "Life Is A Rock," moved into the top 10 of the Hot 100.

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

José sings  
"Chico and  
The Man"  
and the  
whole country's  
listening.

"Chico and The Man" is the top rated TV show in the country and José wrote and sings the title song, on his new album "And The Feeling's Good."

It also contains his latest single, "Golden Lady." (PB-10094)



CPL1/CPS1/CPK1-0407

RCA Records and Tapes

## Cheadle & Brown Team Up To Guide Top Tulsa Disco

By RICHARD L. FRICKER

TULSA—The resurgence of discotheque patronage is not news to Rick Cheadle and Bill Brown who combined their CPA and electrical engineering talents over a year ago by opening the 20th Century Electric Co. Almost since the opening, 20th Century has enjoyed one of the most consistent patronages in the area.

Except for special occasions, all music is provided by a staff of two disk jockeys and drummer who sit in front of a lighted wall with interchanging flashing colors while customers dance on a similarly lit floor.

"We do live music in special concerts like Teegarden and Van Winkle, REO Speedwagon, Canned Heat and things like that," Cheadle says.

The idea for 20th Century originated during a business trip to Denver, where Cheadle visited a club with a lighted floor. He asked Brown for his ideas and soon the fully lit 24 x 48 floor, and 60 feet across walls, were under construction.

While atmosphere is an important drawing card Cheadle is quick to point out that the music keeps the customers coming back along with a special free beer night twice a week.

Asked about music selection Cheadle explains the procedure as being closely coupled with the type of jock hired for the 20th Century, "I like hard rock music. You can't play FM type of things consistently because it gets away from dancing and into mood music, you have to have

(Continued on page 24)

# BIRTHDAY FETE Philharmonic Backs Sinatra

By ELIOT TIEGEL



Billboard photo by Hal Fisher

Frank Sinatra and the Los Angeles Philharmonic: a winning romantic combination aided by his own five-piece combo.

LOS ANGELES—Offer some powerful Italian and Spanish music, add a tinge of comedy and top with an energetic Frank Sinatra and voila: that's the way the Los Angeles Music Center celebrated its tenth birthday Sunday (10) with a charity concert in the Dorothy Chandler Pavilion.

It was classical music, authentic and ersatz for the sellout audience of 3,217 which also proved warm and receptive to comic Danny Kaye and balladeer Sinatra.

Zubin Mehta led the 107-piece Los Angeles Philharmonic through spirited and invigorating excerpts from "Carmen" and a sweeping overture from Verdi's "La Forza Del Destino."

The orchestra also accompanied

Miss Martina Arroyo in three operatic selections and her lovely soprano tones and unamplified voice filled the huge room with ease.

After Kaye had tripped on the podium, "led" the orchestra, sang several ditties and left the audience in a generally festive, uplifting mood, it was time for Sinatra.

Fresh off the road from his series of concerts, the veteran vocalist looked comfortably ensconced on the massive stage in front of the Philharmonic with his own five-piece band in stage center.

Sinatra sang for 30 minutes, working through seven tunes with combinations of Philharmonic and his own tight band which included vibes, easing into each other.

While Sinatra has sung with lush

string sections on records before—his series of works with Gordon Jenkins stand the test of time as masterpieces—there is nothing to compare with the beauty, sweep and dramatic power of a symphonic orchestra's violins, cellos and basses.

The overpowering sound of all these string instruments provided Sinatra's own warm tones with a captivating undercoating under Mehta's direction.

"Something," the opening number, done slowly and in a reserved manner, drew smiles from Sinatra as he listened to the dark, brooding cello tones.

Sinatra chose his program carefully so as not to duplicate what he had done a month previous on his

(Continued on page 24)

## New Direct Video Image

LOS ANGELES—The Direct Video Corp. has leased a Columbia Pictures sound stage for industry demonstrations of its "Live Connection" process, which it claims solves all the technical problems that have kept closed-circuit remote telecasting of concerts from taking off nationally or worldwide.

DVC's system projects color television images on a 77-foot-wide screen along with studio-quality stereo sound, according to president Bob White.

"Ordinary remote closed-circuit television picture and sound quality simply would not satisfy paying audiences at rock concerts," says White. "Now there's no more reason for the top rock artists to refuse offers for multiple-location televised concerts."

DVC is hoping to get its first location shows by spring 1975.

## Rock Bash For L.A. Car Race

LOS ANGELES—The Los Angeles Times 500 Grand National stock car race at Ontario Motor Speedway will include a rock concert the prior evening, Saturday (23). Acts set are Canned Heat, Love, Johnny Nash, Chi Coltrane and Batdorf & Rodney.

KHJ-AM disk jockeys will emcee and the show was packaged by David Mirisch Enterprises.

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## Signings

David Clayton-Thomas rejoins Blood, Sweat & Tears and team will record Columbia album for early 1975 release. ... Frankie Avalon to Jerry Fuller's Moonchild Productions.

Shirley Bassey re-signed worldwide to United Artists Records. ... New Kingston Trio to Associated Booking Corp. ... Gary Ulmer, owner of Music Recorders Inc. Hollywood studios, signed as writer to Paul Williams' Hobsong Music.

Larry Hosford to Shelter, he's first country artist on the label. ... Leslie Podkin to Belkin-Maduri Productions. She hosted a daily television program in Columbus, Ohio and is active in singing Midwestern radio-TV commercials. ... Julius Obregon, Filipino artist, to Hawaii-based Makai Records.

## Talent In Action

### CARMEN

Academy of Music, New York

ABC recording artists, Carmen, provide an interesting merger between rock and Flamenco dancing. Two dancers/musicians are featured, Roberto Amaral and Angela Allen. The pair double on vibes and keyboards respectively.

Overall, their act is entertaining visually but the over-amplified heel stamping of the dancers tends to become redundant. There is just so much of the dance routines one can abide without it becoming tiresome, despite the fact that the duo are excellent dancers.

The basic musical flavor of the group draws heavily from modal minor patterns and is reminiscent of an old jungle movie just before the savages sacrifice the hapless young maiden. More variety both musically and visually would spice up what has the makings of a good act.

Carmen opened on Oct. 26 twin bill with headliners, Golden Earring, reviewed earlier this year. **JIM STEPHEN**

### TONY BENNETT LENA HORNE

Minskoff Theater, New York

It's been such a long time since Broadway audiences were treated to an evening of sheer musical entertainment like the one offered by Tony Bennett and Lena Horne.

Simply titled "Tony and Lena Sing," the evening delivered precisely what the title promised: two seasoned performers at the top of their form, singing, singly or together, a collection of quality songs that covered the whole spectrum of popular American music, from George Gershwin to John Denver, from Duke Ellington to Stevie Wonder, from Cole Porter to Kris Kristofferson. Despite some flaws, it all added up to a fine—though relatively lengthy—evening.

The Nov. 5 show opened with both performers on stage, backed by a 32-piece band, with Lena singing "The Look of Love," to Tony's "Something." After which he exited, leaving her alone for the remainder of the first half.

In every respect, she gave a stunning per-

formance. Displaying poise and class, she went through a wide variety of songs, old and new, familiar and unfamiliar, making along the way a few remarks about her age (she is 57 and as gorgeous as ever), her "brief flick career a hundred years ago," and other items of interest.

Elegant, supremely confident about her talent, yet always simple and accessible, Ms. Horne gave the impression that she had fun being on stage, a feeling which communicated itself to the audience.

The second half of the show was spent in the company of Bennett. Creating at times an ebullient atmosphere, at other times an indigo mood, the artist exhibited superb control over

(Continued on page 24)

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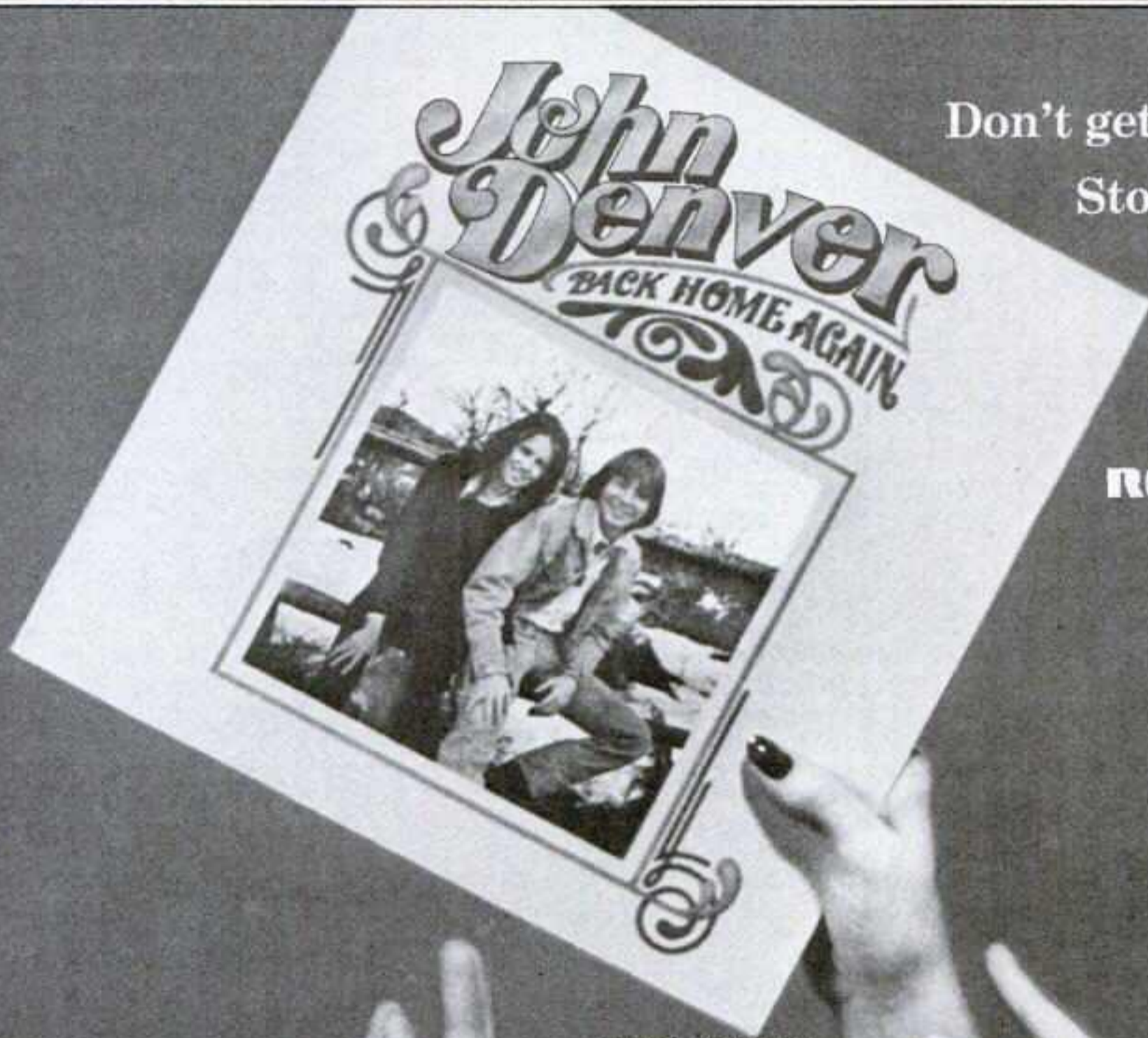
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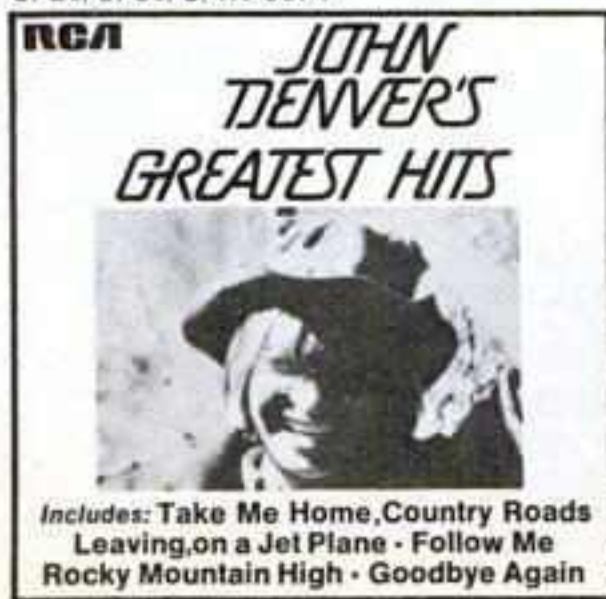
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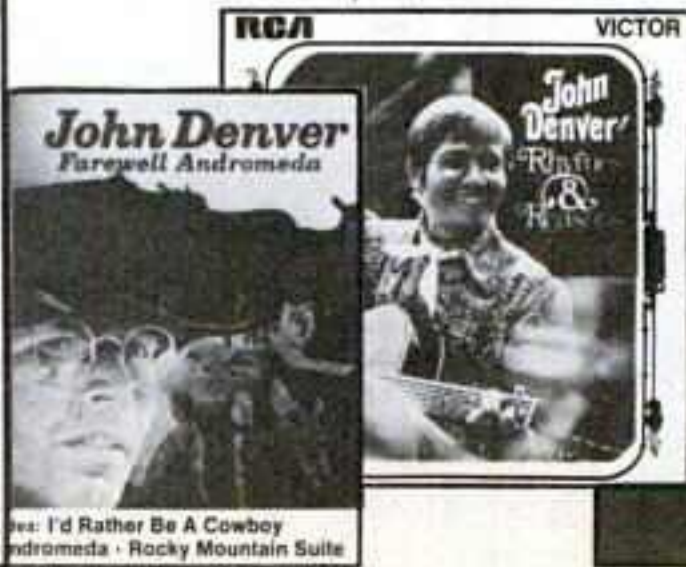
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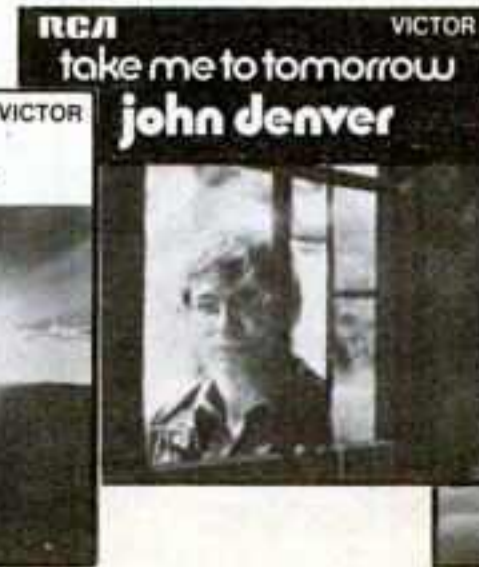


LSP-4207, P8S/PK-1531



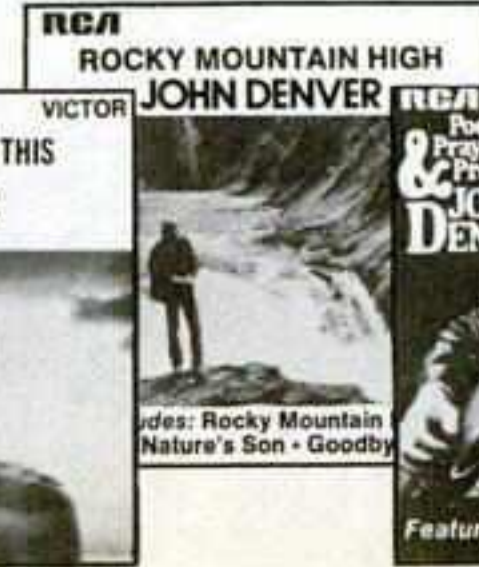
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LSP-4278, P8S/PK-1564



LSP-4607, P8S/PK-1834

LSP-4731, P8S/PK-1972



LSP-4414, P8S/PK-1686



LSP-4499, P8S/PQ8/PK-1711

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## Music Center's Birthday

• Continued from page 22

nationally televised concert from Madison Square Garden.

The repertoire covered many decades and was slanted toward an adult audience which obviously favored classical music.

"What Are You Doing The Rest Of Your Life" proved an example of power and majesty as Sinatra reached for and obtained the heights he sought while the orchestra was expansive and sweeping in its presentation of the Don Costa arrangement.

There was one masterpiece: "Send In The Clowns" from "A Little Night Music," tendered by Sinatra with only pianist Bill Miller providing the backing.

Singing in the proper mid-range, Sinatra was in his finest form of the evening, his every word grasping and holding the audience's complete attention, his interpretation of the words full of picture-clean meaning.

Nothing he did came close to touching the brilliance of this song. When he changed the mood to jump a little with only his band behind him, things got a bit loose; he fell be-

hind the beat on "You Are The Sunshine Of My Life" and strayed a bit from the melody on "I've Got The World On A String."

Hoagy Carmichael's "I Get Along Without You Very Well" and Nelson Riddle's arrangement were all he needed to get back on the proper track. He sang the words and phrased the music with the flair of a seasoned communicator.

"I Have Dreamed" from "The King And I," closing out his participation, was rampant with gusto as Sinatra used all his lung power—as if to say to this hometown audience that he means it when he says he back and he's able. He did push some of his words faster than he's done with this song in the past.

When Sinatra sings slow ballads or doesn't strain for high notes he's got a song under his will. And when he sings with strings, it's a romantically wonderful experience. Perhaps the symphonic orchestra can be tomorrow's studio band for this everlasting performer.

Sinatra helped make the birthday party for the city's downtown three-theater complex a memorable bash.

## 5 Bidders Vie For L.A. Greek Theater Operation

LOS ANGELES—Five bidders are in contention to run the city-owned Greek Theater, including Landers-Roberts' Artist Consultants and Queen Booking, agency representing many top black acts.

Both bidders claimed they would bring in more contemporary music attractions than has James Doolittle's Greek Theater Assn., which has had the 3,500-seat outdoors facility in Griffith Park since 1952. Most GTA bookings over the years have been cultural troupes such as touring ballets or theater companies and their total deficit is reported to be some \$1.5 million.

The other bidders for a one-year contract are Nederlander Produc-

tions of New York, which operates a string of suburban concert theaters including Detroit's Pine Knob, and Totex.

Queen Booking's Edgar Charles disclosed details of his firm's unusual bid, which is to package shows for a 15 percent fee with all profits going to the city.

"If we brought Ray Charles, one of our clients, in for a week and he profits \$50-\$60,000, the city would get all of it instead of the 10 percent in a standard rental deal," says Charles.

The Los Angeles Recreation & Parks Commission is to pick the 1975 contract winner this month.

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## Talent In Action

• Continued from page 22

his audience. The program, well balanced, contained such popular tunes as "Just In Time," "Maybe This Time" (from the film version of "Cabaret"), "Get Happy," "Don't Get Around Much Anymore," "For Once In My Life," as well as a jazzed up version of "O Sole Mio," a moving "Lost In The Stars," and a vocally potent rendition of "I Left My Heart In San Francisco."

The last leg of the show saw Ms. Horne come back to share the spotlight with Bennett in a special tribute to composer Harold Arlen. Incredible as that portion of the evening was, it came after two solid hours of music and this showed, if not on the performers, at least on the weary audience.

Despite any shortcomings, "Tony and Lena Sing" brought class singing back to Broadway. The fact that the Minskoff was nearly filled to capacity is an indication that this kind of entertainment, when carefully put together, can be a definite lure for the New York theatre audiences. DIDIER DEUTSCH

### MORGANA KING

Avery Fisher Hall, New York

Applause filled the hall on the first few chords of nearly every song Morgana sang. The big hall was completely filled Nov. 1 to capacity with the multi-spectrumed cult that Morgana has gathered over the years. As she sang, she exuded an intimacy that is usually only found in a small club. It was as if she shrank the hall with her glistening agile treatments of material ranging from songs by Stevie Wonder to Lennon-McCartney. As the set progressed, she exhibited the vocal and stylistic acrobatics that are her hallmark on older material, but the emphasis was on sensitive songs of the younger writers of today. None of the power and finesse that you

expect of Morgana was lacking and the audience responded with cheers and smiles. Morgana's warmth, charm and sense of humor was an added bonus to her extreme prowess as a vocal stylist. Her presence and control was absolute, it was her night in New York.

There was no opening act or warm up. Morgana just came out and exploded into "You Are The Sunshine Of My Life." With a back-up band of five and occasionally three singers, she wound a cocoon of charisma, yet kept it loose and unassuming. Everybody used music on stands and in this day and age that in itself is an oddity at performances.

By the time the intermission came, the sound system began to act right, but few, save Morgana herself, were annoyed or aware of its deficiencies. When it did work it all got better. All in all it was a nearly flawless evening with a most perfect lady. FRED DE VAN

### JERRY REED LINDA HARGROVE

Bottom Line, New York

RCA artist Jerry Reed made his first visit to New York in five years and for many city dwellers it appeared that he waited five years too long. Accompanied by six of the more formidable of Nashville's bounty of pickers, his Nov. 1 appearance was like a breath of fresh air among the surge of rock concert activity extant in the city.

Reed's easygoing style and off the wall sense of humor tend to make some observers unaware of his vast reservoir of talent. After singing several songs he played a musical tribute to several of Music City's famous "thumb pickers"; effortlessly representing the styles of Merle Travis, Chet Atkins and Roy Acuff he capped this por-

(Continued on page 46)

## Cheadle & Brown Team Up To Guide Top Tulsa Disco

• Continued from page 22

to have boogie music... that's the type of atmosphere we want."

Mostly the music is picked by the jock but we try to pick people who are either past musicians, radio personnel, or good dancers. The good dancer is the best because he knows what is best for dancing. Our best jock is a good dancer and the better disk jockeys are good dancers."

Only LPs are used by 20th Century. Most of the record stock has been purchased by the company. However, Cheadle says Shelter and Capitol have supplied some records on occasion. The purchase trend is one of simply selecting what is hot at present plus standard groups such as the Rolling Stones. The library contains in excess of 1,000 albums at present.

Attendance figures average about 650 persons with the exception of

Tuesday and Sunday nights. On those nights a slightly higher admission is charged because beer is free and self-service. This serves two purposes. It brings in many first-timers and give all the waitresses, except two, the same night off, thus avoiding scheduling problems.

The only real problems encountered by 20th Century is the Oklahoma liquor laws which require patrons to bring their own bottle, which in turn must be served to them drink by drink from the bar.

Cheadle says the club maintains a staff of about 40, mostly waitresses. The crowd ranges in age from 18 to 22 for females and 21 to 25 for males. He also pointed out that the 20th Century is largely a singles club through the week—with an influx of couples on weekends.

Despite the national economic situation 20th Century is doing well, so well in fact that another 20th Century has just opened in Oklahoma City. Cheadle is optimistic about both operations and plans to open more discotheques in other cities.

More Talent  
See Page 44

## Good Stuff! Billboard's Talent in Action

Each year more than 100,000 worldwide Billboard readers are instilled with the spirit of Billboard's **Talent in Action**. And this year is no different. Not only is **Talent in Action** an indispensable guide for leading talent buyers and promoters with listings of recording artists, personal managers and booking agents around the world, but it's also your opportunity to buy a round and introduce yourself to each and every one. Get a

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# HOT & FANCY



**Hot Chocolate**  
the group that wrote and originally recorded "Brother Louie," presents the ultimate in British soul. On *Cicero Park* they combine a rather amazing array of influences—including reggae, Detroit pop soul, and British-invasion-styled rock—all under the immaculate direction of producer Mickie Most. It's one of those rare albums that's right at home on any format—black or white—underground or top 40. BT 89503



**Fancy**  
the group that sent "Wild Thing" up the charts, has come through with an album of even nastier sounds. Ann Kavenaugh is immediately a contender for best new lead singer of the year. Her throbbing vocals, and looks, are unique in all of rock. The **Fancy** guys are rocking pros who keep the beat heavy and relentless. Produced by Mike Hurst. BT 89502

Including the new Fancy single, "Touch Me." BT 16026

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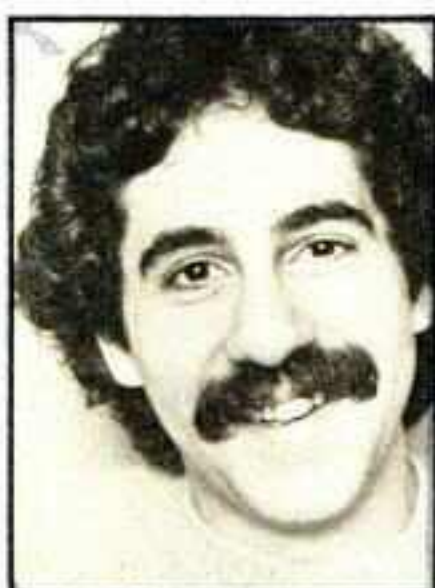
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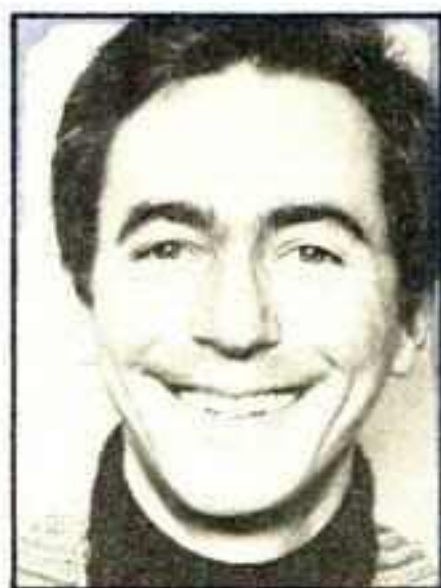
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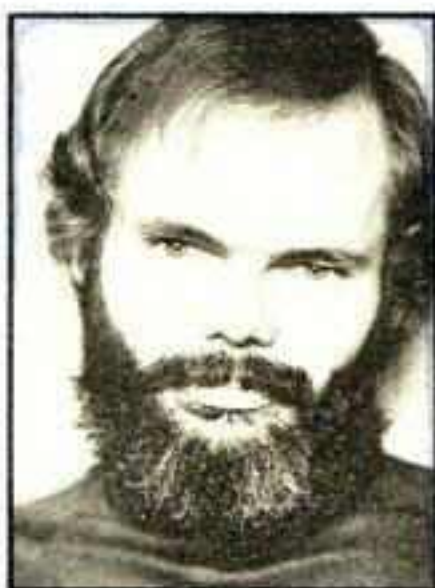
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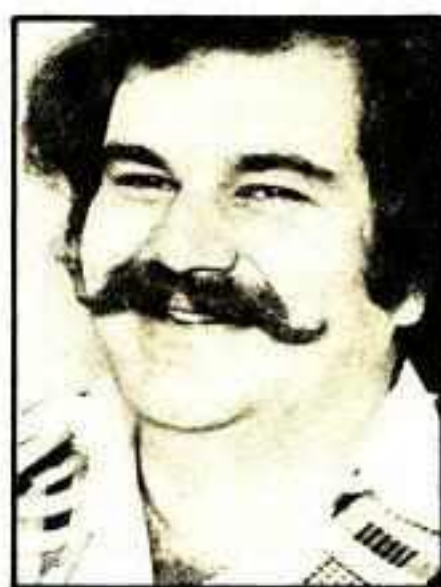
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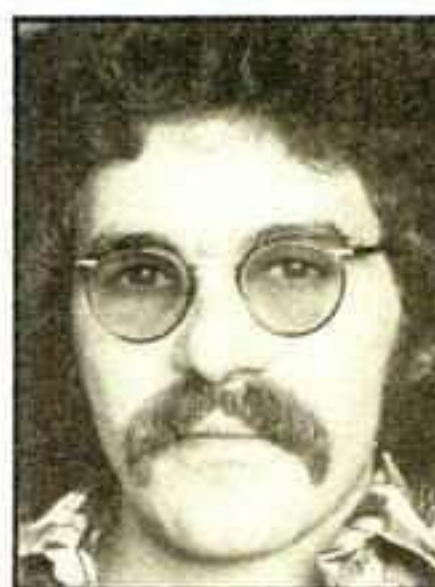
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# ARISTA



### MELANIE

A major international recording star, Melanie has earned two gold record albums in addition to selling in excess of five million singles. Melanie's new album, "As I See It Now," is just being released, featuring nine new original songs and her unique interpretations of Bob Dylan's "Don't Think Twice," and Jesse Winchester's "Yankee Man."



### GIL SCOTT-HERON

Gil Scott-Heron, at twenty five, is one of the most important talents to emerge in the seventies. He has written songs of extraordinary impact, like "Home Is Where The Hatred Is" and "The Revolution Will Not Be Televised." The success of his hit single, "The Bottle," has made his most recent album, "Winter In America," a national best-seller and heralds his wide-ranging appeal. His power as a spokesman has just led Playboy to comment "the musical world can make room for a new colossus."



### TONY ORLANDO AND DAWN

Tony Orlando and Dawn have sold over 20,000,000 copies of their smash hits. The group will host a new network television series to premier on Wednesday, December 4, 1974. Their new album, "Prime Time," was recorded during the last eight weeks and features many potential best-selling hits. Several brand new albums from Tony Orlando and Dawn insure a golden 1975 for the group and Arista.



### AL WILSON

One of our most contemporary vocalists, Al Wilson's success has been earned through inspired performances and recordings. His single, "Show and Tell," became one of last year's classic hits, selling in excess of two million copies. His new single and album, "La La Peace Song," produced by Johnny Bristol, are both currently well up on both the pop and R&B charts.



### SUZI QUATRO

The world famous female dynamo began her musical rampage in England, where her gut level rock 'n' roll made her an instant superstar. With international million sellers like "Can the Can", "Devil Gate Drive", and "48 Crash" under her belt, a recent sellout concert tour here, and her new album "Quatro" climbing the charts, Suzi's future success is assured.



### GRYPHON

Hailed by British critics as "the nation's most promising group," Gryphon is currently on a major nationwide tour with Yes, giving it tremendous exposure for a group making its first visit to the U.S. Ex-Yes member Rick Wakeman, who also plans to tour with Gryphon in 1975, has called them "the most amazing band I've ever heard." Their debut album "Red Queen To Gryphon Three" has just been released.



### TERRY JACKS

Canadian-born Terry Jacks has accumulated an enviable record of success in every phase of the music business. As writer, producer, arranger, and performer for the Poppy Family, he totalled more than four million in sales. His own career as a solo performer has had even greater impact, with "Seasons in the Sun", becoming the best selling record around the world during the past year.

## ALSO WATCH FOR THESE ARTISTS



### ANTHONY BRAXTON

A major creative force in contemporary progressive music, Anthony Braxton is being given his first major release in the U.S. Winner of numerous international honors including the '73 Jazz Oscar in France and the Critics' Gold Disc Award in Japan, Braxton's work will finally be made available to the public in his home country.



### THE BRECKER BROTHERS

For years, two of the most respected musicians in the country, Michael and Randy Brecker have formed the nucleus of an exciting new band. Fresh from recording dates and live performances with the very popular Billy Cobham group, they fuse the most dynamic elements from the entire musical spectrum into a great new form.



### RON DANTE

Ron Dante returns to records with a vengeance. His forth-coming single "Midnight Show," demonstrates a writing and performing skill that clearly indicate he is an artist to be reckoned with. Ron Dante's career is very much ahead of him.



### HEADHUNTERS

Headhunters is the group of tremendously talented musicians whose performance on Herbie Hancock's recordings have helped him become the biggest-selling "new" artist in the last year. Brimming with original ideas and new compositions, the Headhunters will be produced by Herbie Hancock and David Rubinson.

# RECORDS



### MELISSA MANCHESTER

With two critically acclaimed albums, Melissa Manchester has established herself as one of the most highly regarded young talents around today. Her rare combination of excellence in both songwriting and performing has won raves everywhere, including Rolling Stone, which commented "she has the insight and drive to become a major pop figure." Her forthcoming album, produced by Richard Perry and Vini Poncia, will be released in January and will realize all the extraordinary hopes for her career.



### THE 5TH DIMENSION

From their first single, "Up Up And Away," which went gold, to their Grammy Award winning "The Age Of Aquarius," the 5th Dimension dominated the charts with six gold singles and four gold albums. The 5th Dimension's new album is "Soul and Inspiration," and the single from it, "Harlem," produced by John Florez of "Rock The Boat" fame, looks like another smash for these perennial hit makers.



### BARRY MANILOW

1975 will bring stardom to Barry Manilow. His polished stage act and sparkling albums have displayed the writing, arranging and producing talents that have led some critics to call him "the next Burt Bacharach". Currently his new single, "Mandy", is breaking out across the entire country, propelling him to new heights of popularity.



### LOU RAWLS

A classic song stylist, Lou Rawls has attained a high level of success and respect that few performers in the music industry enjoy. His new album "She's Gone," ships next week and proves that he remains ever brilliant and contemporary. A new single "Now You're Coming Back, Michelle" gives Lou his best top 40 shot in years.



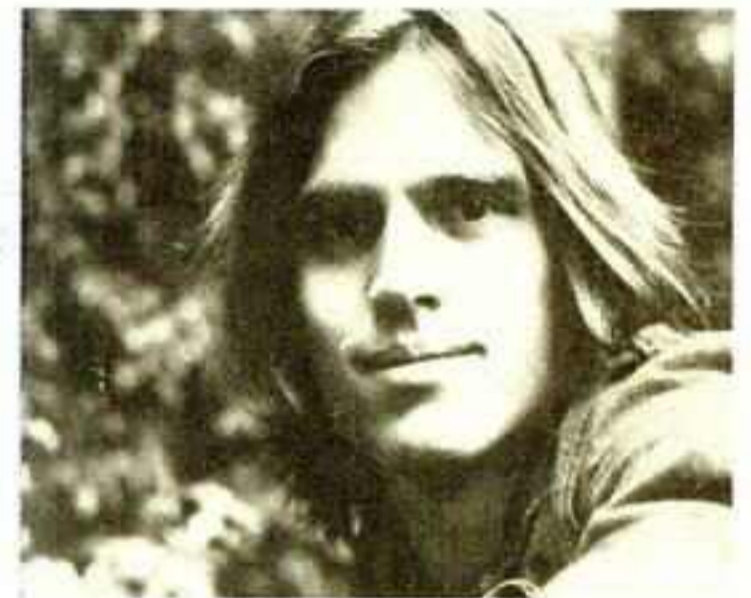
### PETER NERO

Peter Nero's talents as a pianist, composer and conductor have distinguished his career as one of our most popular recording artists. A combination of technical virtuosity and musical awareness define the instrumental style which has won him instant recognition and countless awards.



### THE FIRST CHOICE

This Philadelphia-based vocal trio was catapulted to national prominence by the smash hit singles "Armed and Extremely Dangerous," and "Smarty Pants." Named last year's "Best new R&B female group" by the trade press, the group continues to excel with inspired performances on their big new album "The Player". Vince Aletti has called their title hit single: "one of the ten, even five best discotheque singles of 1974."



### ERIC ANDERSEN

Eric Andersen's recognized talents as a songwriter and performer have built a very loyal popular following. The author of such classic songs as "Thirsty Boots," "Rolling Home," "Blue River," and "Is It Really Love At All," he communicates through his deft combination of lyrical and melodic sensitivity. Eric Andersen will be among the major singer songwriters of 1975.

## TO MAKE THEIR MARK:



### GARLAND JEFFRIES

The talented songwriter attracted significant attention with his stunning debut album on Atlantic Records and was named "Best New Artist" by Cash Box. His subsequent single, "Wild In The Streets," became the best loved single of FM stations all over the country.



### THE OUTLAWS

A stand-out rock and roll band, the Outlaws' reputation has spread throughout the entire south where their live sets are creating that special kind of excitement that preceded the Allman Brothers Band and Lynyrd Skynyrd. *Walrus* commented, "Keep your eye out for this group. The legion of Outlaws' fans is growing."



### TOM SULLIVAN

Tom Sullivan is so unique an individual as to already be the subject, at twenty-six, of a forthcoming two-hour Movie of the Week Special. His autobiographical novel, "If You Could See What I Hear," to be published this spring, will be awe inspiring to everyone. The songwriter performer has given several show-stopping appearances on the Tonight Show and an already aware public eagerly awaits his debut album.

# THE NEW RECORD COMPANY

# Kay's Garage Steppenwolf Base

By BOB KIRSCH

Lots of musicians have been building their own studios of late, and Steppenwolf's John Kay is one of the latest to put his home studio to full use, having cut most of the group's recent LP there.

The studio is located in Kay's

garage and includes a 3M 8-track machine (on which the band's "Slow Flux" LP was cut), an Ampex 4-track AG440 with interchangeable head stacks, a board designed and built by Ed Bannon; stereo echo chamber, limiters, game brains and "the other mainstays," according to Kay.

"I originally had the garage converted into a room," Kay says. "Then I added a little tape recorder, a desk, a few speakers and two guitars. I'd go in and write my songs and try them out on the little machine. After that I started getting more equipment, got the board and built a booth. Eventually it mushroomed into something we thought would be good for rehearsals and kicking ideas around without letting anyone know the group was contemplating getting back together."

From the rehearsals, the reformed band began recording "to see what we were up to," Kay continues. "The recording process started getting better, we learned the room's acoustics, how the board performed and so on. There was no pressure, we had

the luxury of being able to make a mistake and three weeks later deciding we wanted to do it over or change something and we could take breaks without worrying about money or work without worrying about booking time ahead."

Kay finds his type of studio (and places like the Sound Factory where much of the LP was mixed and some transferred to 16-track) much more conducive to work than the "747 blacklight cockpit kind of studio which is often kind of sterile as well. We were always very much at home at Richard Podolor's studio when we recorded there," he says, "and that's where I got the inspiration for mine. Plus, if you've put something together yourself, you know every square inch of the studio."

Kay realizes that in the early days of artists building home studios, "a lot of people said, 'they have a lot of money, they don't know the engineering and they think they can do it all themselves.'" This was true to some extent he says, "but I think it really has changed now."

Kay feels one of the best things about his studio is that "it doesn't look like a studio. It's somewhere between the look of a rec room and a den, and it's a place where you don't feel you have to escape from unless you're working. Yet it's not filled with pinball machines and saunas.

"This kind of studio can work well for some, but I've never really liked it. I think all artists are benefitting from the fact that there are so many ways of doing things now, but with me it's having a private place and overdub working which triggers another idea and so on down the line."

\* \* \*

Short takes: Plenty of mastering work going on at **Kendun Recorders** in Los Angeles. **Joe Wiessert** produced the latest **Helen Reddy** LP and single as well as a **Flo & Eddie** single. Also mastered were: **Al Wilson** produced by **Richard Dely**; **Formula IV** produced by **Al Wilson**; **Wayne Newton** live set produced by **Wes Farrell** and a triple disk set titled the "Bitter End Years," also by Farrell; **Tower of Power** produced by **Allan Chenowsky**; **Jefferson Starship** produced by **Larry Cox**; and a greatest hits by **David Cassidy** and another from the **Partridge Family**.

At **Devonshire Sound** in Los Angeles, **Johnny Bristol** was in producing **Johnny Mathis** for Columbia, as well as working with **Chi Coltrane** and the **Jackson Sisters**. **Buddy Miles** also did some work with Bristol at the production helm, and three sides were cut by **Paul Anka** with Anka producing and **Ron Malo** engineering. **Billy Joel** finished up his album with **Mike Stewart** producing.

\* \* \*

The **Eagles** will be the first band to use the new 24-track studio at Miami's **Criteria Studios**, as well as the new **MCI** machines. **Bill Szymczk** is set to produce the album after he finishes up with the new **Joe Walsh** set.

At the **Burbank Studios** in Burbank, **John Stewart** is cutting an LP for **RCA** with **Nick Venet** producing. **Phil Proctor** and **Peter Bergman** of the **Firesign Theatre** are cutting an LP on their own, "What This Country Needs." **Frank Sinatra** is back recording and the **Carpenters** are making their first visit to the studio with a 90-piece orchestra. The soundtrack for "Airport 75" was also cut at the studios with **Sonny Burke** producing.

\* \* \*

At **Sound Recorders** in Omaha,  
(Continued on page 44)

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NOVEMBER 23, 1974, BILLBOARD

# Campus

## Montgomery Coll., Labels Arrange Hurricane Benefit

By JIM FISHEL

NEW YORK—A cooperative effort between several record companies, a portable discotheque promoter, CARE, local merchants, and the students and faculty of Montgomery Community College in Rockville, Md., will materialize Saturday (23), when that school hosts a major fund-raising effort to benefit the victims of Hurricane Fifi in Honduras.

A marathon 17½ hour record hop will be the focal point of the event and during this time, Jack Hackett of Boston's Jack Flash Inc., will be on hand to conduct a non-stop record hop and auction merchandise that is being supplied by many national and local firms.

Benefit organizer Andy Bell, Montgomery director of student activities, says the response to this unique concert has been very gratifying.

"We have received a great number of responses from many companies including RCA Records and a number of local merchants," he says. "Among these is a two-day stay at the local Holiday Inn's presidential suite which usually books for \$1,400 per night."

A number of national recording acts have been contacted about making personal appearances at the event, but most have expressed prior commitments, according to Bell.

"The only recording act that has really expressed a genuine interest in helping us out is Ike and Tina Turner," he states. "They will be out of the country on the day of the benefit, but they want to donate a concert for the cause at the school on Dec. 13."

Bell says the Turners' manager is in the process of contacting other groups concerning a tie-in benefit concert.

Montgomery College is 15 miles north of Washington, D.C., and the school's officials are hoping for a large turnout from the area, including an number of political and government notables.

Student enrollment is 10,000 and the event will be held in the 1,000-seat Fine Arts Auditorium, according to Bell.

The idea of the benefit came together several months ago, when Bell and Phylp Wagner, president of the school's program council, were approached by CARE and asked to organize a small benefit.

"Since we had already planned for Jack Flash to bring his disco for a record hop, we asked him if we could tie in the two things," Bell says. "He was very much into the idea and decided to donate his talents for the extra hours (until at least 2:00 p.m.) Sunday (24)."

Bell thinks the future of the event looks very bright and hopes that many more record companies will become involved with the project.

"No one we have approached has been averse to the idea and we expect the benefit to raise a lot of money for the hurricane victims in Honduras," he says.

## Campus Briefs

The American Institute of Polish Culture in Miami will honor the Polish composer Frederic Chopin by holding a competition for young pianists at the University of Miami in Coral Gables next Feb. 28, open to pianists 16 to 30 of American birth. Deadline for entries is Jan. 1. The Polish airline, LOT, will fly the winners to Warsaw next October for the international finals. Inquiries will be answered by Ivan Davis, School of Music, on the university campus at Coral Gables, Fla. 33124.

\* \* \*

Vic Hall spins jazz disks over the University of South Florida's WUSF-FM in Tampa with Capitol's "Salt Peanuts" by Supersax one of his current top favorites. . . . John L. Basalla at Baldwin-Wallace College's WBWC-FM, Berea, Ohio, is leaning on Freddie Hubbard's "High Energy" (Columbia) and Bill Evans' "The Tokyo Concert" (Fantasy). . . . In addition to its "Art Of The Keyboard" series which presented Christoph Eschenbach Nov. 8 on campus, UCLA hosts the Beaux Arts Trio Nov. 10 in Schoenberg Hall.

\* \* \*

Compositions by six Pennsylvania and New Jersey music students from among 35 entries were performed at the Philadelphia Musical Academy's first annual composition workshop and seminar Nov. 9. Conducting was Theodore Antoniou. On Dec. 8, the PMA Jazz Ensemble under Evan Solot will perform in concert at the Shubert Theater in Philly. . . . Young San Francisco pianist Karen Hutchinson appeared as soloist with the Detroit Symphony Nov. 10 at Jackson, Mich., with Paul Freeman conducting.

## MCA Tees College Program At Loyola

CHICAGO—MCA Records teed off its 1974-75 college radio campaign at the Loyola University Midwestern College Conference held here Nov. 1-3.

Dennis Morgan, national album promotion director, presented the campaign and introduced music by members of the Kiki Dee band and the Muscle Shoals Horn Section, who were touring with Elton John. Other MCA promotion personnel present were Greg Dodd, Brian Boylan, Jean Burman and Shelter promo manager Don Below.

## THANK YOU

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Scott McKenzie  
Linda Ronstadt  
Lowell George  
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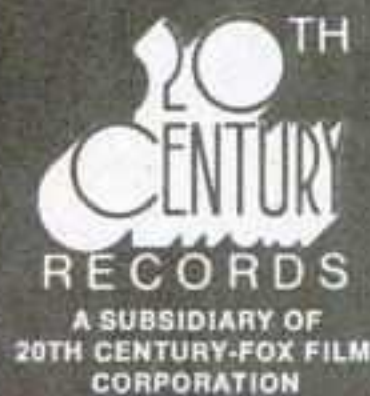
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## INTERNATIONAL INTERVIEW

## Aussie Exec Pegs U.S. Radio Similarities

**EDITOR'S NOTE:** This is the latest in a series of in-depth interviews with selected radio leaders. Here, Kevin O'Donohue, Mr. Radio in Australia, talks of parallels between U.S. radio and Australian radio, as well as the differences. O'Donohue, general manager of radio station 2SM in Sydney, a leading Top 40 station in Australia, is extremely knowledgeable also on American radio. For the second year in a row, he is involved in the International Radio Programming Forum in the U.S. and he conducts for Australia—the next will be called Radio '76—the annual radio-record-music publishing meeting. It will take place in July 1975 in Sydney. Claude Hall, radio-TV editor interviewed O'Donohue in his Sydney office.

**HALL:** When did you come up with the idea of doing an Australian convention?

**O'DONOHUE:** At the International Radio Programming Forum about four years ago we sat around and figured that this type of meeting was a hell of an idea and there was no good reason why we shouldn't do the same thing in Australia. Of course, it has to be on a smaller scale, because we've only got 118 commercial stations in Australia. We, unlike you, found it quite impossible to open the thing right up and let our competition come in. Because, being sponsored by a group of radio stations, we felt people would be reluctant to talk... if they saw the opposition right across the aisle. So, we restricted enrollment in the cities to just our friends.

**H:** Have you thought about getting the radio stations of the Australian Broadcasting Commission involved?

**O:** We've been looking closely at the possibility of doing what you do—just open the whole thing up to everybody. One of the difficulties is that some people feel they don't want to be involved. I don't know what their reasons are. But if you get a guy who's a friend of ours and works with us, because he belongs to a network, the network turns around and says that he can't come. But we'd like to open the doors completely. We've done three meetings now. We've had Bruce Johnson of RKO General Radio, Howard Kester, Jack Thayer, Charlie Tuna and George Burns.

I think that the Americans have made a very significant contribution to this Australian meeting, because there's a cross-pol-

lination, I think, between the United States and America. Our two brands of radio are very alike.

One of the things that we worried about initially was... it seems silly now when you look back on it... was we wondered if we would, in fact, be talking the same radio terms as Americans. When an American got up to talk to us, was he going to use the same kind of words we used? It took us a while to get through fortnight and bloody, but when we got all of that out of the way, yes, we talk the same language.

I think one of the things that has really helped us be successful here, and the same thing applies to your meeting in America, is the total involvement of the record people and the record companies. They really pitch in on the sessions and present their viewpoints. We have a thing down here called the record quota... and yes, I did get my piece of paper from the Australian Control Board that said as of the 28th of July I would start playing 15 percent Australian product. We already had a commitment to play 5 percent Australian compositions. I suppose the 15 percent was a pleasant surprise, because they had told us it was going to be 20 percent.

**H:** Can you manage to program effectively with 15 percent requirements or not?

**O:** We had been trying very damned hard, since the quota was first established. The difficulty, I think, and which the control board and the department of media in Australia is overlooking, is that if you play 15 percent, it doesn't mean that more Australian artists are going to get exposed on radio... it just means that the good ones are going to get exposed more often. I can't see the point of the whole quota. I think something like this happened in Canada. But I think this type of limitation would be a hell of a lot more difficult for a radio station with a beautiful music format.

But we feature a Top 40 format and turn the music over pretty often... and if we only were struggling along with about 10.2 percent Australian product until this new quota... and we were trying... then you can see the problem that other formats are going to have. We don't even have a record company here in Australia willing to put out the money up front to produce beautiful music albums... certainly not enough for a format on radio.

This isn't a big country... there are only 13 million people

here... obviously there aren't going to be all that many sales of such an album of beautiful music. I think someone said at the recent convention here that there were probably only about 20 beautiful music albums in the whole country.

**H:** How many people are there within your signal coverage area here in Sydney?

**O:** Near enough to 3 million. What you need to know about Australia, though, is that while we have a total of 13 million, there are two cities—on the coasts—Sydney and Melbourne and those two cities have 6 million of the total 13 million people. So, you can get out in some markets in Australia where the population gets pretty damned thin.

**H:** Would you say that your convention—Radio '75—was successful this year?

**O:** It was the best one we've ever had. I think you learn a little more each year about how to operate a meeting like this... and you discover new people each year who can be speakers... you know, Ron Hurst, general manager of M7 Records, got up and just blew my mind with some of the things he had to say... and Rhett Walker, 6PR in Perth, knocked us out... Rhett is one of the two great talents in Australian radio, I believe... and this is the kind of thing where the convention does make a contribution to education.

Rhett, you know, is running a beautiful music station now, but he's one of the best Top 40 programmers in this country. The other is Rod Muir. Those two guys can light a fire in a convention. Perhaps I should tell you that there once were two big stations in Melbourne. One was called 3XY. Rod Muir was programming that one. And the other one was called 3AK; Rhett Walker was program director. It was a little like Buzz Bennett in San Diego. They locked horns—Muir and Walker. I'm happy to say, since we own 3XY, that 3AK is now a beautiful music station. And I'm also happy to say that we're No. 1 in that market with a contemporary music format... but it was a hell of a battle.

**H:** I noticed that at your meeting, you had record company executives—especially people at a high level.

**O:** Probably because we are a small country. The convention was, in fact, put together by two of the record company guys, along with us. One was the managing director of Festival

(Continued on page 36)

Bubbling Under The  
HOT 100

- 101—WORDS (Are Impossible), Margie Joseph, Atlantic 45-3220  
102—ROCK 'N' ROLL, Terry Jacks, Bell 45606  
103—CHARADE, Bee Gees, RSO 501 (Atlantic)  
104—MINE FOR ME, Rod Stewart, Mercury 73636 (Phonogram)  
105—THE CREDIT CARD SONG, Dick Feller, United Artists 535  
106—LIL' RED RIDIN' HOOD, Undisputed Truth, Gordy 7140 (Motown)  
107—I BELONG TO YOU, Love Unlimited, 20th Century 2141  
108—WE GOT LOVE, Buddy Miles, Columbia 3-10030  
109—LADY LAY, Wayne Newton, Chelsea 3003  
110—PENCIL THIN MUSTACHE, Jimmy Buffett, ABC/Dunhill 15011

Bubbling Under The  
Top LP's

- 201—TOM WAITS, The Heart Of Saturday Night, Asylum 7E-1015  
202—GOOSE CREEK SYMPHONY, Do Your Thing But Don't Touch Mine, Columbia KC 32918  
203—CAMEL, Mirage, Janus JXS 7009 (Chess/Janus)  
204—CASHMAN & WEST, Life Song, ABC/Dunhill DSD 50179  
205—THEM FEATURING VAN MORRISON, Back-trackin', London SP 642  
206—SHAWN PHILIPS, Futhermore, A&M SP 3662  
207—FAMILY OF MANN, First Light, Atlantic SD 1658  
208—ANDY KIM'S GREATEST HITS, Sire STS 37008 (ABC)  
209—PEGGY LEE, Let's Love, Atlantic SD 18103  
210—RICHARD PRYOR, Crap (After Hours), Laff 146

## Television Soap Operas Motivate

• Continued from page 1

novellas produced at TV Globo here and broadcast over the Globo television network.

To date since the system of selling product was established and the music first hit the air, there have been a reported 2,254,000 albums of international music sold and 750,000 albums featuring Brazilian artists sold. In addition, Som Livres recently began selling singles and EPs through the novellas and claims selling 715,000 singles and 345,000 EPs. Cassettes are big in Brazil and since the system was established, there have been an additional 343,000 cassettes reported sold.

The soap operas run daily over a period of about six months. They are extremely popular in Brazil, as they are in other Latin countries. But Brazil takes advantage of this audience impact for record sales.

During the first three months of each novella, Brazilian music is exposed and variety packages of the product exposed is offered for sale via advertisements on TV. The LPs are sold via dealers. The cost of the LP to the dealer is \$3.81 and the dealer raises the LPs about 40 percent for his profit margin.

Currently, TV Globo is featuring three novellas. "Gold Rush" is aired at 7 p.m.; "Fire On the Earth" at 8 p.m.; and "Turmoil" at 10 p.m. "Turmoil" or "Rebu" as it's called in Brazil, is the only show in color. All shows are produced by Globo Central Productions and featured on the five TV stations in the Globo chain as well as 12 more Brazilian TV stations that use Globo programming. TV Globo has TV stations in Sao Paulo, Rio, Bello Horizonte, Recife, and Brasilia.

Usually, the records are used as themes for each individual major

character that appears on screen and featured each time they appear in the story line.

The records don't necessarily fit the story line.

But the success of the music so far in building a hit is phenomenal.

The first hit was "Rock 'n' Roll Lullaby" by B.B. Thomas in 1971 when it was placed onto the sound-

track of a novella called "Cafona." Joao Araujo made the deal for the subsequent record with Top Tape Records, the local licensee of Sceptor Records. The tune was part of a package LP on the Som Livre label. That first year the income was only about \$1,200 in U.S. dollars.

"Later, when we were quite suc-

(Continued on page 38)

Fairmont Hotel Site  
For '75 Radio Forum

LOS ANGELES—The eighth International Radio Programming Forum will be held at the Fairmont Hotel, San Francisco, Aug. 13-16, 1975, announces George Wilson, chairman of the industry advisory committee. The site of the convention was determined by a mail survey conducted by Billboard.

Wilson has currently been organizing his committee and an advisory committee meeting will be held in the near future to determine initial format for the four-day radio educational meeting. Tentative plans call for the opening day to consist strictly of social activities with a rooftop party slated that evening.

Each day, the meeting will begin with a keynote speaker to set the tone of the agenda for the day's workshop sessions. Each evening, there will be entertainment by some of the nation's leading recording artists—selected by a survey of radio station program directors coast-to-coast and around the world.

Already lined up to serve on the advisory committee for the 1975 meeting are: Luiz Brunini, director-superintendent, Sistema Globo de Radio, Brazil; Kevin O'Donohue, general manager, Radio Station 2SM, Sydney, Australia; Paul Drew, national program director, RKO General; Don Nelson, general manager, WIRE-AM, Indianapolis, and David Moorhead, general manager, KMET-FM, Los Angeles. Also Tony Richland, independent promotion executive, Los Angeles; Stan Kaplan, general manager, WAYS-AM, Charlotte, N.C.; Ernie Farrell, independent record promotion executive, Los Angeles; Pat O'Day, general manager, KJR-AM, Seattle; and Rod McGrew, station manager, KJLH-FM, Los Angeles.

Other advisors will be announced shortly.

Last year's meeting in New York drew more than 650 of the leading radio personnel in the world, including executives from Australia, Japan, Brazil, Canada, the United States, Britain and other countries.

Like last year, all aspects of radio and radio programming will be discussed.

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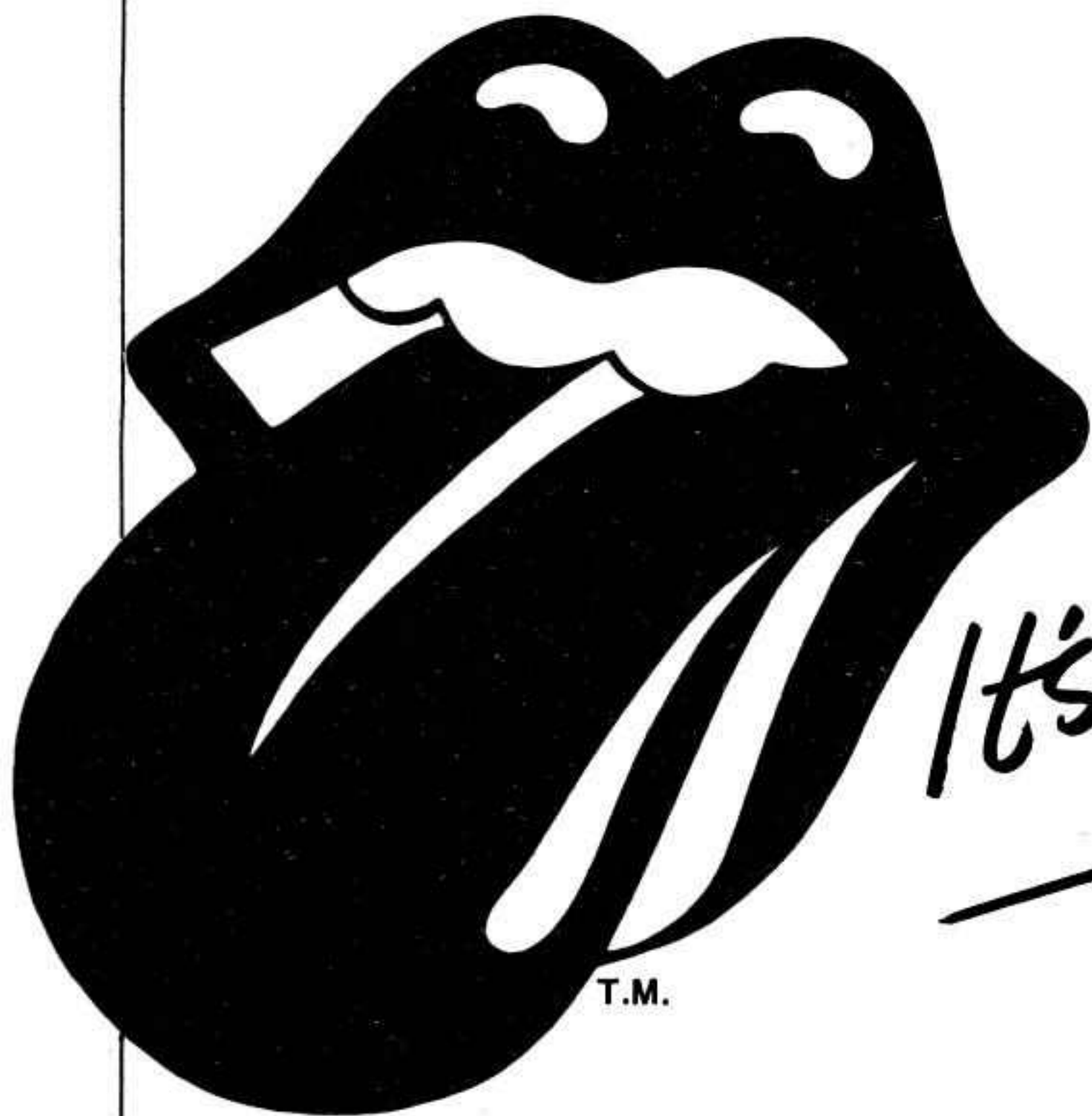
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Aberdeen, Wash.	KDUX FM	104.7	10P.M.**	Ft. Lauderdale/	WSHE FM	103.5	9 P.M.	New York, N.Y.	WNEW FM	102.7	9P.M.
Ada, Okla.	KTEN FM	93.3	7	Miami, Fla.	KISR FM	93.7	10	Norfolk, Va.	WOWI FM	103	10
Albany, N.Y.	WHSB FM	106.5	9	Ft. Smith, Ark.	WPTH FM	95.1	8	Oak Ridge/Knoxville, Tenn.	WOKI FM	100.3	10:30
Albuquerque, N.M.	KRST FM	92.3	9	Ft. Wayne, Ind.	KFIG FM	101.1	10	Oklahoma City, Okla.	KOFM FM	104.1	7***
Ames/Des Moines, Iowa	KASI FM	107.1	7	Fresno, Calif.	WGVL FM	105.5	9	Omaha, Neb.	KRCB FM	98.5	10
Ashland, Ky.	WAMX FM	94	9	Gainesville, Fla.	KKLS FM	92.9	10	Orlando, Fla.	WORJ FM	107.7	9
Athens, Ga.	WJRS FM	104.7	6	Grand Forks, N.D.	WLAV FM	97	9	Panama City, Fla.	WP FM	107.9	9:30
Athens, Ohio	WATH FM	105.5	8	Grand Rapids, Mich.	KRFG FM	93.5	9	Peoria, Ill.	WPTO FM	105.7	9:30
Atlanta, Ga.	WKLS FM	96	10	Greensboro, N.C.	WFBC FM	93.7	9	Philadelphia, Pa.	WMMR FM	93.3	9
Auburn, Ala.	WFRI FM	97.7	10	Greenville, S.C.	WRQR FM	94.3	10	Phoenix, Ariz.	KDKB FM	93.3	7
Austin, Tex.	KRMH FM	103.7	7	Greenville/Farmville, N.C.	WHCN FM	105.9	7	Pittsburgh, Pa.	WYDD FM	104.7	10
Baltimore, Md.	WTKT FM	105.7	9***	Hartford, Conn.	WKVO FM	104.9	10**	Portland, Ore.	KGON FM	92.3	10
Bellingham, Wash.	KISM FM	93	9	Hays, Kansas	KJLS FM	103.3	12	Presque Isle, Me.	WDHP FM	96.9	10***
Big Rapids, Mich.	WBRN FM	100.9	10	Houston, Tex.	KLLO FM	101.1	10	Rapid City, S.D.	KKLS FM	93.9	10
Binghamton, N.Y.	WAAL FM	99.1	10****	Huntsville, Ala.	WAHR FM	99.1	10	Reno, Nev.	KGLR FM	105.7	8
Birmingham, Ala.	WZZK FM	105	8**	Indianapolis, Ind.	WNAP FM	93.1	8	Richmond, Va.	WRVQ FM	94.5	10
Bloomington, Ill.	WIHN FM	96.7	10***	Ithaca, N.Y.	WVBR FM	93.5	7	Rocheater, N.Y.	WCMF FM	96.5	9
Boise, Idaho	KBBK FM	92.3	9	Jackson, Miss.	WZZQ FM	102.9	9	Rockford, Ill.	WKWL FM	104.9	10
Boston, Mass.	WBCN FM	104.1	10	Jacksonville, Fla.	WPDQ FM	96.9	8	Sacramento, Calif.	KZAP FM	98.5	11**
Brainerd, Minn.	KLIZ FM	95.7	8***	Johnson City, Tenn.	WQUT FM	101.5	9	San Angelo, Tex.	KIXY FM	94.7	9
Buffalo, N.Y.	WPHD FM	103.3	8	Joplin, Mo.	KSYN FM	92.5	7	Salt Lake City, Utah	KCPX FM	98.7	10
Cape Cod/Falmouth, Mass.	WCIB FM	101.9	11	Junction City, Kan.	KJCK FM	94.5	9	San Antonio, Tex.	KEXL FM	104.5	8
Carmel, Calif.	KLRB FM	101.7	8	Kansas City, Mo.	KUDL FM	98.1	10	San Bernardino, Cal.	KOLA FM	99.9	8:30
Champaign, Ill.	WPGU FM	107.1	11**	La Crosse, Wisc.	WSPJ FM	95.9	10	San Diego, Calif.	KPRI FM	106.5	8
Charleston, S.C.	WKTM FM	102.5	8	Lafayette, La.	KPEL FM	99.9	9	San Jose, Calif.	KOME FM	98.5	7:30
Charleston, W. Va.	WVAF FM	100	10:00**	Lancaster/Starview, Pa.	WRHY FM	92.7	10	San Juan, P.R.	WCAD FM	105.1	9
Charlotte, N.C.	WROQ FM	95	11:30	Lansing, Mich.	WVIC FM	94.9	8	San Rafael, Cal.	KTIM FM	100.9	9
Chatanooga, Tenn.	WSIM FM	94.3	9**	Las Vegas, Nev.	KLUC FM	98.5	9	Santa Barbara, Calif.	KTYD FM	99.9	10
Chicago, Ill.	WSDM FM	97.9	8	Lewiston, Me.	WBLM FM	107.5	9	Santa Maria, Calif.	KXFM	99	9
Chico, Calif.	KFMF FM	93.7	9	Lincoln, Neb.	KFMQ FM	101.9	8	Savannah, Ga.	WZAT FM	102.1	8
Cincinnati, Ohio	WBNM FM	102.7	9	Little Rock, Ark.	KLAZ FM	98.5	9	Seattle, Wash.	KISW FM	99.9	9
Cleveland, Ohio	WMMS FM	100.7	8	Los Angeles, Calif.	KMET FM	94.7	10**	South Bend, Ind.	WRBR FM	103.9	9
Columbia, Mo.	KFMZ FM	98.3	9	Louisville, Ky.	WLRN FM	102.3	7	Spokane, Wash.	KHQ FM	98.1	9
Columbus, Ohio	WNCI FM	97.9	9	Lubbock, Tex.	KSEL FM	93.7	9	Springfield, Mass.	WAQY FM	102.1	11
Dallas, Tex.	KZEW FM	98	9	Lynchburg, Va.	WGOL FM	98	9	St. Louis, Mo.	KSHE FM	94.7	10
Davenport, Iowa	KIHK FM	103.7	10	Memphis, Tenn.	WMC FM	100	10	Steamboat Springs, Colo.	KBCR FM	96.7	8
Dayton, Ohio	WYUD FM	99.9	9	Milwaukee, Wisc.	WNLW FM	99.1	9	Syracuse/Utica, N.Y.	WOUR FM	96.9	9
Denver, Colo.	KBPI FM	105.9	10	Minn./St. Paul, Minn.	KQRS FM	92.5	9	Tampa/St. Petersburg/			
Detroit, Mich.	WABX FM	99.5	9	Missoula, Mont.	KYLT FM	100.1	9	Sarasota, Fla.	WQSR FM	102.5	8
Donaldsonville, La.	KSMI FM	105	10:30	Mobile, Ala.	WABB FM	97.5	9	Terre Haute, Ind.	WVTS FM	100.7	10
Durham, N.C.	WDBS FM	107.1	7:30****	Monroe, La.	KNOE FM	101.9	8	Thibodaux, La.	KXOR FM	106.3	9
Eau Claire, Wisc.	WBIZ FM	100.7	11	Montgomery, Ala.	WHHY FM	101.9	9	Toledo, Ohio	WIOT FM	104.7	8:30
Elmira, N.Y.	WXXY FM	104.9	10	Murphysboro, Ill.	WTAO FM	104.9	10***	Tucson, Ariz.	KWFM FM	92.9	9***
Eric/Edinboro, Pa.	WMDI FM	102.3	9:30	Nashville, Tenn.	WKDA FM	103.3	8	Tulsa, Okla.	KTBA FM	92.1	10
Eugene, Ore.	KZEL FM	96.1	9	New Haven, Conn.	WYBC FM	94.3	9**	Victoria, Tex.	KTGN FM	98.7	9**
Evansville, Ind.	WKDQ FM	99.5	10	New Orleans, La.	WRNO FM	99.5	9****	Waco, Tex.	KEFC FM	95.5	8
Fargo, N.D.	KWIM FM	98.7	9					Warren, Pa.	WRRN FM	92.3	9***
Fayetteville, Ark.	KKEG FM	92.1	9					Washington, D.C.	WMAL FM	107.3	9
Findlay, Ohio	WHMQ FM	100.5	10					Waterloo, Iowa	KXEL FM	105.7	9
Flint, Mich.	WWCK FM	105.5	9					Wausau, Wisc.	WIFC FM	95.5	8
Florence, Ala.	WQLT FM	107.3	9					Wichita, Kan.	KEYN FM	103.7	10:30
								Willmar, Minn.	KQIC FM	102.5	9
								Winona, Minn.	KAGE FM	95.3	10
								Worcester, Mass.	WAAF FM	107.3	9

\*It's only Rock'n Roll (but I like it) available on Rolling Stones records and tapes, distributed by Atlantic Record Corporation.



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\*Nov. 22 \*\*Nov. 23 \*\*\*Nov. 25 \*\*\*\*Nov. 30

# Aussie Exec Pegs U.S. Radio Similarities

• Continued from page 32

Records and the other was Jack Argent... well, Jack is the guru of the Australian record industry. But, because we are only a city of 3 million, we get to see these guys quite frequently... once a month, once a fortnight.

H: The head of Festival?

O: Allen Hely. He has the unique distinction that everyone always spells his name wrong. It's Hely. And Jack Argent is, in fact, a music publisher. When we sat out earlier in the year and said, well, here we go again, we called those guys and said, hey, would you mind sitting on a panel with a bunch of us fellows and help us put this thing together? That kind of instant cooperation is there at top management level. One of the things that we have in this country is that you don't get to the situation where a music director at a radio station dictates that he'll see record people on a Wednesday between 2 p.m. and 2:05 p.m. The record guys either just walk in or call up and say

they'd like to come by. They're welcome any time.

H: That's good. In the states, it got rather messy at times. And, for no real reason.

O: Well, we don't have nearly the output of records that radio stations are faced with in the states.

H: I gather that you did give the record industry and the publishing industry a good say in your convention. And they welcomed the opportunity.

O: I think that some of the most significant comments made at the convention were made by the record and publishing people.

H: You've been to the states many times. What's your impression of U.S. radio?

O: I think it's astonishingly professional. I see a great similarity between Australian radio and American radio. I think that, perhaps, if there is a difference, it's in that word: professionalism. But I think we also both have a problem. The good stations are very good. And I believe you have some bad stations,

too. Perhaps it's a market problem. We also have some real stinkers here.

H: Weren't you one of the pioneers in rock radio in Australia?

O: I think we were the first station in Australia that went with a 24-hour, seven-day-a-week Top 40 format. Radio 2UE, which has always been at or near the top in Sydney—in fact, that's their slogan and I wish I'd thought of it first—actually pioneered Top 40 radio in this country. We went through a time in this country... back about 1960... when we stole every damned good idea you guys in the states came up with. There was a constant shipping of Australians to America all of the time and we used to fly over to the United States and listen... 14 markets in three weeks was reasonable. In passing, I'd like to say that the hospitality and the open-handedness that the Americans have given to the Australians since 1960... when is the first time I can recall that Bill Stephenson, now retired as general manager of 2SM, going there, has been great... guys like Harvey Glascock and all sorts of people... they just opened their doors and told us everything. I think they would have even shown us their bottom line, if we'd asked.

Now, over that ensuing 14 years we've grown up. We can still steal your ideas, but we have our own philosophies about radio now, too. One of the interesting things is that both of the two programmers we were talking about earlier—Rhett Walker and Rod Muir—have worked on American radio. And what contribution that made to their programming knowledge, I can define, but it must have been... well, Rod Muir went over there as James Bond, of all things, if you can remember back that far. I think he was known on the air as Double O Seven at one station and something like the Kangaroo Kid on another station—in those days when there was a craze for British deejays.

H: During the British Invasion of product.

O: Right. Rhett, on the other hand, and I'm sure he wouldn't mind me saying it is a Woolwonwool... Yank. And it's not a disparaging term... we tend to call a person that if they are of American origin and come here and sound like an American on the air... I think you'd find the biggest difference between American and Australian radio is, well, I love watching the face of an American when they come here and try to understand our accent. It is different. And then we have another peculiar thing here... we have an agreement with the record companies whereby we can't play an American record... I think... until it has been in release in the U.S. for seven weeks. So, an American comes down here and thinks: Gee, those guys are really behind the times. That was a hit weeks ago. That's just a programming problem we're stuck with... but, of course, it doesn't make any difference here in the market because everyone has to adhere to the agreement.

H: You've indicated to me that you think radio 2SM would be able to compete with radio stations in the United States.

O: I said that 2SM could compete with any major market radio station in the states. If we had a couple of things going for us. One: If we didn't have Aussie accents. Because I think

that would be a straight tuneout factor. And for some reason the American accent is usually non-acceptable on the air to Australian ears.

H: I know many Americans who'd love to work here, but probably couldn't get around that accent barrier.

O: No one ever has. People here just can't appreciate that American accent. One of the things that we'd like to do in Australia is to get more American record companies to have a closer look at our product. I know the reason why they don't do it. They say how the hell can you put a guy on record when he lives 7,000 miles away... he has to move to the states and many artists are just not prepared to do it. And I've seen so many good Australian acts go over there and be produced by top people and just die... fall apart... I don't know why. There's so much good talent here. We have a tremendously talented group called the Executives. They were last seen disappearing in Los Angeles. Digby Richards is now recording in Los Angeles on RCA and he's an enormous talent.

H: You believe then that Australian talent is acceptable anywhere in the world?

O: The good Australian talent. But there seems to be a problem. Rod Muir and I took one of Digby Richards' records—in which we happen to have a great belief in—to the states and to London two years ago and I thought we'd have no problem because I knew one of the West Coast VIPS and he'd spent some while in Australia. After I got past him and got to meet the assistant to the assistant to the assistant to the assistant to the publishing manager of RCA, I'd really just wasted a whole afternoon, because nobody was interested in the product. Bill Walsh sincerely tried to help us, but product wasn't his bag. He hustled us around that building all afternoon. But we couldn't get anyone to sit and listen to the damned record. We had to bring it back home.

*Editor's Note: Next week, O'Donohue debates how 2SM would stand up competing against KHJ-AM in Los Angeles.*

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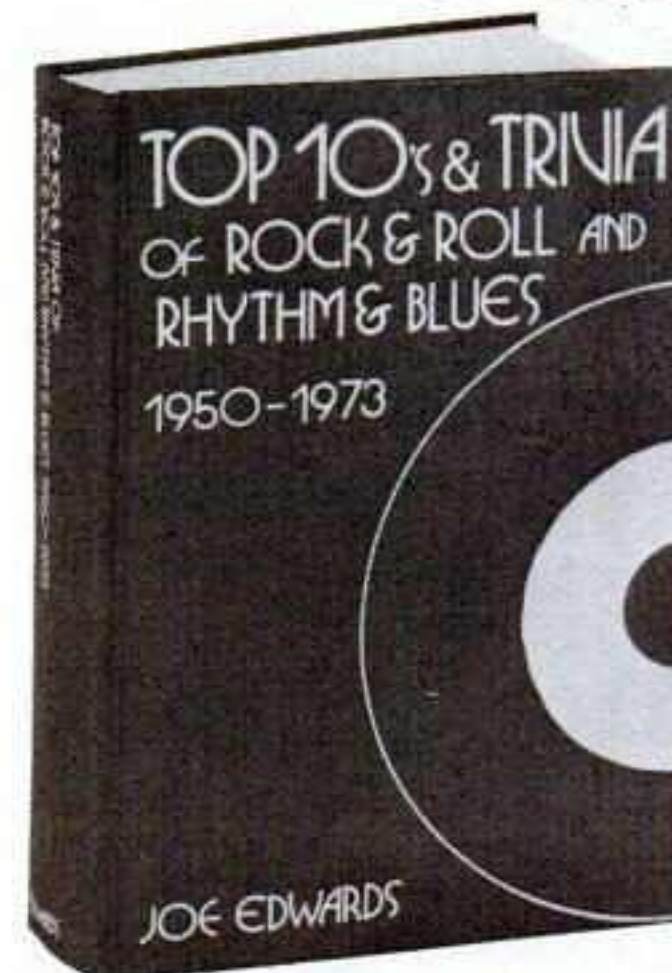
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# THE SPOTLIGHT IS ON CAMEL.

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
Camel—An English foursome that draws together the musical abilities and creative talents of Peter Bardens (keyboards), Andy Latimer (guitar), Doug Ferguson (bass), and Andy Ward (drums).

They are incredibly cohesive and electrically ingenious, as they deliver high energy sounds with soothing and aesthetically pleasing dexterity.

Camel is currently being spotlighted on their extensive U.S. tour. Take a ride with them and you'll see everyone is looking for a "Mirage", their latest album.

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Television Soap Operas Motivate

Continued from page 32

Successful, we had several hits with Motown product—the Jackson Five, Marvin Gaye, Stevie Wonder, Michael Jackson,” Araujo says.

Normally, an album of international music, meaning product from the U.S. and Britain, will sell about 150,000 units; Brazilian product will sell about 50,000 units.

Jose Neves adds that: “At first we had a problem with some labels, such as those within the Kinny Group ... because they didn’t understand the scene down here ... they couldn’t understand how we could dare put Carole King on an album with James Taylor and other artists.

“But they’ve begun to come around.”

What happens is that while the local label retains the rights to the single, the LP rights temporarily belong to Som Livre. “Later, they get back the LP rights, too,” Neves says.

“Many U.S. artists wouldn’t sell

well in this market at all except through the novellas.”

There are an estimated 27 million viewers on the average for each chapter of each novella each day. The two early shows are six days a week; the 10 p.m. show is only Monday through Friday. Usually, the later show is based on a real person.

Araujo of Som Livre says that he issues 12 albums each year from the novellas. An LP released from the music aired on “Carinhoso” sold 550,000 albums. Usually, the cassette sales will be another 25 percent of what the LP sales were. Araujo started the Som Livre label in 1971; previous to that, he’d worked 10 years with Philips Records and another five years with EMI. He started in the record business at the age of 14.

Neves points out that the Stylistics just had a tremendous hit single in Rio—“You Can Make It Happen Again,” which was featured on the just concluded “Despigan.”

It was Neves who directed the Rio song festival and he also put the first

international music station on the air—Radio Excelsior in Sao Paulo. “The format was simple. No deejays ... just a record, then a spot and then a record. We played only international product. When the record was released in Brazil, we took it off the air.” “MacArthur Park” by Richard Harris was one of the first international hits created thusly.

At that time, Neves was programming both the TV and the Globo radio stations in Sao Paulo. TV Globo in Rio has other music programs, but it is the novellas that are currently doing the most for records.

Som Livre has a 14-person staff. They compile the masters and RCA Records in Rio presses the LPs. So vast is the sales that RCA has a special department just to handle Som Livre business.

Som Livre, of course, also releases other Brazilian product. The New Baines, a local group, sells as much as 150,000 albums. The firm also packages variety LPs of oldies for radio stations Radio Mundial in Rio and Radio Excelsior in Sao Paulo.

Vox Jox

By CLAUDE HALL

So, I did a number on Jim Duncan, program director of KSON-AM in San Diego and so this week he’s no longer program director, honestly, the two events had nothing to do with each other. ... Ray Potter has taken a job with World Broadcasting,



ASHTON

which has a Mexican station in the El Paso area. ... Keith Ashton, well-known New Zealand and Australian air personality and owner of High-line Broadcast Ltd., Australia, has opened an office in London and will be there for the next 18 months looking to make inroads into the new British commercial radio industry. He was previously with 4IP Radio in Brisbane.

Larry Lambrose has left WGAY-AM-FM in Silver Spring, Md. (Washington area) to join the Voice of America in Washington. So, the staff on the beautiful music station now includes Mike Way, Jack Lynch, Les Carpenter, and overnight man Lew Merkelson, with Jerry Sears on weekends. The station continues to do well on the financial front and has moved to the entire top floor of the World Building. Lynch, incidentally, just did 20 years with the Air Force, including many years with American Forces Radio. ... B. C. McEville is the new program director of WTIK-AM, 24-hour modern country music station in Durham, N.C. He does the 6-10 a.m. show, followed by Grover Clinton 10 a.m.-1 p.m., Nick Walsh 1-6 p.m., Johnny Jacobs 6-midnight, and Ray Evans in the all-night slot. Charles A. Poole is general manager of the station, which uses the American Information Network. Thanks for the note, B.C., and I believe you.

Sam Griffith is now managing KWEH-FM, 113 Madison Ave., Camden, Ark. 71701, and needs easy listening singles and jazz albums for an evening jazz show. Lord, there ain’t many people playing jazz these days; would you please help old Sam out? ... Just got my KHJ-AM belt buckle from Harvey Mednick, vice president of program promotion for the RKO Radio chain, Los Angeles. Why doesn’t everyone call

him up and ask for a copy? 213-462-2133. Watch Mednick scream when all of the phone calls start pouring in!

You want a good deal? Billboard’s Record Source International service has the top 10 hits of the year in Top 40, country music, easy listening, and soul formats. These are collections of all of the singles that reached No. 10 or above on Billboard’s singles charts from the beginning of the year through the second week of November—between 65 and 85 singles in each package, depending on which one you order. If you’re planning on a countdown show this New Year’s Eve, this is the package you can’t do without. Prices vary, but all are under \$50 each. Call Nancy Erlick, RSI, 212-764-7360. You could write her, RSI, One Astor Plaza, New York, NY 10036, but I suggest that you call in order to get the package in time for Christmas.

Art Kelly has just left KULF-AM in Houston and is looking for MOR, Top 40, or oldies position on the air, 713-661-5841 or leave a message with 713-621-0234. ... Bob Jones is now doing a noon-6 p.m. show on WRFM-FM, New York. ... Jerry Allen reports in from KLSS-FM in Mason City, Iowa, and wants me to send a copy of Vox Jox, if I mention him, to his mother. Allen does the morning show at the station. Otto Mation takes over from 10 a.m. until 3 p.m., then music director Doug Corbett from 8 p.m. to 1 a.m. Station is seeking airchecks from air personality who might like a job. Operations manager and program director is Bob Miller. Station also needs an engineer for both the FM and sister station KSMN-AM, who could also do an air show. Format of the FM is “sort of a progressive Top 40,” says Allen.

Jack Kirkwood has been named program director for KTIM-AM, San Rafael, Calif. He continues doing his afternoon program, which includes trivia games. Jack also does a weekend television show on Channel 6 in San Francisco, now six months old (the show, not Jack). ... Bill Bruder at KKYN-AM, a new modern country music station in Plainview, Tex., notes the air personalities are Jerry Brownlow 6-10

a.m., George Owens 10 a.m.-2 p.m., program director Rick Gibson 2-6 p.m., and Terry Austin 6-signoff. Kipp Burnet pitches in on weekends. Bruder is news director. The station needs records desperately and Bruder promises to not only air the records, but feedback information. Missing are records from Dot, MCA, and UA.

Pete Fuentes, formerly with AFRN in Alaska, reports in from Odessa, Tex., where he’s attending college studying radio-TV; wants to know if anyone taped any of the sessions at the last International Radio Programming Forum. If so, send me dupes of the cassettes, okay? Because, I know some other people who’d like copies, too. Fuentes mentions that there’s a great group of radio people in Alaska at AFRN. Julius LaRosa, who does the 1-4 p.m. show on WNEW-AM in New York, is headlining a Nov. 18 concert at Carnegie Hall in New York. Other WNEW-AM personalities such as Gene Klavan, William B. Williams, and Ted Brown will introduce LaRosa on stage. Just learned who’s promoting the concert—old buddy Sid Bernstein.

Eric Small, broadcast audio consultant, has moved to San Francisco from New York and his new phone number is 415-421-3894. Some program directors tell me that Small does magic with a station’s signal. He has lately been also involved as technical



SMALL

consultant or something similar to Nippon/Columbia in the National Quadraphonic Radio Committee quad radio tests in San Francisco. ... Got a note from Larry Limbach, 1-signoff personality at WDZ-AM, a daytime station in Decatur, Ill., (how does a station in Decatur come by the three-digit calls?). Anyway, it’s a Top 40 station and Limbach plugs the devil out of the new Fancy album. ... Bill Murdock, 702-323-2439, is looking for an air job; eight years of experience. ... Want to hear of a good stunt that radio stations might take advantage of? When John S. Tyler, former president of

(Continued on page 79)

Billboard Best Selling Jazz LPs

Table with columns: This Week, Last Report, Weeks on Chart, TITLE, Artist, Label & Number (Distributing Label). Lists top-selling jazz LPs including Thrust, Body Heat, One, Mysterious Traveller, High Energy, Pieces of Dreams, Is It In, Where Have I Known You Before, Winter in America, The Blackbyrds, Head Hunters, Crosswinds, Southern Comfort, Land of Make Believe, All in Love is Fair, Echoes of a Friend, Bad Benson, Illuminations, Black and Blues, Leaving This Planet, Spectrum, Street Lady, Sweet Lou, Reggae, Chameleon, Sweetnighter, Virtuoso, Chapter 3: Viva Emiliano Zapata, Upon This Rock, Sama Layuca, Crystal Silence, Black Byrd, Light as a Feather, Performance, Change Up the Groove, Slew Foot, Teasin', Don't You Worry 'Bout a Thing, Interstellar Space, Solo Concerts.

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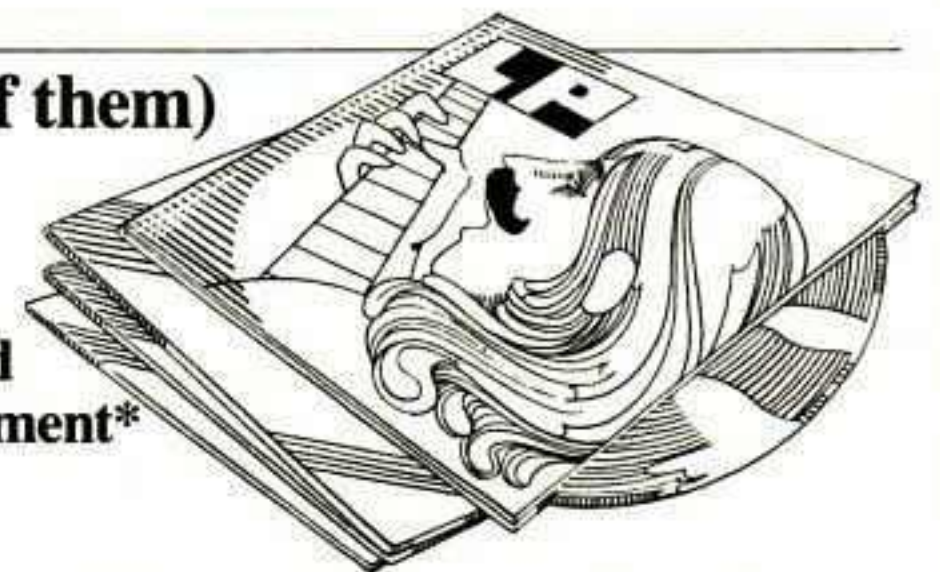
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## Classical

# Karajan U.S. Tour Spurs Angel Large-Scale Push

NEW YORK—Conductor Herbert von Karajan's U.S. tour is receiving a large-scale record tie-in by Angel Records.

Having recorded with EMI/Angel since the early 50's, the label is utilizing the occasion of Karajan's visit as a prime opportunity to simultaneously release new product and promote Karajan's currently available catalog of 45 recordings. Three new performances were issued in October and one this month, in tribute to the conductor. The three are the three-disk complete recording of Verdi's "Otello"; Bartok's Concerto for Orchestra; and Beethoven's "Emperor" Piano Concerto, with

Alexis Weissenberg. This month's program of Four Trumpet Concertos teams the maestro and soloist Maurice Andre for the first time on record.

National advertising along with local display and account oriented advertising figure prominently in the label's promo support plans. Column ads, carrying the headline "Karajan. He is a man possessed by music.", emphasize the four new albums and are now appearing in leading music and literary journals. Extending that headline to the area of point-of-purchase, a multi-element display kit comprised of album cover modules, header cards and a

24" x 30" two-color streamer is being made available to accounts.

Additionally, a catalog brochure which presents a complete discography of Angel's Karajan recordings is offered in bulk quantity for in-store giveaway. Capitol/Angel salesmen are provided ready-to-run ad mats and ad mat elements for local account advertising use along with catalog order/inventory checklists. A studio produced one-minute radio spot with area for dealer tag, too, is available. Says national classical merchandising manager, Brad Engel, "Promotion is to be heaviest in the four cities, but salesmen in all markets have been advised to aggressively implement the promotion."

Angel's three regional classical sales managers, Bob Singer (West Coast), Marty Kahn (Midwest), and Tony Caronia (East Coast) completed plans well in advance of Karajan's arrival thereby ensuring product availability in all markets and total coordination of promotional support plans. This campaign parallels the one innovated for Andre Previn in September.

## 4 RCA LP's Marks 10th Guarneri Yr.

NEW YORK—RCA Records is releasing this month four albums by the Guarneri Quartet in observance of the ensemble's 10th anniversary. Announcement was made by Thomas Z. Shepard, division vice president, Red Seal artists & repertoire.

One of the albums is with the quartet's frequent collaborator, pianist Artur Schnabel, this one feature Faure's Piano Quartet in C Minor, opus 15, and his String Quartet, opus 121. Other albums in the release are: Debussy/Ravel Quartets, and Mozart: The Six Quartets Dedicated to Haydn, volume one and two.

The Guarneri will officially have the 10th anniversary in February, and between now and then, RCA plans an extensive advertising/promotion campaign on their new albums and extensive catalog leading up to the anniversary.

The four albums will have a special 10th anniversary seal affixed to their outside covers.

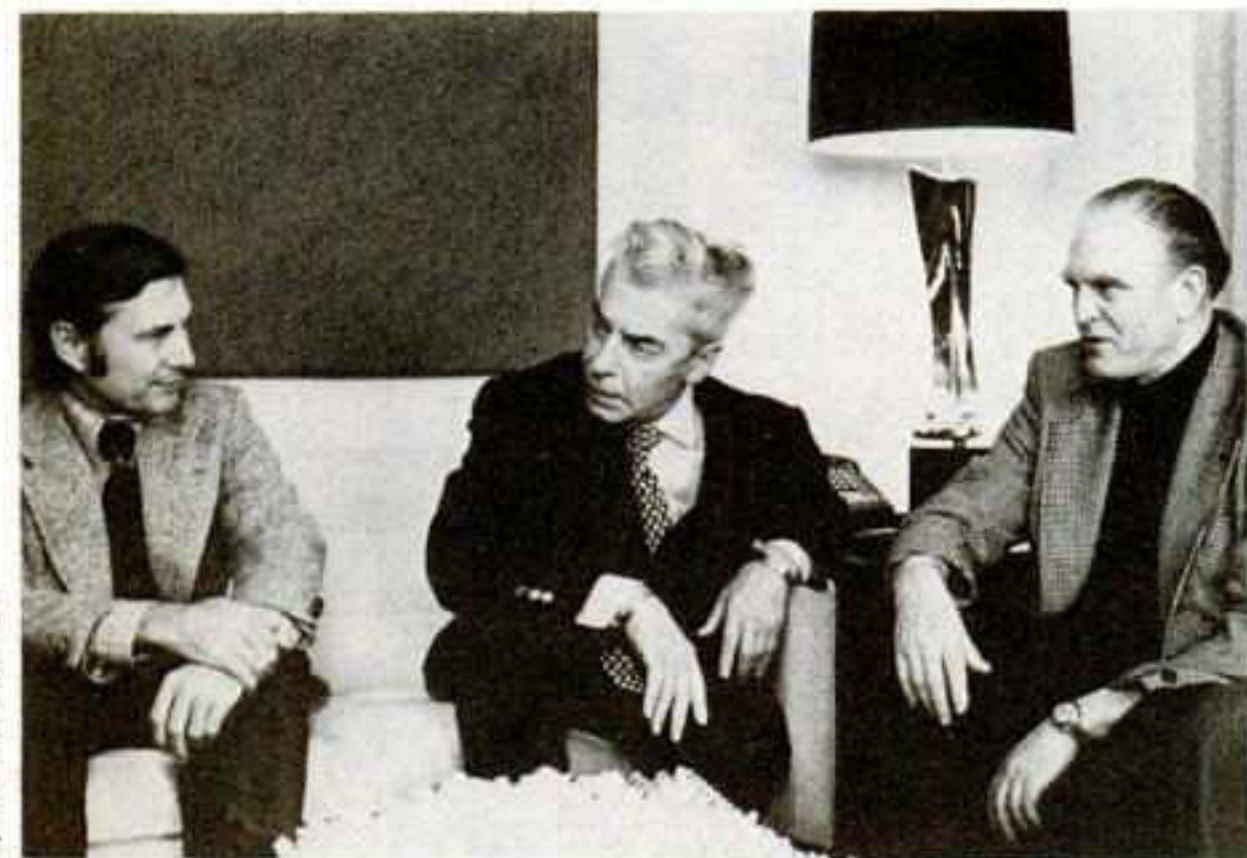


RCA photo

**THE PRICE IS RIGHT**—When Leon-Tyne Price opened the San Francisco opera season in a new production of "Manon Lescaut," it was only natural that she have an autograph signing party in the city. The scene is the downtown Odyssey Record Store, where it took Miss Price more than two and one half hours to sign her name over 1,000 times for fans.

## Poor Weather Kills Santa Barbara Fest

SANTA BARBARA—This city's first jazz festival scheduled for Nov. 1-3 was abruptly cancelled last week because of "threatening weather and the lack of available indoor facilities," according to promoters Bob Lee and Jim Hill. They will try again in 1975, they say. Cal Tjader's group and several other acts had been booked.



Christian Steiner

**Karajan-Polydor Meet**—Herbert von Karajan, center, meets in New York with Polygram president Dr. Werner Vogelsang, right, and Polydor president Wornall "Bill" Farr. The Berlin Philharmonic Orchestra, in its first American tour in nine years, played in Washington, Chicago, Boston and New York's Carnegie Hall, in a total of 10 concerts in 12 days. Karajan, who has made more than 100 records for Deutsche Grammophon, is featured on the label in new releases of Bach's Mass in B Minor, the world premiere recording of Carl Orff's new work "De Temporum Fine Comoedia" and Richard Strauss' "Death and Transfiguration" and "Four Last Songs."

## Col Bows Artist Portraits As Promotion For Dealers

NEW YORK—A set of 12 new Masterworks artist posters have been created, and are currently being shipped to leading retailers of serious music to coincide with Columbia's fall classical program. The series, announced by Bob Gordon, Columbia retail advertising manager, is composed of original portraits of Leonard Bernstein, Pierre Boulez, Isaac Stern, E. Power Biggs, Vladimir Horowitz, Murray

Perahia, Glenn Gould and Pinchas Zukerman.

The concept was proposed by Columbia Masterworks director of product management, Pierre Bourdain, and product manager Ernie Gilbert, who worked with Gordon and sales promotion coordinator Ron Juliano in the development, production and distribution of the set.

The art was created by Gary Bralov, a young New York City artist who has done a great deal of work for NBC-TV as well as design of numerous album jackets. He recently completed art work for posters and mobiles supporting Columbia's W.C. Fields Festival of LP's.

This marks the first occasion in which Columbia has specially-commissioned original art for Masterworks point-of-purchase material.

## de Larrocha Takes Two Chart Spots

NEW YORK—Alicia de Larrocha is accomplishing an unusual chart feat.

The talented pianist has two solo albums on the classical listing. Her complete recording of Albeniz' "Iberia" has been on the chart for 26 weeks, currently holding 23rd place. Her "Mostly Mozart" recital album bowed for the first time on the chart and is No. 20.

The London Records artist made two New York appearances during November. On Nov. 6 she was soloist with the Suisse Romande Orchestra at Carnegie Hall. On Nov. 10, Ms. de Larrocha gave a recital at Lincoln Center's Avery Fisher Hall as part of the "Great Performer Series."

Billboard  
Top50

Billboard SPECIAL SURVEY for Week Ending 11/23/74

# Easy Listening

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This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	7	<b>LAUGHTER IN THE RAIN</b> Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
2	1	7	<b>LONGFELLOW SERENADE</b> Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
3	4	7	<b>WHEN WILL I SEE YOU AGAIN</b> Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
4	6	4	<b>ANGIE BABY</b> Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
5	2	11	<b>MY MELODY OF LOVE</b> Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
6	7	8	<b>CAT'S IN THE CRADLE</b> Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
7	10	6	<b>I CAN HELP</b> Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
8	5	10	<b>BACK HOME AGAIN</b> John Denver, RCA 10065 (Cherry Lane, ASCAP)
9	12	5	<b>WISHING YOU WERE HERE</b> Chicago, Columbia 3-10049 (Big Elk, ASCAP)
10	8	13	<b>CAREFREE HIGHWAY</b> Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
11	15	7	<b>AFTER THE GOLDRUSH</b> Prelude, Island 002 (Cottilion/Broken Arrow, ASCAP)
12	9	12	<b>LOVE ME FOR A REASON</b> The Osmonds, MGM 14746 (Jobette, ASCAP)
13	20	5	<b>RIDE 'EM COWBOY</b> Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
14	11	11	<b>JAZZMAN</b> Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
15	23	5	<b>IT'S MIDNIGHT/PROMISED LAND</b> Elvis Presley, RCA 10074 (Arc, BMI)
16	14	16	<b>TIN MAN</b> America, Warner Bros. 8014 (WB, ASCAP)
17	17	7	<b>PEOPLE GOTTA MOVE</b> Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
18	16	13	<b>THE NEED TO BE</b> Jim Weatherly, Buddah 420 (Keca, ASCAP)
19	29	4	<b>IF</b> Telly Savalas, MCA 40301 (Colgems, ASCAP)
20	13	14	<b>STOP AND SMELL THE ROSES</b> Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
21	28	6	<b>EVERLASTING LOVE</b> Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
22	18	10	<b>YOU CAN HAVE HER</b> Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
23	24	8	<b>SOMETHIN' 'BOUT YOU BABY I LIKE</b> Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
24	26	4	<b>LET'S LOVE</b> Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
25	21	9	<b>SECOND AVENUE</b> Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
26	22	17	<b>I LOVE YOU, I HONESTLY DO</b> Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
27	40	2	<b>ONE MAN WOMAN/ONE WOMAN MAN</b> Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
28	25	8	<b>EARLY MORNING LOVE</b> Sammy Johns, GRC 2021 (One, BMI)
29	31	4	<b>THREE RING CIRCUS</b> Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
30	32	7	<b>SUNSHINE ROSES</b> Gene Cotton, Myrrh 136 (Word) (Monya, ASCAP)
31	35	2	<b>FOUR OF FIVE TIMES</b> Peter Dean, Buddah 434 (Miller, ASCAP)
32	27	10	<b>YOU'RE GONNA LOVE YOURSELF IN THE MORNING</b> Bonnie Kolac, Ovation 1049 (Combine, BMI)
33	33	8	<b>COME FILL YOUR CUP AGAIN</b> Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheezer, ASCAP)
34	45	3	<b>MY EYES ADORED YOU</b> Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
35	36	3	<b>FAIRYTALE</b> Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
36	37	3	<b>CHARADE</b> Bee Gees, RSO 501 (Atlantic) (Casserole, BMI)
37	42	3	<b>MANDY</b> Barry Manilow, Bell 45613 (Screen Gems-Columbia, BMI)
38	39	4	<b>LOVE IS LIKE A BUTTERFLY</b> Dolly Parton, RCA 10031 (Oweper Pub., BMI)
39	43	5	<b>YOU FOXY THING, I LOVE YOU</b> Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
40	49	2	<b>DREAM ON</b> Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
41	46	2	<b>NEVER CAN SAY GOODBYE</b> Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
42	44	3	<b>EVERGREEN</b> Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
43	41	5	<b>SHE CALLED ME BABY</b> Charlie Rich, RCA 10062 (Central Songs, BMI)
44	47	2	<b>CAROUSEL MAN</b> Cher, MCA 40324 (Senor, ASCAP)
45	NEW ENTRY		<b>ONLY YOU</b> Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
46	48	3	<b>I BELIEVE IN HAPPY ENDINGS</b> Mary McCaffrey, Playboy 6006 (Don Eugenio, ASCAP)
47	50	2	<b>LAY LADY</b> Wayne Newton, Chelsea 3003 (Pocket Full Of Tunes/Common Good, BMI)
48	NEW ENTRY		<b>JUSTINE</b> Kathy Dalton, Discreet 1313 (Warner Bros.) (Fez/Abernathy/Eye, BMI)
49	NEW ENTRY		<b>YOU AND I</b> Johnny Bristol, MGM 14762 (Bushka, ASCAP)
50	NEW ENTRY		<b>EVERYBODY NEEDS A RAINBOW</b> Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)

# A HELL OF A NIGHT IN NASHVILLE!

## THE CHARLIE DANIELS BAND

### VOLUNTEER JAM

Recorded Live War Memorial Auditorium, Nashville, Tenn. Oct. 4, 1974



The Charlie Daniels Band, Wade Conklin Kama Sutra/Buddah Records, and Joe E. Sullivan wish to express our thanks to the many who contributed to the success of the first annual Charlie Daniels Band - Volunteer Jam.

#### GUEST PICKERS

Dickey Betts  
Toy Caldwell  
Jerry Eubanks  
Sam McPherson  
Jamie Nichol  
Artimus Pyle  
Paul Riddle

#### PRODUCTION CREW

Donald Bernhardt & Crew  
(from I.A.T.S.E. Local 47)  
Black Jack Lighting  
David Corlew  
Paul Hornsby  
Gene Key

Twiggs Lyndon  
Sonny Matheney  
Arthur Mullins  
Psychedelic Joe  
Quinn Sound  
Mike Sanderson  
Ovie Sparks  
Blackie Vandyne

#### FRIENDS

Bill Able  
Deanna Allen  
Gene Amonette  
Glen Ashmore  
Lee Ball  
John Bloch

Buckeye  
Roger Campbell  
Johnny Cattania  
Marsha Comstock  
Ann Conklin  
Jacquie Corlew  
Pat Cox  
Jack Crawford  
Hazel Daniels  
Betsy Donner  
Joe English  
Steve Fuson  
Great State of Tennessee  
Steve Greil  
George Hale  
Hall of Fame Motor Inn

Pat Halverson  
Jeanne Harsson  
Alex Hodges  
David Holmes  
Flourmoy Holmes  
Ron Huntsman  
Sam Hutsman  
Art Kass  
Delano Key  
Patti Key  
Limousines Unlimited  
Carl P. Mayfield  
Joe McConnell  
Lewis Merenstein  
Bunky Odom  
O'Donnell Music Co.

Pastore Music Co.  
Merle Perry  
Terry Pugh  
Terry Rhodes  
Johnny Rosen  
Ira Sokolof  
Jeff Siroty  
Barbara Sullivan  
Norman Thibault  
WKDA-FM  
Phil Walden  
Dave Walton  
Wonder Graphics  
Sid Yochim

# Soul Sauce

## Tenacity Key Word For L.T.D.

By LEROY ROBINSON

LOS ANGELES—Fighting the battle for success requires a certain tenacity, the kind which apparently has kept A&M's new group, L.T.D., going.

Love, Togetherness & Devotion is the name of the tentet and unequivocally the essence of its longevity. "It's been hard going," explains Billy Osborne, keyboard/singer, and all-around business dealer of the group.

Just where L.T.D. is going has yet to be realized. The real premise for forming L.T.D. was "We got tired of playing behind other acts" (such as Sam & Dave and the Friends of Distinction).

"Most of us have been able to sustain by doing what we do best," says Osborne. In this instance it's playing studio dates in Los Angeles (home base for the ensemble), "and trying like hell to avoid the temptations of the many \$10 a night jobs we're offered," adds Carle Vickers who plays trumpet in L.T.D.

Vickers, a veteran of Sam & Dave and Johnny Taylor backup groups, is one of five defectors to L.T.D. The other five (there were 11 when lone female singer Celeste Cole was with them) found their way into the group through Osborne and their working with him during his Friends of Distinction tenure.

Bringing this number of creative bodies together is one thing, but keeping them together as one body is another. They share the same desire to make full and exciting music. Their first album for A&M Records titled, "Love, Togetherness & Devotion," was full, musically, but to Vickers (and the other band members as well), "we found it under-produced, overplayed—just too many notes, too much music." (The band is now working to change all that.)

Next week, how L.T.D. is finding its true self.

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>
1	1	9	<b>WOMAN TO WOMAN</b> —Shirley Brown (J. Banks, E. Marion, H. Tippen), Truth 3206 (East/Memphis, BMI)	33	16	14	<b>PAPA DON'T TAKE NO MESS PART 1</b> —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dynatone/Belinda/Unichappell, BMI)	78	6	6	<b>I ENJOY LOVING YOU</b> —Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)
2	3	8	<b>SHA-LA-LA (Makes Me Happy)</b> —Al Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	34	32	10	<b>ASK ME—Ecstasy, Passion &amp; Pain</b> (B. Gaskins), Roulette 7159 (Big Seven, BMI)	69	58	13	<b>HAPPINESS IS BEING WITH YOU</b> —Tyronne Davis (R. Parker), Dakar 4536 (Brunswick) (Sodio-Brian, BMI)
★	8	7	<b>I FEEL A SONG (In My Heart)</b> —Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Ettude/Kama Surra, BMI)	★	54	4	<b>FUNKY PRESIDENT (People It's Bad)</b> —James Brown (J. Brown), Polydor 14258 (Dynatone/Belinda/Unichappell, BMI)	★	80	4	<b>CALIFORNIA MY WAY—Main Ingredient</b> (W. Hutch), RCA 10095 (Dramatis, BMI)
4	4	9	<b>LOVE DON'T LOVE NOBODY Part 1</b> —Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	36	29	16	<b>YOU HAVEN'T DONE NOTHING</b> —Stevie Wonder (S. Wonder), Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	★	91	2	<b>I WOULDN'T TREAT A DOG (The Way You Treat Me)</b> —Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omartian), ABC/Dunhill 15015 (American Broadcasting/Holocaustus/Golden Clover, ASCAP)
★	7	10	<b>SHE'S GONE</b> —Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	★	49	5	<b>SWEET EXORCIST</b> —Curtis Mayfield (C. Mayfield), Curtom 2005 (Buddah) (Curtom, BMI)	72	81	5	<b>UM, UM, UM, UM, UM, UM</b> —Major Lance (C. Mayfield), Playboy 6017 (Jalynne/Curtom, BMI)
6	2	12	<b>LET'S STRAIGHTEN IT OUT</b> —Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)	38	42	5	<b>BE TRUTHFUL TO ME</b> —Billy Paul (K. Gamble, L. Huff, J. Whitehead, G. McFadden), Philadelphia International 8-3551 (Columbia) (Mighty Three, BMI)	★	84	3	<b>PALM GREASE</b> —Herbie Hancock (H. Hancock), Columbia 3-10050
★	11	6	<b>YOU GOT THE LOVE</b> —Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	★	52	5	<b>I'LL BE YOUR EVERYTHING</b> —Percy Sledge (G. Soule), Capricorn 0209 (Warner Bros.), (Muscle Shoals, BMI)	★	87	3	<b>LOOK ON THE GOOD SIDE—Invitations</b> (R.L. Martin), Silver Blue 818 (Polydor) (Oceans Blue/Mardix, BMI)
★	10	7	<b>THREE RING CIRCUS</b> —Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	★	40	15	<b>SEXY IDA (Part 1)</b> —Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	75	83	4	<b>IS IT IN</b> —Eddie Harris (R. Muldrow), Atlantic 45-5120 (Wardo, BMI)
9	5	15	<b>PARTY DOWN</b> —Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	42	38	12	<b>KUNG FU FIGHTING MAN</b> —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	★	89	2	<b>PLAYING ON YOU</b> —Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP)
10	6	17	<b>DO IT (Til You're Satisfied)</b> —B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI)	43	36	10	<b>HEY, POKEY-A-WAY</b> —Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhindlander, BMI/Cabbage Alley, BMI)	77	74	6	<b>IF IT AIN'T FUNKY</b> —Soul Searchers (C. Brown), Sussex 627 (Interior, BMI)
★	22	6	<b>ROCKIN' SOUL</b> —Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	44	40	10	<b>SOMETHING'S MIGHTY, MIGHTY WRONG—Impressions</b> (R. Tufo, L. Simon, T. Green), Curtom 2003 (Buddah) (Curtom And Soultown, BMI)	★	NEW ENTRY		<b>FROM HIS WOMAN TO YOU</b> —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)
★	17	7	<b>I CAN'T LEAVE YOU ALONE</b> —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	45	39	11	<b>DEVOTION—Earth, Wind &amp; Fire</b> (M. White, P. Bailey), Columbia 3-10026 (Sagittare, BMI)	79	88	4	<b>YOU'RE SO RIGHT FOR ME</b> —Choice Four (V. McCoy), RCA 10088 (Warner-Tamerlane/Van McCoy, BMI)
13	9	13	<b>HIGHER PLANE</b> —Kool & The Gang (R. Bell, Kool & the Gang), De-Lite 1562 (Delightful/Gang, BMI) (PIP)	★	61	4	<b>I KEEP ON LOVIN' YOU</b> —Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)	80	82	4	<b>TRY SOMETHING</b> —Swiss Movement (Edwards, McMurray, Williams, English), Casablanca 805 (D.O.C./Ricks, BMI)
14	12	9	<b>DISTANT LOVER</b> —Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tamla 54253 (Motown) (Jobete, ASCAP)	★	71	3	<b>WORDS (Are Impossible)</b> —Margarie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)	81	85	6	<b>SHE'S GONE</b> —Lou Rawls (D. Hall, J. Oates), Bell 45608 (Unichappell, BMI)
15	18	10	<b>WORN OUT BROKEN HEART</b> —Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonsong, BMI)	48	45	12	<b>YOU'RE THE FIRST, THE LAST, MY EVERYTHING</b> —Barry White (B. White, T. Sepe, P.S. Radcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	82	90	4	<b>SMOKE MY PEACE PIPE (Smoke It Right)</b> —Wild Magnolias (W. Tee), Polydor 14242 (Turbine, BMI)
★	30	5	<b>WHATEVER YOU GOT, I WANT</b> —Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	49	55	8	<b>WHAT'S YOUR NAME—Moments</b> (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)	83	92	2	<b>BABY YOU KNOW (I'm Gonna Miss You) Part 1</b> —Montclairs (J. Perry, Paula 409 (Jewel) (Frye/Su-Ma, BMI)
17	13	12	<b>LET THIS BE A LESSON TO YOU</b> —Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	★	68	3	<b>STREETRUNNER</b> —Nancy Wilson (B. Page, G. Page), Capitol 3956 (Homcoming, BMI)	84	93	3	<b>I BELONG TO YOU</b> —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)
18	20	10	<b>SHOE-SHOE SHINE</b> —Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick-O-Val, ASCAP)	★	51	7	<b>I FEEL SANCTIFIED</b> —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	★	NEW ENTRY		<b>DO YOUR THING</b> —James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)
19	21	9	<b>LA LA PEACE SONG</b> —Al Wilson (J. Bristol, L. Martin), Rocky Road 30200 (Bell) (Bushka, ASCAP)	★	59	7	<b>WAKE UP AND START STANDING</b> —Younghearts (V. Bullock, C. Ingersell, R. Freyer, B. Solomon), 20th Century 2130 (Unichappell/Mafundi/Younghearts, BMI)	85	NEW ENTRY		<b>DON'T MAKE NO PROMISES</b> —Dramatics (T. Hester), Cadet 5706 (Chess/Janus) (Groovesville, BMI)
★	25	9	<b>WHEN WILL I SEE YOU AGAIN</b> —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	★	55	5	<b>SHOORAH! SHOORAH!</b> —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	87	94	3	<b>SURE THING</b> —Dionne Warwick (J. Ragovoy, A. Schroeder, G. Weiss), Warner Bros. 8026 (Dandy Dittys, ASCAP)
21	23	8	<b>PHILADELPHIA</b> —B.B. King (D. Crawford), ABC 12029 (American Broadcasting/DaAnn, ASCAP)	★	66	4	<b>BOOGIE ON REGGAE WOMAN</b> —Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	88	96	2	<b>LET YOUR LOVE COME DOWN (Let It Fall On Me)</b> —Paul Kelly (P. Kelly), Warner Bros. 8040 (Tree, BMI)
★	28	5	<b>I DON'T KNOW</b> —Bobby Womack (B. Womack), United Artists 561 (Unart/Bobby Womack, BMI)	★	66	4	<b>I'VE GOT TO SEE YOU TONIGHT</b> —Timmie Thomas (W. Hale), Glades 1723 (TK) (Sherlyn, BMI)	89	95	3	<b>I AM YOUR LEADER</b> —Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)
★	31	5	<b>HEAVY FALLIN' OUT</b> —Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	★	55	8	<b>EVERYBODY'S GOT TO GIVE IT UP</b> —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8030 (Nick-O-Val, ASCAP)	★	NEW ENTRY		<b>KEEP SMILIN'</b> —Bunny Sigler (B. Sigler, A. Felder), Philadelphia International 8-3554 (Columbia) (Mighty Three/Golden Fleece, BMI)
24	24	7	<b>LOOSE BOOTY</b> —Sly & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stonemower, BMI)	57	64	7	<b>LONELINESS HAD GOT A HOLD ON ME/IF I COULD LOVE YOU FOREVER</b> —Roy C. (R. Hammond), Mercury 73605 (Phonogram) (Johnson-Hammond/Unichappell, BMI)	91	97	3	<b>THE ROAD TO LOVE</b> —Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. Claude, "Coffee" Cave), Polydor 14257 (Mandrill/Intersong U.S.A./Chappell, ASCAP)
25	14	11	<b>EVERLASTING LOVE</b> —Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	58	63	4	<b>LET ME BACK IN</b> —Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)	★	NEW ENTRY		<b>PICK UP THE PIECES</b> —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)
★	26	13	<b>SUGAR PIE GUY, PARTS 1&amp;2</b> —Joneses (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)	★	75	3	<b>LONG AS HE TAKES CARE OF HOME</b> —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	93	100	2	<b>SAD SWEET DREAMER</b> —Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP)
★	43	4	<b>WHERE ARE ALL MY FRIENDS</b> —Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	60	67	5	<b>WALK OUT THE DOOR IF YOU WANNA</b> —Yvonne Fair (N. Whitefield), Motown 1323 (Stone Diamond, BMI)	94	98	2	<b>SOUTH AFRICAN MAN (Part 1)</b> —Hamilton Bohannon (H. Bohannon), Dakar 4539 (Brunswick) (Hog, ASCAP)
28	19	11	<b>LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)</b> —Dells (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	★	79	2	<b>WITHOUT LOVE</b> —Aretha Franklin (J.J. Hunter), Atlantic 45-3224 (Probe II/Pundt/Alghan, BMI)	★	NEW ENTRY		<b>BABY HANG UP THE PHONE</b> —Carl Graves (C. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)
29	26	8	<b>IT'S SEPTEMBER</b> —Johnnie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	62	69	5	<b>JUICE IT UP Part 2</b> —Hot Line (Hot Line), Red Coach 808 (Stephanie, BMI)	★	NEW ENTRY		<b>I WANT TO TAKE YOU HOME (To See Mama)</b> —Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)
★	37	7	<b>A NICE GIRL LIKE YOU</b> —Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)	★	76	4	<b>DON'T TAKE YOUR LOVE FROM ME</b> —Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	97	NEW ENTRY		<b>BOOGIE JOE, THE GRINDER</b> —Quincy Jones (Q. Jones, D. Grusin, T. Bahler), A&M 1638 (Quicksand, BMI)
31	27	9	<b>LA LA PEACE SONG</b> —D.C. Smith (J. Bristol, L. Martin), Columbia 4-45863 (Bushka, ASCAP)	64	70	6	<b>RELEASE YOURSELF</b> —Graham Central Station (L. Graham), Warner Bros. 8025 (198FCE, BMI)	★	NEW ENTRY		<b>SAVE IT</b> —Lonnet McKee (Z. Perry, R. Bryant, L. Perry, S. Barnes), Sussex 624 (Avant Garde, ASCAP)
32	33	8	<b>TIME</b> —Nighting Clouds Of Joy (D. Crawford), ABC/Dunhill 15012 (Contillion, BMI)	65	51	9	<b>PARTY FREAKS</b> —Miami Featuring Robert Moore (W. Clarke, C. Reid), Drive 6234 (Sherlyn, BMI)	★	NEW ENTRY		<b>TRUSTING HEART</b> —Trammps (M. Steals, M. Steals), Golden Fleece 8-3255 (Columbia) (Mighty Three/Golden Fleece/Steals Bros., BMI)
				★	86	2	<b>YOU AND I</b> —Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	★	NEW ENTRY		<b>WHAT'S YOUR GAME</b> —M-D-L-T Willis (Jackson 5), Ivory Tower 101 (Isengard, BMI)

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## 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

**DAVID BOWIE** (RCA): Arena, Pittsburgh, Pa. Nov. 18-19; Convention Center, Philadelphia (22-24); Nassau Coliseum, Uniondale, N.Y. (25)  
**FATBACK BAND** (Spring): Hotel Commodore, N.Y. Nov. 27; Hippodrome, Philadelphia (30)  
**FIRST CHOICE** (Bell): Buffalo Univ., N.Y. Nov. 22; Waldorf Astoria, N.Y. (27)  
**BILLY JOEL** (Columbia): SUNY, New Paltz, N.Y., Nov. 22; Capitol Theater, Passaic, N.J. (23); Queensboro College, Queens, N.Y. (24); Academy of Music, Philadelphia (25); Harrisburg, Pa. (27)  
**MAIN INGREDIENT** (RCA): Apollo Theater, N.Y. Nov. 22-28  
**DAVE MASON** (Columbia): Spectrum, Philadelphia, Nov. 22  
**THE MIRACLES** (Motown): Uris Theater, N.Y., Nov. 13-24  
**RANDY NEWMAN** (Reprise): Academy of Music, Philadelphia, Nov. 18; Symphony Hall, Boston (21)  
**ROBIN TROWER** (Chrysalis): Spectrum, Philadelphia, Nov. 22

### WEST

**GLADYS KNIGHT & THE PIPS** (Buddah): Las Vegas Hilton, Nevada, Nov. 26-Dec. 9  
**LA WANDA LINDSEY** (Capitol): Mr. J's, Hubbard, Oregon, Nov. 25-26  
**MAIN INGREDIENT** (RCA): Paramount Theater, Portland, Oregon, Nov. 29; Paramount Theater, Seattle, Wash. (30)  
**BARBARA MANDRELL** (Columbia): Woodlyn Inn, Bakersfield, Calif. Nov. 19; Sacramento, Calif. (21)

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**NETTY GRITTY DIRT BAND** (United Artist): Tucson, Ariz. Nov. 22; Phoenix, Ariz. (23); Civic Center, San Diego, Calif. (24); Santa Monica Civic, Los Angeles (27)

**DOLLY PARTON** (RCA): Spokane Opera House, Wash. Nov. 27; Queen Elizabeth Theater, Vancouver, Wash. (29); Seattle Opera House, Circus Bldg., Wash. (30)

**BONNIE RAITT** (Warner Bros.): The Shell, Honolulu, Hawaii, Nov. 27

**LOU REED** (RCA): S.M. Civic, Los Angeles, Nov. 24

**SHA NA NA** (Buddah): Circle Star Theater, San Carlos, Calif. Nov. 21; Santa Monica Civic Auditorium, Los Angeles (22); San Diego, Calif. (23)

### MID-WEST

**JOHNNY CARVER** (ABC): St. Cloud, Minn., Nov. 22; Mitchell, S.D. (23)

**JERRY CLOWER** (MCA): Freeport, Ill. Nov. 23; Davenport, Iowa (24)

**THE DELLS** (Chess/Janus): St. Louis, Mo., Nov. 21-23; Sir Richard's Club (26-30)

**DOOBIE BROS.** (Warner Bros.): Des Moines, Iowa, Nov. 23; Univ. of Mo., Columbia, Mo. (24)

**MAYNARD FERGUSON** (Columbia): Milliken Univ., Decatur, Ill. Nov. 21; Masonic Auditorium, Toledo, Ohio (22); Clarenceville High School, Livonia, Mich. (24-25); Waubensee College, Sugar Grove, Ill. (26); Brown Derby Norton, Ohio (27); Earlham College, Richmond, Ind. (28); Hobart High School, Ind. (30)

**EDDIE FLOYD** (Stax): Coliseum, Indianapolis, Ind. Nov. 22; Coliseum, Dayton, Ohio (24)

**GUESS WHO** (RCA): Brown Memorial Auditorium, Green Bay, Wisc. Nov. 22; Hat Trick Arena, Villa Park, Ill. (23-24); Dan County Coliseum, Madison, Wisc. (30)

**BOBBI HUMPHREY** (United Artist): Masonic Auditorium, Detroit, Nov. 24

**MILLIE JACKSON** (Spring): Columbus, Ohio Nov. 24

**BILLY JOEL** (Columbia): Fanshawe College, London, Canada, Nov. 19; Massey Hall, Toronto, Canada (20); Cleveland, Ohio (29); Chicago, Ill. (30)

**LA WANDA LINDSEY** (Capitol): Packard Music Hall, Warren, Ohio Nov. 23

**BARBARA MANDRELL** (Columbia): Dayton, Ohio, Nov. 27

**DAVE MASON** (Columbia): Flint, Mich. Nov. 24; Auditorium Theater, Chicago, Ill. (26)

**THE MIRACLES** (Motown): Hold Club, Chicago, Nov. 26-Dec. 1

**RANDY NEWMAN** (Reprise): Univ. of Iowa, Iowa City, Nov. 23; Auditorium Theater, Chicago, Ill. (29)

**DOLLY PARTON** (RCA): Centennial Auditorium, Winnipeg, Canada Nov. 22; Centennial Auditorium, Regina, Sask. (24); Jubilee Auditorium, Edmonton, Alberta (25)

**BONNIE RAITT** (Warner Bros.): Univ. of S.D., Vermillion, Nov. 18; Pershing Auditorium, Lincoln, Nebr. (19)

**BOBBY G. RICE** (Metromedia): Hutchinson, Kansas Nov. 23

**SHA NA NA** (Buddah): Vancouver, Canada, Nov. 27

**RED SOVINE** (Chart): Des Moines, Iowa, Nov. 23

**STEPPENWOLF** (Epic): Chicago, Ill. Nov. 29; Detroit, Mich. (30)

**T-REX** (Warner Bros.): Michigan Palace, Detroit, Mich. Nov. 21

**ROBIN TROWER** (Chrysalis): Hara Arena, Dayton, Ohio Nov. 20; Mershon Auditorium, Columbus, Ohio (23); IMA Auditorium, Flint, Mich. (24); Pershing Auditorium, Lincoln, Nebr. (26); Kiel Auditorium, St. Louis, Mo. (27); Xavier Univ., Cincinnati, Ohio (29); Coliseum, Evansville, Ind. (30)

### SOUTH

**RICHARD BETTS** (Capricorn): Grand Ole Opry House, Nashville, Nov. 18; Fox Theater, Atlanta, Ga. (19-20); Bay Front Center, St. Petersburg, Fla. (22); Marine Stadium, Miami, Fla. (23); Exposition Center, Mobile, Ala. (26); Warehouse, New Orleans, La. (27); Music Hall, Houston, Texas (28); Univ. of Texas, Texas Hall, Arlington, Texas (30)

**TONY BOOTH** (Capitol): Cow Palace, Lubbock, Texas, Nov. 19; Lakesite Club, Proctor, Texas (22); Winchester Club, Houston, Texas (27); Golden Stallion, San Antonio, Texas (29); Schroeder Hall, Goliad, Texas (30)

**DAVID BOWIE** (RCA): Mid-South College, Memphis, Tenn. Nov. 28; Municipal Auditorium, Nashville, Tenn. (30)

**JAMES BROWN** (Polydor): Coliseum, West Palm, Fla. Nov. 22; Coliseum, Jacksonville, Fla. (23); Fronton, Miami, Fla. (24); Bell Auditorium, Augusta, Ga. (27); Charleston Auditorium, S.C. (28); Coliseum, Macon, Ga. (29)

**JERRY CLOWER** (MCA): Greenville, S.C. Nov. 19; Memphis, Tenn. (20)  
**DOOBIE BROS.** (Warner Bros.): Charleston, N.C., Nov. 28; Washington, D.C. (29); Richmond, Va. (30)

**EARTH, WIND & FIRE** (Columbia): Frankfort, Ky. Nov. 21; Memphis, Tenn. (22); Municipal Auditorium, Nashville, Tenn. (23); Memorial Auditorium, Chattanooga, Tenn. (24)

**BARBARA FAIRCHILD** (Columbia): Hot Springs, Ark. Nov. 22; Jackson, Tenn. (23)

**MAYNARD FERGUSON** (Columbia): Mars Hill College, Mars Hill, N.C. Nov. 19

**EDDIE FLOYD** (Stax): Coliseum, Frankfort, Ky. Nov. 23; Georgia area, Nov. 25-28

**MILLIE JACKSON** (Spring): Club 77, Jackson, Miss. Nov. 27; Armory, Southern Pine, N.C. (28-29)

**BARBARA MANDRELL** (Columbia): Shreveport, La. Nov. 29; Austin, Texas (30)

**GEORGE MORGAN** (MCA): Victoria, Texas, Nov. 19; Wharton, Texas (20); Meridian, Okla. (21); Bells, Texas (22); Huntington, Texas (23)

**TRACY NELSON & MOTHER EARTH** (Grateful Dead): Great Southern Music Hall, Gainesville, Fla. Nov. 22; Papa's Dream, St. Petersburg, Fla. (23)

**RANDY NEWMAN** (Reprise): Univ. of Ky., Lexington, Nov. 22

**NETTY GRITTY DIRT BAND** (United Artist): Constitution Hall, Washington, D.C. Nov. 18; Hampton Coliseum, Va. (19)

**BONNIE RAITT** (Warner Bros.): Transportation Bldg., Oklahoma City, Okla. Nov. 21; McFarlin Auditorium, Dallas, Texas (22); Music Hall, Houston, Texas (23); Municipal Auditorium, Austin, Texas (24)

**BOBBY G. RICE** (Metromedia): Dadeville, Ala. Nov. 28

**SOUND EXPERIENCE** (Bell): Essex Community College, Baltimore, Md. Nov. 21; S.E. Gardens, Washington, D.C. (23); Alcazar Room, Baltimore, Md. (27)

**RED SOVINE** (Chart): Norfolk, Va. Nov. 27; Laurel, Md. (29-30)

**T-REX** (Warner Bros.): State Fairgrounds, Tampa, Fla. Nov. 29

## Expansion Set For Sterling; Going National

SEATTLE—The Sterling Recreation Organization, producer of the American Song Festival, is branching out to promote concerts and other stage attractions throughout the Western U.S.

Previously, the firm had concentrated on building its chain of film theaters, radio stations and bowling centers in the Pacific Northwest.

Michael Volchok will head the performing arts division of SRO. He was performing arts booker for the Spokane Expo '74 World's Fair.

## Kay's Garage

• Continued from page 30

composer Chip Davis, writer Bill Fries and publisher American Gramophone (all affiliated with the studio) received SESAC awards for the C.W. McCall hit, "The Old Home Filler-Up And Keep-On-A-Truckin' Cafe," produced by Sound Recorders. Just completed at the studio was work on McCall's latest releases, "Wolf Creek Pass" and "Sloan." The studio is also working on film scores for Simpson Timber and Creighton University and has just completed some jingle work for Massey-Ferguson Show Mobiles.

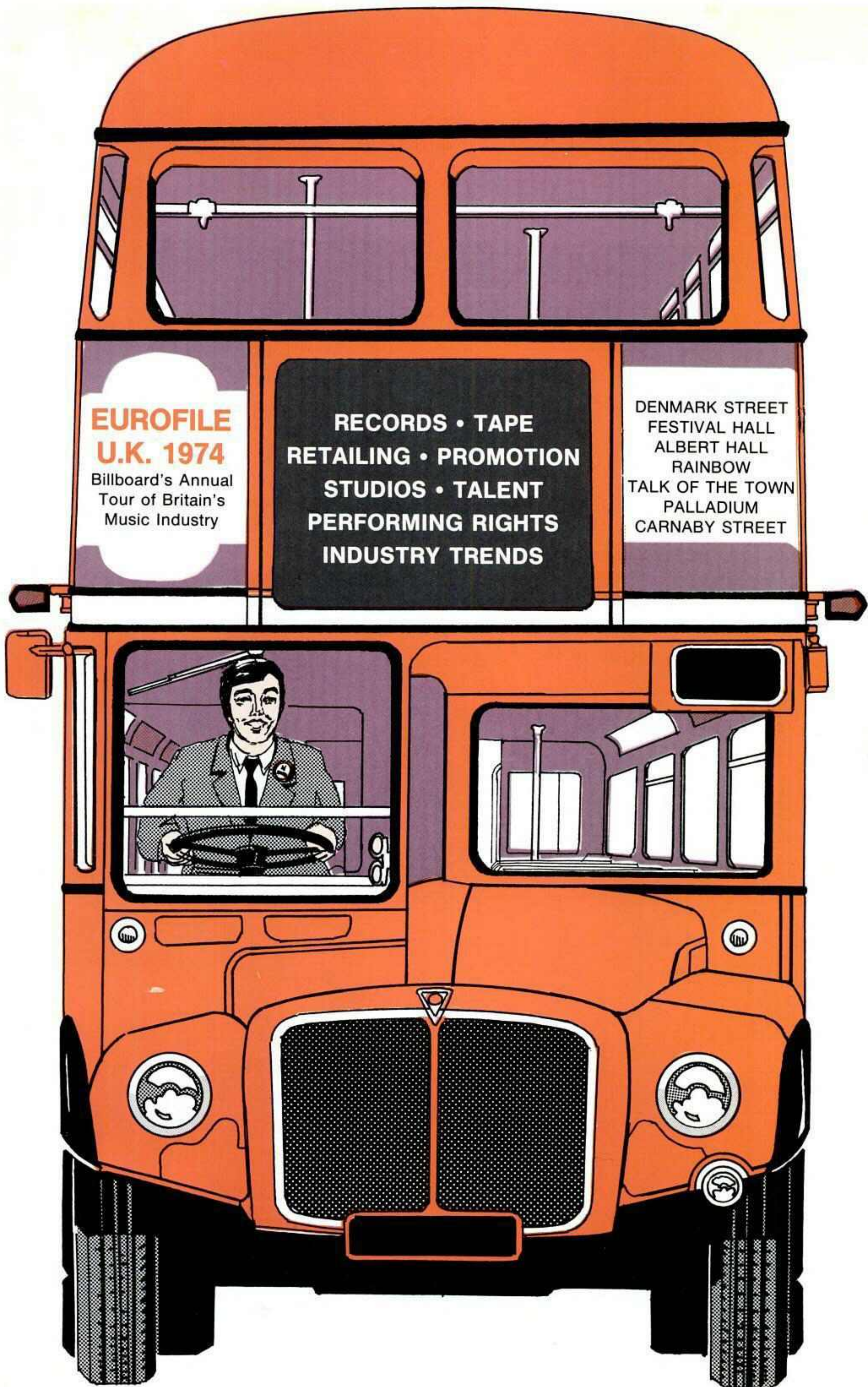
# Billboard Soul LPs




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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)
★ 3	11	3	<b>CAN'T GET ENOUGH</b> Barry White, 20th Century T-444	★ 45	2	<b>SOUTHERN COMFORT</b> Cruaders, ABC/Blue Thumb BTSY-9002-2	
2	1	9	<b>LIVE IT UP</b> Isley Bros., T-Neck PZ 33070 (Columbia)	33	36	3	<b>LIVE &amp; IN CONCERT</b> Four Tops, ABC/Dunhill DSD 50188
3	2	28	<b>MARVIN GAYE LIVE</b> Tamla T6-33351 (Motown)	★ 49	2	<b>BORBOLETTA</b> Santana, Columbia PC 33135	
4	4	16	<b>FULLFILLINGNESS' THE FIRST FINALE</b> Stevie Wonder, Tamla T6-33251 (Motown)	35	40	3	<b>ILLUMINATIONS</b> Devadip Carlos Santana & Turiya Alice Coltrane, Columbia PC 32900
5	5	8	<b>THRUST</b> Herbie Hancock, Columbia PC 32965	★ 44	4	<b>HIGH ENERGY</b> Freddie Hubbard, Columbia KC 33048	
6	6	13	<b>HELL</b> James Brown, Polydor PD2-9001	37	39	5	<b>LA LA PEACE SONG</b> Al Wilson, Rocky Road RR 3700 (Bell)
7	9	23	<b>THAT NIGGER'S CRAZY</b> Richard Pryor, Pardee PBS-2404 (Stax)	38	38	37	<b>LET ME IN YOUR LIFE</b> Aretha Franklin, Atlantic SD 7292
8	8	7	<b>THE KIDS &amp; ME</b> Billy Preston, A&M SF 3645	39	28	8	<b>MIGRATION</b> Creative Source, Sussex SRA 8035
★ 14	12	12	<b>HANG ON IN THERE BABY</b> Johnny Bristol, MGM M36	★ 48	3	<b>THE PLAYER</b> First Choice, Philly Groove 1502 (Bell)	
10	12	25	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617	★ 41	NEW ENTRY	<b>HEAVY</b> Stylistics, Avco AV 69004	
11	11	12	<b>HARD CORE POETRY</b> Tavarez, Capitol ST-11361	42	29	25	<b>LET'S PUT IT ALL TOGETHER</b> Stylistics, Avco AV 69001
12	7	30	<b>SKIN TIGHT</b> Ohio Players, Mercury SRM1-705 (Phonogram)	★ 43	NEW ENTRY	<b>I FEEL A SONG</b> Gladys Knight & The Pips, Buddah BDS 5612	
★ 18	24	24	<b>RAGS TO RUFUS</b> Rufus Featuring Chaka Khan, ABC ABCX-809	44	37	12	<b>CITY IN THE SKY</b> Staple Singers, Stax STS 5515 (Columbia)
14	15	15	<b>MORE, MORE, MORE</b> Latimore, Glades 6503 (TK)	★ 45	NEW ENTRY	<b>WHITE GOLD</b> Love Unlimited Orchestra, 20th Century T-458	
15	17	4	<b>DO IT BABY</b> Miracles, Tamla 334V1 (Motown)	46	42	17	<b>BE THANKFUL FOR WHAT YOU GOT</b> William De Vaughn, Roxbury RXL 100 (Chelsea)
16	10	30	<b>CLAUDINE SOUNDTRACK</b> Gladys Knight & The Pips, Buddah BSD 5602 ST	47	51	17	<b>I NEED TIME</b> Bloodstone, London APS 647
17	13	43	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731	48	41	11	<b>TREASURE CHEST</b> Herbie Hancock, Warner Bros. ZWS 2807
18	16	6	<b>LIGHT OF WORLDS</b> Kool & The Gang, De-Light DEP 2014 (PIP)	49	34	26	<b>SWEET EXORCIST</b> Curtis Mayfield, Curtom CRS 860 (Buddah)
19	21	5	<b>TOGETHER FOR THE FIRST TIME LIVE</b> B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	50	43	33	<b>+ 'JUSTMENTS</b> Bill Withers, Sussex SRA 8032
20	22	21	<b>LIVE IN LONDON</b> O'Jays, Philadelphia International KZ 32953 (Columbia)	51	46	14	<b>FRIENDS</b> B.B. King, ABC ABCD-825
★ 21	27	23	<b>THE BLACKBYRDS</b> Fantasy F-9444	52	52	4	<b>SKIN I'M IN</b> Chairman Of The Board, Invictus KZ 32526 (Columbia)
22	23	6	<b>RELEASE YOURSELF</b> Graham Central Station, Warner Bros. BS 2814	53	50	5	<b>SOULFUL ROAD</b> New York City, Chelsea 500
23	24	5	<b>IN HEAT</b> Love Unlimited, 20th Century T-443	54	53	28	<b>FINALLY GOT MYSELF TOGETHER</b> Impressions, Curtom CRS 8019 (Buddah)
★ 35	14	14	<b>COMIN' FROM ALL ENDS</b> New Birth, RCA APL1-0495	55	32	42	<b>BLUE MAGIC</b> Atco 7038
25	20	14	<b>ROCK YOUR BABY</b> George McCrae, TK 501	56	57	3	<b>SLEWFOOT</b> Norman Connors, Buddah BDS 5611
26	30	35	<b>MIGHTY LOVE</b> The Spinners, Atlantic SD 7296	57	59	2	<b>LOVE MAKES IT RIGHT</b> Arthur Prysock, Old Town 74-12002
27	33	4	<b>CLIMAX</b> Ohio Players, Westbound WB 1003 (Chess/Janus)	58	60	2	<b>DON'T FIGHT THE FEELING</b> Sound Experience, Souville PS 1650 (Bell)
28	19	34	<b>STREET LADY</b> Donald Byrd, United Artists Blue Note BN-LA 140-F (United Artists)	59	NEW ENTRY	<b>THAT'S HOW MUCH I LOVE YOU</b> Manhattans, Columbia KC 33064	
29	31	18	<b>DREAMER</b> Bobby Blue Bland, Dunhill DSX 50169	60	NEW ENTRY	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465	
30	25	9	<b>THE MIGHTY MIGHTY DELLS</b> Cadet CA 60030 (Chess/Janus)				
31	26	33	<b>OPEN OUR EYES</b> Earth, Wind & Fire, Columbia KC 32712				

NOVEMBER 23, 1974, BILLBOARD

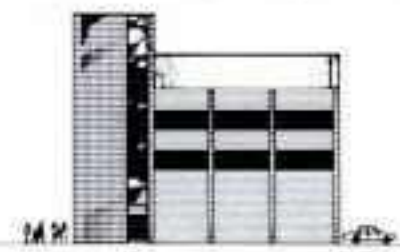
# Billboard Spotlight on London



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# U.K. Business Outlook

## Caution and Optimism

*It's never easy making predictions, least of all for a period spanning five years.*

*The music business is notoriously unpredictable, and styles can change rapidly, so much so that forecasting future trends is a dangerous pastime not to be entered into lightly.*

*So when Billboard approached some of the U.K. industry's leading figures and asked them for their longterm forecasts, there was in some cases a great reluctance to make any hard and fast prophecies; but those who agreed, shared a great amount of optimism.*

**Walter S. Woyda**, managing director of Pye Records and Precision Tapes, predicts a considerable future for the music business with continued increasing sales in product.

"From our own point of view at Pye, we fully intend to extend our activities and are confident that the next five years will see more sales as people find they have more leisure time on their hands," he comments. "I think that we can also expect to see more European product in the British market, following our entry into the Common Market, and more international hits, with English material finding success abroad."

Woyda foresees continued growth in the tape market, but at a slower rate than the last two years have seen, with sales levelling themselves out. He believes that quadrasonic recordings will also make much more impact. "The main problem until now has been that there hasn't been sufficient quadrasonic equipment around, and an acceptable system will have to be found before quadrasonic recordings become more popular," he says.

Woyda adds: "The next five years should see more increases in the album market but I think that singles will also continue to maintain a good footing. Generally, it should be a very encouraging future for the whole of the recording industry with much growth in the various markets."

The future should see more good songs emerging, comments **Dick Leahy**, head of GTO Records.

"Instead of the trend we seem to have had of people just making records, I think we will see people actually recording songs. We must get back to writing good songs. After all, the good material always survives."

He adds: "The recent success of people like Peters and Lee and John Denver show that we are moving in that direction. And the very fact that Gary Glitter's biggest hit was 'I Love You Love Me Love' is also indicative of it."

The potential for budget record sales should be good in the next five years, predicts **Monty Lewis** of Pickwick International, the country's biggest budget record company.

"One must bear in mind, however, the present economic condition of the country, which makes one consider very carefully such predictions," he adds. "If one accepts that at this time disposable income is increasing, then it should follow that the record-buying public may well turn their attention to lower-priced records."

Lewis says that if this was a fact, then the budget record business could be in for a boom period. "Paramount in Pickwick's future is the extremely fine repertoire which is available from licensors around the world for releases on Hallmark, Marble Arch and RCA Camden, and providing our budget line continues to offer such great value we can look forward to the next five years with confidence."

Further pressure will probably be exerted by record companies to reduce their packaging costs, predicts **D. P. Chalklin**, managing director of Robert Stace and Co., sleeve and label printers for the record industry. And he adds that there would probably be more moves towards reducing the substance of sleeve board and use of twin or multi-compartment sleeves.

Chalklin says that the present state of the country made it impossible to make any accurate forecast into the future, but earlier market research had led to the belief that there would be a steady annual increase in demand up to 1980. "In the last two years we have made a substantial capital investment in increasing our production capacity for sleeves, liner bags and cartridge cartons, and our forecast is borne out by a major turnover increase in 1973. Up to date we are again substantially up on the corresponding period last year," he claims.

"There is at the moment an understandable levelling off in demand from the many companies we supply, but I am, however, optimistic that sales will again gather momentum and we are at the present time considering future capital investment."

The next five years will see the advent of more songwriting talent, but it will be important to discover it in the early stages and see that it is developed, says **Geoffrey Heath**, managing director of ATV Music.

"What I would like to see in the next half decade are more good publishers, since at the moment there are many bad ones who are not willing to give breaks to new talent. Unfortunately, I don't see any immediate improvement in this situation, although I'm sure we'll continue to see new publishing

companies emerging and the big companies of the moment getting bigger."

For his own company, ATV, Heath predicts that the last two years' considerable success will be consolidated in the future. "We shall continue to find talent in the early stages and develop it, as for example we did with Lynsey de Paul and Barry Blue. I think also that the future will see more interest in new talent rather than the established names."

Despite the prevailing economic gloom and political uncertainty, **Colin Hadley**, commercial development director of Anchor Records, is fairly optimistic about the future of the recorded entertainment industry.

"Over the past 12 years manufacturers' sales of records and tapes have risen from \$37 million to \$370 million in the U.K. and, singles apart, very little of this is attributable to inflation," he said. "While expenditure on high-price consumer durables, such as cars and color television, may be severely curtailed, the British have always managed to find sufficient money to pay for the smaller luxuries to cheer themselves up."

"The majority of records and tapes are still bought by the free-spending younger age group who have less family and social obligations, and fewer mortgage and HP commitments than their elders."

Hadley adds that since the mid-fifties, record sales in the U.K. had plateaued twice, but after both occasions considerable volume growth had occurred.

The success of local commercial radio stations should bring wider opportunities to break new artists, predicts RCA managing director **Geoff Hannington**.

"I am confident that the U.K. record industry will continue to grow during the coming five years, and probably the major expansion area will be in top price albums and tapes," he says. "If costs continue to rise and these increases are reflected in retail prices we will inevitably see a much more selective release policy which will lead to keener competition at all levels—from talent seeking through to the shop counter."

"With the success of local commercial radio stations and their continuing growth it seems to me that there will be wider opportunities to break new artists and future planning includes heavy emphasis on this area of exploitation."

Hannington adds that the current economic outlook signified a very difficult period for all industries but in times of economic depression people turned towards the leisure industries as a means of escape from their problems and this was particularly true of the record industry. "We have all seen a continuing growth of the record and tape market in Northern Ireland for example, in spite of all that country's unfortunate problems," he says.

"I believe that the next five years will see a heightening of standards. Superior pop albums will become increasingly important as a mainstay of any major record company's catalog. Undoubtedly, tape will continue to increase in its share of the market and perhaps the fast turnover, mass-penetration budget album, at whatever price that might be taking into account inflation, will maintain its role at the impulse-buying end of the market."

More consideration will have to be given to the problem of record pirates and counterfeiters, if the record industry isn't to suffer, claimed CBS managing director **Dick Asher**.

The pirates, he claims, imposed a serious threat on the business and if the problem continued, then money would be lost which otherwise could have been spent on developing new talents and music. "The same applies with the problem of the music enthusiasts who tape other people's records and lose the business money. The public will have to become aware of the fact that they are not serving anybody's interests by doing this and people in the business must become aware of the seriousness of the problem."

Asher says that he was confident of the continued growth of the record industry—even if the country's economy did go into a recession. People tend to turn towards entertainment during the times of economic crisis, he said—as in the great depression of the Thirties when people flocked to the cinema.

"I am sure that sales of singles and albums will continue to flourish, as indeed will the tape market. There may be fluctuations in selling patterns but everything looks hopeful for the future," he said.



**Dick Asher**, managing director of CBS U.K.: "Pirates are a serious threat."



**Geoffrey Heath**, managing director of ATV Music: "Many publishers are not willing to give breaks to new talent."

**Monty Lewis**, head of Pickwick International: "Budget business could be in for a boom period."

When asked his predictions for the next five years, **Ken East**, newly appointed managing director of Decca Records, commented, "Watch Decca!"

As long as living standards continue to rise, then the amount of money spent on leisure activities, including music, will continue to increase, predicts **Richard Robinson**, managing director of WEA Records.

"I have always believed that record purchases increase with the standard of living and, while there may not be a great improvement in living standards during the next 18 months, I am sure that over the next five years there will be quite a noticeable change," he says. "Cassette and cartridge sales will also continue to grow and I am sure that cartridge sales will continue to hold their ground in the future."

He adds: "The only thing that can damage the record industry is if the standard of living actually starts to go down."



**Walter Woyda**, managing director of Pye Records and Precision Tapes—predicts "an encouraging future."

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# Will 8-Track's Viability Continue?

NICK ROBERTSHAW

The major question mark in the pre-recorded tape industry this year has hung over the continued viability of the 8-track cartridge as a marketable sound-carrier. Reliability problems, the difficulty of using cartridge as a home recording medium, the encroachment of stereo cassette players into the in-car hardware market, the substantial drop in U.K. car sales precipitated by the economic climate, have all contributed this year to speculation that 8-track would die out altogether.

Initially, the statistical basis for these gloomy forebodings was unclear. It is true that a few dealers around the country were reporting a marked slackening of demand, but it was a long time before record companies would admit to any problems with cartridge. A few, however, notably CBS and British Decca, chose to trim cartridge releases, bringing out some of their pop product on cassette only, and releasing only solid m.o.r. material on 8-track. As a result they began to show sales figures with a declining cartridge content, simply because there was less repertoire available.

Others, primarily EMI and Precision Tapes, the really large tape-only company, insisted that though the differential between cartridge and cassette sales might be widening, this fact reflected only a slightly slower growth rate for cartridge than for cassette, and not a decline in any absolute sense. Both estimated the proportion of cassette to cartridge sales at around 2 to 1 or better. Both were determined to continue releasing all new material in both configurations.

Their faith was to some extent endorsed by figures released by the European Tape Industry Assn. for the first quarter of 1974. The figures showed a remarkable increase over the same period for the year before of 94 percent in cartridge sales. Cassettes were up, too, by 51 percent, and at the time ETIA chairman Henry Pattinson commented: "The figures are in line with the trend of continual growth in the demand for both configurations, but are of special significance since they have been achieved during a particularly difficult time for industry and commerce as a result of the energy crisis and short working time.

Pattinson concluded, "If the growth in the first quarter is repeated throughout the year, the prerecorded tape market could be worth \$87.5 million in 1974." When the statistics for the second quarter, April-June, were published, however, it was clear that the growth had not been repeated; on the contrary, both cassette and cartridge home sales were actually down, not only on the previous quarter, but also on the equivalent period for 1973. Exact figures were 2,712,000 cassettes and 1,212,481 cartridges, representing 600,000 fewer

cassette sales, 450,000 fewer cartridge sales than in the first three months of the year. For an industry which was accustomed in the last several years to regular and steeply-rising graph of tape sales, these were depressing sums.

Explanations for the dip are not wholly convincing. The ETIA described it as "in line with the expectations of manufacturers," but comments from tape executives in the major record companies give the impression that the predictions are made after the event, and that the reasons suggested for a decline in sales are tailored to suit the facts. Thus, it is suggested that this year has been generally chaotic because of economic difficulties, and that the effects of the British three-day week, now many months past, were still being felt up to the middle of the year. This is a convenient general explanation, but it implies that the first part of the year, closest to the three-day week, should have shown the worst effects. In fact, the reverse happened, with sales stronger in the January-March than in the April-June period. Yes, says the tape industry, but there is always a boom at Christmas, and the effects of that persist into the new year. The two explanations are incompatible.

Another example of this muddled thinking concerns the traditional summer boom in cartridge sales as people use their cars more. This year, it is said, that boom did not occur because car sales were down and car use was reduced. True, but in no way an explanation of the drop in cassette sales, which was, if anything, more pronounced than that for cartridges.

Nevertheless, tape marketing managers insist that the general trend is still upward, and all are preparing themselves for the expected leap in sales as Christmas approaches. Although their analysis of the statistical information available may not be convincing, they are right in the general thesis that enormous growth potential still exists for the tape market and that the present situation reflects the outside influence of economic factors rather than any intrinsic weakness in that market.

Returning to the question of cartridge viability, the ETIA figures show the slow widening of the sales gap with cassette that companies now expect and accept. Precision's general manager Mick Tovey reflects the experience of most companies. He says, "We are not selling any less cartridges than before, it is simply that sales increases are more noticeable in cassette. In view of the state of the car industry, they are really holding very well. In 1972, tape sales divided at about 60 percent cassette, 40 percent cartridge. In 1973, that had shifted

to perhaps 63 percent cassette, 37 percent cartridge, but that still represents a great deal of money in cartridge sales."

In 1974, if the ETIA figures turn out to be indicative of the year as a whole, the proportions are likely to be around 70 to 30, but as Polydor tape marketing manager Laurie Adams comments: "That is still a reasonable trend. I think that cartridge is finding its level now, while cassette is still going to grow in leaps and bounds. The difference between the American market, where cartridge is very strong, and the more cassette-oriented European market is well-known, and I think that British sales are going to follow the continental pattern."

Asked to predict the longterm future for tape, company executives in some cases become almost starry-eyed. Gary Mann, head of tape promotion at Decca, comments: "The tape market will certainly overtake the record market. I don't know when or in what form, possibly video, possibly something else, but it will happen when the record becomes obsolete, which is inevitable, because tape is just the better medium: it lasts longer, it doesn't scratch, the sound is better and so on."

EMI tape division head Barry Green is a confirmed tape enthusiast who has maintained a level-headed optimism throughout the confused period in the early part of this year. He feels it is too soon to forecast what level the tape market will eventually reach, but with the current level at around 20 percent of the total pre-recorded market, he believes there is tremendous growth still to come. Indications from other countries are not always reliable as market situations differ so widely, but the American market shows signs of leveling off at around 40 percent, and most companies would accept that as a realistic target. With the flood of tape machines into the U.K. continuing with only temporary abatement and with Philips alone providing something in the region of 2 million machines in one year, then the tape market has to grow.

The one and only facet of the future market that tape companies regard with a little scepticism is quadraphonic recording. Mick Tovey explains: "The situation is chicken and egg, just as it was with stereo and is with video. There is no indication from the hardware side of any rapid expansion in the short term and, therefore, the software catalog is likely to grow slowly. At the moment it is really very small." In every other respect, though, tape companies see silver linings to the present economic clouds.

## Spotlight on London

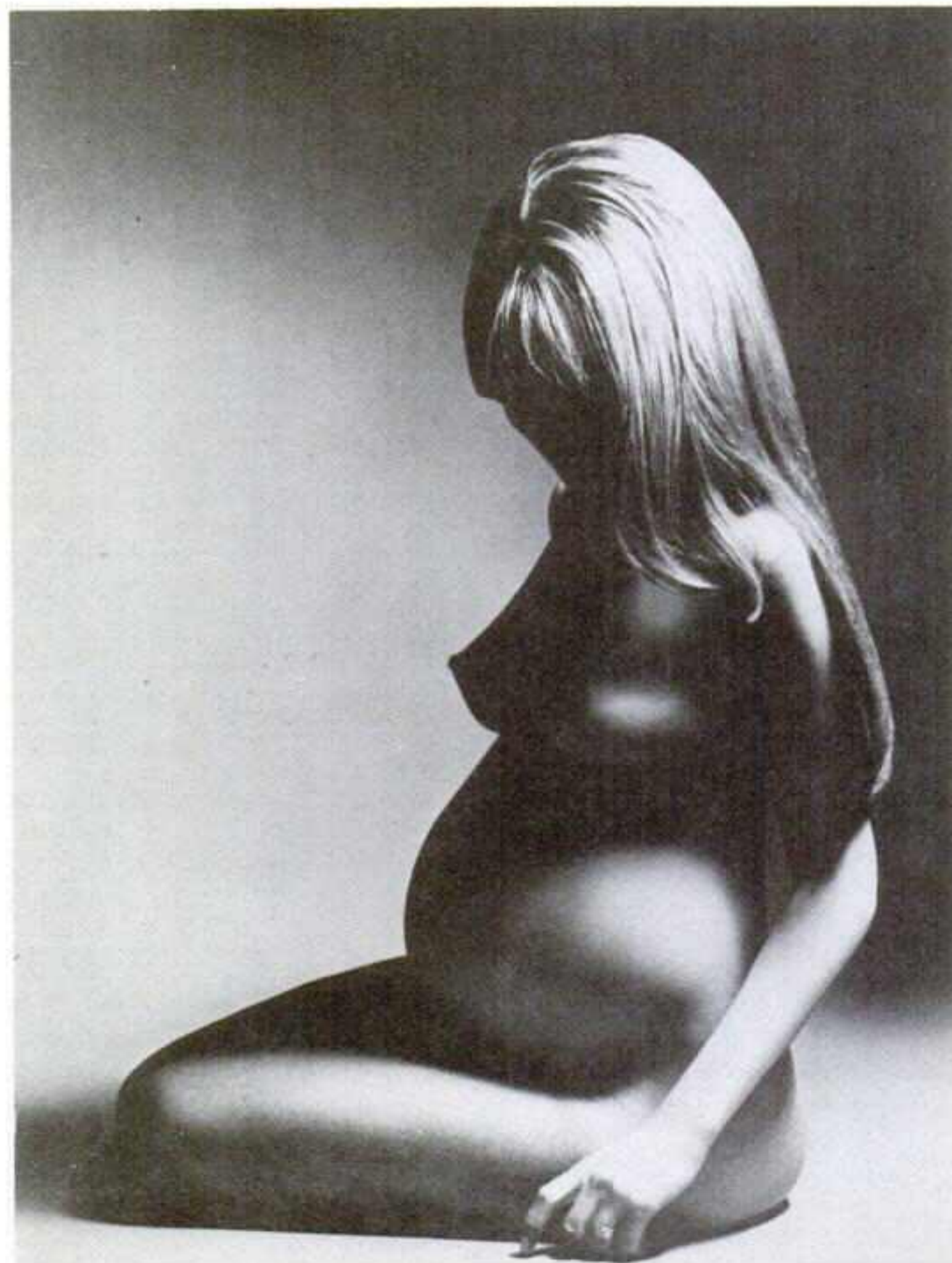
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# L-6 Recovery Slow From Price-Cutting Impact

BRIAN MULLIGAN

The British record industry and retail trade are recovering slowly from the impact of the first serious price-cutting struggle between three of the major multiples.

The confrontation of Boots, W.H. Smith and Woolworths, between them trading through about 900 record departments and accounting for about 40 percent of all records sold in Britain, caused few if any real casualties despite the early doom-laden forecasts of pessimistic retailers. But while there is no immediately available evidence of independent traders being forced out of business having become the unfortunate victims of High Street discounting, there's no doubt that some sections of the industry have been quite severely bruised, both by the outcry of independent dealers and their one effective means of retaliation against helpless manufacturers—a cutback on their stocks of best-selling product.

It has not, in general, been a good summer for the British record industry and for the first time in three years there has been the once familiar sight of a seasonal downhill trend in many companies' sales graphs.

Perhaps it is worth noting, in retrospect, that five years ago, the British Phonographic Industry abandoned its fight to retain resale price maintenance on records, despite determined protestations for a year or more beforehand that it was solidly united in its intention to oppose any legislation which could facilitate cut-pricing. That certainly was the official line, but there were executives of influence who felt that the British record business could not really surge forward until price-fixing was no longer a legal trading requirement. In any event, the expected price war did not develop immediately, mainly due to the combined deterrents of slim profit-margins and purchase tax. But a massive increase in volume which has seen business triple in three years to the point that in 1974, U.K. manufacturers' sales of records and tapes grossed over \$240 million for the first time, plus a gradual improvement in retail margins and the replacement of purchase tax by Value Added Tax, provided the necessary scope for the multiples to take advantage of the situation.

In fact, it took a government decision actually aimed at damping down inflationary tendencies in the High Street, which required certain high-volume companies to trim profits, to finally spark off the price-cutting war. While both Boots and Smiths could genuinely claim to have had their trading tactics forced upon them, the signs of a battle of the giants had been evident for at least 12 months beforehand.

The real beginnings of price-cutting can be traced back to

April 1973. At that time, Polydor, as part of a vast promotion campaign on behalf of James Last, followed the fashion of the time and compiled an exclusive low-price Last album for Woolworths. Boots immediately hit back and slashed two new full-price Last albums to a competitive \$3.75. From that point onwards, Boots continued to offer \$1.25 off certain top-selling items, backing its enterprise with national newspaper advertising. Inevitably Smiths, faced with the prospect of losing sales to its main competitor, also began cut-pricing on selected items. The stage was set.

The curtain went up in June when Smiths slashed \$1.25 off its top 100 albums, Boots reduced prices by 10 percent and Woolworths followed suit. While ostensibly in the position of being forced to trim profits, all three took every opportunity to turn the situation to their advantage by heavily promoting their cuts, even to the extent of television advertising.

The militant, but poorly supported Grammophone Record Retailers Committee, which draws its support largely from a traditionally reactionary section of the independent trade, did its best. It protested to the manufacturers, solicited the support of the government's Office of Fair Trading, urged dealers to stand firm, then to introduce their own selective discounting, and to emphasize their advantage in terms of service, know-how and depth of stock.

But there was little anybody could do to help. Record companies pleaded that they were shackled by the Restrictive Practices Act which makes it illegal for them to refuse to supply and even when Boots piled on the pressure by further discounts on the ten-best selling albums, allegations of loss leading, which is illegal, remained unproven.

Nevertheless, there was widespread sympathy among manufacturers for the plight of the independents which, after all, provide the industry with the bulk of its catalog sales and can often be persuaded to support new-talent promotions while the multiples draw their stocks mainly from proven Top 50 successes. The prospect, however distant, of the U.K. industry needing to base its profitability on chart activity in a no-returns situation, is not pleasant to contemplate.

Some, like Tony Morris, managing director of Phonogram, were openly critical of what he called "excessive price-cutting," but the consensus of opinion was that the war would soon be over and that trading would return to normal. Dealers were less confident and it was not long before reports began to filter back, especially from those in High Street proximity to the multiples, of sales being lost, particularly on what would usually have been best-seller LPs like David Bowie's "Diamond Dogs" and Elton John's "Caribou." Under the guise of an experimental assessment of the impact of TV advertising on regular full price albums, Polydor mounted a special push on releases by the Osmonds, Jim Stafford and James Last, noting coincidentally, that the campaign was aimed at helping dealers to sell out of their shops releases that Polydor had sold in.

It was never admitted that the drive was related to trying to regenerate sales on albums that were sticking, but a later move by Polydor in improving the level of discounts available to dealers supporting the Sound Sellers scheme of guaranteed stocking of specified titles, was certainly designed with an eye to helping the independents. It was the only publicized attempt to give smaller traders an opportunity to fight back.

With fuel surcharges having a drastic effect on the cost of overseas package holidays, it was possibly inevitable that sales would go soft during the summer months. But the situation was further aggravated by independent retailers stocking-down on potential top-selling releases, rather than face the possibility of having them unsold. There were also grumbles from within record companies that the multiples, having embarked on a policy of fierce price-cutting, might at least have taken the trouble to follow through efficiently and ensure that stocks were available to meet the demand generated by the tv promotion. It was not apparently the case—and so more sales were lost.

Despite early predictions that the fight would be short-lived, it could only end when one of the combatants chose to haul down its colors. And since neither relies on records as a principal source of revenue, discounting so long as it brought customers into the stores, appeared to be less of a short term prospect than originally hoped. The more pessimistic observers were predicting that the strife would continue until the Christmas season was over—not an encouraging situation.

In the event, the end—or at least the beginning of it—came abruptly at the end of August, when Boots quietly discontinued its across-the-board price cuts. "It was," the company claimed, "only a promotional device, and future discounting will continue on selected times." (These, however, appear from subsequent advertising to remain fairly widespread and cover Top 10 releases.)

If that sounded like an admission of the futility of other than limited price-leading, then Woolworths made no secret of its distaste at having had to join in. "As time goes by the effect becomes minimal—people just get used to a new base price for records, I don't think cuts are helping business anymore," says a company spokesman, possibly taking into consideration that Woolworths had been competing with a lower profit margin as a racked customer of Record Merchandisers. Woolworths, too, is continuing selected price-cutting.

There will be many on both sides of the British record business who will echo Woolworths' remarks and hope that future discounting will be confined to occasional skirmishes and that all-out war will never again be declared.

(Continued on page L-8)

## PRS: Society That Performs for Creators

EVAN SENIOR

Twinning with its U.S. counterpart ASCAP, Britain's Performing Right Society (PRS) marks this year its 60th anniversary of battle for the performing rights of both pop and classical composers, authors and publishers. In that period the PRS poured many millions of dollars into pockets that might otherwise have been conspicuously empty.

Performing right, as opposed to copyright which has helped the creators of music of all types since the reign of England's Queen Anne, is comparatively new, and benefits from it have stemmed from a purely accidental incident in Paris as long ago as 1849. One night a French composer of light music, Victor Parizot, was dining in a restaurant where a small band was entertaining customers and, by chance, included a little work by Parizot. When he left he refused to pay his bill. "First pay me for using my music," he insisted, "and then I'll pay you for my dinner." The restaurant manager refused to accept the proposal. Parizot, being a somewhat determined character, took the argument to court. He won his case and created a precedent for performance right. But it was one thing to establish that right in law, another to enforce it. Composers of music were scattered, unorganized. It took many more years before French composers and publishers were able to organize themselves into an association for collecting their performance fees. German writers followed suit, headed by Richard Strauss, in 1903, and in 1914, under the shadow of the approaching World War, British publishers and composers followed suit, with America coming into line in the same year.

"In 1914 and for some time after," explains London PRS general manager Michael Freegard, "performing right was a comparatively small return to composers. Radio and television had not appeared on the scene, the recording industry was very small, and the main income of composers was from the wide-spread sale of sheet music. It is to the credit of the founders of the various national Performing Right organizations that they saw, so far ahead, what was coming and established the various societies to bring together the performing rights of their members and to fight for their rights."

The battle has not been easy. As soon as composers began to insist on their rights, users of music also organized to resist, but eventually legal battles were won. Today, in Britain alone, more than \$18,400,000 is collected annually by the PRS and distributed among its members, contributed by broadcasting, public concert halls, relayed radio, hotel and restaurant entertainment—anywhere, in fact, where copyright music is used in public.

This sum is, incidentally, exceeded by royalties that come to composers, both pop and classical, from the record industry, which in 1973 paid more than \$25 million through mechanical rights organizations to writers or their heirs and publishers.

(Continued on page 45)



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# Inflation Fails to Dent Concert Field

By NIGEL HUNTER

Inflation chooses no favorites in any area of human activity and endeavor to spare it from its escalating consequences, and the field of concert promotion is certainly no exception.

The music business and entertainment industry are especially vulnerable to the vagaries of economic fluctuation and difficulties. Although one tenable theory claims that the public everywhere responds to hard times and adversity by seeking more rather than less amusement and distraction, there comes a stage when the rising cost of that amusement and distraction can put it beyond the reach of all except the most determined and well-heeled lotus eaters.

In music-business terms, the public divides under a rough rule of thumb into a basic couple of fallow fields and categories as far as promoting tours and concerts are concerned. There is the teen sector, with its ever-lowering bottom-age level, and the older and potentially enormous middle-of-the-road clientele, whose members have outgrown their teen tastes and are into the hardy perennials of the music world and peripheral preferences like jazz and folk.

The latter category, being older and breadwinning, is assessed as the best to withstand inflationary influences and persist in going to see its concert favorites, although the ubiquitous medium of television can affect the boxoffice receipts of the shiniest star if the weather is bad and there is a comparable attraction available on the small screen. Modern conditions which have led to the universally high level of inflation have also altered the scene relating to the teen public. Traditionally supposed to be limited to the extent of their pocket money allowance from their parents for their personal indulgences of candy or concert seats, the rapidly increasing affluence of most parents in latter years has made the pocket money allowances elastic in limit and susceptible to the right brand of importuning.

A survey of the opinions of three of Britain's leading concert and tour promoters shows that inflation and other disagreeable aspects of 1974 life are not yet threatening to dim the stages of London and provincial venues or deprive local acts and foreign imports of the chance to do their thing in person before their public. But there is a considerable degree of concern about the situation.

Arthur Howes has been promoting tours for the past 25 years, and the theater bills on the walls of his offices reveal a gallery of greats who have worked under his concert aegis, including the Beatles, Nat King Cole, Buddy Holly, the Supremes, the Beach Boys, Roy Orbison, Cliff Richard, Neil Dia-

mond, Stevie Wonder, and Liberace. Howes is known as a committed and practising optimist, but evinced some uncharacteristic gloom about concert costings these days.

"The main trouble is the amount of money which artists are asking," he said. "99 percent of the acts we deal with are Americans, who have their own inflation problem and tend to price themselves on the American scale for this country as well. It's not always greed on their part, but an unawareness that things are not quite so expensive here yet, although I must say some artists or their managements are plain greedy.

"I'd like to make the seat price \$2.32 top (£ 1 sterling), but it's impossible. I try to keep my prices to 80 cents maximum, but sometimes it has to be \$8, depending on the act. Even so, this is only half of what is charged on the European mainland."

Howes is also concerned about the dearth of suitable venues in London and the rest of the country. He reckons there are only about 10 good dates altogether for big stars to play.

"London needs a great entertainment venue," he continues. "It's the only capital city without a major hall. All we've got at the top of the scale is the Royal Albert Hall with about 5,000 seats and the Royal Festival Hall with 4,000. That's minute in a capital city of a country of well over 50 million population, and the Royal Albert Hall, which is supposed to be the center, is now dictating what the public can see."

Howes would welcome an all-purpose entertainment complex in London with a minimum seating capacity of 10,000, and sees that as a sure way of holding down seat prices, and a center where talent can be presented without censorship.

"My main concern is to keep prices down to a minimum without losing money. I think artists often demand too much—maybe to prove to themselves that they are big stars. They could ask less, and let the public pay less.

"Theatres have their costs creeping upwards all the time, and I think our inflation will reach the level of that on the European mainland with wages leading the way before things start to settle down. I reckon the seat price will eventually average out around \$11.60, and I'm confident that the public, especially the teenagers, will always afford something they want to see."

Mel Bush, one of the few major promoters based out of London, is still very optimistic about the pricing position. He has been promoting for 10 years, and scores heavily with appearances by acts such as Crosby, Stills, Nash and Young, the Band, Joni Mitchell, Santana, Slade, Bad Company, Mud, David Essex, and Mott the Hoople with Mick Ronson.

"Everything has to go up in price to keep up with inflation," Bush remarked. "I'd love the top seat price to be \$1.16, but it's not possible. My top prices now average between \$2.87 and \$3.48.

"Hall rentals have doubled, but acts have been marvelous

in helping to keep seat prices down. Some of them do have incredible expenses in putting on their show, and they've got to recoup it and make something on top."

Derek Block has been active as a promoter for six years, and his recent tally of presentations has included Glen Campbell, Johnny Mathis, Leonard Cohen, Gene Pitney, Charles Aznavour, Steely Dan, Cleo Laine, and Status Quo. He found the seat pricing situation "very stable" up till 18 months ago when inflationary pressures took a real hold. Other factors also exert an influence in his estimation.

"I find theater managements OK generally, and I'm sympathetic to their problems. But major traditional theaters are closing, largely because of union pressure and restrictions. The unions insist on x number of cleaners, according to the number of seats, and y number of stage hands all the time, irrespective of whether it's a 50-strong company or just one solo artist doing the show or whether it's a full house draw or half empty. The Musicians Union is forcing the rates up, too, in a short-sighted way which will result in artists using a 15-piece orchestra where formerly they would have booked 30.

"The public will pay top prices for only some stars," Block added, "and there's a bidding situation arising between rival promoters sometimes which raises costings. Booking American acts is a high risk occupation in many cases, but the domestic side of the business is much better and still dirt cheap where seat prices are concerned. I can charge \$5.80 top for Cilla Black at a venue like the Central Hall, Chatham, and know the place will be filled. The top price on the Mathis tour was \$6.96, and it was very successful."

On the question of the frequently wide gap between what some artists demand and what is economically practical to offer them, Block has a bluntly simple policy.

"I always say to them do you want to play to a full house with reasonably priced seats or do you want to play to half-full houses with expensive seats and have people say you're finished?"

## Recovery Slow From Price Cutting Impact (continued)

As a postscript to the price-war controversy, Contour Records managing director Tom Parkinson comments:

"We now appear to have returned to normal trading, with a pattern of short-term price-reduction promotions which, after all, is competitive marketing and, without a resale price maintenance situation, totally at the discretion of the retailer.

"The record retailer is, and will always be, a most essential part of our industry. On the other hand, I am convinced the future buoyancy and expansion of our market depends on converting as many people to music as possible—and the multiple-product outlets throughout the country can be said to be assisting greatly in this long-term expansion programme."

A Billboard Spotlight on London

NOVEMBER 23, 1974, BILLBOARD

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# To Indie Labels, Selectivity Is Thorn In Inflation's Side

By STAN BRITT

Selectivity—that is the one word which keeps cropping up in conversation with representatives of Britain's smaller independent labels, in trying to assess how they are coping with the country's current serious inflation problems.

Some companies are being almost ruthlessly selective in cutting back record releases and in an overall pruning of artist roster lists. Others will be taking a closer look at these areas from now on—especially if the U.K.'s current financial climate worsens dramatically within the next couple of years.

But, despite all the fears and possible impending gloom, most British record independents are fiercely confident that whatever transpires in the future they will continue to sell records in sufficiently satisfactory quantities—and as regularly—to avoid total collapse and closure of their respective businesses.

Some, like David Howells, a director of Gull Records, believe that, even if the situation becomes even more depressing, record buyers won't be staying away from the retail establishments in any large numbers. Howells, formerly with major companies like CBS and MCA, puts it this way: "In any such crisis, people usually turn to fantasy. In the 1930's, it happened with the Hollywood-escapism thing. In the '70's, people are going to turn to records."

The rock audience, Howells avers, is comprised, in the main, of those of the age group which has "uncommitted money." They can buy clothes or records, or go to hear their local band at a club. Whereas married couples—particularly those with children and/or mortgages to think of—would, of necessity, have to forgo record buying.

Of the foreseeable future, Howells admits: "One has to expect a certain amount of gloom because money is going to be tight. This will mean more discipline from us all at Gull—as well as from other companies. So far, we haven't had to cut back on our product because we have always worked on a selective basis. When the vinyl crisis came, several people made very heavy statements as to what would happen in the future. And what happened? Not very much."

"Small independents have always had to work on this selective basis. We certainly won't be cutting back in the future—we only get involved with things we believe in."

Gull, which has been operative since March this year, has a roster of seven artists, including Isotope, Judas Priest, Seventh Wave, If and Arthur Brown. Says Howells: "That's our

kind of selectivity—meaning, of course, quality more than quantity. . . ."

Dick Leahy, managing director of GTO Records, is another who echoes the call for selectivity among the independents. But for him, this is nothing new. He came to his present position from Bell Records, complete with an extraordinary record of success in the U.K. singles field. "At Bell, I was only putting out one record per week—maximum. There was nothing, really, which was released which I couldn't have wanted to put out."

"You have to be absolutely selective—it's always been a philosophy of mine. I have carried this over to GTO. For instance, recently I released my first record in two months."

And the future? "Generally speaking, I believe there are two schools of thought. One is that there will be no money to spend on anything. The other is that people will be spending money on entertainment, whatever happens. Frankly, I'm not sure which of these will be right. Certainly, though, if there is less money to spend it will hit the volume of records. Equally certainly, the customer is going to be more selective about what he buys and, indeed, as to whether he buys. . . ."

Olav Wyper, creative director of Cube Records, is another who, like both Howells and Leahy, brings to his present appointment a wealth of experience. He, too, subscribes to the small-record-companies-must-be-selective doctrine.

"We, at Cube, have always been this way. We don't put out many records. We don't have many artists—we now have a roster of 12. We haven't cut back because of inflationary measures. Frankly, our business isn't as great at present as we would like it to be. But whether this is due to the current economic crisis, I don't know. Part of the reason has been because we haven't come up with anything of interest during the past year."

"We have a group called Angel. It has been very successful in Germany. But it has failed to take off here because we couldn't get the record played by the BBC. That has nothing to do with inflation."

Wyper believes that independent record companies most certainly will have to be careful, both about the kind of records they issue and the number; they must also be wary about the number of artists they sign.

He summarizes: "In the long run—and through the hard  
(Continued on page L-14)



Dick Leahy—"You have to be absolutely selective."



Gerry Bron—"Ninety percent of our business is done through exporting."

LYN PAUL NEIL SEDAKA 

THE HOLLIES JAMES BROWN

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# British Musicians Go for Own Studios

By TONY JASPER

The Who, Moody Blues and Kinks are just three British hit groups among a larger number of artists possessing their own recording studios, a trend which has grown considerably over the past 12 months.

Initially, some built their studio purely for convenience reasons. It offset their heavy tax burden.

Later, such people realized the economic sense of being a personal studio owner and the advantages in terms of recording. In sheer money terms six moderate hit albums would pay for a reasonable studio.

Ronnie Lane, ex-Faces and now a solo artist, purchased a mobile recording studio because he lives moving about. This summer for instance he took a travelling musical circus around Britain, setting up tent in fairly large towns and giving the audience several bands, including his own, plus circus trappings of ring, sawdust, clowns and fire-eaters.

However, Lane is not yet a heavy album seller and he made the mobile available for general use and met an obvious demand. Its list of clients is impressive, including recent U.S. chart toppers Bad Company. They hired the mobile for just 10 days, enough for their high-selling album. They will be using the mobile again. Other names include The Who (before completion of their own impressive London studio), Eric Clapton, Rick Wakeman, Blue Goose (a new Anchor recording group) and Peter Frampton. The Wakeman recording was for his hit, "Journey To The Center Of The Earth."

The studio is fully booked and costs \$3,600 a week with a daily rate of \$840. In one sense even Lane can't afford recording at his own studio, such is the revenue from bookings. In other cost terms, his recording via the mobile saved him an estimated \$15,000 over normal studio booking.

Paul Lambert, in charge of the mobile's operation, sees an ever-increasing desire of groups to have a recording studio where they are situated. At the same time he sees them benefiting from being away from the hectic atmosphere of London and its busy studios.

The mobile can be taken anywhere, even, says Lambert, through the smallest farm gate. He says, "British groups are moving away from a static environment. They like to be in the country and that's why Led Zeppelin have booked us for two months near the end of the year."

John Woolf is studio manager of the new studio built by The Who and situated near to London's new site for its Covent Garden market. Woolf has been with The Who since the early days and says, "Initially, the studio was designed for the group's album, 'Quadrophonia.' The group was slightly tired of British studios and found American charges prohibitive. As

it happened we found our site led to all kinds of further possibilities. People wanted to record in our studios."

The studio, however, is basically for the group, since each member is recording his own album and the studio will be available when The Who as a group have demand. Woolf sees the studio introducing some discipline into the Who's life. He says certain times will be earmarked for their recording.

The studio's pleasantness and location have led to many session musicians turning up for a chat and has effected a change in the demeanor of The Who themselves. They are much more relaxed about recording. The studio is located on what Woolf terms "common ground," a geographical point almost equidistant from the musicians' homes. A current feature of studio development is the building of a separate studio for demos. Demo studios are in short supply in the London area.

The Moody Blues have long hunted for their own studio site and eventually they found themselves offered space at Decca's studios, the old premises of years back when they recorded on a 4-track, "Days Of Future Past."

Now they have a 24-36 track, quadraphonic setup with some of the most modern and sophisticated equipment available, much of it being American.

According to publicist Nick Massey, costs are more or less irrelevant. When you have seen million-selling albums, he says, then some liberty is possible.

The studio is basically for the Moody Blues. As with The Who they can record when they feel like it, though there is perhaps more freedom for the Moodies with at present no subletting of the studio. Thus each group member has made or is in the process of making his own LP.

Massey says it suits the temperaments of artists like John Lodge and Justin Heywood. They arrive at 6 p.m. and stay until six the following morning.

They are fortunate in having an expert and recording fanatic like Dave Bell, who Massey says, "will stay 365 days and work 24 hours in each day!"

Although the Moodies themselves take up all the studio time, Massey says it will eventually be available, "not to all and sundry, rather to those who could benefit from its technology." Massey doesn't foresee this happening until at least the new year. The studio is Tony Clarke's brainchild and was designed by Tim Hidley.

North London provides the new recording home for The Kinks. Their long-time associate, Marion Rainford, says the Kinks realized the heavy bills they were paying for recording studios and it seemed much more sensible for them to build



At the opening of the Moody Blues' Threshold Studio—left to right: Sir Edward Lewis, chairman of British Decca; Tony Clarke, Moody Blues' producer; Justin Hayward of the Moody Blues and Arthur Cullis, Decca financial director.

their own. It would pay for itself on a half-a-dozen albums.

The Kinks were paying up to \$100 an hour for other studios. On their own costing it would run at \$50 an hour. The studio building cost \$150,000.

Ms. Rainford said at first the group treated it as an economic luxury but then realized the revenue they could earn from letting it. At the same time their site, a collection of old warehouses and garages, suggested considerable extension possibilities.

As The Who, they aim for a second studio, a rehearsal-demo complex.

Other artists with studios include Cat Stevens, in the basement of his own house; Alvin Lee with a 16-track machine at his beautiful country residence and, of course, George Harrison, owner of Dark Horse records.

Harrison's initial album releases have stemmed from his own recording stables. Splinter, one of the recorded groups, describe the studios as "excellent with a tremendous feel."

Kit Butler, publicist, says Alvin Lee basically has a studio to save long journeys into London. He lives at Reading, some 40 miles from the city center. At the same time, Lee values being able to stroll into his own studio and lay down ideas which are current in his head at the time.

He has recorded TYA material in his own studio plus his recent album with Mylon Le Fevre. At the same time his recent London solo concert at the Rainbow has been mixed for future release.

It could well be the new trend for artists to own their own studios. Should such be the case, it can only mean problems for the traditional recording centers. At present there are enough artists available to book most studio time.

## Capital Radio Is 'Capital' to Million

By TERRI ANDERSON

London's independent entertainment radio station, Capital Radio, has just celebrated its first birthday, and can claim an audience of one million a day, while BBC Radio London, just turned five years old, cannot spare any of its budget to obtain audience figures.

It would be harsh to say that these facts give a full idea of the local radio situation in London, but certainly the commercial station has been able to sell itself, and so gain audience and selling power, to an extent that the BBC local station has not the financial resources to match.

This is very far from implying that Radio London does not have an audience; it does, and it serves them well, producing and fulfilling good programming ideas.

But Radio London has one hour a day needletime—plus review time—while Capital has nine hours a day. The fact that both are classed as local radio, in a vast metropolis which has little or no sense of community, and which is national or international in its outlook in almost every field—from music to shopkeeping—is less of a problem for the commercial station.

Capital does not see itself as being directly in competition with Radio London, but more with BBC network stations, and in particular Radio One, which until about a year ago offered the only airplay possibility of any great importance to pop record makers.

Radio London has always kept, and does still keep, its music policy clearly separate from Radios One and Two, and has not shrunk from sticking its neck out at times and playing what it considered good records, frowned upon, or even banned, by Broadcasting House.

However, as a new, different kind of radio for London, Capital inevitably attracted attention from the start, and with its policy of having big names on the staff, was bound to be looked to as an influence on record sales in London. Suddenly London had a real alternative music station to BBC Radios One and Two.

During its first year Capital has consolidated its position, and claimed impressive audience ratings, notwithstanding statements to the contrary made by BBC and backed by its audience research services.

Record companies have acknowledged the considerable  
(Continued on page L-14)

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L-14 **To Indie Labels Selectivity**  
(continued)

winter we are going to face during the next few years—people will turn to entertainment."

A much more gloomy viewpoint is that expressed by Anthony Hedley, chairman and managing director of Wigwam Records. Wigwam, which is based in Chesterfield, Derbyshire, isn't doing too badly right now, says Hedley, especially with its export business, which comprises about 50 percent of its total annual turnover and embraces about 20 countries throughout the world.

The firm produces its own master tapes in the U.K.: these are leased for manufacture in record form—and distribution in local territories overseas. "In some areas, we actually go out under our own logo," Hedley explains.

The Wigwam boss predicts that, in all areas, there is bound to be some unemployment in the British record market. "Entertainment and 'luxuries' are going to be bottom of people's list of wants. This may well result in the closing down of certain independent record companies. It could affect us quite drastically.

"A small company like ours is very much a stop-go affair anyway. If we suffered a period even worse than it is now, it could mean closing down Wigwam. Already, we have cut back on the number of acts we are working. Eighteen months ago the number was 20. Now, it is nine."

Wigwam's plans to build its own recording studio were thwarted because it was unable to obtain the necessary financial backing—another victim of inflation. Only bright spot on the horizon is that because there are eight or nine major cities within a radius of 50 miles of the company's headquarters, Wigwam's concert-promoting activities look good for the future.

But even here, says Hedley, there is a danger. It will only work out right if the present total of major pop tours is cut. "For the business in general, the next six months will be drastic. What happens then will set the future pattern for the next five years. It will either go rock-bottom—at which companies like ours will collapse—or a steady improvement will be maintained.

"I am not, however, very optimistic. I think there will be a decline."

The Fresh Air label has been active for some 18 months. It has had hits on the European Continent and, at present, is coping with the fiscal situation without any real problems. But Fenella Ronald, assistant to managing director Tony Hall, agrees that selectivity in signing of new artists is being maintained by her company.

"Yes, we have cut back on our releases, by virtue of the fact that we are being more selective. In fact, we are more



Olav Wyper—"People will turn to entertainment."



David Howells, a director of Gull Records, doesn't anticipate a decline in record sales, despite the economic gloom.

careful than ever in releasing new product these days. But this doesn't mean we will not be issuing any records whatsoever in the future. Fresh Air prides itself on looking after its artists. We really are in the business, not just to make money, but for the music."

Gerry Bron, director of the company which incorporates Bron Artistes Management Ltd. and the Bronze Records label—is worried about the financial situation in which Britain finds itself at present. "My argument is that people will start to take their jobs more seriously if they, the jobs, are harder to come by. People have just got to learn to work harder.

"To show what can be done, when the three-day working week happened certain companies were producing 90 percent of their turnover in that period. Record companies—independents, too—must work that extra harder. And we must export.

"Ninety percent of our total business is done through exporting—over \$2,300,000 in turn this way last year, as opposed to some \$345,000 worth of business in this country. The ratio is about the same for the Bronze label."

Bron says that devaluation will be offset, for his company at least, by the money it gets from abroad. "Like the export company we are, we won't be affected.

"I haven't noticed any manifestations of inflationary problems so far. Obviously, though, business is going to be affected. Still, this won't prevent us from going ahead with our new, quarter-million-pound recording studio—which might be the first-ever studio designed and built specifically for Quad—from continuing to be erected."

The only problem facing Nigel Thomas' Goodear label involves the transfer of funds from other countries—royalties, advances, etc.—because bankers are making it difficult to transfer funds from one country to another. So far, the company has not reduced its record releases, although it is experiencing trouble in getting product pressed and made available.

"My only other worry," adds Thomas, "concerns the fact that we are going totally independent in the U.S. from Jan. 1. We are shipping our first product, independently, in December. But an enormous number of distributors in the States have gone bankrupt and a lot of the independent labels there have since gone out under the aegis of the major record companies.

"The future? Very dicey. If anyone said to me tomorrow that they were going independent, I would say they were crazy—although this is the way I prefer to do things.

"If money gets tighter and tighter next year, everything is going to be tougher. A lot of remarkable things are going to happen during the next two years, both inside and outside the music industry."

Bill Stonebridge, general manager of GM Records, believes one way to keep business flowing is to "give the customer the kind of record he really wants to buy . . . and prices have got to be kept in the same bracket."

Stonebridge believes, too, that—big-name attractions apart—pop concerts are likely to be hit next year. "Already, people seem to prefer to stay at home to listen to their records."

Although its booking agency has been seriously affected by the crisis, Contempo seems to have few if any worries about the future. Managing director John Abbey's explanation?

"Black music—what we present—is never affected by economics. The people who buy it are the straight, solid collectors or the types who would buy our records instead of a lunch.

"From July through September, in fact, we had our big-

gest-ever turnover. Admittedly, we have cut back considerably on our Surrey International label—we have released only one disc per month in recent times instead of probably twice that amount previously.

"Even in the 1930's depression in the U.S., people went back to black (r&b) music. As long as we stay with this musical form, we can't go wrong. Mind you, if the country were in great shape, I don't think r&b would be selling any more—it has nothing whatsoever to do with finance."

**Capital Radio Is Capital to Million** (continued)

impact made on sales by Capital, by increasingly buying advertising for their product, and record marketing men are prepared to state that the station has been directly responsible for breaking several singles during the year, and helped with quite a few more.

All the major record companies—which are nothing if not cost-conscious—have bought time on Capital, with the exception of British Decca. That they have not done so is said to be a matter of company budgeting policy.

Warner Brothers and RCA are among the companies to attest Capital's contribution to the progress of new artists. The mere presence of the commercial stations is seen by the record companies as injecting a healthy air of competition into radio, which can do records sales nothing but good.

The situation with regard to BBC local radio stations in general—which at the moment greatly outnumber commercial stations, but which will be in a 1 to 3 minority when the Independent Broadcasting Authority's long-term plans for opening stations are fully carried out—is much as it has been since they first existed.

Retailers around the country, questioned on the effect of local radio on record sales at a time when commercial radio had only just begun, varied in their opinions from a definite "no effect at all" response, to an equally decided "quite a bit."

Many agreed that customers asked for records because they had heard them "on the radio," but did not stipulate local or network. Perhaps coincidentally the greatest local radio impact on sales seemed to be felt in areas which were chosen for the earliest of the commercial stations to serve—in competition with the BBC local stations. For example, Birmingham retailers felt BBC Radio Birmingham had great influence on local music trade, and BRMB, the city's commercial station, was second entertainment station in the country to go on air; likewise Manchester, with a strong, high music content BBC local station, became the home of the third.

The BBC has given more emphasis to its local stations in the past year, and earlier, when commercial radio began to look like a reality, the local BBC station—long given something of the poor relative treatment—began to get plugs on network stations, in a real attempt to increase and consolidate the local radio audiences.

David Carter, Radio London's music program organizer, is convinced that local radio is the growth medium, especially for the young, who are listening more to radio than ever before, and radio is acknowledged to be the best way to sell records. Although throughout the country BBC local stations vary considerably in music content and style, their contribution to the popularity of records, and resulting sales patterns, should not be ignored or undervalued.

With their low needletime and small budgets they cannot claim to be a very powerful selling force alone, but in combination with the ever increasing number of commercial local stations they present a strong alternative to network radio as an outlet for records. Radio One no longer reigns supreme. Despite open disagreement between the BBC and commercial stations on audience figures—the former's own surveys showing much smaller audiences for the latter than those obtained through NOP by the commercial stations themselves—the simple fact is that commercial stations around the country have rapidly gained, and kept, very large audiences.

There has also been a noticeable increase in the total number of radio listeners in general, and that is something both sides happily agree on.

In the mind of the listening public the commercial stations are, first and foremost, music stations, although they fulfill the IBA's requirements for general entertainment stations. Most are on air for 18 hours daily, with Capital broadcasting around the clock, and they have nine hours needletime daily, which adds up to exposure for new singles and album tracks as has never before been available in such quantity.

Most of the commercials have delighted record companies by keeping their playlists fairly large, and one new station, Metro Radio, in Newcastle, has eschewed playlists altogether.

The past year has seen the commercials, at present a total of eight, sticking to their ideals of selecting music content on merit, not chart position.

Martin Sutton, music programmer for BRMB, speaks for all commercial station people when he says that this has resulted in a raising of the standard of music which makes the charts. He, like others, cites such singles as "Pinball," by Brian Protheroe, or "Midnight At The Oasis," by Maria Muldaur, as records which were too good for radio, as it was a short while ago, but had gained enormous advantages from exposure on commercial stations.

"Radio One's monopoly is over now," says Sutton. "We play music on merit, and in a few years the British singles chart will be as varied as the U.S. charts. And singles buying, so much on the decline, will take off again thanks to commercial radio."

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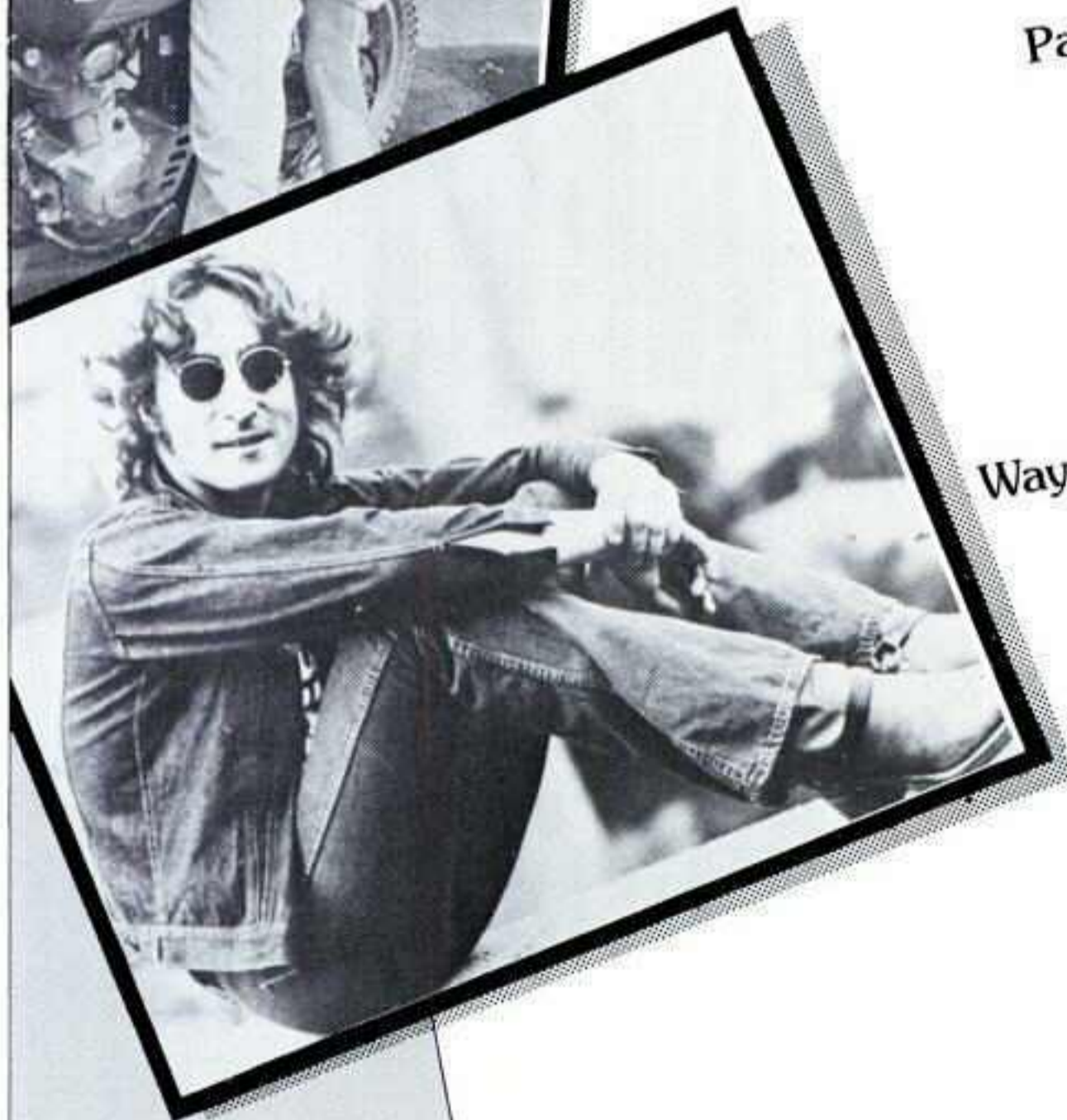
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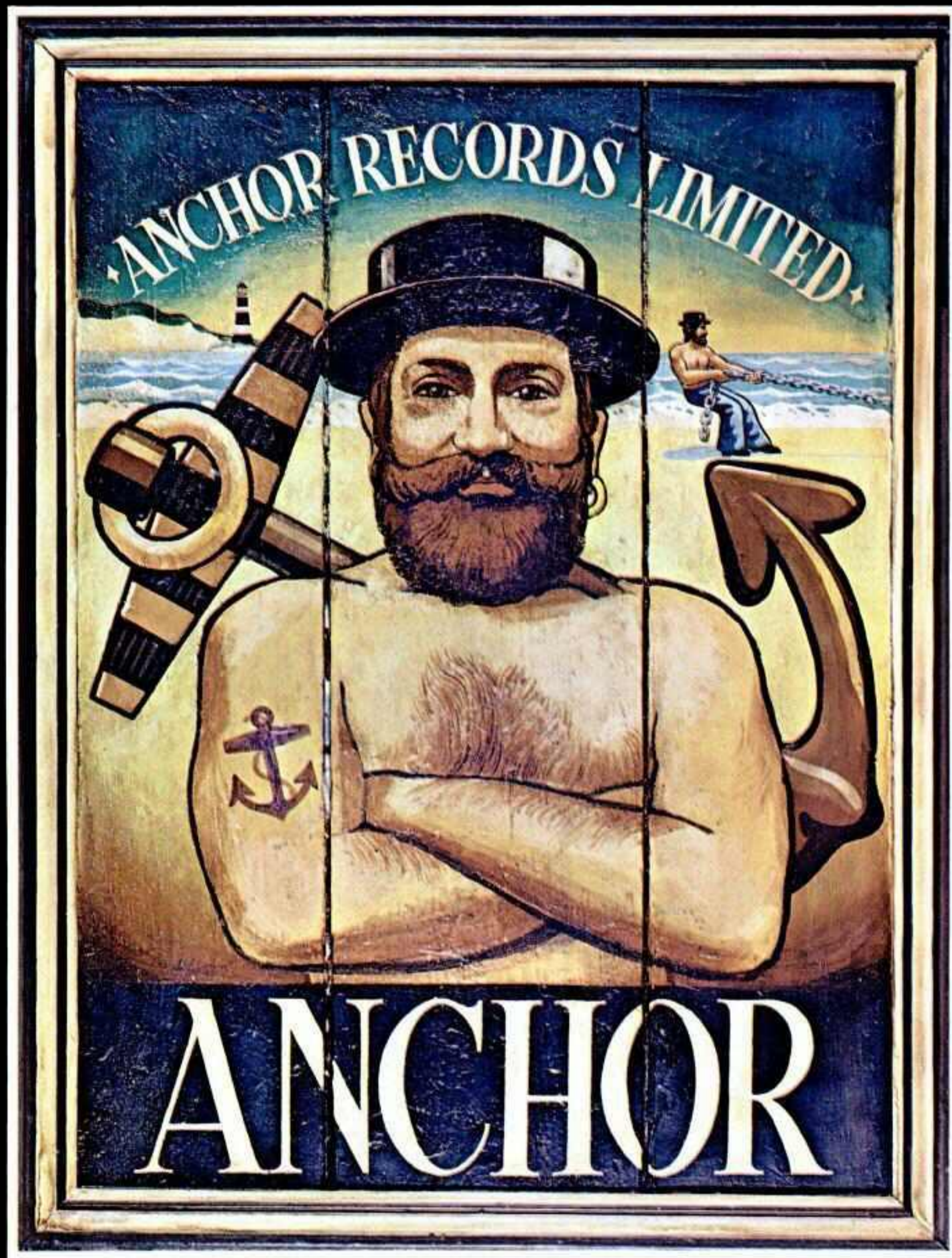
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# U.S. Acts Must Be Seen As Well as Heard if They're Going to Make It In the U.K.

PETER JONES

Why don't some of America's biggest record-selling artists break through in Britain? How is that while British success often does follow U.S. popularity of certain acts right across the pop spectrum—Grand Funk Railroad, Helen Reddy, Andy and David Williams are examples—fail to register fully, despite massive promotional efforts?

A check around the major record companies in London reveal a variety of reasons offered—notably the failure of many top American acts to "show" themselves to the British public. While there were doubts about whether the situation would ever improve, there was also optimism in certain areas.

Ron Kass, managing director of Warners U.K., certainly does not agree that certain American acts just cannot be broken in Britain. He believes that each U.S. artist on the various labels under the British umbrella of Warners is, in the final instance, capable of good sales.

But he accepts the obstacles, not least the obvious stumbling-block of the distance separating the two countries. He believes people must see the artist or group. "The lack of contemporary music exposure on British radio and television prevents the great mass of people from becoming aware of what lies outside the immediate confines of the Top 50 singles market."

Yet Kass, like others interviewed, regretted the reticence of certain U.S. acts to come to Britain—for a variety of reasons, including the much-preferred one of "not liking flying."

He quotes the Doobie Brothers as a major example of how a group reasonably well-known in certain "in" circles can become truly national once they come and play in the U.K. So Kass and his promotion team have lined up an impressive "hit Britain with our groups" campaign for the early part of 1975.

Among those visiting the U.K. for concerts will be Little Feat, the Doobies, Maria Muldaur, Tower of Power, Montrose, Graham Central Station and the British-by-birth band Foghat, currently doing so well in the U.S.

Montrose has already made the U.K. charts and this to Kass is another example of a group bothering to spend time in the country. Montrose made themselves known to the British media—particularly the national and music press.

What can hold things up on the promotional side is the sheer expense of bringing groups to Britain—and the ever-present danger that once they return to America the initial interest created may disappear.

Alice Cooper was for a time an extremely successful artist in the U.K. and, indeed, he spent considerable time here. Kass still believes Cooper could build big sales, and the same is true, he thinks, for James Taylor. Neil Young, however, did experience mixed reactions on his last U.K. visit, especially from the music press, a particularly important branch of the media here.

Charles Webster, press officer at the recently created EMI American division with special responsibilities for Capitol, stresses the limitations for U.S. promotion in the U.K. on acts which do not immediately break through an increasing home-grown market.

"The British scene is not so open now because of the prevalence of U.K. acts which show little sign of winning through in America, so the emphasis is on Mud, Gary Glitter, Sweet, the Glitter Band and, most recently, the Bay City Rollers. Home interest obviously means less space for American acts."

For his own company, Webster sees distinct British possibilities for Helen Reddy, Gene Redding, Nancy Wilson, Brewer and Shipley, Al Martino and the Tavares during 1975. And, of course, though the Beach Boys have left Capitol, there is still great sales prospect for the considerable catalog still available—he sees Endless Summer as adding to EMI's impressive promotion of this U.S. group.

Ian Groves, the U.K. label manager for Capitol, also stresses the value of U.S. acts visiting Britain. And he underlines the importance of the U.K. market since it acts as a guidepost to Europe and even Japan. He himself constantly thinks in British-European terms.

At Polydor U.K., promotion officer John Howson feels the company is succeeding with the Allman Brothers, plus material on the MGM label like the Osmonds and Johnny Bristol. The Osmonds were suffering a decline in popularity until the incredibly successful autumn promotional campaign in Britain.

He also feels artist availability is of prime importance. Cer-

tainly the Osmonds with their week-long series of TV shows achieved "wonders." And the personal promotion side has shown through in the growing popularity of Johnny Bristol, plus the consistent revival of Neil Sedaka.

David Hughes, head of the press department at Polydor, said Bristol made himself available at all times to anyone and everyone and so received a tremendous British press.

However, the Polydor spokesmen felt that some U.S. product just is not suitable for the U.K. market—and underlined the importance of American acts making special material available just for the U.K. market.

They believed the Sylvers could be a big British chart act but "they need to be here and have the right single on which to come."

Hughes would add Jim Stafford, with Bristol, as being the "ideal" artist for a promotion team to handle and the result was that Stafford has enjoyed considerable success in the U.K. with the kind of records which originally seemed more suitable for U.S. ears.

At Phonogram, Nigel Grainge lays great emphasis on the continued progress of Bachman Turner Overdrive and believes it only a matter of time before this group breaks big in the U.K. Grainge, a regular visitor to the U.S., points out that it took Steely Dan and the Doobie Brothers three albums before they achieved anything like their deserved success in the U.K. Phonogram release here Avco, Chess, Westbound and Barnaby.

Grainge obviously believes promotional visits are vital and he expects BTO to tour early in 1975. Another group with a big U.K. future, he thinks, is the Ohio Players. Here, as with artists of a soul nature on other labels, like Kool and The Gang, or Al Wilson, Grainge believes there is a major battle in Britain to lift already successful disco artists into the national pop field. He brings the Ohio Players to London this month (November) for press and media promotion and for concerts in January.

He says he'd be happy to see Andy and David Williams break big and believes their continued popularity with many teen magazine suggests that with the right record they could yet make big impact.

Paddy Fleming, at CBS, is pleased with the company's great success with Philly material, particularly the Three Degrees . . . the three girls did a great promotional job by being available here.

Fleming believes there is no easy answer as to why a "huge" American does not make major U.K. impact, other than saying it requires constant effort and work. David Sandison, recently-appointed head of press at CBS, said the British fans needed to see more of top groups like Chicago, or Blood, Sweat and Tears. They make fine albums, but in Britain this is not enough—they must be seen. And that is one reason, he says, for the great success of British bands like Mott the Hoople, Queen and Sparks.

Izzy Price, at Pye, felt it too early to comment on the company's success with their recent acquisition of Stax and Buddah labels. At present, the company, with a considerably enlarged promotional force, spends much time making all aspects of the media aware of its U.S. product. He points to the track record with Barry White and Love Unlimited. He would like to see the de Franco Family break in the U.K. but felt a personal visit in their case was essential. "The major factor for breaking almost every U.S. act is in their being heard and seen," he said.

That point was verified at A&M by the enormous success enjoyed by the Carpenters since their British visit. Not only did their new material sell, but there was amazing demand for their old albums. But the company was disappointed at U.K. reaction to Billy Preston material and frustrated at seeing British band Humble Pie doing so well in the U.S., but having only one hit album and single in Britain.

Other disappointments at A&M include Leon Russell. A&M's U.K. head Derek Green, said, however, that while a tour might help Russell, it should not be assumed that it would guarantee instant success.

So the problem continues. Certainly the British media system makes it imperative that U.S. artists do visit regularly. Several record company executives admitted there was, at first, little money to be made in Britain, but that there were big financial benefits in the future. An example lay in the Wembley Stadium concert given by Joni Mitchell and Crosby, Stills, Nash and Young.

Others talked to were critical over the personal attitudes of some U.S. stars visiting Britain. Some refused time for the press, or at least strictly limited their availability. And others tended to treat a British visit as a personal holiday—and often they were the ones who complained most about lack of sales success in the U.K.

Much of the problem came down to that need for constant visiting. One visit in three or four years is virtually a waste of time. But the general feeling was that it all boiled down to the individual group or artist.

Summed up: if U.S. artists are sufficiently interested in the U.K. and European market, then most record company promotional departments can break them into the U.K. market.

## PRS: Society That Performs for Creators (continued)

Affiliations of performing right collectors throughout the world have added to the income of composers. London's PRS work closely with U.S. organizations, ASCAP, BMI and SESAC, and in collection of world rights manages to add more than \$2,300,000 to Britain's overseas income every year, after balancing fees paid out to its sister groups in other countries. When PRS and ASCAP made their first reciprocal agreements 50 years ago and American popular music was sweeping the world, the British society found itself paying out more than it received from America. In the 1960s, with the rise of the Beatles and similar British groups, the balance swung in favor of Britain. Now it is, according to the PRS, "just about in balance."

Breakthrough in this, its 60th year, is the first Western agreement signed with Soviet Russia since that country's recent accession to the Berne agreements on international copyright and performing right. This summer the PRS's Free-

gard and legal adviser, Denis de Freitas, went to Moscow and negotiated reciprocal agreements that will ensure a certain amount of return to British composers for use of their music. This will not be as great as is the case in many other countries, since performing right in the Soviet Union is governed by the country's own laws, including completely free use of music in broadcasting and television. But foreign composers will now benefit from all live performances and from recording even though use of Western music on disc is relatively small. Freegard and de Freitas managed to secure an agreement in June backdated to Jan. 1, and it is anticipated that this will be followed by further agreements with other affiliated performing right societies.

"We feel that in the past 60 years we have done an enormous service to writers of music," says Freegard. "Without today's income from widespread performance, live, broadcast and recorded, no fulltime composer could exist."

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# Latin

## Latins Swing Into Vegas Scene

By LAURA DENI

LAS VEGAS—"Viva Mexico" is the name of a new production show playing on the Las Vegas Strip. It is also the cry heard 'round town. The Latin market is a viable, monied force in this tourist community.

There are music, grocery and religious stores which cater to the Spanish-speaking. KVOV radio station offers a nightly Spanish music show. Commercials and news broadcasts are repeated in the Spanish language.

The hotels know the power of the Spanish dollar and cater to the monied Latin with reports that they

"love baccarat and roulette, especially roulette."

In May, Circus Circus Hotel brought in "Viva Mexico" to their main showroom and added a combination Mexican plate to the dinner menu. The Frank Sennes Jr. production, directed by Hector Fink Mendoza, is the first major entertainment change undertaken by the hotel's new management team.

Mexican flags fly high above the high pink and white circus tent hotel-casino-spa to herald the family-type review.

A troupe of 40 Mexican performers, featuring eight members in the mariachi band, direct from Acapulco, bring the stage to life with ancient Mexican folk dances. The stage is without scenery, a rare and bare occurrence for Strip production shows.

"We tried to put up some scenery, but it wasn't possible because the stage isn't long enough," explains director Mendoza. "We are also having trouble with the tapes. In Mexico the voices and music are on tape. Here the music and voices are live."

Mendoza has three companies of the same show. They are currently in Mexico and Japan as well as Las Vegas.

"Viva Mexico" travels with 18 trunks of wardrobe, weighing 12,000 pounds. To maintain the costumes costs approximately \$700 per week. Many of the headdresses weigh seven pounds and have ornaments four feet long.

Most of the cast speak only Spanish. "We have with us an English teacher, who is one of the dancers. She taught English in Mexico," explains Jorge Tyller who thrills the audience with his "Dear Dance."

Mendoza changes the show once a year. He had two separate programs, each two hours long. "Sennes saw both shows, which runs one hour and 20 minutes," explains Mendoza.

The troupe found it difficult adjusting to playing two shows a night, seven days a week. However, they did find the time to investigate a new form of dancing... jazz. All 16 dancers are taking jazz dancing lessons while in town.

Circus Circus is by no means the first hotel to discover the talents of the Latins.

The Thunderbird Hotel had a Spanish revue and buffet which according to hotel executive Jim Seagrave went over "quite well."

Other hotels featuring production type shows, Stardust, Dunes, Tropicana, have utilized Spanish talents.

Where it is all at for Las Vegas boils down to a dollars and cents bottom line syndrome. Is Mexico a good market? Do they travel to Las Vegas, have money and spend it?

The Riviera Hotel is one of many which maintains branch offices in Mexico City. Riviera executive Tony Zoppi sums it all up when he says, "It's an excellent area!"

## Talent In Action

• Continued from page 24

tion with a blistering rendition of "Yackety Axe," after saxophonist Boots Randolph's recording.

Ballads also were given the Reed treatment and came out adding an almost new dimension to the performer. Of particular note were the tunes "Smell The Flowers" and "Your Lady is a Woman."

Audience response to Reed was enthusiastic and genuine. Even the usually reserved cadre of reporters and photographers were applauding his efforts and Reed himself seemed to be enjoying himself as much as the spectators.

Singer/songwriter Linda Hargrove, accompanied by four of the largest musicians this side of pro football, opened the bill. She is as country as can be and seems in awe of the city but still manages to get her songs across. Standout tunes included the title song of her new album, "Blue Jean Country Queen" and "I Never Loved Anyone More." **JIM STEPHEN**

### SHAWN PHILLIPS QUATERMASS

Academy of Music, New York

The graphic truths inherent in the Peter Principle were attained by Quatermass. They have progressed from an ordinary rock band to an ordinary accompanying group.

Teamed with Texas born Shawn Phillips, the group provided adequate support but failed to attain any particular impetus when performing alone. In their Nov. 1 outing, the only real excitement came when Phillips joined them.

The A&M artist, playing a double-necked combination six and 12-string guitar, perked the concert up with several selections from his new album "Bright White." He has a dynamic yet gentle stage personality which sat well with the fans in the nearly full theater. Yet it seemed that even his best efforts were futile as Quatermass muddled haplessly along.

Phillips' facile style and philosophical attention to his singing and songwriting deserved a better showcase for his fans. He could well have performed alone or with a smaller group to better advantage. Quatermass, with their two drummers, keyboards, guitar and bass were a definite millstone to the over-all show.

Having moved to Italy several years ago, Phillips is not a regular visitor to these shores. For his own sake and that of his followers he should spend some time familiarizing himself with some of the finer rock bands available for his needs. **JIM STEPHEN**

### KENNY RANKIN CAROLYN HESTER

Bottom Line, New York City

Warner Bros. recording artist Kenny Rankin and three of the finer young musicians around, combined to provide one of the more pleasant musical evenings in recent memory Oct. 23.

Rankin's fine abilities as composer and musician ran full tilt as he dealt material from several of his recent albums. Fans, obviously well

versed in some of his earlier efforts, kept clamoring for vintage Rankin tunes particularly from his successful "Like A Seed" album.

Among his many attributes is his fine sense of humor which he brought into play several times during his turn. His humor is reminiscent of a George Carlin with whom he toured extensively.

He has developed his scat singing style to a fine degree and at times actually sounds like a musical instrument. Combined with his Barney Kessel type guitar plucking he sounds equally at home singing jazz or his own brand of contemporary folk. It seems amazing why a performer of his sensitivity and depth has never really attained superstar status.

Standout selection included "Silver Morning," "While My Guitar Gently Weeps" and the haunting "Coming Down."

Supporting musicians Jim Nichols, guitar; Carter Collins, conga; and Peter Marshall, bass, provided subtle accompaniment and were a definite asset to Rankin's easy swinging style.

Carolyn Hester, a fine vocalist/guitarist, opened the show and indicated a good deal of poise and charm in her set. Accompanied solely by bassist David Bloom, Ms. Hester demonstrated a fine knowledge of her instrument and good vocal control. A bit more emphasis on dynamics would add dimension to her act. Standout tunes included "Summertime" and "I Have A Dream." **JIM STEPHEN**

### BABY JANE DEXTER

Reno Sweeney, New York

Baby Jane Dexter is a lot of singer, both literally and figuratively. She has a genuine gift for brooding blues singing coupled with a good share of vocal clout to make her style unique and readily identifiable.

The surprisingly, unsigned artist mixed her set well in her Nov. 10 gig, spanning dozens of musical generations. Her selections ranged from the classic Cole Porter standard "Night and Day" to tunes of more recent vintage like Randy Newman's "Shining."

Her articulation is exceptional. She does not fall into any of the slovenly, slurring speech patterns often considered synonymous by non-blues singers attempting to simulate a style. She relates her material as if she lived every moment of it and in a non-sequitur monologue she recalls her cyclical roots which indicate that perhaps she did.

Her standout tune of the evening was a sensitive rendering of Randy Newman's tone poem "Guilty" in which she traces a hypothetical woman's life through high school, dating, inevitable marriage, etc. The song ends with an almost primal scream in which she states, "It just doesn't seem right to sleep with the same man for the rest of my life." After a momentary hush the audience stood as one and applauded her efforts.

For reasons known only to herself, this fine artist houses her excellent voice in a body which makes the late Mama Cass look like Twiggy. **JIM STEPHEN**

Billboard SPECIAL SURVEY for Week Ending 11/23/74

## Billboard Special Survey Hot Latin LPs

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELICA MARIA Tonto, Sonido Internacional SI-8006	9	LOS UNICOS Le Mas Nuevo, EZ 1086
2	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1405	10	LITTLE JOE Y LA FAMILIA Nosotros, BuenaSuerta 1047
3	FREDDIE MARTINEZ Pure Gold, Freddie 1021	11	CARLOS GUZMAN Carlos Guzman, Fal 4062
4	LOS ANGELES NEGROS ATI, United Artists 135	12	LOS HUMILDES Amor Eterno/Ambicion, Fama 518
5	CORNELIO REYNA Cuatro Estrellas En El Cielo, CR 5044	13	SUNNY & THE SUNLINERS El Orgullo De Texas, Keyloc 3019
6	CARLOS MIRANDA Carlos Miranda, Bego 1120	14	LOS SAYLOR Sonreir, Raff 3028
7	LUCHA VILLA Lo Mejor De Jose A. Jimenez, MUS 1626	15	ROYAL JESTERS Yo Soy Chicano, GC 109
8	RAMON AYALA La Nueva Zenaida, TM 7017		

### IN LOS ANGELES

1	VICENTE FERNANDEZ Me Caso El Sabado, Caytronics 1405	9	ROSENDA BERNAL La Silla Vacia, Latin International 5006
2	CHAYITO VALDEZ Se Mercho, Musimex 5080	10	ANGELICA MARIA Tonto, Sonido Internacional SI-8006
3	LUCHA VILLA Los Discos De Oro, Musart 1636	11	CHRIS MONTES Hay No Digas, Caytronics 1411
4	LOS MUECAS Hoguera De Amor, Caytronics 1413	12	LOS HUMILDES Amor Eterno/Ambicion, Fama 518
5	LOS BABYS Como Sufro, Peerless 1769	13	LOS ANGELES NEGROS Dejenme Si Estoy Llorando, U.A. Lat. 135
6	LOS BABYS Album De Oro, Peerless 1749	14	EDDIE PALMIERI The Sun of Latin Music, Coco CLP-109XX
7	LOS FREDDYS Epoca De Oro, Peerless 10014	15	AMALIA MENDOZA Amalia Mendoza, GAS 4065
8	JUAN TORRES A Borinquen, Musart 1640		



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**RCA Records and Tapes**

# 50 Country Dissidents Organize New Assn.; See Threat To CMA

• Continued from page 3

pointed out that there is an organization of talent buyers, of agents, of publishers and songwriters, and "it would be beneficial for the artists to form their association."

The statement denies that the artists are "disenchanted with the Country Music Assn., or that the organization of ACE is an endeavor on the part of the artists to break away from the CMA." It called this "ab-

solutely untrue and unfounded." It noted that the aim is to establish a closer relationship between the artists and the CMA, and to become more active in the organization's affairs.

"Since its inception and subsequent formation," the statement reads, "ACE has received the unqualified cooperation of the staff of CMA, and of the individual directors and officers."

It also states that country music awards should be limited to those persons who consider themselves as country music artists.

Outspoken in some regards, the various artists are aiming their barbs at Olivia Newton-John, the Australian-born artist who was selected country female vocalist of the year in the most recent show, and at Danny Davis and the Nashville Brass, who have won the instrumental group award for six consecutive years.

The winners were elected by the 4500 members of the CMA. This is done by secret ballot handled by an accounting firm, and CMA has no jurisdiction at all over the nominations or the counting of the ballots. Membership is broken down into 15 categories.

On the matter of lack of representation, CMA board makeup goes this way. Each of the 15 categories elects its own two representatives on the board. In the case of the artists, there are actually four board members rather than two, in that each director in the songwriter category also is an artist. This has been the case historically.

at the studios of Hickory Records, will be for use by the radio stations by about Dec. 1, following an editing process. The tapes deal with Williams' personal life, his work as a performer, as a writer, as an individual, and as a father. They contain some hitherto untold stories, and can be programmed in entirety or in segments. It may be the most complete taped history of Williams ever put together.

An MGM spokesman says there are no plans at this time to release the tapes to the general public.

The new album contains many of the Hank Williams standards. The four sides contain 15 cuts, each with a narration.

The entire focus of CMA since its inception has been on the artist. The entire structure of the organization is geared in that direction. The size of the board has been enlarged repeatedly over the years to promote the sale of the artists records, i.e., by bringing in distributors, by including managers and bookers, by including the trade press, by having categories for record companies, publishers, performing rights organizations, etc.

Historically, the CMA thrust has been toward the artist. In its early days, shows were put on by the organization for advertising agencies to create an interest in country music performers, and meetings were carried to all parts of the world to both nationalize and internationalize the artists.

In seeking a "further voice" in CMA by having more officers named, most members of the new organization were unaware that an officer of CMA (they are named by the board of directors) does not have a vote. Only the elected board members can make a policy decision.

The ACE group specifically named as its prospective officers Jan Howard, George Jones and Porter Wagoner. The special committee established by the group to oversee its activities and determine its membership would consist of George Morgan, Hank Snow, Jimmy Newman, Johnny Paycheck, Tammy Wynette and Dolly Parton.

Members would be restricted to those artists who make their living as country music entertainers. Decisions would have to be made on all artists who seek membership. There would be a \$25 membership fee.

The attorney for the artists, Jack Norman Jr., admits the artists may have been apathetic in the past. A check of membership bears this out. It traditionally has been among the weakest of categories, and some artists have turned down invitations to serve on the board.

It also was pointed out that "traditional" country music of the past certainly included the late Jimmy Rodgers, the "father of country music," who was basically a blues singer and used horns on his records, and Bob Wills, the "King of Western Swing," who also used horns, drums and the like. Both are enshrined in the Country Music Hall of Fame.

Some of the artists who signed the original petition were heavy into the pop field at some time during their careers. These include Bob Luman, Johnny Paycheck, Mel Street, Conway Twitty, Brenda Lee and others. They made the very successful transition to country.

There also has been some concern voiced over the number of disk jockeys in the field who are playing records on country stations. Many of them have rock backgrounds.

Many of these stations now program, along with the traditional artists, the so-called Cosmic Cowboys or Outlaws, and such country-rock or country-pop groups as John Denver, Poco, the Eagles, Gordon Lightfoot, Miss Newton-John, and more. By the same token, more MOR stations are programming country artists, along with the FM outlets.

The CMA board was to meet Friday to select new officers for the coming year.



**CRAMER AWARD**—RCA's Chet Atkins surprised performing Floyd Cramer on his 15th anniversary with the label by giving him a metronome on stage at the Festival of Music taking place at the Grand Ole Opry House.

## JUDGE RULES WITH GUSTO

# Col Fails To Delay 'Silver Fox' Album

NASHVILLE—Federal judge L. Clure Morton has refused to issue a temporary restraining order which would have prevented further distribution of a Charlie Rich album by Gusto Records titled "The Silver Fox."

Although the album title is at the source of the suit, there are other factors involved.

The Gusto Album is a collection of old Sun masters purchased some years ago from Sam Phillips by Shelby Singleton. The latter has been leasing these masters to at least one company, and Gusto has released a series of three of the LPs.

In its court action, CBS sought an immediate restraining order, and separately seeks \$1 million in damages contending that Gusto is conveying the impression to consumers that this is new product.

Attorney Grant Smith, representing Gusto, presented to Judge Morton a statement showing that not only was CBS aware of the album in advance, but actually pressed and manufactured the album cover at a cost of \$21,000. Smith showed the

statement to the court, contending that this signified acceptance of the album.

Smith further contends that the name "Silver Fox" actually belongs to Shelby Singleton, who used it extensively in the past prior to its application to Rich.

A further hearing was set allowing CBS time to present more information to the court. Also, Gusto was given 20 days in which to file an answer to the additional charges made by CBS in regard to damages.

## Durda Starting A Barrel Label

NASHVILLE—Formation of Barrel Records and Tapes has been announced here by Matt Durda, a Michigan auto dealer, and owner of Durda Productions, based here.

All company operations now will be managed here by the songwriting team of Sonny Ledet and Murry Kellum, who also will direct a&r activities. Don Howser will handle national promotion, and independent distribution agreements now are being drawn up.

Two artists currently are under contract: Pat McKinney, formerly of Epic and Mega, and Mike Yager, formerly of Starday-King.

Ledet said Barrel would not be a custom label, but would be expanding its roster with new talent.

## BIRMINGHAM PONDER'S NEW LIVE AIRING

BIRMINGHAM—Radio Station WYDE-AM here, part of the Screen Gems-Columbia operation, is giving preliminary consideration to a live four-hour country show to be broadcast each Sunday afternoon with name talent.

Screen Gems-Columbia also owns the very successful WWVA "Jamboree" Show in Wheeling, W. Va., which airs on a Saturday night.

As plans stand now, the market will be tested for Sunday afternoon acceptance on Dec. 8 with a "Toys for Tots" show with many name artists from Nashville. Since there will be an admission (a toy valued at \$2.00 or more), it should give some indication of how local audiences will turn out for such a show.

WYDE would use the former Grand Music Hall, which now is known as Sunny Duke's Place, which seats 5,000.

Glenn Reeves, producer of the "Jamboree" in Wheeling, is due here shortly to go over the plans and discuss the feasibility of such an undertaking.

## Ashley Changes Distrib Source

NASHVILLE—Ashley Records has returned to independent distribution after a four year association with London.

"The ability to deal directly with distributors and promotion men is a necessity with small labels," according to Leon Ashley, president of the firm.

Ashley, who is his own principal artist, says he has "sound promotion men in areas throughout the United States who have the ability to get the feel of a record and project sound judgment on its commercial capacity."

Product scheduled for release under the new distribution set-up includes singles by Margie Singleton, a single by Ashley, and an album of duets by the pair.

Stating this his relationship with London had been "excellent," he says he feels that country product can be better promoted from here.

## Hank Williams Subject Of Vast MGM Disk Promotion

NASHVILLE—MGM Records, in a massive promotional undertaking, has been taping some 60 hours of interviews with artists and friends of the late Hank Williams to provide radio stations programming a new album release.

The interviews, conducted by Hank Williams Jr., are with artists, musicians, producers, journalists and others, each of whom gives some insight into the life of the legendary writer-singer.

A double album has just been released which matches, electronically, the voices of the late singer and his son. The double album also includes narrations by Hank Jr.

The promotional tape, produced



**Monument's Charlie McCoy** gathers some of Nashville's finest musicians for the first American session of French artist Eddie Mitchell (Barclay). Top row, left to right: John Fernandez, Eddie Mitchell, McCoy. Bottom row: Kenneth Buttrey, Paul Scala, Wayne Moss, Billy Sanford, Reggie Young, and David Briggs.



**PRIDE IN PRIDE**—Rozene Pride watches her husband, Charley Pride, blow out the candle on his cake, presented by RCA along with a regional Silver Boot Award for outstanding contributions made to the overall success of the West Central Sales Region.



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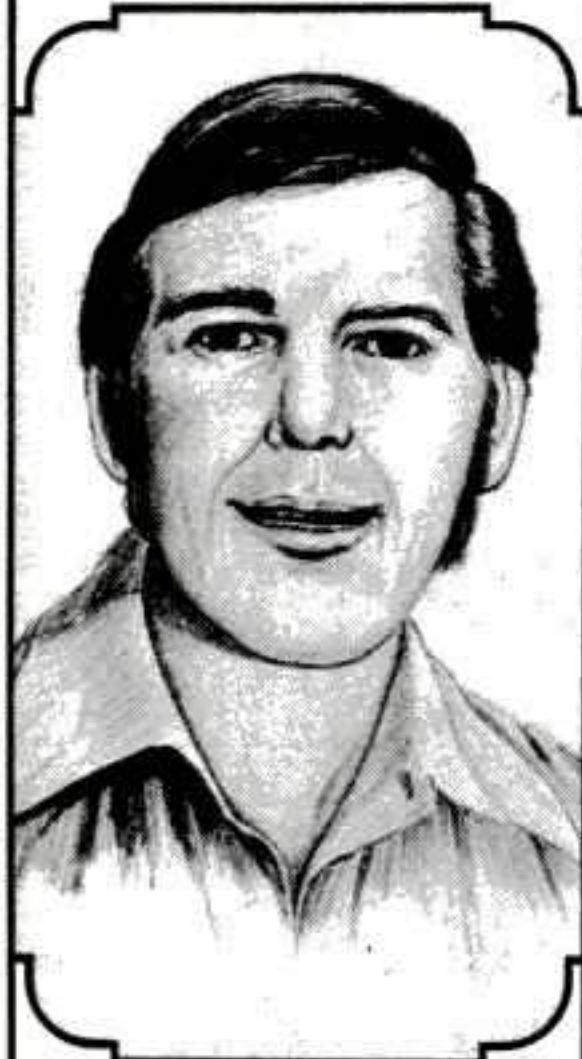
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# Billboard Hot Country Singles

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"Angel In An Apron"

Durwood Haddock on **CAPRICE RECORDS**



Durwood Haddock sings about love and angels and being happy. It's the kind of good-time country song that is making listeners everywhere smile... and ask for more. Give it a listen... and get ready to hear more from Durwood. It's a 'new entry' on the *Billboard* chart this week.

"Angel In An Apron"

CA 2004

Produced by: Bob Millsap

EXCLUSIVELY ON **CAPRICE RECORDS**

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

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	12	<b>TROUBLE IN PARADISE</b> —Loretta Lynn (K. O'Dell), MCA 40283 (House of Gold, BMI)	35	28	17	<b>BONAPARTE'S RETREAT</b> —Glen Campbell (P.W. King), Capitol 3926 (Acutf-Rose, BMI)	68	38	16	<b>TEN COMMANDMENTS OF LOVE</b> —David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)	
★	4	9	<b>BACK HOME AGAIN</b> —John Denver (J. Denver), RCA 10065 (Cherry Lane, ASCAP)	★	47	5	<b>LIKE OLD TIMES AGAIN</b> —Ray Price (J. Weatherly), Myrrh 146 (Word/Goldband) (Keca, ASCAP)	69	39	13	<b>WORKIN' AT THE CAR WASH BLUES</b> —Tony Booth (J. Croce), Capitol P-3943 (American Broadcasting/Blendingwell Music, BMI)	
★	5	11	<b>GET ON MY LOVE TRAIN</b> —LaCosta (N. Wilson, C. Taylor), Capitol 3945 (Al Gallico/Algae, BMI)	37	34	13	<b>YOU GET TO ME</b> —Eddie Rabbitt (E. Rabbitt), Elektra 45895 (Briar Patch, BMI)	70	73	6	<b>BABY'S NOT HOME</b> —Roy Head (M. Newbury), Mega 1219 (PIP) (Acutf-Rose, BMI)	
★	8	9	<b>SHE CALLED ME BABY</b> —Charlie Rich (H. Howard), RCA 10062 (Central Songs, BMI)	★	50	5	<b>IT'S MIDNIGHT</b> —Elvis Presley (B.E. Wheeler, J. Chestnut), RCA 10074 (Imagination, ASCAP/Geronimo, BMI)	71	74	3	<b>YOU DON'T HAVE TO GO HOME</b> —Nat Stuckey (N. Stuckey, P. Wassell), RCA 10090 (Monkhouse, BMI)	
5	6	11	<b>TAKE ME HOME TO SOMEWHERE</b> —Joe Stampley (G. Richey, N. Wilson, C. Taylor), ABC/Dot 17522 (Al Gallico/Algae, BMI)	39	41	8	<b>TWO GUN DADDY</b> —Marty Robbins (M. Robbins), MCA 40296 (Mariposa, BMI)	72	62	11	<b>WELCOME BACK TO MY WORLD</b> —Carl Belew (C. Belew, J. Johnson, M. Powell), MCA 40276 (Four Star, BMI)	
6	1	11	<b>COUNTRY IS</b> —Tom T. Hall (T. Hall), Mercury 73617 (Phonogram) (Hallnote Music, BMI)	★	51	4	<b>FOR A MINUTE THERE</b> —Johnny Paycheck (J. Foster, B. Rice), Epic 8-50040 (Columbia) (Hall-Clement, BMI)	73	82	6	<b>IF YOU WANT THE RAINBOW</b> —Melba Montgomery (H. Howard), Elektra 45211 (Wilderness, BMI)	
7	3	14	<b>MISSISSIPPI COTTON PICKIN' DELTA TOWN</b> —Charley Pride (H. Dorman, W. Gann), RCA 10030 (Hall-Clement, BMI)	★	58	3	<b>RUBY, BABY</b> —Billy "Crash" Craddock (J. Lieben, M. Stoller), ABC 12036 (Hill & Range/Quintet/Freddy Bienstock, BMI)	74	66	12	<b>STOP AND SMELL THE ROSES</b> —Mac Davis (M. Davis, D. Severnson), Columbia 8-10018 (Screen Gems/Columbia/Songpainter, BMI/Colgems, ASCAP)	
★	13	8	<b>MEMORY MAKER</b> —Mel Tillis & The Statesiders (M. Tillis, K. Westbury), MGM 14744 (Cedarwood, BMI)	★	42	44	9	<b>DOWN TO THE END OF THE WINE</b> —Jack Blanchard & Misty Morgan (J. Blanchard), Epic 8-50023 (Birdwalk, BMI)	★	90	2	<b>EASY TO LOVE</b> —Hank Snow (D. Burgess), RCA 10108 (Singletree, BMI)
9	10	11	<b>CAN'T YOU FEEL IT</b> —David Houston (C. Taylor, C. Richey, N. Wilson), Epic 8-50009 (Algae/Al Gallico, BMI)	★	53	9	<b>MAKE IT FEEL LIKE LOVE AGAIN</b> —Bobby G. Rice (E. Conley, D. Heard), GRT 009 (Chess/Janus) (Blues Moon/Andromeda, ASCAP)	★	86	5	<b>SOMEONE CARES FOR YOU</b> —Red Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI)	
10	11	10	<b>CREDIT CARD SONG</b> —Dick Feller (D. Feller), United Artists 535 (House of Cash, BMI)	44	33	11	<b>RAINDROPS</b> —Harvel Felts (D. Clark), Cinnamon C-809 (Comrad Music, BMI)	77	85	3	<b>THAT'S THE WAY LOVE SHOULD BE</b> —Brian Collins (M. Blackford, J. Dougherty, D. Gillon), ABC/Dot 17527 (Famous, ASCAP)	
★	15	8	<b>EVERY TIME I TURN ON THE RADIO</b> —Bill Anderson (B. Anderson), MCA 40304 (Stallion, BMI)	45	31	15	<b>WOMAN TO WOMAN</b> —Tammy Wynette (B. Sherrill), Epic 8-50008 (Algae, BMI)	★	89	2	<b>COUNTRY GIRL</b> —Jody Miller (T. Gosling, A. Hawkshaw), Epic 8-50042 (Columbia) (Al Gallico, BMI)	
★	21	7	<b>I CAN HELP</b> —Billy Swann (H. Swann), Monument 8-8521 (Combine, BMI) (Columbia)	★	67	3	<b>KENTUCKY GAMBLER</b> —Merle Haggard (D. Parton), Capitol 3974 (Owepar, BMI)	79	83	2	<b>THERE'S A SONG ON THE JUKEBOX</b> —David Mills (B. Sherrill, C. Taylor), Epic 8-50036 (Columbia) (Algae, BMI)	
★	17	9	<b>SON OF A ROTTEN GAMBLER</b> —Anne Murray (C. Taylor), Capitol 3955 (Blackwood/Back Road, BMI)	★	59	5	<b>POOR SWEET BABY</b> —Jean Shepard (B. Anderson), United Artists 582 (Stallion, BMI)	80	87	2	<b>RIGHT OUT OF THIS WORLD</b> —Jerry (Max) Lane (E. Rabbitt, B. Stevens), ABC 12031 (Briarpatch/Deb Dave, BMI)	
★	20	6	<b>WE'RE OVER</b> —Johnny Rodriguez (C. Weil, B. Mann), Mercury 73621 (Phonogram) (Screen Gems/Columbia/Summerhill, BMI)	48	32	14	<b>BONEY FINGERS</b> —Hoyt Axton (H. Axton, R. Armand), A&M 1607 (Lady Jane/Irving, BMI)	81	79	7	<b>I SEE LOVE</b> —Bobby Lewis (C. Rogers), GRT 008 (Chess/Janus) (Golden Horn/Starsong, ASCAP)	
15	9	13	<b>BRING BACK YOUR LOVE TO ME</b> —Don Gibson (D. Gibson), Hickory 327 (MGM) (Acutf-Rose, BMI)	49	36	19	<b>COME ON IN AND LET ME LOVE YOU</b> —Lois Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)	82	84	4	<b>SLOW DOWN</b> —Chuck Price (K. Kristofferson), Playboy 6010 (Combine, BMI)	
16	7	13	<b>LOVE IS LIKE A BUTTERFLY</b> —Dolly Parton (D. Parton), RCA 10031 (Owepar Pub., BMI)	★	60	4	<b>MY WOMAN'S MAN</b> —Freddie Hart (G. Richey, B. Peters), Capitol 3970 (Al Gallico/Ben Peters, BMI)	83	88	4	<b>CAN I KEEP HIM DADDY</b> —Red Sovine (Greer, R. Sovine), Chart 5230 (Buddah) (16th Ave., BMI)	
17	12	16	<b>I OVERLOOKED AN ORCHID</b> —Mickey Gilley (C. Story, S. Lyn, C. Smith), Playboy 6004 (Peer International, BMI)	★	64	4	<b>ANGELS ARE HARD TO FIND</b> —Hank Williams Jr. (H. Williams Jr.), MGM 14755 (Hank Williams Jr., BMI)	★	94	2	<b>SINGIN' IN THE KITCHEN</b> —Bobby Bare & The Family (S. Silverstein), RCA 10096 (Evil Eye, BMI)	
18	14	14	<b>I HONESTLY LOVE YOU</b> —Olivia Newton-John (P. Allen, J. Barry), MCA 40260 (Irving/Woolnough/Broadside, BMI)	★	63	4	<b>LITTLE GIRL FEELING</b> —Barbara Fairchild (K. Cornelius, J. Crutchfield), Columbia 3-10047 (Duchess, BMI)	★	NEW ENTRY	→	<b>ON THE WAY HOME</b> —Betty Jean Robinson (B.J. Robinson), MCA 40300 (4 Star, BMI)	
19	16	11	<b>YOU'RE NOT GETTING OLDER</b> —Freddie Weller (F. Weller), Columbia 3-10016 (Roadmaster, BMI)	53	45	10	<b>DIXIE LILY</b> —Roy Drusky (E. John, B. Taupin), Capitol 3942 (Big Pig, ASCAP)	86	81	6	<b>CAREFREE HIGHWAY</b> —Gordon Lightfoot (G. Lightfoot), Reprise 1309 (Moose, CAPAC)	
★	20	6	<b>HE CAN'T FILL MY SHOES</b> —Jerry Lee Lewis (L. Kingston, F. Dycus), Mercury 73618 (Phonogram) (Window, BMI)	54	46	11	<b>LOVE IS HERE</b> —Wilma Burgess (R. Porter, B. Jones), Shannon 821 (NSD) (Ha-Ree/Porter/Jones, ASCAP)	87	91	6	<b>AIN'T IT ALL WORTH LIVING FOR</b> —Mack White (S. King), Playboy 6016 (NSD) (Milene, ASCAP)	
21	23	10	<b>LUCKY ARMS</b> —Lefty Frizzell (S.D. Shafer, L. Frizzell), ABC 12023 (Acutf-Rose, BMI)	55	57	8	<b>BABY'S GONE</b> —Bobby Wright (R. Orison, B. Goldsboro), ABC 12028 (Acutf-Rose, BMI)	★	NEW ENTRY	→	<b>WHATCHA GONNA DO WITH A DOG LIKE THAT</b> —Susan Raye (B. Morris), Capitol 3980 (Blue Book, BMI)	
22	18	14	<b>I SEE THE WANT TO IN YOUR EYES</b> —Conway Twitty (W. Carson), MCA 40282 (Rose Bridge, BMI)	★	72	4	<b>ROCK ON BABY</b> —Brenda Lee (J. Wilson, G. Dobbins), MCA 40318 (Chappell, ASCAP)	89	95	5	<b>NOT TONIGHT</b> —Little David Wilkins (D. Wilkins, T. Marshall), MCA 40299 (Forrest Hills/Battleground, BMI)	
23	19	12	<b>DELTA DIRT</b> —Larry Gatlin (L. Gatlin), Monument 88622 (Columbia) (First Generation, BMI)	57	48	11	<b>IT AMAZES ME</b> —Mary Kay James (A. Reynolds, W. Holyfield), Avco 601 (Jack Music, BMI)	★	NEW ENTRY	→	<b>IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)</b> —Moe Bandy (W. Shafer, D. Owens), GRC 2036 (Acutf-Rose/Hill & Range, BMI)	
★	24	7	<b>U.S. OF A.</b> —Donna Fargo (D. Fargo), ABC/Dot 17523 (Prima-Donna, BMI)	58	52	14	<b>ANOTHER GOODBYE SONG</b> —Rex Allen Jr. (M. Sharp, L. Butler), Warner Bros. 8000 (Tree, BMI)	91	NEW ENTRY	→	<b>WHAT LADIES CAN DO (When They Want To)</b> —Dorsey Burnette (R. Bourke), Capitol 3963 (Chappell, ASCAP)	
★	25	5	<b>WHAT A MAN, MY MAN IS</b> —Lynn Anderson (G. Sutton), Columbia 3-10041 (Rodeo Cowboy, BMI)	★	71	4	<b>FORBIDDEN ANGEL</b> —Mel Street (J. Riggs, M. Street), GRT 012 (Chess/Janus) (Heavy, BMI)	92	96	4	<b>A CANDY MOUNTAIN MELODY</b> —George Morgan (Sun Child, Crystal Lady), MCA 40298 (Little Elmo, BMI)	
26	27	10	<b>HE CAN BE MINE</b> —Jeannie Seely (J. Seely), MCA 40287 (Tree, BMI)	60	49	11	<b>YOU CAN HAVE HER</b> —Sam Neely (W. Cook), A&M 1612 (Harvard/Big Billy, BMI)	93	NEW ENTRY	→	<b>ANGEL IN AN APRON</b> —Durwood Haddock (G. Paxton, R. Hellard), Caprice 2004 (Acoustic, BMI)	
★	27	40	<b>THE DOOR</b> —George Jones (P. Sherrill, M. Wilson), Epic 8-50038 (Columbia) (Algae, BMI)	★	76	3	<b>SUSAN WHEN SHE TRIED</b> —Statler Bros. (D. Reid), Mercury 73625 (Phonogram) (American Cowboy, BMI)	94	NEW ENTRY	→	<b>AIN'T SHE SOMETHIN' ELSE</b> —Eddie Raven (J. Foster, B. Rice), ABC 12037 (Jack & Bill, ASCAP)	
28	22	13	<b>WELCOME TO THE SUNSHINE (Sweet Baby Jane)</b> —Jeanne Pruett (R. Willis), MCA 40281 (War Drum, BMI)	62	70	5	<b>WRONG ROAD AGAIN</b> —Crystal Gayle (A. Reynolds), United Artists 14490 (Jack, BMI)	95	97	2	<b>RICHARD AND THE CADILLAC KINGS</b> —Doyle Holly (S. Smith, E. Simpson Jr.), Barnaby 608 (Chess/Janus) (Sing Me/Backyard, ASCAP)	
29	24	14	<b>DON'T TELL (That Sweet Old Lady Of Mine)</b> —Johnny Carver (L. Levine, L.R. Brown), ABC 12017 (Levine & Brown, BMI)	★	80	2	<b>I'VE GOT MY BABY ON MY MIND</b> —Connie Smith (W. Shafer), Columbia 3-10051 (Acutf-Rose, BMI)	96	100	2	<b>I WANT TO LAY DOWN BESIDE YOU</b> —Marie Owens (T. Drummond), MCA 40308 (Cape Ann, BMI)	
30	25	15	<b>THE GREAT DIVIDE</b> —Roy Clark (G.S. Paxton, R. Hellard), ABC/Dot 17518 (Acoustic, BMI)	64	65	7	<b>IT'S ME AGAIN MARGRET</b> —Paul Craft (P. Craft), Truth 3205 (Acutf-Rose, BMI)	97	98	3	<b>SEEMIN' IS BELIEVIN'</b> —Jan Howard (G. Martin), GRT 010 (Chess/Janus) (Tree, BMI)	
★	42	6	<b>OUT OF HAND</b> —Gary Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/Broadside, BMI)	65	68	7	<b>ORANGE BLOSSOM SPECIAL</b> —Johnny Darrell (E. Rousso), Capricorn 0207 (MCA, ASCAP) (Warner Bros.)	98	99	3	<b>DAYLIGHT LOSING TIME</b> —Larry Steele (L. Lee), Airstream 004 (Barmour, BMI)	
32	26	12	<b>LONG BLACK VEIL</b> —Sammi Smith (M. Wilkin, D. Hill), Mega 1214 (Cedarwood, BMI) (PIP)	66	56	17	<b>PLEASE DON'T STOP LOVING ME</b> —Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner), RCA 10010 (Owepar, BMI)	99	NEW ENTRY	→	<b>BIG MAMOU</b> —Fiddler Frenchie Bourque & The Outlaws (L. Davis), 20th Century 2152 (Peer, BMI)	
★	43	7	<b>HERE WE GO AGAIN</b> —Brian Shaw (S. Throckmorton), RCA 10071 (Reaction/Unart, BMI)	★	77	2	<b>I WONDER WHOSE BABY (You Are Now)</b> —Jerry Wallace (M. Powell), MCA 40321 (4 Star, BMI)	100	92	6	<b>LINCOLN AUTRY</b> —Connie Cato (B. Anthony, B. Morrison), Capitol 3958 (Combine, BMI/Music City, ASCAP)	
34	37	8	<b>GONE</b> —Nancy Wayne (R.B. Burns), 20th Century 2124 (New York Times/Dunbar, BMI)									

NOVEMBER 23, 1974, BILLBOARD



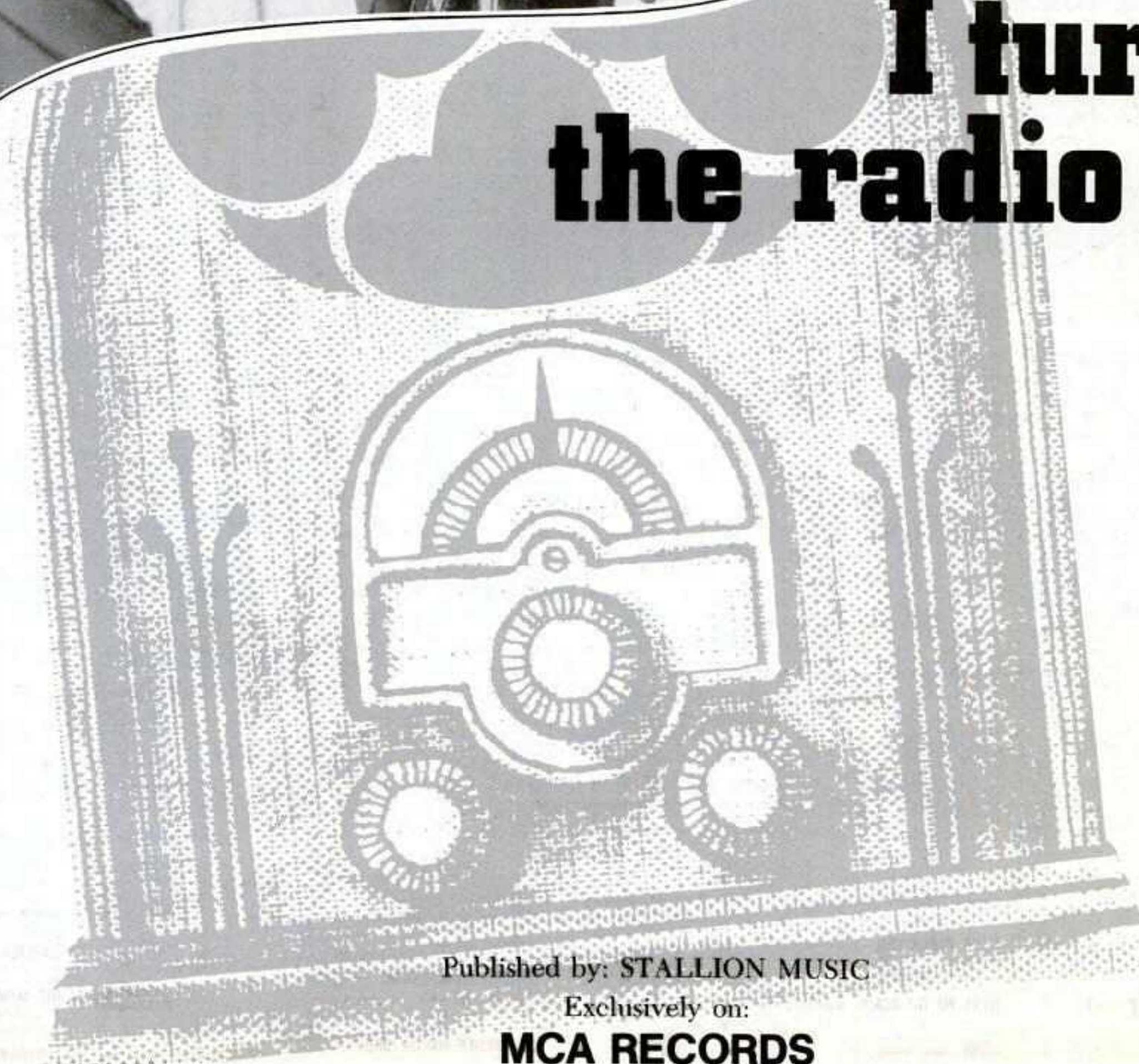


# Bill Anderson

Tune in to Bill's  
latest hit single.  
All indications  
point to it being  
his biggest to date.  
Thanks to the DJ's,  
I hear it . . .

**'Every  
time  
I turn  
the radio on'**

MCA #40304



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# Nashville Scene

By BILL WILLIAMS

Hall of Famer **Pee Wee King** recovering from an operation for his eye and his throat, doing well. ... **Loretta Lynn** once more for exhaustion, was in intensive care briefly. ... **Rex Allen Jr.** went over strongly at the Palamino in North Hollywood. ... The **Donna Fargo** hit, "U.S. of A.," has been shortened and rescheduled for the benefit of disk jockeys. It's cut from 3:40 in length to 2:36. ... **Jack Greene** and **Jeannie Seely** are in Hawaii, entertaining for 10 days at military installations. ... **Porter Wagoner** took a little time off for fishing from his retreat on Center Hill before embarking on one of his heaviest late fall tours ever. ... **Jean Shepard** is doing her third album for

UA, this one produced by **Larry Butler**. ... **Jim Ed Brown** has had his busiest personal appearance year in history, and is taking a brief rest in Arkansas.

**Moe Bandy** has signed an exclusive booking agreement with Top Billing. The announcement was made by **Roger Burch** of that firm. ... **Cuzzin Sipe** (**Glen Hurley**) has signed a booking agreement with the Nashville Booking Agency, headed by **Carl Sandberg**. ... **Billy Swan** has done his first LP for Monument on the heels of his hit single ... **Josh Graves** did three big weeks in Canada, and is still going on the college circuit. ... Columbia studios have been busy with sessions by **Johnny**

**Cash**, **Jody Miller**, **Jack Blanchard** and **Misty Morgan**, and **Don Williams** of Dot. ... **Carl Smith** has signed an exclusive booking contract with the **Billy Deaton** agency.

**Brand X Records**, a novelty label based in Nashville, has leased the **Doug McGuire** master of "Bernard the Mule" from Multi-Media Records, and is being rescheduled. ... Despite the season, Dot is releasing a bunch of singles, by **Roy Clark**, **Conny Van Dyke**, **Tommy Overstreet** and **Don Williams**. ... The **Hagers** are picking up heavily on television appearances, doing the **Merv Griffin Show** and the **Dinah Shore Show**. ... Elektra's **Linda Hargrove** did a big date at the Bottom Line in New York City. ... Mercury, with its **Faron Young** month, has released both a single and an album by the veteran artist. ... **Bob Luman** will headline at the Country Music Festival in Amsterdam in January.

**Joe Brock**, who is represented by Jennings Associates, has been placed on a long tour in Florida. The firm also has set five package shows, consisting of **Jo Ann** and **Gus Thomas**, **Crazy Elmer**, the **Country Playboys**, and **Dick Curless**. ... The act of **Weedman and Taylor**, after finishing a full year at one Nashville club, moved to the Hall of Fame Motor Inn for one week, and are now in their fifth week there with no break in sight. ... When **Johnny Nace** invited **Debbi Brown** to join his **Midnighters** band, he hired her as a vocalist. Then he discovered she played fiddle and piano, and now does all three on the show. ... Despite her night after night of square dancing, **Margaret Smathers** of the **Stoney Mountain Cloggers** is only on her second pair of dancing shoes in 13 years.

**Granite Records** has a new, easier-to-read label, and a new artist named **Stu Stevens** who learned his country music in his home in Nottingham, England, on the edge of Sherwood Forest. ... **Tommy Jennings** is about to sign with a major label. He's the member of the Jennings family with a haircut. ... The **Homesteaders** are about to finish their new, modern studio in Nashville. ... **Kelly**, formerly with **Cinnamon Records**, has a heavy string of bookings in the northern plains, and will showcase at Fair Conventions. ... **Jerry Seabolt** has joined those exiting Cinnamon. He's looking for a gig. ... **Larry Trider** is being honored by his hometown of Muleshoe, Texas, as he makes his first appearance there in 12 years. ... **Tom T. Hall** and his group getting good crowds on the swing through Australia and New Zealand. ... Governor **William Waller** of Mississippi proclaimed Nov. 9 as **O.B. McClinton** day for the entire state. ... **Danny Davis**, temporarily sidelined by pneumonia, is working strong again. ... **Doug Kershaw** will co-host the **Merv Griffin Show** Dec. 6 with **Andy Williams**. The show was taped on location at Caesar's Palace.

**Freddy Weller** was in the audience to catch the **Roy Clark-Diana Trask** opening at the Frontier Hotel in Las Vegas, in the main showroom. ... Myrrh Records of Waco has finalized a deal with RCA Canada to have **Ray Price** and **Gene Cotton's** new singles and albums distributed in that nation. ... **Wiley Smith**, son of folk singer **Hobe Smith**, has signed as a country artist with **Fretone Records** of Memphis. ... **Poco** will record live material for its next album while playing the Auditorium Theater in Chicago at the end of this month. ... The **Eagles** will be

## Jerry Lee Lewis Opens An Office In Music City

NASHVILLE—After having confined his operations to Memphis through most of his career, Jerry Lee Lewis has opened an office here while retaining corporate headquarters in Memphis.

Robert Porter has been named to serve in a liaison capacity between the two cities. While Judd Phillips and Cecil Harrelson will continue to run the operation in Memphis, the branch here is headed by Earl E. Owens, who also will coordinate his booking.

Owens' public relations firm, Owens-Fair & Assoc., has been retained to handle that facet of the expanded operation, under the supervision of Bill Littleton, vice president of the firm. Hollis Champion will work out of here handling field promotions, a post he once held with the James Brown organization.

Phillips, who made the announcement, cited Lewis' ties with Mercury and with country music generally for operation of the office here.

Owens thus withdraws (along with Lewis) from the Nova Agency, which he headed briefly. Prior to forming his own company, he spent

considerable time with Buddy Lee Attractions.

Lewis has had a complex of offices in Memphis for the past 15 years.



United Photograph  
**RUSSELL REGISTERS**—Well rounded **Johnny Russell** performing for **Music Operators of America** convention at the **Conrad Hilton** in Chicago. The program also included **Charlie McCoy**, **Dolly Parton**, **Karen Wheeler** and **Teresa Brewer**.

## 17-Member Truth Spreads Gospel Throughout the U.S.

MOBILE, Ala.—A group of traveling minstrels known as Truth is touring the nation, a 17-member unit headquartered here and performing daily in churches.

Said to be the only group of its kind, it has in its 42-month history presented more than 1,500 concerts in churches, college campuses and conventions, reaching more than three-million people while covering 300,000 miles. It has performed in every major U.S. city.

Headquartered here, Truth is directed by Roger Breland, and each year a new group of musicians and technicians, all from colleges, embark on the continuous 11 month tour, presenting 400 concerts, coast-to-coast. This has resulted in as many as four different appearances in a single day.

Truth has just released its eighth album, seven of which are in the Impact label. The group travels by bus.

## Gentrys Winner of Nat'l. Quartet Talent Contest

NASHVILLE—The Gentry, a group from Oklahoma City, was declared the winner in the National Quartet Convention Talent Contest here in October.

First runner-up was The Believers from Cookeville, Tenn. They were followed by Susan Gale, Grand Blanc, Mich.; The Persuaders, Oaktown, Ind.; The Rentz Family, Hazlehurst, Ga.; and Tim and Monica, of Nashville. Other finalists were the Gail-Walker Singers of Perry, Fla.; The Proclamations, of Graniteville, S.C.; The Stubbs Fam-

ily, Ypsilanti, Mich.; The Revelations, of Logansport, Ind.; and The Outreach Quartet, of Toronto, Ont.

The Convention talent contest was the largest ever, and the most successful, with 65 groups participating. The contest was coordinated by Sonny Simmons of Century II Promotions, while Beckie Hames served as director.

The winning group won a recording session with studio musicians provided at Jewel Recording in Cincinnati, plus 500 free albums from Queen City Album Co. of that city.

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 11/23/74

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

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	18	BACK HOME AGAIN—John Denver, RCA CPL1-0548
★	4	6	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
3	3	8	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
4	5	20	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★	9	24	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
6	2	12	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
7	6	7	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
8	7	7	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
9	10	11	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
★	14	13	COUNTRY—Anne Murray, Capitol ST-11324
11	8	32	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
12	13	6	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
★	20	4	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
14	11	7	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
15	18	22	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★	25	3	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
17	17	83	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
18	12	17	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
19	21	36	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
20	22	16	COUNTRY HAM—Jerry Clower, MCA 417
★	29	23	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
22	24	16	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
23	15	9	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
★	36	2	MISS DONNA FARGO—ABC/Dot D0SD 2002
25	16	11	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
26	30	3	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot D0SD 2006
★	40	2	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
28	32	3	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
29	27	5	SINGIN' IN THE KITCHEN—Bobby Bare & The Family, RCA APL1-0700
30	28	5	HIGHWAY HEADIN' SOUTH—Porter Wagoner, RCA APL1-0713
31	31	4	LIVING PROOF—Hank Williams Jr., MGM 4971
32	35	10	STARS & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-T2
33	39	2	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
34	23	23	COUNTRY BUMPKIN—Cal Smith, MCA 424
★	NEW ENTRY		GET ON MY LOVE TRAIN—La Costa Capitol ST 11345
36	26	5	LIFE MACHINE—Hoyt Axton, A&M SP 3604
37	41	2	FAMILY & FRIENDS—Roy Clark, ABC/Dot D0SD 2005
★	NEW ENTRY		GREATEST HITS—Mel Tillis MGM M3G 4970
39	42	11	GREATEST HITS—Johnny Paycheck, Epic KE 33091
★	NEW ENTRY		WOMAN TO WOMAN—Tammy Wynette Epic KE 33246 (Columbia)
41	19	12	GREATEST HITS—Ray Stevens, Barnaby BR 5004 (Chess/Janus)
42	33	25	PURE LOVE—Ronnie Milsap, RCA APL1-0500
43	NEW ENTRY		LIKE OLD TIMES AGAIN—Ray Price Myrrh 6538 (Word/ABC)
44	34	13	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
45	43	12	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
46	NEW ENTRY		SINGING—Susan Raye Capitol ST 11333
47	NEW ENTRY		MOVING ON—Hank Thompson ABC/Dot D0SD 20023
48	49	3	THE JUNKIE & THE JUICEHEAD—Johnny Cash, Columbia KC 33086
49	46	4	CHARLIE RICH SINGS THE SONGS OF HANK WILLIAMS—Hi SHL 32084 (London)
50	37	21	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)

the first band to use the new 24-track studio at Criteria in Miami. ... **Walt Pascoe**, who records for Olympic, is appearing at the Reno Park Sports Arena. ... **Mickey Gilley** of Playboy off on a 21-city promotion tour of the South. ... **Jerry Clower**, who keeps it clean and funny, is already booked partly into 1976. ... The big

special "Johnny Cash Ridin' The Rails" is set for the ABC television network on Nov. 22. ... **Jerry Moore & The Drifters Four** are accepting no more club dates, and are concentrating strictly on concert stages. ... **Diana Trask** has taken up golf and proves adept at that, as well as everything else.

# Hits Speak for Themselves!

**RIGHT OUT OF THIS WORLD**  
JERRY LANE

PARTIAL PLAYLIST

KWMT - Ft. Dodge	32
KOOO - Omaha	play
WAXX - Eau Claire	play
KSO - Des Moines	play
KFEQ - St. Joseph	55
WHO - Des Moines	play
KBUY - Ft. Worth	11
KVOO - Tulsa	35
KIKK - Houston	23
KENR - Houston	20
KNUZ - Houston	32
KDJW - Amarillo	61
KHEY - El Paso	play
KKYX - San Antonio	8
KBUC - San Antonio	play
KVET - Austin	5
KYKR - Pt. Arthur	play
WNAD - Norman	32
KJOE - Shreveport	play
WXCL - Peoria	57
WMAD - Madison	play
WMNI - Columbus	play
WINN - Louisville	18
WEET - Richmond	play
WTVR - Richmond	play
WSLC - Roanoke	53
WCMS - Norfolk	play
WISZ - Glenn Burnie	play
WTID - Newport News	play
WPOC-FM - Baltimore	play
WPIK - Alexandria	play
WPNX - Columbus	play
WGBG - Greensboro	play
WIVK - Knoxville	play
WENO - Nashville	play
WQYK - Tampa	39
WVOJ - Jacksonville	play
WSUN - St. Petersburg	play
WHK - Cleveland	play
WEXT - Hartford	play
KPRB - Redmond	play
KGAY - Salem	play
KLPR - Tulsa	play
WTOD - Toledo	play
WDEE - Detroit	play
WITL - Lansing	44
WXOX - Bay City	play
WFMP - Fitchburg	play
WHIM - E. Providence	play

BILLBOARD - 87\*

WPLO - Atlanta	play
WESC - Greensboro	play
WMC - Memphis	play
WWOK - Miami	play
WGMA - Hollywood	play
WQIK - Jacksonville	play

*Tom - I've gone out on a limb with Jerry's record. All branches are loaded. Cover me with play! B.J.*

*B.J. - Come down out of your tree, the records already a hit. Even I could sell it now! Tom*

ABC-12037

**AIN'T SHE SOMETHIN' ELSE**  
EDDY RAVEN

KJJJ - Phoenix	play
KLAK - Denver	26
KPIK - Colorado Springs	play
KWMT - Ft. Dodge	play
KOOO - Omaha	play
WAXX - Eau Claire	play
KFGO - Fargo	play
KSO - Des Moines	play
KCKN - Kansas City	play
KCMO - Kansas City	play
KFDI - Wichita	18
KFEQ - St. Joseph	play
WHO - Des Moines	70
KVOO - Tulsa	46
KIKK - Houston	play
KNUZ - Houston	83
KDJW - Amarillo	83
KKYX - San Antonio	30
KBUC - Austin	play
KYKR - Pt. Arthur	play
WTOD - Toledo	play
WDEE - Detroit	play
WITL - Lansing	play
WXOX - Bay City	play
WJJD - Chicago	play
WXCL - Peoria	play
WMAD - Madison	play
WONE - Dayton	play
WMNI - Columbus	play
WINN - Louisville	play
WEET - Richmond	play
WTVR - Richmond	play
WSLC - Roanoke	play
WCMS - Norfolk	play
WISZ - Glenn Burnie	play
WTID - Newport News	play
WPIK - Alexandria	play
WPOC-FM - Baltimore	play
WPLO - Atlanta	play
WJAZ - Albany	play
WAME - Charlotte	play
WGBG - Greensboro	play
WBAM - Montgomery	play

KXLR - Li	play
WIVK - Kt	play
WKDA - N	play
WENO - N	play
WWOK - N	play
WGMA - N	play
WQYK - N	play
WVOJ - N	play
WQIK - N	play
WHOO - Orlandu	play
WHK - Cleveland	play
WSLR - Akron	play
WEXT - Hartford	play
WWOL - Buffalo	41
WWVA - Wheeling	play
KWJJ - Portland	play
WRCP - Philadelphia	38
WUNI - Mobile	play
KSPO - Spokane	play
KPOK - Portland	26
KPRB - Redmond	play
KGAY - Salem	play
KBFW - Bellingham	hitbound
KOYN - Billings	hitbound

*B.J. - This is the strongest initial reaction we've ever had on one of Eddy's records. Looks like we're gonna break him wide open on this one! Are all the branches covered? Tom!*  
*Tommy - They've BEEN COVERED! B.J.*

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<b>C-60</b>		
10-100	.55	.57
100-1,000	.51	.53
1,000-5,000	.49	.51
<b>C-90</b>		
10-100	.75	.77
100-1,000	.69	.71
<b>C-120</b>		
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no23

## Pioneer Boss Says Charge 'Blackmail'

NEW YORK—U.S. Pioneer Electronics will not be intimidated by complaints of unfair methods of competition by some Washington, D.C., dealers, which have triggered an investigation into its operations by the U.S. Tariff Commission, according to Bernie Mitchell, president of U.S. Pioneer.

Mitchell sees the development as a "form of blackmail" on the part of the plaintiffs, Audio Warehouse Sales and Douglas TV HiFi Stereo Center Corp. of Washington, and Plaza Audio Video, Inc., Hyattsville, Md.

Mitchell explains that the complaint which led to the investigation was chapter two in an ongoing fight that has lingered in the courts for a long time. The Pioneer executive points to the fact that his company started with less than 500 dealers five years ago and has increased that number to well over 2,800. He asks, "Is this an indication that we are trying to restrain trade?"

Mitchell does not think Pioneer will be banned from selling its products in this country if and when the Tariff Commission's investigation is completed. "What will happen is that a lot of time and money will be spent by both sides. We think there could be a more realistic approach to the problem," he argues.

JVC America, against whom a similar investigation is pending, sees it as a normal business dispute, but feels the approach to a solution should be through hard-nosed face-to-face negotiations.

(Continued on page 60)



Arrow Audio photo

**EXPO HEADLINER**—Atlantic group Barnaby Bye was one of featured acts that helped make Arrow Audio's Oct. 29-30 "Greatest Stereo Story Ever Told" hi fi show a solid success, with 21,000 paid at Madison Square Garden Felt Forum and 40-plus manufacturers represented (Billboard, Nov. 16).

## U.S. Tariff Group Eyes Pioneer Prices

• Continued from page 3

months, and complete investigations customarily run to the year or 18 months, Commission spokesmen say.

Audio Warehouse has two retail discount stores and a discount mail-order house in the District, and sells to retailers throughout the country.

Douglas TV has two retail discount stores in D.C., and Plaza Audio has one retail store in Hyattsville. Nearby Maryland and Virginia are both Fair Trade states, where dealers in Pioneer products bitterly resent the neighboring discounters in the District.

The joint complaint of the discount dealers alleges that U.S. Pioneer has used unfair tactics to main-

tain resale prices of its products, and has canceled their franchises and "illegally" refused to sell to the discount dealers in the District of Columbia.

Complainants say the U.S. Pioneer won't sell franchise agreements to retailers unless the dealer signs a "Fair Trade" agreement, even when he is located in a free trade jurisdiction, where such agreements are not legal. The complaint charges Pioneer with attempts to further price fixing schemes in an effort to "beat back" the District's mail-order competition.

Pioneer is also accused of trying to forbid Douglas and Audio to transship to other retail dealers, and also of trying to keep Audio from advertising its discount prices on the Pioneer fair-traded hi fi products.

Audio Warehouse claims that Pioneer's November 1973 cutoff of their franchise was partly in retaliation for testimony against the electronics firm by an Audio vice president in a New Jersey civil suit. The complaint lists several successful decisions for discounters and mail-order discount houses in U.S. District Courts, but acknowledges a decision favoring Pioneer in a N.J. State court. The victory was allegedly publicized by Pioneer in an attempt to intimidate other New Jersey dealers.

The complaint says the Japanese parent firm has known about and approved the tactics of U.S. Pioneer Electronics, which has exclusive (Continued on page 79)

## Radio Shack Picks Up RCA's Dealers

By RADCLIFFE JOE

NEW YORK—Radio Shack's associated dealer program has picked up a number of RCA dealers, according to Robert Lynch, vice president, dealer division, Radio Shack.

The dealerships have been up for grabs since RCA disclosed earlier this year that it was phasing out its involvement in the home audio equipment business. The new additions push membership in the associated dealer program to well over 850.

The project was launched in January 1973 in a move designed to establish a Radio Shack marketing program in U.S. towns too small to support full-scale dealerships.

According to Lynch, the idea has worked so well that the network now extends across the United States and Canada and down to the Caribbean islands of Bermuda, Curacao and Trinidad.

Although most of the associated dealers specialize in home audio equipment and carry lines other than Radio Shack, there are many others, especially in towns of 2,000 and under, in totally unrelated fields such as jewelry stores, gun shops and office equipment.

According to Lynch, the dealer's initial cash outlay for the startup of an Authorized Sales Center (ASC) is about \$9,000. After terms of the

agreement have been settled, one of Radio Shack's 16 area directors draws up a list of items from Radio Shack's 24,000-item catalog. The new dealer is then free to look through this and select the products best suited to his location and operation.

Although cooperative advertising is not part of the over-all program for associated dealers, a great deal of manufacturer support for the program comes in the form of point-of-purchase displays and access to Radio Shack's direct mail program which reaches some 12 million consumers.

In addition, Radio Shack has a crew of trained consultants who call on associated dealers each week and explore with them problem areas and inventory needs.

Associate Radio Shack dealers retain the existing name of their establishment, but are supplied with official identifying Radio Shack signs. They also have full access to Radio Shack's liberal warranty program.

Lynch stresses that the associate dealers program in no way interferes with regular dealership operations, as the authorized sales centers operate only in markets considered too small for full dealerships. However, should an associate dealer build his (Continued on page 59)

## Retailing Spotlight

By RAY BRACK

This monthly column highlights how aggressive merchandisers large and small are "doing their thing" in pricing and promoting lines and models in audio hardware and blank tape across the country.

**MEET 'Q' IN ST. LOUIE:** Progressive retailers are of the growing conviction that getting 4-channel sound across to the consumer is a show-and-tell process. This can be a tedious one-on-one process unless—like Tipton of St. Louis did Oct. 31-Nov. 3—you stage an extraordinary promotional event. With the cooperation of a score or so leading audio manufacturers and wholesalers, Tipton mounted a massive "Sight & Sound Show" at a spacious, accessible gathering place called Brown Campus. There, from 10 a.m. to 9 p.m. daily, the public could fire quad questions at factory experts like Bernie Bernstein and Dave

Mascal from Sansui, Jeff Martini of Pioneer, Larry Winn from Linear, Dick Sheldon of EPI, Dick Martin of BSR and Logan Young of Venturi (who talked up the company's new formula serials speakers).

A highlight of the consumer show was Pioneer's "Multi-Media Show," a documentary of the development of 4-channel sound flashed on four screens and utilizing (naturally) quad sound. The presentation was made hourly during the show and attracted large crowds. Other featured merchandise in the show included turntables, speakers, tape decks, receivers and television, but it was the "Q" exposure quandary that the show solved most handily.

All in all, Tipton mounted a smoothly-handled promotion, including artful, page-dominant ads in the Post-Dispatch. Show-priced items included a \$688 quad system made up of a Sansui QPX5500 receiver (billed as the best-selling receiver model in the world), Garrard 42M turntable package and Linear "Dynamic 8" speakers. The JVC ED1240 8-track record/play deck was offered at \$99, and the Akai CS-33D cassette stereo tape deck sold for \$178 during the show.

**HEAD TO HEAD:** The big hardware manufacturers are knocking heads in comprehensive, hard-sell media campaigns designed to give car stereo retailers maximum support through the Christmas season. Panasonic is selling its wares via virtually every medium available, including hockey programs. Craig, Lear Jet and Sanyo are also out to make car stereo the gift this Christmas. Lear Jet and Craig are reassuring the inflation-bugged consumer that their new under-dash player won't be ripped off.

Lear Jet is accomplishing this

(Continued on page 60)

### TAPE PRODUCTS & EQUIPMENT

## Abitboul's Intermagnetics Goes Into Overseas Marts

By ELIOT TEIGEL

LOS ANGELES—Intermagnetics Corp., a new manufacturer of blank tape products and tape manufacturing equipment, formed last April, has begun selling its products domestically and overseas.

The firm, formed by Georges Abitboul, a cofounder of Audio Magnetics, who left Audio last year, manufactures and sells bulk cassette and 8-track tape to industrial users and fully packaged cassette and 8-tracks for sale at retail.

The company's concentration will be at the international market, says Abitboul, a former senior vice president for manufacturing, engineering and research at Audio Magnetics.

Abitboul has a staff of 12 in his 12,000 square foot factory designed to produce finished blank tapes and tape manufacturing equipment.

Abitboul, who designs much of the equipment, has sold a complete coating line and several slitters to Mexican and Australian firms who are planning to enter the tape manufacturing business.

He will also design complete tape manufacturing plants for companies "to give them a turnkey operation to get into the tape field."

Abitboul's equipment runs in the \$100,000 range for a 12-inch coating line or \$40,000-\$50,000 for a 12-inch slitter.

In the blank tape field, Intermagnetics is selling small orders to duplicators and assemblers of cassettes and in-cassette duplicators.

With his current capability of one 6-inch and one 12-inch coater line, Abitboul speaks of producing 20,000 cassettes a month and by January with the installation of additional coating and slitting lines, expects to be up to 100,000 units a month.

Two of his first customers are EMI Ltd. for worldwide usage, which has purchased prespliced cassette tape (Continued on page 60)

### CAR STEREO

## Bill Passage Perils In-Dash Autosound Mart, Flacks Says

By ANNE DUSTON

DAYTON—The in-dash car stereo market will disappear if the all-channel radio bill proposed by the House (R.R. 8266) passes, Paul Flacks, president of the three-store Ohio Auto Sound, Inc., predicts.

"The whole industry is asleep if they haven't comprehended the potential of this problem, and organized against it," Flacks says.

The Senate has passed a bill that would give the FCC authority to demand both AM/FM reception on all radios, while the pending House bill limits its bill to auto radios (Billboard, Oct. 26).

"The effect will be to create a monopoly for auto manufacturers, while dissipating the entire after-market in car radios and tape players sold by the mass merchandiser as well as the independent retailer, and for whom

the car radio is the number one profit item," Flacks insisted.

"The problem extends to the manufacturer as well, since most of the car radios are produced by the automobile companies for their own autos. Dozens of manufacturers will have no market," he forecasts.

Flacks points out that retailers are able to push complete entertainment packages of AM/FM/FM-8-track in-dash units for customers who come into a store wishing to step up from AM. "If they already have FM, and not even necessarily FM-stereo, where will the customer be?"

The reasons for which the legislation was proposed no longer exist, Flack contends, since FM capability is

(Continued on page 59)

NOVEMBER 23, 1974, BILLBOARD



RCA sales manager Ken Geibel, flanked by Billboard consumer electronics sales manager Ron Willman, left, new Midwest rep Bill Kanzer.



LEAR JET's Don Kingsborough, with Myrna Selby, Midstates Corp., Indianapolis.



PIONEER's Steve Solot, left, and D.W. Turner, Delco Electronics, GM.



APAA exec director Julian Morris and members' consumer protection seal.



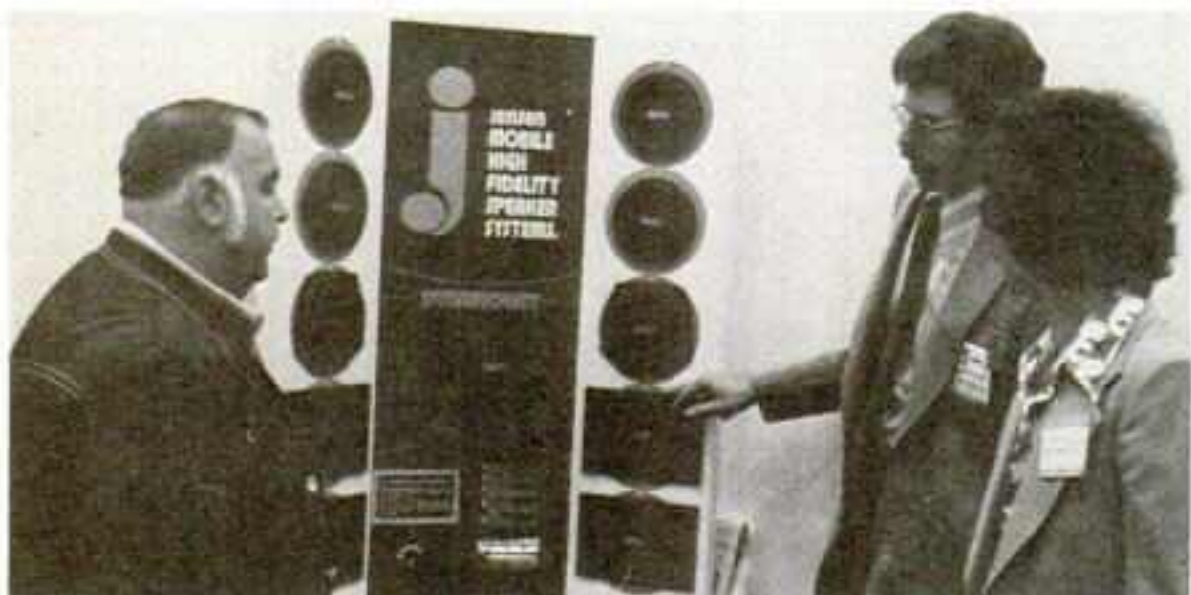
AUTOMATIC RADIO's Pete Morahan, left, with John Sullivan and Joe Garfinkel of B.F. Goodrich, Dayton, and AR's Ed Housman.



CLARION's Clark Yamazaki, left, welcomes Jerry Marino, J&J Marketing, Costa Mesa, Calif., to Chi reception.



AIKO president Irving Kryss, left, with Bill Pessin, Travel Music, Los Angeles.



JENSEN SOUND ad manager Chuck Wendt is flanked by Manny Charach, left, and son Jeff of Manny Charach Assoc., Detroit rep firm.



J.I.L. sales veep Al Kovac, left, shows new AM/FM/MPX 8-track CB unit to Doug Harder, JTW Wisconsin-Illinois, Ripon, Wis.



AFCO exec veep Al Gross is flanked by Stan Cohen, Central Music Distributing, Denver, left, and John Coyle, Apple Enterprises, San Francisco.



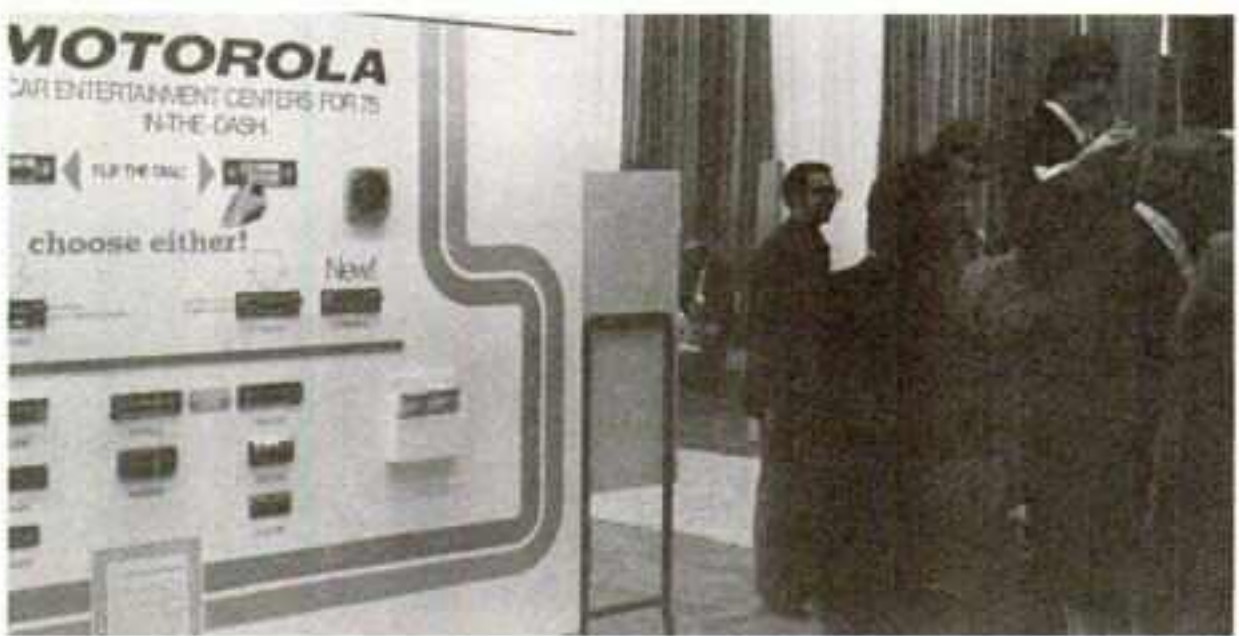
KRACO's Steve Kraines, right, with Fred Hurd, Eaton of Canada buyer.



METROSOUND prexy Ralph Slotnick, right, with Joe Pesare, Auto Radio/Stereo, Providence, R.I.



XTAL president Reggie Williams, right, with Bernard Horowitz, Audio Plus, Wantagh, N.Y., and Donna Young, X-movie queen and "Miss XTAL"



MOTOROLA "pitchman" did fine job of turning crowds on to firm's new line of in-the-dash car entertainment centers for 1975.



AUDIOVOX veep Martin Novick, right, with Jack Cherches, Hygrade Electronics, Bellmore, N.Y.

## APAA SPOTLIGHT:

### Car Stereo Manufacturers In Action At Chicago Expo

Billboard photos by Stephen Traidman

NOVEMBER 23, 1974, BILLBOARD

WATCH FOR THIS SYMBOL ON APAA MEMBER MANUFACTURER'S PACKAGES. THE EMBLEM IDENTIFIES THE MANUFACTURER AS A MEMBER OF THE APAA AND VOLUNTARILY SUBSCRIBES TO ITS CONSUMER POLICY.



THE APAA CONSUMER PROTECTION CODE  
Production and sale of goods or the repair, maintenance and sale of products subject to the code for which they are associated.  
Warranties and guarantees, whether they are provided written, orally and implicitly, and forward unconditionally to the warranty or guarantor.

## MOVES TO LARGER FACILITIES

# Glenburn Booming In U.S. Mart

WALDWICK, N.J.—The Glenburn Corp. has moved its factory, office and warehouse facilities from Franklin Lakes, N.J., to a new 50,000-sq.-ft. operation here.

The move, according to Karl Jacobs, general manager of Glenburn's operations in the U.S., was prompted by the firm's increasing sales nationally, and comes in the wake of major cutbacks at the parent firm in England (Billboard, Nov. 9).

Of the cutbacks at the parent company which closed three plants and threw and estimated 1,300 people out of jobs, Glenburn's president, William McDaid, has said it was a consolidation designed to give his company an opportunity to initiate important cost savings in manufacturing procedures.

McDaid further discloses that the East Kilbride, Scotland, facility, to which Glenburn shifted operations following closure of the English plants, was already turning out Glenburn turntables in record numbers. He also points out that the Scottish plant is three times the size of the British plant and is capable of handling three additional production lines.

Talking about the U.S. division's move to larger headquarters,

McDaid says it is an indication of his company's continuing growth in the consumer record changer market.

Among the new products to come out of the new quarters are an automatic turntable featuring top-of-the-line platter, and another featuring the widest possible umbrella spindle to eliminate double record drops, hangups or slantings. Both units will go on display at the January Consumer Electronics Show (CES) in Chicago, along with other products in the line.

The unit with the top-of-the-line platter is model 2175 which has an S-shaped tone arm. A slide-in cartridge adaptor facilitates cartridge change in this \$145.95 unit. Other features include four-pole motor, adjustable anti-skate control, stylus press control with indicator, interchangeable automatic and manual play spindles, and lightweight, low-resonance aluminum tone arm engineered for optimum tracking.

This unit is being shipped with walnut-grained base, as well as Shure M75E magnetic cartridge and elliptical diamond cartridge.

The Glenburn model 351 features the wide umbrella spindle as well as many of the features of the 2175. It is priced at \$160.

Other products in the Glenburn line to be shown at the winter CES include the 2155A/Quad automatic turntable offering "complete CD-4" playback capability. It comes with an Audio Technica AT-125 magnetic cartridge and Shibata diamond stylus, and carries a suggested retail price of \$142.35. It is fully compatible with conventional stereo records.

## Radio Shack

• Continued from page 57

franchise into a viable operation, he can apply for a regular dealership if he so desires.

Meanwhile, Radio Shack opened 34 new regular dealerships in 12 states during October. The new shops bring the chain of regular dealerships to more than 2,000 and are located in New Orleans, Portland, Ore.; Miami, Altamonte Springs, Sarasota, and Naples, Fla.; Spokane, Wash.; Arcadia, Los Angeles, Culver City, Hollywood and Montebello, Calif.; Ogden, Utah; North Little Rock, Ark.; Glastonbury, Conn.; Latham, N.Y.; Charlottesville, Va.; and San Antonio, Tex.

Meanwhile, Tandy Magnetics, the blank tape division of Radio Shack, has no immediate intention of selling its products to retailers other than Radio Shack dealers and authorized sales centers. According to John Carney, general manager, Tandy Magnetics, "such a move would be contrary to corporate plans."

Tandy Magnetics has three products in its line. Supertape is the top-of-the-line product; Concertape the budget line and Realistic, a mid-price brand. It has been inadvertently reported (Billboard, Oct. 15) that Realistic was the budget line and Concertape, the mid-price product.

## Koss 'Q' Headphone Hits November Mart

MILWAUKEE—The new Phase 2 + 2 quad headphone, introduced by Koss Corporation at the New York HiFi Show Oct. 1, will be available for the Christmas buying season, in late November.

The Phase 2 + 2 is the 4-channel version of the Phase 2 stereo headphone introduced at the June CES, and features controls in a separate, handheld programmer box. The unit lists at \$145.

## FM Radio Bill Stirs Controversy

• Continued from page 57

available in the aftermarket at competitive prices, and a through a multitude of installation shops. The cost of buying OEM is highly inflated, he indicates, but the consumer is unaware of this generally, and will bend to pressure from the car dealer.

Flacks also pointed out that retailers who advertise car units on FM will no longer do this, thus radio stations are cutting their own throats, as well as not supporting local business.

Al Kovac, vice-president, sales, JIL, Caron City, Calif., disagrees, calling the legislation "a boon to the industry. The consumer won't stand for window-sticker prices, and will discover that he can save 35-40 percent by buying through a car dealer or retailer. I don't believe the aftermarket will disappear." He notes that the used car aftermarket is larger than ever, and a prime source of sales.

Tenna Corp. national service manager Ken Rosenbert foresees a more aggressive distributor and re-

tail sale effort if the legislation is passed.

Representing the Audio Division of the Consumer Electronics Group, Jack Wayman, staff vice-president of EIA, in testimony opposing the bill before the Subcommittee on Communications and Power, House Committee on Interstate and Foreign Commerce, claimed that the legislation "is unnecessary, it is violative of the basic American right of freedom of choice, and above all, it is anti-consumer in forcing people to pay for something they may not want or may not be able to use."

The legislation, Wayman notes, will seriously injure the aftermarket radio industry, at least that portion of the industry that specializes in the manufacture of FM tuners for addition to an automobile radio system.

Further, Wayman warns that the legislation as written could also require that an AM tuner be included at added cost to the consumer in the four million compact and component phonograph systems, tape equipment and three-way combination that are now sold annually with an FM tuner only.



CAR TAPES' Lee Saunders, left, and Glyn Hasal check out firm's new in-store merchandiser for auto stereo, speakers and in-dash kits.



PANASONIC's Cal Shera, left, and Clark Jones, flank Jerry Chase, Astro Sales Corp., Minneapolis-based distributor.



CUSTOM CASE prexy Gil Harvey is sandwiched by Jack McKee, left and Ken Redwitz of Music Man, Flint, Mich.



IDI president Don Bein, left, with John Scanlon, W.T. Grant, New York.



DYN exec veep Ray Lavin, left, with Gene White, Gold Circle Stores, Ohio.



KUSTOM KREATIONS' Walt Lang, flanked by Royce Ballard, Metairie, La., rep left, and Paul Ziegler, J&H Western Corp., Los Angeles.

NOVEMBER 23, 1974 BILLBOARD

# SONOREX S.p.A

**FACTORIES:** 25050 SONICO (BS) ITALY Phone 0364/75086  
25050 PASSIRANO (BS) ITALY Phone 030/640211

## LEADING MANUFACTURERS:

Magnetic tape for cassettes  
Cassettes C-O's  
Blank cassettes: C 30—C 40—C 60—C 90—C 120

## WANTED: DISTRIBUTORS

Especially for blank cassettes for each country, especially in Europe

## Retailing Spotlight

• Continued from page 57

with its Bonnie & Clyde print ad series which offers a free, in-and-out slide mount for under-dash units. Firm also is plugging its new A-152 cassette player with automatic reverse and FM stereo at "less than \$179.95."

**Craig's** copy hook: "It looks like the car stereo thief has everything going for him. Right?" Wrong, assures Craig, because they have a complete line of theft-resistant car stereos which slide out and in, connecting automatically. Copy also points out that by purchasing a set of extra brackets the customer has second-car or boat stereo.

Through Dec. 24, **Sanyo** is offering to pay \$10 toward installation of its FT862, FT433M and FT887 models. Sanyo is also giving away a two-week vacation in London in a contest ending Dec. 24. Print ads of-

fer the FT433M cassette recording deck at \$179.95, the FT867 8-track player-AM/FM stereo at \$139.95 and FT865 8-track/FM player at \$99.95. Sanyo also offers the assurance of a slide-out mounting bracket.

**PROMO POTPOURRI:** **Tokyo Shapiro**, which bills itself as "Cleveland's biggest audio dealer," recently bought \$110,000 in inventory from the defunct Soundtown outlet and put it on the block in a two-day sale. Among the bargains: **Utah, El and Speco** auto speakers at 50 percent off, **Panasonic RS248** cassette players for \$43; **TEAC 210** cassette players for \$99; **Craig 3205** auto 8-track players for \$57.00; **Panasonic 4-channel SA-5400X** receiver for \$197; **JIL 841** in-dash AM/FM/8-track players for \$67; **Lear Jet A-46** 8-track players for \$39.

Also in Cleveland last month, the **Kennedy & Cohen** appliance chain used free hot dogs and soft drinks and a \$258 package price to lure potential quad buyers. That package included a 55-watt **Miida** receiver, **SRL** speakers and **BSR 310X** deluxe turntable. At \$545, K&C offered a quad package consisting of **Fisher 474** receiver, **EPI** Micro ower speakers and **BSR 260** turntable. Notably, the retailer gave "Q" as much display space as TV in its print ads.

In Cincinnati, the 8-store **Steinberg's** appliance chain gave 4-channel sound prominence in a big October sale, offering a quad package for \$197. Buyers could select from **Pioneer, Sansui, Fisher, Marantz, Gerard, Dual, Aztec, KLH** and **BSR** components.

At Halloween, **Olson** in Cincinnati announced "21 price cuts," which included an 8-track under-dash car stereo for \$19.99. Price cuts also affected blank tape: **CBS 8-track TA-854**, 40-min. for \$1.19 and **TA-855**, 80-min. for \$1.59.

Veterans' Day was celebrated by **Stereo Warehouse** in New York with a "25-40 percent off" sale, listing **Fisher's 404** 4-channel receiver for \$299 and **Sony's HQR-600** quad/stereo receiver for \$129.

## '75 Debut For TED Videodisk

By NICK ROBERTSHAW

LONDON—The TED videodisk system developed by Teldec, the joint Telefunken and British Decca company, is to be launched in the German consumer market early next year, more than 12 months after the originally planned date (Billboard, Nov. 16). This was confirmed here last week by Decca's Ken Thorne, the man responsible for building Teldec's video library.

The disk, which employs a mechanical reading system, runs for 10 minutes and is expected to cost between \$3.50 and \$10 (multiple-disk programs) in Germany. Cost of the automatic changer videodisk player is predicted to be about \$500, a figure that compares favorably with the price of videocassette hardware.

Initially in Germany around 100 titles will be available. Thorne says, with new releases each month. Topics covered are natural history, travel, instruction (how-to), cartoons and entertainment. The last category includes a number of pop "videodisk singles" performed by German artists, with material by international acts in preparation.

The technical problems that delayed the launch were associated with the disk surface which was adversely affected by impurities in the sleeve material, according to engineering reports. However, Teldec conducted exhaustive tests on both the disk and sleeve in the laboratory and home, and is confident that the problem has been overcome.

Commenting on the decision to enter the consumer market, Thorne says, "This is a major step and there will be a substantial amount of advertising and promotional activity. We are sure that sales demand will outweigh production capacity in the first year."

On the question of marketing in territories other than Germany, Thorne explains, "Our plans for other countries depend on the licenses in these areas. Apart from Sanyo in Japan, we are not yet ready to announce any others, but we are having discussions with prospective manufacturers in Japan, America and other areas. When the time comes, we have agreed on joint announcements."

"In Britain I would say the videodisk will be available considerably later than in Germany, partly because of the economic situation, partly due to marketing conditions. Great Britain is unique in that 80 percent of color TVs are rented, so marketing has to be in conjunction with the rental companies, and this takes longer to organize."

## Pioneer, JVC Fight Complaint

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A spokesman for JVC here sees the plaintiff's decision to take its complaint to the Tariff Commission as a test situation that would result largely in a waste of time and money. He stops short of calling the action a harassment, and admits, "they (the complainants) do have a problem."

The JVC complaint, filed in July 1973, by District Sound of Washington, had not been acted on by the Commission because of other work pressures. It will now be conducted jointly with the Pioneer probe.

## NEW TAPE FIRM

## Intermagnetics Goes Intl.

• Continued from page 57

and BBH in Beverly Hills, which bought fully loaded 8-tracks for a Swiss company.

Abitboul plans selling 8-track lube tape to record companies as another expansion of his blank business.

He is manufacturing leader for cassettes and selling them to two plastics houses, El Mar and Webtech, both local firms.

Abitboul, in tape field since 1962 when he helped found Audio Magnetics, believes his company is two years ahead in terms of pacing and financing than where Audio was after its initial six months.

Abitboul emphasizes that he's not interested in competing against Audio Magnetics, citing his equipment business and export aims as taking him down a different road.

"There are several areas of the world that are just now exploding for tape," he says, pointing to the Orient, South America, the Middle East and Africa. "Equipment manufacturers are flooding these areas with cheap mono players in the \$19 to \$29 range. This trend started around one year ago."

Abitboul says the export business is all cash—40 percent down before anything leaves the plant and the remainder once the merchandise is on the boat.

In addition to designing equipment and entire plants, Abitboul will sell service for his machinery. This could mean he will have to travel to foreign lands to help install the equipment or trouble shoot it when that situation arises. Or he could send one of his hand-picked staffers.

He also speaks of joint ventures with overseas partners. It takes up to four months to build a coating or slitting line. Intermagnetics' priced for its blanks can be 10 percent cheaper than others because of the company's low overhead at this juncture.

Abitboul's equipment was purchased last April from Maglom, a New Jersey firm that went bankrupt. Abitboul went to the factory, saw all the equipment, paid the bank cash for all the machinery, hired two former employees to come to California

## SOVIETS BUS HI FI TOUR

MOSCOW—Not to be outdone by the touring Institute of High Fidelity 4-channel display in the U.S. (Billboard, Nov. 16), "Electronics of the USSR" is touring Eastern Europe in four Hungarian-built Ikarus converted buses. Many leading Soviet consumer electronics firms are showing product, including some unusual videotape hardware and a special Color Music device preprogrammed to show Serjabin's "Prometheus." The caravan left Sokolniki Exhibition Center here to visit major cities in Rumania, Bulgaria, Yugoslavia, Hungary, Czechoslovakia, East Germany and Poland.

## Altec's New System

ANAHEIM—A compact studio monitor speaker system for applications where extended frequency response, low distortion, and wide dynamic range are required, has been introduced by Altec Corp's. Sound Products Division. The system involves the model 9894A, with a 12-inch bass. A separate compression driver handles frequencies above 1500 Hz.

and had the whole works trucked west.

He found a former Audio employee, Carlos Maciel, unemployed and hired him to head up the machine shop. He found his Santa Monica location and named the company Audio Cassette Corp. with the name recently being changed.

Assisting Georges, who holds the title of president, is Jay Yannatta, involved in buying and selling.

## Tape Duplicator

**Shape Symmetry & Sun**, major producer of 8-track cartridges, cassettes and computer reels, officially dedicates its new 20,000-sq.-ft. addition that nearly doubles production space at its Biddeford (Me.) Industrial Park plant, Thursday (21).

President **Anthony Gelardi** and brother **Paul**, plant manager, will host local officials and representatives of the Small Business Administration, Economic Improvement Commission and Casco Bank on a tour of the new facilities that will enable SS&S to triple annual production output. A reception will follow.

The expansion will provide 50 new jobs for the area, Tony Gelardi notes, as the SS&S three-shift operation will now require 150 employees to run the complete facility that includes injection molding machines, high-speed automation equipment and product assembly lines.

## Rep Rap

Xtal reps would love to have **Far Eastern Research Labs'** new model XCB-8 under-dash 23-channel citizen's band transceiver and cassette player for the \$139.95 noted in Billboard's recent APAA autosound roundup (Nov. 2 issue), but the firm's **Lou Perlin** points out the correct suggested list is \$249.95. Xtal does not yet have a 8-track CB combo, but Perlin says they will be coming out with a CB unit that will play through any 8-track car stereo machine.

## Zenith Facility In Name Change

CHICAGO—The audio and TV cabinet-making facility of Zenith Radio Corp. has been renamed Zenith Electronics Corp. of Indiana, Charles S. Hudson, operations manager, announced.

Formerly known as L. Berman & Co., the Evansville, Ind., plant was bought in 1970, and an additional plant was added in 1973 with the acquisition of the former Louis Allis plant.

The firm produces television console cabinets, stereo and 4-channel console cabinets and Allegro speaker enclosures.

## Mini Auto Speakers For Utah Electronics

HUNTINGTON, Ind.—Wedge-shaped mini car stereo speakers that attach to almost any type surface with hook-and-pile fasteners, have been introduced by Utah Electronics.

The 6 x 3¼-inch enclosure, made from acoustic fiberboard and covered in black U.S. Naughahyde, comes in a kit with two speakers, fasteners, and complete instructions for mounting.

NOVEMBER 23, 1974, BILLBOARD

### 3-WAY AIR SUSPENSION SPEAKER SYSTEM



**THE HSS-1**  
12" HIGH COMPLIANCE WOOFER, 6" ACOUSTICALLY ISOLATED MID-RANGE, 4" FLARE CONE TWEETER (AIR-TIGHT, GLASS FILLED WALNUT VINYL CABINET) 24" x 14 x 11". Freq. range: 30-22,000 Hz.

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GRC 2042

# Atlantic's Ahmet Ertegun

Ahmet Ertegun, chairman of the board and chief executive officer of Atlantic Records, is known as a man on the move. He is always on the scene where the musical action is developing: London, Los Angeles, points south.

In this interview with *Billboard* editors in New York, he discusses the changing patterns of music domestically and internationally. Participants in the luncheon include: Is Horowitz, Jim Melanson, Robert Sobel, Eliot Tiegel, Steve Traiman and Lee Zhitto.

**On the Idea Of Merging Atlantic & Asylum**

"It looks like it is not going to happen right now because there were many complications that were technical and for the time being we have dropped the idea."

Why was the idea even proposed?

"David Geffen and I are very good friends and we work very well together and that's how Asylum was formed. And Asylum was very successful as a part of Atlantic and when Jac Holzman went higher up within the corporate structure of Warner Communications, I think it was a very wise decision to get David to run Elektra and we took Asylum out of Atlantic and put it with Elektra."

"At a certain point David felt, and I agreed with him, that there were a lot of things we could do the same way we did before when Asylum was being distributed by Atlantic and we thought we'd merge the labels and save a lot of money. We'd get rid of a lot of expenses which were duplicated within both companies and that was the main thing."

"Also, David wanted to remain in California and it would cost a lot of money to move the Elektra organization all to California."

"This was something we thought would be a simple thing to do and we would carry on most of the functions from New York. But too many difficulties arose on how we would combine promotion and marketing . . . and just the idea of putting the bookkeeping together and reconciling the way they were doing it and the way we were doing it."

"So we decided it was too difficult and it wasn't worth it and we were also worried that one of the labels would change its image."

In America, Ertegun feels "the focus has shifted from California to the Southwest and the South and there is an incredible amount of very talented and natural players there. More and more records are breaking in the South, especially the Southeast."

**On Taking On New Labels For Distribution**

"We don't distribute other labels and we don't intend to because then we would fall into some of the same traps that we were in before. If we took on outside labels for distribution, it would mean we would have to give them a fair shot and we would have to give them as much effort as we give to our own product and it would take away from the power we now have to promote and distribute our own records."

**On Reaction To the Rise In Cost Of Singles**

"At this point in time everything has gone up so much that the public is not really aware that record prices have gone up very much because they haven't gone up like our costs have gone up."

**On Moving Into Ownership Of Retail Outlets**

"I don't see it happening. We are in the business of manufacturing and marketing records and our distribution setup is really an arm of that and we don't think of it as a separate business. That is why we don't take on different lines. We think of it as an extension of the record company."

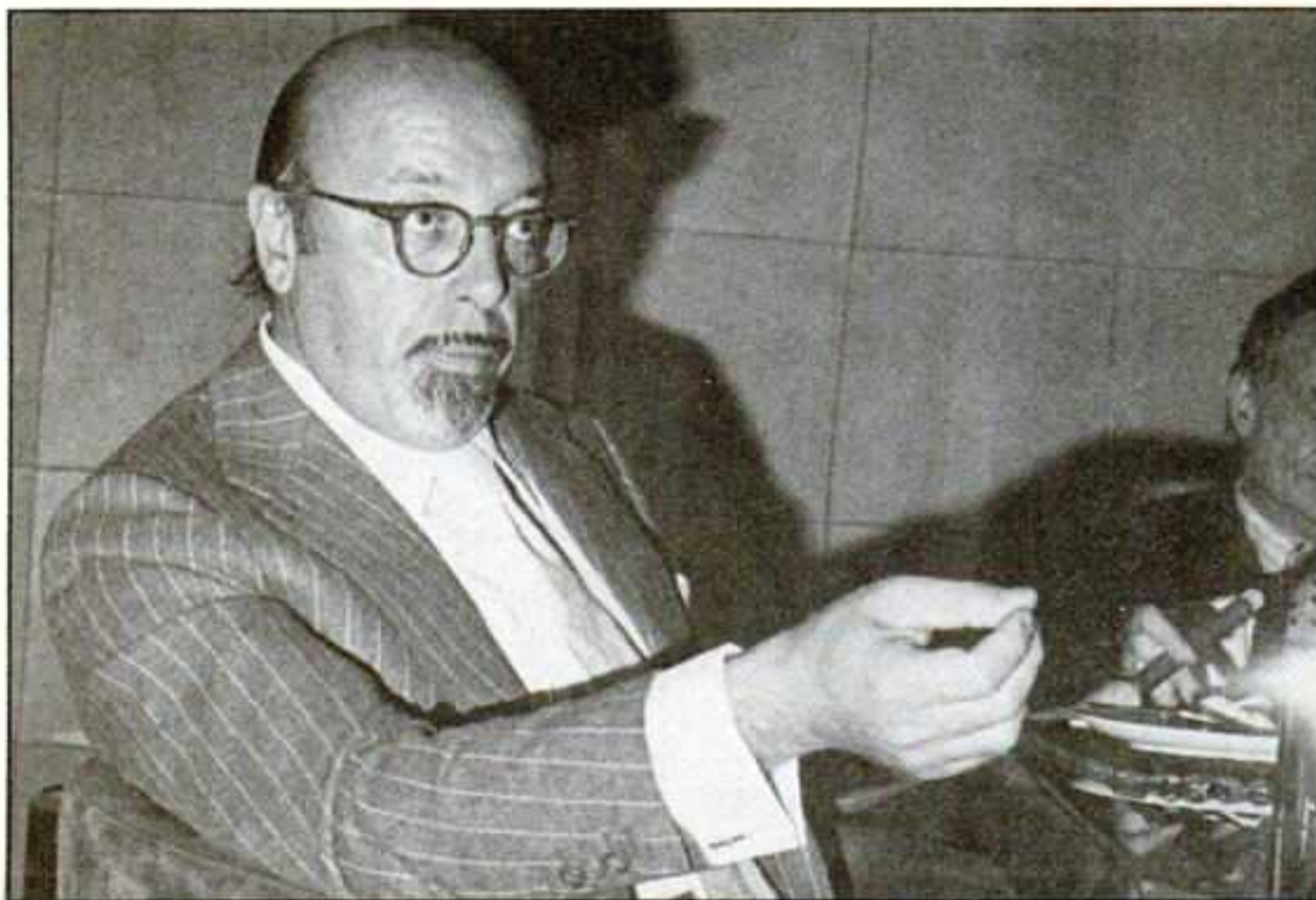
**On Listening To Music In Quadraphonic**

"What I thought was wrong with stereo initially was that it gave an option to the buyer to remix the record. Quad doubles that option. You go to someone's house and you listen to a record and it doesn't sound like the record



Billboard photos by Stephen Morley

**'Right now Britain is the main source of new rock talent. In America the focus has shifted from California to the Southwest and South.'**



**'Entertainment which is inexpensive and can be used over and over again, such as a record, has become a part of people's lives today and they will not do without it very easily.'**

"Much more publicity was given to it than we anticipated because we thought it would be just a small in-house change. And then we thought that the artists might start worrying about what was happening to the label they recorded for, so we decided to leave it alone for the time being, although it is within the realm of possibility that some sort of combination could be done again in the future."

**Where the Label Finds Its Rock Talent**

"I think right now Britain is the main source of new rock talent. There seems to be a great interest among young people to stick together when they've formed a group."

because they might have one side playing with highs and one side with lows depending on where you sit in the room. I objected to the option to change an artistic work. Now while quad doubles that option, it still gives you a much fuller experience when you listen to it properly and I think eventually everybody will. If the economy was good, I think we would be going into a quad situation."

**On Black Executives**

For a company that has been so identified with black music, what percentage of your executives are black?

"On the executive level I would say we have



around 35 to 40 percent. And it's been that way for some time."

Why do companies hire blacks to head up national r&b promotion?

"I suppose there is no reason for it other than the fact that they probably know the music better and they can get to know the disk jockeys in a more intimate way than the average person."

But doesn't it really make the job easier for a black to communicate with a black?

"I think that depends on the person. Probably some black people prefer to talk to a black person. Actually, there are some who prefer to talk to a white person. Actually, there are some white jockeys who prefer to talk to a black promotion man. I don't think it is a matter of skin color although it is certainly true that certain black jockeys are more at home with certain persons. But it's not a matter of skin color."

**On the Healthy State Of the Record Industry As Contrasted With Other Fields**

"One thing seems to be true and that is that entertainment is a staple and we can't

months a lot of the old musicians of the so-called Chicago school of jazz who are coming along in years and won't be with us in another 15-20 years.

"Most of the great New Orleans players are no longer with us and it's hard to put together a first-rate authentic original New Orleans orchestra.

"I don't know who will be willing to do this and some of them don't like to play anymore because they don't play quite as well as they did in their time. But there are still a lot of great musicians around and a lot of them have never recorded.

"From the original Chicago players there are Art Hodes the piano player; Benny Goodman the great clarinetist and Clarence Hutchenrider, another great clarinetist who was with the Casa Loma orchestra for years."

Would you produce your own records?  
"Either myself or some expert in the field, but I would want to do a lot of the research to find out who we can find, who is still around, who would be willing to play and the repertoire which is very important. What I would



think of it as a luxury anymore. I think it is a staple just as much as food and shelter is for people in time of hardship. Entertainment which is inexpensive and can be used over and over again, such as a record, has become a part of people's lives today and they will not do without it very easily."

**On the Growing Use Of the Synthesizer**

Does its growing use disturb you?  
"No because no instrument disturbs me. It's what's done with it that is important."

**On Selective Releasing**

Are you being more cautious about releasing product because of material shortages?  
"I think there is a very good aspect to all of that which is to be more careful about what we record. I think a lot of things that are recorded really don't deserve to be recorded."

Why are they then?  
"Because a lot of people are taking shots at a lot of different things and managers talk you into doing something for one reason or another. I think it is good that so much music is available to the public, including some very important works that you know don't sell very much. The recording community is somehow responsible morally to make available to the public all kinds of music."

"I am planning to record in the next several

like to make is some records in the original idiom and doing some of the songs of that time in the style of that time. And that requires rehearsals and going back and trying to get into that spirit."

Do you plan repackaging some of the Modern Jazz Quartet's albums now that they are no longer around?  
"I think so."

**On a Balance Between Jazz and Rock LPs**

Will there be more white rock band released than jazz groups?  
"No I don't think so. We have a lot of jazz releases. Of course we record contemporary jazz which we can't only call a work of love. It makes money but it's not the most lucrative field. But we have always been a jazz company. Through my brother Nesuhi's awareness we developed people like Ornette Coleman, John Coltrane, the MJQ and several others."

**On the International Market**  
"Our sales have been very good in England despite any economic crisis and I don't see any decrease in record sales there. And we don't foresee a sharp decrease throughout the rest of Europe although the whole world, especially Europe, faces an inflationary crisis. I think we intend to intensify our drive to



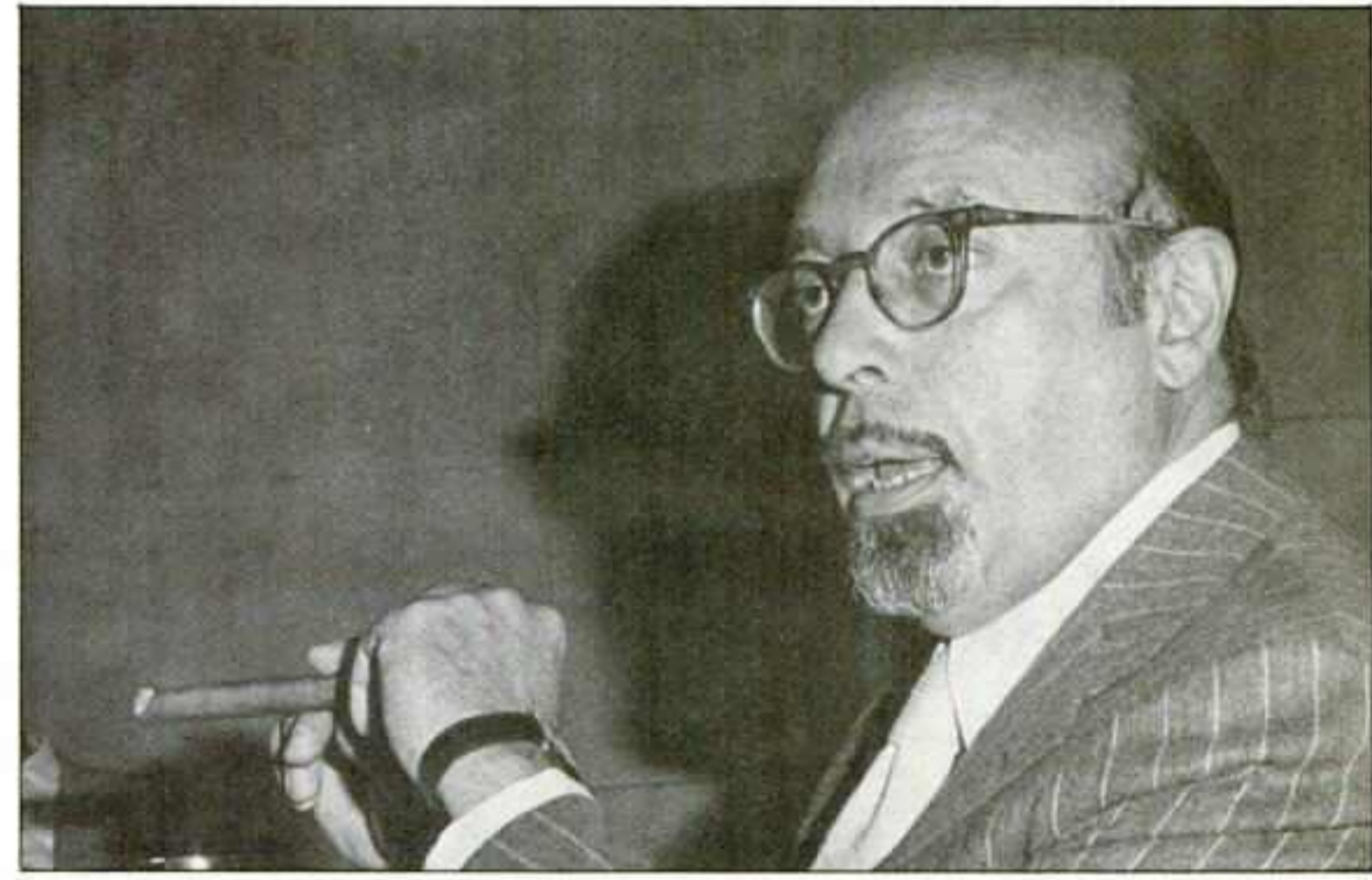
**"I am planning to record a lot of the old musicians of the Chicago school of jazz who are coming along in years and won't be with us in another 15-20 years."**

I think the day of the fly by night manager who doesn't care about anything except making a fast dollar, is no longer with us."

How much time do you have for producing?

"Almost none. And that's one of the things I'm sorry about. Besides most of our artists come with a production capability of some kind. Either they already have a producer or they produce themselves so there's not too much call for our services."

"But we have one of the largest house producing groups. We have Jerry Wexler, the person who could be called the dean of record



strengthen our companies with local product."

Do you see any market for your product in the Eastern European areas?  
"Do you mean behind the Iron Curtain? Well I know there is a great deal of interest at this point in our music. And I know that Nesuhi is trying very hard to work out means of releasing our records, at least some of our important works."

To what extent is your product available in Africa?  
"It is available everywhere but in limited quantities."

**On His Role With the Company**

"The major part of what I do is the acquisition of artists and keeping people happy and looking after the general direction of the careers of the artists. Thank God we have good personal managers to take care of our artists and I don't have to do very much of that. But sometimes a manager will consult with me whether they should do one thing or another.

producers and along with him there is Arif Mardin and Tommy Doud and Geoffrey Haslom, a young English producer who produced our last Herbie Mann album with me. We've also had very good success with Joel Dorn who recently went independent."

Do you turn down many artists who go on to be big stars elsewhere?  
"Do you have about three hours?"

**On TV Advertising**

How do you view TV advertising for front-line product?  
"I think it's unproven yet. We're just feeling our way to see if the economics make sense. . . . We have done some testing and we plan to continue to do so."

Do you feel radio advertising has lost any of its impact?  
"Not at all. Radio is still the best form of advertising. It's a hearing experience which drives a person out of his bed to walk five cold blocks to a record shop at midnight and clank down \$5 to buy a record."

NOVEMBER 23, 1974, BILLBOARD

# Spot-Checks Help Track Faulty-Fake Dealers

LONDON—The record industry is ready to act against dealers who take advantage of the credit for faulty returns facility. Major distribution houses have said they know who the offenders are and that in the main only a small number of persistent miscreants are involved.

All the distributors agreed that the late summer months had seen a sharp rise in the number of returns and in most cases measures of some kind had been taken to combat this. Only Pye insisted that a very large number of retailers were taking advantage.

## Capital Radio's Sound To Remain Same; Staffers Cut

LONDON—The sound of Capital Radio will not be affected by the station's current financial difficulties, according to managing director John Whitney. Although the London commercial station is attempting to make 28 staff redundant—including its full, 14-strong newsroom team—there are apparently no plans to cut back in disk jockey strength. "There are always alterations in programming—adaptations, things going in and things coming out—and there always will be," Whitney said last week, "but it's true to say that the sound of the station will continue as it is."

Whitney attributes Capital's economic troubles, which were widely reported here last week, to the "spiralling escalation" of everyday overheads—a situation which could not have been predicted when the station began in October last year. "In every area you examine, there have

been substantial rises in costs," he said. "These sort of spirals have made it very difficult to project effectively."

The poor state of the economy this year has also cut into the lifeblood of Capital advertising revenue. "The economy took a rapid fall in January and February, and budgets all the way across the media board have, by the large, been reduced," said Whitney. Although he reports that Capital's revenue for October and November is "very nearly on target," the outlook for 1975 is clouded by the short-term view being taken by many advertisers.

The station's attempt to put 28 news, administrative, engineering and advertising staff out of work has acrimony among the employees and their unions. Engineers even went so far as to black out the station in protest last Friday morning for four hours.

At EMI, factory manger Roy Mathews said that the instances of returns had grown slightly over a long period. "The majority of dealers are not taking advantage," he said. "I would say about 10 throughout the whole country are persistent offenders. It's a very small proportion and we know who they are."

Bill Munden, who is in charge of returns at Selecta, also felt there were about 10 rogue dealers. He said "we have spot checks to see if the returns really are faulty product and we have found isolated cases of returns with no fault."

A Phonodisc spokesman expressed the same sentiment "there is reason to believe that the system is taken advantage of. Over a period of time we have been making a detailed examination of all returns. We shall be taking the necessary action against the offenders. I don't think those people who make genuine returns have anything to worry about."

At Island, sales manager Fred Cantrell commented "there are just a handful of advantage-takers. We have a very good idea of who they are."

Computer printouts at EMI enable the firm to keep a close watch on each dealer's turnover, including returns values and the percentage it shows against that turnover. Consequently it is a simple task to monitor the printouts and pick out the persistent offenders.

CBS, of course, also has a computer to help sort through the paper work at their new Barby Road distribution center. The decision to reinstitute credit for faulty returns to CBS/WEA/A&M does not mean that the distributors are going to ease up on the advantage takers.

Said CBS sales director Jack Florey "It isn't the average dealer, but some people are trying to diddle us. We are working now on the exact way in which the paperwork and documentation for returns will be introduced and when it is it will help us to identify the culprits."

"We will be looking into ways of identifying these people and dealing with them. After all, if the average return is, say, 15 percent and there are dealers who persistently return 20 percent or more then there has to be something wrong."

CBS is also using a spot-check system and this will be stepped up on records from retailers who appear to be sending back higher than average returns. Said Florey, "I rather think it's more than 10 dealers involved. We have knocked up a provisional list and a lot of dealers are running very high."

It is clear that in future it will not be easy to return a perfectly good record to a distributor and claim it as faulty. The chances are that dealers who offend in this way will have the records shipped back to them accompanied by a polite but firm response.

## Chrysalis In Distrib Shift

LOS ANGELES — Chrysalis Records switched its Denmark distributor from EMI to Phonogram. The recent Jethro Tull "Warchild" LP will be featured in a Danish merchandising campaign to kick off the new alliance.



**GOLD PRESENTATION**—U.S. arranger-producer Al Capps is in Holland to record a new album by local group the Cats in the EMI-Bovema studios. Because of the huge success of the Capps-Cats' hit "Be My Day," and the big European sales of the album "Love In Your Eyes," Bovema managing director Roel Kruize presented Mr. and Mrs. Capps with a Gold Album. New Cats' recordings will be released by Fantasy in the U.S. and EMI in the rest of the world. Left to right, back: Theo Klouwer, Peter Schoonhoven, Theo Roos, Arnold Muhren, Mrs. Capps, Al Capps, Roel Kruize; front: Piet Veerman, Jaap Schilder, Frank Jansen.

## Poland & German Republic In Show Business 'Accord'

WARSAW—Numerous concerts by German artists, including Frank Schobel, have been held in Poland as part of a long list of events marking the 25th anniversary of the German Democratic Republic.

Polish Television has broadcast a number of variety programs produced in the GDR. Some, like Schlager Studio (Hit Studio), have become very popular with Polish viewers. And in recent years it has been obvious the entertainment business in the GDR has expanded, bring much success to artists and their records.

In a sense, Poland and the GDR have a new show business partnership. There are as many as three pop charts on GDR radio networks. The television programs, skillfully produced, often feature noted Western artists, such as Mireille Mathieu or Adamo. The whole organization of variety entertainment in the GDR is handled by the Committee for the Entertainment Arts, formed two years ago, which also awards annual prizes to the most successful artists.

Committee officials say that "entertainment is a form of political expression" and that "the way you spend your free time shows who you are."

Apart from extending a patronage over artists, the Committee also

checks and authorizes DJ's appearing in discotheques. Both there are difficulties in this area, because of the limited number of DJ's, and the shortage of suitable sound equipment.

Polish artists are very popular in the GDR, notably Niemen, Maryla Rodowicz and the Skalds. And Hungarian artists have also found success in the GDR, as have Czechoslovakian stars like Karel Gott and Waclaw Neckar. Western artists have their records played on radio now. Frank Schobel sings songs originally by Gilbert O'Sullivan or Cliff Richard, while the group Die Puhdys handle Deep Purple and Sweet material.

The Amiga firm puts out cassettes featuring original works by Jimi Hendrix, or groups like Middle of the Road and Les Humphries Singers.

But now all successful GDR artists could count on similar acclaim abroad. But there is certainly one group of undoubted international standard—the Gerd Michaelis Choir. They were a huge success at the last International Song Festival in Sopot.

Now the GDR entertainment industry is proving interesting to Western countries already trying to establish trading contacts.

## Cassette Sales Up Sharply In France; Records Slide

PARIS—Figures for 1973 published by the Centre d'Information et de Documentation du Disque show a sharp increase in cassette sales, 5,444,220 against 2,868,096 in 1971. But disk sales disappointed with 100,793,382 (including 14,901,866 exports) against 85,942,404 in 1971.

On the disk side, the disappointment stems from the fact that a substantially larger increase was expected, but the industry is pleased to have broken the 100-million target.

In terms of total dollar turnover, excluding tax, the figure was \$177,200,000 for disks, and almost \$24,300,000 for cassettes. This shows a sharp increase over the 1971 figure when disk sales earned \$120 million and cassettes \$8 million. But the effects of inflation must be taken into account and the best guide is the volume of sales rather than the monetary value.

Actual production for 1973 is put at 119,243,522 disks, 5,621,151 cassettes and 729,637 cartridges. Production of disks in 1971 was 97,698,267. In fact, French production capacity for disks is 120 million per year, so that figure is being closely approached.

In 1973, new titles amounted to 8,347, of which 4,302 were popular variety, and 3,005 classical and spoken-word. This compares with 8,813 in 1971, of which 5,154 were variety and 3,424 classical and spoken.

And imports amounted to 4.6 percent of total turnover and exports to 10.87 percent.

The report showed that while standing third in the Common Market "league," France is placed sixth in the world, behind the U.S., Japan, the Soviet Union, the U.K. and West Germany.

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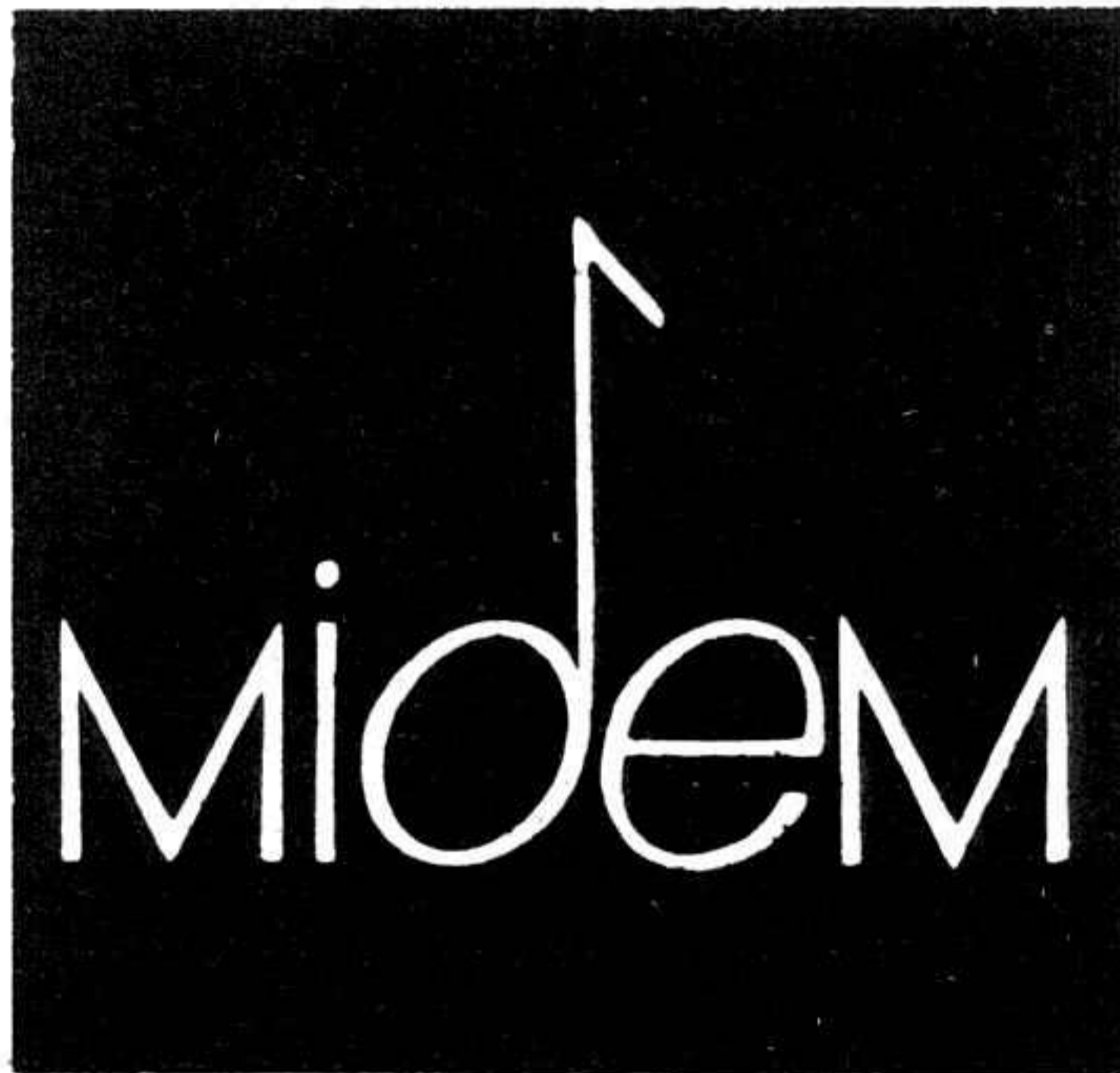
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# Ian's 1st Solo Album Marks Return To Country Roots

TORONTO—With the release of his first solo album, Ian Tyson, once one-half of the duo Ian & Sylvia, has

returned to his musical roots, country music. The album, "Ol' Eon," has been released in Canada by A&M Records of Canada and features Tyson backed by his band the Great Speckled Bird featuring Sylvia Tyson, this time in more of a supporting vocal role; Red Shea on guitar; Peewee Charles on pedal steel and dobro; Gord Neave on drums; Kim Brandt on bass; Gord Fleming on piano; and Ed Wideman on bass vocals. It is not clear whether the album will pick up immediate distribution in the U.S. or not.

Tyson, who recently completed a one-week stand at Toronto's major country venue, the Horseshoe Tavern, feels that finally the public is starting to accept the new Tyson sound. "We still get requests in clubs for the material that we used to do as Ian & Sylvia," says Tyson, "but thank goodness that type of audience reaction is really receding

and people are beginning to know the Great Speckled Bird and the fact that I'm putting together some new country tunes and not the same old 6/8 down-east stuff."

He attributes much of this new awareness by the public to his weekly exposure in Canada on his own television show the Ian Tyson Show on the CTV network. On that show he has a chance to introduce some of the top country artists in North America to Canadian audiences as well as perform some of his own new material.

Continues Tyson: "I'm really pleased with the new album and I think that most of the new instrumental directions that I am taking with the Great Speckled Bird is there. I can't wait to get started on the next one."

British Columbia-native Tyson talks constantly of the Texas influence in the music that he is now

doing and he has been criticized in the past by a number of nationalistic Canadians for his preoccupation with his American roots. Explains Tyson: "My musical roots are American, and I have never apologized for that and never will apologize for that. That's not to say that I wasn't influenced by old Wilf Carter, who's a Canadian, but my roots are to the south and it's a reality. If that's anti-nationalistic, it's too bad. I am an eight-generation BC boy and I'd never live anywhere else but Canada but who the heck am I going to be influenced by up here? I want to go and hear some Texas fiddle because I need the energy input that I get from those people."

He continues: "I like Johnny Rodriguez much better than perhaps some Canadian country singers. Not because Johnny Rodriguez is from South Texas but because Rodriguez is a good singer. It's as simple as that. I don't mind telling you that I feel that a lot of harm has been done up here in the last few years and I resent the hell out of some of these guys like Pierre Juneau (chairman of the Canadian Radio-Television Com-

mission) who have taken nationalism a bit too far. I am sure that we'll survive culturally and on every level if only we'd stop being so protectionist."

In Canada, Tyson has a touring show which often acts as the ideal showcase for a number of this country's better known country acts. His current touring company consists of Ian and Sylvia Tyson; the Great Speckled Bird; Gary Buck and his band; Dick Damron; and Wayne Bold, a rodeo star who has done a few shows with Tyson in the past in an attempt to break into the music business.

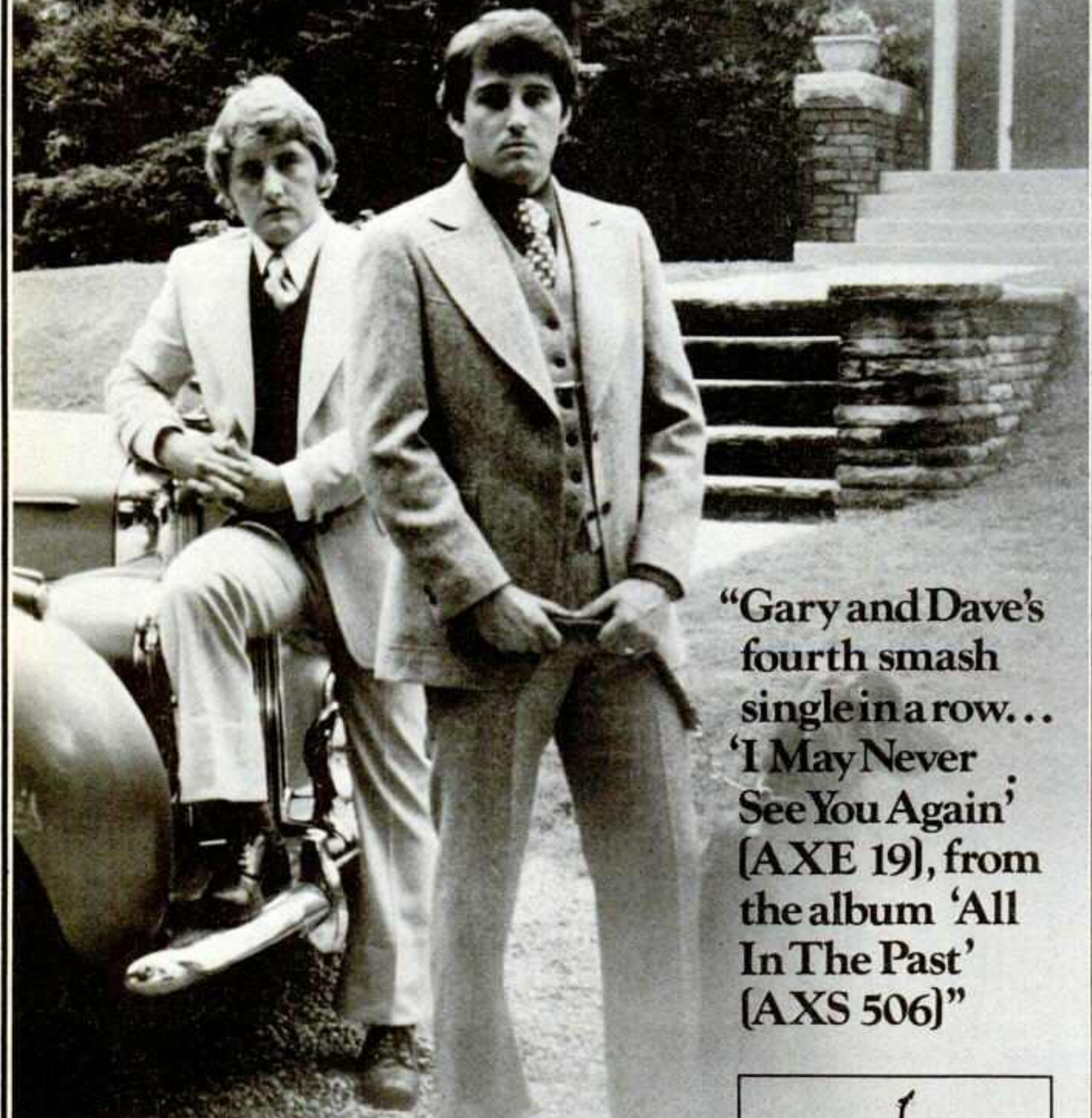
Says Tyson: "It's going to be a good strong show and we're going to do the rodeo and fair circuit. All the big rodeos out west are having these really second-rate American acts playing at them who are either not showing up or showing up drunk. Of course, nobody is too pleased about the situation. If nationalism is going to be Canada's trip then we might as well have a well put together show to go on the road. I just hope everyone likes the idea."

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## From the Music Capitals of the World

### TORONTO

Lip Service Studio Productions Ltd. has released a two-and-a-half-hour radio program "Tomorrow We Meet Again," which is described as "a blend of contemporary music, spoken word, and documentary delving in to the current upsurge of sightings and interest in UFOs." The program was produced by David Marsden in the new eight-track studios of Lip Service/Thunder Sound in Toronto. It will soon be available for syndication throughout the U.S. and Canada.

The former brass section of Lighthouse has formed a new band Claxon, which will be produced by Skip Prokop. Management will be handled by Grant Spence and John Sinclair. . . . Patsy Gallant sang her own composition "Show Me The Way Back Home" at the recent prestigious World Popular Song Festival in Tokyo. The song was the official Canadian entry to the festival. On her return to Quebec Ms. Gallant completed her Quebec tour. From Thursday (5) to Sunday (8) she appears at the Place des Arts in Montreal and then travels to Sherbrooke, Dec. 18; Quebec City, Dec. 19 and 20; and Ottawa's National Arts Centre, Dec. 21. . . . George Ferguson, formerly with CHUM, Toronto and Contemporary News, Ottawa has been appointed news director at CFCF, Montreal. . . . Gino Vannelli completed five concert dates with Stevie Wonder at the beginning of Nov.: Cincinnati Gardens, Nov. 1; Kansas Municipal Auditorium, Nov. 2; Denver Coliseum, Nov. 3; Dallas Convention Center, Nov. 5; and Houston Coliseum, Nov. 6. . . . Shediac and Qualrec Publishing, divisions of Quality Records in Canada and country artist/publisher Gary Buck have formed a new country label called Broadland. Artists on the label include Patty McDonell; Wayne Rostad; Darlene Madill; Eddie Low; and Bob Murphy and Big Buffalo.

Emerson Sales is now handling distribution and promotion for Fantasy Records in British Columbia and Alberta. Monica Netupsky will handle promotion from the Vancouver office. . . . Cirrus Music, the

publishing division of Nimbus 9 Productions has signed a three-year music print deal with Chappell & Co. for U.S. and Canada. Cirrus has the rights to most of the Guess Who's hit material. . . . Bronco recording artists Lisle just completed a week at the Friar's Tavern in Toronto where they introduced 14-year-old singer Joey Dion to Toronto audiences. . . . A Bearfoot single, "Sweet Virginia," will be released by CBS in Italy. The band appeared on the Keith Hampshire Music Machine show on CBC-TV on Nov. 13. . . . John Porteous, editor of the Canadian music trade publication Playlist, is hosting a series of hour-long programs entitled Both Sides Now which features in-depth studies of Canadian music personalities and their material. The program is produced from CBZ, Fredericton, N.B. and is heard on the entire Atlantic Provinces network of the CBC. . . . Jim Herringer is now managing Chilliwack. . . . Ray Materick is the first Canadian-signed artist to be added to the Asylum Records roster rather than the first Canadian artist signed directly to the label (Billboard, Oct. 26). . . . Anthony Gregory's Fire will present Stevie Wonder and Rufus in concert at the Edmonton Coliseum, Alberta on Saturday (30) and at the Vancouver Pacific Coliseum on Monday (1). . . . Amos Alter has been appointed Canadian sales manager for the Almada Corporation based in Montreal. Frank Trimarchi has been appointed sales representative for the same company in Quebec. . . . New singles and album product by Miles and Lenny on Columbia in Canada will also be distributed by Columbia in the U.S. Their new single "Can You Give It All To Me" was produced by Maribeth Solomon and Mickey Erbe. An album is expected sometime in January.

MARTIN MELHUISH

**BILLBOARD IS BIG INTERNATIONALLY**

## From the Music Capitals of the World

### LONDON

Experimental publicity campaign launched here by RCA over Steve Swindells, on release with his first album—had individual journalists invited separately to RCA HQ, where they were shown a video film of Swindells performing two numbers, then invited to a private chat with him. Rodney Burbeck, RCA public affairs manager, said it was a successful experiment—"and I foresee the time when we'll go to the media with video films instead of asking them to come to us."

Thieves broke into Decca's Great Marlborough Street, London, offices, stealing a large amount of records and equipment—though disturbed by a caretaker in mid-raid, they stole a video monitor, two stereo systems, a tape recorder and several thousand singles and albums.

U.S. "unknown" Diane Solomon, starring here in her own BBC-2 television series, was "discovered" singing at a party by a BBC producer. . . . Part of the promotion for the second single by Seventh Wave on the Gull label is a color animation film produced by Scanimation. . . . Enterprise Records established distribution facilities in 10,000 square feet of premises at Enterprise House, Arklow Trading Estate, London, SE 14.

Third film from GTO—the Gem Toby Organization—this year is a music-and-comedy feature, "Never Too Young To Rock," featuring the Glitter Band, Mud and the Rubettes. Music Coordinator Tony Macaulay, writer of the recent Drifters' hits here, says it is a mixture of pop and slapstick which they're calling "pop-stick." . . . EMI Music Publishing Ltd. has reopened 138-140 Charing Cross as its international music publishing headquarters—it's one of the most famous publishing addresses in the business, having housed Francis Day and Hunter since the turn of the century, prior to rebuilding over recent years.

One of the strangest Christmas records in years—it's by four-year-old Matthew Green singing the carol "We Three Kings," with the backing a mixture of electronic sounds and orchestral arrangements, on a Penny Farthing release. . . . Veteran publishing man Jimmy Henney has re-joined Chappell's here as liaison officer reporting to creative director Roland Rennie—he left a few years back after 23 years continuous service with the company.

H.B. Barnum signed a deal here with Chappell/R and R publishing for his worldwide rights on El Patrio Music—the deal includes Barnum's own compositions. . . . To launch their new A and M single Grace Darling, dedicated to a lighthouse-keeper's daughter who became a national heroine, the Strawbs took to the sea—were guests of the Sunderland lifeboat for a cruise off the Northumberland coast where the historic Grace Darling rescue took place.

Exhibition of 70 different U.K. record sleeves and poster artworks on view at the Kinsman Morrison Gallery here, with a limited edition set of Guy Paelaert's sleeve for the Rolling Stones' "It's Only Rock And Roll" available at \$95 each. . . . EMI Records transferring its cassette and cartridge manufacturing facilities from its Hayes, Middlesex plant to a new six-acre site in Winsford, a small industrial town some 30 miles from Manchester and Liverpool.

Big push on the Climax Blues Band by Polydor here, particularly

over the Sense Of Direction album—band is one of those which builds tremendous support in the U.S., yet despite visits and records here just cannot break the market. . . . Platters here in December for their first tour since 1972 and manager Buck Ram angry that "despite legal action against pirate groups, we're aware that another outfit has been touring and using the Platters' name."

PETER JONES

### COPENHAGEN

Local rock group Moirana (Polydor) composed the theme for the movie "The Key Hole," another Danish pornographic movie . . . and CBS group Gasolin appeared in the movie "Prince Piwi" . . . big business for U.K. Polydor group the Rubettes on a four-day tour following chart success of Sugar Baby Love and Tonight.

Huge listener success for Danish radio's pop-quiz, with DJ's Jorgen Mylius and Finn Kragerup as competitors. . . . Deep Purple concert at the 3,000-seater K.B. Hallen cancelled at the last moment because of illness in the group. . . . Chrysalis band Procol Harum making a television show for Nord-vision in Copenhagen—show will be shown in Denmark, Norway and Sweden. . . . Next batch of star visitors to Denmark for concerts includes Wishbone Ash, Roxy Music, Ike and Tina Turner, Abba, Jethro Tull, Queen and Sparks.

Three-day jazz festival in the Falconer Theatre, presented by SBA with George Welin as a Newport Jazz Festival included The Musical Life of Charlie Parker, featuring the Jay McShann Big Band, Earl Hines, Billy Eckstine, Dizzy Gillespie, Sonny Stitt Quartet, Charles McPherson, Stan Getz Quartet, Gato Barbieri Septet, Sonny Rollins Quintet and McCoy Tyner Quintet.

Nearly all available stand space has been sold for the exhibition celebrating the 50th year of regular broadcasting from Denmark Radio—the exhibition is from Sept. 5 to 14, 1975, in the new Bella Centre in Copenhagen.

KNUD ORSTED

### TOKYO

Seiichiro Koh, managing director of Polydor K.K., has been promoted to serve as president of the German-Japanese record company. He succeeds Kenichi Morito, who will serve as advisor on the company's board of directors. The new appointments were formally announced at the company's shareholders' meeting Nov. 20. Wolfgang Arming of Polydor International's regional management and its former Japan representative, was from Hamburg. He will stay here until Dec. 4. . . . Minoru Suzuki, managing director of King Record, says his company has acquired four more pressing machines—for a total of 71—and will shortly order another electronic computer.

A five-week Japan performance tour by Werner Mueller & His Orchestra, which had been scheduled to begin this month, has been postponed until Jan. 24, due to the band-leader's arthritis, says the Itoh Music Office. . . . Dolly Baker, who worked the U.S. in the 50's as one of the two Baker Sisters, at the Keio Plaza Hotel's Consort supper club this month. . . . The Yomiuri Shimibun has fixed 15 concert dates between Jan. 22 and Feb. 8 for Miles Davis & His Sextet, of which two are being sponsored by the Min-on subscription concert

(Continued on page 68)

## International

# Island Bows Soul Label In U.K.; Uses U.S. Material

• Continued from page 1

Island's action is the second by a British label within two weeks to move into the Continental soul field, joining Power Exchange, an EMI financed and distributed line in seeking dollars from r&b material.

The new label marks the re-entry of Island into the U.K. soul market. The company did much to spread the popularity of American black music in Britain during the mid and early sixties, when it licensed the catalog of the U.S. Sue label.

Much of the same pattern of promotion developed for Sue will be

## International Turntable

Hanno Pfisterer, who for two years has been manager of the international department of BASF Music Production in Mannheim, West Germany, has been transferred to the BASF London office, reporting to general manager Ludwig Vondersand.

His new role is that of production coordinator for all pop music productions, coordinating liaison between BASF and British Decca over all BASF product, including that on the Harmonia Mundi and MPS labels.

Said Pfisterer: "I shall be BASF's general music man in the U.K. with special emphasis on worldwide exploitation of our British pop productions on either the BASF or BUK labels.

"The BUK label is an outlet for BASF's own product and for the productions of Cantipreme, the independent production company headed by Paul Murphy. Acts such as Oscar and Malcolm Roberts will go worldwide on the BUK label, but other British acts, such as Jigsaw and Candlewick Green will be on the BASF label."

Pfisterer continues to handle licensing deals for BASF in these remaining territories where such deals have not yet been established.

Janice Perry is leaving A&M Records in London, after two years as production co-ordinator and joins Anchor Records as assistant to production manager Mike Nicholas. Her place at A&M is taken by Alan Gray, previously the company's storekeeper. . . . Peter Felstead has joined MCA as promotion manager—he was previously with Acuff-Rose for four years. . . . Brian Dockery, manager of the international sales division of EMI, has been appointed EMI's resident group representative in Japan, effective December 1. He replaces Robert Ascott, who is returning to the U.K. to attend a senior management course at the Administrative Staff College, Henley, and will subsequently take up a new appointment with EMI.

Dockery will be appointed to the board of jointly-owned Toshiba-EMI, the Tokyo-based company.

Peter Cornish and Ian Kimmet have joined Island Music. Cornish, previously with Pye Records at their Mitcham department, is now general manager of administration for Island Music—the appointment made by managing director Lionel Conway. Kimmet has joined the company on the professional side. He will work with professional manager Martin Humphrey—Kimmet was previously with Feldman as a promotion man and producer.

adopted for Island USA: initial exposure will come primarily through clubs and discotheques. "I think we'll be pretty close to the ground in that market," says label manager Danny Holloway.

"Over the next three months, I shall personally be visiting and servicing discos and similar locations in the main areas. We'll be able to keep close tabs on what people are listening to.

Holloway has been working in an a&r capacity for Island artists during the past 18 months. In addition to his existing responsibilities, he will coordinate production, promotion and sales for Island USA. "There will be no fixed singles output," he says. "We're going to be pretty selective about the releases and won't feel pressured to release a single by someone because of a contractual agreement. We'll put out whatever we feel is necessary."

Island USA picked up its first release—the Robert Parker single—from contact with veteran U.S. soul writer/producer Allen Toussaint. The track was actually cut by Parker some three months ago in New Orleans, Toussaint's home base. It was produced by Wardell Quezergue, responsible for a number of major soul

hits in recent years, including Jean Knight's "Mr. Big Stuff" and King Floyd's "Groove Me."

Island USA will have "a working relationship" with Toussaint, according to Holloway, through which he will keep the label informed of new acts and production deals—others as well as his own. "The product will be pretty free-ranging in origin," explains Holloway. "There are quite a few records that aren't being issued in Britain because they come from small labels. But they're often big in the U.S. soul charts, and they can be big disco items in this country."

In addition to the soul masters, material will also originate from the New York-based Latin-American Fania label, with which Island has just signed a licensing agreement. It was arrived at by Island's Chris Blackwell and Fania president Jerry Masucci, and marks the introduction of Fania's catalog to Britain. The label is one of the most successful in the U.S. Latin-American market, and has in its catalog over 100 albums such acts as Ray Barretto, Johnny Pacheco (who founded Fania with Masucci) and Larry Harlow. Liaison with Fania will be maintained by Island's a&r manager, Richard Williams.

## Lower U.K. Pressing Costs Due To Vinyl Availability

• Continued from page 3

satisfied that there is no shortage of PVC for the record industry at this particular time, because the industry has also suffered something of a recession.

"The large companies very wisely stockpiled as heavily as they could, in the early part of the year and the summer months, so I would be very surprised if there are any majors today who are short of PVC material."

Rodd adds that pressing prices in the record industry have already fallen and he sees 1975 as a year of lower prices in the contract pressing business for LPs.

"I think the demand for raw material from companies has already dropped," he says. "One supplier to record companies has stock on hand for the first time in the last two years and has asked me why this is so."

## Luxembourg Shifts Policy On In-Person Disk Promo

PARIS—Radio Luxembourg, the most influential French radio station as far as the record industry is concerned, has decided to reorganize its relations with the disk companies regarding establishing its playlist.

RTL, which claims an average of two million listeners in the Paris region, will reduce its direct contact with record company press and promotion men to a minimum. Because of a cut-back in staff at the station due to the French economic crisis, it has been decided to receive press and promotion personnel by appointment only. Although telephone contact will, of course, continue between the record companies and the station, "our staff," says RTL, "will only be prepared to discuss urgent matters relating to programming."

RTL feels that most of the record promotion can be carried out by

Ian Miles, managing director of Multiple Sound Distributors, says that there has been an easing in the availability of vinyl and consequently a price reduction. "During the shortage we got plastic vinyl from Germany, Italy and France, in fact we chased up every supply possible and consequently managed to maintain our production level," he says.

"However, demand for production is now down by about 25 percent for everyone and that explains why there is more vinyl available."

A spokesman for Damont Records, says there has been a reduction in the price of vinyl as more and more of it came onto the market, and he thinks it unlikely that the vinyl shortage will recur in the near future. "Certainly not while market conditions remain as they are anyway," he says.

means of mailed press releases and biographies.

Reaction to the move among French record companies has been mixed. Some feel that it is a positive step because too much time in the past has been spent on in-person promotion at RTL to very little purpose. They also feel that all record companies will now have an equal chance of getting their product aired, whereas before there was a danger that those promotion men who spent most time at the station would have a better allocation of airplay for their product, irrespective of its quality.

Other people in the industry, however, feel that a commercial station like Radio Luxembourg which depends almost entirely on records for its programming should show more concern for the interests of the record companies.

# Billboard Hits of the World

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## BELGIUM

(Courtesy Of Belgium Radio & Television) SINGLES

- This Week
- 1 SWINGING ON A STAR—Spooky & Sue
  - 2 KUNG FU FIGHTING—Carl Douglas
  - 3 HAVING MY BABY—Paul Anka
  - 4 SUCH A NIGHT—Ricky Gordon
  - 5 SANCTO DOMINGO—James Lloyd
  - 6 SCHELE VAN DER LINDEN—Strangers
  - 7 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond
  - 8 I CAN'T LEAVE YOU ALONE—George McCrae
  - 9 YELLOW SUN OF EQUADOR—Classics
  - 10 ALS JE VANAVOED NIET KAN SLAPEN—Will Tura

LP's

- This Week
- 1 ELVIS FOREVER—Elvis Presley
  - 2 JONATHAN LIVINGSTON SEAGULL—Soundtrack—Neil Diamond
  - 3 ROCK—Mud
  - 4 ROCK YOUR BABY—George McCrae
  - 5 AUF WIEDERSEHN—Demis Roussos

## BRITAIN

(Courtesy: Music Week) \*Denotes local origin

- |           |           |  |
|-----------|-----------|--|
| This Week | Last Week |  |
| 1         | 2         | GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)                                  |
| 2         | 3         | KILLER QUEEN—*Queen (EMI)—Feldman/Trident (Roy Thomas Baker/Queen)                                   |
| 3         | 1         | EVERYTHING I OWN—*Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)                          |
| 4         | 7         | (HEY THERE) LONELY GIRL—Eddie Holman (ABC)—Chappell (Peter De Angelis)                               |
| 5         | 20        | YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (20th Century)—Schroeder (Barry White)         |
| 6         | 5         | FAR FAR AWAY—*Slade (Polydor)—Barn (Chas Chandler)   |
| 7         | 4         | ALL OF ME LOVES ALL OF YOU—*Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)            |
| 8         | 6         | DOWN ON THE BEACH TONIGHT—Drifters (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)                  |
| 9         | 10        | LET'S PUT IT ALL TOGETHER—Stylistics (Avco)—Avemb/C. Shane (Hugo & Luigi)                            |
| 10        | 17        | PEPPER BOX—Peppers (Spark)—Instant   |
| 11        | 8         | LET'S GET TOGETHER AGAIN—*Glitter Band (Bell)—Ram (Mike Leander)                                     |
| 12        | 9         | (YOU'RE) HAVING MY BABY—Paul Anka (United Artists)—MAM (Rick Hall)                                   |
| 13        | 15        | NEVER TURN YOUR BACK ON MOTHER EARTH—*Sparks (Island)—Island (Muff Winwood)                          |
| 14        | 12        | ALL I WANT IS YOU—*Roxy Music (Island)—E.G. Music (Roxy Music/J. Punter)                             |
| 15        | 19        | DA DOO RON RON—Crystals (Warner Spector)—Carlin (Phil Spector)                                       |
| 16        | 11        | I CAN'T LEAVE YOU ALONE—George McCrae (Jayboy) Southern (T.K. Prod.)                                 |
| 17        | 30        | MAGIC—*Pilot (EMI)—Robbins (Alan Parsons)  |
| 18        | 37        | THE WILD ONE—*Suzi Quatro (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)                            |
| 19        | 16        | MINUETTO ALLEGRETTO—*Wombles (CBS)—Batt Songs (Mike Batt)  |
| 20        | 22        | NO HONESTLY—*Lynsey De Paul (Jet)—Standard (Lynsey De Paul)  |
| 21        | 27        | TOO GOOD TO BE FORGOTTEN—Chi-Lites (Brunswick)—Intersong (Eugene Record)                             |
| 22        | 28        | COSTAFINE TOWN—*Splinter (Dark Horse)—*Ops (George Harrison)   |
| 23        | —         | JUKE BOX JIVE—Rubettes (Polydor)   |
| 24        | 14        | HAPPY ANNIVERSARY—Slim Whitman (United Artists)—MCPS (Kelso Herston)                                 |
| 25        | 32        | JUNIOR'S FARM—*Paul McCartney/Wings (Apple)—McCartney/ATV (Paul McCartney)                           |
| 26        | 23        | HOT SHOT—*Barry Blue (Bell)—ATV Music (Barry Blue)   |
| 27        | 45        | GOODBYE NOTHING TO SAY—*Javells/Nosmo King (Pye Disco Demand)—Grenyoko (Nosmo King)                  |
| 28        | 42        | WHERE DID ALL THE GOOD TIMES GO—Donny Osmond (MGM)—Carlin (Mike Curb)                                |
| 29        | —         | ROCK 'n Soul—Hues Corporation (RCA)  |
| 30        | 40        | FAREWELL IS A LONELY SOUND—Jimmy Ruffin (Tama Motown)—Jobete London (James Dean/William Witherspoon) |
| 31        | 13        | I GET A KICK OUT OF YOU—*Gary Shearston (Charisma)—Chappell (Hugh Murphy)                            |
| 32        | 43        | TELL HIM—*(Bell)—Robert Mellin (Mike Leander)  |
| 33        | 29        | THEN CAME YOU—Dionne Warwick/Detroit Spinners (Atlantic)—(Gamble/Huff/T. Bell)                       |

- |    |    |   |
|----|----|---|
| 34 | —  | YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Mercury)                     |
| 35 | 46 | HOW LONG—*Ace (Anchor)—Anchor (John Anthony)                                      |
| 36 | 33 | YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)                                 |
| 37 | 21 | GEE BABY—*Peter Shelley (Magnet)—Magnet (Peter Shelley)                           |
| 38 | 25 | I HONESTLY LOVE YOU—Olivia Newton-John (EMI)—Rondor (John Farrar)                 |
| 39 | 34 | GET YOUR LOVE BACK—Three Degrees (Philadelphia)—Gamble Huff/Carlin (Richard Rome) |
| 40 | —  | MY BOY—Elvis Presley (RCA)  |
| 41 | 50 | TURN IT DOWN—*Sweet (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)               |
| 42 | —  | BLUE ANGEL—Gene Pitney (Bronze)   |
| 43 | —  | SHA LA LA—Al Green (London)   |
| 44 | 18 | SAD SWEET DREAMER—*Sweet Sensation (Pye)—M&M Music (Tony Hatch/D.es Parton)       |
| 45 | 35 | YOU HAVEN'T DONE NOTHING—Stevie Wonder (Tama Motown)—Jobete London (Wonder)       |
| 46 | 41 | SATURDAY GIG—*Mott The Hoople (CBS)—April/Whiz Kid (Mott The Hoople)              |
| 47 | 26 | FAREWELL—BRING IT ON HOME TO ME—*Rod Stewart (Mercury)—G.H. Music (Rod Stewart)   |
| 48 | —  | TELL ME WHAT YOU WANT—Jimmy Ruffin (Polydor)                                      |
| 49 | 31 | YOU LITTLE TRUST MAKER—Tymes (RCA)—April/Maximus (Billy Jackson)                  |
| 50 | —  | ZIP GUN BOOGIE—T. Rex (EMI)   |

LP's

- |           |           |  |
|-----------|-----------|--|
| This Week | Last Week |  |
| 1         | 1         | ROLLIN'—Bay City Rollers (Bell)                          |
| 2         | —         | DAVID LIVE—David Bowie (RCA)                             |
| 3         | 3         | SMILER—Rod Stewart (Mercury)                             |
| 4         | 4         | TUBULAR BELLS—Mike Oldfield (Virgin)                     |
| 5         | 2         | IT'S ONLY ROCK & ROLL—Rolling Stones (Rolling Stones)    |
| 6         | 7         | DAVID ESSEX—(CBS)  |
| 7         | 9         | CAN'T GET ENOUGH—Barry White (20th Century)              |
| 8         | 6         | BAND ON THE RUN—Paul McCartney (Apple)                   |
| 9         | 10        | THE SINGLES 1969-73—Carpenters (A&M)                     |
| 10        | 5         | JUST A BOY—Leo Sayer (Chrysalis)                         |
| 11        | 23        | SERENADE—Neil Diamond (CBS)                              |
| 12        | 8         | BACK HOME AGAIN—John Denver (RCA)                        |
| 13        | 15        | DARK SIDE OF THE MOON—Pink Floyd (Harvest)               |
| 14        | 11        | ANOTHER TIME ANOTHER PLACE—Bryan Ferry (Island)          |
| 15        | 19        | MOTOWN CHARTBUSTERS, VOL. 9—(Tama Motown)                |
| 16        | 12        | WALLS & BRIDGES—John Lennon (Apple)                      |
| 17        | 16        | HERGEST RIDGE—Mike Oldfield (Virgin)                     |
| 18        | 18        | A STRANGER IN MY OWN BACK YARD—Gilbert O'Sullivan (MAM)  |
| 19        | 13        | I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)  |
| 20        | —         | THIS IS THE MOODY BLUES (Threshold)                      |
| 21        | 40        | ROCK YOUR BABY—George McCrae (Jayboy)                    |
| 22        | 32        | THREE DEGREES—(Philadelphia)                             |
| 23        | 17        | MUD ROCK—Mud (Rak)                                       |
| 24        | 24        | 461 OCEAN BOULEVARD—Eric Clapton (RSO)                   |
| 25        | 29        | SIMON & GARFUNKEL'S GREATEST HITS—(CBS)                  |
| 26        | 26        | SANTANA'S GREATEST HITS—(CBS)                            |
| 27        | 30        | SOLO CONCERT—Billy Connolly (Transatlantic)              |
| 28        | 37        | GOODBYE YELLOW BRICK ROAD—Elton John (DJM)               |
| 29        | 25        | BEST OF JOHN DENVER—(RCA)                                |
| 30        | 48        | REMEMBER YOU'RE A WOMBLE—Wombles (CBS)                   |
| 31        | 36        | MEDDLE—Pink Floyd (Harvest)                              |
| 32        | 22        | SHEET MUSIC—10cc (UK)                                    |
| 33        | 14        | WAR CHILD—Jethro Tull (Chrysalis)                        |
| 34        | 20        | ODDS & SODS—Who (Track)                                  |
| 35        | 50        | RAINBOW—Peters & Lee (Philips)                           |
| 36        | 35        | HEY!—Glitter Band (Bell)                                 |
| 37        | 27        | LET'S PUT IT ALL TOGETHER—Stylistics (Avco)              |
| 38        | 28        | HANG ON IN THERE BABY—Johnny Bristol (MGM)               |
| 39        | 21        | THE IMPOSSIBLE DREAM—Alex Harvey Band (Vertigo)          |
| 40        | 49        | DIANA & MARVIN—Diana Ross & Marvin Gaye (Tama Motown)    |
| 41        | —         | VEEDON FLEECE—Van Morrison (Warner Bros.)                |
| 42        | 46        | A TAPESTRY OF DREAMS—Charles Aznavour (Barclay)          |
| 43        | 39        | BEST OF BREAD—(Elektra)                                  |
| 44        | 34        | AND I LOVE YOU SO—Perry Como (RCA)                       |
| 45        | —         | INNERVISIONS—Stevie Wonder (Tama Motown)                 |
| 46        | 42        | ABRAXAS—Santana (CBS)                                    |
| 47        | 47        | FULFILLINGNESS' FIRST FINALE—Stevie Wonder (Tama Motown) |
| 48        | —         | THE BEATLES—1962-1966 (Apple)                            |
| 49        | 33        | BRIDGE OVER TROUBLED WATER—Simon & Garfunkel             |
| 50        | —         | THESE FOOLISH THINGS—Bryan Ferry (Island)                |

## FINLAND

(Courtesy Intro magazine) \*Denotes Local Origin SINGLES

- This Week
- 1 MARILYN—\*Juice Leskinen and Coitus Int (Love)
  - 2 PAIVAT KUIN UNTA—Arto Sotavalta (Sonet)
  - 3 SUGAR BABY LOVE—Rubettes (Polydor)
  - 4 ROCK YOUR BABY—George McCrae (RCA)
  - 5 NIINI—Lea Laven (Columbia)
  - 6 SEASONS IN THE SUN—Terry Jacks (Bell)
  - 7 ROCKET—Mud (RAK)
  - 8 FRIDUNA SKIDUNA—\*Hullujussi (RCA)
  - 9 FOREVER AND EVER—Demis Roussos (Philips)
  - 10 VIUHADUS —\*Irwin Goodman (Philips) LP's

This Week

- 1 MY ONLY FASCINATION—Demis Roussos (Philips)
- 2 FOREVER AND EVER—Demis Roussos (Philips)
- 3 MUD ROCK—Mud (RAF)
- 4 HECTOROCK I—\*Hector (Top Voice)
- 5 HULLUJUSSI—\*Hullujussi (RCA)
- 6 BULVANIA—\*Hullujussi (RCA)
- 7 COITUS IN T—\*Juice Leskinen and Coitus Int (Love)
- 8 KIMONO MY HOUSE—Sparks (Island)
- 9 QUATRO—Suzi Quatro (RAM)
- 10 SEASONS IN THE SUN—Terry Jacks (Bell)

## HOLLAND

(Courtesy Stichting Nederlandse) SINGLES

- This Week
- 1 KUNG FU FIGHTING—Carl Douglas (Pye)
  - 2 SWINGING ON A STAR—Spooky & Sue (Negram)
  - 3 SING A SONG OF LOVE—George Baker Selection (Negram)
  - 4 I'M LEAVING IT ALL UP TO YOU—Marie & Donnie Osmond (MGM)
  - 5 SUCH A NIGHT—Ricky Gordon (CNR)
  - 6 C'EST MOI—C. Jerome (Disc'AZ)
  - 7 I CAN'T LEAVE YOU ALONE—George McCrae (RCA)
  - 8 YELLOW SUN OF ECUADOR—The Classics (Killroy)
  - 9 ROSITA—Andre Moss (Imperial)
  - 10 EEN ROOSJE M'N ROOSJE—Conny Van Den Bos (Park)

## JAPAN

(Courtesy: Music Labo, Inc.) \*Denotes local origin SINGLES

- This Week
- 1 WAKE—\*Kiyoshi Nakajo—Canyon
  - 2 FUREAI—\*Masatoshi Nakamura—Columbia
  - 3 AMAI SEIKATSU—\*Goro Noguchi—Polydor
  - 4 YOROSHIKU AISHU—\*Hiromi Goh—CBS/Sony
  - 5 MIREN—\*Hiroshi Itsuki—Minoruphone
  - 6 FUYU NO EKI—\*Rumiko Koyanagi—Reprise
  - 7 CHIPPONKE NA KANSHO—\*Momoe Yamaguchi—CBS/Sony
  - 8 OMOIDE NO SERENADE—\*Mari Amachi—CBS/Sony
  - 9 KOI NO DAIOGEN—\*Finger 5—Philips
  - 10 AI NO SHUNEN—\*Aki Yashiro—Teichiku
  - 11 KITAKORO—\*Shinichi Mori—Victor
  - 12 YUGUREDOKI WA SABISHISOU—\*N.S.P.—Aard-Vark
  - 13 SHORONAGASHI—\*Grape—Elektra
  - 14 MISAKI MEGURI—\*Kotaro Yamamoto & Week End—CBS/Sony
  - 15 KEKKONSURUTTE HONTOU DESUKA—\*Da Capo—Blow Up
  - 16 KIZUDARAKE NO RORA—\*Hideki Saijo—RCA
  - 17 BANKA—\*Saori Yuki—Express
  - 18 RYOSHU —\*Midori Nishizaki—Minoruphone
  - 19 YOGIRI NO MACHI—\*Saori Minami—CBS/Sony
  - 20 SABISHIGARIYA —\*Michiyo Azusa—King

## MEXICO

(Courtesy Of Ortiz) SINGLES

- This Week
- 1 CANDILEJAS—Jose Augusto (Capitol)
  - 2 CONTIGO Y AQUI—Elio Roca (Polydor)
  - 3 LAMENTO DE AMOR—Rigo Tovar (Melody)
  - 4 POR EL AMOR DE UNA MUJER—Danny Daniel (Polydor)
  - 5 EL REY—Hermanas Huerta (CBS)
  - 6 SOY LO PROHIBIDO—Germain (Capitol)
  - 7 THE NIGHT CHICAGO DIED—Paper Lace (Philips)
  - 8 MI PLEGARIA—Cesar (Capitol)
  - 9 TOMAME O DEJAME—Mocedades (Musart)
  - 10 SENTIMIENTOS (Feelings)—Morris Albert (Gamma)

## NEW ZEALAND

(Courtesy Of NZBC) SINGLES

- This Week
- 1 KISSING IN THE BACK ROW OF THE MOVIES—Drifters
  - 2 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond
  - 3 I SHOT THE SHERIFF—Eric Clapton

## SWEDEN

(Courtesy Of Radio Sweden) \*Denotes local origin

- This Week
- 1 FOREVER AND EVER (LP)—Demis Roussos (Philips)
  - 2 FLAMINGOKVINTETTEN 5 (LP)—\*(FLAM)
  - 3 ELVIS FOREVER (LP)—Elvis Presley (RCA)
  - 4 IT'S ONLY ROCK 'N ROLL (LP)—Rolling Stones (Rolling Stones)
  - 5 LADY BANANA (LP)—\*Streaplers (Polydor)
  - 6 ROCK YOUR BABY (LP)—George McCrae (RCA)
  - 7 MY ONLY FASCINATION (LP)—Demis Roussos (Philips)
  - 8 LIVE (LP)—Mott The Hoople (CBS)
  - 9 WALLS AND BRIDGES (LP)—John Lennon (Apple)
  - 10 LIVE (LP)—David Bowie (RCA)

## SWITZERLAND

(Courtesy Of Radio-Hitparade) SINGLES

- This Week
- 1 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
  - 2 GIGI L'AMOROZO—Dalida (Sonopresse Int'l)
  - 3 PICCOLA & FRAGILE—Drupi (Ricordi)
  - 4 BABY BLUE—Waterloo & Robinson (ATOM)
  - 5 SOLEADO —Daniel Santacruz Ensemble (Odeon)
  - 6 CHARLY —Satnabarbara (Harvest)
  - 7 ROCK YOUR BABY—George McCrae (RCA)
  - 8 HOLLYWOOD —Waterloo & Robinson (ATOM)
  - 9 KUNG FU FIGHTING—Carl Douglas. (PYE)
  - 10 THE ENTERTAINER—Marvin Hamlisch (MCA)

# From the Music Capitals of the World

Continued from page 67

association. The jazz trumpeter and his group previously played Japan in 1973. . . . "Unsung Heroes" was released here Nov. 5 by Victor Musical Industries to mark the Crusaders' current Japan performance tour. . . . About one million JASRAC copyright stickers for pre-recorded cassette music tapes have been counterfeited and sold at a quarter of their average royalty value, the Tokyo Metropolitan Police Department says.

The music arm of JVC is rushing the initial release of Motown albums in CD-4. The first three are scheduled for release here Nov. 25, to be followed by two more Dec. 25 and another pair next Feb. 5. The Motown recording artists include Diana Ross, Marvin Gaye, the Temptations, the Jackson 5 and the Supremes. . . . "What Happens? . . . Art Farmer-Phil Woods Together" is first album of a "Campi Jazz Series" to be pressed and released in Japan Dec. 20 by Toho Records under the Italian record manufacturer's label. . . . The Polydor recording of "The Fugitive" (Tony Waddington & Wayne Bickerton) in London by Kenji Sawada of Watanabe Production was released Nov. 21. The single will be followed Dec. 21 by an album of the same title, the manufacturer says.

### HIDEO EGUCHI

## AMSTERDAM

U.S. singer Donna Summer, who now lives in Germany, has three hit records here—"The Hostage," released by Basart, first hit the Top Ten; then Inelco immediately released an old track, "Denver Dreams," by the artist; and Basart replied with her latest, "Lady Of The Night." . . . After living here in the village of Blaricum for several months, Gilbert O'Sullivan has returned to the U.K.

After a world tour lasting five years, Dutch singer Karin Kent has returned to Holland and immediate

recording sessions—she first left the country "because I'm sick of the scene." . . . Cher's producer Al Capps, in Holland to produce an album by top group The Cats, discovered a new girl singer, Debbie, and will return to produce the girl he says is a better singer than Cher and more beautiful than Sophia Loren.

Promoter of German songs and artists here, Harry Thomas, organizes another "Schlagerfestival" in Kerkrade on Friday (22) Saturday (23) with 30 German artists. . . . Earth And Fire on tour in Switzerland following visits to Scandinavian countries and they record a new album at the end of November for release in January. . . . Ekseption touring Germany and will follow Earth And Fire into Switzerland.

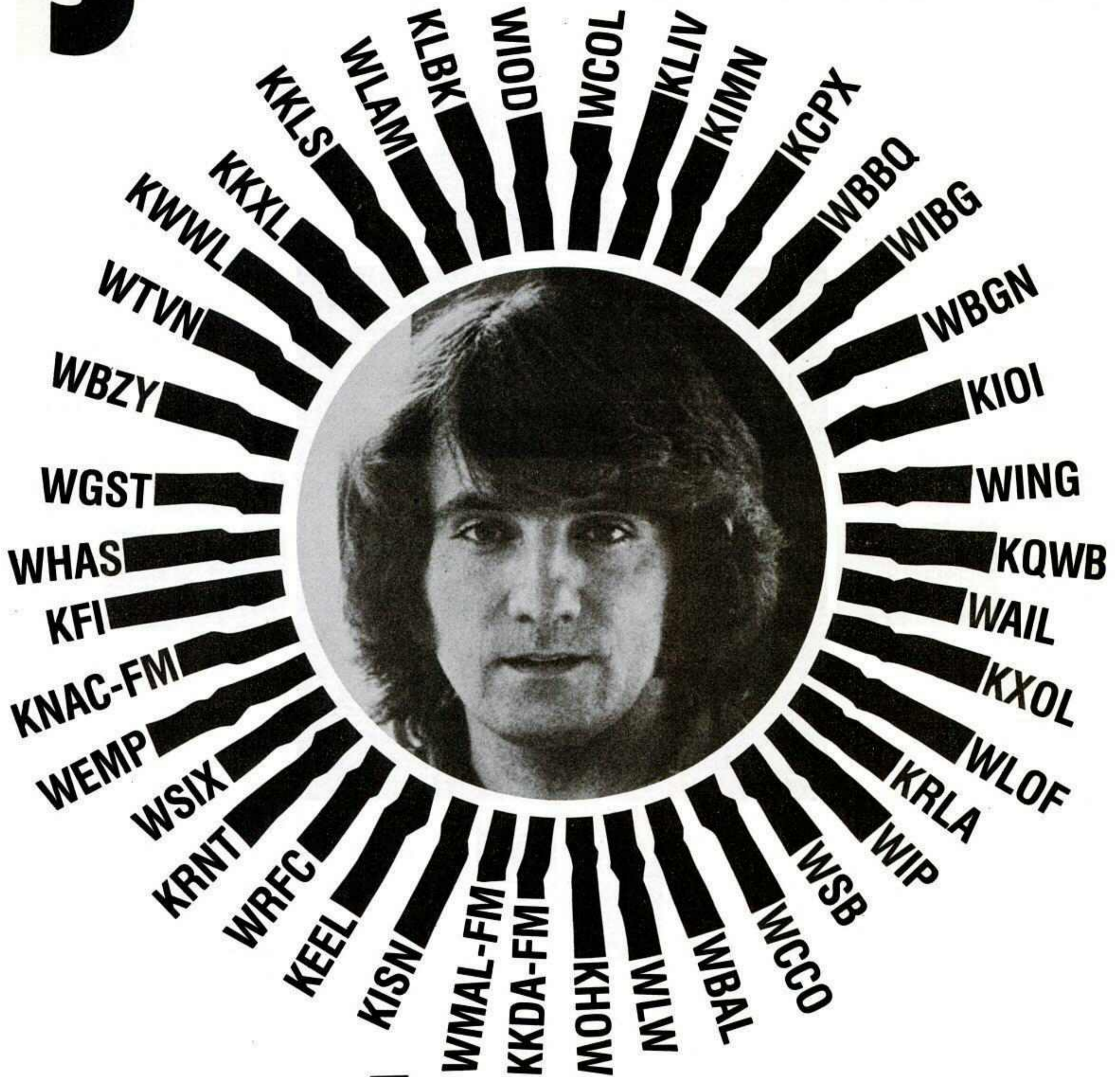
CBS-Holland sacked their plugger Ron Brandsteder, after discovering he had a fine voice—he is now signed to the label as a singer . . . Mouth and MacNeal to appear in a movie being made in Sardinia and they also tour Turkey for 10 days with a new single "My Lady" out in Holland in a few weeks. . . . Cees Veerman has left the Cats, following the group decision not to appear on stage any more but only make records—he's putting together a new band with members of Left Side and BZN, both (like Cats) Volendam groups.

Karel Hille, former head of the promotion department of Bovema-EMI, now responsible for all press and public relations of the EMI organizations in Holland—his successor at Bovema is Olaf Kliin. . . . Much record company anger here over the policy of the top pop program on TV here, AVRO's Toppop, after producer Rien Van Wijk decided to allow only records on the show where the companies can provide a movie-film of the artist or group—they say it adds up to discrimination and that records with no accompanying movie should be included. FRANS VAN DER BEEK

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# Disco Action

By TOM MOULTON

LOS ANGELES—Local discotheques haven't as yet reached the point where they are programming music exclusively their own. They are relying on their audience's familiarity with the music.

People here don't seem to be getting up and dancing to the newer sounds or those records they aren't familiar with.

In a survey of Pips, Studio One, Starwood, Paradise Ballroom, The Other Side, DOK West, Diamond Horseshoe, they are generally playing the hits, with Gloria Gaynor's "Never Can Say Goodbye" on MGM, Carol Douglas' "Doctor's Orders" on Midland Intl and "Express" by B.T. Express on Scepter exceptions because they're not yet radio hits.

The clubs don't seem to be receiving promotional copies and that's another reason why their programming doesn't seem to be as current as that in New York—where the clubs are tied closer together with communications and are thus able to know about good records when they are available or even before.

Local clubs seem to be weeks behind the New York discos mainly because they aren't receiving the product... product which can get people onto the floor and dancing.

At Pips, a private club, the music is generally the popular records of the day. There is a nice comfortable, plush atmosphere, where people can party without being on-stage. The club doesn't have the same volume intensity as is generally heard in the New York clubs where there are over 100 locations in Manhattan and Queens. There the competition is much greater and the volume is more intense—which creates the excitement you need.

Don Tegeler is the disk jockey at Pips and he's been in the city one year.

At Studio One, Paul Dougan is one of the DJs and this location in West Los Angeles is both very big and very popular. It's open to the public and it really jumps.

This place is in the style a New York type club in size, the sound system (music is played quite loud) and there is a light show run by the DJs. Sound and lights are what create the excitement.

Studio One plays such popular tunes as "Philadelphia" by B.B. King on ABC, "Can't Get Enough" by Barry White on 20th Century plus the titles already mentioned.

There is a feeling that the disco club scene here is starting to get established. Not as a fad but as a legitimate entertainment outlet.

Audiences here—like in other cities—come to the clubs to "let loose"—a form of expression where you can be yourself under the common goal of dancing and having a great time.

Two radio stations in New York are playing "Express" by B.T. Express. They are WWRL-AM and WBLS-FM. This is a cut out of their LP and the radio play has to be based on retail sales and disco action... Gloria Gaynor, who had the top New York disco record for eight weeks, is now getting Top 40 play with KHJ-AM in Los Angeles adding it to its list.

"Hey Girl Come And Get It" by the Stylistics on their "Heavy Fallin' Out" LP on Avco, has the same sound as "Rock Your Baby" so that it is a Stylistics version of the George McCrae hit. The discographer still wants this sound and the popularity of this record confirms it.

## Top Fifteen (By Audience Response)

- This Week
- 1 EXPRESS—B.T. Express—Scepter (LP only)
  - 2 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 3 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
  - 4 I'LL BE HOLDIN' ON—Al Downing—Chess (Disco-mix)
  - 5 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 6 GET DANCIN'—Disco-tex & The Sex-o-lettes—Chelsea
  - 7 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century
  - 8 HEY GIRL, COME AND GET IT—Stylistics—Avco (LP only)
  - 9 ASK ME—Ecstasy, Passion & Pain—Roulette
  - 10 ROCKIN' SOUL—Hues Corp.—RCA
  - 11 SUGAR PIE GUY—The Joneses—Mercury
  - 12 EVERLASTING LOVE—Carl Carlton—Backbeat
  - 13 WHERE ARE ALL MY FRIENDS—Harold Melvin & the Bluenotes—Philadelphia Intl.
  - 14 PHILADELPHIA—B.B. King—ABC-Dunhill
  - 15 GOT TO TESTIFY (Love)—Cornelius Brothers & Sister Rose—UA

## Best Sellers (New York) Colony Records

- This Week
- 1 MORE THAN ANYTHING, YOU'RE MY EVERYTHING—Barry White—20th Century-Fox
  - 2 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
  - 3 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 4 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 5 WHERE ARE ALL MY FRIENDS—Harold Melvin And The Bluenotes—Philadelphia Intl.
  - 6 EXPRESS—B.T. Express—Scepter (LP only)
  - 7 EACH MORNING I WAKE UP—Major Harris Boogie Blues Band—Atlantic
  - 8 LOOK ON THE GOOD SIDE—Invitations—Silver Blue Records
  - 9 GET DANCIN'—Disco Tex And The Sex-o-lettes—Chelsea
  - 10 GOT TO TESTIFY (Love)—Cornelius Brothers And Sister Rose—UA
  - 11 WANNA BE WHERE YOU ARE—Zulema—RCA
  - 12 TRUSTING HEART—The Tramps—Golden Fleece
  - 13 I'LL BE HOLDIN' ON—Al Downing—Chess (Disco-mix)
  - 14 ONE TEAR—Eddie Kendricks—Tamlia
  - 15 LIVING, LOVING, LAUGHING—Jesus—Vibration

## DOWNSTAIRS RECORDS

- This Week
- 1 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 2 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 3 LOOK ON THE GOOD SIDE—Invitations—Silver Blue Records
  - 4 WHERE ARE ALL MY FRIENDS—Harold Melvin And The Bluenotes
  - 5 EACH MORNING I WAKE UP—Major Harris Boogie Blues Band
  - 6 SOON, EVERYTHING IS GONNA BE ALRIGHT—Third Time Around—Dennas
  - 7 MORE THAN ANYTHING, YOU'RE MY EVERYTHING—Barry White
  - 8 I'LL BE HOLDIN' ON—Al Downing—Chess (Disco-mix)
  - 9 ROCKIN' SOUL—Hues Corp.—RCA
  - 10 YOU BELIEVE IN ME—Executive Suite—Babylo
  - 11 YOU ARE THE SONG, I'VE ALWAYS WANTED TO SING—Timmy Thomas—Glades
  - 12 EXPRESS—B.T. Express—Scepter (LP only)
  - 13 YOU BETTER BE CERTAIN—The Futures—Buddah
  - 14 GOT TO TESTIFY (Love)—Cornelius Brothers & Sister Rose—UA
  - 15 TRUSTING HEART—The Tramps—Golden Fleece

## Melody Music Shops (Brooklyn, Queens and Long Island)

- This Week
- 1 EXPRESS—B.T. Express—Scepter (LP only)
  - 2 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 3 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 4 I'LL BE HOLDING ON—Al Downing—Chess (Disco-mix)
  - 5 ROCKIN' SOUL—Hues Corp.—RCA
  - 6 I FEEL A BIG ONE (Comin' On)—Leonard Kaitler—Sunburst
  - 7 TRUSTING HEART—The Tramps—Golden Fleece
  - 8 GET DANCIN'—Disco-Tex & The Sex-o-lettes—Chelsea
  - 9 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
  - 10 EVERLASTING LOVE—Carl Carlton—Rackbeat
  - 11 LOOK ON THE GOOD SIDE—The Invitations—Silver Blue Records
  - 12 ASK ME—Ecstasy, Passion And Pain—Roulette
  - 13 MORE THAN ANYTHING, YOU'RE MY EVERYTHING—Barry White—20th Century-Fox
  - 14 I FEEL LOVE COMIN' ON—Jay & The Techniques—Silver Blue Records
  - 15 GOT TO TESTIFY (Love)—Cornelius Brothers & Sister Rose—UA

Billboard SPECIAL SURVEY for Week Ending 11/23/74

# Billboard FM Action

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- 1 ELECTRIC FLAG, THE BAND KEPT ON PLAYING, Atlantic: KTMS, W149, WAER, WMMR, KSN, KMET, WRAS, KZEL, WZZQ, WOWI, WLIR, WBRU, WOUR, WPRB, KZAP, WQFM, KLLO, WABX, WTUL, WORJ, WBAB, WKTK, CHUM, WVVS, WIOT
- 2 DON McCLEAN, HOMELESS BROTHER, United Artist: KTMS, WTUL, WMMR, WVVS, WQFM, WSDM, KFMV, KZEL, WBEU, WORJ, CHUM, WKTK, WLIR, WNEW, KEFC, WIOT, CJOM, KLBJ, KZEW, WPRB, W149, WBAB, WRAS
- 3 SHAWN PHILLIPS, FUTHERMORE, A&M: KSHE, WABX, KLLO, WQFM, CJOM, WRAS, KZEW, KBPI, WAER, WLIR, WOUR, WIOT, KLBJ, CHUM, WKTK, KFMV, KZEL, KZAP, WTUL, WORJ, WBRU, KEFC, WPRB
- 4 POCO, CONTAMOS, Epic: WOUR, WNEW, WQFM, WRAS, KZEW, WZMF, KSHE, WLIR, W149, KZEL, KZAP, KLLO, WABX, WTUL, WMMR, WORJ, WBAB, WKTK, CJOM, WAER, WVVS, KMET, WIOT
- 5 FANNY, ROCK 'N' ROLL SURVIVORS, Casablanca: WRAS, WZZQ, WNEW, W149, WLIR, KSHE, WBAB, WOUR, WBRU, WMMR, WQFM, KZAP, KFMV, KTMS, WPLR, KZEL, KMET, WABX, WKTK, WIOT, KEFC, WTUL
- 6 JERRY JEFF WALKER, WALKER'S COLLECTABLES, MCA: KZEW, WTUL, KLBJ, KZAP, KFMV, KZEL, KMET, WOUR, WORJ, KLLO, WLIR, KEFC, WMMR, WQFM, KBPI, WBRU, WIOT, CHUM, WBAB, W149, WPRB
- 7 TIM WEISBURG, FOUR, A&M: WRAS, KTMS, WAER, KCFR, WBAB, WQFM, KZAP, KFMV, KJLH, KOME, KSHE, WOV, WZAF, WVVS, KBPI, WORJ, WTUL, KLBJ, WOUR, KEFC
- 8 KING CRIMSON, RED, Import Island/Atlantic: WKTK, KLLO, KOME, W149, WMMR, KSN, WPLR, WOUR, WQFM, KBPI, KCFR, WABX, WTUL, WBAB, CHUM, WRAS, CJOM, WAER, WVVS
- 9 WISHBONE ASH, THERE'S THE RUB, MCA: WQFM, WPLR, WZMF, KLLO, KSHE, WOWI, WAER, WOUR, KFMV, KZEW, WORJ, WKTK, CHUM, WRAS, KMET, WIOT, KEFC, KLBJ
- 10 DEODATO, ARTISTRY, MCA: WRAS, WTUL, KFMV, KJLH, KZEL, KOME, KMET, W149, KLLO, WNEW, KEFC, KSN, WQFM, WBAB, WSDM, WARK, WIOT
- 11 JERRY GOODMAN AND JAN HAMMER, LIKE CHILDREN, Nempor: WMMR, WRAS, KSHE, WOWI, WAER, WLIR, WDRU, WOUR, WPRB, W149, KLLO, KBPI, WABX, CJOM, WIOT
- 12 CAPT. BEEFHEART, BLUE JEANS AND MOONBEAMS, Mercury: WQFM, KEFC, WABX, CJOM, WOUR, KZAP, KLLO, WBEU, WTUL, WORJ, WOWI, WRAS, WAER, WVVS, WIOT
- 13 GOOSE CREEK SYMPHONY, DO YOUR THING BUT DON'T TOUCH MINE, Columbia: WMMR, WRAS, KZEW, WOWI, WTUL, WOUR, WIOT, KZAP, KFMV, KTMS, WLIR, WBEU, CHUM, WAER, KEFC
- 14 MARSHALL TUCKER BAND, WHERE WE ALL BELONG, Capricorn: WQFM, WRAS, WPLR, WZZQ, KLLO, WOWI, KFMV, W149, WOUR, KSHE, WLIR, KZEW, WORJ, WKTK, WIOT
- 15 JO-JO GUNNE, SO... WHERE'S THE SHOW, Asylum: KFMV, WOUR, WQFM, WLIR, WTUL, WORJ, CHUM, WBRU, KMET, WVVS, WIOT, KEFC, WRAS, WABX
- 16 JOHN MARTYN, SUNDAYS CHILD, Island: WOWI, WLIR, WBAB, WOUR, KLLO, CJOM, WIOT, CHUM, KCFR, WABX, WKTK, WBRU, WAER, KEFC
- 17 STACKRIDGE, PINAFORE DAYS, Sire: WMMR, WNEW, WABX, KZEL, WOWI, WBRU, WKTK, KCFR, WOUR, WLIR, WORJ, CHUM, CJOM, KEFC
- 18 ALEX HARVEY BAND, IMPOSSIBLE DREAM, Vintago: WOUR, WABX, WTUL, WRAS,

- 19 WIOT, WMMR, CJOM, KZEW, KSHE, WBAB, KEFC, WPRB
- 20 BUDDY MILES, THE MANY FACES OF BUDDY MILES, Columbia: WTUL, CJOM, WSDM, WPRB, WBEU, WZMF, WAER, WLIR, WIOT, WBAB, WKTK, KQIV
- 21 JONATHAN EDWARDS, LUCKY DAY, Atco: W149, WMMR, WPLR, WLIR, WOUR, KFMV, KZEL, WABX, WOWI, WRAS, CJOM
- 22 GREENSLADE, SPYGLASS GUEST, Mercury: WQFM, WOUR, KTMS, KZEL, WLIR, WTUL, WRAS, WAER, WITO, KEFC
- 23 FREDDIE KING, BURGLER, RSO: WPLR, W149, WOUR, KZAP, KLLO, WLIR, WTUL, WOWI, WIOT, KEFC
- 24 TRAPEEZE, HOTWIRE, Warner Brothers: WIOT, KZEW, WTUL, WBEU, KLLO, WQFM, KFMV, KEFC, WRAS, CJOM
- 25 CHARLIE DANIELS BAND, FIRE ON THE MOUNTAIN, Buddah: W149, WQFM, KZEL, WLIR, KBPI, WBAB, WOWI, CJOM, WVVS
- 26 DEEP PURPLE, STORM BRINGER, Warner Brothers: WNEW, WLIR, KFMV, KGB, WQFM, KTMS, KLLO, KSHE, WRAS
- 27 DONAVAN, SEVEN-TEASE, Epic: WMMR, WQFM, WZMF, KLLO, WLIR, WABX, WKTK, WRAS, CJOM
- 28 ANDY FAIRWEATHER-LOW, SPIDER JIVING, A&M: WOWI, CJOM, WZMF, WLIR, KZAP, KZEL, WMMR, KEFC, KLBJ
- 29 NEUTRONS, BLACK HOLE STAR, (Import) United Artists: WLIR, KSHE, WAER, WPRB, W149, KLLO, KSN, WOUR, WOWI
- 30 BOOKER T., EVERGREEN, Epic: KZAP, KJLH, KOME, WOUR, WOWI, WLIR, WVVS, KSN, WQFM
- 31 JACK BRUCE, OUT OF THE STORM, RSO: WPLR, WOUR, WLIR, KCFR, WMMR, WBAB, WOWI, WVVS
- 32 RITA JEAN BODINE, BODINE, RITA JEAN, 20th Cent.: WOUR, KZEL, KSHE, WABX, CJOM, KMET, WIOT, KLBJ
- 33 GEORGE DUKE, FEEL BASF: WABX, WOWI, WMMR, KLLO, WAER, WBRU, WSDM, KCFR
- 34 LOVE, REEL TO REAL, RSO: WOUR, KFMV, WQFM, WLIR, KZEW, WMMR, WBAB, WOWI
- 35 RACHAEL FARO, REFUGEE, RCA: KZEL, WAER, WNEW, WLIR, WOUR, KBPI, WORJ
- 36 AL GREEN, EXPLORES YOUR MIND, Hi: WABX, CJOM, KZAP, W149, KJLH, KMET, KEFC
- 37 HORSELIPS, DANCE HALL SWEETHEART, (Import) Oats/RCA: WPLR, KLLO, WOUR, WLIR, WBEU, WTUL, KEFC
- 38 LEONARD COHEN, NEW SKIN FOR THE OLD CEREMONY, Columbia: WMMR, WQFM, KEFC, WRAS, WABX, WOWI, WIOT
- 39 MOODY BLUES, THIS IS, Threshold: KTMS, WQFM, KLLO, WIOT, WKTK, KEFC, KLBJ
- 40 ROBERT MASON, STAR DRIVE, Columbia: WZZK, WOWI, WTUL, WBRU, KEFC, WQFM, WSDM
- 41 JAN AND DEAN, GOTTA TAKE THAT ONE LAST RIDE, United Artist: KFMV, WOUR, KLLO, KEFC, WMMR, KLBJ
- 42 ESSRA MOHAWK, Asylum: KFMV, WQFM, KTMS, WLIR, WMMR, WOUR
- 43 FENTON ROBINSON, LONE ME A DIME, Alligator: WOUR, KZEL, KCFR, WOWI, WIOT, KEFC
- 44 BARNABY BYE, TOUCH, Atlantic: WNEW, WLIR, WBAB, WOUR, WABX
- 45 BRYAN FERRY, ANOTHER PLACE, ANOTHER TIME, Atlantic: WPLR, WQFM, KZEL, WABX, WMMR

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 GRYPHON, RED QUEEN TO GRYPHON THREE, Bell: WOUR, KCFR, WLIR, WBAB, WAER
- 2 JOHNNY HAMMOND, GAMBLERS LIFE, Chelsea: WPLR, KJLH, WIOT, KMET, KZAP
- 3 A FOOT IN COLD WATER, OR AROUND US, Elektra: WQFM, WLIR, CHUM, WIOT
- 4 ELF, LA. 59, MGM: KSHE, WOUR, WOWI, WBAB
- 5 HUDSON BROTHERS, TOTALLY OUT OF CONTROL, Rocket: WLIR, WNEW, WSDM, WBAB
- 6 HUDSON AND FORD, FREE SPIRIT, A&M: CHUM, KLLO, WLIR, CJOM
- 7 MODERN JAZZ QUARTET, IN MEMORIUM, Little David: WOWI, WQFM, WIOT, KEFC
- 8 ROBERT PALMER, SNEAKIN' SALLY THROUGH THE ALLEY, Island: WOUR, KLLO, WAER, KEFC
- 9 ROSS, PITT AND THE PENDULUM, RSO: WTUL, WRAS, WVVS, KEFC
- 10 RINGO STARR, GOODNIGHT VIENNA, Apple: KZAP, KLLO, WMMR, WORJ
- 11 WALLY, Atlantic: WQFM, WOWI, WLIR, KFMV
- 12 GEORGE BENSON, BAD BENSON, CTI: KJLH, WOUR, CJOM
- 13 CLARENCE CARTER, REAL, ABC: KQIV, WOUR, WBAB
- 14 JOHN DAWSON WINTER III, Blue Sky: WQFM, WABX, CJOM
- 15 JACK DEJOINETTE, SORCERY, Prestige: WABX, KCFR, KQIV
- 16 DAN FOGGLEBURG, SOUVENIERS, Epic: KLLO, KBPI, CJOM
- 17 HERBIE HANCOCK, DEATH WISH, Columbia: KQIV, WIOT, KCFR
- 18 PHILADELPHIA, RCA: WBAB, KJLH, KEFC
- 19 NEIL SEDAKA, SEDAKA'S BACK, Rocket: WQFM, WOUR, KZAP
- 20 CANDI STATON, CANDI, Warner Brothers: KJLH, KLLO, WOUR
- 21 TYMES, TRUSTMAKER, RCA: KJLH, KMET, KZAP
- 22 BROWNS HOME BREW, TOGETHER, Vertigo: WLIR, WABX
- 23 JAMES COTTON BAND, 100% COTTON, Buddah: WNEW, WLIR
- 24 CHARLES ERLIND, DYNAMIC BROTHERS, Prestige: KJLH, KQIV
- 25 EDGAR FROESE, AQUA, Virgin: KCFR, WABX
- 26 HOT CHOCOLATE, CICERO PARK, Big Tree: WQFM, WLIR
- 27 FREDDIE HUBBARD, CTI: CJOM, WBRU
- 28 BURT JANSCH, LA. TURN AROUND, (Import) Famous: WLIR, WPRB
- 29 MILT JACKSON, THE IMPULSE YEARS, Impulse: WABX, KCFR
- 30 ELVIN JONES, THE IMPULSE YEARS, Impulse: KCFR, WPRB
- 31 THAD JONES/MEL LEWIS, POTPOURRI, Philly Inter.: WAER, WSDM
- 32 RONNIE LANE, ANYMORE FOR ANYMORE, (Import) GM: WLIR, W149
- 33 DENNIS LINDE, TRAPPED IN THE SUBURBS, Elektra: WOWI, CJOM
- 34 MASTERS OF THE AIRWAYS, Epic: WQFM, WOUR
- 35 MONK MONTGOMERY, REALITY, Philly Inter.: KJLH, WIOT
- 36 OZARK MT. DAREDEVILS, IT'LL SHINE WHEN IT SHINES, A&M: KSHE, KLLO

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

- |  |   |
|--|---|
| ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 5, 6, 7, 8, 9, 10, 11, 13, 14, 15, 17, 20                      | NEW ORLEANS, LA.: WTUL-FM, Bryan Melan; 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, 12, 14, 17, 20                                  |
| AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 2, 4, 5, 7, 15, 16, 17, 18  | NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 2, 3, 8, 10, 15, 17, 19, 20, 22  |
| BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 5, 6, 8, 10, 11, 12, 15, 16, 19, 20, 21           | NORFOLK, VA.: WOWI-FM, Rollie Bristol; 1, 5, 7, 9, 10, 13, 14, 15, 16, 17, 18, 20, 22                                   |
| BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 6, 7, 9, 10, 12, 15, 17                                       | ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 4, 5, 7, 9, 10, 17, 20  |
| BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 2, 9, 12, 14, 17  | PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 6, 9, 10, 11, 13, 15, 16, 17, 18, 19, 20                          |
| BIRMINGHAM, AL.: WZZK-FM, Bill Levey; 17   | PORTLAND, ORE.: KQIV-FM, Roy Jay (Rick Harrison); 12, 21, 22  |
| CHICAGO, ILL.: WSDM-FM, Burt Burdeen; 2, 8, 12, 16, 17, 20, 22   | PRINCETON, N.J.: WPRB-FM, Daisann McLane; 1, 2, 4, 9, 11, 12, 15, 22  |
| COMPTON, CALIF.: KJLH-FM, Rod McGrew; 5, 8, 15, 17, 19, 21, 22   | PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 3, 4, 9, 10, 16, 17, 22  |
| DALLAS, TEXAS: KZEW-FM, Mike Taylor; 2, 4, 7, 9, 11, 14, 16  | SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 9, 14, 15, 17, 19, 20, 21                                  |
| DENVER, COL.: KBPI-FM, Jean Valdez; 2, 4, 5, 6, 9, 15, 17, 21  | SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 15  |
| DENVER, COL.: KCFR-FM, Bob Stecker; 5, 6, 10, 16, 18, 19, 21, 22   | SAN FRANCISCO, CALIF.: KSN-FM, Bonnie Simmons; 1, 6, 8, 15  |
| DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 6, 8, 9, 10, 11, 13, 15, 16, 17, 19, 21, 22                   | SAN JOSE, CALIF.: KOME-FM, Ed Romig; 5, 6, 8, 15  |
| EUGENE, ORE.: KFMV-FM, Randy Chase; 2, 3, 4, 5, 7, 8, 9, 10, 13, 14, 15, 16, 18, 20                          | SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 1, 2, 3, 5, 9, 14, 15, 17, 18  |
| EUGENE, ORE.: KZEL-FM, Stan Garrett; 1, 2, 3, 4, 8, 10, 13, 14, 15, 16, 17, 18, 19                           | ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 2, 3, 5, 7, 9, 11, 15, 16, 20, 22  |
| HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19, 20, 22            | SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 2, 2, 3, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22 |
| HOUSTON, TEXAS: KLLO-FM, Jim Hilty; 1, 2, 4, 6, 7, 8, 9, 10, 14, 15, 16, 17, 18, 20, 21, 22                  | SYRACUSE, N.Y.: WAER-FM, George Gilbert; 1, 2, 5, 6, 7, 9, 10, 12, 14, 15, 16, 17, 19, 20, 22                           |
| JACKSON, MISS.: WZZQ-FM, Dave Adcock; 1, 2, 3, 9   | TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 2, 3, 4, 7, 8, 9, 10, 11, 12, 14, 16, 17, 18, 19, 20, 21, 22                     |
| KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 2, 3, 4, 6, 8, 9, 13, 14, 15, 17, 22                               | TORONTO, CANADA: CHUM-FM, Benji Karch; 1, 2, 4, 6, 7, 9, 10, 20   |
| LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 3, 4, 7, 8, 10, 16, 17, 19, 21                              | VALDOSTA, GA.: WVVS-FM, Scott Crane; 1, 2, 5, 6, 9, 10, 15, 16, 20  |
| MILWAUKEE, WISC.: WZMF-FM, John Houghton; 2, 5, 7, 12, 15  | WACO, TEXAS.: KEFC-FM, David Collins; 2, 3, 4, 5, 7, 8, 9, 10, 11, 14, 15, 17, 18, 20, 21                               |
| NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 3, 6, 7, 9, 13, 14, 16, 17, 19                                  | WINDSOR, DETROIT: CJOM-FM, Dave Lonco; 2, 6, 9, 10, 11, 12, 13, 14, 15, 16, 17, 20, 21, 22                              |
| MILWAUKEE, WISC.: WQFM-FM, Mark Billinski; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 15, 16, 17, 18, 19, 20, 21, 22 |   |

Another  
chart single  
has popped  
out of this  
sensational  
LP that  
already  
gave you  
Beach Baby.

## The First Class



UK 53109

**“DREAMS ARE TEN A PENNY.”** #49028

by **The First Class.**

*“Jen-ny, Jen-ny, dreams are ten a pen-ny.”*

Already getting top play  
on top stations across the country.

UK RECORDS. DISTRIBUTED BY LONDON RECORDS.

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Billboard HOT 100

Chart Bound

LUCY IN THE SKY WITH DIAMONDS—Elton John (MCA 40344)
READY—Cat Stevens (A&M 1645)
A WOMAN'S STORY—Cher [Warner-Specker 0400 (Warner Bros.)]
SEE TOP SINGLE PICKS REVIEWS, page 76

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL. Includes entries like 'I CAN HELP', 'DO IT (Til You're Satisfied)', 'MY MELODY OF LOVE', etc.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogul Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z - (Publisher - Licensee)

Index table listing song titles and their corresponding chart positions, such as 'After The Gold Rush (Columbia)', 'Carefree Highway (Moose, CAPAC)', etc.

# SINATRA

## The Main Event

Winner and still champion. In concert, on television and now on the album of the year. From Reprise records and tapes.




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# REMEMBER

SUNDAY MONDAY TUESDAY WEDNESDAY

Eddie Kendricks  
For You

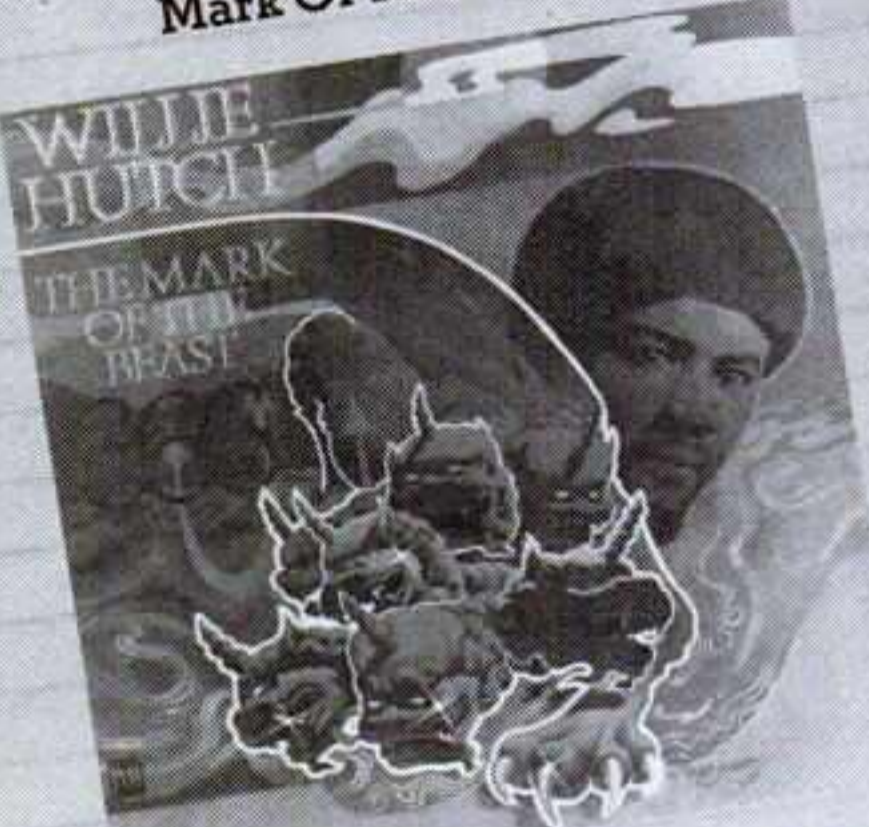


**FOR YOU.**

An album of songs you'd love to hear Eddie Kendricks sing. Includes Jim Croce's *Time In A Bottle* and the David Gates/Bread classic, *If*.

M6-81551

Willie Hutch  
Mark Of The Beast




**BEAUTIFUL.**

Willie Hutch's "Beast" is a beauty. A concept album of hard music with insight. As always, written, produced, arranged and performed by Willie Hutch.

M6-81551

Caston And Majors  
Caston And Majors



**SENSORY.**

An apt description for a most unusual debut album by Caston and Majors. When you listen, turn up the volume. And turn down the lights.

M6-81451

4

11

19

2

5

26

27

# NOVEMBER

DAY THURSDAY FRIDAY SATURDAY

Severin Browne  
New Improved Severin Browne

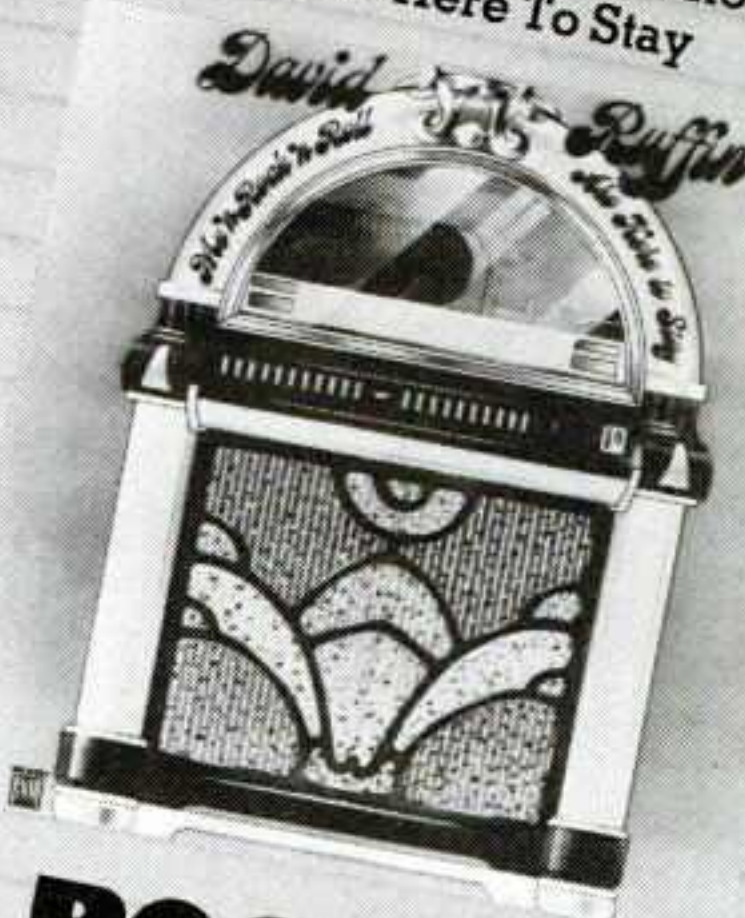


**IMPROVED.**

*That's the word on Severin Browne's new album. But if you've heard Severin, you know he's hard to top. A great album that tastes good to your ears.*

M6-779S1

David Ruffin  
Me And Rock And Roll  
Are Here To Stay



**ROCKIN'!**

*Ruffin! The title tells all. A new sound for this former Temptation. And one that's definitely here to stay.*

M6-818S1

G. C. Cameron  
Love Songs And Other Tragedies



**ROMANTIC.**

*The best love song is one that's sung by a lover. And nobody sings a love song like G.C. Cameron. A special album.*

M6-819S1

28

Remember Motown



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# Billboard's Top Single Picks

NOVEMBER 23, 1974

Number of singles reviewed  
this week **93** Last week **102**

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**ELTON JOHN—Lucy In The Sky With Diamonds (5:58);** producer: Gus Dudgeon; writers: John Lennon-Paul McCartney; publisher: Maclen, BMI, MCA 40344. The old Beatles tune redone in a relatively straight manner by the man who never fails to hit the top 10. Elton manages to catch the strange, almost haunting feeling the Beatles gave the tune while still placing his own mark on it. No question on this one. Flip: One Day At A Time (3:43); Producer: same; writer: John Lennon; publisher: Lennon/ATU, BMI.

**THE CARPENTERS—Please Mr. Postman (2:48);** producers: Richard & Karen Carpenter; writers: B. Holland-F. Gorman-R. Bateman; publishers: Jobete, ASCAP/Stone Agate, BMI. Reasonably faithful rendition of the old Marvelettes hit from the pair who have scored quite well with bits of nostalgia lately. Strong singing from Karen, who is equally adept at rock or ballads. One of strongest singles groups around does it again.

**GEORGE HARRISON—Dark Horse (3:52);** producer: George Harrison; writer: George Harrison; publisher: Ganga, BMI, Apple 1877 (Capitol). First single in nearly a year for "the quiet Beatle" is a pleasing, acoustic flavored cut with double tracked vocals and instantly catchy sound that should satisfy AM listeners and more "critical" fans. Use of flute spices cut up.

**THE EAGLES—Best Of My Love (3:25);** producer: not listed; writers: Henley-Frey-J.D. Souther; publisher: Kicking Bear/Benchmark, ASCAP, Asylum 45218. Soft, acoustic ballad utilizing the harmony vocals the group has become so well known for. A bit less country than some of their other efforts, and a strong bet for AM play. Flip: Ol' '55 (4:22); producer: same; writer: T. Waits; publisher: Fifth Floor, ASCAP.

**CAT STEVENS—Ready (3:14);** producers: Paul Samwell-Smith and Cat Stevens; writer: Cat Stevens; publisher: Akee, ASCAP, A&M 1645. Coming off his raucous cover of Sam Cooke's "Another Saturday Night," Stevens returns to the material more commonly associated with him—a quiet acoustic sound with good vocal break and strong backup chorus. Should appeal to his fans and pull in some MOR play.

**GLEN CAMPBELL—It's A Sin When You Love Somebody (2:21);** producer: Jimmy Bowen; writer: Jimmy Webb; publisher: Canopy, ASCAP, Capitol 3988. Probably the most commercial thing Campbell has come up with in years, coming off his reunion LP with Jimmy Webb. Title is perfect hook, arrangements are strong and lush and Campbell's vocals are as distinct as ever. Watch for strong country and MOR play as well.

**CHER—A Woman's Story (3:30);** producer: Phil Spector; writers: P. Spector-N. Tempo-A. Stevens; publishers: Mother Bertha/Daddy Sam, BMI, Warner-Spector 0400 (Warner Bros.). First production combining the talents of Cher and Phil Spector uses her voice perfectly wrapped around his classic wall of sound production and powerful backup voices. A completely different sound for Cher and one that works well.

## recommended

**BILLY JOEL—The Entertainer (3:05);** producer: Michael Stewart; writer: B. Joel; publishers: Home Grown/Tinker Street Tunes, BMI, Columbia 3-10064.

**JOE COCKER—You Are So Beautiful (2:39);** producer: Jim Price; writers: Billy Preston-Bruce Fisher; publishers: Almo/Preston Songs/Irving/WEP, ASCAP/ASCAP/BMI/BMI, A&M 1641.

## Continued from page 80

**GRYPHON—Red Queen To Gryphon Three, Bell 1316.** Band which has built up a strong U.S. following through imported disks makes debut here with set characterized by exotic keyboards. The result is one of the more coherent blends of this type of sounds with an emphasis on commerciality as well as artines. Strictly instrumental, and heads above most of the LPs of this type. Bell has also made the wise move of banding what is basically a four cut LP for radio play. Watch for strong FM action and college play.

**Best cuts:** Take your pick from the banded portions of any of the four cuts.

**Dealers:** Place with electronic bands such as ELP and Yes.

**GENE PAGE—Hot City, Atlantic SD 18111.** Hardly a newcomer to the world of writing and arranging other artist's hits, Page sets out on his own here with a fine set of big band soul sounds, conducted by Page with production from friend Barry White. While the White influence is obvious, Page's is just as important as he moves his orchestra through a set of Love

**ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (3:06);** producer: Jeff Lynne; writer: J. Lynne; publisher: Yellow Dog, ASCAP, United Artists SW573-X.

**KRIS KRISTOFFERSON & RITA COOLIDGE—Rain (3:40);** producer: Fred Foster; writer: Larry Gatlin; publisher: First Generation, BMI, Monument ZS8 8630 (CBS).

**JOHNNY CASH—Lady Came From Baltimore (2:44);** producer: Gary Klein; writer: T. Hardin; publisher: Hudson Bay, BMI, Columbia 3-10066.

**PETULA CLARK—Loving Arms (3:28);** producers: Phil Gernhard & Tony Scotti; writer: Tom Jans; publisher: Almo, ASCAP, ABC/Dunhill 15019.

**R.B. GREAVES—I'm Married, You're Married (2:28);** producers: Marshall Leib & Steve Metz; writer: R.B. Greaves; publisher: Capri, BMI, 20th Century 2147.

**THE KINKS—Preservation (3:15);** producer: Raymond Douglas Davis; writer: Raymond Douglas Davies; publisher: Dawray, PRS, RCA JB-10121.

**KYLE—Rescue Me (2:59);** producers: Danny Janssen & Bobby Hart; writers: Kyle; publisher: Stoney Road, BMI, ABC 12045.

**THE CAIN MUTINY—What Kind Of Love Is This (2:30);** producers: Jimmie Haskell & Cain; writer: Johnny Nash; publisher: Planetary, ASCAP, GDB&C 101.



**EDDIE KENDRICKS—One Tear (3:20);** producers: Frank Wilson & Leonard Caston; writer: L. Caston; publisher: Stone Diamond, BMI, Tamla 54255 (Motown). Man who never misses the soul charts and usually manages to hit the pop charts as well comes up with a mid tempo rocker that should fit into the disco category as well. Good use of his trademarked falsetto voice identifies artist immediately.

**SMOKEY ROBINSON—I Am I Am (3:08);** producer: Smokey Robinson; writer: W. Robinson; publisher: Tamla, ASCAP, Tamla 54251F (Motown). Soft sound from one of the more creative people in music works well. Catchy kind of sound that sticks with the listener. Could cross to pop, but should prove most solid soul hit Smokey's enjoyed in some time. A bit of scatting helps spice up cut. Flip: The Family Song (4:19); producers: Smokey Robinson & Willie Hutch; writer: same; publisher: Jobete, ASCAP.

**THE STAPLE SINGERS—My Main Man (2:08);** producer: Al Bell; writers: Bettye Crutcher-Mack Rice-Bobby Manuel-Larry Nix; publisher: East/Memphis, BMI, Stax 0227. Caribbean flavored cut features Mavis Staple's usual distinctive vocals. Good mix of gospel lyrics and soul sound here. Could cross to pop, but will get big initial jump in soul.

## recommended

**THE TYMES—Ms. Grace (3:22);** Producer: Billy Jackson; writers: J. Hall-J. Hall; publisher: Hall, BMI, RCA JH-10128.

**SOUND EXPERIENCE—Your Love Belongs To Me (3:23);** producer: Stan Watson; writers: Melvin Miles-Stan Watson; publisher: Nickel Shoe, BMI, Soulville 14,025 (Bell).

**K.C. & THE SUNSHINE BAND—I'm A Pushover (3:14);** producers: Richard Finch & H.W. Casey; writer: H.W. Casey; publisher: Sherlyn, BMI, T.K. 1008.

**LONNIE YOUNGBLOOD—Man To Woman (3:00);** producer: Lions Mead Productions; writers: Patricia Murphy-May Thomas; publisher: Jans, BMI, Shakat 708 (Chess/Janus).

**THE FATBACK BAND—Wicki-Wacky (3:20);** producers: The Fatback Band; writers: Bill Curtis-Johnny Flippin; publisher: Clita, BMI, Even 219 (Polydor).

Unlimited Orchestra styled tunes that should find appeal on soul and easy listening stations. Good instrumental LPs are all too rare these days, so enjoy this one.

**Best cuts:** "All Our Dreams Are Coming True," "She's My Main Squeeze," "Don't Play That Song," "I Am Living In A World Of Gloom," "Satin Soul."

**Dealers:** In store play will bring inquiries.

## pop

**KATHY DALTON—Boogie Bands & One Night Stands, Discreet DS 2208 (Warner Bros.).** Rerelease of this fine young singer's debut LP with the addition of the title cut. An all around talent who can move in several directions and who should be on the scene for some time to come. **Best cuts:** "Boogie Bands & One Night Stands," "At The Tropicana."

**JO JO GUNNE—So... Where's The Show, Asylum 7E-1022 (Elektra).** Strong set of hard rock is probably the most commercial thing this veteran band has yet come up with. Should satisfy loyal legion of listeners and attract some new ones

**JIMMY RUFFIN—Tell Me What You Want (3:12);** producer: Jimmy Ruffin; writer: Jimmy Ruffin; publisher: Ruffin-Ready, BMI, Chess 2160 (GRT).

**KING FLOYD—Don't Cry No More (2:11);** producer: Elijah Walker; writer: King Floyd; publishers: Malaco/Roffingnac/Groove Me, BMI, Chimneyville 10205 (T.K.).



These are new artists deserving of exposure.

**DONNIE FRITTS—Three Hundred Pounds Of Honey (3:26);** producers: Kris Kristofferson & Jerry Wexler; writers: D. Fritts-E. Hinton; publisher: Combine, BMI, Atlantic 45-3231. Long-time top writer's debut single is one of those hybrids that can go almost anywhere. Initial impression is country, but the sound is a pop one. Watch carefully for this one to make the same kind of moves Billy Swan's "I Can Help" did. Excellent singing, superb production.

**NIGEL OLSSON—Only One Woman (3:15);** producer: Gus Dudgeon; writers: R. Gibb-B. Gibb-M. Gibb; publisher: Caserole, BMI, Rocket 40337 (MCA). Elton John's drummer comes up with surprisingly good rock effort, somewhere between the sound of the Band's vocals and the Bee Gees' instrumentation. Exceptionally commercial.

**MICHAEL—The Children's Song Of Hope (2:26);** producer: Joe Brooks; writer: J. Brooks; publishers: April/Bill Hill, ASCAP, Columbia 3-10063. If this cut sounds familiar, it's because you've heard it many times as a commercial on TV. Good chorus highlights this love your brother kind of song.

**SPLINTER—Costafine Town (3:10);** producer: George Harrison; writers: R.J. Purvis-W. Elliot; publisher: Clog, BMI, Dark Horse 10002 (A&M). First group signed to George Harrison's label comes up with extremely pleasing, AM oriented cut highlighted by strong harmony vocals and mid-tempo instrumentation.

**MICHAEL HOLM—When A Child Is Born (3:29);** producers: Rainer Pietsch & Michael Holm; writers: Zacar-F. Jay; publisher: Beechwood, BMI, Mercury 73642. Pretty song with religious overtones could prove big Christmas hit. Strong chance for AM play.

**FRANKIE NEWSOME—We're On Our Way Pt. 1 (3:21);** producer: Johnny Moore; writer: J. Moore; publisher: Luddmoore, BMI, Warner Bros. 8056. Strong soul cut from singer with soft voice who should pull in MOR as well as soul play.

**TOM BAHLER—The Other Woman (3:50);** producers: Tom & John Bahler; writers: T. Bahler-H. Shannon; publishers: Welbeck/Sequel, ASCAP/BMI, Capitol 3939. Interesting country-pop cut with good storyline from young singer/song-writer.



## Easy Listening

**PERRY COMO—Christmas Dream (2:45);** producers: Andrew Lloyd Webber and Pete Spargo; writers: Andrew Lloyd Webber-Timothy Rice; publisher: Colgems, ASCAP, RCA JH-10122. Usual excellent vocals and a polka type arrangement could prove a seasonal hit for Como. Children's chorus adds to the catchy sound of record.

more oriented to the singles market. **Best cuts:** "Where Is The Show," "Into My Life."

**THE WAILERS—Burnin', Island ILPS 9256.** Rerelease of album should prove a healthy seller for this top Jamaican reggae group, particularly since Eric Clapton scored so heavily with leader Bob Marley's "I Shot The Sheriff." Possibly the best reggae outfit in the world. **Best cuts:** "I Shot The Sheriff," "Get Up, Stand Up," "Small Axe."

**CAPTAIN BEEFHEART—Blue Jeans & Moonbeams, Mercury SRM 1-1018 (Phonogram).** The Captain is back with his own rather distinct songs mixing humor and pathos. A few more serious cuts on this one than on other efforts and two pretty good instrumentals as well. Much more commercially oriented than past sets, but still retaining the Beefheart touch and still more or less for special tastes. **Best cuts:** "Observatory Crest," "Further Than We've Come," "Bluejeans And Moonbeams."

**HUDSON BROTHERS—Totally Out Of Control, Rocket 460**



**ROY CLARK—Dear God (2:43);** producer: Jim Foglesong; writers: Chris Gantry & Len Chiriacka; Ensign (BMI)-Famous (ASCAP); ABC-Dot 17530. Clark can change pace without missing a stride. This is another change of pace for him, taken from his recent hit album, and it demonstrates his range, his strength, his warmth, his versatility. He is among the greatest. Flip: No info available.

**KRIS KRISTOFFERSON & RITA COOLIDGE—Rain (3:40);** producer: Fred Foster; writer: Larry Gatlin; First Generation (BMI); Monument 8630 (CBS). It's bound to go two directions, country and pop, but it is one of the finest numbers the pair has ever performed. A great Larry Gatlin tune. Flip: No info available.

**CAL SMITH—It's Time To Pay The Fiddler (3:38);** producer: Walter Haynes; writers: Don Wayne, Walter Haynes; Coal Miners (BMI); MCA 40335. Already a proven winner, Cal gets down to something far different from his more recent records, and shows why he wins. It's a fine ballad, which he does with skill. Flip: "Love Is The Foundation"; producer: same; writer: William C. Hall; other credits same.

**MICKY GILLEY—City Lights (2:44);** producer: Eddie Kilroy; writer: Bill Anderson; T.N.T. (BMI); Playboy 6015. As long as Micky can keep turning out hits of old songs, he may never do a new one. He's on his way with this Bill Anderson standard, out of his recent album. Flip: No info available.

**DOTTIE WEST—Lay Back Lover (2:43);** producer: Billy Davis; writers: Steve Pippin, Rafe Vanhoy; Tree (BMI); RCA 10125. The Davis-West combination clicks again, on a fine song, again from a recent album. Already strong on air play, it should reflect rapidly in sales. Flip: No info available.

**MARILYN SELLARS—He's Everywhere (2:56);** producer: Clarence Selman; writers: Jean Whitehead, Gene Dobbins; Two Rivers (ASCAP); Mega 1221. She proved herself with "One Day At A Time," and this will accentuate that success. A beautiful song, sung with equal beauty. Flip: No info available.

## recommended

**THE HAGERS—Love My Life Away (2:05);** producer: Mike Curb & Michael Lloyd; writer: Gene Pitney; January (BMI); Elektra 45209.

**SUNDAY SHARPE—Mr. Songwriter (2:48);** producer: Larry Butler; writers: T. Boyce, M. Powers; Boyce & Powers (ASCAP); United Artists 571.

**DON DRUMM—In At Eight & Out At Ten (1:56);** producer: Ricci Mareno; writers: Skippy Barrett, Ricci Mareno; Ricci Mareno (SESAC); Chart 5223.

**RAYBURN ANTHONY—She Just Laid The Lovin' Right On Me (2:58);** producer: John Richbourg; writers: Rayburn Anthony, J.J. Johnson; Three Cheers (ASCAP); Seventy-Seven 905.

**RAY PILLOW—Livin' In The Sunshine Of Your Love (2:22);** producer: Larry Rogers; Writers: Dave Hall & Betty Duke; Mimosia (BMI) & Bob Moore (ASCAP); ABC-Dot 17526.

**FRANK MYERS—Keep On Keepin On (2:07);** producer: Bob Millsap; writers: Judy Bell & Bob Millsap; Ironside & Wall To Wall (ASCAP); Caprice 2005.

**MUNDO EARWOOD—Just Another One Of Those Days (2:14);** producer: Dick Heard; writer: Mundo Earwood; MiCancion (ASCAP); GRT 011.

**CLAY HART—Travelin' Minstrel Man (2:48);** producer: Farah; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); Ranwood 1007.

**Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.**

## Billboard LPs

Continued from page 80

Unlimited Orchestra styled tunes that should find appeal on soul and easy listening stations. Good instrumental LPs are all too rare these days, so enjoy this one.

**Best cuts:** "All Our Dreams Are Coming True," "She's My Main Squeeze," "Don't Play That Song," "I Am Living In A World Of Gloom," "Satin Soul."

**Dealers:** In store play will bring inquiries.

## pop

**KATHY DALTON—Boogie Bands & One Night Stands, Discreet DS 2208 (Warner Bros.).** Rerelease of this fine young singer's debut LP with the addition of the title cut. An all around talent who can move in several directions and who should be on the scene for some time to come. **Best cuts:** "Boogie Bands & One Night Stands," "At The Tropicana."

**JO JO GUNNE—So... Where's The Show, Asylum 7E-1022 (Elektra).** Strong set of hard rock is probably the most commercial thing this veteran band has yet come up with. Should satisfy loyal legion of listeners and attract some new ones

more oriented to the singles market. **Best cuts:** "Where Is The Show," "Into My Life."

**THE WAILERS—Burnin', Island ILPS 9256.** Rerelease of album should prove a healthy seller for this top Jamaican reggae group, particularly since Eric Clapton scored so heavily with leader Bob Marley's "I Shot The Sheriff." Possibly the best reggae outfit in the world. **Best cuts:** "I Shot The Sheriff," "Get Up, Stand Up," "Small Axe."

**CAPTAIN BEEFHEART—Blue Jeans & Moonbeams, Mercury SRM 1-1018 (Phonogram).** The Captain is back with his own rather distinct songs mixing humor and pathos. A few more serious cuts on this one than on other efforts and two pretty good instrumentals as well. Much more commercially oriented than past sets, but still retaining the Beefheart touch and still more or less for special tastes. **Best cuts:** "Observatory Crest," "Further Than We've Come," "Bluejeans And Moonbeams."

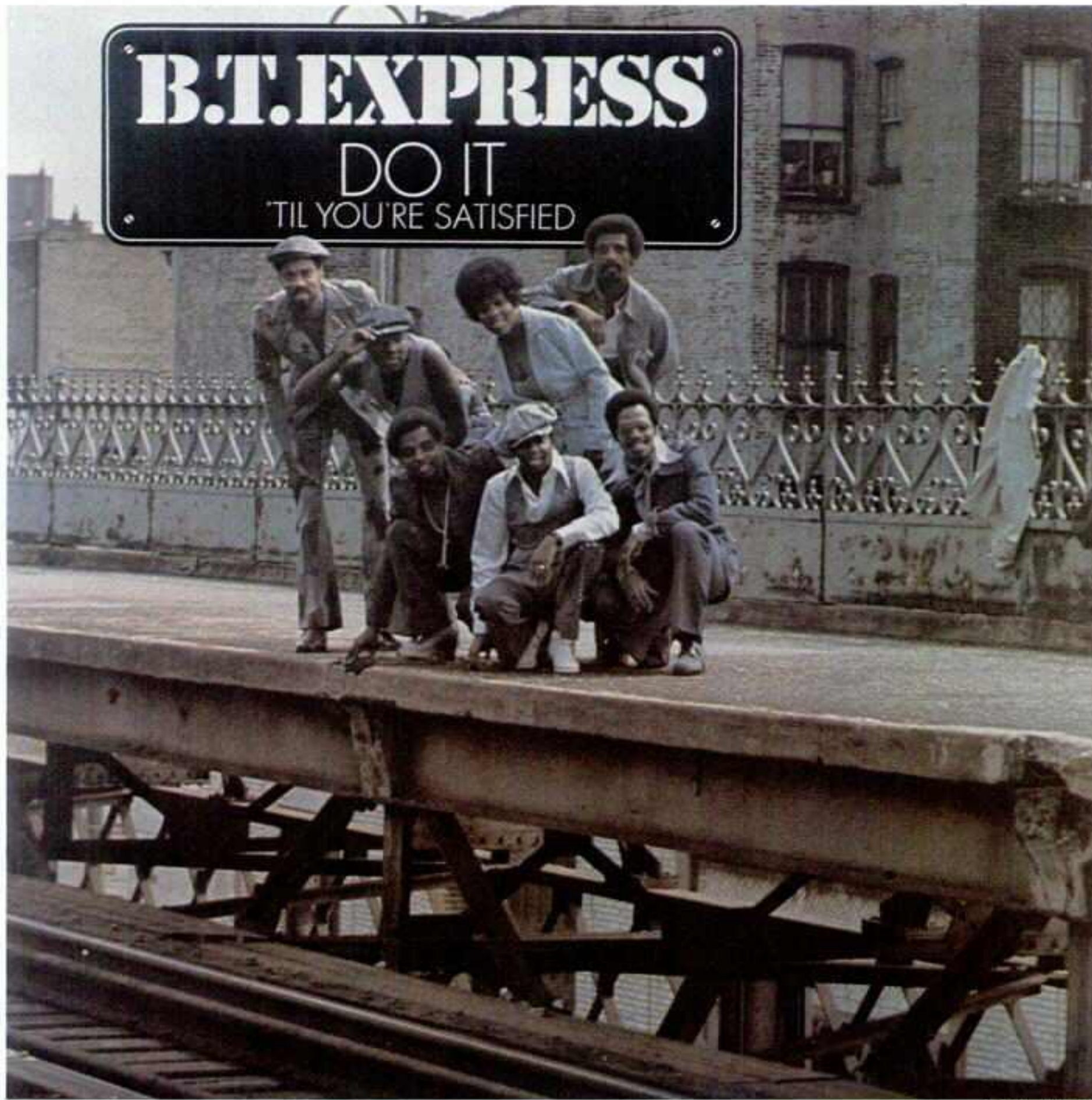
**HUDSON BROTHERS—Totally Out Of Control, Rocket 460**

(MCA). Earliest recordings of the group that has found huge popularity recently with TV show and a hit single. Production by Bernie Taupin gives strong AM rock flavor. **Best cuts:** "Be A Man," "Dolly Day."

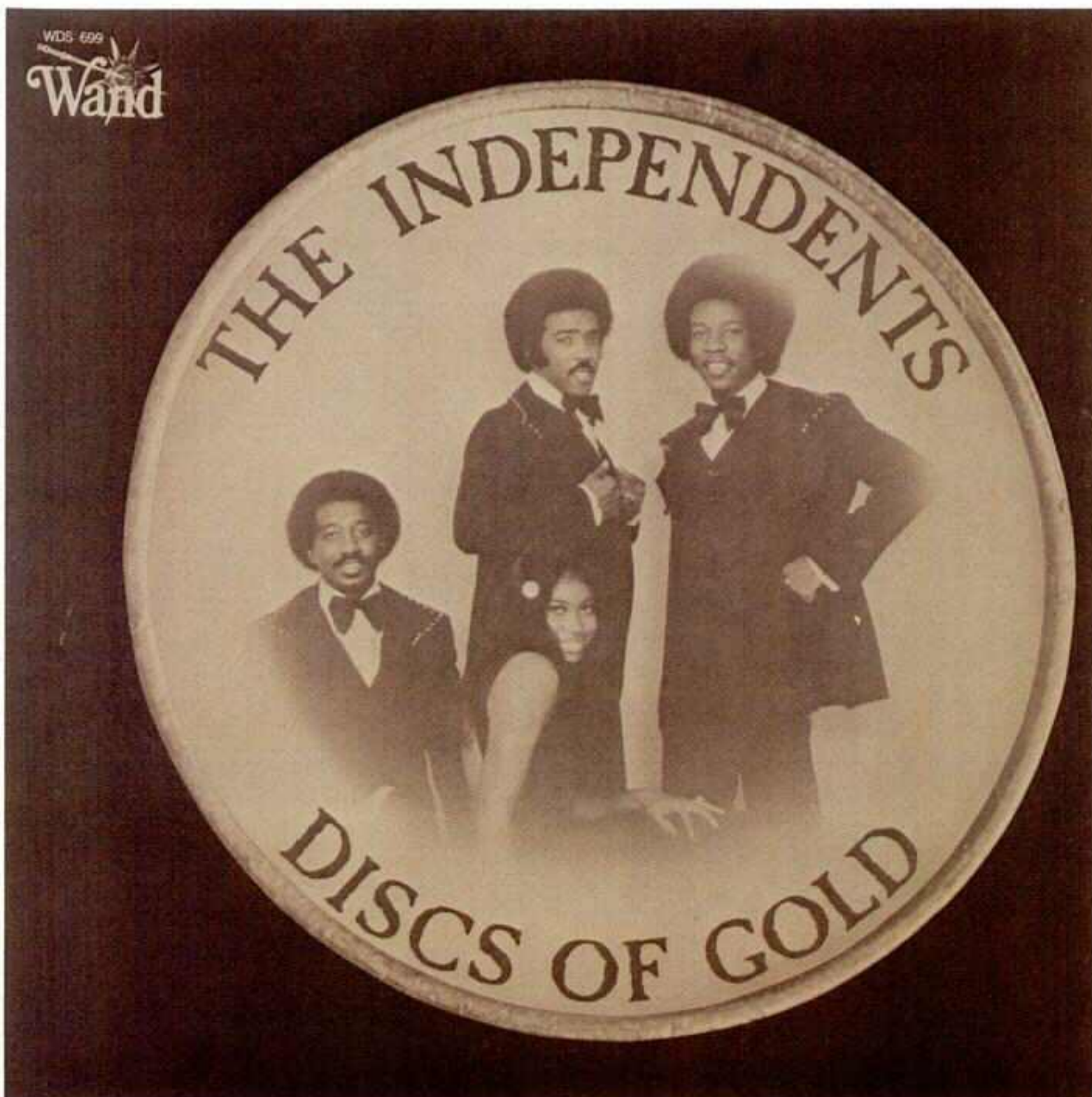
**DENNIS LINDE—Trapped In The Suburbs, Elektra 7E-1011.** Different approach for Linde who has been known for more softer material in the past, with this set featuring a wide variety ranging from straight rockers to soul oriented cuts to country like songs. A step forward both commercially and artistically for Linde. **Best cuts:** "O'Clock," "Country Steel Man," "Peaceful."

**SHAWN PHILLIPS—Furthermore, A&M SP 3662.** Usual set of light, airy, pretty material we are used to hearing from Phillips with a couple of surprisingly good rockers thrown in this time around. Some interesting jazz influences as well. Overall, probably the most commercial thing he's done in his always critically acclaimed career. **Best cuts:** "Breakthrough," "Ninety Two Years," "Mr. President."





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# Pioneer Prices Studied

• Continued from page 57

right to import and distribute the hi fi equipment and is "at least an agent of Japan Pioneer."

Further, the D.C. discounters claim that Pioneer has offered special credit terms and advertising allowances to some of its franchised dealers, without making similar offers to others in the same geographic area.

In the sum, the complaint holds

that all of these Pioneer activities violate U.S. antitrust laws and Section 337 of the U.S. Tariff Act on Import Practices. These practices penalize not only competitive dealers but also the buying public, by "price fixing," the complainants say. They urge fast action by the Commission, with the possibility that a threat of a temporary exclusion order by the President might persuade Pioneer to drop the allegedly illegal practices.

# Vox Jox

• Continued from page 38

Pacific and Southern Broadcasting, said goodbye to Atlanta, he took a billboard in a high-traffic area to do it. The sign read: "Thanks, Atlanta. For a Great Two Years. John S. Tyler." Radio stations who're losing a well-loved air personality might consider doing this type of promotion to create a better public image for our industry. After all, personalities do move on and the station should be proud of the fact that it helped a personality grow, that its staff members are good enough to move on up to a larger market.

\*\*\*

**Bob Young**, WMC-AM, Memphis: Whataya mean you don't remember who said it? For those of you who don't know, Young writes the Constant Country Newsletter and programs WMC-AM. He reports this week that the first annual Memphis Country Music Seminar was a tremendous success—175 people there. Says that he would be glad to provide other country music stations with details on how they could conduct their own such seminars. . . . Another country station that prints a very informative newsletter is WWVA-AM in Wheeling, W. Va.—the Wheeling feeling. Bob Ward programs the station and **Bob Berry** is music director.

\*\*\*

Minor radio explosion last week when **Dick Whittington**, the morning personality on KGIL-AM in the San Fernando Valley of Los Angeles, resigned; rumors are that he's going to join **Bill Ballance**, who just went on the air in Los Angeles on the talk-formatted KABC-AM. Logical; the demographics were not exactly advantageous on the talk station. Both men would have some power at reducing the geritol syndrome of the operation. Of course, you may rest assured that KGIL-AM is not going to be in a happy position henceforth; though he never really scored as well in ratings as he perhaps could have on another station, he did pull in the advertising dollars. Always enjoyed listening to Whittington; hate to see him off the air. Expect a new announcement about him in early January. **Bill Smith** is in the morning slot at KGIL-AM now. KFI-AM and KMPC-AM also mentioned as places Whittington might set up shop.

\*\*\*

WLRS-FM in Louisville, Ky., is looking for some airchecks from progressive air personalities; send to **David St. John**, the program director, at the station, 800 S. Fourth, Suite 908, Louisville, Ky. 40203. St. John is consulting the station along with **Gary Granger**, program director of WSHE-FM, Miami. . . . Looking for work is **Ron Olney**, 1-805-922-6440. Has a first ticket and 10 years of experience. Was at KATY-AM in San Luis Obispo, Calif.

\*\*\*

After 14 years on the air at WOLF-AM in Syracuse, N.Y., **Jim Simms** comes off to become production director. New lineup at the station includes **Todd Michaels** 6-10 a.m., **Charlie Brown** 10 a.m.-2 p.m., program director **Howie Castle** 2-6 p.m., **Brother Vic** 6-10 p.m., **Robb Stewart** 10 p.m.-2 a.m., and **Paul Kelly** 2-6 a.m. . . . Shakeup may be underway at KULF-AM, Houston. . . . Lineup at KXFM-FM in Santa Maria, Calif., includes program director **Bill Brill**, **Rich Cater**, **Wiley Fox**, **Chuck Geiger**, and **Maggie Stewart**. Brill has been inducing listeners to call request lines of other radio stations and say: "Bill Brill Loves You." Victims to date have included **Mike Butts** of KIMN-AM in Denver and **Charlie Van Dyke** of KHJ-AM in Los Angeles.

# Jukebox Programming



Billboard photos by Joe Ginna  
Showing off the new Seeburg quad First Edition jukebox are O. R. Truppman, Florida general manager for Seeburg, and Jerry Gordon, Chicago general manager.



Rick Frio, vice-president, MCA, accepts the award for Country & Western Record of the Year, "Let Me Be There," by Olivia Newton-John.



Beverly Lightfoot accepts the Pop Record of the Year on Jukeboxes award for her brother Gordon for "Sundown."

# MOA Exhibits Highlights



Russ Mawdsley, president of MOA, presents the award for Soul Record of the Year to Marc Gordon Jr., president, Rocky Road Records, for Al Wilson and his "Show And Tell."



Charlie Rich's personal manager Seymour Rosenberg accepts two awards for Artist of the Year and Record of the Year for "Most Beautiful Girl In The World."

# MOA Attracts 3,200 Members To Chicago; Vows Image Upgrading

CHICAGO—The major emphasis of the Music Operators of America this coming year will be to improve the industry image in the areas of ethics, integrity, character, and sense of fair play through an updated and aggressive public relations program, newly-elected president Fred Collins announced.

Collins, president of Collins Music Co., Inc., Greenville, S.C., took the gavel from former MOA president Russ Mawdsley at a general membership election meeting during the MOA Exhibit Nov. 1-3. Collins has served as MOA director three years, vice-president for three years, treasurer and secretary.

Collins committed himself to continuing all existing MOA programs, and to strive to further beneficial legislation.

The Exhibit drew more than 3200 registrants.

## Spotlight



**LINDA RONSTADT—Heart Like A Wheel**, Capitol ST 11358. One of the few ladies who has enjoyed equal success in the pop and country fields over a sustained period comes up with one of her finest LPs, from ballsy R&B to country to country blues. Ms. Ronstadt has a deceptive voice. At first listen she sounds like a little girl, yet she can handle almost anything well. Right now at the peak of her popularity as far as personal appearances go, there is enough material here to keep her going strong on the country airwaves, lots of cuts for FM and MOR and, surprisingly, an AM possibility or two. Superb instrumentation throughout, excellent choice of songs and best use yet made of the artist's voice. Shifting of one musical genre to another is tasteful and works well, and her star as a stylist keeps growing.

**Best cuts:** "You're No Good," "It Doesn't Matter Anymore," "Dark End Of The Street," "Heart Like A Wheel," "Willin'," "Keep Me From Blowing Away."

**Dealers:** Place in rock and country.

**MOTT THE HOOPLE—Live**, Columbia PC 33282. This supergroup has put out a very listenable live package that includes all of the usual hits and then some. One side was recorded live in London and the other live in New York and each of them conveys the sheer of electricity of their live performances. Even people who aren't loyal fans of this group will be impressed by the excitement of Mott's live act.

**Best cuts:** "All The Way From Memphis," "All The Young Dudes," "Walking With A Mountain," "Rose."

**Dealers:** Display and play this album for the most effective merchandising.

**TONY ORLANDO & DAWN—Prime Time**, Bell 1317. Tony and the girls doing what they do best, singing strong commercial songs that should hit any variety of markets. Some good untempo fun cuts of the kind he has been associated with but also some excellent ballads that sound as good as anything on the radio and some pretty fair rockers. Basically, a much more mature LP than Orlando has been doing, yet still one that should appeal to all his fans. For those who still think of Tony as a straight AM hit artist, listen carefully. The man has become a real singer and the girls add some real enhancement. As an overall effort, the best he's done.

**Best cuts:** "Look In My Eyes Pretty Woman," "Little Heads In Bunkbeds," "Gimme A Good Old Mammy Song," "Raindrops," "Fancy Meeting You Here Baby."

**Dealers:** Orlando's fans range from the youngest radio listener to the night club goer to the TV fan who never leaves home. And watch for upcoming TV show.

**BOBBY VINTON—Melodies Of Love**, ABC ABCD-851. Vinton surprised everyone with his current top five "My Melody Of Love," but he shouldn't have. The man is and has been one of the finest singers and stylists of the past decade, and this album full of standard and contemporary love songs should place him back on top of the LP as well as singles' listings. The voice is the same one we all remember—youthful yet powerful. The arrangements are contemporary but not rock, and there is a little something for everyone here from country to soft rock to MOR. And there are a few polka oriented things as well, with a couple of cuts with Polish choruses. One of the few current LPs that should appeal to one and all.

**Best cuts:** "My Melody Of Love," "Never Ending Song Of Love," "The Most Beautiful Girl" (done in a Polka style), "Am I Losing You," "Here In My Heart," "I Want To Spend My Life With You."

**Dealers:** Vinton has fans from two generations.

**POCO—Cantamos**, Epic PE 33192 (CBS). One of the first bands to really take "country rock" to the masses continues in this tradition and, even with an almost complete personnel change from the original group, manages to be one of the best. Lots of smooth harmony vocals, some fine picking on both electric and acoustic instruments and material which should reach the FM airwaves in no time at all. Perhaps a bit more on the country side than previous efforts, but with no sacrifice to the rock sound. Still the best band of this kind.

**Best cuts:** "Whatever Happened To Your Smile," "High And Dry," "Western Waterloo," "Another Time Around," "One Horse Blue."

**Dealers:** Band has solid core of fans.

**BURT BACHARACH—Greatest Hits**, A&M SP 3661. Known primarily as a writer, Bacharach produced some of the strongest selling and most popular catalog wise LPs of the late '60's and early '70's. With this fine collection highlighted by the artist's excellent production and conducting, some better than average vocals from both solo artists and lush choruses, there is no reason why this set should not reach the popularity level of its predecessors. Should be even stronger with the Christmas season coming up fast.

**Best cuts:** "Make It Easy On Yourself," "This Guy's In Love With You," "What The World Needs Now Is Love," "Raindrops Keep Fallin' On My Head," "I Say A Little Prayer."

**Dealers:** Excellent cover portrait with top hits listed on front as well.

**DONNY OSMOND—Donny**, Kolob M3G-4978 (MGM). Donny, though still a teen idol, is developing into quite a decent singer, so the two are not necessarily contradictory terms. Mix of country, standard oldies and some rock oldies offer good vehicle for him to show himself off, and the quiet quality of most still suits is prime market, the teenage girl,



perfectly. For those who liked the Osmonds better before they began their current soul move, have faith. Donny is sticking pretty close to what he's always done and is doing it well.

**Best cuts:** "I'm So Lonesome I Could Cry," "Sixteen Candles," "Mona Lisa," "This Time," "I Have A Dream."

**Dealers:** Play this up to the younger market, it's still his greatest strength.

**JOSE FELICIANO—And the Feeling's Good**, RCA CPL1-0407. This is definitely the finest effort Feliciano has turned out in many years and this could be the one that returns him to the top of the charts. He includes a cross-section of material on this album that touches Stevie Wonder, "Chico and The Man," and many other high points. The guitar picking is back to its originality and his vocals are extremely soul-inspired.

**Best cuts:** "Hard Times In El Barrio," "You're No Good," "Virgo," "Golden Lady," "Chico And The Man," "And The Feeling's Good," "Essence Of Your Love."

**Dealers:** A must for ir store play.

**THE WORLD OF THE PARTRIDGE FAMILY STARRING SHIRLEY JONES AND FEATURING DAVID CASSIDY—Bell 1319**. The Partridge Family, for all the jokes pointed toward them, made some of the biggest selling AM records of their day and this repackage of two LPs concentrating primarily on Ms. Jones and Cassidy (one LP devoted primarily to him) includes the biggest hits as well as a host of others. Both Cassidy and Jones did have good voices and producer Wes Farrell used his true knack for the commercial market to help them along. With reruns of the TV show still going on, watch this one take off during Christmas.

**Best cuts:** "I Think I Love You," "She's Rather Have The Rain," "I Can Feel Your Heartbeat," "I Woke Up In Love This Morning," "Roller Coaster."

**Dealers:** Set up Christmas display.



**THE TYMES—Trustmaker**, RCA APL10727. This group has been around for many years and they have had renewed success in the past few months. They have some super fine harmonies and the backing is a great aid to their overall sound. They could have another single break off this album, because the material was picked with tender loving care.

**Best cuts:** "Someway, Somehow I'm Keeping You," "Miss Grace," "So Much In Love," "North Hills," "You Little Trustmaker."

**Dealers:** This group has been around for many years and they have had a total revival.

**THE BLACKBYRDS—Flying Start**, Fantasy F-9472. The Blackbyrds back Donald Byrd, considered by many to be a jazz artist. Yet this is a soul set. The mix of soul and jazz sounds is not an easy one, but the group, along with the production of Byrd and some top vocals by group members and guests like Keith Barbour work this mix well. Lots of chance for airplay on soul and jazz outlets, and watch for the kind of pop action that showed up on the last LP. Use of jazz oriented sax and flutes with synthesizers and rock like guitars helps. Some good dance numbers here as well.

**Best cuts:** "I Need You," "The Baby," "Blackbyrds' Theme," "Walking In Rhythm," "April Showers."

**Dealers:** Place in jazz, soul and pop.

**LOVE, TOGETHERNESS, DEVOTION (L.T.D.)—Gittin' Down**, A&M SP-3660. Good vocal, horn percussion based group comes up with an LP filled with sharp, short cuts which suit both the dancing and the listening audiences. Mix of the best sounds of similar groups such as War and Graham Station Station, but still an original effort. Material is of that jazz/rock/soul base which should have no trouble moving over the pop barriers if given proper push. Mix of rockers and ballads handled well.

**Best cuts:** "Eldorado Joe," "Tryin' To Find A Way," "Don't Lose Your Cool," "Churn Baby Churn."

**Dealers:** Use colorful cartoon cover for effective display.

**RINGO STARR—Goodnight Vienna**, Apple SW-3417 (Capitol). Fourth solo LP from Ringo offers a wide variety of songs from oldies to the rockers penned by John Lennon and Ringo individually to country oriented tunes to ballads. As a singer Ringo is not going to set the world on fire, but as a stylist he grows impressively with each LP. And, like McCartney, Lennon, Elton John and a few others he has learned the secret of making good, AM oriented cuts. So a Ringo album means assurance of several solid singles. Helped by the usual array of superstars here (Lennon, Elton, Dr. John, Billy Preston, Harry Nilsson, Bobby Keys, Klaus Voorman, etc.), Ringo still manages to keep the album his. Basically, a fun set that typifies what Ringo was to many during his days as a Beatle—easy going, solid and good.

**Best cuts:** "Goodnight Vienna," "Occapella," "Snookeroo," "All By Myself," "No No Song," "Only You," "Oo-Wee."

**Dealers:** Use unusual cover of Ringo from the "Day The Earth Stood Still" movie set for maximum display.



**PHIL WOODS—Musique du Bois**, Muse 5037. One of the premier alto saxophonists in jazz, Woods has not recorded in several years and this effort was well-worth waiting for. He is at his artistic best and his bop renditions are classic, some with traces of his main man, Charlie Parker. Aply assisting and playing at their very best are pianist Jaki Byard, bassist Richard Davis and drummer Alan Dawson.

**Best cuts:** "Samba Du Bois," "Willow Weep For Me," "The Last Page," "Airegin."

**Dealers:** With jazz becoming more of an in-thing, play this record in the store.



**DANNY DAVIS & THE NASHVILLE BRASS—Latest And Greatest**, RCA 1-0774. The man who gave new dimensions to country music helps it expand even more with his classic sounds. He has opened all sorts of new avenues, and continues to reach new audiences with his blending of old and new, of styles, and of selections. His best cuts are the standard country songs: "Room Full of Roses," "Walk On By," "I Really Don't Want To Know," and a tender, muted treatment of "Amazing Grace."

**Dealers:** Another in a great series.

**HANK WILLIAMS/HANK WILLIAMS JR.—Insights Into Hank Williams In Song And Story**, MGM 4975. This double-album with a single, continuous groove is the second in a series in which Hank Jr. narrates out of the past concerning his legendary father, and these narrations are followed by the two men singing their respective songs. The Williams' greats are there: "Hey, Good Lookin'," "Jambalaya," "My Bucket's Got A Hole In It," "Half As Much," and so on. But the best cuts are by Junior, and the best of these is "Standing In The Shadows," which tells a great deal.

**Dealers:** The double album is a winner, replete with great pictures.

**CHARLIE RICH—She Called Me Baby**, RCA 1-0686. The battle goes on among the labels releasing Rich product, but there's no denying that RCA has a strong one here. Everything from the great pop treatment of "Old Man River" to a succession of previously-released material arranged by one of the greatest of all times, Anita Kerr. Some of it is pop, some is country, and all of it is bluesy with that marvelous Charlie Rich song, whether past or present.

**Best cuts:** "Are You Still My Baby," "I Need a Thing Called Love."

**Dealers:** The name and the cover pictures are current, which is all it takes.

**BRIAN COLLINS—That's The Way Love Should Be**, ABC-Dot 2008. Although he's not much older, he certainly keeps getting better. In an album dedicated to his mother, young Collins sings a variety of fine material, changes tempo on some to show his versatility, and has the sort of album people will want to take home.

**Best cuts:** "I'd Still Be In Love With You," "Till The Love Is Gone," "Who's Gonna Love Me Now," and "I Believe You Love Me Just As Much As Him", the latter a religious number.

**Dealers:** Strong appeal to the young here.

**RAY GRIFF—Expressions**, ABC-Dot 2011. Having written nine of the 11 songs on the album, Griff sets out to interpret them, and no one can do it better than the author. Singing with the unique sound that has built his artist career, it gives him the opportunity once again to demonstrate his abilities as a writer, with excellent production to accentuate these positives.

**Best cuts:** "The Hill," "Wasted Years," and "Lost Love Of Mine."

**Dealers:** Liner notes by Bill Anderson won't hurt a bit.

**CHARLEY PRIDE—Pride Of America**, RCA 0598. Pride's following is well established, and this should bring them plenty of pleasure. There are some changes of pace in it, with some of his hit singles and some new material which obviously is headed in a singles direction.

**Best cuts:** "Then Who Am I," "She Loves Me The Way That I Love You," and "That was Forever Ago."

**Dealers:** The name alone will sell a bundle.



## First Time Around

**DAVID RIORDAN—Medicine Wheel**, Capitol ST-11349. There's always something suspicious about the new artist who takes the "laid back" approach, but Riordan is truly a delight. Sounds a bit like everyone and writes a little like everyone but still keeps an identity of his own. Probably comes closest to the kind of peaceable atmosphere Donovan used to create. Lots of soft, almost cocktail lounge instrumentals that fit absolutely perfectly and don't sound the least bit out of place. Voice is one of more pleasing to come along in recent years, and artist could find a strong FM niche.

**Best cuts:** "Day In The Sunshine," "Round And Round," "Hold Me," "Medicine Wheel," "I Need Help."

**Dealers:** Play in store.

**PYRAMID—Bang**, BLP 402. Trio have been around as studio men for some time, but this marks first effort on their own, and it's a good mix of Southern rock and more traditional acoustic, folksy sounds. Strong singing from Steve Sanders, and enough material here to give the group a home on both AM and FM stations. Both the uptempo material and the ballads work well, with slower tunes seemingly having the best commercial potentiality. Watch this LP carefully, with the Southern rock bands moving steadily up the charts.

**Best cuts:** "Make The Most," "Blue Colored Days," "Way-side Dream," "Truth Of A Lie," "Pilgrim"

**Dealers:** Place with Southern rock as well as new releases.

**HOT CHOCOLATE—Cicero Park**, Big Tree BT 89503 (Atlantic). One of the finest new groups to come out of Britain in years, Hot Chocolate blend funky soul music with some of the most sensitive lyrics and perfectly arranged cuts heard in a long time. Best material deals with social commentary such as the decline of a once fine neighborhood or with small vignettes like the story of Emma, who wanted to be a star and ended up killing herself. Yet the band is equally skilled at producing the kind of material which is likely to wind up on the floor of many a disco. The combination of listening songs and dancing records is a difficult one, but Hot Chocolate, who have been chart makers in Britain for several years handle it with ease.

**Best cuts:** "Cicero Park," "Could Have Been Born In The Ghetto," "Emma," "Disco Queen," "Funky Rock 'N' Roll," "Brother Louie" (the original).

**Dealers:** Play this in store. Radio hasn't exposed them, maybe you can.

**FANCY—Wild Thing**, Big Tree BT 89502 (Atlantic). British group follows up major title tune hit with a set of very basic, good fun rock spotlighted by a dominant, chugging guitar and the excellent, often sensuous vocals of Anne Kavanagh. Producer Mike Hurst has been involved in some of the best of British pop for the past decade and Fancy is no exception. All of the cuts are AM oriented, but there's no reason why some of the FM's shouldn't latch on to some of them. Basic idea is just that—basic with no pretensions and plenty of fun.

**Best cuts:** "Wild Thing," "I Don't Need Your Love," "Touch Me," "I'm A Woman."

**Dealers:** Good, colorful cover portrait with title and group name right at top and good group photo.

**PRELUDE—After The Gold Rush**, Island ILPS 9282. British trio that scored so high on the charts with their a cappella version of the title song comes up with a beautiful LP full of acoustic cuts with a folksy aura. Lots of harmony singing along the lines of the sounds in the single, soft guitars and harmonicas and excellent vocal solos from Irene Hume. Much more commercial than folk is these days, with closest analogy being to some of the American country rock so popular recently. LP shows above all that this group is not a one shot.

**Best cuts:** "After The Gold Rush," "Lady From A Small Town," "Open Book," "Fly," "Hotel Dreams."

**Dealers:** Exploit group's current hit single.

**THE JONESES—Keepin' Up With The Joneses**, Mercury SRM 1-1021 (Phonogram). Excellent, soul set from group that's coming off major hit with "Sugar Pie Guy." Lots of easy to listen to lead and backup vocals, calm instrumentation and some fine dance music. Fine singing from all five group members with instruments handled by the likes of Richard Tee and Cornell Dupree. Over-all, a very impressive debut that promises much pop and soul action in the future.

**Best cuts:** "I Can't See What You See In Me," "Hey Babe" (Pts. 1 & 2), "Sugar Pie Guy" (Pts. 1 & 2), "Baby Don't Do It."

**Dealers:** Capitalize on hit single to sell LP.

(Continued on page 76)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; reviewer editor: Bob Kirsch; reviewers: Eliot Tiegler, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

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## Andy Williams brings country music to the world.

Andy Williams' fame doesn't stop at our borders. He's an international star. So when he got together with award-winning Nashville producer/writer Billy Sherrill, and some of the biggest country-gone-pop tunes like "You Lay So Easy On My Mind," "I Honestly Love You," "Another

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Produced by Billy Sherrill.

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# TOP LPs & TAPE

POSITION  
107-200

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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
107	60	13	ANNE MURRAY Country Capitol ST-11324	6.98		7.98		7.98
108	67	19	ERIC CLAPTON 461 Ocean Blvd. RSO SD 4801 (Atlantic)	6.98		7.97		7.97
109	74	11	ATLANTA RHYTHM SECTION Third Annual Pipe Dream Polydor PD 6027	6.98		7.98		7.98
NEW ENTRY			OHIO PLAYERS Fire Mercury SRM-11013 (Phonogram)	6.98		7.98		7.98
111	89	18	SANTANA Greatest Hits Columbia PC 33050	6.98	7.98	7.98	7.98	7.98
112	90	17	FOCUS Hamburger Concerto Atlantic SD 36100	6.98		7.97		7.97
125	28		AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
114	91	61	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	6.98		7.98		7.98
115	92	22	RUFUS Rags To Rufus ABC ABCX-809	5.98		7.95		7.95
137	5		SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98		7.98		7.98
117	93	42	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97		7.97
118	95	24	RICHARD PRYOR That Nigger's Crazy Partes PBS-2404 (Stax)	6.94		7.95		7.95
130	7		TIM MOORE Asylum 7E-1019	6.98				
120	101	17	RENAISSANCE Turn Of The Cards Sire SAS 7502 (ABC)	6.98	7.98	7.95	7.95	7.95
121	103	67	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98
NEW ENTRY			B.T. EXPRESS Do It (Til You're Satisfied) Scepter SPS 5117	6.98		6.98		6.98
138	2		CURTIS MAYFIELD Got To Find A Way Custom CRS 8604 (Buddah)	6.98		7.98		7.98
124	124	6	TOM RUSH Ladies Love Outlaws Columbia KC 33054	5.98		6.98		6.98
125	134	58	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98	12.98	12.98	12.98	12.98
126	105	10	RUSH Mercury SRM1-1011 (Phonogram)	6.98		7.95		7.95
127	112	24	RICK WAKEMAN Journey To The Centre Of The Earth A&M SP 3621	6.98		7.98		7.98
NEW ENTRY			PAUL WILLIAMS Little Bit Of Love A&M SP 3655	6.98		7.98		7.98
129	107	161	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98		7.98		7.98
136	4		ELVIS PRESLEY Having Fun With Elvis On Stage RCA CPM1-0818	6.98		7.95		7.95
NEW ENTRY			DON McLEAN Homeless Brother United Artists UA-LA315-G	6.98		6.98		6.98
132	108	16	TRIUMVIRAT Illusions On A Double Dimple Harvest ST 11311 (Capitol)	6.98		7.98		7.98
133	113	13	DUANE ALLMAN An Anthology, Vol. II Capricorn 2CF 0139 (Warner Bros.)	9.98	10.97	10.97		
134	115	7	DEVADIP CARLOS SANTANA & TURIYA ALICE COLTRANE Illuminations Columbia PC 32900	6.98		7.98		7.98
135	116	17	NEIL YOUNG On The Beach Reprise R 2180	6.98		7.97		7.97
148	3		BEACH BOYS Friends & Smiley Smile Reprise ZMS 2167	7.98		8.97		8.97
137	119	25	NEIL DIAMOND His 12 Greatest Hits MCA 2106	6.98		7.98		7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	120	12	NILSSON Pussy Cats RCA CPL1-0570	6.98		7.98		7.98
139	122	19	THE SOUTHER, HILLMAN, FURAY BAND Asylum 7E-1006	6.98		7.97	7.98	7.97
151	4		BOB JAMES One CTI 6043 (Motown)	6.98		7.98		7.98
141	126	49	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	6.98		6.98	7.98	6.98
142	127	10	MIKE OLDFIELD Hergest Ridge Virgin VR-13-109 (Atlantic)	6.98		7.97		7.97
143	128	35	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98	6.98	6.98	7.98	6.98
157	4		GENE CLARK No Other Asylum 7E-1016	6.98		7.97		7.97
145	131	20	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA-LA 184-T2	9.98		9.98		9.98
146	129	5	UNICORN Blue Pine Trees Capitol ST 11334	6.98		7.98		
147	132	8	SUZI QUATRO Quatro Bell 1313	6.98		7.98		7.98
148	133	8	HAWKWIND Hall Of The Mountain Grill United Artists UA-LA328-G	6.98		6.98		
149	135	13	JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	6.98		7.98		7.98
NEW ENTRY			KING CRIMSON Red Atlantic SD 18110	6.98		7.97		7.97
162	3		BADFINGER Wish You Were Here Warner Bros. BS 2827	6.98		7.97		7.97
NEW ENTRY			TIM WEISBERG 4 A&M SP 3658	6.98		7.98		7.98
153	158	9	HERBIE MANN Reggae Atlantic SD 1655	6.98		7.97		7.97
154	160	5	FIRST CHOICE The Player Bell PG 1502	5.98		6.98		6.98
155	147	4	FIRESIGN THEATRE Everything You Know Is Wrong Columbia KC 33141	5.98		6.98		6.98
156	140	69	Z.Z. TOP Tres Hombres London XPS 631	6.98		6.95	7.95	6.95
157	141	11	POINTER SISTERS Live At The Opera House ABC/Blue Thumb BTS 8002	9.98	10.98	10.98		
158	155	8	WAYLON JENNINGS The Ramblin' Man RCA APL1-0734	5.98		6.95		6.95
159	156	14	MAHOGANY RUSH Child Of The Novelty 20th Century T-451	6.98		7.98		
NEW ENTRY			BARRY MANILOW II Bell 1314	6.98		7.98		7.98
173	2		KENNY RANKIN Silver Morning Little David LD 3000 (Warner Bros.)	6.98		7.95		7.95
162	170	3	STYX Man Of Miracles Wooden Nickel RWL1-0638 (RCA)	6.98		7.95		7.95
176	2		CHER Greatest Hits MCA 2127	6.98		7.98		7.98
164	168	29	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98
165	143	33	BLUE MAGIC Atco SD 7038	6.98		7.97		7.97
166	144	22	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98	7.98	6.98	7.98	6.98
178	2		MINNIE RIPERTON Come To My Garden Janus JKS 7011 (Chess/Janus)	6.94		7.94		7.94
168	145	6	RASPBERRIES Starting Over Capitol ST 11329	6.98		7.98		7.98
169	146	106	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	152	107	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	6.98		7.98		7.98
171	153	7	DEREK & THE DOMINOES Layla Polydor PD2-3501	7.98		9.98		9.98
186	2		KISS Hotter Than Hell Casablanca NBLP 7006	6.98		7.98		7.98
173	154	23	WEATHER REPORT Mysterious Traveller Columbia KC 32494	6.98		7.95		7.95
174	180	2	BOBBY GOLDSBORO 10th Anniversary Album United Artists UA-LA230	6.98		6.98		
175	159	20	GRATEFUL DEAD From The Mars Hotel Grateful Dead GD 102	6.98		7.98		7.98
190	2		R.E.O. SPEEDWAGON Lost In A Dream Epic KE 32948 (Columbia)	5.98		6.98		6.98
188	2		GLEN CAMPBELL Reunion Capitol ST 11336	6.98		7.98		
178	161	15	NEW BIRTH Comin' From All Ends RCA APL1-0494	5.98		6.98		6.98
179	163	27	STYLISTICS Let's Put It All Together A&M AV 69001-698	6.98		6.95		6.95
180	164	35	STEELY DAN Pretzel Logic ABC D-808	6.98	6.98	7.95	8.95	7.95
181	165	5	MIGHTY CLOUDS OF JOY It's Time ABC/Dunhill DSX-50177	5.98		6.98		6.98
182	169	11	RORY GALLAGHER Irish Tour '74 Polydor PD 2-9501	9.98		11.98		11.98
183	166	32	HELEN REDDY Love Song For Jeffrey Capitol SO-11284	6.98		6.98	7.98	6.98
184	172	4	TRAPEZE The Final Swing Threshold THS 11 (London)	6.98		7.98		7.98
185	174	24	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98
186	192	2	TAJ MAHAL Mo' Roots Columbia KC 33051	5.98		6.98		6.98
187	196	2	STANLEY TURRENTINE The Baddest Turrentine CTI 6048 ST (Motown)	6.98		7.98		7.98
188	193	50	JIM CROCE I Got A Name ABC ABCX 797	5.98		7.95	7.95	7.95
189	175	18	JAMES BROWN Hell Polydor PD2-9001	9.98		11.98	11.98	7.95
190	195	2	KATHY DALTON Boogie Bands And One Night Stands Discret DS 2208 (Warner Bros.)	6.98		7.97		7.97
191	171	6	AL WILSON La La Peace Song Rocky Road RR3700 (Bell)	6.98		7.98		7.98
192	200	92	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95
193	179	14	SPARKS Kimono My House Island ILPS 9272	6.98		6.98		6.98
194	181	10	TAVARES Hard Core Poetry Capitol ST 11316	6.98		7.98		7.98
195	183	46	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98
196	185	59	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		7.95		7.95
197	189	23	THE BLACKBYRDS Fantasy F-9444	6.98		7.98		7.98
198	191	67	BACHMAN-TURNER OVERDRIVE Mercury SRM 1 673 (Phonogram)	6.98		7.95		7.95
199	194	80	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
200	198	190	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	113
Duane Allman	133
Gregg Allman	95
America	3
Paul Anka	23
Atlanta Rhythm Section	109
Average White Band	82
Bachman-Turner Overdrive	4, 73, 148
Bad Company	46
Badfinger	151
Beach Boys	74, 126
Richard Betts	85
Blackbyrds	197
Blue Magic	165
David Bowie	9, 185
Bread	92
Johnny Bristol	149
James Brown	189
Jackson Browne	18
B.T. Express	122
Glen Campbell	177
Harry Chapin	11
Cheech & Chong	5, 114, 170
Cher	163
Chicago	49, 129
Eric Clapton	108
Gene Clark	144

Climax Blues Band	48
Joe Cocker	81
Alice Cooper	15
Chick Corea	40
Jim Croce	2, 188, 192
CSNY	22
Crusaders	86
Kathy Dalton	190
Mac Davis	43
John Denver	17, 62
Deodato	102
Derek & Dominoes	171
Beach Boys	8, 137
Eagles	93
Earth, Wind & Fire	143
Electric Light Orchestra	25
Emerson Lake & Palmer	39
Firesign Theatre	155
First Choice	154
Fleetwood Mac	34
Focus	112
Foghat	50
Four Tops	96
Rory Gallagher	182
Marvin Gaye	90
J. Geils Band	32
Gentle Giant	91
Bobby Goldsboro	174
Graham Central Station	51

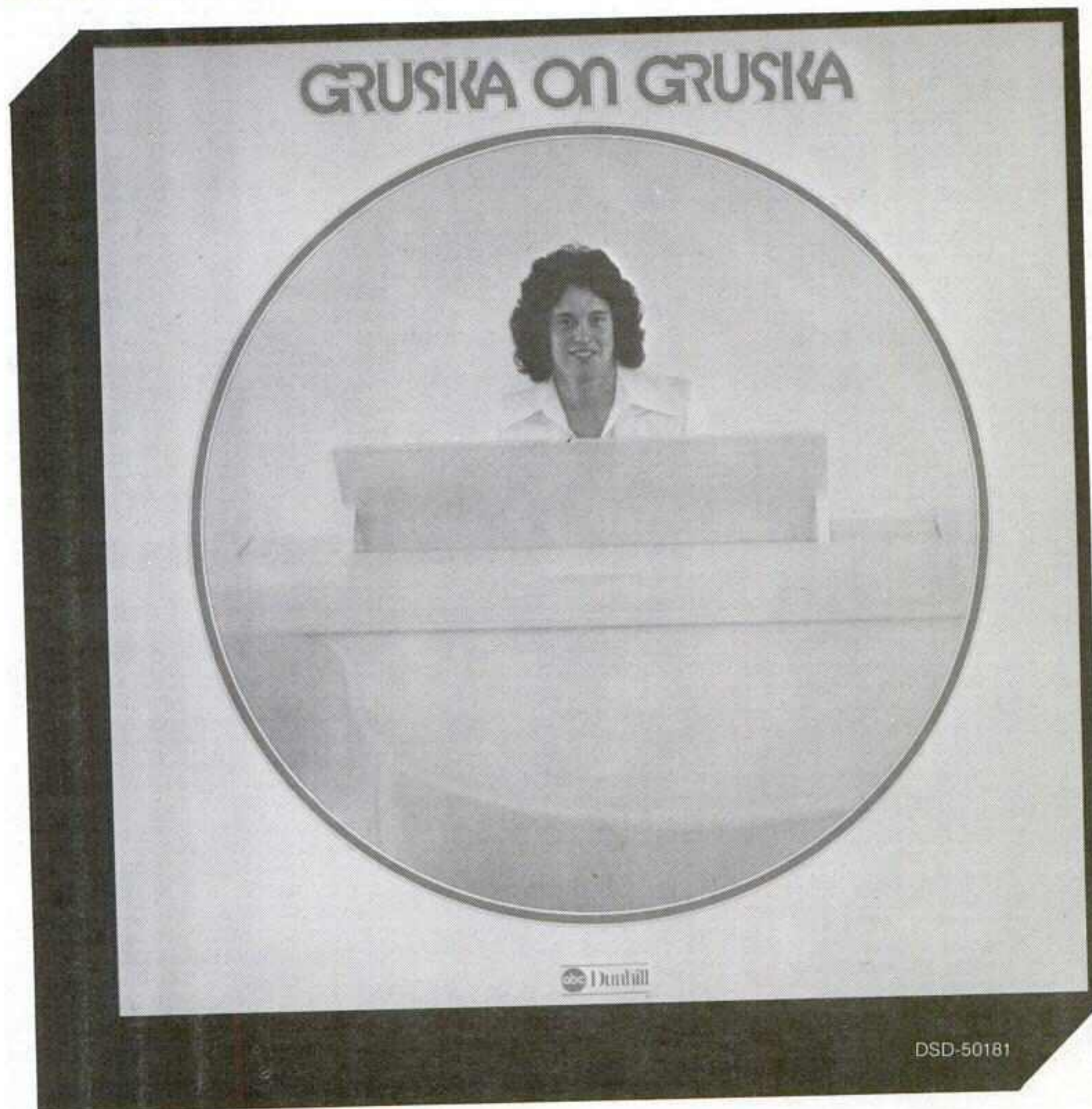
Grateful Dead	175
Al Green	98
Hall/Oates	101
Herbie Hancock	24, 195
Eddie Harris	100
Hawkwind	148
Isley Bros.	31
Millie Jackson	59
Jackson 5	16
Bob James	140
Jefferson Starship	37
Waylon Jennings	158
Billy Joel	75
Elton John	38, 47, 125
Quincy Jones	54
Kiki Dee Band	55
Andy Kim	21
Carole King	12, 200
B.B. King/Bobby Bland	99
King Crimson	150
Randy Newman	172
Gladys Knight & Pips	56
Kool & The Gang	63, 196
Leo Kottke	67
John Lennon	6
Little Feat	36
Dave Loggins	60
Loggins & Messina	26, 164
Love Unlimited	94

Love Unlimited Orch	83
Lynyrd Skynyrd	78
Paul McCartney & Wings	141
Don McLean	131



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## MOR Artists Are Ailing

• Continued from page 3

numerous MOR artists in the past year. That does not mean that Perry Como couldn't have a record with a super sound. It does mean that there is little market for exposure."

Musso points to Telly Savalas as being on the label, but feels his TV exposure gives him an edge.

"For the most part," Musso says, "major MOR stations are concentrating on what Top 40 is playing exclusive of hard rock. Ten years ago an MOR station wouldn't program a Steely Dan or Elton John."

Al Coury, Capitol's vice president for promotion and a&r, indicates he "would not go out of my way to sign a definitive MOR type of artist. But who really knows what MOR is? Unless a definitive MOR artist brought me a record or idea that was commercially saleable and that I fell in love with, I would not go out of my way to sign him."

The concept that an MOR act has to have some unique peg before a label will sign him is underscored in the attitude of Atlantic's Jerry Wexler who says the only way Atlantic would consider signing an MOR act is if the act has a track record and it looks like that track record could sustain itself.

Atlantic recently released its first LP by Peggy Lee, long a mainstay at Capitol, where now the only MOR acts are Al Martino and the Lettermen.

Jay Lasker, ABC's president, points to Bobby Vinton and Pet Clark as two MOR acts on his roster, adding: "I don't like pigeonholing any record or artist. I'll seek out anybody who sells records."

There are a number of well-known performers missing from the roles of labels: Tony Bennett, Harry Belafonte, Steve Lawrence and Eydie Gorme, John Gary, Vic Damone, Ed Ames, among others.

The LP charts are dominated by rock-flavored acts, by musicians whose styles appeal to the burgeoning contemporary market which reaches into the mid-20s and 30s.

WB's Smith last week stated in Billboard that the MOR performers do not have an audience which can be stimulated into going to a record shop, and with the lack of radio exposure, it is a difficult task to promote their music.

But in Los Angeles, United Artists, A&M and MGM have had a feel for "contemporary" MOR merchandising and continue to be active with this product.

Ferrante & Teicher are still going strong for UA, continuing to sell steadily after a total of over 15 mil-

## Starr Promo For Capitol

LOS ANGELES — Capitol Records will launch a merchandising campaign around the latest Ringo Starr LP, "Goodnight Vienna" that will include a duplication of the cover art constructed on top of the Capitol Tower, a party for Starr to bow the LP and other displays.

The concept for the LP art came from a still photo of the 1951 movie, "The Day The Earth Stood Still." Director of merchandising and advertising Dennis Killeen suggested the art be duplicated on top of the Tower. He purchased a 23 foot statue from a used car lot, moved it to the tower lot, had it transformed into a likeness of Ringo by Michael McLoskey and Joel Chernoff of Mobile Production Systems (who also built to robot used in the movie).

lion albums sold so far. Shirley Bassey was just re-signed by the label with much fanfare and all the label's top brass jetting to London for the occasion.

The astonishing comeback of Paul Anka on UA this year was based largely on MOR market penetration and Bobby Goldsboro still comes out with an MOR crossover hit once or twice a year.

At A&M, Herb Alpert has been selling well after coming out of a five-year retirement. The Carpenters and Paul Williams are among the greatest exponents of today's MOR-rock approach. The label is about to issue a "Best of Burt Bacharach" repackage and an album by TJB vocalist Lani Hall.

Sammy Davis Jr. is still recording actively at MGM and early 1975 product is due from both Merv Griffin and Anthony Newley.

CBS believes MOR means money. "You heard the standing ovation for Johnny Mathis tonight, and I can tell you his last two LPs were both strong sellers," says Irwin, Segelstein, CBS president, commenting on Mathis opening at Broadway's Uris Theater and the label's strong belief that MOR is alive and well.

His comment are echoed by Bruce Lundvall, Columbia vice president and general manager, who also notes that Barbra Streisand has had as big a year in 1974 as any artist. He also cites the success of Neil Diamond in LP sales.

He emphasizes, however, that marketing of MOR product has changed radically over the past few years as the audience spread widened. "Not every label can do the job successfully," he says, "but certainly the close relationship between our field staff and dealers has paid off handsomely in terms of our MOR investment."

Lundvall points out as well that Epic's Charlie Rich recently swept every award in sight at the recent Country Music Assn. Nashville fete.

Columbia is releasing Andy Williams' newest LP, "Christmas Present," with considerable advance orders and expects it to become a holiday classic to continue the string of album winners for the artist.

At RCA, the label's John Denver is solid gold with almost every single and LP out. His "Greatest Hits" has been on the Top LPs for almost a year and his latest, "Back Home Again," is now in the Top 20.

Bearing out the success of MOR for both Columbia and RCA is a recent survey of U.S. News & World Report that emphasizes the so-called "adult" record buyer is very much "doing his (or her) thing."

More than 44 percent of the magazine's subscriber sample bought at least one LP in the six months prior to the survey—and the typical USN&WR reader is 43 years old, earns nearly \$17,500 annually. Three of every five are college graduates and one of every three is in a professional managerial position.

There always seem to be major surprises with MOR acts. Coming off an extended dry period several years ago as his long contract with RCA was expiring, Perry Como was submitted to Capitol. A&r execs there quickly declined his services, but Como returned to RCA and hit with one of the most spectacular ballad hits of the decade in "It's Impossible."

Al Martino is yet another MOR balladeer who bounces from cold to hot, popping with chart-busters sporadically ever since he started recording nearly 25 years ago. Frank Sinatra's off and on record is legendary. Nancy Wilson's track record is similarly spotty.

## Inside Track

Hasn't Warner Bros. signed the papers to distribute Curtis Mayfield's Curtom label as their current Buddah deal expires?

Even though recent rumors have the government's investigation into allegations of payola and drug abuse in the industry as being dropped or, at least, temporarily shelved, a source close to the Newark scene confirmed to Billboard last week that the inquiry is "very active" and that a federal grand jury is still being presented evidence in the case.

NARM executive director Jules Malamud is introducing his new bride during his stay here to plan the March 2-6 Century Plaza convention. She is the former Michelle DeGrazia, who was MCA Records publicity director until early this year.

Ms. Katy Miner, 83, for over 25 years an employe at Roberts Record Dist., St. Louis, and last personal secretary to Bob and Norm Hausfater, died recently. She worked the full day of the night she died. . . . Is ABC-Dunhill bringing in Tom Mack, Famous-Paramount LP veteran, to work on the latter LP recouplings? . . . Columbia Records has gone to white labels on all its promo copies. . . . Seymour Greenspan and Jack White of Summit Dist., Chicago, still liquidating that business after announcing the veteran firm's dissolution six months ago.

Is a major independently distributed label eyeing March 1 as deadline for joining a corporate branch setup?

The Recording Institute of America has begun its 10-week course in New York and other classes will begin various cities throughout the country in the coming weeks. . . . "The Little Prince" soundtrack features narration by Richard Burton, Jonathan Winters, John Carradine, Jim Backus and Claudine Longet.

More than 1,000 were denied entrance to the Nov. 4 George Harrison concert in Seattle, due to the unsuspecting purchase of fraudulent tickets. . . . A special Black Oak Arkansas album has been released and packaged by Atlantic Records in Great Britain, spurred by the group's concert success during two tours there. Capricorn Records is shipping its first quad release and it will be the Allman Brothers live album.

Joe Holiday Quartet kicked off series of live jazz concerts Nov. 14 at Pippins, New York club. . . . Jerry Herman discusses composing Sunday (24) at 'Y' in New York.

Donna Fargo played at U.S. Penitentiary, Leaven-

## New Arista Label Debuts

• Continued from page 3

one by name before the meeting, but first-name recognition resulted two hours into the discussion.

Original plans to terminate the one-day meeting at 2 p.m. were scrapped twice. Attendees voluntarily twice remade plane reservations home.

Veterans were glad the meeting was called because it was the first national meeting of distributors held in quite some time. "We used to have those satellite national meetings at NARM conventions, but this one had the old-time impact of a Mercury meeting headed by Irv Green or Liberty under Al Bennett," says one distributor.

Several wished Davis had gone more into "the nitty gritty." They feel his plans for Arista (named for the New York high school honor society tradition) are vital to their future.

"We sold Bell singles and some LPs well because we got good discounts," one distributor says, adding: "The one time we talked returns the subject got sidetracked. He seemed to get riled. Independents are motivated by profit. He's got to realize that. We'll only work as hard as he demands for so long."

Adds another distributor:

"He's got the contacts. He inferred that when certain big-ticket artists' contracts are up, he'll get a shot. They played a part of the track of "Funny Lady," the forthcoming Barbra Streisand Columbia Pictures feature. He has a handshake that Arista will get it."

Distributors feel his talent roster, as presented at the meeting, "is good, but it's going to need a lot of hard work on his part and ours."

Distributors were split on his em-

phasis on being concerned about talent and what each label has on its roster.

"I left the meeting Saturday with the message that everyone at our distributorship must spend more time studying and knowing talent and what is available," says one distributor. He says he listened carefully to old Melissa Manchester product, comparing it with the new LP demonstrated. "Man, if he can improve an act that much, we gotta make it," is the consensus.

All distributors say that visits with their peers indicates business today is "soft, collections are rough, inventories are too heavy and singles sales are way down." Most distributors huddled Friday night after attending a hospitality suite into Saturday morning discussing their mutual problems.

Davis emphasized the need for distributors to give artists' appearances the utmost in local support. The current sales report study pattern must go, Davis said. He reviewed his Arista executive corps (see Executive Turntable).

Several distributors feel Davis is asking them to perform for Arista, just one of their labels, as he was accustomed to having his Columbia branch employes react to product.

## RCA Loses Albums, Cassettes In Theft

LOS ANGELES—More than 17,000 LPs and 2,137 cassettes were stolen last week from an RCA warehouse in suburban Sun Valley. The loss was estimated at \$120,000. A majority of the disks and cassettes featured John Denver, Charley Pride and David Bowie, RCA officials said.

worth, Kan. Some 900 inmates heard the ABC-Dot singer. . . . Anne Murray named top female vocalist of year by British Country Music Assn. . . . Gordon Lightfoot's three shows at Lincoln Center in New York are sold out. A fourth show has been added Dec. 1.

Charley Rich's new LP on Epic is "The Silver Fox." Half of the record is a studio version of Rich's Las Vegas show. . . . Atlantic's Donnie Fritts and Monument's Kris Kristofferson lunched with Atlantic execs last week. . . . Gladys Knight will host a TV show, "Ailey Celebrates Ellington," to be broadcast nationally over CBS-TV on Thanksgiving Day.

Columbia's Tom Rush recently became first artist to perform as part of new radio program on WPLR-FM in Connecticut. . . . Steve Leber and David Krebs have acquired touring rights for "Sgt. Pepper. . . ." The Charlie Daniels Band on two-month promotion and concert tour that will cover most of key cities in U.S.

Spooky Tooth have split. Intra-group problems, whatever that means. . . . Maria Muldaur of Reprise set for East Coast dates backed by jazz great Benny Carter.

William Tanner Co. offering a complete promotional package for a radio station to sell a local business. It contains both print and radio aids. . . . AFM in New York will pay for Yule calls made by American servicemen and women who are stationed around the world. It's the seventh year they've done it.

Dance music at the Frank Zappa reception in New York recently was provided by society orchestra leader and recording artist Lester Lanin and his 15-piece orchestra. "Christmas Present" is title of Andy Williams 11th Yule show, airing on NBC-TV Dec. 11, and new Columbia album.

King Biscuit Flower Hour presents another special by the Rolling Stones Sunday (24). Show will be aired on all 155 stations in King Biscuit network. . . . Led Zepplin lands here in mid-January for tour which ends at end of March, with a break in between.

Incredible String Band split up. . . . Concord Pavilion completion delayed till May '75 due to bad weather problems. . . . Tiny Tim's new glitter act with dancing girls debuted at Torrance Holiday Inn.

Sly Stone plays Muscular Dystrophy benefit at St. John's University, Queens, Sunday (24). Peter Allen, co-writer of "I Honestly Love You" has first album in three years, on A&M. . . . Robert Fitoussi replaces Jo Leeb as lead singer of Les Variations. Leeb is off to be a movie star.

## Ember & Crunch In Famous Suit

• Continued from page 3

and Famous entered into a distribution arrangement, whereby Famous agreed to manufacture and distribute materials released by Contemporary Mission's label, Crunch.

Under the agreement, Famous and CM each owned half of the publishing rights to compositions from "Virgin." Famous did not sell and still maintains its publishing business, the suit states. These rights were not assignable, according to the suit.

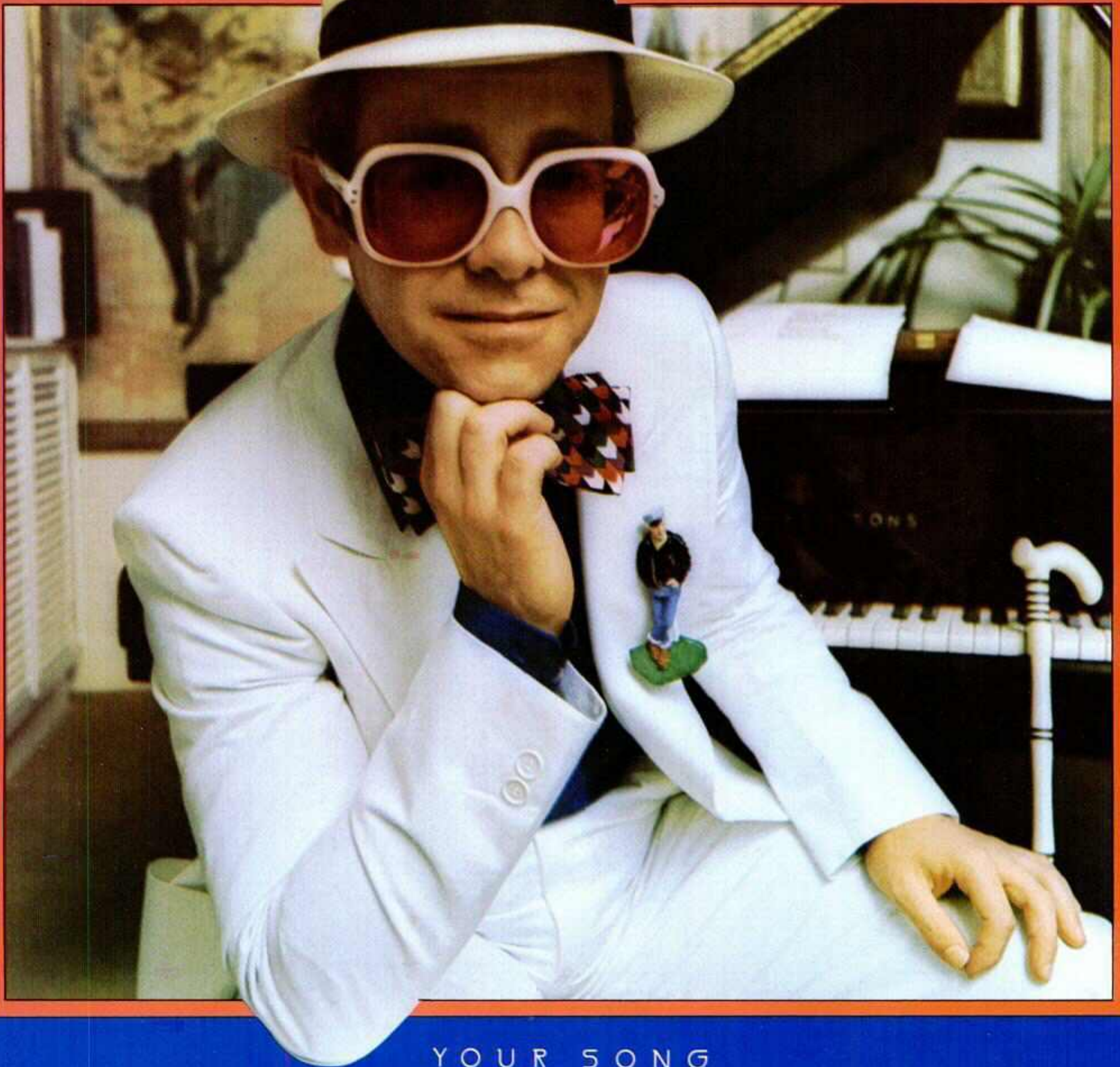
The suit, filed against Famous, Paramount Pictures and Gulf + Western Corp., also claims that Famous failed to manufacture, distribute and promote Crunch's records. The Mission also alleges that royalty statements and payments were not rendered. The total of \$17 million in damages is sought for expenses, lost investments, lost profits and special damages resulting from losses in contractual arrangements with its artists and with foreign distribution companies.

The Ember suit, which asks for \$7,500,000 in damages, alleges that Famous failed to live up to the terms of an agreement entered into on Feb. 8, 1974 which in part stated that Famous would release and promote all Ember records for a certain territory. The agreement also provided, according to the suit, that Famous give an accounting of all royalties payable.

The suit claims that with the sale of Famous, Famous changed its nature of operation and curtailed its activities so as not to be able to promote, exploit, distribute and sell its product as agreed. The suit was filed in New York State Supreme Court.

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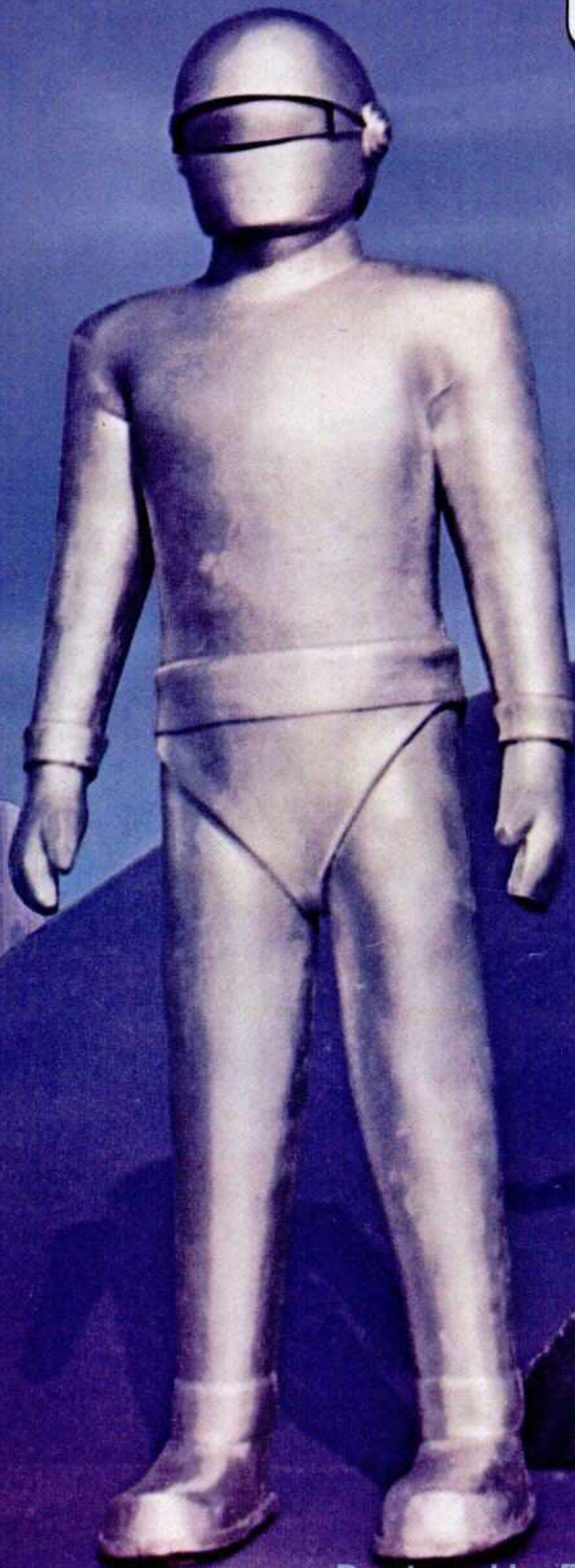
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Don't Forget:

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