

Piracy Crackdown Spurs Legit Tape Sales

By IS HOROWITZ

NEW YORK—Moves against tape piracy via legislation and the courts have cut deeply into the illicit traffic and are returning an increasing amount of 8-track business to legitimate merchandising channels.

Some mass merchants of recorded product estimate that their 8-track volume has risen by some 20 percent over the past year as a result of more vigorous enforcement of antipiracy laws, the passage of new legislation and favorable court actions.

While industry-wide statistical information is unavailable, a check of key merchandisers across the country has returned a unanimous

opinion that competition from unauthorized tapes has declined during the past 12 months.

But all feel the battle is far from won. They warn against complacency, and insist that much remains to be done to eliminate piracy as a marketing threat.

"Our tape business has increased considerably," says David Lieberman, of Lieberman Enterprises, headquartered in Minneapolis. He reports that 8-track now accounts for 35 percent of his total volume. A year ago, when piracy was at its worst, the 1,500 location chain realized only about 18 percent of its gross in tape.

The Lieberman chain operates in 25 states. Biggest upturn, as expected, has been in those states with antipiracy statutes. But even in those areas policing still uncovers gas stations, truck stops and "hole in the wall" locations carrying pirated tapes, he says.

For U.S. Records, the 700-outlet national chain in the Pickwick International complex, tape sales have increased "at least 20 percent" over the past year. "Bootlegger competition has really slowed down," says Manny Germaine, the chain executive who headquarters in Somerset, Mass. Many former pirates are "now trying to go legit," he adds.

In Florida, where the state antipiracy law recently survived a court challenge, spurious tapes are no longer handled by mass merchants, says Allan Wolk of United Record & Tape Industries. He estimates that 95 percent of pirate volume has been squelched. The firm, which services 600 outlets in four Southern states, has experienced a 10 percent jump in Florida tape sales since the statute was upheld just two and one half months ago.

Wolk is hopeful that the pattern will be repeated in North Carolina when that state's antipiracy law becomes effective next January.

(Continued on page 10)

Concert Promoters Battle Zooming Rock Star Prices

By JIM FISHEL

NEW YORK—The nation's inflationary spiral is forcing concert promoters to package all but top-draw rock entertainers, in a shrewd move designed to keep boxoffice attendance high and ticket prices low.

The move comes despite dissatisfaction among many medium-range acts who resent appearing in any concert unless they are billed as the headliners.

However, according to many

promoters, the secondary acts are not filling houses as headliners, and in the face of the tight money situation, it's a case of either packaging acts to fill houses or struggling through with slim gate receipts.

The promoters stress that the need to package applies only to medium or secondary acts. Top draw attractions in the genre of Chicago, Elton John, Bob Dylan, Crosby, Stills,

(Continued on page 68)

'Non-Stop' Disco Album Springs Out

By JIM MELANSON

NEW YORK—Spring Records is looking to market a "non-stop music" discotheque album to retail locations both within and outside the traditional record sales chain.

Describing the "Disco Par-r-ty" LP as an "industry first," Bill Spitalsky, Spring vice president, says

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Hall of Fame Kudos To Bradley and King

By BILL WILLIAMS

NASHVILLE—Owen Bradley, generally credited with starting this city's "Music Row," and Frank "Pee Wee" King, the man who composed the official state song, were inducted into the Country Music Hall of Fame last week.

The event constituted a portion of the nationally-telecast (CBS-TV) Country Music Assn. Awards Show, which saw Epic's Charlie Rich

named Entertainer of the Year. It was one of two awards to Rich, the only double winner.

Bradley had praise for the late Paul Cohen, who was instrumental in assisting him in a re-start of the industry in the early 1950s after an earlier abortive effort. Bradley, vice president of MCA, pioneered many of the areas of growth of country

(Continued on page 52)



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FM's Profit Improves as AM Overtaking Is Sighted

By CLAUDE HALL

NEW ORLEANS—FM radio will overtake AM radio "about 1981," according to T. Mitchell Hastings Jr., president of WBCN-FM in Boston and one of the founders of what is today known as The National Assn. of FM Broadcasters.

The group was organized about 15 years ago and Hastings was the speaker Sunday (13) at the FM Pioneers Brunch at the Fairmont Hotel here on the concluding day of the 15th annual NAFMB convention.

The speech was an update to a talk based on an FM study by the Harvard Business School back in March 1963 called "The Future Is FM."

In a current study by the Harvard

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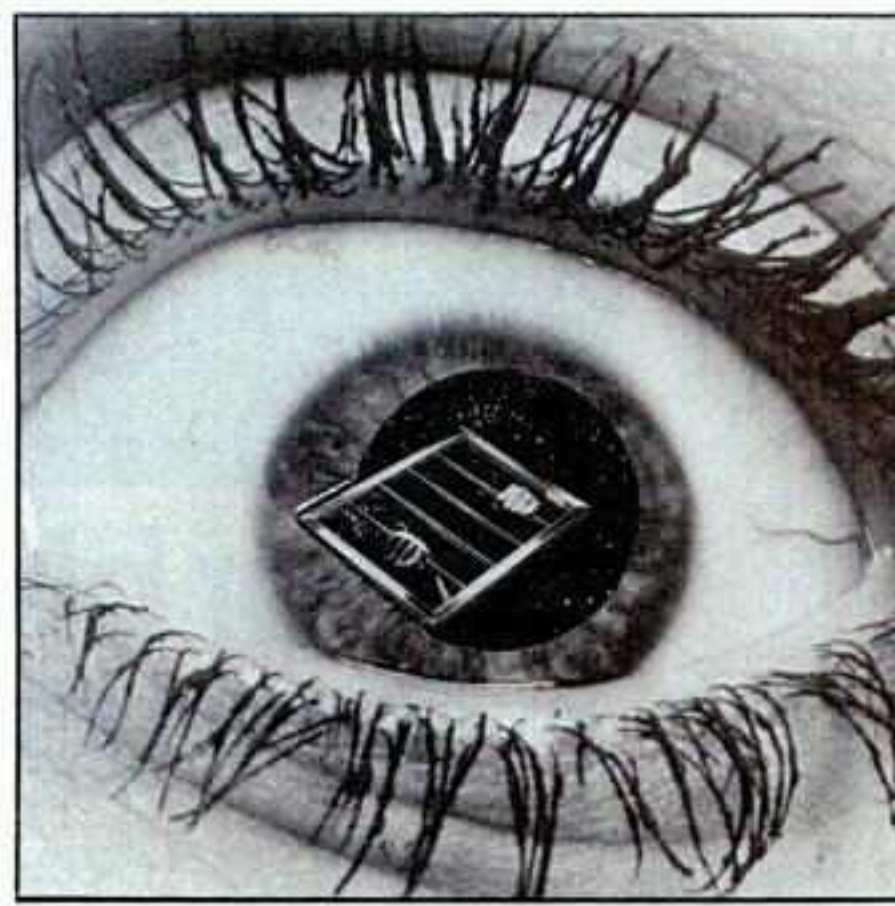
Fuji Spends \$30 Mil For Audio Tape Plant

By RADCLIFFE JOE

NEW YORK—Fuji Photo Film USA is laying out in excess of \$30 million to equip a recently acquired blank audio tape plant in San Diego.

The move comes in the wake of reports earlier this year that the Japanese photo firm was studying the U.S. blank audio and videotape markets following an announcement that Columbia Pictures Industries would no longer distribute its broadcast videotape in this country (Billboard, July 6).

(Continued on page 12)



SUPERTRAMP is fast becoming one of the hottest bands in the U.K. and their new album CRIME OF THE CENTURY is creating a lot of that heat. The album was co-produced by Ken Scott of David Bowie, Bill Cobham and Mahavishnu fame. On A&M Records (SP 4311).

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SCHAFFER PLEADS GUILTY

U.S. Wins 2nd Antipiracy Trial

AIKEN, S.C.—Charley Schafer, doing business as Custom Recording Co., North Augusta, S.C., has agreed to plead guilty to three counts of tape piracy each for himself and his company in a plea bargaining arrangement with U.S. States Attorney Henry Herlong Jr. in federal district court here. Judge Oren Lewis will sentence Schafer Friday (25).

The trial, which began Wednesday (16), was the second major prosecution of an alleged tape pirate. The U.S. previously had successfully prosecuted a tape piracy case against Richard Taxe, Los Angeles un-

licensed duplicator, and three co-defendants (Billboard, Aug. 3).

The Justice Department has agreed to dismiss charges against Schafer's son, Sam, and Schafer himself has agreed to resign as president and director of Custom Recording Co. Schafer has agreed to stop any distribution of tapes he had produced prior to June 30, 1973—the date of the government's piracy charges against him. The government's case charged him with 32 counts of tape piracy dating from March 6, 1972, to January, 1973 (Billboard, Aug. 17).

Schafer has claimed that all tapes he manufactured since that date are

sound-alikes and so are legitimate, but he admitted that earlier tapes were pirated. He further agreed to open his plant to government inspection and list all of the pirated tapes he produced before June 30, 1973.

Judge Lewis, a senior judge from Alexandria, Va., who is substituting in this district because of clogged dockets, replaced Judge Charles E. Simons Jr., originally scheduled to hear the case.

Robert Weidner of the criminal division of the Justice Department, who was active in the Taxe case, assisted Herlong in the Schafer case.

Solon Asks CBS To Cool Lawsuit Concerning Stax

MEMPHIS—An indication that Stax Records might be in financial trouble has come from Rep. Dan Kuykendall (R., Tenn.) who has intervened in a legal dispute between CBS and the local record company.

In a letter to Irwin Segelstein, CBS Records president, Kuykendall writes:

"I think it would be very unwise for CBS to sue Stax in order to force them to continue in a business relationship which will lead them inevitably into bankruptcy. On the other hand, I would not like to see Stax sue CBS for what they feel are antitrust violations, or unfair trade practices."

The letter was written after District Judge Harry W. Wellford of Memphis signed a temporary restraining order forbidding Stax from breaking a 1972 distributorship agreement with CBS (Billboard, Oct. 19).

A Memphis attorney, Newton P.

(Continued on page 14)

Motown Unveils A Country Wing; Pat Boone Signs

LOS ANGELES—Motown Records will soon enter the country field and Pat Boone is set as the first artist to be featured on the firm's forthcoming Melodyland label.

John Widdicombe, a former promotion man for Atlantic Records, will boss the new Motown wing, based in Los Angeles.

Boone's Melodyland debut will be a single, "Candy Lips," composed by Boone, Norro Wilson and Carmo Taylor. Wilson produced the disk in Nashville.

Not only Boone but Boone's family will be represented on the initial Melodyland release in late October. Jerry Naylor of the "Continental Country" radio series, in national syndication, also has been signed for the new roster.

Motown's move bolsters trade opinion that country music is undergoing a marked rise. Warner Bros., Elektra, Avco, Playboy, 20th Century, GRC, Granite and others have recently achieved chart successes after a comparatively short effort in the country idiom. Now Motown joins the ranks, but operating out of Los Angeles "for the time being," says Widdicombe.

Holland Splits Over Pop Chart

AMSTERDAM—Following the closure of Radio Veronica, the most important Dutch off-shore commercial station, a chart has broken out in Holland which has completely divided the record industry.

Many people assumed that when Veronica finished broadcasting on Sept. 1, by order of the Dutch government, that the organization would also stop compiling its weekly top 40 chart—the chart recognized by the majority of record industry

(Continued on page 62)

More Late News See Page 78

A Model: Thom's Harmony House

Michigan Retailer Turns Annual Inventory 8½ Times

By JOHN SIPPEL

LOS ANGELES—Harmony House, 4,000 square-foot record/tape retailer in the Detroit suburb of Hazel Park, turns its \$200,000 inventory at retail eight-and-one-half times annually.

Owner Carl Thom, who opened his first record shop in 1947 within a block of his present location, attributes his splendid turn to broad inventory and the responsible buyer-clerk concept of his employees.

"All our people have buying responsibility. It makes them feel they are more a part of the store. They make our inventory systems work," Thom says.

When, for example, a patron asks for a title not in stock, the clerk has the choice of merely ordering the record and telling the customer he can call or come in to see if the title has come in or going as far as taking the customer's name and phone number or address and notifying him when the record is in. Most of the personnel do the latter. A call for a new title not in stock usually means an order for several copies, Thom says.

Proper broad inventory warrants patronage, Thom feels. License checks from the U.S. and Canada indicate buyers driving as far as 120 miles to this location.

Trish Gossett, tapes manager, stocks 500 reel-to-reel titles. She watchdogs 5,500 different titles in three tape configurations. Tape, like its disk counterpart, generally sells for \$1 off list.

With each tape, the buyer gets a printed tape warranty guaranteeing against factory defects for 30 days. Miss Gossett also sells Columbia, Memorex, Soundcraft and Capitol blank tape. About one-quarter of

the store is devoted to tape, because about 25 percent of the business is in tape.

Nearby tape are 3,000 classical titles, including many multiple-disk sets. Steve Olds, who graduated from local Oakland University as a music major last year, is manager. The inventory is probably Michigan's largest classical stock.

New Disco Feature

LOS ANGELES—Billboard expands its coverage of the discotheques with a weekly column of what's playing and what music is getting acceptance in its new Disco Action column debuting this week on page 22.

Harmony House's self-service singles wall is a real traffic promoter. There are 450 oldies and 244 current hits on the expansive wall, clearly indicating titles. Singles sell for \$1.17 including tax.

Thom believes in promotions in-store. A large box, well indicated by special signs, invites customers to drop name and address to participate in an American flag plus a library of Pride LPs contest. Country singles are housed in the country department. Forty-four different current singles are well-displayed.

Normally about six sales people are always on the floor during working hours from 9 to 9 daily, except Sunday, when the store is open from

(Continued on page 14)

Klein Plans Major Song Fest Changes

By BOB KIRSCH

NASHVILLE—A number of changes will be made in the 1975 American Song Festival, primarily in the areas of entering the contest, promotion, categories of songs and division of prize money, according to festival president Mal Klein.

Klein has also concluded an agreement with Yamaha Music of Japan to exclusively represent the festival in that country and promote and solicit entries from Japan. The firm will arrange for the telecast of the 1974 festival in Japan as well. Klein is currently "looking for and talking to representatives of other countries to work on the same kind of program or something appropriate for their respective country." Some 4,000 of last year's 63,000 entries were from nations other than the United States with virtually no publicity or promotion.

As for changes in entering the festival, things were arranged this year so that a contestant sent in a \$10.85 entry fee and received the entry kit which included a cassette.

"Next year," Klein says, "people will be able to pick up an entry form at a number of places, such as large retail chains, or by writing directly to us. They will buy a cassette, record their song and send the tape, entry form and fee to us all at the same time.

"This means a one way process rather than sending in a form, waiting for a cassette to come back from

us and then having the entrant mail it again. What this will allow us to do is make the final deadline for entry June 15 rather than April 15. Everything must be in by June. Entries can begin Nov. 1.

"We are also talking to a number

(Continued on page 14)

AT THE PLAYBOY

GE Shows Its 4-Channel Broadcast System In S.F.

By CLAUDE HALL

SAN FRANCISCO—General Electric unveiled its quadrasonic broadcasting system—currently one of five being tested by the National Quadrasonic Radio Committee here—Wednesday (16) at the Playboy Club and, after a few minor technical difficulties, the event was successful. One of the minor problems was in changing antennas to get a cleaner broadcast reception.

Announcing that GE was holding the demonstration to "promote discrete broadcasting and not anyone's particular system," C. Frank Hix Jr., manager of engineering for GE's audio products department, stated that demo tests are almost complete for all five systems currently before the NQRC. These include Lou Dorren's Quadracast Systems Inc. unit,

plus the systems of GE, Nippon/Columbia, Zenith and RCA.

KIOI-FM did the broadcast received at the Playboy Club. The only two systems actually before the FCC on petition are GE and Lou Dorren.

James Gabbert, owner of KIOI-FM and new president of the National Assn. of FM Broadcasters, detailed the history of FM and stereo and the first trial broadcasts of quad. NQRC tests are being performed after midnight on the station and, while the broadcasts probably sound like weird noises to anyone listening over radio, to the engineers the sounds represent acoustic tests.

Hix says that the full series of tests, which should be finished by next March or April are aimed at provid-

(Continued on page 12)

OCTOBER 26, 1974, BILLBOARD

Disk Pact Dickering Resuming

NEW YORK—AFTRA began a new round of negotiations with record manufacturers Thursday (17) in an attempt to include some form of record royalty in its long delayed pact with the industry.

Earlier talks floundered when manufacturers refused a union demand that a royalty be paid on bulk sales, in a formula similar to that enjoyed by AFM sidemen. AFTRA had also rejected a counter offer that would have given vocalists bonus scale payments on strong selling records.

The new AFTRA proposal, it was learned, asks a percentage of sales keyed to the particular record on which the performer appears. In the case of the AFM, royalties are collected on total sales and paid out to musicians according to their cumulative participation in recording sessions.

Several fruitless negotiating meetings have been held since the last industry-AFTRA agreement expired last March. Terms of the old contract have applied to recordings made since then, but any union gains achieved in a new contract may apply retroactively to interim recordings.

Stern: 9 Years On Tax Violations

LOS ANGELES—Onetime tape pirate Martin Stern, 47, has been sentenced to nine years in prison by U.S. District Court Judge David Williams for three violations of federal income tax laws.

The judge sentenced Stern to four years for income tax evasion, four years for conspiracy to evade payment and one year for failure to file a tax return. Sentences are concurrent. Additionally, Stern was fined \$7,500 cumulatively.

Testimony at Stern's trial disclosed that he and Jack Fine, 58, who previously pled guilty to evasion and was sentenced to a year in prison last June by Judge Williams, operated first as American Manufacturing Co., Los Angeles, during 1970. In early 1971, they operated as National Manufacturing, Phoenix, where in March of 1971 that firm was seized by the U.S. Marshal as a result of a federal suit, charging them with recorded music copyright infringement.

The tax indictment charged Stern with having had unreported income of \$691,400.68 and with having attempted to evade taxes of \$370,696 for that year. These taxes are still subject to IRS collection, plus any penalties and interest due. Stern worked for the IRS in Los Angeles as an agent for seven years until 1962.

GRC Into Jazz Via Thomas LP

ATLANTA—GRC Records enters the jazz market for the first time this week with the release of "Moog Fluting" featuring Joe Thomas.

Michael Thevis, GRC president, points out that his label already is established in the pop, country and r&b fields "and now it's time we expand further." Buddy Scott produced the first LP, which features Thomas as singer and on reeds with a 15-piece band.

Promoters Ask \$6 Mil From CSNY In Concert Dispute

NEW YORK—Concert promoters Shelly Finkel and Jim Koplik have filed suit against David Crosby, Stephen Stills, Graham Nash and Neil Young for \$6 million in New York Supreme Court here. Finkel and Koplik are asking \$3 million in punitive damages and \$3 million in actual damages, after the rock band cancelled its scheduled Sept. 21 appearance at the Ontario Motor Speedway.

The group was contracted to perform for an agreed fee of \$250,000 and 60 percent participation in any profits received by Finkel and Koplik over and above \$300,000. The concert was originally scheduled for Aug. 3, but switched to the September date because of a heat wave in the Los Angeles area.

Koplik and Finkel say they provided for production, promotion and advertisement, entered into a lease with the speedway, secured insurance, police protection, sanitary and like facilities, offering to sell tickets for the concert to members of the public, and disbursement of other substantial expenses and liabilities.

They also state that the group wrongfully cancelled the concert for its own personal reasons, and because of this they (the promoters) are hurting their goodwill and reputation with the public.

Crosby, Stills, Nash & Young offered no excuse at the time of the cancellation except that some internal problems arose, according to Finkel.

Westinghouse Considering Folding Leisure Operation

By STEPHEN TRAIMAN

NEW YORK—Not only is the Longines Symphonette Society being phased out as a direct mail record club operation, as exclusively reported in Billboard (Sept. 28 issue), but the entire Westinghouse learning and leisure time subsidiary is under close scrutiny.

After reporting the seventh consecutive quarterly decline in earnings last week, Westinghouse president Donald Burnham admits that the company is fighting to contain losses in a number of diversification ventures it entered in the 1960s, including direct mail.

From industry sources and Leo Leary, named to head the Longines operations after president Robert Bartner was fired, Billboard has confirmed:

Negotiations with RCA Records for certain assets of the Capitol Record Club, acquired years ago by Longines, are still underway, with a decision expected shortly.

Preferred Sounds Inc. (PSI), Longines' successful blank tape marketing division, has notified its prime raw tape supplier of imminent

cutbacks. Leary will be meeting with John Lanni, who heads PSI, and his key staffers in the next few weeks to decide its future.

Although Longines Symphonette Society's heavy schedule of direct mailings has been canceled, both TV and consumer magazine ad schedules will continue at least through year-end for about 20 active packages.

Every effort will be made to preserve the extensive library of Longines masters, including the all-quadrant product issued exclusively this past year, but there has been no resolution of this matter as yet.

Leary emphasizes that both Longines and parent Westinghouse recognize their obligations to both prerecorded and blank tape dealers and distributors, and are committed to saving as much of the operation as possible.

He refuses to acknowledge himself a "caretaker" for a phaseout of the entire subsidiary, only admitting to dramatic cutbacks in production and extensive personnel cuts. "At this time we consider ourselves an ongoing entity, and I'm not prepared to say what we're going to do."

Manticore Sets Motown Binder

NEW YORK—Manticore Records has reached a distribution agreement with Motown Records and will be leaving the Atlantic Records family of distributed labels, Billboard has learned.

While the papers were signed a week ago, it's not yet clear when Motown will actually begin handling Manticore product. It's also understood that Emerson, Lake & Palmer, Manticore's premiere act, will remain with Atlantic for the duration of its commitment to the label. Whether Motown has an option on the group at such time when its Atlantic deal is completed could not be learned at press time.

RIA Courses Grow

NEW YORK—Courses in basic recording techniques structured by the Recording Institute of America were begun this month in San Diego, Houston, Dallas, Charlotte, Birmingham, Minneapolis and Kansas City. This brings to 40 the number of cities in which the Institute has sponsored instructional sessions, according to Phyllis Juried, administrator.

Executive Turntable

John Widdicombe, formerly with Atlantic Records, joins Motown Records, Los Angeles, to direct the firm's new Melodyland country label. Howard Brandy has departed Motown as publicity director and is founding his own publicity-promotion office. Also leaving Motown, as director of promotion, is Mort Weiner.

Robert K. Reid is the new sales promotion manager for the home entertainment division of Rockwell Int'l Corp.'s Admiral group. . . . Larry L. Wyrick becomes western regional sales manager of BSR (USA) Ltd.'s consumer products division. . . . New vice president of marketing and sales at Electro Sound, Inc., a division of Viewlex, Inc., in Sunnyvale, Calif., is Robert W. Cochran, recently with CBS Laboratories in Stamford, Conn. Charles Link has been named vice president and general manager of Electro Sound and a vice president of Viewlex. Mort Fuji is appointed vice president of technical operations.

Don Graham leaves United Artists Records in Los Angeles as national director of promotion, a post he held 14 months. An industry veteran of 13 years, Graham has seen service with A&M five years and with several independent companies. . . . Bernie Sparago joins Buddha as national promotion director. Previously with United Artists and Blue Note in sales and promotion, he will headquarter in Los Angeles. . . . Michael Bone, in Atlanta, assumes responsibilities as GRC Records' national promotion coordinator. . . . Al Lewis set as director of special projects, r&b, for ABC Records, Los Angeles.

After a brief absence, Jim Melanson returns to the New York editorial staff of Billboard. . . . The Sterling Recreation Organization of Bellevue, Wash., has named Warren Maus, formerly with KJOI-FM, Los Angeles, to its executive staff. . . . Marc Greenberg of the Record Bar, national retail record/tape chain based in Durham, has left the company to join a mall building organization.

Sansui Electric Co. of Japan has promoted vice president Kenzo Fujiwara to the presidency. He succeeds Kosaku Kikuchi who resigned.

Key executive changes at Sharp Electronics, undergoing a major organizational realignment, include Charles Daigneault, named consumer electronics division vice president, sales and merchandising; Carl Gates, promoted to audio & audio/visual products national sales and merchandise manager, and Ken Emmer, returning as that group's national product manager; Charles Grill, named to the new post of manager, marketing communications.

U.S. Pioneer Electronics names Lee Gold, formerly with Panasonic, Eastern regional sales manager, and Len Midtguard, a former salesman with the Sam Goody audio chain, to the Eastern marketing staff. . . . John Wood, who had been with Fisher Radio, is Jensen Sound Laboratories' new Western regional sales manager. . . . New post of national sales manager for Neosonic Corp. has been filled by Don Rosen, formerly with Carduner Sales Co., hi fi rep firm.

Stella Onida has been appointed production manager of ATV Records, Inc., U.S. operating company of Pye Records Ltd., U.K. Previously with Famous Music, Atlantic and Kapp, she will report to Carmen LaRose, ATV director of sales.

Mark Schulman, formerly Atlantic Records director of album product and executive assistant to Nesuhi Ertegun, takes over as director of advertising and packaging. . . . Also at Atlantic, Anni Iivil named to a new post, director of international public relations. She had been head of publicity, also for WEA International.

Jay David Saks joins RCA as a producer, Red Seal a&r, after two years with CBS Records. . . . Elaine Goldstein, formerly with Polydor Inc. and Budah Records, appointed advertising director for Howard Stein Enterprises.

Restructuring of New York-based New Directions management firm has Arlene Simmons promoted to executive assistant to president Kevin Hunter; Wayne Goodman, promoted to head of artist relations, and Kathy Cooper joining the firm after stints with Shapiro-Bernstein, Daedalus Music and Connie De Nave.

Ron Saul, former promotion chief for Warner Bros. Records, switches over to the new Warner-Spector label as national promotion boss.

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Greencastle, Ind.</p> <p>18 Shippensburg State University
Shippensburg, Pa.</p> <p>19 West Virginia University
Morgantown, W. Va.</p> <p>20 Syria Mosque
Pittsburgh, Pa.</p> <p>21 Northern Kentucky State College
Highland Hts., Ky.</p> <p>24 Music Hall
Boston, Mass.</p> | <p>25 Radio City Music Hall
New York, N.Y.</p> <p>26 Rider College
Trenton, N.J.</p> <p>November</p> <p>1 Hofstra University
Hempstead, N.Y.</p> <p>2 Georgetown University
Washington, D.C.</p> <p>3 University of Bridgeport
Bridgeport, Conn.</p> <p>7 Denison University
Grandville, Ohio</p> <p>8 Fairleigh Dickinson University
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Knoxville, Tenn.</p> <p>16 Municipal Auditorium
Atlanta, Ga.</p> <p>17 Ellis Auditorium
Memphis, Tenn.</p> <p>22 Spectrum
Philadelphia, Pa.</p> <p>23 Ohio</p> | <p>24 I.M.A. Auditorium
Flint, Mich.</p> <p>25 Masonic Auditorium (tent.)
Detroit, Mich.</p> <p>26 Auditorium Theatre
Chicago, Ill.</p> <p>December</p> <p>6-7 Winterland
San Francisco, Calif.</p> <p>14 College of the Desert
Palm Desert, Calif.</p> <p>15 Arena
Long Beach, Calif.</p> <p>17 Golden Auditorium
San Diego, Calif.</p> |
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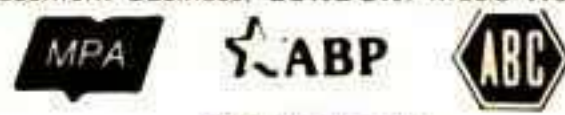
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Vol. 86 No. 43

THE MILITARY: House Bill OKs U.S. Bands Recording Commercial Disks

By MILDRED HALL

WASHINGTON—The House has passed a bill to authorize military band recordings as part of the American Revolution Bicentennial Celebration. The bill would allow all U.S. service bands to take part in the production and making of commercially sold record collections.

The Defense Department is authorized to contract with record companies for sale of the recordings both by industry and government, at prices the government will determine.

The Defense Department would get a share of the sales, to reimburse the government for costs of production and sale of the record collections to the public.

Participants would include the U.S. Army Band, the Navy Band, the Air Force Band and the Marine Band.

The bill is now with the Senate Armed Services

Manpower and Personnel Subcommittee, and is not expected to get attention from the subcommittee chairman, Sen. Sam Nunn (D., Ga.) until the Senate returns from the election recess, Nov. 12.

Also as part of the Bicentennial, the Defense Department has announced the formation of a new major military band, the first of its kind in U.S. history.

The new band, to be called The United States Armed Forces Bicentennial Band, will have top musicians from each of the four military services and the U.S. Coast Guard. The band will have 67 musicians and a 24-member chorus.

Plans are for the band to perform in all 50 state capitals and as many other cities and towns as scheduling will allow, beginning early in 1975 and continuing through 1976. It will be a "concert ensemble" and will perform music "representative of the American culture and the nation's heritage."

Shorr's Shack Ugly, But He's Doing Big Disk-Tape Business

By JOHN SIPPEL

DETROIT—The only appealing feature about Mickey Shorr's Tape Shack is its yellow plastic-tiled exterior with contrasting huge black hand lettering.

The interior is downright grubby. The first object your eye hits as you enter is a dirty, old-fashioned four-legged bathtub full of multi-pak blank tape bargains.

Shorr, who from the rear could be mistaken for a Detroit Lions guard, is perpetrator of "this organized confusion and calculated ignorance" Royal Oak suburban community record/tape-auto stereo-audio shop. He's the pitchman's pitchman. Everything about the shop is carefully calculated by Shorr.

He's an expert at appraising his public. At 14, he was working in what then was the embryo of Top 40 radio. He worked at WJBK-AM, Detroit, in the days of Larry Gentile and Ed McKenzie, who later gained legend as "Jack the Bellboy." Later Shorr became a longtime top pop air personality in Detroit, at a time when radio didn't have scientific methods to ascertain audience. He picked music himself and worked out his own air promotions.

And he's still killing 'em with promotions. Shorr saturates the air on a campaign. Recently, via WABX-FM, a progressive outlet, he ballyhooed a pinball arcade giveaway, feature of which was a specially constructed, hand-painted Cheech & Chong revamped pinball machine, along with five other coin-operated games, total value of which was \$5,000. He estimates that 12,000 people came to the store and filled out entry blanks.

His biggest annual promo since he moved into this new store in November, 1972, has been his annual stereo casket giveaway. This fall he's enriched the take. The theme is J. Geils Band album, "Nightmare." Winner gets a used hearse in which is the "world's only AM/FM stereo casket,



Billboard photos by John Sippel

Heavy car traffic can't miss the eye-tractive deep yellow with black hand-painted signs of Mickey Shorr's Tape Shack



Narrow customer lanes in the store's interior don't cut down on traffic and resultant business.

complete with 8-track playback. Pioneer speakers, built-in burglar alarm, power antenna and marble tombstone control panel." Shorr expects over 15,000 entries. WDRQ-FM here is pounding this one.

Shorr is freaked out and always has been on all-night radio. "I got off it for a while. You can wear it out, but now I'm on 140 hours per week on CKLW-AM, WXYZ-AM and WDRQ-FM." He knows late night is cheaper. He feels saturation can build. "Not everybody listens at

night, but everybody listens occasionally late at night, so they hear us and we really hit 'em," Shorr says.

Shorr got into car stereo installation and tapes February 1968, when he left WSDM-FM, Chicago, which as station manager he made a Windy City musical institution. He had been in seat cover installation once. He felt car stereo was a comer.

It was for Shorr. He took a \$3,500 consigned inventory on a side street store front location in an industrial inner-city area and built it to \$500,000 yearly.

His intimate knowledge of people framed his present store policies. The Shack's interior violates almost every retailing principle. He has a register and checkout counter at the door where it should be. His wide variety of component units is jammed in one quarter of the store.

A few dusty show window mannequins, with heads representing music celebrities, top a five-foot-high bank of prerecorded tape. But look through the tapes and you'll find that store manager Morry Horowitz, a veteran of the local music retailing circle, has the titles that count.

And Horowitz is changing the course, with inventory now expanding to include a strong classical and country and western LP stock. Horowitz is making a valiant effort to provide browsers and bins in one area.

Shorr keeps pushing him with new car stereo unit demonstration areas and finding space for unpacked cartons of components. Horowitz also has about every accessory the audiophile could want near the register.

Shorr admits that for the first time in years his business is not running his life. In fact, to one who knows Shorr well, you get the feeling he's

(Continued on page 14)



Customers can't miss such eye-stoppers as this messy bathtub full of multi-pak blank tape bargains which blocks the entrance.

PERCY IS BACK!

I'll Be Your Everything

Percy Sledge comes out of the past and into your future with his brand new Capricorn Records single "I'll Be Your Everything" (CPS 0209).

Produced by Quin Ivy by special arrangement with Phil Walden and Associates.



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Record Sales Recorded By CBS, RCA In Early 1974

NEW YORK—Both CBS and RCA announced record sales for the third quarter and first nine months of 1974. CBS profits also were a new high for both periods, but RCA net was off, reflecting what RCA chairman Robert Sarnoff termed "a continuing cost-price squeeze in consumer related areas."

CBS chairman William Paley and president Arthur Taylor cited sales improvement from the international unit in the CBS/Records group and the musical instrument division in the CBS/Columbia group. Estimated third quarter net sales are \$415.2 million, up 12 percent from a year ago. Income is \$25.8 million, a

10 percent gain, equivalent to 90 cents a share, up from 82 cents in 1973.

For the nine months at CBS, estimated net sales are \$1.24 billion, a 15 percent increase from last year, with income from continuing operations of \$76.1 million, up 19 percent. Estimated per share income is \$2.66, versus \$2.25 in 1973 (not including a 17-cent-per-share gain on discontinued 1973 operations, primarily from sale of the New York Yankees).

Sarnoff cited the cost-price squeeze in the TV set industry and accompanying decline of color tube sales in the third quarter as RCA sales rose 12 percent to \$1.18 billion from a year ago. Profit declined 17 percent to \$35 million, with 45 cents earnings per share, down 10 cents.

RCA's first nine months' sales topped \$3.4 billion, up 10 percent from 1973, but net profit dipped 16 percent to \$103.2 million or \$1.41 a share, down 28 cents.

The RCA chief executive said the company's diversified interests partially offset the third quarter softness, noting improved earnings in Hertz vehicle rentals, broadcasting, global communications (RCA Alascom), book publishing and service operations.

Although RCA Records was not mentioned by Sarnoff, division vice president Jack Kiernan recently reported (Billboard, Oct. 19) the highest sales volume in the company's history for the first three quarters of 1974, with the accompanying claim that RCA has captured "a larger share of the total record market."

Looking to the future, Sarnoff re-

(Continued on page 78)

Earnings Reports

RCA (RCA Records)		
	1974	1973
3rd qtr. to Sept. 30:		
Sales	\$1,180,000,000	\$1,050,000,000
Net income	35,000,000	42,300,000
Per share	.45	.55
nine-months		
Sales	3,400,000,000	3,100,000,000
Net income	109,200,000	130,300,000
Per share	1.41	1.69

CRAIG CORP.		
	1974	1973
1st qtr. to Sept. 30:		
Sales	\$17,564,000	\$16,101,000
Net income	811,000	681,000
Per share	.26	.22

VIEWLEX INC. (Buddah Records)		
	1974	a1973
1st qtr. to Aug. 31:		
Sales	\$11,088,000	\$11,513,000
Loss cont. oper.	178,000	e46,000
Loss disc. oper.		36,000
Loss	178,000	e10,000
Extraordinary credit		f43,000
Net loss	178,000	g53,000
Per share		b.01

a—Restated to reflect discontinued operations. b—Based on income before extraordinary credit. c—Income. Equal to one cent a share. e—Income. f—Tax-loss carry-forward. g—Income. Equal to one cent a share.

MOTOROLA INC.		
	a1974	a1973
3rd qtr. to Sept. 30:		
Sales cont. oper.	\$348,580,046	\$290,279,964
Net cont. oper.	24,052,899	b23,110,064
Loss disc. oper.		625,653
Net income	24,052,899	22,484,411
Per share	.86	.81

nine-months		
Sales cont. oper.	1,041,960,746	873,761,018
bNet cont. oper.	68,712,980	63,383,980
Loss disc. oper.	2,184,057	2,897,600
Net income	66,528,923	60,486,380
Per share	2.37	2.18
Average shares	28,052,623	27,780,322

a—1973 restated. 1974 results reported on both continuing operations and on total basis, because of the sales of Motorola's home television receiver business to a wholly owned subsidiary of Matsushita Electric Industrial Co., Ltd., Japan, earlier in the year. Total earnings include results of the home television business through March 12 and for the entire periods in 1973.

Market Quotations

As of closing, Thursday, October 17, 1974

1974	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
20%	14%	ABC	50	927	16%	14%	14%		- 1%
4%	2%	Ampex	3.2	430	3%	3%	3%		Unch.
3%	1%	Automatic Radio	7.0	4	2%	2%	2%		Unch.
9%	4%	Avnet	2.9	394	6%	5%	5%		+ 1/4
25%	10%	Bell & Howell	3.6	308	13%	11%	11%		- 1/4
40%	25%	CBS	9.0	1044	33%	32%	32%		+ 1/4
4%	1%	Columbia Pictures	—	259	2%	2%	2%		+ 1/4
3%	1%	Craig Corp.	2.4	51	2%	1%	2%		+ 1/4
6%	3%	Creative Management	4.1	28	3%	3%	3%		+ 1/4
52%	20%	Disney, Walt	15	3680	25%	22%	25%		+ 2 1/4
3%	1%	EMI	4.4	36	2%	1%	1%		- 1/4
29%	18%	Gulf + Western	3.6	505	20%	20%	20%		- 1/4
8%	3%	Handleman	7.5	183	3%	3%	3%		Unch.
12%	5%	Harman Ind.	2.7	22	8%	8%	8%		Unch.
7%	2%	Lafayette Radio Elec.	4.5	177	5%	4%	5%		+ 1/4
17%	11%	Matsushita Elec. Inc.	5.3	906	12%	12%	12%		+ 1/4
24%	19%	MCA	5.1	139	24%	23%	24%		+ 1/4
16%	9%	MGM	4.7	141	16%	14%	16%		+ 1/4
80%	47%	3M	2.1	3200	58%	56%	58%		+ 4 1/4
8%	1%	Morse Elect. Prod.	2.5	213	2%	2%	2%		+ 1/4
61%	36%	Motorola	14	2023	47%	42%	46%		+ 6 1/2
23%	12%	No. Amer. Phillips	3.9	102	15%	14%	14%		- 1/4
19%	6%	Pickwick Int.	3.6	174	7%	7%	7%		Unch.
6%	2%	Playboy	5.6	137	3%	3%	3%		+ 1/4
21%	10%	RCA	5.2	3899	12%	11%	11%		- 1/4
10%	5%	Sony	10	4884	5%	5%	5%		- 1/4
25%	9%	Superscope	2.5	377	13%	12%	13%		+ 1 1/4
26%	12%	Tandy	8.3	695	16%	14%	15%		+ 1/4
6%	3%	Telecor	3.2	30	4%	3%	3%		- 1/4
4%	2%	Telex	—	405	3%	3%	3%		- 1/4
2%	1%	Tenna	—	27	1%	1%	1%		- 1/4
10%	5%	Transamerican	5.6	2828	5%	5%	5%		- 1/4
9%	4%	20th Century	8.1	296	6%	5%	6%		+ 1/4
1%	.09	Viewlex	—	49	15%	11%	13%		- .87
18%	6%	Warner Communications	3.0	609	8%	7%	8%		+ 1/4
31%	13%	Zenith	7.0	715	18%	15%	16%		- 1/4

As of closing, Thursday, October 17, 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.	3	%	%	%	Koss Corp.	84	7	6%	6%
Bally Mfg. Corp.	—	—	—	—	M. Josephson	10	4%	4%	4%
Cartridge TV	—	—	—	—	Schwartz Bros.	8	%	%	%
Data Packaging	—	—	—	—	Wallich's M.C.	—	%	%	%
Gates Learjet	99	5%	5%	5%	N.M.C. Corp.	—	%	%	%
GRT	—	%	%	%	Kustom	26	1%	1%	1%
Goody Sam	—	1%	1%	1%	Orrox	2	1	1	1
Integrity Ent.	—	%	%	%	Memorex	—	2%	2%	2%

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

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Off the Ticker
publishing, global communications, vehicle rental and service operations all did well in the third quarter.
★ ★ ★
MINNESOTA MINING & MANUFACTURING (3M), St. Paul, called analysts estimates that the company will earn \$2.85 a share in 1974 "reasonable." Last year 3M earned \$2.62 a share.

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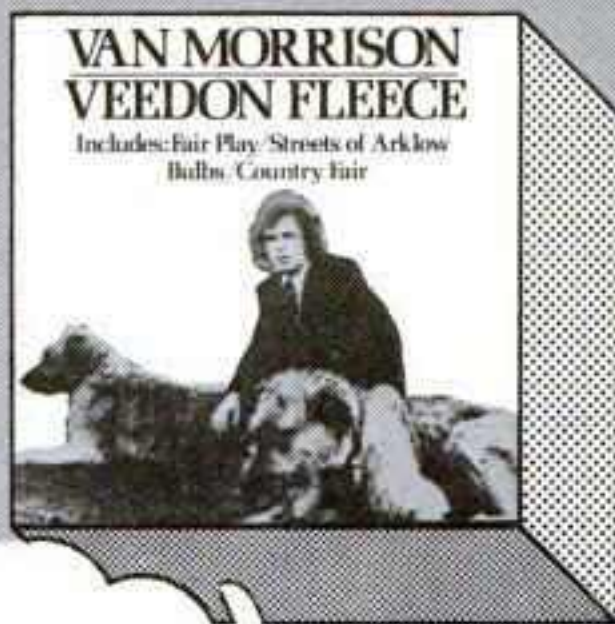
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 21 Radio-TV management, broadcasters
 31 Mfgs., Producers of records, tapes, equipment
 41 Talent-artists, performers, agents, managers
 50 Schools, colleges, libraries, audiophiles
 51 Investment houses, banks, government officials
 52 Music publishers, song writers, unions, licencing & performance rights organizations
 53 Writers, reviewers, publications
 54 Other (specify) _____

Name _____
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RCA said that broadcasting, book



THE FORCE



"Really the only thing that's important is that I play music for people to hear, either on records or at concerts. That's it, the music and the people. All the other stuff—the personal managers, the photographs and the publicity kits and the articles and the pressure merchants and the music magazines—so much of it is bullshit . . . 'Cause in the end it all comes back to the music."
— Van Morrison

SEE VAN MORRISON ON TOUR:

- | | | | |
|--|---|---------------------------------------|--|
| Oct. 16—Columbus, Ohio | Oct. 21—Maple Leaf Gardens, Toronto | Oct. 27—Boston Music Hall, Boston | Nov. 2—Passaic, New Jersey |
| Oct. 17—Masonic Temple, Detroit | Oct. 23—Constitution Hall, Washington, D.C. | Oct. 28—New Haven Coliseum, New Haven | Nov. 3—University of Maryland, Baltimore |
| Oct. 18—Auditorium Theater, Chicago | Oct. 24—Spectrum, Philadelphia | Oct. 31—Rochester, New York | Nov. 7—McFarlin Auditorium, Dallas |
| Oct. 19—Western Michigan University, Kalamazoo | Oct. 26—Palace Concert Theater, Providence | Nov. 1—Felt Forum, New York City | Nov. 8—Houston Music Hall, Houston |
| Oct. 20—Flint, Michigan | | | Nov. 9—Austin Coliseum, Austin |

Veedon Fleece/On Warner Bros. records and tapes BS 2805

Spring Label Markets a 'Non-Stop' Album

• Continued from page 1

the album features 14 cuts of continuous music especially designed for use by discos and commercial non-dance locations, as well as for across-the-counter sales to the average record buyer.

The LP features such artists as James Brown, Joe Simon, Timmy Thomas, Barry White, Act I, and Mandrill, among others, and represents close to 14 million single unit sales by the artists collectively.

The commercial non-dance locations being eyed by Spring include boutiques, card shops and shoe stores. And, if necessary, the label will ship product direct to those outlets, states Spitalsky. Normal distribution channels will be used wherever possible. The LP has a \$6.98 suggested list, while tape is \$7.98.

While Spitalsky admits that selling records and tapes through boutiques and card shops, may be a break from normal procedure, he

Warner-Spector to Appear Next Month

LOS ANGELES—Premiere product is due in November from Phil Spector's Warner Bros. custom label announced earlier this year, Warner-Spector.

Warner-Spector will also be re-releasing titles from Spector's 1960s label, Phillies Records.

Spector has established a new Burbank office for the operation and hired former WB promotion chief Ron Saul in the same position for Warner-Spector.

says that the re-emergence of the disco, both here and across the country, has created a market which as yet has not been tapped by the record industry. He states that in New York alone many boutiques are using dubbed tapes by local disco programmers for in-store play.

Spitalsky believes these same locations can become viable selling points for discotheque-oriented product.

"We are in the process of creating a mailing list of many of these outlets and we'll be looking to introduce them to the album shortly," he says. A number of shops as well as mass merchandisers have already been approached, he adds.

Although numbers seque into each other, the disk does have bands to locate each song.

Spring, which is distributed by Polydor, will also be taking a number of radio spots in such major markets as Chicago, Los Angeles and New York during the coming weeks as part of an overall promotional and marketing campaign behind the LP.

While the LP itself contains 14 songs and would be considered above the norm in terms of payment of mechanical rights, Spitalsky explains that the label's main concern was creating a "classic" disco album and giving as "much for the money as possible."

Along these lines, continues Spitalsky, low key negotiations were made with such labels as 20th Century, Glades and Polydor so as to be able to include some of their con-

tracted artists and product on the disk.

The disco LP is part of a six-LP package release by Spring/Event. Additional product includes titles by Mille Jackson, the Fatback Band, the Peppers and a comedy "Hollywood Squares" effort.

Spring plans a second disco LP shortly.

Block of U.K. In Deal to Handle American Talent

LONDON—Concert promoter Derek Block will be setting up British appearances for a large number of American artists in 1975 following a deal signed here last week between Block and Slim Miller promotions.

Block points out the arrangement allows American managements to deal with just one buyer to achieve a balance of concert dates in theaters and halls throughout the U.K.

Block plans to spend a good deal of time in the States during the rest of this year setting up tours by U.S. artists. He will be at the New York Hilton Monday and Tuesday (21-22) and at the Beverly Hills Hotel Wednesday through Friday (23-25).

Slim and Reya Miller handle bookings for nine U.K. cabaret venues and in the future every U.S. act playing these venues will be booked through the Block organization, which currently has 23 U.K. tours on its fall/winter schedule.

Piracy Battles Spurs Legit Tape Business

• Continued from page 1

Sam Marmaduke, whose Western Merchandisers feeds 600 outlets in five Western states, says "our sales are up, although I am unable at this time to measure the exact increase. But the momentum is heartening." He notes that larger pirate operations are being phased out and less key product is surfacing on unauthorized cartridges.

Jim Schwartz, of the Washington, D.C.-based chain, Schwartz Bros., warns that the fight against piracy is "very far from over." In some places it is just as bad as ever, he says, and his only competitive option is heavy promotion on cutout and budget tapes. However, in Mayland resort areas, such as Ocean City and other former hot beds of bootlegging, inroads against the practice have been "very effective."

In general, Schwartz estimates that industry efforts have "cut pirate grosses by 10 percent." But he emphasizes that "the worst thing we can do is let up or relax."

In the Northwest, ABC Record & Tape Sales has found antipiracy moves a "definite factor" in current strong sales of 8-track units. An expected drop in volume when cartridges went up in price \$1 this past summer never materialized, says Guy Stewart, who buys tape product for 300 ABC outlets in four Northwestern states. He attributes action against bootleggers as a key element.

Neither NARM nor the RIAA has assembled definitive national statistics regarding the retrenchment of pirate activities at the retail level. But spokesmen of both organizations say they are considering a detailed survey later this year or early in 1975.

Previous industry estimates have placed the volume of spurious tapes sold at about \$200 million annually, with a heavy chunk of this amount representing country 8-tracks. It is agreed that the total is now somewhat less.

Symphonic Jazz By Herman Band

HOUSTON—Woody Herman and his band are being featured in concert with Lawrence Foster of the Houston Symphony this week in a symphonic jazz composition, "Variations On A Scene" by Herman's pianist, Alan Broadbent.

Foster says he hopes to record the work for Fantasy Records, with royalties going to a fund being used to maintain the Woody Herman Archives at the University of Houston.

Recording classics isn't new to Herman, who in the 1940s cut Igor Stravinsky's "Ebony Concerto" for the Columbia label with his original Herman Herd. His band now is doing one-nighters between appearances with Frank Sinatra.

OCTOBER 26, 1974, BILLBOARD

FROM CHESS-JANUS

western union

Telegram

Send the following message, subject to the terms on back hereof, which are hereby agreed to

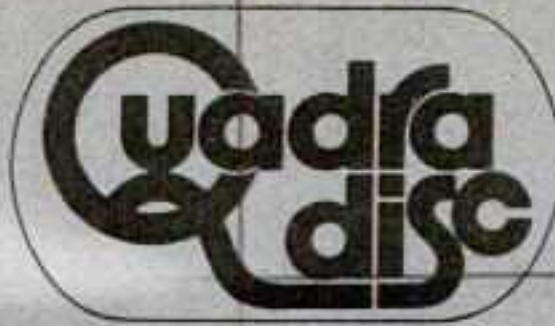
FROM CHESS/JANUS RECORDS
STREET & NO. 1633 BROADWAY
CITY & STATE NEW YORK NY 10019

TO ALL CHESS/JANUS CUSTOMERS

STARTING OCTOBER 7TH THROUGH NOVEMBER 8TH, WE WILL BE OFFERING A SPECIAL DISCOUNT ON OUR ENTIRE PRODUCT LINE, EXCLUDING SINGLES AND NEW RELEASES. WE FEEL THAT YOU WOULD CERTAINLY WANT TO TAKE ADVANTAGE OF THIS EXTRA PROFIT PROGRAM. SO PLEASE CONTACT YOUR LOCAL DISTRIBUTOR IMMEDIATELY.

IF FOR SOME REASON YOUR DISTRIBUTOR CANNOT OR WILL NOT MAKE THIS PROGRAM AVAILABLE TO YOU, PLEASE CALL ME AT THE FOLLOWING TOLL-FREE NUMBER IN NEW YORK.

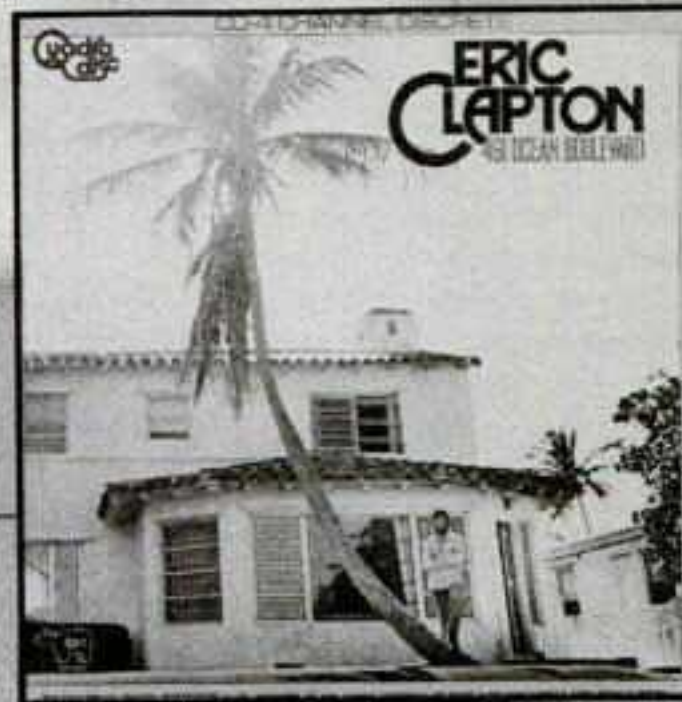
STAN HOFFMAN
VICE PRES., & GEN., MANAGER
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On Virgin Records & Tapes
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On Atlantic Records & Tapes
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On Atlantic Records & Tapes
QD 1580



On Atlantic Records & Tapes
QD 7205



On Rolling Stone Records & Tapes
QD 79100



NARAS Panel In Accord: 'Music Is All-Important'

NEW YORK—The music is what counts, and not how and by whom it's presented, was the consensus reply to the topics "Superstar vs. Superstud And Homosexuality In Music—Is It A Turn-on Or A Turn-off?" and "Theatrics in Music" at the monthly meeting of the N.Y. Chapter of NARAS Oct. 14.

While panelists Connie De Nave, Jerry Brandt, Danny Fields, the rock

group Kiss, Wayne County, Michael Cuscuna, and Richard Robinson, along with a number of people from the audience, did admit that there may be a new morality for today's audiences and artists alike, they agreed that sexuality and far-out theatrics have long been strong influences in the entertainment business.

One panelist, though, Ms. De Nave, did state that present day trends in the music industry have left her "without any feeling of commitment" for the first time in 18 years. The session, which was held at Columbia's Studio B, was moderated by WNEW-FM disk jockey Allison Steele.

Plans were also announced at the meeting for an early December auction of music memorabilia by the chapter in an effort to raise funds for on-going educational and cultural programs sponsored by NARAS. Those wishing to donate items or to help organize the affair were asked to contact the NARAS office here.

Production Binders Signed by Clive Fox

LOS ANGELES—Clive Fox's Scorpion Disc Ltd., has completed production agreements with Island Records for artists Jay Dee Bryant and Charlie Whitehead and with United Artists Records for Baron Stewart. Jerry Williams Jr. and Dallas Smith will handle sessions.

4-Channel System

Continued from page 3

ing the public with the best system possible. Criteria studied include:

- Compatibility with monaural or stereo receivers;
- The most separation;
- Finding a system that will allow receivers a wide range of prices;
- Finding a system which would allow FCC rulemaking to be as simple as possible;
- Finding a system with a high protection ratio so signals of radio stations don't interfere with each other.

Earlier studies with a wide range of listeners from both coasts have revealed, Hix says, "that the value of quad is definitely there."

Present during the broadcast, among others, were Dorren; Tony Csicsatka, inventor of the GE stereo system and the GE quad broadcasting system; Pieter Fockens, group leader from Zenith's Chicago research lab; and Larry Middlekamp, chief of the FCC research branch in Maryland.



Warner Bros. photo

'TOWER OF POWER'—Unique billboard based on cover art for group's recent Warner Bros. LP "Back To Oakland" was selected as part of prestigious Communication Arts magazine annual awards issue. Credits for album and billboard, which actually pointed way "back to Oakland" across Bay Bridge from San Francisco, include designer Bruce Steinberg, WB merchandising director Adam Somers, art director Ed Thrasher.

Lawson-Haggart Unit Makes Europe Gigs

LONDON—The World's Greatest Jazz Band led by trumpeter Yank Lawson and bassist Bob Haggart arrived here Tuesday (8) to undertake a 30-day concert tour with veteran trumpet player Billy Butterfield back to share horn solos with Lawson and Maxine Sullivan rating billing as guest vocalist.

Sonny Russo also has been added on trombone and Dick Wellstood has replaced Ralph Sutton at the piano. Following 12 dates in the United Kingdom, the combo moves on to Holland, Switzerland, Denmark, Germany, Sweden and Norway before returning to New York Nov. 9.

Fuji Spends \$30 Million

Continued from page 1

According to informed industry sources, Fuji Photo Film plans to blitz the U.S. market with its cassette, 8-track and open reel products by the first quarter of 1975.

One of the main kinks to be ironed out at this time is whether the products should be marketed under the Fuji brand name, or whether a more Americanized, consumer-oriented type name should be selected. There are reported to be many locked horns at corporate level on this delicate question.

The reported \$30 million investment is going into such equipment as a high-speed drying tunnel, three 24-inch high-speed coating machines, as well as slitting equipment and injection molding facilities.

The main theory behind Fuji's

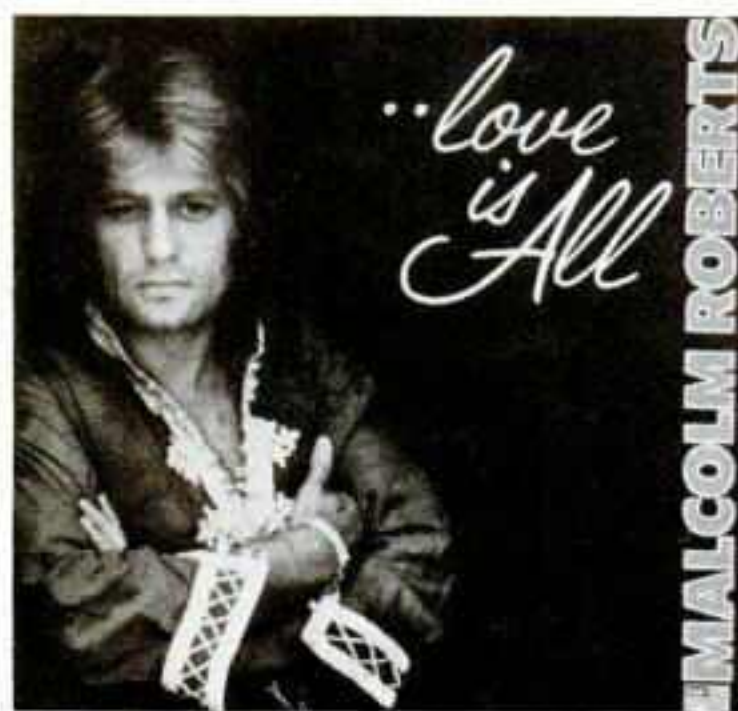
strategy in this time of a bearish economy, is that as consumers pull back on spending on expensive stereo equipment, an increased amount of cash will be funneled into software, ie: records and tapes, especially blank tapes.

Although the Fuji name has been largely associated with film products in this country, Fuji Photo in Japan has long been an important producer of blank tape products in both audio and video configurations. In fact, Fuji 2-inch high band videotape has been a major seller in the U.S. for many years.

Also recently released by the company was a cobalt doped videotape for use in its 1/4 inch U-Matic videocassettes. Fuji regards this product as a prime contender for both U.S. and Japanese markets.

OCTOBER 26, 1974, BILLBOARD

DYNAMAMITE!



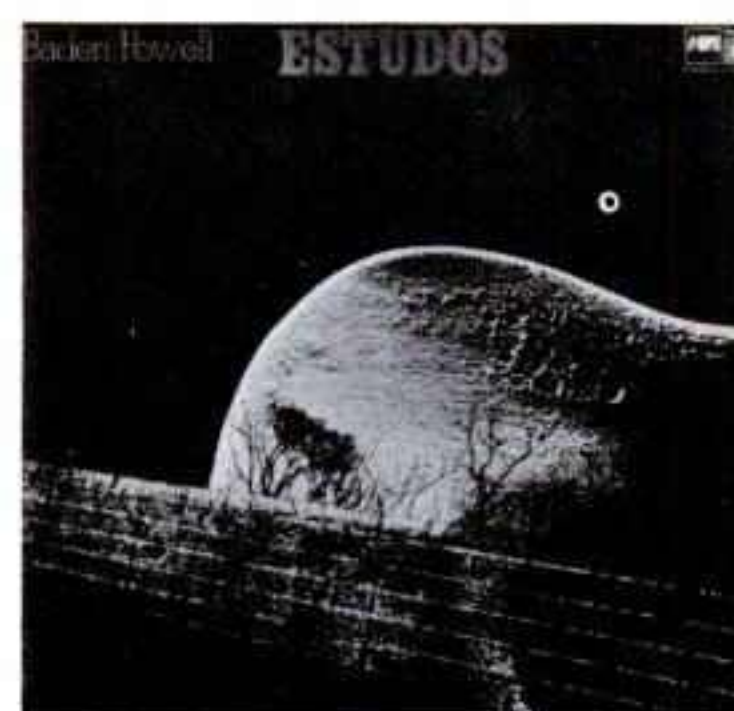
BC 29567 Malcolm Roberts



MC 25351 George Shearing



MC 22016 Art Van Damme & Singers Unlimited



MC 29194 Baden Powell

We've just lit the fuse on four new Chartbusters. Available now!



BASF SYSTEMS
CROSBY DRIVE, BEDFORD, MASSACHUSETTS 01730

The new single by

THE RIGHTEOUS BROTHERS

Bill Medley & Bobby Hatfield

is
DREAM ON

(7006)

**Right On!
Righteous
Brothers!**

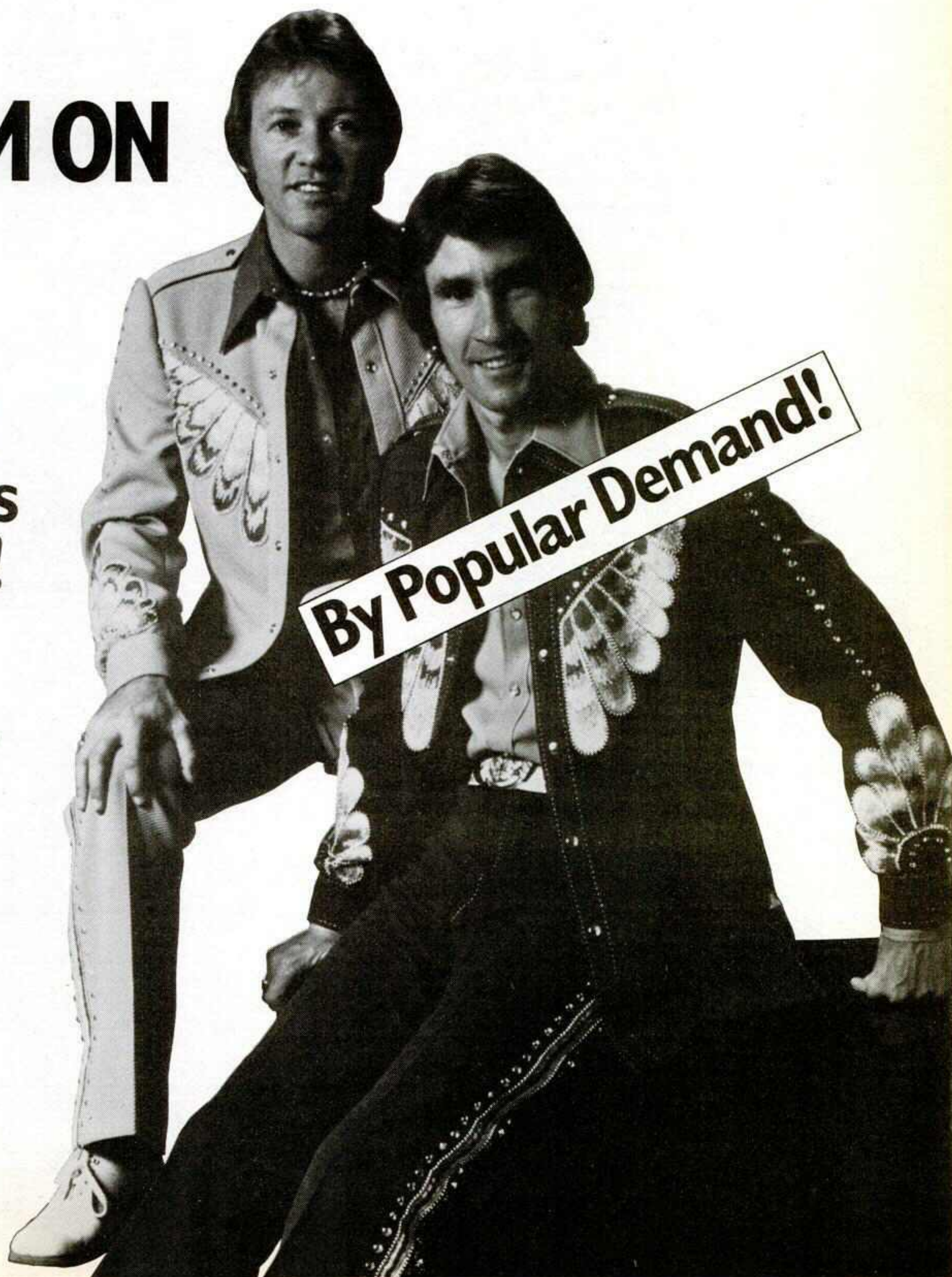
From their album,
Give It To The People
(ST-9201)



Produced by
Dennis Lambert
and Brian Potter



Marketed by
Capitol Records



New Companies

Independent producers Hank Medress and Dave Appell have terminated their relationship with Stan Polly and have formed Medress & Appell Productions Inc. in New York. They have also set up two new publishing firms, Little Max Music (BMI) and Apple Cider (ASCAP).

Music attorney Richard Whitehouse and Joel Strote have formed a partnership in Los Angeles called Strote & Whitehouse. The latter has seen service with MGM and Transcontinental Music.

Talent Management Inc. formed in Sherman Oaks, Calif., by Bill Wagner, Stephen Cox and David Davies.

Myrna March has formed a new company, New Birth Music in New York, and it will assume the corporate designation of Myrna March Music.

The Ribet label has been formed in Rector, Pa., by James and Linda O'Roark and Jeffrey Schwartz. First release on the label is a single "Jumpin' The Gates of Heaven." The song was written three years ago about Evel Knievel and features Detroit vocalist Marcus Terry.

Karen Green opens the Green Machine in San Francisco, described as a one-stop for industry services. Firm handles studio bookings, press and promotional functions, secretarial services and travel arrangements. She was previously associated with Asylum, Atlantic and Liberty Records.

Vic Beri Productions has been founded in Las Vegas by the veteran personal manager. It will deal in publishing and show packaging as well as management. Beri client roster includes Carrie McDowell, Edwards & Wilde, the Exceptions, Shepard & Shepard, Rick & Joey, the Christian Brothers and the Brewers.

See Changes at Song Fest

• Continued from page 3

of cassette manufacturers." Klein continues, "about the possibility of having a festival discount coupon on certain cassettes or even making a possible free offer, since this is basically a sample kind of thing."

In promotion, Klein will utilize direct mail (with lists compiled from last year's 40,000 entrants) as well as print advertising.

There is also a change set for song categorization. The six categories will be: rock; country; folk; r&b/soul; pop/easy listening and gospel. Jazz has been dropped, largely as a result of questionnaires sent to last year's entrants. In addition, there will be a special bicentennial category (patriotic songs) with a cash award of \$1,776 for the best song.

Contestants will also be able to check a box on the entry form giving the judges permission to move a song from one category to another if they feel the song stands a better chance than the category it was originally entered in.

In the area of prize money, last year offered \$120,000 divided as follows: 36 winners received \$500; 12 of these received an additional



RCA photo

'GOD SAVE THE KINKS'—That's the slogan used to promote Kinks Katalogue in Bay Area by RCA Records promotion staff. Major hit at Record Factory in San Francisco was Kinks Kable Kar used to give away "Preserve the Kinks" T-shirts while traversing the city's many hills.

TV REVIEW

Sinatra's Show Enjoyable, But Lacking In Intimacies

LOS ANGELES—"Sinatra—The Main Event" a concert designed for television (ABC-TV, Sunday (13)), proved that New Yorkers have a love affair with the veteran out of retirement singer and that TV cannot truthfully create the intimacy of a nightclub.

For while succeeding in creating an enjoyable one-hour's viewing (9-10 p.m.), the staged for TV concert in the cavernous Madison Square Garden failed in its goal of being a smooth looking presentation, or coming close to getting the feel of the home viewer being right there with the Garden audience.

Granted the home viewer saw a closer look at Sinatra than did the majority of the people in the high balconies, but the hugeness of the arena, the shakiness of the hand-held cameras looking for celebrities and straining to get audience reaction, all took away from the enjoyment of listening to Sinatra having a good time.

There were even moments when Sinatra's voice didn't sound too good, but when one is transfixed to a TV screen, the eye takes over and the visuals are what counts.

Sinatra was best doing slow ballads like "Autumn In New York" and "Angel Eyes" (with some acting as a drunk) and he worked well on the platform surrounded on three

sides by the audience and on the fourth by an augmented Woody Herman orchestra.

Familiar jump tunes like "I Get A Kick Out of You," "Bad, Bad Leroy Brown" and "My Kind of Town" went down easily.

The most unusual tune sung was "The House I Live In," the main song from a 1940s propaganda film short starring a youngish Sinatra taking time from a recording session

(Continued on page 78)

Harmony House

• Continued from page 3

noon to 5 p.m. And customers start to come in at opening.

Thom runs specials. He has run \$6.98 list as low as \$4.74, but he limits them. Sometimes they last only one day. Some continue for weeks. Radio advertising brings them in. Thom buys CKLW-AM for pop; WABX-FM and CJOM-FM for progressive and WDEE-AM for country.

Currently, the store is being renovated with the last storage space being converted to a self-service, where nostalgia and international departments will be featured.

Thom's additional inventory will definitely make him the largest retailer in the area and probably in the state.

Two years ago, Thom opened Music Peddlers Inc., six miles away in Troy, as a one-stop. Much of Harmony House's improved inventory fill can be attributed to this one-stop's function.

Salon Asks CBS

• Continued from page 3

Allen, who represents CBS, says Stax owes his client \$6 million, a sum which must be paid before the contract can be cancelled.

Stax, according to briefs filed by CBS, owes \$6 million from a loan made to Stax in 1972 by CBS. In exchange, Stax gave CBS an exclusive record distribution agreement and contract rights to the services of artists and producers.

Rep. Kuykendall says he is acting as an intermediary between Stax and CBS, trying to reach a settlement out of court.

In the letter, Kuykendall also says:

"The relationship between Stax and CBS seems to me to typify the kind of business opportunities to which all minority businesses could strive. A black record company had finally moved into the big time. It is in the public interest to encourage minority businessmen to reach the top."

MEDIATRICS BOMBARDMENT Promo Items? This Co. Creates 'Em All

By CLAUDE HALL

LOS ANGELES—T-shirts—part of the "unified bombardment" activities of Mediatrics USA—are not only the second greatest promotional tool to radio exposure for records, but many of them have become rare collectors items.

Tom Gamache, vice president of Mediatrics with John Cabalka, has more than 300 T-shirts in his own collection "and I quit collecting three years ago."

The record industry has produced between 800 and 1,000 T-shirts—all to promote records and record artists, notes Gamache. And he has a firm knowledge of the T-shirt business. He and Cabalka have created and manufactured about 30 shirts for various artists, including the Osmond Brothers and Gregg Allman. In his own collection, Gamache has "the original T-shirt of Jethro Tull of six years ago."

But the T-shirt, so far as collectors are concerned, takes second place to belt buckles. A recent Jethro Tull buckle is quite rare already.

"It would be conservative to say that the record industry has been responsible for between 40 and 50 belt buckles already," Gamache says.

The majority of these have cost less than \$4, but some buckles have cost as much as \$20 to manufacture, depending on the design and the metal used. "We're looking ahead to pins," says Cabalka, the other vice president in the presidentless firm.

In fact, the logo designed for the coming Gregg Allman tour—which will be used on billboards, T-shirts, promoter advertising for the concerts, and all trade and consumer ads—will be featured on a silver pin given out to special people as sort of a backstage pass.

Mediatrics was launched "full-tilt" in March, but Gamache, previously head of Software Inc., and Cabalka, head of John Cabalka Designs, had been talking since last January about merging in order to offer a full graphics and audio visual firm.

Today, the firm starts with concept and ends with creation and carry-through. For the Leo Sayer campaign, the firm designed and produced posters, trade and consumer ads, postcards, dealer imprints, in-store displays, T-shirts, and "a mask of his head so you could become a clown, too," says Cabalka.

Mediatrics is also involved in designing album jackets—Billy Preston, Paul Williams, Shawn Phillips, Cat Stevens, Deep Purple, Gordon Lightfoot, etc.—and in radio spots and the audio portion of TV spots. Gamache estimates that he has written and produced about 1,000 radio spots for just about every record label including such recent clients as Jackson Brown, Bob Dylan, Harry Chapin and Traffic.

Working with Diana Kaylan at Capricorn Records in Macon, Ga. Mediatrics designed and executed virtually the entire recent Wet Willie tour and, of course, will be doing the Gregg Allman tour which starts in mid-November. The execution on the Allman tour will include everything from all trade ads to T-shirts and billboards.

The Osmond Brothers campaign will precede, include, and follow a Nov. 15 television special. A unique shirt project will be customized for just about every major Top 40 station. The station's call letters will be



The graphic design for an upcoming Gregg Allman promotion which will appear in various media.

printed on the shirts, as well as the Osmond logo.

Because Mediatrics is involved in creative and manufacturing phases of promotion, both men have a good feel of the industry. Rising prices on basic materials for promotional items—those made of paper and/or vinyl—have shot up 40-50 percent since a year, but seems to have stabilized for the moment.

The shortage of pure vinyl—used in inflatable items—has really hurt usage of these types of items for in-store displays. Pure vinyl is almost impossible to get. And Cabalka adds that costs of manufacturing inflatables in Taiwan and Japan has gone up extremely high because of rising labor costs. "In fact, it's almost feasible again to manufacture inflatable promotional items in the U.S. and several firms are considering it."

Shorr's Shack

• Continued from page 6

looking for expansion. He won't talk about it, but you feel he could be ready for franchising his ideas or maybe opening his own stores where the weather is more pleasant, say Arizona or California.

When complimented about the modern attractive exterior of the Shack, Shorr grumbles, "It should have been cement block, but the city fathers didn't like the idea on the corner. But I'm letting the kids write on it since Golden Earrings autographed it. It helps."

Salstone Back

• Continued from page 3

represent in neighboring states such as Minnesota, Iowa, Nebraska and Missouri. He would set up sales and promo offices in major cities in those states, with shipments coming from his suburban Morton Grove 40,000-square-foot warehouse.

Salstone, always a firm believer in independent distribution, says he feels pure independent distribution is as strong today as it was when he entered the business.

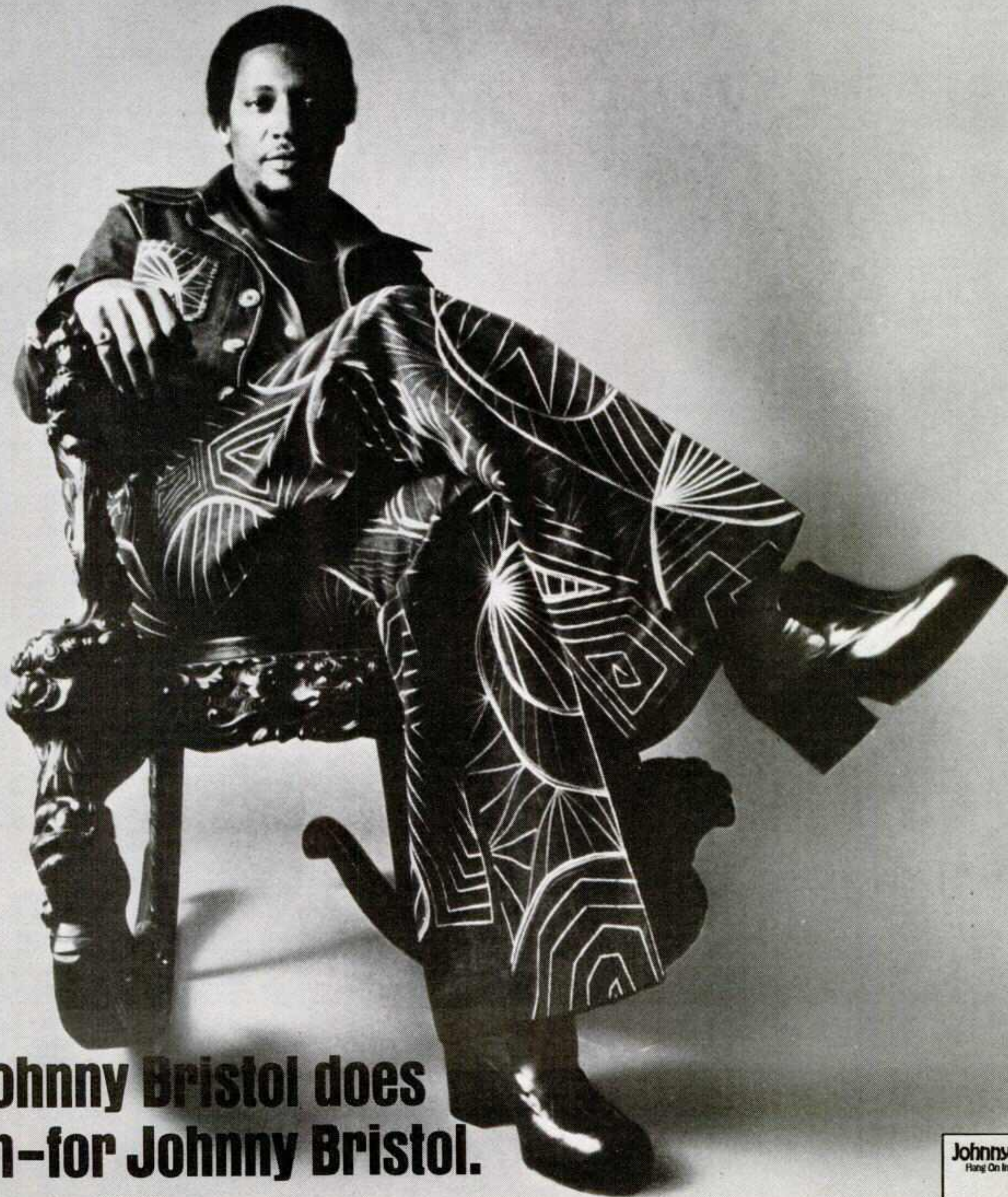
He says the corporate fragmentation that results when labels try to mix the problems of producing salable recorded music and ironing out the increasing headaches of distribution has hurt the industry.

He points out abortive efforts by labels such as Mercury, MGM and Liberty to attempt to distribute through branches. "Manufacturers should concentrate their time, effort and money in making hit records," Salstone says.

The Salstone organization today has four promo men and nine salesmen working his present territory.

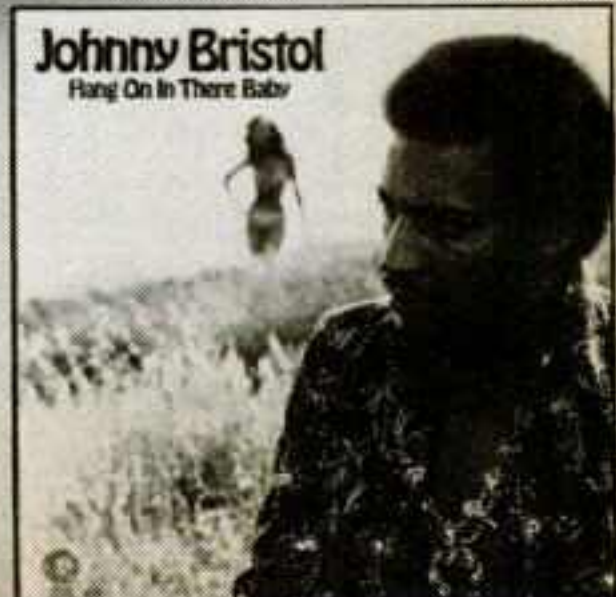
*Johnny
Bristol #*

**the producer/songwriter, did it
for Marvin Gaye, Gladys Knight,
Smokey Robinson, Diana Ross
and the Supremes, Al Wilson, Stevie Wonder and Junior
Walker and the All Stars.**



**Now, Johnny Bristol does
it again—for Johnny Bristol.**

Johnny's first single as an artist went Top 10.
His second single "YOU AND I" (M-14762) has just been released.
They're both on his new album "HANG ON IN THERE BABY."



Johnny Bristol. Doin' it again for Johnny Bristol.
On MGM Records and Tapes.

L.P. M3G-4959 Tape M8H-4959 Cassette M5H-4959

Sly Launches Sahara Rock Concert Before 8,000 Fans

By LAURA DENI

LAS VEGAS—More than 8,000 contemporary music fans descended on the Sahara Hotel Oct. 12 to boogie with Sly and the Family Stone, who launched the hotel's concert series.

Both the 9 p.m. concert, attended mostly by teenagers, and the 2 a.m. adult show were virtual sell-outs and most opening night problems were a result of trying to handle two separate, large audiences within one hour of each other.

"The first concert didn't break until 12:30 and we were scheduled to open the doors for the second show at 1 a.m.," explains Sahara security chief Eddie Warren. "The results were a traffic tie-up in the parking lot and a one-hour wait for some of those at the head of the line for the second show. We will have a meeting with all concerned to work out better entrance and exit policies and may even move the first show to an hour earlier to alleviate the problems."

The 9 p.m. concert broke almost an hour late due to sound problems encountered while setting up for Sly, after opening act Eric Burdon had appeared.

"One channel blew and we were 45 minutes getting it back in operation," says promoter Gary Naseef.

Naseef, however, did blame his star attraction for the only detrimental incident of the evening; damage to a number of the hotel's tables and chairs.

Signings

Garland Jeffreys to Bell, after an album on Atlantic... High & Mighty to Chelsea and Sound Gems/Omega Productions... Bonnie Koloc to William Morris.

Donnie Fritts, Kris Kristofferson pianist and co-writer of a number of country hits, to Atlantic. His premiere LP cut in Muscle Shoals with Kristofferson and Jerry Wexler co-producing... Debbie Campbell, Tulsa vocalist, formerly with Buckwheat, to Chrysalis on four-year, six-album contract.

Charlie "Sugartime" Phillips, veteran Texas radio personality and artist, to Tom Hartman's Arco Records.

Sly urged both audiences to get on their feet and boogie and a good number of the youngsters at the first show climbed onto the tables," Naseef says. "Sly will be billed for the cost of replacing the hotel's damaged furniture."

This was the first attempt to bring contemporary music attractions to the Strip in a cabaret atmosphere.

Naseef's Gana Productions employed 25 guards to patrol the concert. The hotel received a percentage of the gross.

There were no police arrests for unruliness or drug usage, and fire department officials said it was the "safest and best-handled concert situation ever in this town."

Sly arrived in Las Vegas mid-week to hold a press conference. He arrived 45 minutes late causing everyone to fear he was up to his old tricks. Arriving at the press conference Sly informed media representatives he had the "flu and had been looking for a doctor."

Possibly he was unaware that during the 45 minutes, Sahara officials had been saying he was gambling and then had stopped to buy a shirt in the men's store at the hotel.

Talent Women Star At SRS's Gab Panel

LOS ANGELES—A Song Registration Service forum on "Women In the Music Business" panelists tended to veer the discussion away from sexual barriers in order to concentrate on overall songwriter problems.

In particular, the distaff songwriters were concerned by publisher inactivity in exploiting copyrights and also contract inequities. However, the pitfalls encountered by writers attempting to publish their own material were also discussed.

The panel made the depressing estimate at the forum two weeks ago that no more than 13 women are in policy-making positions at the top 10 recording and publishing companies.

Panelists were Oscar-winning lyricist Marilyn Bergman, Motown counsel Estelle Radin, record artist Nancy Wilson and writer-artists Malvina Reynolds and Holly Near.

The consensus of advice to would-be songwriters of either sex was that they should expose their material in their own communities before attempting to crash the professional market.

'Overnight' Lasted 9 Years For Tavares

By BOB KIRSCH

LOS ANGELES—One of the hottest "overnight sensations" of the past year has been Tavares, five brothers from Boston who have hit the soul and pop charts simultaneously but whose "overnight" consisted of nine years of singing together throughout New England, the Caribbean and Bermuda before they ever saw a recording contract.

Since scoring on the Hot 100 and the Top 100 soul lists with hits such as "Check It Out" and "She's Gone," the quintet has seemingly become a hot concert and record attraction with ease. But things have not always been so easy for the group that was one of the first to be part of Capitol's 18 month old soul wing.

"We've really been singing all our lives," says Ralph Tavares, who often acts as spokesman for the group which also includes brothers Pooch, Chubby, Butch and Tiny. "We did a lot of work around the New England area and a lot of clubs in the Bahamas, Bermuda and Puerto Rico." Ralph feels, in fact, that the night club years may be the most important for the group as far as overall training for the music business is concerned.

"The club circuit kept us going and that is how we survived for a long time," he says, "but it was all very worthwhile. For example, you've got to change your act all the time in the clubs, so this gives you a good base for the future. When the older people are there in the winters you have to mix in more pop material and show songs. When the younger crowd is there in the summers, you can do more rock and soul. Anyway, we all like all kinds of music and this gave us a chance to perfect ourselves in all areas. A black group does not have to break in as strictly soul anymore if it does not want to, and if you build too much of a reputation in one field, that's where you're going to get stuck.

"Also," Ralph continues, "we have three basic shows we can do in one night without repeating a song, and this is a part of having worked in the clubs. As a result of the variety in our live work, we like to think our records will appeal to different kinds of people as well."

It was several years ago when Brian Pinnella, then a promotion man for Capitol, spotted the group in New York during one of their breaks from working in the islands. He liked them enough to follow them on the road, become their manager and eventually sign them to Capitol after he himself had left the label.

"Actually," Ralph says, "Capitol had not started its soul wing when we were signed. We were basically just another act. But then Larkin Arnold began the division and we could feel the momentum behind us." The label has supported the group with strong merchandising campaigns including TV merchandising spots on such shows as Soul Train, billboards, tee shirts, an identifying logo on all their records and has showcased them at NARAS. The five have also appeared on the Nancy Wilson TV show, Soul Train, in concert with the likes of Al Green and the Dramatics and now as headliners on their own.

"Working one nighters and concerts took a bit of adjusting," Ralph says, "because you don't have that warm-up show, you've got to give it



Capitol photo

Tavares: nine years to "overnight stardom."

all from that first step on stage. But we still try a bit of every kind of music on these shows. Not everyone wants to hear soul all night." All five of the brothers sing, and all feels this chance to express themselves individually makes them sound all the better when they sing in harmony. A band goes on the road with them.

After a successful debut LP with Johnny Bristol as producer, the five are now working with the songwriting production team of Dennis Lambert and Brian Potter, who wrote many of the songs on the second LP, "Hard Core Poetry." Eventually, the group would like to play Las Vegas as well as the one night stands and will continue to mix ballads and uptempo numbers as singles, feeling the ballads are more of a challenge to make a hit of these days.

Despite the "overnight success" however, all five brothers feel they have to remain cautious. "It's been very quick," says Ralph, "and we're not running out to buy any big cars."

Talent In Action

JOHNNY NASH
GENE COTTON

Boarding House, San Francisco

Johnny Nash is a well-blessed performer. With his boyish and healthy good looks, his smooth professionalism, his clear and vibrant voice, his unerring ear for giving infectious beats, rhythms and lyrics to commercial-sounding arrangements that show influences from all areas of pop, he has more going for him than most performers today.

He has a new band—Gordon DeWitty (keyboards) and Nature '74—including trumpet, trombone, saxophone, drums, conga, guitar and bass. They opened the Oct. 2 set with their version of Deodato's pop-jazz interpretation of "2001," giving it a rich ensemble sound gutsier and more throbbing than Deodato's.

Nash, dressed in a sharp but informal white outfit, divided his time about 50-50 between his best known numbers and selections from his new Epic LP. A number of the hits—"Cupid," Bob Marley's "Guava Jelly" and "I Can See Clearly Now" he dispensed with in a medley, mitigating some of the onus by giving a long, full treatment to "Clearly."

"Stir It Up," another Marley tune, Nash also took through a hand-clapping middle section framed by delicate combinations of his tenor vocal with the flute. In somewhat similar fashion he took "Merry Go Round" from a big, fat middle to a totally silent end with consummate ease.

He finished with a new song, "Can't Go Half-way" ("Don't give me fifty cents/When you know I need a dollar") that had the thickest beat of the evening and definitely sounds hitty.

Gene Cotton, a new liberated/hip Nashville

talent, on the road behind his new Myrrh LP, opened the show backed with bass and rhythm guitar/dobro. Many of the songs are idealistic tales of protest and commitment similar—in both subject and rhyme structure—to early Dylan, although a song like "The Great American Novel" has a more overtly religious moral. The single, "Sunshine Roses," shows definite Don McLean influences. He gave to all his material a vigorous, sincere and effective delivery.

JACK McDONOUGH

PAUL ANKA
ODIA COATES

Caesars Palace, Las Vegas

Paul Anka has become the consummate performer. It's Anka singing Anka at his very best and Anka giving new meaning to the compositions of others.

Opening night Oct. 10 was a gold record event. Hotel president Billy Weinberger and Al Teller, president of UA Records, took the stage to present Anka with a gold disk in honor of "Having My Baby" which has sold over two million.

Anka is versatile, be it in his compositions or in his presentation. His "Bad, Bad LeRoy Brown" is sassy. He never fails to show his ad-lib ability in answering audience quips and requests from the overflow crowd which rewarded him with four well-deserved standing ovations.

Anka's discovery, Odia Coates, displayed tremendous potential and has grown in styling since Paul first presented her a year ago. She does a magnificent job on "My Imagination."

(Continued on page 18)

'Sgt. Pepper' Opening In New York Nov. 14

NEW YORK—The long-announced theatrical extravaganza of "Sgt. Pepper's Lonely Hearts Club Band On The Road" opens Nov. 14 at the Beacon Theater here for a limited four-week engagement following a week's tryout in Hartford, and then embarks on a national tour. Producer is the Robert Stigwood Organization.

The show consists entirely of 28 Lennon-McCartney songs from Beatles albums, with all characters named in the lyrics. Director is Tom O'Horgan, who staged the groundbreaking productions of "Hair" and "Jesus Christ Superstar."

Storyline by O'Horgan and set de-

signer Robin Wagner, tells the surrealistic adventures of Billy Shears in search of rock stardom. The cast numbers 32. Giant props, a trademark of previous O'Horgan-Wagner collaborations, will be made largely of inflatable helium balloons for easy shipping between cities on the tour.

O'Horgan called the "Sgt. Pepper" staging "the beginning of a new kind of entertainment, combining elements of theater and rock concert in a way that appeals to the large, youthful audience which has unfortunately lost interest in traditional dramatic musical presentations."

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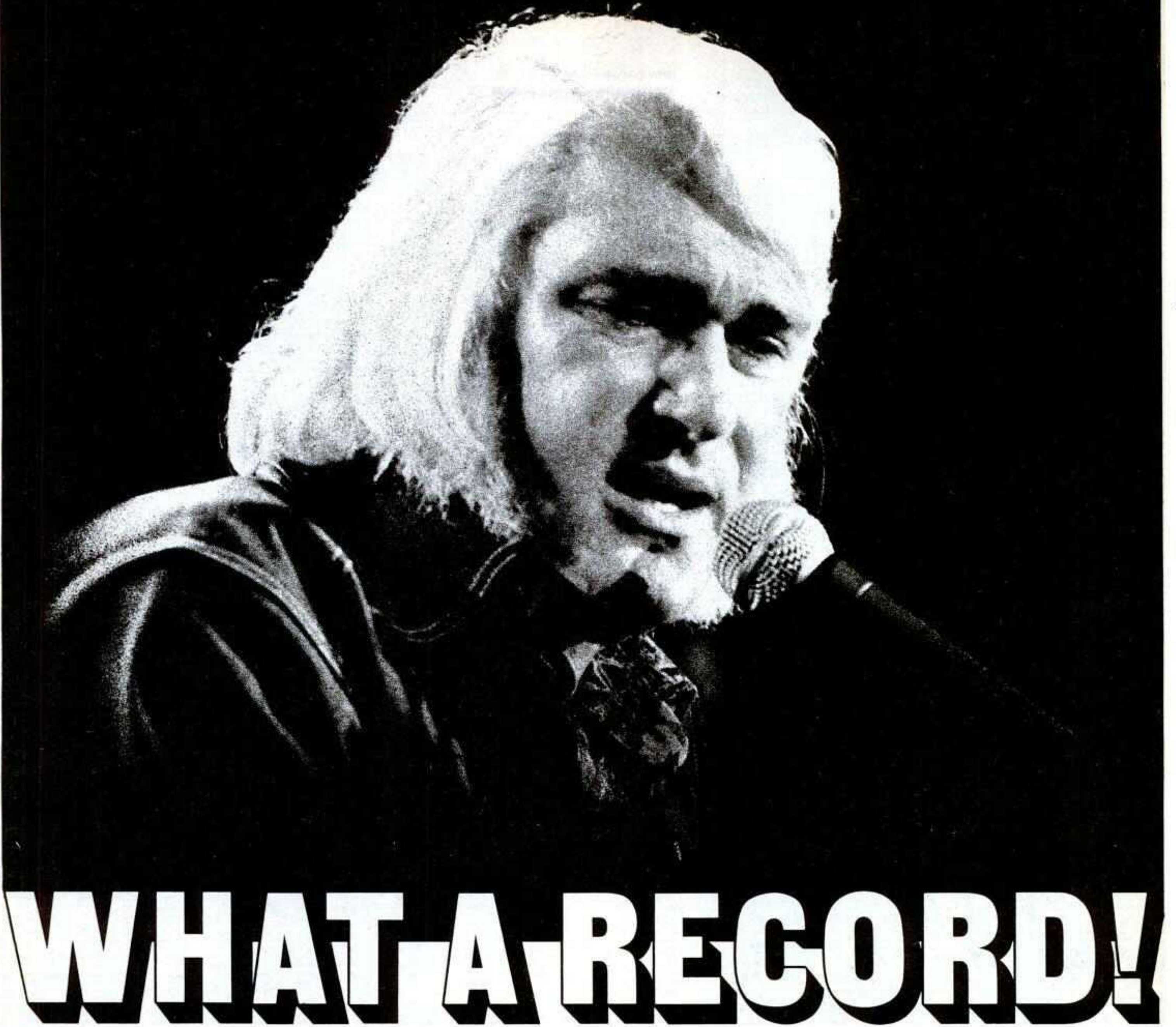
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Artist
Number 1 Top
Country Single—"The
Most Beautiful Girl"
Number 1 Top Country
Album—"Behind
Closed Doors"
Number 1 Top Country
Artist with five singles

on the charts
Number 1 Top Country
Artist with six LP's
on the charts
Number 1 Top Male
Vocalist with five
singles on the charts
Number 1 Top Male
Vocalist with six LP's
on the charts
Annual Jukebox
Award as Artist of
the Year
Annual Jukebox
Award for Record of
the Year—"The Most
Beautiful Girl"
WMC-AM Entertainer
of the Year



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a fantastic record-
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Talent In Action

• Continued from page 16

With Paul accompanying her at the piano, the two duet on "Help Me Make It Through The Night."
LAURA DENI

JOE COCKER FOCUS

Santa Monica Civic Auditorium

Joe Cocker's Los Angeles "comeback" was a triumph for a man whose legend has grown with every misstep he's made. By this crowd Oct. 13 he could do no wrong, as they cheered his every move wildly.

Their responsiveness wasn't lost on Cocker. Though at first his customary stumbling and awkwardness seemed chronic, his stage presence grew with each roar of approval from the crowd. Similarly, his vocal directionality, his use of the microphone, improved from erratic to stable as the show progressed.

Cocker did many numbers from his new A&M album "I Can Stand A Little Rain" and closed solid with favorites "Delta Lady," "High Time We Went," and an encore of "With A Little Help From My Friends."

Although Cocker has been known to need help from his friends over the past few years, he seemed genuinely buoyed by the house, carried by the momentum the audience reaction gave him. He looked bedraggled in his T-shirt, grained hair, and uncertain posture, but his spirit shone through mightily.

Judging by the hollering, standing, ticket-scalping capacity crowd, Cocker has definitely come around.

Atlantic's Dutch group Focus opened the show with a sizzling, though abbreviated set. Guitar wizard Jan Akkerman blazed through several numbers, sharing the spotlight with keyboard, flute and vocal man Thijs Van Leer in a set hampered by equipment malfunctions. Though Focus turned in a less than perfect set they are a group that at half-force tops many other groups at their best.

The 3,200 seat auditorium was filled, both with a sold-out house and with exceptionally good and loud sound which was sufficient to reach ships at sea.
ART FEIN

ROGER MCGUINN HAPPY AND ARTIE TRAUM Bottom Line, New York

With the notable exception of the original Byrds, Roger McGuinn has never been part of a group as proficient as the line-up he is currently touring with. His sold-out performance at the Bottom Line Sept. 24 was attended by his most ardent followers and few if any turned away disappointed.

The voices of bassist Steve Love, drummer Gregg Attaway and guitarist Richard Bowden did not exactly recreate the harmonies on "Wasn't Born To Follow," "So You Want To Be A Rock And Roll Star," and "Mr. Spaceman," but they were close enough with McGuinn leading the way on his 12-string Rickenbacker to at least hint at the mythic aura of the original band.

If it sounds like McGuinn has immersed himself in a wave of nostalgia, it's true. At least partly true. He's aware of the influence he's had on people through the years and it is this that he is promulgating in "The Same Old Song" from his latest Columbia album, "Peace On You." Not only is he intent on faithfully recreating the old sound with the older numbers in his repertoire, he employs smooth transitions in alternating the vintage with the new.

The highpoint of the evening was undoubtedly his superb reading of "Chestnut Mare" with its spoken verses which bubbled with wide-eyed enthusiasm and determination. The obligatory "Eight Miles High" was saved for the eventual encore but McGuinn had already gone a long way in further establishing himself as a stylist per excellence.

Happy and Artie Traum opened the show with their brand of "Woodstock funk." They rolled through a set of folk tunes which included "Creole Belle" and "Freight Train Blues."
BARRY GLENN

RICK WAKEMAN

Madison Square Garden, New York

Rick Wakeman's Oct. 14 performance is a measure of respect which this city holds for him. His concert filled the Garden with devoted fans who received him with open arms.

The show is divided into two acts. The first consists of selections from Wakeman's first solo album "The Six Wives Of Henry VIII," and included "Catherine Parr," "Ann Boleyn," and "Catherine Howard." All of which were performed with the tight contrivance of studio masters. Guitarist Jeffrey Crampton played with concise accuracy throughout.

The second half of the show was certainly the more exciting. Conductor David Measham, the National Philharmonic Orchestra & Choir of America, and narrator Terry Taplin joined Wakeman and the rock band to present "Journey To The Center Of The Earth." Under the combined efforts of Wakeman and Measham, the orchestra and choir showed sensitivity to this difficult piece. Unfortunately, Taplin's strong vocal delivery commanded attention but, did little to enhance Jules Verne's words.

The theatrical highlight of the show was during the third movement, "The Battle," where two 40-foot-high vinyl monsters inflate and fog floods the stage. It was during the fourth movement though that the ensemble truly gelled, forming a powerful sound comparable with that of Dvorak or Wagner.

The audience was so receptive toward Wakeman that he did an encore of American commercial jingles rewritten and orchestrated into his
(Continued on page 21)

Film House Now Featuring Acts

NEW YORK—The Sanderson Theater, a 2,600 seater in Springfield, Mass., has been converted from a movie house into a new showcase hall for pop music acts.

Mike Azarin, owner of the Metro Club here and producer of the "Twilight Music Series" at Lenox, Mass. this summer, will be promoting concerts at the Sanderson through the next Spring. Artists already scheduled include Richie Havens and Fresh Flower, Friday (25), Bruce Springsteen (29), Shawn Phillips (31), Focus and Gentle Giant, Nov. 2, Linda Rondstat and Wayne Berry (15) and Donovan (16).

Talent

New on The Charts



Bang photo

PAUL DAVIS "Ride 'Em Cowboy"—59

He's one of those Southern rock renaissance men, writer-singer-multiple instrumentalist-producer. Now based in Atlanta, home of the Bang label, Davis has put in stints at studios and in touring bands. His Hot 100 debut is a hauntingly understated ballad of rootlessness, a look back at a wasted life chasing rodeo prizes. The smooth but interesting chorus fills hook the listener into the production. Bang packaged the "Ride 'Em Cowboy" in a distinctively cut and embossed jacket that looks like a folded denim shirt.

Pride Sees Barriers Still to Be Broken

NEW YORK—Country singer Charley Pride has broken down many barriers in the course of his career, but there are still many others he'd like to see removed in the near future. Although he helped introduce blacks into the country field, he would still like to see the day when music would be accepted without classification.

"Country has already begun to break down most of its barriers and people all over the world accept me as a singer and a person," he says. "The barriers will begin to dissolve further when disc jockeys are not as concerned with putting music in one category, just because that person is a country or rock or soul performer."

"There is no reason why a good record should not be played on one station just because that performer is known for his one specific area of music."

Oddly enough this has held true even for Pride. Although he has released 22 albums, 12 of them going gold, and a string of chart-topping country singles, he has only had one million selling single, "Kiss An Angel Good Mornin'." He says that many of his songs will probably cross-over in the future, as soon as radio stations start playing all types of music.

"Things are getting better every day in music and different kinds of

people are taking chances on different types of music," he states. "Although I have listeners all over the world, certain areas are more open to accepting my music, most notably southern and western audiences."

"The truly sad part about the unacceptance of music universally is the loss of many great tunes."

Pride went on to say that the country version of "Release Me" by Jack Greene was better than the cover by Engelbert Humperdinck, but that people wouldn't accept the country version.

"The Green example is just one case and things like this are unfortunately happening every day."

Pride's stature seems to get bigger every day and in the future, he would like to have time to do many new and different things.

"I would really like to get into more areas of music, including television and movies," he says, "And I would also like to have more time to help emerging talent."

One of the talents Pride took an early interest in and took on tour is Ronnie Milsap, probably the hottest artist to emerge from Nashville in the past year.

"I would like to see many new artists have a chance, because it was a chance like this given to me by Red Sovine that helped me get started."

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

*AMERICA (Warner Bros.): Erie, Pa. Oct. 24; West Point, Highland Falls, N.Y. (25)

JAMES BROWN (Polydor): The Apollo, New York, N.Y. Oct. 25

DRIFTERS (Bell): Ubies O.T.J., West Islip, N.Y., Oct. 26; St. Nichole, Bronx, N.Y. (27); Blue Blazer, Bala Kynwood, Pa. (30)

DONNA FARGO (Dot): Dover, N.J. Oct. 26

GLORIA GAYNOR (MGM): Love's Way, Farmingdale, N.Y. Oct. 8-27

FREDDIE HUBBARD (Columbia): Apollo, New York, Oct. 18-24; Bijou, Philadelphia (28-Nov. 2)

GLADYS KNIGHT & THE PIPS (Bud-dah): Waldorf Astoria, N.Y. Oct. 28-Nov. 16

LOGGINS & MESSINA (Columbia): Avery Fisher Hall, N.Y. Oct. 31

BOB LUMAN (Epic): Auditorium, Ocean City, N.J. Oct. 21

DORY PREVIN (Warner Bros.): Paul's Mall, Boston, Oct. 22-24

JEANNIE C. RILEY (MGM): The Americana Hotel, N.Y. Oct. 30

*RIPPLE (GRC): State Univ. of N.Y., Buffalo, Oct. 26

GIL SCOTT-HERON (Bell): Slippery Rock State College, Pa. Oct. 27

SOUTHER, HILLMAN, FURAY (Elektra): Syria Mosque, Pittsburgh, Pa. Oct. 23; Spectrum, Philadelphia (24)

FRANK ZAPPA (Discreet): Palace Theater, Waterbury, Conn. Oct. 29; Felt Forum, N.Y. (31)

WEST

MOE BANDY (GRC): NCO Club, Tucson, Ariz. Oct. 25

GLEN CAMPBELL (Capitol): Las Vegas Hilton, Nev. Oct. 8-28

*ARLO GUTHRIE (Reprise): Cal State, San Jose, Calif. Oct. 23; Eastern Wash. State College, Spokane, Wash. (25); No. Arizona Univ., Flagstaff (29); Phoenix Symphony Hall, Ariz. (30)

FERLIN HUSKY (ABC): Opry House, Seattle, Wash. Oct. 26; Civic Auditorium, Portland, Oregon (27)

B.B. KING (ABC): Las Vegas Hilton Hotel, Nev. Oct. 2-29; Circle Star, San Carlos, Calif. (31-Nov. 3)

BOB LUMAN (Epic): Mr. Lucky's, Phoenix, Ariz. Oct. 31

JOHNNY PAYCHECK (Epic): Northwest Nazarene Gym, Nampa, Idaho, Oct. 26

POINTER SISTERS (Blue Thumb): Arizona State Fair, Phoenix, Oct. 28

JEANNIE C. RILEY (MGM): Del Webb Towne House, Phoenix, Ariz. Oct. 26

HANK THOMPSON (Dot): NCO Club, Edwards AFB, Calif. Oct. 23; Officers Club, Edwards AFB, Calif. (24); Buck-

skin Club, Tucson, Ariz. (25); Comm. Center, Chinle, Ariz. (26); Caravan, Grand Junction, Colo. (29-30)

DIANE TRASK (Dot): Frontier Hotel, Las Vegas, Nev. Oct. 31-Nov. 20

DON WILLIAMS (Dot): Tuba City, Ariz. Oct. 26

*BOBBY WOMACK (United Artist): U.C.L.A. Los Angeles, Calif. Oct. 27

(Continued on page 21)

First Western Swing Fest Set For Tulsa by Logsdon

By RICHARD L. FRICKER

TULSA, Okla.—Plans for the nation's first Western Swing Festival have been finalized here by Guy Logsdon, promoter of the event. The festival will be held at Tulsa Fair Grounds Pavilion Nov. 15-16 featuring many of the Western Swing originators plus new talent to the field along with basic country music.

Acts already signed for the event include Johnnie Lee Wills, brother of Bob Wills; Leon McAuliff who began with Bob Wills and later became one of the mainstays for Western Swing; Floyd Tilman, songwriter; the Sons of The Pioneers, Clyde Brewer, Dick Allen and the River Road Boys; Speedy West, steel guitar player, Don White, contemporary country artist from Dot Records, and Capitol star Red Steagall.

Logsdon, noted for his elaborate research on Woody Guthrie and Bob Wills, said he had been attempting to put such an event together for about three years. "I have great faith in Western Swing. It is the most creative music form native to Oklahoma and Texas," Logsdon said.

He defined Western Swing as dance music and country as listening music, saying rock has many of its original roots in Western Swing. He also said the original Fender equip-

ment was designed for Western Swing musicians.

Using festival seating arrangements the entire two day event will cost \$10 per ticket.

Floyd Tilman will conduct a songwriters workshop in conjunction with guitar, steel guitar and swing fiddle workshops by other performers at the show Nov. 16.

Logsdon also said many of the original Texas Playboys have indicated they will attend the festival.

'Black Music' At N.Y. Apollo

NEW YORK—"Black Music-75," a showcase of some of today's leading jazz/soul music exponents, opened at the Apollo Theater here Oct. 18 and will run through Thursday (24).

The production, conceived and produced by John Levy, features such artists as Les McCann, Freddie Hubbard, Stanley Turrentine, Cannonball and Nat Adderley, Johnny Watson, Joe Williams and vocalist Randy Crawford. The bill will be the same for the entire engagement. Tickets, which are available through the Apollo boxoffice and Ticketron outlets, are scaled at \$4.00 and \$5.00.

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From The Hot Chart Album "Andy Kim" (ST-11318)

Written and Produced by Andy Kim.



By BOB KIRSCH

Lots of activity at the RCA studios in Nashville over the past several weeks. **Floyd Cramer** was in, with **Chet Atkins** producing. **Perry Como** was also in town, to work on some new material as well as to play in the Celebrity Pro Golf Tournament prior to the Disc Jockey Convention; Atkins produced the sessions, several non-RCA artists in town to work at the studios included Play-boy's **Barbi Benton** and Hi's **Ace Cannon**, rounding out the RCA names were **Ronnie Milsap** and **Dotie West**.

At the **Village Recorder** in Los Angeles, **Allen Rich's** (Charlie's son) LP was being mixed for Epic with **Don Ellis** producing and **Rick Heenan** engineering the mix; **Pal Owens** was in for **Chrysalis** cutting an LP, with **Fred Marcuso** producing and **Zac Zenor** at the engineering boards; **Emmitt Siniard** was in for Epic, producing himself with help from **Rick Heenan** and **Heenan** also handling engineering chores; Columbia's **Wayne Shorter** has been in cutting an album, with horn man **Jim Price** producing and **Rob Fraboni** engineering; **Free & Easy** were in for **Sussex** cutting an album, with **Larry Farrow** in charge of production and **Jim Shifflett** working the boards; Atlantic's **Danny O'Keefe** did some work on his next LP with **John Boylan** producing and **Heenan** engineering; **Simon Stokes** stopped by to work on his debut **Casablanca** album with **Richie Wise** and **Kenny Kerner** producing and **Warren Dewey** working the boards; and **Firewater** were in to work on a single with **Joe Schermie** producing and **Steve Bancard** handling the engineering chores.

Jimmie Haskell, composer, arranger and conductor has been busy in the Los Angeles area. He's just finished up the original score for the initial six segments of the **Sigmund and The Sea Monsters** TV series for **Sid & Marty Krofft Productions** and did some work on **Neil Diamond's** latest LP for Columbia at **Western Recorders**. He conducted a 30-piece orchestra through his arrangements for several of the album's cuts. Haskell also arranged and conducted a set for ABC-Dunhill artist **Sam Parsons** at the ABC studios, with **Bob Monaco** (who also handles Rufus) doing the production.

Lenny Roberts of **Garrett Music Enterprises** in Los Angeles has been retained by MCA to produce **EI Chicano**. Roberts began working with the group on their fifth LP for the label several weeks ago at Los Angeles' **Larrabee Sound**.

ASI Studios in Minneapolis has moved into the areas of records and artist management. The studio has launched **ASI Records**, releasing two LPs initially. In addition, the label will distribute **Revelation Records**, a label geared to gospel music. The first two ASI releases are "Radio Comics" from **Dudley Riggs' Brave New Workshop** and "Haze" from the group of the same name.

Audiotek Systems, Inc., which owns the studios, will also be adding 16-track studios to go with the record and artist management expansion. All three wings will operate under the ASI logo. **Wes Hayne** joins as vice president of sales and promotion, coming from the position of upper-Midwest promotion manager for MCA Records.

Lots of jazz being recorded at **CI Studios** in New York. In for sessions recently was **Dave Brubeck** cutting a new album for Atlantic, with **MI-**

chael Cuscuna producing. Date was engineered by **Elvin Campbell**, CI president and chief mixer. Another jazz set, this one for Fantasy, saw **Lee Konitz** and **Martial Solal** in the firm's large Studio A. With **Orin Keepnews** still recuperating from an illness. **Dick Katz** served as recording supervisor. French jazz biggies **Stephane Grappelli** and **Jean Luc Ponty** dropped by to observe.

Michael Berman has joined newly re-equipped **Sudden Rush Music** in the Bronx as engineer/composer, and is currently completing tracks done with **Marilyn ("Behind The Green Door") Chambers**. Among many changes incorporated recently, manager **Alan Korwin** reports full Dolby Noise Reduction and complete program graphic equalization.

Who/Where/When

• Continued from page 18

MID-WEST

- **AMERICA** (Warner Bros.): Mohawk College, Hamilton, Ont. Canada Oct. 22; Masonic Temple, Detroit, Mich. (23)
- TOM T. HALL** (Mercury): Elgin, Ill. Oct. 27
- HEARTSFIELD** (Mercury): Lewis & Clark College, Godfrey, Ill. Oct. 22; Highland Park High School, Ill. (26); Univ. of Chicago, Ill. (25); Univ. of Minn., Minneapolis (30) Mankato State College, Minn. (31)
- FERLIN HUSKY** (ABC): Queen Elizabeth Theater, Vancouver, B.C. Canada Oct. 25
- ALBERT KING** (Stax): St. Joseph, Mich. Oct. 28
- GLADYS KNIGHT & THE PIPS** (Bud-dah): Millrun Theater, Chicago, Oct. 21-27
- **BOB LUMAN** (Epic): Hootenanny, Kimberling City, Mo. Oct. 25; Memorial Hall, Independence, Kansas (26); Arena, Wichita Univ., University, Kansas (27)
- BARBARA MANDRELL** (Columbia): Chillicothe, Ohio Oct. 27
- ROGER McGUIINN** (Columbia): Kansas City, Mo., Oct. 25
- MARIA MULDAUR** (Reprise): Normal, Ill. Oct. 24; Auditorium Theater, Chicago, Ill. (25); La Crosse, Wisc. (26); Orchestra Hall, Minneapolis, Minn. (27); Center for the Performing Arts, Milwaukee, Wisc. (29)
- JOHNNY PAYCHECK** (Epic): Queen Elizabeth Theater, Vancouver, B.C. Canada Oct. 25
- CHARLIE RICH** (Epic): Omaha, Nebr. Oct. 25; Univ. of Ill., McComb, Ill. (26)
- **RUSH** (Mercury): Western Univ., London, Ont. Canada Oct. 23; Massey Hall, Toronto, Ont. Canada (24); Sir Wilfrid Laurier Theater, Kitchener, Ont. Canada (25); The Forum, Hamilton, Ont. Canada (26); Grand Hall on Campus Queens Univ., Kingston, Canada (27); Ottawa Civic Center, Ottawa, Canada (31)
- SUNDAY SHARPE** (United Artists): Country Club, Des Moines, Iowa Oct. 26
- **SOUTHER, HILLMAN, FURAY** (Elektra): Mershon Auditorium, Ohio State Columbus, Ohio (26); Alan Theater, Cleveland, Ohio (27)
- TRAFFIC** (Elektra): Cobo Hall, Detroit, Mich. Oct. 21; Auditorium, Cleveland (22); Gardens, Cincinnati, Ohio (23); Kiel Auditorium, St. Louis, Mo. (25-26); Amphitheater, Chicago (27)
- **DIANA TRASK** (Dot): Bridge-Vu, Valparaiso, Ind. Oct. 25; Arena Wichita Univ., Kansas (27)
- JERRY WALLACE** (MCA): Launche Bldg., Columbus, Ohio Oct. 23
- FREDDY WELLER** (Columbia): Memorial Hall Independence, Kansas, Oct. 26

SOUTH

- MARGIE ALEXANDER** (Custom): Citizen Club, Tuscaloosa, Ala. Oct. 25-26
- **AMERICA** (Warner Bros.): Madison College, Harrisonburg, Va. Oct. 26; Louisiana Tech, Univ., Ruston, La. (28); Univ. of Southern Miss., Hattiesburg (29); Memorial Auditorium, Chattanooga, Tenn. (30)
- MOE BANDY** (GRC): Cowpalace Club, Cliff, N.M. Oct. 26
- JACKSON BROWNE** (Elektra): Greensboro Auditorium, N.C. Oct. 30
- BRIAN COLLINS** (Dot): Albuquerque, N.M. Oct. 21-23
- GLORIA GAYNOR** (MGM): The Cobblestone, Atlanta, Ga. Oct. 28-Nov. 9
- ARLO GUTHRIE** (Reprise): Albuquerque Civic Hall, N.M. Oct. 31
- **MERLE HAGGARD** (Capitol): Dobyns-Bennett High School Dome, Kingsport, Tenn. Oct. 24; Civic Coliseum, Knoxville, Tenn. (25); Civic Center, Charleston, W. Va. (26); Nathan Goff Armory, Clarksburg, W. Va. (27); Garrett Coliseum, Montgomery, Ala. (30); Municipal Auditorium, Columbus, Ga. (31)
- TOM T. HALL** (Mercury): Louisville, Ky. **GEORGE JONES/TAMMY WYNETTE**

- (Epic): Cow Palace, Lubbock, Texas, Oct. 24; Reo Palm Isle Club, Longview, Texas (25); Beaumont City Auditorium, Texas (26); Rodeo Grounds, Huntsville Prison, Texas (27)
- WAYNE KEMP** (MCA): Aquarama on Jekyll Island, Brunswick, Ga. Oct. 25
- **ALBERT KING** (Stax): Howard Univ., Landover, Md. Oct. 27
- BOB LUMAN** (Epic): Caravan East, Albuquerque, N.M., Oct. 29
- BARBARA MANDRELL** (Columbia): Fair, Carthage, N.C. Oct. 24; Wheeling, W. Va. (26); Montgomery, Ala. (30); Columbus, Ga. (31)
- POINTER SISTERS** (Blue Thumb): Fairmont Hotel, Dallas, Texas Oct. 30-Nov. 9
- JEANNE PRUETT** (MCA): Aquarama on Jekyll Island, Brunswick, Ga. Oct. 25
- **GIL SCOTT-HERON** (Bell): Morgan State Univ., Baltimore, Md. Oct. 24; St. Augustine College, Raleigh, N.C. (25)
- RUFUS THOMAS** (Stax): Coastal Empire Fair, Savannah, Ga. Oct. 30
- HANK THOMPSON** (Dot): Hitchin Post, Albuquerque, N.M. Oct. 31
- TOWER OF POWER** (Warner Bros.): Mosque, Richmond, Va. Oct. 24
- **TRAFFIC** (Elektra): Coliseum, Knoxville, Tenn. Oct. 29; Univ. of South Carolina, Columbia (30)
- JERRY WALLACE** (MCA): Coastal Empire Fair, Savannah, Ga. Oct. 28
- FREDDY WELLER** (Columbia): Moore Co. Fair, Carthage, N.C. Oct. 23-24
- FARON YOUNG** (Mercury): Texas Opry House, Austin, Texas Oct. 24; Harvey Hall, Tyler, Texas (25); National Hall, Killeen, Texas (26)

Talent In Action

• Continued from page 18

own style, making Wrigleys, Coke, Bold and Chevy ads sound like classical masterpieces.

STEVEN FRIEDEL

MUDDY WATERS BLUES BAND WILLIE DIXON'S CHICAGO BLUES STARS

Carnegie Hall, New York

This Sept. 13 blues show proved that New York will support this musical idiom, which drew well even though there were three other major concerts the same night. Headliner **Muddy Waters** is still the king, although his band is not at the high level of its past. This is not to say that they weren't good, but overall there were no standout solos during the show, except from "aters.

His vocals and slide guitar workings are still exciting and he went through his usual array of hits from the past including a vibrant version of "Got My Mojo Working." The band was extremely well-received.

The only sparks of the night were ignited when **Dixon's** band joined forces with the **Waters** outfit for a roaring finale of "Kansas City," and "Hoochie Koochie Man." These selections featured **Waters** with his former harmonica player **Carey Bell** and former Chicago season pianist **Lafayette Leake**, who played the keyboard in tandem with **Waters's** fine pianist **Pinetop Perkins**.

Dixon opened the show with an exciting set, after original opening act **Luther Allison** cancelled at the last minute for sickness. The **Dixon** band was polished and gave an exacting glimpse into the Chicago blues scene through the work of **Leake**, **Bell**, **Clifton James** and **Buster Benton**. **Benton** has a nice voice and his guitar playing gets better each time.

JIM FISHEL

450 Due at Loyola College Radio Meet

CHICAGO—The fifth annual College Radio Conference at Loyola University here will be held Friday (1) through Sunday (3) and its organizers expect more than 450 participants. Representatives from record companies, radio equipment manufacturers, NARAS and commercial radio will be on hand, as well as students from more than 125 schools in an 11-state area.

The conference, planned and organized by Loyola radio stations, **WLT** and **WLUC**, will include many sessions on a broad range of subjects. A discussion of the basic structure and philosophy of NARAS will be conducted by NARAS co-ordinator **Henry Romersa** and a symposium on women's roles in commercial radio will be hosted by Chicago female air personalities.

Technical sessions and programs dealing with music, general station management, programming, public service, the needs and problems of commuter colleges and universities, production, advertising and a sales, and an exhibition and demonstration of late model studio equipment will complete the conference format.

Many record companies will attend the conference and expose their college rep programs, according to

one of the co-ordinators, **John Dundes** of **WLT**.

Labels committed to attending include **MCA**, **Columbia**, **Capitol**, **Atlantic**, **London**, **A&M**, **Bell** and **United Artists**, and equipment companies participating include **Shure** and the **Gordon DuVall Corp.**

Co-ordinator **Bill Paige** of **WLUC** says the purpose of the conference is to serve as a meeting place for people to discuss and improve the status of college stations.

Campuses Offered Jazz Radio Series

NEW YORK—A newly syndicated jazz radio show, "Swinging with **Lewis K. McMillan!**" is being offered to colleges by the **Geo-Lyn Communication Group** here, and the program features **McMillan**, a jazz writer and historian, in a series of interviews and musical samplings with such artists as **Buddy Rich**, **Dizzy Gillespie**, **Mary Lou Williams**, **Teddy Wilson** and **Jo Jones**.

The programs are available in 15-minute and 30-minute segments and **McMillan** says each show will be a broad sampling of the artists' music, as well as his views on jazz and musical background.

New Fieldhouse Facilities Improve Spartan Concerts

EAST LANSING, Mich.—"We have a bright new deal this year with our campus entertainment policies," Michigan State University pop entertainment chairman **Paul Stanley** says. "Our **Jenison Fieldhouse** for many years was noted for its poor acoustical facilities. But now it is one of the best."

Stanley cites several reasons for the improvements on the **Spartan** campus here.

"We relocated the stage and reduced the number of seats to 9,000," he enthuses. "And for the first time all seats will be reserved. That eliminates long lines and waiting. We have increased the number of ushers. We also have introduced super ushers to handle any hassles that might erupt."

"We are obtaining a second curtain to cover **Jenison's** entire ceiling. That will absorb the reverberation and improve the sound. And we are bringing in better talent. On Oct. 13 we had **Chicago**. On Oct. 25 **George Carlin** will be presented in a homecoming appearance."

Stanley points out that the **Spartan** policy is to keep ticket prices at the lowest possible level. "We are," he adds, "basically a non-profit enterprise."

James Taylor, **Frank Zappa**, **Billy Cobham**, **Lou Reed** and **Bad Company** are being considered for **Michigan State** appearances this winter, **Stanley** declares.

Campus Briefs

Interviewers fan out into 20 New York State communities during the next few months researching the possibility of setting up a state performing arts touring circuit. The research is being carried out by **Arts Development Associates**, a consulting firm for **Nazareth College** in **Rochester**, with funding from the **New York State Council on the Arts**. **Nazareth** has been involved in this program for some time and earlier this year 20 other communities were explored for a touring circuit feasibility.

City College of New York announces seven prominent new faculty members in its **Leonard Davis Center for the Performing Arts** including **John Lewis**, pianist; **Sheila Jordan**, **Odetta**, **David Bromberg**, **Helen Gallagher**, **Johnny Hartman** and producer-critic **Don Heckman**.

OCTOBER 26, 1974, BILLBOARD

Billboard FM Action

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.

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1 WHO, ODDS AND SODS, MCA: WRAS-FM, WPLR-FM, KMET-FM, WNOE-FM, KSAN-FM, WNEW-FM, KPRI-FM, KGB-FM, KOME-FM, WZZQ-FM, KZEW-FM, KBPI-FM, W149-FM, WMMR-FM, KSHE-FM, WBAB-FM, WQXI-FM, WPHD-FM, WLIR-FM, WORJ-FM, WOUR-FM, WYVS-FM, WZZK-FM, WBRU-FM, WIOT-FM, KEFC-FM, KTMS-FM, KZAP-FM, WRRN-FM, WTUL-FM, CJOM-FM, WKTK-FM, CHUM-FM, KLBJ-FM

2 SPLINTER, THE PLACE I LOVE, Dark Horse: KLBJ-FM, WOUR-FM, WPLR-FM, WLIR-FM, WAER-FM, WKTK-FM, WABX-FM, WZZK-FM, WQXI-FM, KBPI-FM, WNEW-FM, CHUM-FM, WPRB-FM, KOME-FM, KLBJ-FM, WZZQ-FM, W149-FM, CJOM-FM, WORJ-FM, WRAS-FM, WNOE-FM, KZEL-FM, WRRN-FM, KSHE-FM, KEFC-FM, KFMY-FM, WTUL-FM, WMMR-FM, WBAB-FM, WBEU-FM

ROD STEWART, SMILER, Mercury: WYVS-FM, KLBJ-FM, WLIR-FM, WMMR-FM, WQXI-FM, WSDM-FM, KGB-FM, KBPI-FM, KSHE-FM, WNEW-FM, WABX-FM, KLBJ-FM, KSAN-FM, KPRI-FM, WZZQ-FM, KOME-FM, KZEW-FM, W149-FM, WBAB-FM, WPHD-FM, WOUR-FM, CJOM-FM, WORJ-FM, CHUM-FM, WBRU-FM, WZZK-FM, WRAS-FM, WNOE-FM, KMET-FM, WTUL-FM, KTMS-FM

3 DARYL HALL AND JOHN OATES, WAR BABIES, Atlantic: WPRB-FM, WNEW-FM, WABX-FM, WZZQ-FM, KBPI-FM, WMMR-FM, KSHE-FM, WBAB-FM, CJOM-FM, WQXI-FM, WPHD-FM, WLIR-FM, WORJ-FM, WOUR-FM, WAER-FM, WRAS-FM, WZZK-FM, WIOT-FM, KZAP-FM, WPLR-FM, KMET-FM, WKTK-FM, CHUM-FM

UNICORN, BLUE PINE TREES, Capitol: WRAS-FM, WYVS-FM, WPLR-FM, WNEW-FM, WORJ-FM, KFMY-FM, KEFC-FM, WKTK-FM, WQXI-FM, WLIR-FM, WZZK-FM, KBPI-FM, KMET-FM, WTUL-FM, W149-FM, KZAP-FM, WOUR-FM, KSHE-FM, WABX-FM, WBAB-FM, CHUM-FM, KLBJ-FM, WAER-FM

4 JEFFERSON STARSHIP, DRAGONFLY, Grunt: WMMR-FM, WNEW-FM, KSHE-FM, WQXI-FM, WLIR-FM, WORJ-FM, WTUL-FM, WKTK-FM, WRAS-FM, WIOT-FM, KBPI-FM, KOME-FM, KZAP-FM, WSDM-FM, KLBJ-FM, KSAN-FM, KZEL-FM, KFMY-FM, WABX-FM, WBAB-FM, WYVS-FM, WOUR-FM

5 JETHRO TULL, WAR CHILD, Chrysalis: KLBJ-FM, WQXI-FM, WKTK-FM, KSHE-FM, WNEW-FM, WMMR-FM, WAER-FM, KZEW-FM, WPHD-FM, KTMS-FM, KPRI-FM, KGB-FM, KZEL-FM, KBPI-FM, WABX-FM, CJOM-FM, WIOT-FM, WBRU-FM, WOUR-FM

6 GENE CLARK, NO OTHER, Asylum: W149-FM, WORJ-FM, WLIR-FM, KLBJ-FM, KEFC-FM, KBPI-FM, KMET-FM, WABX-FM, WNEW-FM, WPRB-FM, WZZQ-FM, KOME-FM, CJOM-FM, WOUR-FM, WZZK-FM, WPLR-FM, KFMY-FM, WBAB-FM

7 DAVID BOWIE, LIVE, RCA: WNOE-FM, KBPI-FM, WMMR-FM, WBAB-FM, WQXI-FM, WLIR-FM, WOUR-FM, WORJ-FM, WTUL-FM, WRAS-FM, KPRI-FM, KGB-FM, KZEL-FM, WABX-FM, CJOM-FM, KLBJ-FM, WIOT-FM

CAMEL, MIRAGE, Janus: KTMS-FM, KCFR-FM, WPLR-FM, KSHE-FM, WRAS-FM, WQXI-FM, WZZQ-FM, WAER-FM, WLIR-FM, W149-FM, WTUL-FM, WKTK-FM, WIOT-FM, KLBJ-FM, WYVS-FM, WBEU-FM, WOUR-FM

TOM JANS, A&M: WPRB-FM, WAER-FM, WOUR-FM, KLBJ-FM, KFMY-FM, WLIR-FM, KZAP-FM, KBPI-FM, WYVS-FM, KEFC-FM, WORJ-FM, KTMS-FM, W149-FM, CHUM-FM, WZZQ-FM, WABX-FM, WBEU-FM

LINDISFARNE, HAPPY DAZE, Elektra: WBRU-FM, WLIR-FM, KLBJ-FM, WTUL-FM, W149-FM, WYVS-FM, KEFC-FM, WOUR-FM, WIOT-FM, WABX-FM, WMMR-FM, KCFR-FM, WPRB-FM, WNEW-FM, WZZQ-FM, KOME-FM, WBAB-FM

DON PRESTON, BEEN HERE ALL THE TIME, Shelter: WLIR-FM, WPLR-FM, W149-FM, KFMY-FM, WRAS-FM, WOUR-FM, WZZQ-FM, WQXI-FM, WKTK-FM, WSDM-FM, KSHE-FM, WZZQ-FM, WPRB-FM, WABX-FM, WRAS-FM, KOME-FM, CHUM-FM

8 RAVI SHANKAR, FAMILY AND FRIENDS, Dark Horse: KLBJ-FM, WRAS-FM, WOUR-FM, WPLR-FM, WIOT-FM, KCFR-FM, WNEW-FM, WZZK-FM, WQXI-FM, WPRB-FM, WABX-FM, WLIR-FM, WORJ-FM, KEFC-FM, WRRN-FM, WBEU-FM

TOM WAIT, HEART OF SATURDAY NIGHT, Asylum: W149-FM, KZAP-FM, WBAB-FM, KEFC-FM, WBRU-FM, WIOT-FM, WMMR-FM, WABX-FM

WNEW-FM, WPRB-FM, CJOM-FM, WLIR-FM, WORJ-FM, KOME-FM, WZZQ-FM, KFMY-FM

9 B.B. KING AND BOBBY BLAND, TOGETHER FOR THE FIRST TIME LIVE, ABC/Dunhill: WRRN-FM, WABX-FM, KBPI-FM, WBAB-FM, KEFC-FM, KQIV-FM, KLBJ-FM, KJLH-FM, KZEL-FM, WORJ-FM, KFMY-FM, WLIR-FM, W149-FM, WMMR-FM, CHUM-FM

MARY McCREARY, JEZEBEL, Shelter: WPLR-FM, W149-FM, KFMY-FM, WOUR-FM, WORJ-FM, WLIR-FM, WKTK-FM, WZZQ-FM, WABX-FM, WNEW-FM, KLBJ-FM, KQIV-FM, KLBJ-FM, KJLH-FM, CJOM-FM

10 CRUSADERS, SOUTHERN COMFORT, Blue Thumb: WSDM-FM, WABX-FM, KQIV-FM, KOME-FM, KZAP-FM, KSAN-FM, WORJ-FM, WAER-FM, KFMY-FM, WLIR-FM, WBAB-FM, WIOT-FM

JOHN LEE HOOKER, FREE BEER AND CHICKEN, ABC: KSAN-FM, CHUM-FM, WLIR-FM, WTUL-FM, W149-FM, WBAB-FM, KEFC-FM, WZZK-FM, WKTK-FM, WZZQ-FM, CJOM-FM, WIOT-FM

11 URUBAMBA, Columbia: WLIR-FM, KLBJ-FM, WPRB-FM, WZZK-FM, WRRN-FM, WQXI-FM, WSDM-FM, CHUM-FM, WNEW-FM, WTUL-FM

12 DOBIE GREY, HEY DIXIE, MCA: KEFC-FM, KZAP-FM, WRRN-FM, KZEL-FM, WZZQ-FM, KFMY-FM, W149-FM, CJOM-FM, WIOT-FM

MARIA MULDAUR, WAITRESS AT A DONUT SHOP, Reprise: KTMS-FM, WSDM-FM, KGB-FM, KBPI-FM, WLIR-FM, WABX-FM, WMMR-FM, CJOM-FM, KLBJ-FM

SANTANA, BORBOLETTA, Columbia: KOME-FM, WNOE-FM, KZAP-FM, WSDM-FM, KSHE-FM, KSAN-FM, WAER-FM, KBPI-FM, WTUL-FM

SUPER TRAMP, CRIME OF THE CENTURY, A&M: WQXI-FM, WAER-FM, WRAS-FM, WLIR-FM, CHUM-FM, WBRU-FM, KLBJ-FM, WYVS-FM, WBEU-FM

13 DAVE MASON, Columbia: WAER-FM, KLBJ-FM, WPLR-FM, KSHE-FM, WRAS-FM, KBPI-FM, WTUL-FM, WBRU-FM

TOD RUNGEN, TOD RUNGEN AND UTOPIA, Warner Brothers: WIOT-FM, KTMS-FM, KSAN-FM, WRAS-FM, WLIR-FM, WABX-FM, WMMR-FM, WKTK-FM

14 AMERICAN TEARS, BRANDED BAD, Columbia: WLIR-FM, WOUR-FM, CHUM-FM, WIOT-FM, WRAS-FM, WORJ-FM, WYVS-FM

KEVIN AYERS, THE CONFESSIONS OF DR. DREAM, Island: KCFR-FM, WQXI-FM, WOUR-FM, WPLR-FM, KEFC-FM, WABX-FM, CJOM-FM

DAVE BRUBECK, TWO GENERATIONS OF BRUBECK, BROTHER THE GREAT SPIRIT MADE US ALL, Atlantic: WZZQ-FM, WMMR-FM, WQXI-FM, WLIR-FM, WAER-FM, WIOT-FM, WYVS-FM

CASHMAN AND WEST, LIFE SONG, ABC: WLIR-FM, WYVS-FM, WBAB-FM, KEFC-FM, WOUR-FM, WZZK-FM, CHUM-FM

HELLO PEOPLE, ABC: KZEL-FM, WQXI-FM, WORJ-FM, KBPI-FM, WABX-FM, CJOM-FM, WOUR-FM

VAN MORRISON, VEEDON FLEECE, Warner Brothers: KTMS-FM, KSAN-FM, WLIR-FM, WABX-FM, WMMR-FM, CJOM-FM, KLBJ-FM

SHUGGIE OTIS, INSPIRATION INFORMATION, Epic: WIOT-FM, WLIR-FM, KEFC-FM, WPLR-FM, KJLH-FM, WABX-FM, KFMY-FM

RASPBERRIES, STARTING OVER, Capitol: WRRN-FM, KMET-FM, WZZQ-FM, WNEW-FM, KFMY-FM, WLIR-FM, KEFC-FM

STYX, MAN OF MIRACLES, RCA: WTUL-FM, WYVS-FM, WBEU-FM, WZZK-FM, KFMY-FM, WIOT-FM, WOUR-FM

THE MICHAEL URBANIAK FUSION, ATMA, Columbia: WRAS-FM, KCFR-FM, WPRB-FM, CHUM-FM, WAER-FM, WZZQ-FM, WIOT-FM

15 ASLEEP AT THE WHEEL, Epic: WTUL-

FM, KLBJ-FM, WPRB-FM, WABX-FM, WBRU-FM, WOUR-FM

JOE FARRELL, UPON THIS ROCK, CTI: WABX-FM, WQXI-FM, KLBJ-FM, WIOT-FM, WAER-FM, WSDM-FM

HATFIELD AND THE NORTH, Virgin: WLIR-FM, KSAN-FM, KCFR-FM, WQXI-FM, WIOT-FM, WYVS-FM

STAR DRIVE, FEATURING ROBERT MASON, Columbia: WZZK-FM, WQXI-FM, WTUL-FM, WBRU-FM, KEFC-FM, WTUL-FM

16 GATO BARBIERI, CHAPTER 3: VIVA EMILIANO ZAPATA, Impulse: KCFR-FM, KJLH-FM, WPRB-FM, WAER-FM, CHUM-FM

FOG HEART, ROCK N' ROLL OUTLAWS, Bearsville: WRAS-FM, KBPI-FM, WABX-FM, CJOM-FM, WBRU-FM

LABELLE, NIGHT BIRD, Epic: WLIR-FM, WPLR-FM, WQXI-FM, WOUR-FM, WBAB-FM

SECRET OYSTER, FURTIVE PEARL, P.I. Import/Cosmos: WYVS-FM, KCFR-FM, WZZQ-FM, KEFC-FM, WBEU-FM

McCOY TYNER, SAMA LAYUCA, Milestone: WPRB-FM, WPLR-FM, KCFR-FM, CHUM-FM, KJLH-FM

VARIOUS ARTISTS, THIS IS REGGAE MUSIC, Island: WOUR-FM, KBPI-FM, KZAP-FM, KZEL-FM, WBAB-FM

CHRIS YOULDEN, CITY CHILD, London: WABX-FM, WLIR-FM, WIOT-FM, WQXI-FM, KFMY-FM

17 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM

FAMILY OF MAN, FIRST LIGHT, Atlantic: WPRB-FM, WZZQ-FM, WLIR-FM, WRAS-FM

MILT JACKSON, OLINGA, CTI: KLBJ-FM, WSDM-FM, CHUM-FM, KJLH-FM

BILLY JOEL, STREET LIFE SERENADE, Columbia: WAER-FM, KLBJ-FM, KSHE-FM, WRAS-FM

MANHATTANS, THAT'S HOW MUCH I LOVE YOU, Columbia: KQIV-FM, KJLH-FM, KAGB-FM, KZEL-FM

HERBIE MANN, FIRST LIGHT, Atlantic: WSDM-FM, KJLH-FM, KZEL-FM, WIOT-FM

MANFRED MANN, GOOD EARTH, Warner Brothers: WRAS-FM, WLIR-FM, WABX-FM, CJOM-FM

MIKE MCGEAR, LIVE IT UP, Warner Brothers: WLIR-FM, KBPI-FM, WABX-FM, CJOM-FM

RED BONE, BEADED DRUMS THROUGH TURQUOISE EYES, Epic: WABX-FM, CJOM-FM, WZZK-FM, KAGB-FM

ROLLING STONES, IT'S ONLY ROCK N' ROLL, Rollingstone: WZZQ-FM, WLIR-FM, WMMR-FM, WKTK-FM

18 BADFINGER, WISH YOU WERE HERE, Warner Brothers: KTMS-FM, WRAS-FM, WLIR-FM

BOBBY BLAND, INTERSPERSIVE OF THE EARLY YEARS, ABC: KLBJ-FM, WPRB-FM, KQIV-FM

BLUE MITCHELL, MANY SHADES OF BLUE, Mainstream: WPHD-FM, WQXI-FM, WSDM-FM

BRIAN CADD, MOONSHINERS, Chelsea: KEFC-FM, WIOT-FM, WOUR-FM

CARMEN, FANDANGOS IN SPACE, ABC: WLIR-FM, WMMR-FM, KEFC-FM

JIMMY CLIFF, MUSIC MAKER, Warner Brothers: WPRB-FM, WOUR-FM, W149-FM

JOHN COLTRANE, INTERSTELLAR SPACE, Impulse: WABX-FM, KEFC-FM, KCFR-FM

JAMES NEWTON HOWARD, Kama Sutra: KFMY-FM, KCFR-FM, WKTK-FM

BOBBY HUTCHERSON, CIRCUS, Blue Note: WOUR-FM, WPRB-FM, KJLH-FM

IF, TEA BRAKE OVER-BACK ON YOUR HEAD, Capitol: WYVS-FM, KMET-FM, WQXI-FM

IMAGINATIONS, 20th Cent.: KQIV-FM, KJLH-FM, KAGB-FM

SARA KERNOCHAN, BEAT AROUND THE BUSH, RCA: WPLR-FM, KLBJ-FM, WBEU-FM

LEO KOTTKE, DREAMS AND ALL THAT STUFF, Capitol: WPLR-FM, WRAS-FM, WYVS-FM

MAGMA, KOHNTARKOSZ, A&M: WZZQ-FM, KCFR-FM, WQXI-FM

ARIF MARDIN, JOURNEY, Atlantic: WQXI-FM, WLIR-FM, WOUR-FM

BENNIE MAUPIN, THE JEWEL IN THE LOTUS, Polydor: KCFR-FM, WPRB-FM, WABX-FM

BARRY MILES, SILVER LIGHT, London: WSDM-FM, KJLH-FM, WQXI-FM

MONTROSE, PAPER MONEY, Warner Brothers: KSAN-FM, WRAS-FM, WABX-FM

DAVID NEWMAN, NEWMANISM, Atlantic: WSDM-FM, KJLH-FM, KZAP-FM

PHARAOH SANDERS, LOVE IN US ALL, ABC: WAER-FM, WPRB-FM, WQXI-FM

McCOY TYNER, ECHOES OF A FRIEND, Milestone: KCFR-FM, WIOT-FM, KJLH-FM

MICHAEL WHITE, GO WITH THE FLOW, Impulse: WABX-FM, WIOT-FM, KLBJ-FM

19 GREG ALLMAN, LIVE, Capricorn: WOUR-FM, W149-FM

GARY BURTON, SEVEN SONGS FOR QUARTET AND CHAMBER ORCHESTRA, ECM/Polydor: WIOT-FM, WPRB-FM

CHAIRMAN OF THE BOARD, SKIN I'M IN, Invictus: KQIV-FM, WPLR-FM

JOHN COLTRANE, HIS GREATEST YEARS VOL. 3, Impulse: KCFR-FM, KLBJ-FM

HANK CRAWFORD, DON'T WORRY 'BOUT A THING, Kudu: KJLH-FM, CHUM-FM

FAIRPORT CONVENTION, A MOVABLE FEST, Island: WPLR-FM, WKTK-FM

FIRST CHOICE, THE PLAYERS, Philly Groove: KJLH-FM, WABX-FM

FOUR-TOPS, LIVE AND IN CONCERT, ABC: KQIV-FM, KZAP-FM

HEARTSFIELD, WONDER OF IT ALL, Mercury: WBEU-FM, KEFC-FM

RONNY LANE, ANYMORE FOR ANYMORE, GM Import: WLIR-FM, W149-FM

LATIMORE, MORE, MORE LATIMORE, Glades: KQIV-FM, KLBJ-FM

BARRY MANILOW, BARRY MANILOW 2, Bell: WBAB-FM, WAER-FM

MOMENTS, THOSE SEXY MOMENTS, Stax: KAGB-FM, KJLH-FM

DUKE PEARSON, IT COULD ONLY HAPPEN WITH YOU, BlueNote: KJLH-FM, CHUM-FM

KENNY RANKIN, SILVER MORNING, Warner Brothers: KTMS-FM, WLIR-FM

RED WING, DEAD OR ALIVE, Fantasy: WRAS-FM, KZAP-FM

SONNY STITT, SATAN, Cadet: KJLH-FM, WSDM-FM

THEM FEATURING VAN MORRISON, BACKTRACKIN', London: WABX-FM, WBAB-FM

WENDY WALDMAN, GYPSY SYMPHONY, Warner Brothers: WTUL-FM, KOME-FM

YOUNGHEARTS, A TASTE OF THE YOUNGHEARTS, 20th Cent.: KJLH-FM, KAGB-FM

OCTOBER 26, 1974, BILLBOARD

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

ATLANTA, GA.: WRAS-FM, Jim Morrison; 1, 2, 3, 7, 8, 12, 13, 14, 16, 17, 18, 19
AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 2, 3, 4, 9, 13, 15, 17, 19
BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard; 1, 2, 3, 4, 6, 7, 8, 9, 10, 14, 16, 17, 19
BALTIMORE, MD.: WKTK-FM, John Reeves; 1, 2, 3, 4, 5, 7, 9, 10, 13, 17, 18, 19
BEAUFORT, SC.: WBEU-FM, Jim Ray; 2, 7, 8, 12, 14, 16, 18, 19
BUFFALO, N.Y.: WPHD-FM, John McGham; 1, 2, 3, 5, 18
BIRMINGHAM, AL.: WZZK-FM, Bill Levey; 1, 2, 3, 6, 7, 8, 10, 11, 14, 15, 17
CHICAGO, ILL.: WSDM-FM, Burt Burdeem; 2, 4, 7, 10, 11, 12, 15, 17, 18, 19
COMPTON, CALIF.: KJLH-FM, Rod McGrew; 9, 14, 16, 17, 18, 19
DALLAS, TEXAS: KZEW-FM, Mike Taylor; 1, 2, 5
DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 3, 4, 5, 6, 7, 9, 12, 13, 14, 16, 17
DENVER, COL.: KCFR-FM, Bob Stecker; 7, 8, 14, 15, 16, 18, 19
DETROIT, MICH.: WABX-FM, John Petrie; 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17, 18, 19
EUGENE, ORE.: KFMY-FM, Randy Chase; 2, 3, 4, 6, 7, 8, 9, 10, 12, 14, 16, 18
EUGENE, ORE.: KZEL-FM, Stan Garrett; 2, 4, 5, 7, 9, 12, 14, 16, 17
HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt; 1, 2, 3, 4, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19
HOUSTON, TEXAS: KLBJ-FM, Jim Hilty; 1, 2, 5, 6, 7, 8, 11, 12, 14, 15, 17, 18, 19
INGLEWOOD, CALIF.: KAGB-FM, Kai Shields; 17, 18, 19
JACKSON, MISS.: WZZQ-FM, Dave Adcock; 1, 2, 3, 6, 7, 8, 9, 10, 12, 14, 16, 17, 18
KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 2, 3, 6, 7, 8, 9, 10, 12, 18, 19
LOS ANGELES, CALIF.: KMET-FM, Joe Collins; 1, 2, 3, 6, 14, 18
NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh; 1, 2, 3, 6, 7, 8, 9, 13, 14, 16, 18, 19
NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong; 1, 2, 7, 12
NEW ORLEANS, LA.: WTUL-FM, Bryan Melan; 1, 2, 3, 4, 7, 10, 11, 12, 13, 14, 15, 19

NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 14, 17
NORFOLK, VA.: WQXI-FM, Rollie Bristol; 1, 2, 3, 4, 5, 7, 8, 11, 12, 14, 15, 16, 18
ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 6, 7, 8, 9, 10, 14
PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 7, 8, 9, 12, 13, 14, 17, 18
PORTLAND, ORE.: KQIV-FM, Roy Jay (Rick Harrison); 9, 10, 17, 18, 19
PRINCETON, N.J.: WPRB-FM, Daisann McLane; 2, 3, 6, 7, 8, 11, 14, 15, 16, 17, 18, 19
PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 2, 5, 7, 8, 12, 13, 15, 16
SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 3, 4, 7, 8, 10, 12, 16, 18, 19
SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 1, 2, 5, 7, 12
SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison; 1, 2, 5, 7
SAN FRANCISCO, CALIF.: KSAN-FM, Bonnie Simmons; 1, 2, 4, 10, 12, 13, 14, 15, 18
SAN JOSE, CALIF.: KOME-FM, Ed Romig; 1, 2, 4, 6, 7, 8, 10, 12, 19
SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman; 1, 2, 5, 7, 12, 13, 14, 17, 18, 19
ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 1, 2, 3, 4, 7, 12, 13, 17
SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 6, 7, 8, 9, 14, 15, 16, 18, 19
SYRACUSE, N.Y.: WAER-FM, George Gilbert; 2, 3, 5, 7, 10, 12, 13, 14, 15, 16, 17, 18, 19
TOLEDO, OHIO: WIOT-FM, Niel Lasher; 1, 3, 4, 5, 7, 8, 10, 12, 13, 14, 15, 16, 17, 18, 19
TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 2, 3, 7, 8, 9, 10, 11, 12, 14, 16, 17, 19
VALDOSTA, GA.: WYVS-FM, Scott Crane; 1, 2, 3, 4, 7, 12, 14, 15, 16, 18
WARREN, PA.: WRRN-FM, Max Patch; 1, 2, 8, 9, 11, 12, 14
WACO, TEXAS: KEFC-FM, David Collins; 1, 2, 3, 6, 7, 8, 9, 10, 12, 14, 15, 16, 18, 19
WINDSOR, DETROIT: CJOM-FM, Dave Lonco; 1, 2, 3, 5, 6, 7, 8, 9, 10, 12, 14, 16, 17

Disco Action

By Tom Moulton
Hot At The Discos
(New York City)

This Week

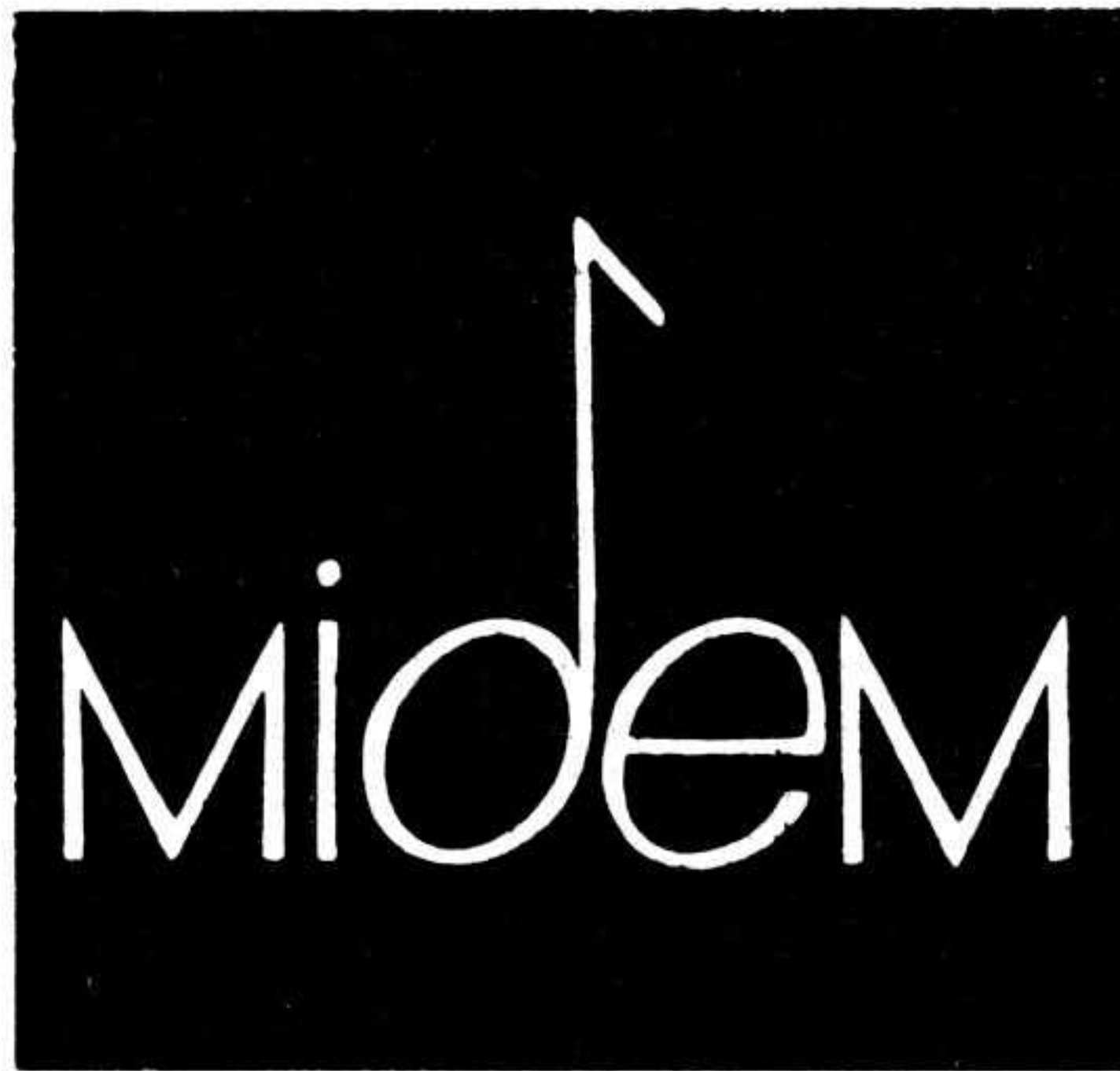
- 1 NEVER CAN SAY GOODBYE—Gloria Gaynor
- 2 ASK ME—Ecstasy, Passion & Pain
- 3 GET DANCIN (PART 1 & 2)—Disco-Tex & His Sex-O-Lettes
- 4 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White (LP Cut)
- 5 I CAN'T FIGHT OUR LOVE—The Modulations
- 6 TELL ME WHAT YOU WANT—Jimmy Ruffin (Import)
- 7 YOU LITTLE TRUSTMAKER—The Tymes (Both Versions)
- 8 DO IT TIL YOU'RE SATISFIED—B.T. Express
- 9 GUT LEVEL—Blackbirds (LP Cut)
- 10 EVERLASTING LOVE—Carl Carlton

Best Seller (New York City)

Colony Records

This Week

midem always a good investment!



INTERNATIONAL RECORD AND MUSIC PUBLISHING MARKET, JANUARY 18-24, 1975
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the business year begins with midem

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Xavier ROY
International Manager

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Télex: Mip-Mid 63.547 F
Christian Jallabert
International
Representative

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London-NW1
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Liz Sokoski

U.S.A.
250 West 57th ST
Suite 1103
New York N.Y. 10019
Tél.: (212) 489.13.60
Télex: 235 309 OVMU
John Nathan
International
Representative

Radio-TV Programming

FM Radio Dominant By 1981?

• Continued from page 1

Business School, Hastings revealed a trend that would have the average FM station making a profit next year (1975). The average FM station is expected to be in the red about \$1,341 in 1974. But next year the average FM should make about \$23,181 profit, he says.

By 1981, the average FM station will be earning \$484,540 a year. As far as revenues are concerned, FM is already doing well, but will begin an explosive growth pattern over the next few years. "The percentage of FM revenues to total radio revenues will grow at 23.3 percent annually through 1981 based on the average growth rate from 1963 to 1972," Hastings said. For 1974, FM radio is getting only about 11.23 percent of the national radio advertising dollar.

Radio receivers capable of receiving both AM and FM signals are already running ahead of radios with AM only. Out of the total radios marketed in 1974—63,444,000—about 34,713,000 will be FM with AM combined. By 1981, radios with both will be more than twice the number of radios sold with just AM. The study also predicted that by 1976 all clock radios would have both AM and FM.

When it comes to portable radios, AM and AM-FM have been running about neck and neck and the study predicted that this trend would continue at least through 1981.

The news about car radios was heartening to the about 100 persons

gathered at the brunch. Car radios with both AM and FM capabilities will overtake AM-only car radios in 1980. And these figures do not take into consideration the possibility that the all-channel bill will be passed.

"Between 1973 and 1981, the compounded rate of growth of auto radio receivers will be 1.3 percent as between 1968 and 1972," the study reveals.

"While the percentage ratio of FM-AM auto radios to the total number of auto radios sold each year increased between 1964 and 1972 at an average rate of 29.4 percent, future projections are based on a 10 percent annual increase in this percentage ratio, to be conservative. If the all-channel radio bill is enacted, AM auto radios will no longer be manufactured," Hastings said.

In any case, the study predicts that car radios with both AM and FM would overtake AM only car radios by 1980.

In 1963, Hastings had predicted "not a get rich quick outlook for FM, but rather a tremendous payoff for the operator and investor in FM radio who is able to stick it out over the next few years." He also predicted a 33 percent growth pattern for FM and in both predictions was quite accurate.

He missed on several points—one being that AM revenues would fall off beginning in 1971 and that FM revenues would overtake AM revenues sometime before 1975. He said that his predictions on the growth

rate of revenues had been a little too enthusiastic.

But he also pointed out that WBCN-FM, his own station in Boston, had turned the corner in 1970 and that he was projecting a \$400,000 profit this year. Then, the once president of the Concert Network—at heart a very conservative and dignified man—began taking off his shirt and tie and revealed that he was wearing a bright orange T-shirt underneath heralding his FM station.

The success of the station was because of its current progressive rock format, he claims.

In the report, he again predicted that AM sales revenues would begin

(Continued on page 33)



STATE SPEAKER—Kevin P. Reilly, member of the State House of Representatives, Louisiana, and a former radio man, describes how his firm sold a radio station and bought it back a few years later for three times the price. Speech was at the 15th annual convention of the National Assn. of FM Broadcasters in New Orleans.

Buffy to FMers: You're Needed

NEW ORLEANS—FM radio has a lot more potential than most broadcasters are getting from it, believes Buffy Sainte-Marie, MCA Records artist. Speaking here on a panel Friday (11) at the 15th annual convention of the National Assn. of FM Broadcasters, Ms. Sainte-Marie pointed out that she was still considered an FM artist in the U.S., though a total artist overseas.

"If I can do anything for you today, it's to assure you that you are needed," she told the meeting of several hundred broadcasters.

Also on the panel were Jerry Sharrell, general manager of Elkra/Asylum Records; Scott Muni, program

director of WNEW-FM, New York, Dennis Ganim, vice president of promotion and publicity for Polydor Inc., New York, and Stu Yahm, executive producer, Capitol Records, Los Angeles. Moderator was Claude Hall, Billboard's radio-TV editor.

Because of the tight playlist situation on most AM radio stations, Ms. Sainte-Marie said that record artists going into the recording studio today have to aim "not at the heart or the head, but at the nose."

She felt that a lot of excellent record artists were being "driven out of business."

She encouraged radio stations to listen to new product "and don't be afraid to make your own decision on music. What bothers me at many radio stations is that nobody dares to break a record... to say: 'Damn, I like it.'"

The only reason she has been able to survive "without hits, is inspiration," she says.

Jerry Sharrell pointed out that because the costs on many albums today are in the six-figure bracket, this meant more pressure on radio in both promotion and advertising.

Stu Yahm, Capitol Records, told the FM broadcasters that they had "changed the world... totally upset record companies because we were not geared for what you unleashed on the world" and he spoke about FM broadcasters realizing there was an audience available previously unreached in radio.

Today, Capitol Records is "totally involved in an artist's career... we're in the entertainment business, not just the record business."

As executive producer at the label, Yahm said that he was concerned more with lawyers, accountants and ripoffs today than artists. "And when I see a record artist, I usually find out that he or she doesn't know what his own lawyer has told us."

Irv Ivers, a Columbia Pictures executive, spoke from the audience

Iowa Station to Tee Off Shortly

CENTERVILLE, Iowa—KCOG-FM is slated to hit the air any day now, according to music director Kelly Neff. The new 100,000-watt station will feature block programming, much as does KCOG-AM. "At present, we receive fairly good country service, but we could always use more. We receive no rock or MOR, which we drastically need." He says the station could also use service on classical albums.

about a promotion for the new film "Tommy" that will soon be released which will rely heavily on FM radio. A soundtrack LP will be released in conjunction with the film.

Dennis Ganim said his label considered record promotion a "really serious business. We have a lot of experts working for us. They may look a little weird and act a little strange, but they're experts."

He said that Polydor today has a lot of avenues of exposure, including in-store promotion and discotheques, "but the most effective medium has been radio."

"However, free-form radio seems to be disappearing, he said. "You used to be able to go and talk with somebody about records at most FM progressive stations. That doesn't happen as much anymore."

Bubbling Under The HOT 100

- 101—NEVER CAN SAY GOODBYE, Gloria Gaynor, MGM 14748
- 102—LOOK AWAY, Ozark Mountain Daredevils, A&M 1633
- 103—SHOE SHOE SHINE, Dynamic Superiors, Motown 1324
- 104—FEEL LIKE MAKIN' LOVE, Bob James, CTI 24
- 105—WRITE ME A LETTER, De Franco Family Featuring Tony De Franco, 20th Century 2128
- 106—U.S. OF A., Donna Fargo, ABC/Dot 17523
- 107—SEXY IDA Part 2, Ike & Tina Turner, United Artists 528
- 108—EVIL BOLL-WEEVIL, Grand Canyon, Bang 713 (Web IV)
- 109—NOBODY, Doobie Brothers, Warner Bros. 8041
- 110—I KEEP ON LOVING YOU, Z.Z. Hill, United Artists 536

Bubbling Under The Top LP's

- 201—HEADSTONE, Bad Habits, ABC/Dunhill DSD 50174
- 202—IMPRESSIONS, Three The Hard Way, Custom CRS 8602ST (Buddah)
- 203—HANK CRAWFORD, Don't You Worry 'Bout A Thing, Kudu/CTI 19 (Motown)
- 204—MARY McCREARY, Jezebel, Shelter SR-2110 (MCA)
- 205—HEARTSFIELD, The Wonder Of It All, Mercury SRM-1-1003 (Phonogram)
- 206—STATUS QUO, Quo, A&M SP 3649
- 207—CARAVAN & THE NEW SYMPHONIA, London PS-650
- 208—T. REX, Light Of Love, Casablanca NB 9006
- 209—SAM NEELY, Down Home, A&M SP 3626
- 210—MICHAEL DINNER, The Great Pretender, Fantasy F-9454

OCTOBER 26, 1974, BILLBOARD

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SCAN IS MUSIC: HOT 100, NEW GOLD, AND CURRENT LP'S
SCAN IS PEOPLE STORIES: ROCK STARS TALKING ABOUT THEMSELVES AND THEIR WORLD. YOUTH SPEAKING OUT ABOUT SIGNIFICANT CONCERNS.

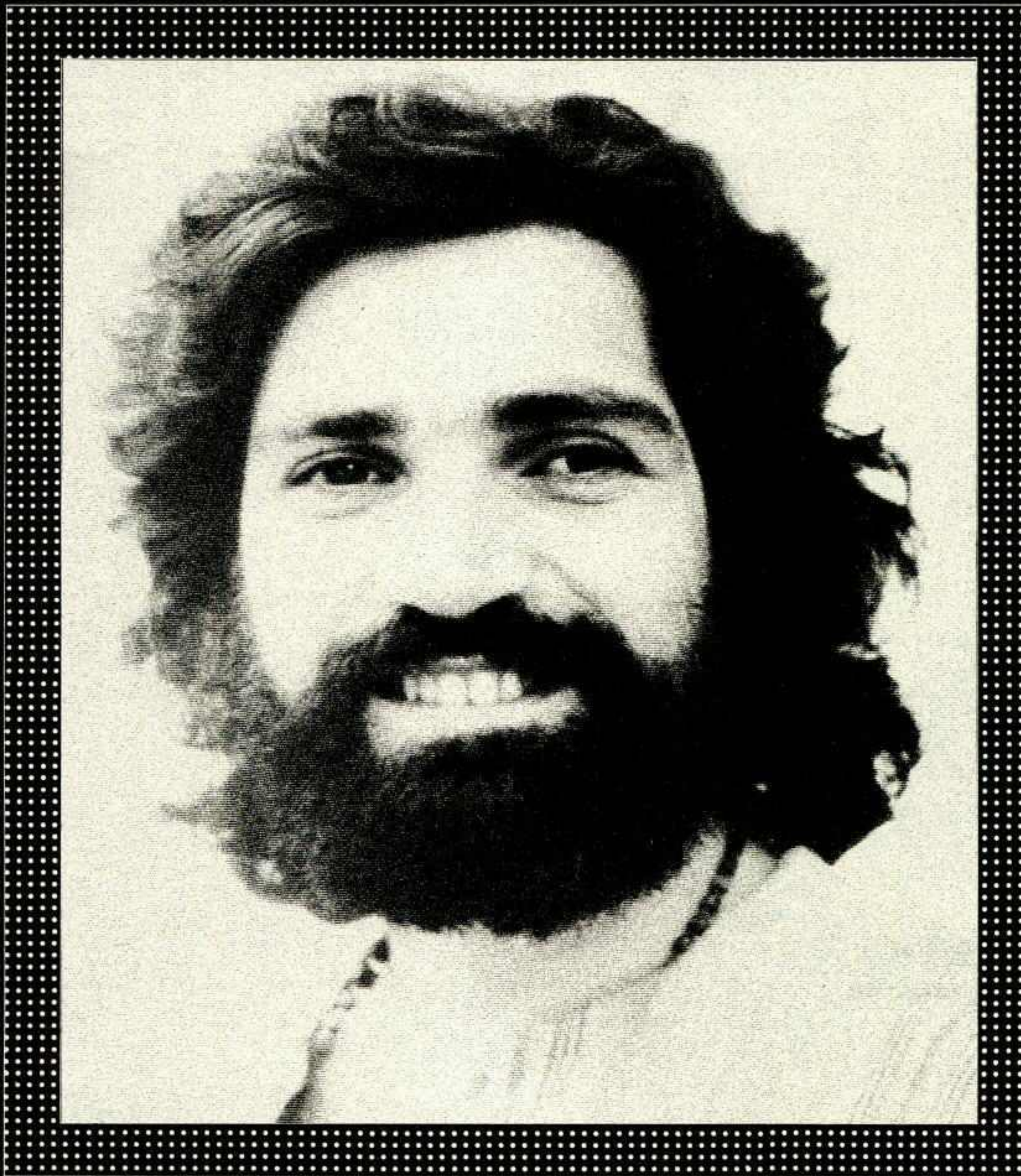
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*Mr. Felix Cavaliere, who has been on vacation from
the singles charts since The Rascals broke up,
is pleased to announce that he is moving right back in.*



"A HIGH PRICE TO PAY" (BSS 0300)



From the album Felix Cavaliere (BR 6955) On Bearsville Records

In L. A. Turnabout, KGBS-AM Modulates From Gab to Country

LOS ANGELES—KGBS-AM is going to give country another try. The 50,000-watt directional daytime station switched once again to country music format this past week under relatively new general manager Paul Cassidy and veteran program director Ron Martin.

Martin had take the FM station—KGBS-FM—to a "Gentle Country" format about two or three weeks ago. The AM station will simulcast the FM during its broadcast hours, leaving the FM to round out the clock after sunset when the AM goes off the air.

Air personality lineup as of Tuesday (15) included Bobby Morgan, Pete Moss, Neale Blase and Brand Edwards in the 8 p.m.-1 a.m. slot and Charlotte Scott in the all-night slot.

Besides a softer music policy, KGBS-AM-FM will also feature a

limited commercial policy in an attempt to dent the leadership of KLAC-AM in the market. KGBS-AM-FM will limit commercials to eight minutes an hour.

"We'll have a good, clean, uncluttered country station," says Martin. "Why can't the things that made rock radio stations successful apply to country music radio stations?"

John Denver, Gordon Lightfoot and Olivia Newton-John will be blended with traditional country artists and the reason Denver, Lightfoot and Newton-John will be weaved into the playlist, Martin says, "is because they belong there. I think you can mix them in properly and not drive anyone away. In fact, I turned the station on this morning (14) and loved it."

Martin is trying to build up an oldies catalog for the station; he was

(Continued on page 35)

FROM CHICAGO TO LAS VEGAS

Sig Sakowicz: Super Personality

By CLAUDE HALL

LOS ANGELES—There's a vast difference between being a personality and being a disk jockey, and few men in radio today represent the true personality so well as does Sig Sakowicz. In fact, he is a super personality. And, perhaps, a large part of the Sakowicz success can be traced to his effective promotion of himself.

Sometimes, it seems as if he has three or four major public relations firms working for him—there is a constant barrage of information and publicity and data about his efforts in the community, his radio and TV shows, his interviews.

Actually, he does all of the publicity and promotion himself and there are photos and letters and even a printed one or two-page newsletter on occasion that details his latest activities.

Sakowicz, who became involved in the public eye with a neighborhood newspaper called The Sakowicz Jug that he wrote and printed and mailed to all of his friends in his Chicago area, admits that he got into radio via the backdoor. What happened was that the newspaper continued to grow and during World War II Sakowicz was constantly involved in charity projects and appearing on several radio shows constantly as a "guest" to promote the projects.

Then he was asked to host a regular radio show. "Since I was on the radio all of the time anyway, I figured I might as well do it for a living."

Today, operating out of Las Vegas, Sakowicz has a television show 4:30-5 p.m. Saturdays on KLAS-TV called "The Superstar Show." He also does a 11:05-noon show Monday through Friday on KLAV-AM. And he does a "Vegas Hotline" each Saturday to his old alma mater WGN-AM in Chicago and each Tuesday (blended into the Eric Tracy show) to WWL-AM in New Orleans. These are done via phone.

Observing Sakowicz as objectively as possible, you would say that his two major fortes are his interviews and his personal promotion of himself. He's not a glamorous figure, but he thinks that "pretty boys usually can't ad-lib a two-car funeral." He's not exactly rich, but feels he's made a decent living in an industry where "I'm a millionaire in friends... friends you couldn't buy for any amount of money around the world. I think that, in radio, you should have a genuine interest in what you're doing... not be in radio just for the money. Maybe, on the other hand, some disk jockeys have been sharper than I... I did the benefits and they did the commercials for radio and television where you got paid."

But, again observing closely, you get the feeling that Sakowicz wouldn't trade places with any of the so-called "pretty boys." And his own opinion of his role in being an entertainer should serve as a guideline to anyone interested in radio.

"I'm no different than any star—and I don't consider myself a star, because stars don't usually have the capacity to promote themselves. They have to hire a press agent. I just save myself the expense. If I'm blowing my own horn, well, so do they."

But personal promotion is a necessity. "The personality has a great responsibility. To the station and to the station's sponsors. The responsibility is to keep up a good image. And one of the primary ways to do

this is by being active in the community.

"Too many disk jockeys look at themselves in the mirror too much. And they won't do anything for charity unless they get paid for it."

"Of course, an air personality can get charitably to death."

"But some so-called personalities go into a hospital once a year... at Christmas... just to get their picture in the paper. I do that same sort of thing 52 times a year... and not for money. It's a form of public service."

"And you have a responsibility to the listener to never con them. They must have believability in you."

Sakowicz never rests. He has made several trips to Europe and to Vietnam to entertain American soldiers. The first trip to Vietnam in 1966, he was deeply involved in his other forte—interviews. "And there was a group of soldiers from the southern part of Illinois. After getting back to Chicago, I notified each and every family of those soldiers, then drove down state in a blinding snow storm to a military armory when I showed movies and slides to the families who'd gathered."

Funds for the entire project came out of his own pocket. It wasn't charity... "that's like helping your neighbors... and I loved doing it... those people bawling and thanking me, well..."

But, to illustrate that good turns pay off, the local TV and radio stations gave the event full coverage, as did newspapers.

Prior to coming to Las Vegas Nov. 1, 1972, Sakowicz spent 16 years on WGN-AM in Chicago. "When I moved to Las Vegas, I had to burn 1,100 plaques and certificates; they constituted 35 years of charity work; I'd been involved in charity projects since I was a kid... since I grew up behind the bar of a saloon owned by my parents." Sakowicz worked behind bar through school and college.

When he started on WGN-AM, it was only an hour on Saturdays. Later, they gave him another hour on Mondays. Sakowicz also sold time for the show.

"It was a happy marriage. WGN-AM always paid me top dollars. Ward Quall, the manager, had confidence in me." But Sakowicz was never staff. He always worked on a unique free-lance arrangement. And he never put a record on a turntable; he always had an engineer to handle his show. For some while, incidentally, he was on more than one sta-

tion in Chicago. For a while, he worked at WTAQ-AM in nearby La Grange.

Because he was only on the air a couple of hours a week—and essentially responsible for the success of the show—Sakowicz may have been forced to be super promotion-minded.

It was his special knack at interviews that helped him establish an identity and become successful in spite of his limited hours on the air. But his interviews, were largely combined with his personal promotion. Not that he was doing everything, basically, as a promotion; it just worked out that way.

First, "I've always felt that out-of-sight, out of mind."

It's not self-promotion, "I think that an interviewer needs a genuine interest in what he's doing and the people he's interviewing... he should become a part of what they do."

And many of the people coming into Chicago, Sakowicz would normally have heard from only once a year when they visited the city. But they didn't usually have public relations people working for them.

Thus, to keep up with them more personally, he started corresponding. He remembered their birthdays and would send them a card. He kept in touch with them throughout the year. "I kept up with them all the time. And friends would keep me posted. For instance, when Paul Williams got married, a friend who was at the wedding called me about it and I had the information on my next show."

His interviews have become classics. He probably has done more than 50,000 interviews in his career already and more than 40,000 are on tape and catalogued for easy reference.

Many personalities who do interviews make the mistake "of interviewing themselves," Sakowicz believes. Or often the guy doing the interview is not listening to the person being interviewed; "he's thinking about some chick or the party he's going to later that evening." The good interviewer follows certain guidelines:

• First research the interviewee even if you know him or her. Sakowicz thinks he can have more empathy with a person if he does this research himself.

(Continued on page 33)

Doug Thompson and Bill McDonald, the creative team on...

* CHUM'S STORY OF THE BEATLES

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One of the Winners of the 1974 Billboard Award for Best Documentary created outside the U.S.

* 34 international creative awards

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Las Vegas New Bureau photo
HAVE TAPE, WILL TRAVEL—Sig Sakowicz has probably interviewed more entertainers than any other radio-TV personality alive and here puts a few words on cassette from Bobby Goldsboro, right. Sakowicz is now on radio and television in Las Vegas.

THE TOP 100 OF 1974

We're topping off the greatest year in our history with two powerful Christmas packages for our subscribing stations around the world.



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(213) 980-9490

Dear Watermark:

Is it really true that I can get the Top 100 country hits of 1974 just by being a regular subscriber to Don Bowman's weekly countdown? If so, please get me the complete AMERICAN COUNTRY COUNTDOWN story.

Name _____ Title _____

Call Letters _____ Address _____

City _____ State _____ Zip _____



AMERICAN TOP 40

Watermark, Inc.
10700 Ventura Blvd.
No. Hollywood, Calif. 91604
(213) 980-9490

Dear Watermark:

Do you mean to tell me I can get Casey Kasem to count down the Top 100 pop hits of 1974 just by being a regular subscriber to AMERICAN TOP 40? Then tell me how—now.

Name _____ Title _____

Call Letters _____ Address _____

City _____ State _____ Zip _____

Vox Jox

By CLAUDE HALL

Australian FM, when it happens, will find many radio men in that country fully prepared. Peter Perkins, a former sales executive with 2NX radio in Newcastle, is currently touring U.S. radio stations. FM, of course. . . . The lineup at KIKX-AM in Tucson, Ariz., now features Terry Fox 6-10 a.m., program director Chuck Dunaway until 2 p.m., Randy Lane 2-6 p.m., Rick Ryan 6-10 p.m., Rick Morales until 2 a.m., and Bill O'Brien 2-6 a.m. Fox on his show a couple of weeks ago had a "Home-town Friday" and featured Linda Ronstadt interviews, along with interviews with her mother and father. Also gave away her albums.

* * *

Dave Allen, 213-821-6452, is looking for an air personality position; good in production; lots of experience. . . . Okay, it's time for a little nostalgia. Ed Winton, president of WOCN-AM in Miami, claims that the first rock program director of KLIF-AM in Dallas was Gene Edwards, who's now selling time for an FM station in New York. "What happened was that Gordon McLendon came back from Kansas City late in 1954. He called a meeting in the production room. Jimmy Randolph taped his show that day so we could be at the meeting. Gordon walked in with two boxes of 45 r.p.m. singles—a total of 40 singles.

And that was when we went to a rock format. The lineup included myself, Bruce Hayes, Kenny Sargent, Larry Monroe, Don Keyes, Jimmy Randolph and Gene Edwards. And we played those 40 records starting at No. 1 and going through No. 40, over and over." Winton said that McLendon had toured drive-in restaurants in Kansas City doing his personal research on jukeboxes and how the public played the same tunes over and over and that convinced him of the validity of the Top 40 format. Winton also feels that the fact Todd Storz was already successful with the Top 40 format was another consideration. "And the go-fer on the station was Snuff Garrett, who was famous for his imitation of Liberace."

* * *

Mike Butts In The Morning at KIMN-AM in Denver writes: "With the new FCC regulations cracking down and making it harder for personalities to do funny spoof phone bits, I would like to make a contribution. Please let morning men everywhere know that I will be glad to be their fall guy for their setup phone bits and they can call me and I'd like to do the same. Anybody that needs help on their phone bits and doesn't wanna chance a problem can call me in the morning here at KIMN-AM at 303-234-9500."

Ran into an old friend in New Orleans the other day—Bobby Robin, a record promotion man who still dabbles in record production from time to time (he's come up with several hits over the years). He introduced me to Bob Walker, the music director of WTIKX-AM, the big rock station in New Orleans. We sat around and shot the bull for an hour or so. The occasion was the 15th annual convention of the National Association of FM Broadcasters and other old friends I ran into there included Carl Wigglesworth and Terrell Metheny. It was the biggest convention ever held by the NAFMB.

* * *

Pat Fitzgerald, 504-241-6919, has left afternoon drive at WWL-AM in New Orleans and is looking. Had good ratings. . . . Chuck Renwick was also in New Orleans at the NAFMB convention. He's still in New Jersey area of New York City at 201-467-2948; good corporate man; would also be good manager for a radio station. . . . Ran into Tom and Paul Krimler in New Orleans, too, and both are looking for Top 40 and/or progressive positions—programming or personality work. You can reach them at 404-457-4273. . . . Jack Hood, who'd been operations manager and morning personality at WTRX-AM in Flint, Mich., is looking for work. Says he wants a job and has received three offers: "I do want to return to broadcasting, but not at \$175 a week." He has 16 years of radio experience and has been in other fields the past eight months after his station was sold to Mid-America Media. "I still believe radio should be an entertainment and excitement medium, but in their quest to sound exactly alike, most stations have reverted to a more music machine-type operation. Maybe I am out of step and should require another line of work. But I sincerely believe that WTRX-AM was a great sounding radio station during my tenure. Unique is probably a better word."

* * *

The lineup at KOKO-AM in Warrensburg, Mo., includes Bill Turnage 5-8 a.m., Marion Woods 8-noon, Dennis Campbell 12:30-3 p.m., Dave Munday 3-7 p.m., Paul Bryant 7-midnight. Working weekends are Steve Mitchell, Mark Pearce, Jerry Brown, Byron Johnson. Johnson has just rejoined the station after four years in the Air Force. Woods, incidentally, is a Billboard personality award winner. Someday, some bright MOR program director is going to steal him from Warrensburg. He's good.

* * *

Buddy Clyde has returned to KWIZ-AM in Santa Ana, CA, after a year's stint as manager of KLVM-FM outside of Las Vegas. He's doing the mid-day shift and serving as operations manager. . . . In San Jose, CA, KLOK-AM has hired O'Day and Ronni, the boy-girl personality team from WIPC-AM in Lake Wales, FL. They were finalists in the Billboard personality competition this past year. The new KLOK-AM lineup has program manager Don Welsh 6-10 a.m., Sean O'Callaghan 10 a.m.-3 p.m., Dave Ware 2-6 p.m., O'Day and Ronni 6-10 p.m., Jay Stone 10 p.m.-2 a.m., and Bill Chamberlain 2-6 a.m. Dirk Robertson does weekends. Bill Weaver, the man who, so far as I know, invented the oldies format, is station manager. . . . My youngest fan? Borys Krowczenick. Thirteen years old. Sneaks into

(Continued on page 35)

Billboard SPECIAL SURVEY for Week Ending 10/26/74
(Published Every Two Weeks)

Billboard Best Selling Jazz LPs

Last Report	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	21	BODY HEAT Quincy Jones, A&M SP 3617
2	3	10	ONE Bob James, CTI 6043 (Motown)
3	2	18	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
4	5	7	HIGH ENERGY Freddie Hubbard, Columbia KC 33048
5	10	3	THRUST Herbie Hancock, Columbia PC 32965
6	4	46	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
7	8	18	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
8	15	3	WHERE HAVE I KNOWN YOU BEFORE Return To Forever Featuring Chick Corea, Polydor PD 6509
9	11	34	BLACK AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
10	6	18	THE BLACKBYRDS Fantasy F-9444
11	7	25	CROSSWINDS Billy Cobham, Atlantic SD 7300
12	9	29	STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists)
13	13	5	CHAMELEON Maynard Ferguson, Columbia KC 33007
14	17	48	SPECTRUM Billy Cobham, Atlantic SD 7268
15	-	1	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465
16	-	1	VIRTUOSO Joe Pass, Pablo 2310-708
17	36	7	BRASSWIND Gene Ammons, Prestige P-10080 (Fantasy)
18	32	3	IS IT IN Eddie Harris, Atlantic SD 1659
19	19	12	IN CONCERT Freddie Hubbard/Stanley Turrentine, CTI 6044 (Motown)
20	-	1	ECHOES OF A FRIEND McCoy Tyner, Milestone 9055 (Fantasy)
21	12	12	LEAVING THIS PLANET Charles Earland, Prestige PR 66002 (Fantasy)
22	16	10	POWER OF SOUL Idris Muhammed, Kudu/CTI 17 (Motown)
23	23	75	SWEETNIGHTER Weather Report, Columbia KC 32210
24	14	12	REGGAE Herbie Mann, Atlantic SD 1655
25	40	3	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317
26	26	83	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
27	24	21	CRYSTAL SILENCE Gary Burton/Chick Corea, ECM 1024ST (Polydor)
28	18	83	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
29	27	5	VERY LIVE AT BUDDY'S PLACE Buddy Rich, Groove Merchant 3301 (PIP)
30	-	26	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
31	35	5	FACES IN REFLECTION George Duke, BASF/MPS 22018
32	-	1	CHAPTER 3: VIVA EMILIANO ZAPATA Gato Barbieri, ABC/Impulse ASD-9279
33	33	14	SOLO CONCERTS Keith Jarrett, ECM 3-1035/37 ST (Polydor)
34	34	25	INTRODUCING The Eleventh House With Larry Coryell Vanguard VSD 79342
35	31	7	PERFORMANCE Esther Philips, Kudu/CTI 18 (Motown)
36	-	1	UPON THIS ROCK Joe Farrell, CTI 6042S1 (Motown)
37	39	5	LIVE IN JAPAN Sarah Vaughan, Mainstream MST 2-401
38	-	1	ILLUMINATIONS Devadip Carlos Santana & Turiya Alice Coltrane, Columbia PC 32900
39	37	3	PYRAMID Cannonball Adderley, Fantasy F-9455
40	38	5	THE TOKYO CONCERT Bill Evans, Fantasy F-9457

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FM Rates Should Equal With AM, Duncan Notes

NEW ORLEANS—A year of "flat growth" was predicted for radio advertising here Friday (11) in a session at the 15th annual convention of the National Assn. of FM Broadcasters.

George Duncan, president of Metromedia Radio, made the unusual statement at the Fairmont Hotel here during the four-day meeting of broadcasters. He also advised FM broadcasters to charge prices comparable with AM rates when their station was in direct competition against an AM station and faring well in ratings. Don't "undersell our industry," he told the meeting of several hundred radio men.

The reason for a static marketing condition in radio in 1974-75, he feels, is "basic material shortages . . . it will take a year for industry to convert plants to increased production necessary to meet the demand."

This shortage situation is not going to be as bad as the gasoline and vinyl shortage in early 1974. But it will take a year for production to catch up with demand, Duncan says. And this will reflect itself in radio revenues. "This fall looks good for radio, but only in comparison with the year thus far."

The national dollar continues to decline and Metromedia economists project that the national dollar will be about 20 percent of the total radio revenue figure for the year. In 1972, the national dollar was 25 percent of radio revenues."

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Album M3G 4944



Album M3G 4939
8-Track M8H 4939
Cassette M5H 4939



Album M3G 4968
8-Track M8H 4968
Cassette M5H 4968

On November 20th, the entire Osmond family—all the brothers and Marie—will appear together for the first time ever in their own prime time CBS-TV special with guest star Andy Williams.

To back this exceptional national exposure, MGM/KOLOB has put together one of the most extensive campaigns in our history . . . radio, TV, print ads, posters, and one of the most exciting in-store mobiles you've ever seen or hung. It's all designed to turn 25 million viewers into record buyers.

Check your stock:

	ALBUM	8-TRACK
OSMONDS	SE 4724	M8G 4724
THE OSMONDS • HOMEMADE	SE 4770	
THE DONNY OSMOND ALBUM	SE 4782	
THE OSMONDS • PHASE III	SE 4796	
DONNY OSMOND • TO YOU WITH LOVE	SE 4797	
DONNY OSMOND • PORTRAIT OF DONNY	SE 4820	M8G 4820
THE OSMONDS LIVE	2SE 4826	M8LT 4826
THE OSMONDS • CRAZY HORSES	SE 4851	
DONNY OSMOND • TOO YOUNG	SE 4854	M8G 4854
LITTLE JIMMY OSMOND • KILLER JOE	SE 4855	M8G 4855
DONNY OSMOND • MY BEST TO YOU	SE 4872	M8G 4872
DONNY OSMOND • ALONE TOGETHER	SE 4886	M8G 4886
THE OSMONDS • THE PLAN	SE 4902	M8G 4902
MARIE OSMOND • PAPER ROSES	SE 4910	M8G 4910
DONNY OSMOND • A TIME FOR US	SE 4930	M8G 4930



Classical

Horowitz, Angel Pact? To Play Met

By ROBERT SOBEL

NEW YORK—Vladimir Horowitz, who will give the first recital Nov. 17 by a single instrumentalist at the Metropolitan Opera House, in New York, is "flirting" with signing a shorter contract with Angel Records, according to the pianist. He most recently recorded for Columbia.

The pianist claims that his split with Columbia was due to the lack of "advertising" by the label. He alleges that the label kept his recordings a "military secret." His plans, besides the Metropolitan date, include a concert in Chicago on Oct. 27, at the orchestra hall.

In an interview in his home, Horowitz said that he did not like to record. He said that he objected to recording for two main reasons. 1.) That the producers make their own dynamics, which changes his interpretation; and that he never plays the same way twice. Consequently, when he is asked to play a sequence over, he feels that he must repeat the entire piece rather than present a product which is spliced and varies according to his playing style.

He said that he is not an "assembly line pianist," given to play only the more popular pieces. "I don't like to play the 'Waldstein' or the 'Appassionata.' I intend to do a Scriabin work, the Sonata No. 5 Op. 53, as part of my Metropolitan pro-

gram." In addition, Horowitz will play a Clementi work, Schumann's Scenes From Childhood (Kinderscenen) and several Chopin selections.

Horowitz says that his peak of concentration is in the afternoon. The concert in New York is set for 4 p.m. He says that he practices from one to two hours a day but said that too much practice can have ill effects. "The more you practice the worse you get sometimes. You may repeat a piece 105 times. The 106th time you repeat it is on the stage." The pianist keeps fit by walking some two miles daily and does not eat meat. "It's easier playing than to

get the right food when I'm on tour," he says.

Horowitz, who has not played in Europe for 25 years, said that he planned a London engagement in June and said that he would like to play in areas in the U.S. he had not played before. These included Atlanta and Cincinnati. He recently completed dates in Washington, D.C. and Cleveland.

He also said that he might play with a full orchestra at the Metropolitan House. His choice of conductor for such a performance is Eugene Ormandy, whom he said he can play with "without even rehearsing."

Classical Notes

RCA Records has signed **Emmanuel Ax**, winner of recent Artur Rubinstein Piano contest in Jerusalem, to recording pact. Ax is an American; he's 25 years old. Details of first recording will be settled soon. Ax will cut record in New York. . . . **Minnesota Orchestra** opens its new \$10 million orchestra hall in downtown Minneapolis on Monday (21). Dedication concert will be performed under baton of music director **Stanislaw Skrowaczewski**.

Film "Giuseppe Verdi, His Life,

Loves and Music" is scheduled for release in New York area beginning Sunday (27). Film features **Mario Del Monaco, Tito Gobbi** and more than 20 musical excerpts from Verdi's best-known operas, set in a biography of the composer. . . . **Ethel Ennis** to be featured at Baltimore Symphony Pop concert at Lyric Theater, Baltimore, on Saturday (19). . . . **Joseph Roisman**, first violinist of Budapest String Quartet, died Oct. 9 in his Washington, D.C., home, of heart attack. He was 74 years old.

Pianist **Rudolf Firkusny** appears as soloist with **Carlo Maria Giulini** and the N.Y. Philharmonic Thursday-Saturday (24-26) at Avery Fisher Hall, New York. Firkusny's recent record, a two-disk set for DG, is the complete piano works of **Janaček**. . . . Violinist/violist **Jamie Laredo** performs Nov. 18 at Bloomingdale House of Music, New York. . . . Metropolitan Opera has inaugurated series of previews of new productions. Opener was an informal discussion of **Benjamin Britten's** "Death In Venice, on Oct. 14. The Britten work, issued on London Records, had U.S. premiere at the Met House on Oct. 18.

WQXR-AM & FM, New York station, has added the **Cleveland Orchestra** to its broadcasting schedule. The orchestra now rejoins **The Philadelphia** and **The Boston Symphony**. The Cleveland program is on Fridays.

The **San Francisco Symphony** is seeking a three-octave xylophone made before World War II and several piatti crash cymbals dating from the 1900-1940 period. **Tom Hemphill**, principal percussionist of the SFS reports. "The older instruments have greater durability and their sound quality is preferable to most of the instruments being made in the 1970s." . . . The San Diego Opera plans 15 performances this season, beginning Oct. 30, and already is 90 percent sold out. The Opera has purchased a building containing 35,000 square feet which will be used as a storage center, but 16,640 feet will be leased out to non-opera tenants—at a nice profit.

* * *

Musicians of the **Atlanta Symphony** are back at work following a short strike. They settled for a scale comprising \$260 for 44 weeks this season, \$270 for 46 weeks in 1975-76 and \$280 for 48 weeks the third year.

* * *

The **New Orleans Philharmonic Symphony** realized \$35,000 from guest violinist **Jack Benny's** recent appearance. Benny says he has raised \$5,901,000 for symphony groups in the last 18 years.

Billboard Top 50 Billboard SPECIAL SURVEY for Week Ending 10/26/74

Easy Listening

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

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
2	1	9	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
3	4	8	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
4	5	7	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
5	2	10	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
6	10	9	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
7	13	7	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
8	6	5	SECOND AVENUE Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
9	8	12	TIN MAN America, Warner Bros. 8014 (WB, ASCAP)
10	7	13	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
11	9	10	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
12	21	4	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
13	23	3	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
14	11	13	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
15	12	6	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Bonnie Kolac, Ovation 1049 (Combine, BMI)
16	20	6	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
17	25	3	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
18	14	15	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
19	16	12	I LOVE MY FRIEND Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
20	18	9	BOOGIE BANDS AND ONE NIGHT STANDS Kathy Dalton, Discreet 1300 (Warner Bros.) (Fez/Abernathy/Eye, BMI)
21	30	3	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
22	19	12	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
23	22	12	ANOTHER SATURDAY NIGHT Cat Stevens, A&M 1602 (Kags, BMI)
24	17	15	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
25	29	4	EARLY MORNING LOVE Sammy Johns, GRC 2021 (One, BMI)
26	27	4	WALKING MAN James Taylor, Reprise 8028 (Country Road, BMI)
27	33	4	HONEY, HONEY Abba, Atlantic 3209 (Overseas Songs, BMI)
28	-	1	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
29	28	9	CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
30	38	2	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
31	40	3	AFTER THE GOLDRUSH Prelude, Island 002 (Cottillion/Broken Arrow, ASCAP)
32	37	4	THIS IS YOUR SONG Leslie Kendall, Warner Bros. 8022 (Spanka, BMI)
33	42	3	PEOPLE GOTTA MOVE Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
34	31	6	ANOTHER LONELY SONG Andy Williams, Columbia 10029 (Algee, BMI)
35	39	4	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
36	32	7	TEMPTATION Perry Como, RCA 10045 (Robbins, ASCAP)
37	34	7	YOU LITTLE TRUSTMAKER The Tymes, RCA 10022 (Dramatis/Bacon Fat, BMI)
38	49	2	EVERLASTING LOVE Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
39	-	1	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
40	41	2	CREDIT CARD SONG Dick Fellar, United Artists 535 (House of Cash, BMI)
41	36	4	LA LA PEACE SONG O.C. Smith, Columbia 4-45863 (Bushka, ASCAP)
42	35	6	THEME FROM "CHINATOWN" Percy Faith And His Orchestra, Columbia 10010 (Ensign, BMI)
43	45	4	COME FILL YOUR CUP AGAIN Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheezier, ASCAP)
44	48	2	PENCIL THIN MUSTACHE Jimmy Buffett, ABC/Dunhill 15011 (ABC/Dunhill, ASCAP)
45	47	3	SUNSHINE ROSES Gene Cotton, Myrrh 136 (Word) (Monya, ASCAP)
46	-	1	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
47	46	4	HE DID ME WRONG, BUT HE DID IT RIGHT Patti Dahlstrom, 20th Century 2113 (Patti Dahlstrom/Camp, ASCAP)
48	50	2	FOR THE PEACE OF ALL MANKIND Terry Sylvester, Epic 20002 (Landers-Roberts/April, ASCAP)
49	-	1	SHE CALLED ME BABY Charlie Rich, RCA 10062 (Central Songs, BMI)
50	-	1	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Sabre)

OCTOBER 26, 1974, BILLBOARD

Koussevitzky Awarded to Cordero's Col Record

NEW YORK—The American International Music Fund announces that the winner of the 1974 Koussevitzky International Recording Award is the composer Roque Cordero for his "Concerto for Violin and Orchestra," recorded by the Detroit Symphony under Paul Freeman (Sanford Allen, soloist) for Columbia Records. The award was presented to the composer by Mrs. Serge Koussevitzky at a special ceremony in the Castle of Chillon.

This year's award coincides with

the 100th anniversary of the birth of Serge Koussevitzky, whose encouragement of music by living composers is continued through the organizations he established.

The award jury, consisting of Edward Downes, Donald Hanahan and Julian Orbon, selected the work of the Panamanian composer from more than 20 compositions submitted, and commended the concerto for its musical originality and expressive power. In addition, the jury also recommended for Special Citation two works by the English composer John McCabe: "Notturmi Ed Alba" and "Symphony No. 2," both recorded by the City of Birmingham Symphony Orchestra conducted by Louis Fremaux (with Jill Gomez, soprano soloist), released on EMI records.

The award calls for a cash prize of \$1,000 to the composer, plus international dissemination of the award-winning and special citation recordings to broadcasting stations, educational centers and libraries.

The Koussevitzky award was inaugurated in 1963 with an award to Edgard Varese for the first recording of his "Arcana." Since then, awards have gone to the Polish composer Witold Lutoslawski, for "Trois Poemes d'Henri Michaux" (1964), the Swedish composer Ingvar Lidholm, for "Poesis per Orchestra" (1965), the English composer Peter Maxwell Davies, for "Leopardi Fragments" (1966), the French composer Olivier Messiaen, for "Trois Petites Liturgies de la Presence Divine" (1967), the Mexican composer Carlos Chavez for his "Six Symphonies" (1968), the Spanish-born English composer Roberto Gerhard, for his "Concerto for Orchestra" (1969), to the Americans Stefan Wolpe, for "Chamber Piece No. 1," Seymour Shifrin, for "Satires of Circumstance" (1970), George Crumb for "Ancient Voices of Children" (1971) and Seymour Shifrin for "Three Pieces for Orchestra" (1972).

Erwin-Arranged Song Folios Out By Marks Pub

NEW YORK—Edward B. Marks Music has published two books of organ arrangements by Lee Erwin, exactly as the organist plays them on his two recent Angel Records LPs "The Sounds of Silents" and "Rosebud." Both folios utilize the art work from the LP covers and are highlights with photographs and story about the recording.

"Sounds of Silents," Lee Erwin's themes for silent films, also includes a group of stills from "Phantom of the Opera," "Wings," etc.

This season Erwin will do 25 concerts with Gloria Swanson. The program will include a special cinema collage of scenes from many of Miss Swanson's silent films, with the actress doing live commentary and songs to Lee's accompaniment, plus a showing of her last silent movie, "Queen Kelly," music of which appears in the organ folio.

His tour with Gloria Swanson opens in Frederick, Md., Oct. 30 and is set for New York City's Beacon Theatre later this fall. Other solo concerts and concerts with different silent films take Erwin to the West Coast this month.

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Total number of weeks on chart
Label and number of record

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Joel Whitburn's
Top Pop Records
1955-1972



Date	Pop	Artist - Recording	Label
5-1-55	1	JIMMY DINE	Mercury 7-885
5-1-55	2	THE BEAVER	Mercury 7-885
5-1-55	3	THE BEAVER	Mercury 7-885
5-1-55	4	THE BEAVER	Mercury 7-885
5-1-55	5	THE BEAVER	Mercury 7-885
5-1-55	6	THE BEAVER	Mercury 7-885
5-1-55	7	THE BEAVER	Mercury 7-885
5-1-55	8	THE BEAVER	Mercury 7-885
5-1-55	9	THE BEAVER	Mercury 7-885
5-1-55	10	THE BEAVER	Mercury 7-885

Date	Pop	Artist - Recording	Label
5-1-55	11	THE BEAVER	Mercury 7-885
5-1-55	12	THE BEAVER	Mercury 7-885
5-1-55	13	THE BEAVER	Mercury 7-885
5-1-55	14	THE BEAVER	Mercury 7-885
5-1-55	15	THE BEAVER	Mercury 7-885
5-1-55	16	THE BEAVER	Mercury 7-885
5-1-55	17	THE BEAVER	Mercury 7-885
5-1-55	18	THE BEAVER	Mercury 7-885
5-1-55	19	THE BEAVER	Mercury 7-885
5-1-55	20	THE BEAVER	Mercury 7-885



Date	Pop	Artist - Recording	Label
5-1-55	21	THE BEAVER	Mercury 7-885
5-1-55	22	THE BEAVER	Mercury 7-885
5-1-55	23	THE BEAVER	Mercury 7-885
5-1-55	24	THE BEAVER	Mercury 7-885
5-1-55	25	THE BEAVER	Mercury 7-885
5-1-55	26	THE BEAVER	Mercury 7-885
5-1-55	27	THE BEAVER	Mercury 7-885
5-1-55	28	THE BEAVER	Mercury 7-885
5-1-55	29	THE BEAVER	Mercury 7-885
5-1-55	30	THE BEAVER	Mercury 7-885

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Soul Sauce

Eubie Blake Remembers Rag Times

By LEROY ROBINSON

LOS ANGELES—Thanks to a film called "The Sting," we have recently been made aware of another part of our rich black music heritage, ragtime.

And even more important, the name Scott Joplin has been discovered, a man that was called "the king of ragtime composers," and some part of his great music (that part which was adapted by Marvin Hamlisch for the film) has attracted some new ears, and a small amount of teenage ears and interest.

It's interesting to note that albeit there has been a minor Scott Joplin renaissance, with his music being played on Top 40 (and some MOR as well as soul) stations, and even a gravesite has been discovered and marked, very little is known about Joplin. Little things like he was a black man (you'd be surprised how many black people don't know this), and just what his music is all about.

We would probably have to rely on people like Hamlisch, or some other aficionado, to tell us all about ragtime, if we didn't have a renowned gentleman by the name of Eubie Blake, someone who (and just about the only one left) can talk about and play the music that had its beginnings before the turn of the century.

Close to a century himself, Blake, whose 91 years of life has included a career that has seen some 80 years of being a great ragtime pianist and composer, is an important link to our vast black music history. He is the one knowledgeable black voice who can tell you about the roots of our music because he was there, he did it, and he contributed to it.

Blake's contributions aside, his own beginnings ("I had to sneak out of the house to play piano for the gentlemen of leisure and the ladies of the evening"); plus his notable tunes that include "I'm Just Wild About Harry" (from the Broadway musical "Shuffle Along") to the

(Continued on page 33)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	9	HIGHER PLANE—Kool & The Gang (R. Bell, Kool & the Gang), De-Lite 1562 (Delightful/Gang, BMI) (PIP)	33	41	6	WORN OUT BROKEN HEART—Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonson, BMI)	68	57	7	KEEP ON STEPPIN'—Fatback Band (W. Curtis, J. King, J. Flippin, G. William, E. Shelton, R. Cromwell), Event 217 (Polydor) (Clita, BMI)
2	4	8	LET'S STRAIGHTEN IT OUT—Latiimore (B. Latiimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI	34	22	14	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	69	73	9	LAUGHTER IN THE RAIN—Lee Roberts (N. Sedaska, P. Cody), United Artists 539 (Don Kirshner, BMI/Keca, ASCAP)
3	1	13	DO IT ("Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff Mar/Bil-Lee, BMI)	35	37	6	SOMETHING'S MIGHTY, MIGHTY WRONG—Impressions (R. Tulo, V. Simon, T. Green), Curtom 2003 (Buddah) (Curtom And Soultown, BMI)	70	80	3	A NICE GIRL LIKE YOU—Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)
4	3	10	PAPA DON'T TAKE NO MESS PART 1—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dynatone/Belinda/Unichappell, BMI)	36	46	6	SHOE-SHOE SHINE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick O'Val, ASCAP)	71	65	7	YOUR MISSION (If You Decide To Accept It) Part 1—The Lost Generation (G.R. Davis, L. Simon, L. Brownlee), Innovation II 800 (Warner Bros.) (Kinman-Quintrac, BMI)
5	5	12	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (S. Wonder), Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	37	45	8	HEY, POKEY-A-WAY—Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhindlander, BMI/Cabbage Alley, BMI)	72	—	1	I DON'T KNOW—Bobby Womack (B. Womack), United Artists 561 (Unart/Bobby Womack, BMI)
6	10	11	PARTY DOWN—Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	38	23	13	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Band (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	73	71	6	IF I EVER LOSE THIS HEAVEN—Quincy Jones (With Minnie Riperton) (L. Ware, D. Sawyer), A&M 1606 (Almo/Jobete, ASCAP)
7	6	12	SKIN TIGHT—Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	39	58	3	THREE RING CIRCUS—Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	74	—	1	BE TRUTHFUL TO ME—Billy Paul (K. Gamble, L. Huff, J. Whitehead, G. McFadden), Philadelphia International 8-3551 (Columbia) (Mighty Three, BMI)
8	7	9	AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (M. Ashford, V. Simpson), Atlantic 8202 (Jobete, ASCAP)	40	54	4	PHILADELPHIA—B.B. King (D. Crawford), ABC 12029 (American Broadcasting/ DaAnn, ASCAP)	75	81	6	KEEP AN EYE ON YOUR CLOSE FRIENDS—Newcomers (H. Banks, C. Hampton), Truth 3204 (East/Memphis, BMI)
9	11	8	LET THIS BE A LESSON TO YOU—Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	41	52	5	LA LA PEACE SONG—Al Wilson (J. Bristol, L. Martin) Rocky Road 30200 (Bell) (Bushka, ASCAP)	76	82	3	LET THE GOOD TIMES ROLL—Garland Green (A. Smith, B. Boyd), Spring 151 (Polydor) belinda/Lecan, BMI)
10	12	9	BLOOD IS THICKER THAN WATER—William DeVaughn (P. Rakes, Russ Faith), Roxbury 2001 (Philimela & Common Good, BMI/Melomaga & Coral Rock, ASCAP) (Chelsea)	42	27	9	HAPPINESS IS BEING WITH YOU—Tyronne Davis (R. Parker), Dakar 4536 (Brunswick) (Solo-Brian, BMI)	77	85	3	WAKE UP AND START STANDING—Younghearts (V. Bullock, C. Ingersoll, R. Freyer, B. Solomon), 20th Century 2130 (Unichappell/Mafundi/ Younghearts, BMI)
11	16	5	LOVE DON'T LOVE NOBODY Part 1—Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	43	53	5	LA LA PEACE SONG—O.C. Smith (J. Bristol, L. Martin), Columbia 4-45863 (Bushka, ASCAP)	78	92	4	STREETRUNNER—Nancy Wilson (B. Page, G. Page), Capitol 3956 (Homecoming, BMI)
12	9	14	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (B. White), 20th Century 2120 (Sa-Vette/January, BMI)	44	56	4	TIME—Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15012 (Contillon, BMI)	79	86	4	THAT'S THE WAY I WANT TO LIVE MY LIFE—Mel & Tim (P. Mitchell, B. Clements), Stax 0224 (Columbia) (Muscle Shoals Sound, BMI)
13	8	11	CAREFUL MAN—John Edwards (J. Lewis), Aware 043 (GRC) (Act One, BMI)	45	60	3	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	80	—	1	HEAVY FALLIN' OUT—Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)
14	18	7	EVERLASTING LOVE—Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	46	38	7	YOU CAN'T GO HALF WAY—Johnny Nash (M. Nash, O. Fowler, S. Gary, B. Johnson), Epic 8- 50021 (Cissi, ASCAP)	81	87	3	LONELINESS HAD GOT A HOLD ON ME—Roy C. (R. Hammond), Mercury 73605 (Phonogram) (Johnson-Hammond/Unichappell, BMI)
15	13	14	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)	47	30	15	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	82	88	4	CITY OF BROTHERLY LOVE—Soul Survivors (R. Ingui, C. Ingui), TSOP 8-4756 (Columbia) (Rose Tree, ASCAP)
16	21	9	SUGAR PIE GUY, PARTS 1&2—Joneses (G. Dorsey), Mercury 73614 (Landy Music/ Unichappell, BMI) (Phonogram)	48	50	7	I KEEP ON LOVIN' YOU—Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)	83	89	4	WHAT MORE CAN A GIRL ASK FOR— Whispers (A. Feller, N. Harris), Janus 244 (Chess/Janus) (Blackwood/Golden Fleece, BMI)
17	25	4	SHA-LA-LA (Makes Me Happy)—N Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	49	68	2	YOU GOT THE LOVE—Nefus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	84	—	1	WHATEVER YOU GOT, I WANT—Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)
18	14	18	THE PLAYER PART 1—First Choice (N. Harris, A. Felder), Philly Groove 200 (Bell) (Sik, Six Strings, BMI)	50	31	14	MIDNIGHT FLOWER—Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)	85	91	2	IF IT AIN'T FUNKY—Soul Searchers (C. Brown), Sussex 627 (Interior, BMI)
19	17	16	DO IT BABY—Miracles (F. Perren, C. Yarian), Tamla 54248 (Motown)	51	61	4	IT'S SEPTEMBER—Johnnie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	86	90	3	YOU CALL ME BACK—Clyde Brown (P. Hurtt, A. Bell), Atlantic 2908 (Cookie Box/Mom Bell/Cotillon, BMI)
20	15	10	YOU GOT TO BE THE ONE—Chi-Lites (E. Record, M. Arrington), Brunswick 55514 (Julio-Brian, BMI)	52	64	5	WHEN WILL I SEE YOU AGAIN—Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	87	93	2	EVERYBODY'S GOT TO GIVE IT UP—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8030 (Nick O'Val, ASCAP)
21	33	6	SHE'S GONE—Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	53	35	17	HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 12010 (Bushka, ASCAP)	88	94	3	CONTROL (People Go Where We Send You Part 1)—First Family (J. Brown), Polydor 14250 (Dynatone/Belinda/ Unichappell, BMI)
22	24	7	LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)—Deis (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	54	66	3	LOOSE BOOTY—Sly & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stonellower, BMI)	89	—	1	SWEET EXORCIST—Curtis Mayfield (C. Mayfield), Curtom 2005 (Buddah) (Curtom, BMI)
23	39	5	WOMAN TO WOMAN—Shirley Brown (J. Banks, E. Marston, H. Tippen), Truth 3206 (East/Memphis, BMI)	55	36	15	THEN CAME YOU— Dionne Warwick And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	90	—	1	WALK OUT THE DOOR IF YOU WANNA—Yvonne Fair (N. Whitefield), Motown 1323 (Stone Diamond, BMI)
24	29	6	ASK ME—Ecstasy, Passion & Pain (B. Gaskins), Roulette 7159 (Big Seven, BMI)	56	59	11	SEXY IDA (Part 2)—Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	91	—	1	I'LL BE YOUR EVERYTHING—Percy Sledge (G. Soule), Capricorn 0209 (Warner Bros.) (Muscle Shoals, BMI)
25	28	11	DON'T SEND NOBODY ELSE—Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick O'Val, ASCAP)	57	51	7	YOU WERE RIGHT ON TIME—Ripple (D. Ervin, D.O. McNeil), GRC 2030 (Act One, BMI)	92	—	1	SHOORAH! SHOORAH!—Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)
26	32	6	DEVOTION—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10026 (Sagfire, BMI)	58	40	16	NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	93	—	1	JUICE IT UP Part 2—Hot Line (Hot Line), Red Coach 808 (Stephanie, BMI)
27	43	5	DISTANT LOVER—Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tamla 54253 (Motown) (Jobete, ASCAP)	59	42	13	DO IT, FLUID—Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)	94	97	2	RELEASE YOURSELF—Graham Central Station (L. Graham), Warner Bros. 8025 (198FDE, BMI)
28	19	12	VIRGIN MAN—Smokey Robinson (N. Robinson, R.E. Jones), Tamla 54250 (Motown) (Tamla, ASCAP)	60	75	2	ROCKIN' SOUL—Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	95	98	2	HOW CAN YOU SAY GOODBYE—Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)
29	20	11	YOU LITTLE TRUST MAKER—The Tymes (C.M. Jackson), RCA 10022 (Dramatics/Bacon Fat, BMI)	61	44	8	I SHOT THE SHERIFF—Eric Clapton (B. Marley), RSO 409 (Atlantic) (Cayman, ASCAP)	96	99	2	SHE'S GONE—Lou Rawls (D. Hall, J. Oates), Bell 45608 (Unichappell, BMI)
30	34	8	WHAT'S YOUR NAME—Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)	62	48	14	DOOR TO YOUR HEART—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	97	—	1	KUNG FU FIGHTING MAN—Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)
31	47	3	I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Surra, BMI)	63	49	14	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	98	100	2	HIGGA-BOOM—Gene Harris (H. Mason), Blue Note 551 (United Artists) (Mason/Parnassus, ASCAP)
32	26	12	HELL OF A FIX—Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)	64	55	14	HOOKEE, HOGTIED AND COLLARED—Paul Kelly (P. Kelly), Warner Bros. 8008 (Tree, BMI)	99	—	1	UM, UM, UM, UM, UM, UM—Major Lance (C. Mayfield), Playboy 6017 (Jalynne/Curtom, BMI)
				65	67	8	I CAN'T FIGHT YOUR LOVE—Modulations (Curington, T. Lester, W. Lester, Brown, Blunt), Buddah 418 (Potomac, BMI)	100	95	4	IF YOU CAN'T GIVE HER LOVE (Give Her Up)—Mary Wells (P. Mitchell, C. Ivey), Reprise 1308 (Muscle Shoals Sound, BMI)
				66	70	4	GANGSTER BOOGIE BUMP—Willie Henderson (W. Henderson, L. Simon, A.J. Tribele, L. Brownlee, T. Takayoshi), Playboy 6011 (Eight-Nine/La Cindy, BMI)				
				67	77	5	PARTY FREAKS—Miami Featuring Robert Moore (W. Clarke, C. Reid), Drive 6234 (Sherlyn, BMI)				

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Carter Opening His Own Studio

ATLANTA — ABC-Dunhill's Clarence Carter is in the process of opening his own 24-track studio here, doing only a minimum of custom work while concentrating on his own recordings.

Carter also will work with artists on his own label, Future Stars. The studio also is named Future Stars.

The studio, featuring an MCI console and Sculley equipment, is completely Dolbyized. It was put together by Studio Supply.

Carter's five-year contract with ABC calls for two LPs a year and six singles, which he will cut at the new studio.

The official opening date is Oct. 30.

BMI's Bradshaw Services In N.Y.

NORTHPORT, N.Y.—Funeral services were held last week for Justin Bradshaw, vice president of BMI, who died of a heart attack in Nashville shortly after the BMI Awards dinner.

Bradshaw, 58, was a native of Harper, Kan., and had lived briefly here while doing graduate work at George Peabody College. He was well known as a frequent visitor.

He worked as an actor, radio announcer, and broadcast station manager in the Southwest, then joined BMI in 1953 as a field man, in charge of station relations for the southwest. In 1964, he was named vice president of station relations for BMI, and was scheduled to take charge of all the organization's music licensing functions next year.

He also was first vice president of Broadcast Pioneers. He is survived by his wife, two sons and a sister.

PUSH Pushing Its 3 Seminars Nov. 1

CHICAGO—Members of PUSH, headed by national president the Rev. Jesse L. Jackson, will meet here Nov. 1 for three seminars pertinent to the music industry.

Attending will be key personnel from radio stations, record distributors and pressing plant operators, all black.

A PUSH spokesman says the organization is concerned with the ability of blacks to grow as executives. "We are prepared to go from one radio station to another demanding that the black disk jockey be paid a livable wage," the spokesman says.

Blake Remembers

Continued from page 32
memorable "Memories Of You," are all personality traits and experiences that Blake gladly shares with an audience.

Deejays would do themselves a great service (and this includes those stations that concentrate only on soul music) by having this giant of music, wisdom, and charm, share with them the facts of Blake's experience in black music over the years.

In recent years, Blake has been referred to as "the father of ragtime." To some this might seem to be misnomer because Blake, in age, is 15 years Scott Joplin's junior. To those of us who were deprived of Joplin, Eubie Blake is the only father we can know and talk to.

ABC Moves In N.Y.

NEW YORK—ABC Records' metropolitan New York branch has moved to newer and larger quarters. The new address is 56-16 37th Ave., Woodside, N.Y. 11377. The new phone number is (212) 476-0500.

ROXY NAMED SCENE OF MVP NARAS FETE

LOS ANGELES—The Roxy Theater on the Sunset Strip has been named as the scene of the second annual Most Valuable Player Awards session sponsored by the Los Angeles chapter of NARAS Nov. 9.

Artie Butler and Mike Melvoin will serve as master of ceremonies and musical director, respectively, at the mid-afternoon brunch event. The MVP Awards were conceived a year ago by the Los Angeles chapter as a viable means of honoring the studio musicians and background singers who have contributed substantially to records through the year.

Several hundred industry notables are expected to attend the ceremonies.

Herb Gottlieb Dies of Cancer

LOS ANGELES—Herb Gottlieb, 68, West Coast regional director of ASCAP, died Saturday (5) after a long siege of cancer.

Born in New York City, he was a graduate of New York University, where he also received his law degree and was a member of the New York bar. Prior to joining the society in 1961, he was active in personal management. He had earlier been an executive with Robbins Music for many years.

He is survived by his widow, Beatrice, and a son, Edward. He was a former president of the California Copyright Conference, an industry association.

David Combs, regularly head of ASCAP membership, is temporarily heading the local office.

Duke's Sidemen Plan a Concert

NEW YORK—Duke Ellington's music as performed by his former associates highlights a dinner-concert Monday (21) at the Elmsford, N.Y., An Evening Theater.

Aaron Bell, former bassist with the Ellington band, will conduct the former Ellington members, including Ray Nance, Sam Woodward, Francis Williams, Al Lucas, Matthew Gee, Russell Procope and Al Hibbler.

Ray Copeland, Cecil Payne, Eddie Bert and Haywood Henry will also be among the musicians performing that evening.

The dinner-concert, with tickets \$15 plus tax, is a re-creation of an Ellington program Bell developed for Essex County College in Newark last July.

Ellington's Carney Dies of Phlebitis

NEW YORK—Harry Carney, for 47 years featured in the late Duke Ellington's Orchestra on baritone saxophone, died here Tuesday (8) of complications resulting from phlebitis. He was 64.

Winner of scores of polls through the decades and regarded internationally as the finest baritone man in jazz, Carney was a Bostonian who joined Ellington in 1927 and who for many years drove the car in which Ellington traveled from job to job. He also composed "Rockin' In Rhythm," a standard. Carney was the fifth Ellington star to die in 1974. The Duke himself died in May, as did tenor man Paul Gonsalves and vices and trombonist Tyree Glenn. Bassist Joe Benjamin died last January.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	12	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	31	39	3	MANDRILLAND Mandrill, Polydor PD 2-9002
2	2	7	CAN'T GET ENOUGH Barry White, 20th Century T-444	32	36	13	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)
3	4	9	HELL James Brown, Polydor PD2-9001	33	35	3	TOGETHER BROTHERS/ ORIGINAL MOTION PICTURE SOUNDTRACK Barry White, Love Unlimited & Love Unlimited Orchestra, 20th Century T-101
4	3	21	BODY HEAT Quincy Jones, A&M SP 3617	34	28	10	FRIENDS B.B. King, ABC ABCD-825
5	7	26	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	35	38	8	DOWN TO EARTH The Undisputed Truth, Gordy C6-96851 (Motown)
6	8	5	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	36	29	19	THE BLACKBYRDS Fantasy F-9444
7	11	24	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	37	40	3	RECORDED LIVE AT NEWPORT IN NEW YORK Stevie Wonder, Aretha Franklin, Donny Hathaway, Staple Singers & Ray Charles, Buddah BDS 5616
8	14	4	THRUST Herbie Hancock, Columbia PC 32965	38	22	52	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
9	10	26	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BDS 5602 ST	39	25	29	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
10	5	19	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	40	43	4	MIGRATION Creative Source, Sussex SRA 8035
11	9	29	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	41	33	10	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495
12	13	20	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	42	45	24	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
13	6	17	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	43	54	2	RELEASE YOURSELF Graham Central Station, Warner Bros. BS 2814
14	17	8	HARD CORE POETRY Tavaras, Capitol ST-11361	44	—	1	IN HEAT Love Unlimited, 20th Century T-443
15	18	5	THE MIGHT MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)	45	46	7	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
16	21	38	BLUE MAGIC Alco 7038	46	50	7	ANOTHER TIME Earth, Wind & Fire, Warner Bros. ZWS 2798
17	12	10	ROCK YOUR BABY George McCrae, TK 501	47	37	13	I NEED TIME Bloodstone, London APS 647
18	16	8	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)	48	52	6	SWEET LOU Lou Donaldson, Blue Note BNLA-259G (United Artists)
19	15	21	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	49	51	5	KEEP ON DANCIN' Bohannon, Dakar DK 76910 (Brunswick)
20	32	3	THE KIDS & ME Billy Preston, A&M SF 3645	50	—	1	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190
21	30	39	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	51	47	6	ECSTASY, PASSION & PAIN Roulette SR 3013
22	24	33	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	52	56	7	PERFORMANCE Esther Phillips, Kudu/CTI 18 (Motown)
23	20	31	MIGHTY LOVE The Spinners, Atlantic SD 7296	53	57	2	STEVIE WONDER PRESENTS SYREETA Motown M6-80851
24	27	11	MORE, MORE, MORE Latimore, Glades 6503 (TK)	54	55	5	THREE THE HARD WAY Impressions, Curtom CRS 8602-ST (Buddah)
25	23	30	STREET LADY Donald Byrd, United Artists BW-LA 140-F	55	—	1	SOULFUL ROAD New York City, Chelsea 500
26	26	8	HANG ON IN THERE BABY Johnny Bristol, MGM M36	56	—	1	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Bell)
27	34	22	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	57	41	12	STANDING ON THE VERGE OF GETTING IT ON Funkadelics, Westbound WB 1001 (Chess/Janus)
28	19	14	DREAMER Bobby Blue Bland, Dunhill DSX 50169	58	59	2	SWEET SIXTEEN Jerry Butler, Mercury SRM-1-1006 (Phonogram)
29	31	5	LIVE AT THE OPERA HOUSE Pointer Sisters, ABC/Blue Thumb BTS 444	59	48	10	UP FOR THE DOWN STROKE Parliaments, Casablanca NB 9003 (Warner Bros.)
30	44	2	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)	60	58	4	IT'S TIME Mighty Clouds Of Joy, ABC/Dunhill DSX 50177



ASCAP photo

JOPLIN SALUTE—The grave of ragtime composer Scott Joplin, unmarked since 1917, is now identified with a bronze plaque provided by ASCAP. President Stanley Adams order the plaque immediately upon hearing of the unmarked grave in New York's St. Michael's Cemetery.

Super Personality

Continued from page 26

- Have the music ready—old and new in order to make a comparison.

- Have outside opinions from various people ... people whose opinions will be respected.

- Have a genuine interest in the person being interviewed.

"Now, because I generally know the person I'm interviewing so well, my own interviews are usually more conversational ... and I can sometimes get some good items because they trust me."

He says that he also tries to pick up the next question, a lot of times, from the answer just given ... so there's a natural flow to the interview. He sees a lot of live shows in order to talk about the music or work of the artist more honestly.

Dominant By 1981

Continued from page 24

dropping off and this time the projection was that this would happen about 1978.

By 1981, Hastings predicts that FM national revenues would be around \$1,403,000,000.

VELVET BLACKLIGHT POSTERS

This display unit contains 144 of the fastest selling posters on Earth !!!

12 each of the top 12 personalities in the world of soul ... JAMES BROWN, MARVIN GAYE, EDIE KENYON, THE JACKSON 5, STEVIE WONDER, AL GREEN, ISAAC HAYES, CICELY TYSON, ARETHA FRANKLIN, BRUCE LEE, MUHAMMAD ALI AND DR. MARTIN L. KING ... FULL COLOR 22" x 30" blacklight prints with velvet back finish ... Each one rolled in a plastic bag and labeled.



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Check heading under which ad is to appear (Tape & Cartridge category classified ad is not accepted.)

- Distribution Services
- Record Mfg. Services, Supplies & Equipment
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ADDRESS _____
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Division of
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AMERICAN RECORDS AND TAPES EX-
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DISTRIBUTORS, RACK JOBBERS, FAC-
tory Reps—Brand new—"ASPEN HAS IT." We
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This is the finest non-abrasive head cleaning
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with expanding creative recording and produc-
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sional 16-track facility needs aggressive sales
promo person experienced in music business and
studio work with own contacts. Your job to
attract artists, producers, record companies to
record and mix; coordinate production of local
and regional commercials; book House Artists
and groups. AMAZE US: Write Box 6096, Bill-
board, 1515 Broadway, New York, N.Y. 10036.
oc26

NEED MID-DAY MAN (GOOD PRODUCTION/
Music Skills). *Warning: If you think you've al-
ready "Paid your dues," don't apply! Need man
who is good and needs to be great. Now is your
chance. Only fair money, but great stepping
stone to big markets. Call (No Collect) Dave
Jacob—Program Director, WSAC, Fort Knox/
Louisville at 502-583-2676. oc26

Vox Jox

Continued from page 28

record stores to read Vox Jox. And,
like Robert W. Morgan, he caught
me in a goof the other day when I
put George Michaels into WNBC-
AM in New York instead of WABC-
AM. It was in a photo caption. So
Borys gets the Purple Toadstool
Award for 1974.

Bob Badger, manager of WABY-
AM in Albany, NY, notes: "After-
noon drive personality Bobby (Ron
Edwards) Mitchell who'd been with
me here and previously at WMID-
AM in Atlantic City, N.J., has moved
on to do afternoon drive at KQV-
AM in Pittsburgh. Replacing Bobby
is the most notorious jock New
York's capital district has ever had—
Boom Boom Brannigan. The Boomer
has been with WPTR-AM for
14 years. George Benson, formerly
with WIBG-AM in Philadelphia and
WMID-AM, has returned to
WABY-AM to do mid-days. Dan
Donovan, formerly with WMEX-
AM in Boston, continues to mix music
and nasty phone calls in the
morning drive. Rich Murray is hold-
ing down the nights. We still play
about 60 percent oldies and 40 per-
cent hits. While all of the other con-
temporary stations in the market
head toward total or partial automa-
tion or the Q format, I still believe
there is a place for good old person-
ality-showmanship at my station
and this is the route we will take."

And then, comes a letter from
Little Richie Johnson, Belen, NM,
probably the greatest country music
promotion man in the world. But I'm
not going to tell you about that one.
... Tom Adams reports that he's
staying at WIOD-AM in Miami
through ratings period about a
month away "and after that I'll
probably step out." That's the most
definitive maybe I've ever heard,
Tom.

Old friend Dan McKinnon, presi-
dent of KSON-AM and KSEA-FM
in San Diego, has a new book of
"observations" out called "The
Good Life." Johnny Cash wrote the
introduction. ... Roger Wilcox,
known on KAKC-AM in Tulsa as
Captain Fantastic, is wanting other
"captains" to send him airchecks.
He'll put them all on a reel and dupe
copies for everybody so every cap-
tain can hear what the other captains
are doing.

Don Steele is really out at KIQQ-
FM in Los Angeles. ... Bill Wilkins
reports that he has been promoted to
program director of both WHMQ-
FM and WFIN-AM in Findlay,
Ohio. The FM features rock oldies,
then progressive at night; the AM is
a personality MOR station. He'd
been programming the FM for the
past couple of months after leaving
WDHF-FM in Chicago. ... Ted Da-
vid is now doing the 3-7 p.m. shift at
WPIX-FM, New York; he'd been
weekend man at the station and
doing mornings at WHLI-FM on
Long Island. Still teaches at Adelphi
University on the Island.

Akron's WHLO-AM
Into a News Format

AKRON, O.—WHLO-AM has
switched to a news format, accord-
ing to general manager Allen Saun-
ders. The Susquehann Broadcasting
station previously featured an
adult/contemporary music format.
The station will be all-news 6-9 a.m.
and music programs with an empha-
sis on news and information will
make up the rest of the program-
ming day.

RADIO-TV mart

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

Rates: "POSITION WANTED" is \$15—in advance—for two times, 2" maximum. Additional space or variation from regular ad style is \$25 per inch, no maximum. No charge for Box numbers.

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

Send money and advertising copy to:
Radio-TV Job Mart, Billboard, 1515 Broadway, N.Y. 10036

POSITIONS WANTED

PENNSYLVANIA STATIONS: Want a
jock who'll follow orders blindly? Do his
thing and split? Then I'm NOT for you!
But if you want someone who takes his work
seriously, knows what responsibility is, and
has IDEAS, then contact me. Music Direc-
tion a problem? Let me help. If you are
Solid Gold, I've got a good 60's background.
Top 40? I predicted "Precious and Few" a
hit 5 months before it hit the charts; "Amos
Moses" 2 months; "Nice To Be With You"
2 months. Don't just play hits—make them!
I still have a lot to learn, but I have a lot
to give, too. Presently am performing duties
of Asst. MD at Solid Gold, but am not
receiving the recognition or \$. You can remedy
that. Write for resume. If you like what you
see, perhaps we can get together—and get
it together. Box 638, Billboard Job Mart,
1515 Broadway, New York, N.Y. 10036.

Dear Program Director, Anytown U.S.A.: I
am looking for a station with a Top 40 or
Contemporary Adult format. I'm no "Hoater".
I have a developed voice, comfortable del-
ivery, and I'm a snappy dresser. I have 2
years experience (Buffalo Market), with a
knowledgeable background and genuine
love for music. I am confident of my capa-
bilities of understanding, adapting, and
progressing with most radio stations. Be-
sides all this, I can translate your new Bobby
Vinton records. Write: Jim Nowicki, 1639
Broadway, Grand Island, N.Y. 14072. Phone:
(716) 773-5868. I Thank You!

PD-MD in medium market would
like to be MUSIC DIRECTOR at a
M-O-R station in a Top 30 market.
Full knowledge of M-O-R music,
including OLDIES.
Box 639 Billboard Job Mart, 1515
Broadway, New York, N.Y. 10036

POSITIONS OPEN

Our sea side, adult top 40 station needs a
production oriented personality. Send tape
and personal data to K-A-T-Y, P.O. Box 841,
San Luis Obispo, Calif. 93406. oc26

GOLDEN OLDIES
TRADING POST

JOIN US WITH YOUR CLASSIFIED ADVERTISE-
MENT. Records • Albums • Sheet music • Phonographs • Old
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buyers, sellers and all other traffickers—here is your TRADING
POST, a marketplace, right in the middle of the action: BILL-
BOARD MAGAZINE. Here's where the charts have been
measuring music popularity since the early 40's. BILLBOARD
GOLDEN OLDIES TRADING POST is open for business.

Don't Miss It!! Classified Advertising Closes Every Monday.
"WANTED TO BUY," "FOR SALE," "SWAPPING"—
Use the headline that fits your need.

Regular Classified: 55¢ per word. Minimum \$11.00.
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PAYMENT MUST ACCOMPANY ORDER TO:
Billboard Golden Oldies Trading Post
1515 Broadway, New York City 10036

FOR SALE

RECORDS AVAILABLE FROM 1903-1915.
For more information: Arie C. Bakker, 1A Bur-
leigh Ct., Newark, Del. 19711. Days, (302) 328-
1354; Eves. (302) 368-8938. oc26

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Emory Offering Bluegrass Class

ATLANTA—Emory university is
offering an eight-week course in
bluegrass music this fall.

First lecturers this month were
members of Red, White & Blue,
whose "Pickin' Up" LP is up on the
country charts. They also per-

formed, led by Grant Boatwright
and Ginger Boatwright.

Others slated to appear on the
Emory campus are Tut Taylor,
Norma Blake and Ralph Rinzler,
along with Doug Green, director of
oral history activities for the Coun-
try Music Foundation.

L.A. Turnabout

Continued from page 26

having difficulty in building a li-
brary as of last week but had ac-
cumulated around 500 country old-
ies.

"I think there's an audience out
there not listening to country music
at the moment," he says, and added
that he will be striving to achieve a
general mass audience.

KGBS-AM tried a country music
format several years ago under then
program director Bob Kingley, who
now programs a country music radio
syndication service for the Drake
Chenault syndication firm.

At that time, the station had
trouble competing against even
lowly KBLA-AM, a weak-wattage
station that just bombed out as a
rock operation under the call letters

KRNA-FM Airs
From Iowa City

IOWA CITY—KRNA-FM has
gone on the air here with a rock for-
mat. The 24-hour station is at 93 on
the dial. Dave Haney is morning
personality and sales manager; he
was from WINX-AM in Rockville,
Md. Robbie Norton from WOHM-
AM in Herndon, Va., is program di-
rector and chief engineer. Last week,
Norton was trying to build a record
library for the rock operation.

of KROQ-AM. KFOX-AM, Long
Beach, also gave KGBS-AM trouble
in those days.

Bill Ward, who programmed
KBLA-AM, became program direc-
tor of KLAC-AM, which had started
a country music format but was
floundering. Ward helped the sta-
tion become a vital factor and was
later granted the position of general
manager.

KLAC-AM has been successful
with a country format and inside re-
ports reveal it has been more suc-
cessful with country music than it
had been ever in various other for-
mats ranging from MOR to talk.

Ironically, KGBS-AM had
achieved worldwide notoriety with a
talk format ... basically on the
slightly risqué and tongue-in-cheek
approach of Bill Ballance. But the
hiring of ex-mayor Sam Yorty
added nothing to the type of show
Ballance had been doing and the
station became block-programmed
talk.

KABC-AM has captured the ma-
jor talk audience in the market. And
internal policies had for weeks
dampened the risqué tone of Bal-
lance, causing a drop in listener in-
terest.

Martin is confident in the poten-
tial of his softer country music ap-
proach; the FM station had been
conceived with thought and care
and he was working around the
clock to give the AM that same
"gentle country" care.

Latin Scene

LOS ANGELES

The following Caytronics artists will be appearing at the Los Angeles Sports Arena Oct. 27: **Irma Serrano, Juan Gabriel, Maria Victoria, Jorge Lavat, Jaime Moreno, Felipe Arriaga and David Reynoso.** Also, on Nov. 23 **Sonora Santanera** will be at the Hollywood Palladium. . . . The **Cindy Rodriguez** release "Everybody Knows" has hit almost every chart of the stations it has been released to. The distributors are waiting for the album to be released, which is due out in two weeks.

T.R. is in preparation of a new **Tipica Novel LP** which will be enclosed in a double fold jacket designed by **Charlie Rosario**, regarded by many as one of the most creative in the business. . . . **Tipica Novel** recently appeared in Chicago where

they were well received. Boosted their album sales in that area by 50 percent. . . . T.R. is revising its mailing list and would appreciate Latin DJ's who would like to be included on the list to receive their new releases to drop them a line at T.R. Box 154 South Amboy, N.J. 08859.

The Pasta House still continuing their policy of bringing in name bands, coming Nov. 19-26 **Mongo Santa Maria (Vaya).** Still appearing weekly is **Al Mesa and The Latin Four.** . . . The Hollywood Palladium had another salsa extravaganza Oct. 12 with such orchestras as **Rudy Calzado (Sono-Tropic), Joe Bataan (Mericana) and Ray Barretto (Fania).** The highlight of the night was Bataan's Latin Soul music which was well received by the younger set. The concert dance

ended with one of the biggest drum solo exchanges, **Willie Bobo**, the leader, challenged **Ray Barretto** to Latin-licks. The crowd of 2,900 was kept jumping with the super-rhythmic, soulful salsa music.

RAY TERRACE

MIAMI

Fania Records, and all their lines, have announced a price increase to \$5.98 retail list. Also from Fania comes word that they have decided to sell any local distributor who can pay his bills on time and distribute their records properly. This is a departure from their "exclusive distributor" set-up used locally for the last 10 years. TR records indicates it is going the same route in Miami.

Audio Latino has released LPs by **Los Century and Paulo Sergio. Luis Garcia's LP, "Tanto A l'Amour"** is selling well, with the hit single, "No Sabia" from the LP. . . . Gema's new product includes LPs by **Luisa Maria Guell, Felito Felix, Lulu el Solitario** and "Salsa Sexy" by **Caunedo y su Orch.**

Dinner Key Auditorium was the setting Sat. (Oct. 12) for a huge Channel 23 TV dance that coincided with Hispanic week here in Miami. Bands appearing at the dance were **Pedro Miguel y sus Maracaibos (Audio Latino), Chirino (Gema), Tipica Tropical (Mate), and The Judge's Nephews (Audio Latino).** . . .

Gloria Mirabal is appearing at Johnny's Place. . . . The Centro Espanol's lineup is **Jose Maria, Felito Felix, and Los Guaracheros de Oriente** . . . **Roberto Yanos (International),** recently returned from Argentina, leaving to appear in Santo Domingo, to be followed by an appearance in New York.

Iris Chacon (Borinquen) opens at Montmatre Oct. 22, and will also appear at a dance at the Dupont Plaza Hotel . . . the traditional Saturday night Latin dance, featuring **Conjunto Universal and Jovenes del Iliero,** will be held at Miami's Jai Alai fronton for all Saturdays when there is no Jai Alai in progress. With plenty of parking and lots of indoor room, plus convenience this seems to be a smart move by the promoters.

Miguelito Valdes, "Mr. Babalu," is currently at the Montmatre. . . . **Johnny Ventura** has been keeping busy, what with the release of a new LP, "Que Pasa Pasa," a new single "Makusa" and a Christmas LP, all on Mate. Ventura will appear at a dance here Nov. 9, presented by Channel 23 TV.

Velvet Records is trying to get **Andy Williams' arranger** to do an LP for **Danny Rivera.** . . . Fuentes Records has released an LP by **Afro Sound.** . . . Miami has new product by **Danny Daniel, Victor Iturbe, and Los Puntos.** . . . On Nov. 3 at Dade County Auditorium, Miamians will pick their Latin DJ. of the year. Participants in the contest are **Eduardo Gonzalez Rubio (WQBA-AM), Roberto Rodriguez (WFAB-AM), Tony Rivas (WCMQ-AM), Carlos Luis Brito (WCMQ-FM), and Enrique de la Maza (WRHC-AM).**

ART "ARTURO" KAPPER

Chicago Awaits A Latin Station

CHICAGO—A new radio station which will direct its beam to Latin listeners 24 hours a day is expected to go on the air here in late November.

In charge of the operation is **A. R. Velasquez,** president of the Latino-American Broadcasting System Inc.

FCC approval and assignment of call letters is due momentarily, it was reported. All broadcasting will be done in Spanish and a majority of the time periods will be devoted to Latin music.

Jukebox Programming

Senate Vote Seen as Solid Victory For Coin Industry

By RAY BROCK

CHARLESTON, W. Va.—The form in which the Senate overwhelmingly voted passage of the copyright revision bill (S. 1361) was hailed by Music Operators of America (MOA) executive vice-president **Fred Granger** as a "solid victory" for the jukebox industry during the West Virginia Music & Vending Assn. convention here Sept. 19-21.

"We won everything we asked for," Granger told Mountain state jukebox operators, meeting in their 20th anniversary convention, and he noted that both West Virginia Senators supported the jukebox industry position. Granger praised the rank and file operators for their efforts in writing and calling their Senators in the industry lobbying effort. "The opposition said, 'It's no mystery. Ours is a grass-roots, completely ethical approach.'" Jukebox industry amendments were sponsored by Senators **Sam Ervin** and **Ernest Hollings,** South Carolina Democrats.

Pending action by the House on the revision bill (hearings aren't expected until next year), the jukebox industry continues to enjoy its historical exemption from performance royalties. The operators of the nation's 500,000 jukeboxes pay \$4.5 million in mechanicals and, in the event the \$8 royalty becomes law, will be paying \$4 million more to songwriters and publishers.

Granger disclosed here that a

number of operators, cognizant of the jukebox industry's clout with Congress, question the wisdom of the \$8 compromise offer. "I'm often asked why we offered to pay anything," Granger said. "Our Association, by a vote of the membership, offered the \$8 compromise on the advice of key people in Congress who told us that if we didn't pay something we might get hit with a royalty as high as \$50 per machine." (A \$20 royalty nearly passed the House in 1967.) "Since we agreed to that compromise figure, we'll stand by it, but if the opposition insists on add-ons, there's the possibility we could change our policy."

The MOA strategy during this latest round in the conflict between the jukebox operator and copyright holder, Granger said, involved personal visits by association counsel **Nicholas E. Allen** to 90 Senators and an "army of operators writing and calling their U.S. Senators."

The MOA was organized in Chicago 26 years ago expressly to combat efforts to impose statutory performance royalties on jukebox play.

Culture Coming To Las Vegas?

LAS VEGAS—A concerted effort on the part of Nevadans to shift this city's image from a gambling and showroom mecca to a place where culture exists is reflected in the naming of **James D. Deere, 40,** as executive director of the Nevada State Council on the Arts.

Deere won the post over 26 other applicants.

He has been a concert pianist, singer and linguist with degrees from Baylor University and UCLA. He says he intends to develop the performing arts here much like the entertainment arts boomed in the last quarter century. The neighboring state of Utah has long nurtured its own cultural interests with the Salt Lake City under conductor **Maurice Abravanel** its most treasured, and best-supported, asset.

Jazz at Sea Starts Out of New Orleans

NEW ORLEANS—George Finola, director of the New Orleans Jazz Museum, takes his cornet and band out into the Gulf of Mexico Oct. 20 on the first of a series of jazz cruises. Also participating are veteran black guitarist **Danny Barker** and his blues singing wife **Blue Lu Barker,** once under contract to Capitol Records.

The Barkers sail Nov. 9 on a trek which will extend into the Caribbean. Both Barker and Finola will lecture in addition to providing music.

Record Firm Seeks \$150,000 For Death

LOS ANGELES—Original Sound Record Co. here is seeking payment of a \$150,000 accidental death insurance claim in Federal District Court.

The complaint alleges that the label pact with Mutual Benefit Life Insurance Co., June, 1969, for a \$150,000 accidental death agreement for **Arlester Christian,** a label artist. Christian died of a gunshot wound in March, 1973. The insurance firm has not paid the Art Laboe firm.

DISCO PLAY STARTS A HIT

LOS ANGELES—Scepter credits New York's discotheque audience with helping get "Do It Till You're Satisfied" by **B.T. Express** onto Top 40 radio and breaking over into the pop field.

The single had been doing very well in the soul sales field without any Top 40 airplay when label head **Florence Greenberg** decided to expose the discotheque field to WABC-AM personnel.

Once the single was heard within the milieu of the discotheque, it got programmed and has since been picked up by other powerhouse AM rockers.

It is currently riding the Hot 100 at 18 with a star up from a starred 24. It originally hit the survey at 60 and then moved up to 38 as the airplay and sales began to mushroom.

ATV-Pye Firms 20 Distributors

NEW YORK—ATV Records Inc., recently established as the American operating arm of Pye Records Ltd., has set a distributor net of 20 outlets nationally.

Carmen LaRosa, ATV director of sales, names them as, Southland (Atlanta), Best (Buffalo), Bib (Charlotte), M.S. (Chicago), Progress (Cleveland and Cincinnati), Heilicher (Dallas, Houston, Minneapolis and Miami), Record Sales (Denver), AMI (Detroit), Seaboard (Hartford and Boston), London (Los Angeles and San Francisco), Record Sales (Memphis), Music City (Nashville), All South (New Orleans), Malverne (New York and Newark), Universal (Philadelphia), Associated (Phoenix), ABC (Seattle), Stan's (Shreveport), Roberts (St. Louis), and Schwartz Bros. (Baltimore and Washington).

Billboard SPECIAL SURVEY for Week Ending 10/26/74

Billboard Special Survey Hot Latin LPs

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	EDDIE PALMIERI "The Sun of Latin Music," Coco CLP-109XX	9	ROBERTO TORRES & CHOCOLATE "Juntos," Mericana 125
2	ISMAEL QUINTANA "Ismael Quintana," Fania 466	10	KAKO "Kako," TR-900
3	CELIA & JOHNNY "Quimbara," Vaya XVS-31	11	LARRY HARLO "Salsa," Fania SLP-00460
4	ISMAEL MIRANDA "En Fa Menor," Fania XSLP-00466	12	TITO PUENTE "Tito Unlimited," Tico CLP-1322
5	EL GRAN COMBO "#6," EGC-06	13	DANNY RIVERA "Danny Rivera," Velvet 1481
6	ISMAEL RIVERA "Traigo De Todo," Tico 1319	14	WILLIE COLON "Willie," Fania XSLP-464
7	SONORA PONCENA "Sabor Sureno," Inca 1039	15	VITIN AVILES "Canta Al Amor," Alegre CLPA-7009
8	LA CONSPIRACION "Cada Loco Con Su Tema," Vaya XVS-29		

IN MIAMI

1	CELIA & JOHNNY "Quimbara," Vaya XVS-31	9	JOVENES DEL HIERRO "El Bilingue," Sound Triangle
2	BLANCA ROSA GIL "Punto Final," International (Fania) 451	10	RAPHAEL "Que Vivan De Mi," Parnaso 1143
3	JOSE ANTONIO "El Felling Unico," Oro Sound 1975	11	CHEO FELICIANO "Buscando Amor," Vaya XVS-32
4	ORCH. HARLOW "Salsa," Fania SLP 00460	12	ELIO ROCA "Por Que Te Quiero," Miami 6093
5	PEDRO MIGUEL Y SUS MARACAIBOS "Con Sabor A Cuba," Audio Latino 4030	13	FANIA ALL STARS "Latin Soul, Rock," Fania 470
6	ROBERTO LEDESMA "Y Ahora," Musart 14514	14	OLQUITA "Quando Estoy En Tus Brazos," Borinquen 1271
7	MARCO ANTONIO MUNIZ "Te Quiero," Arcano 3263	15	KING CLAVE "Los Hombres No Deben Llorar," Claromar 2000
8	ISMAEL QUINTANA "Ismael Quintana," Fania 466		

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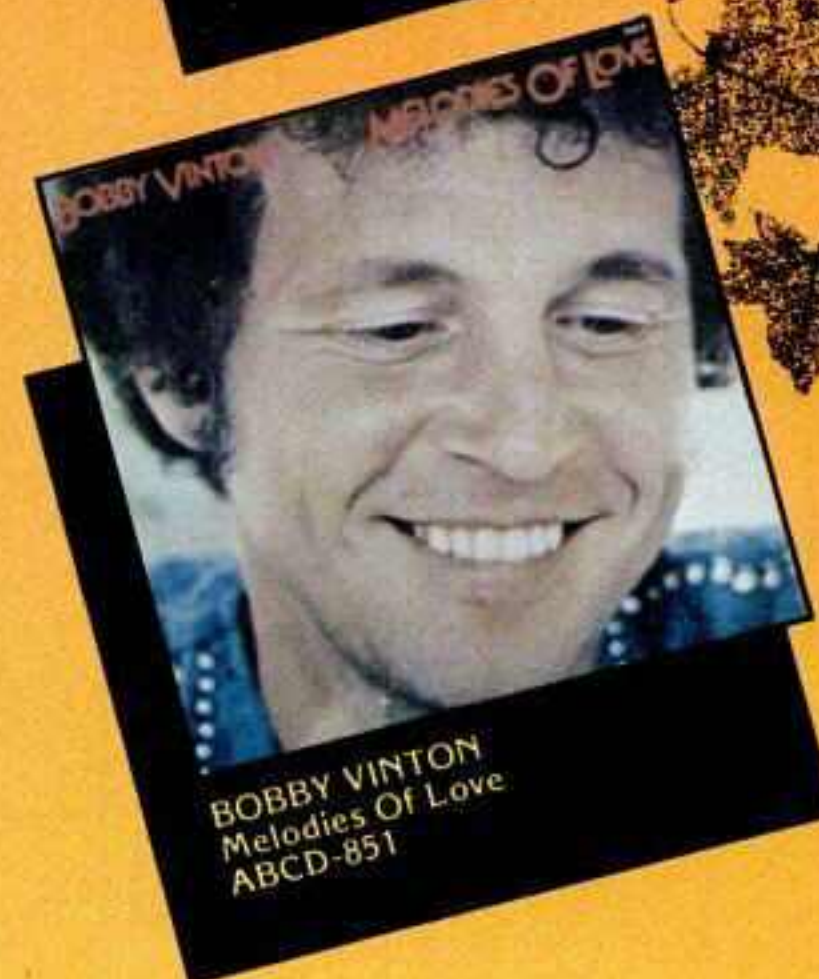
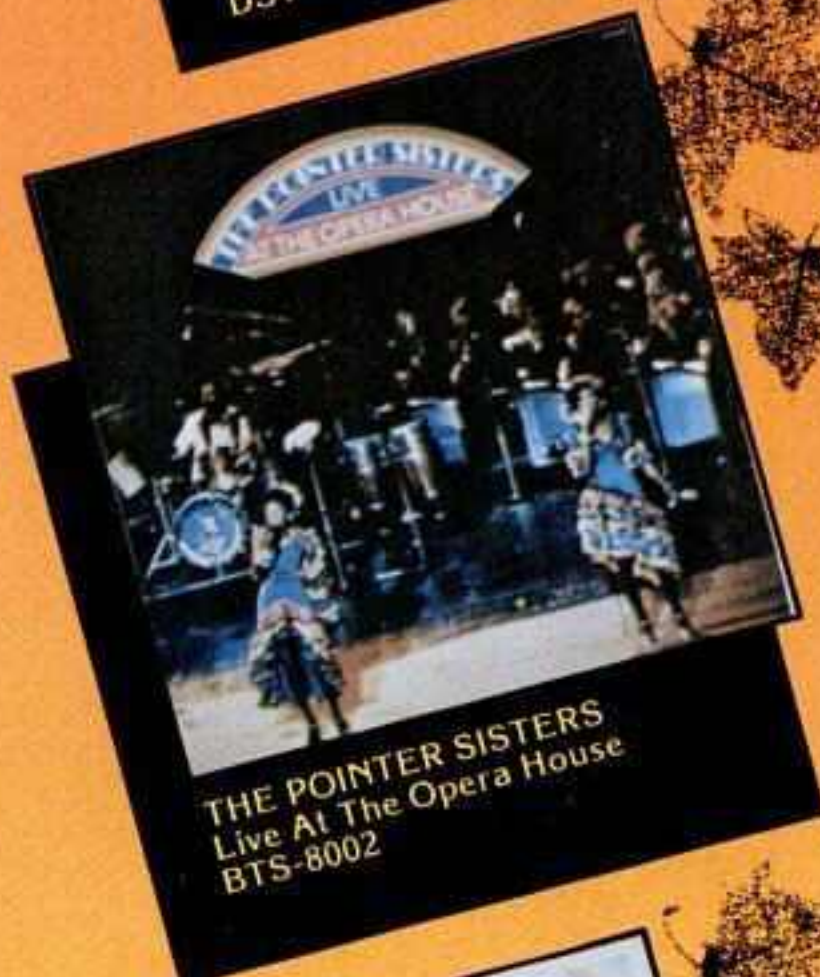
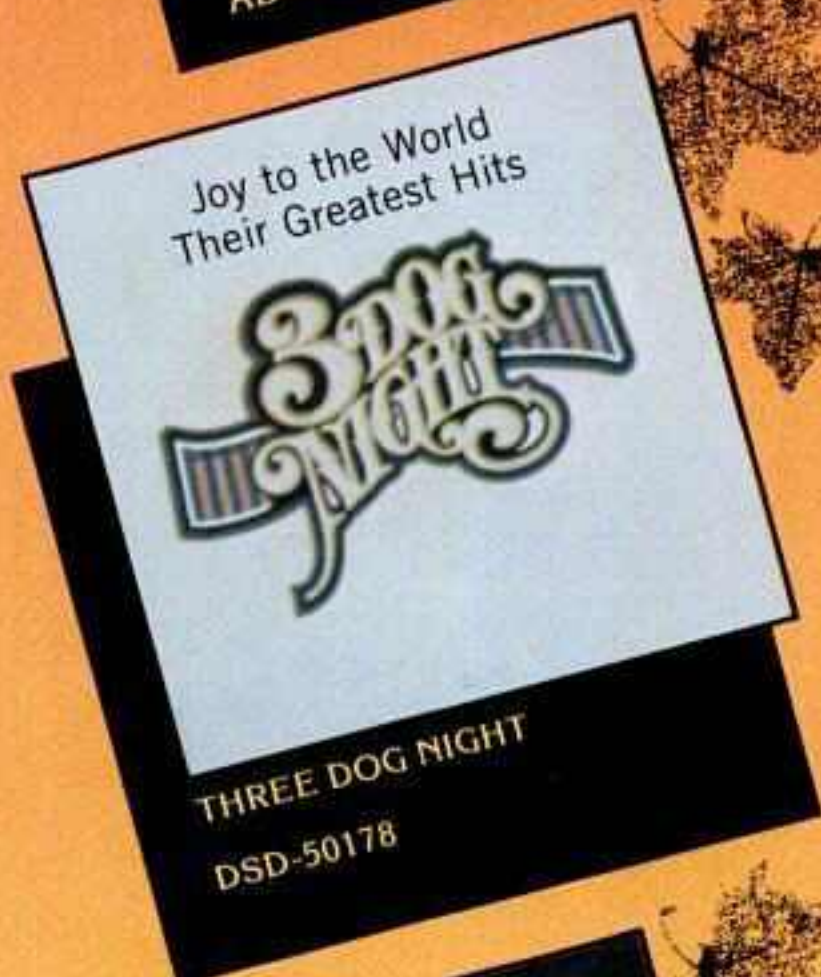
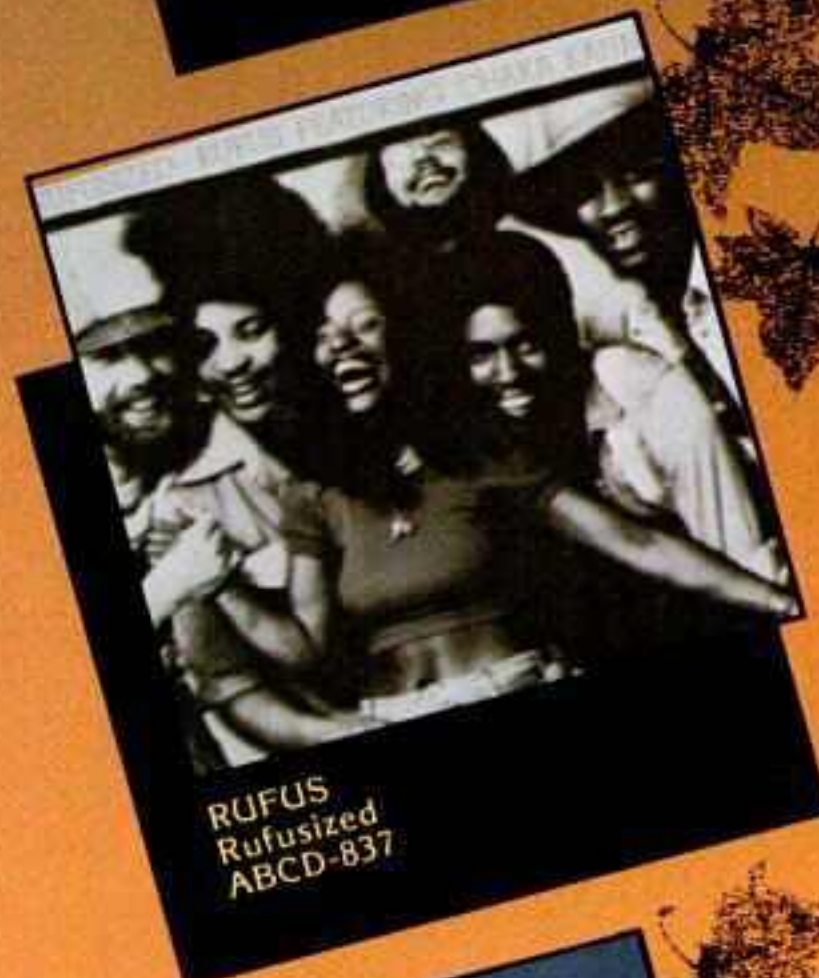
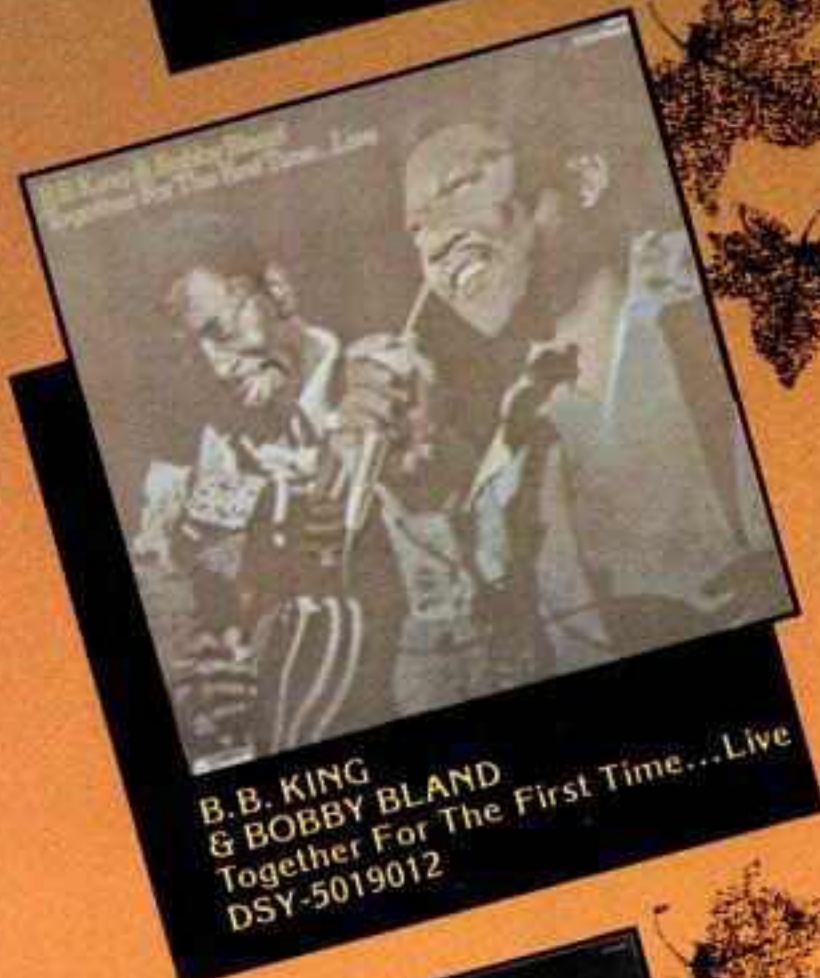
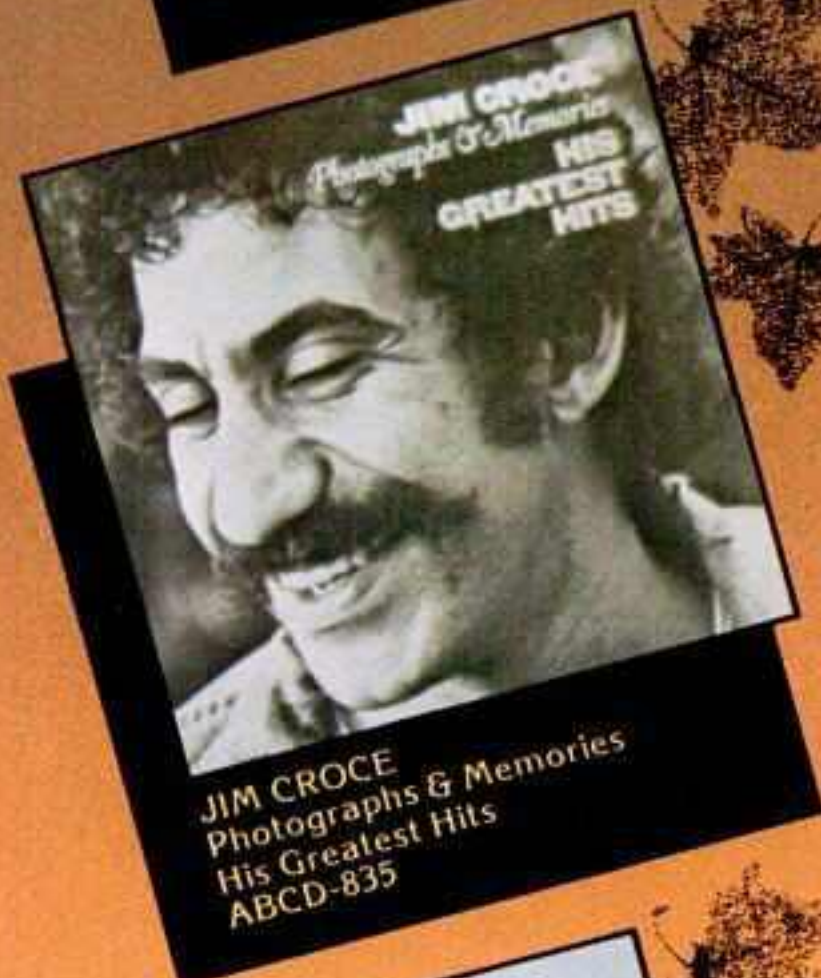
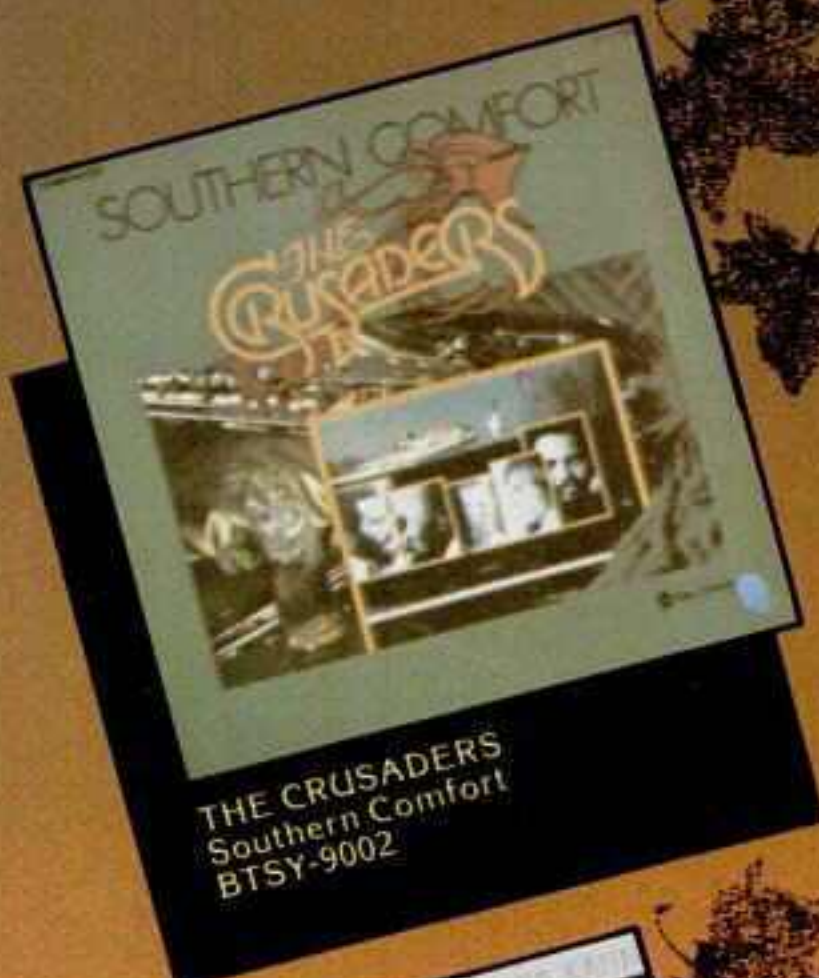
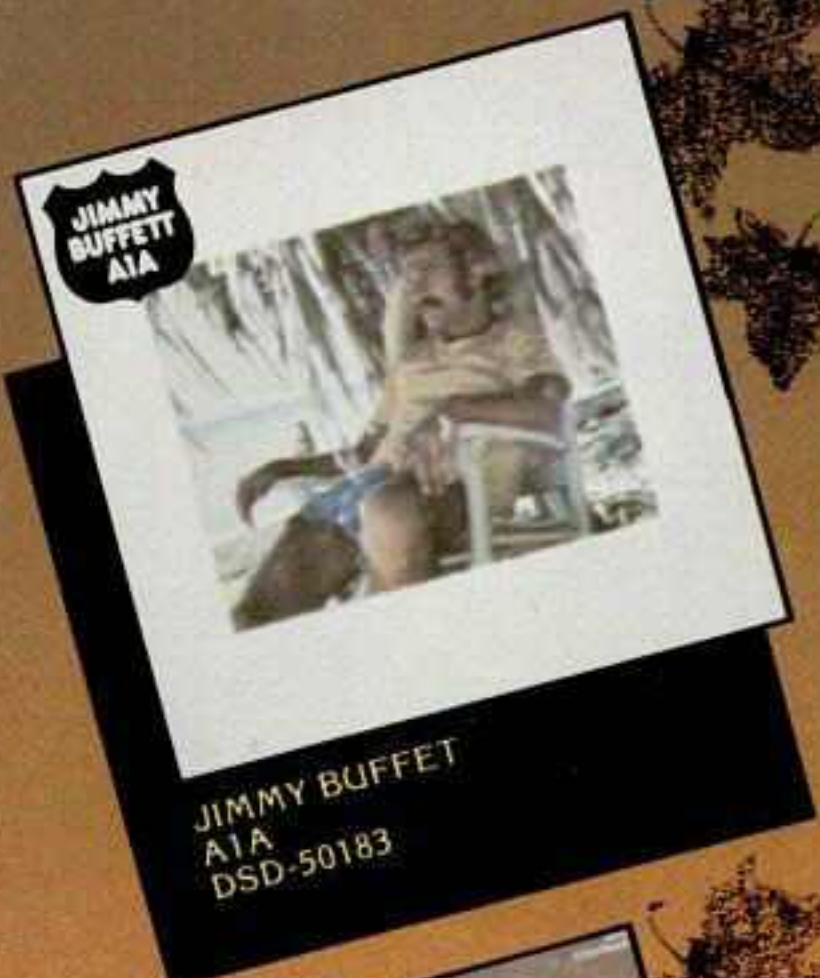
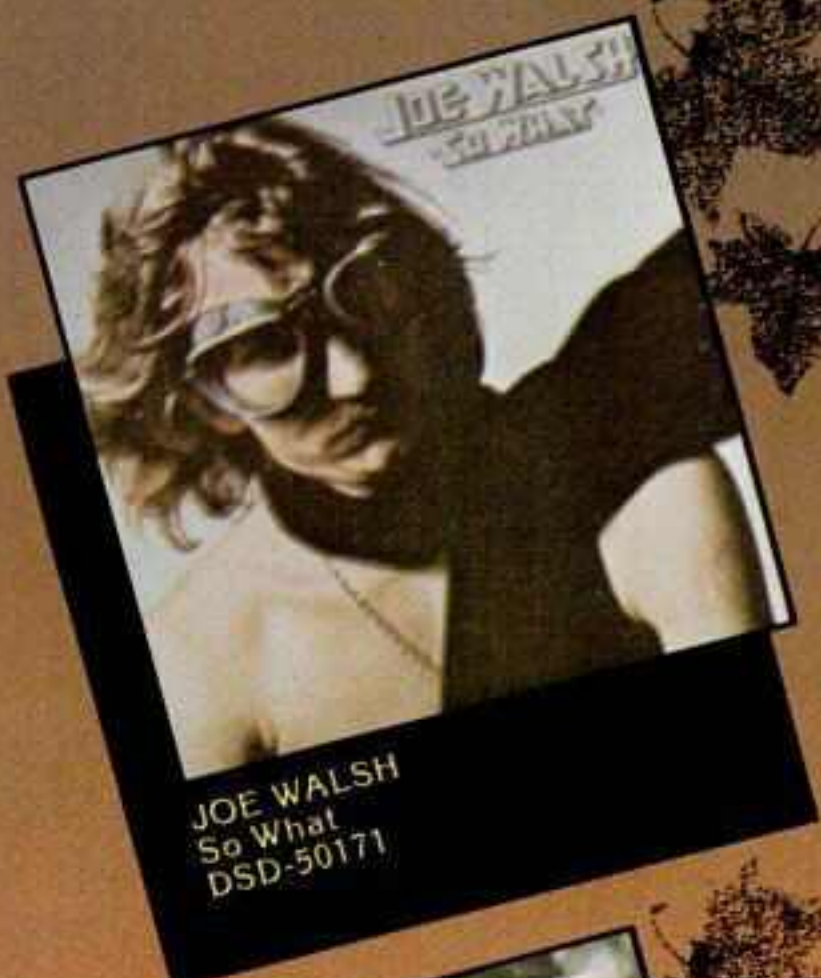
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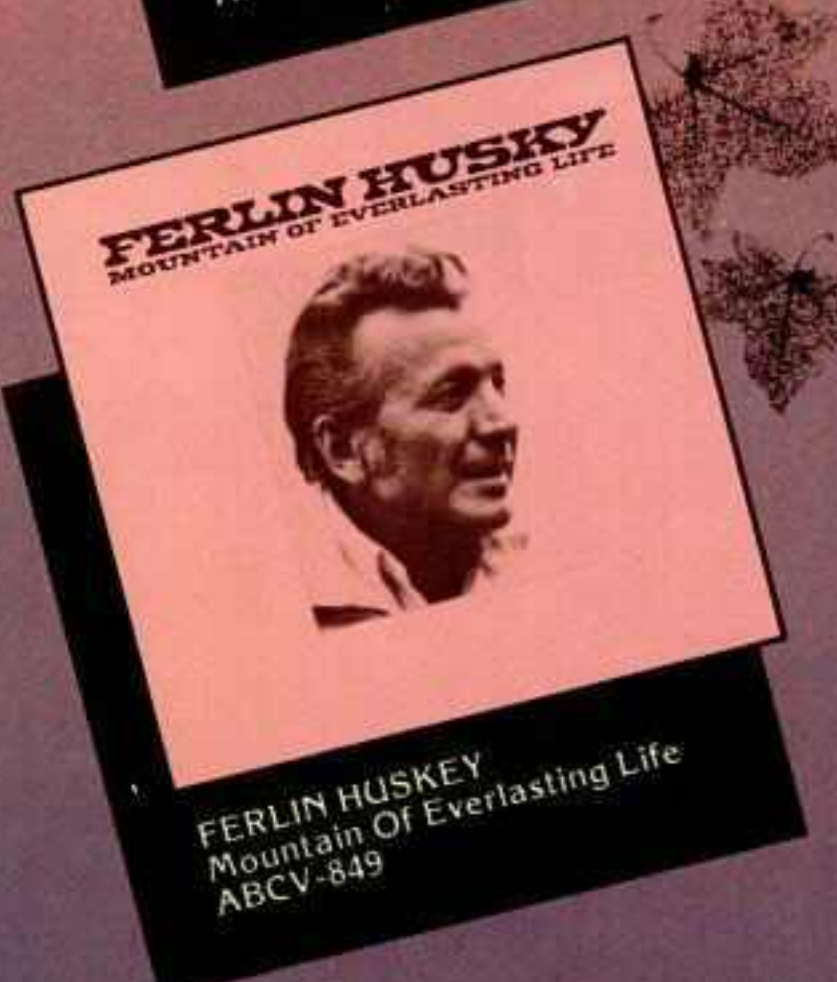
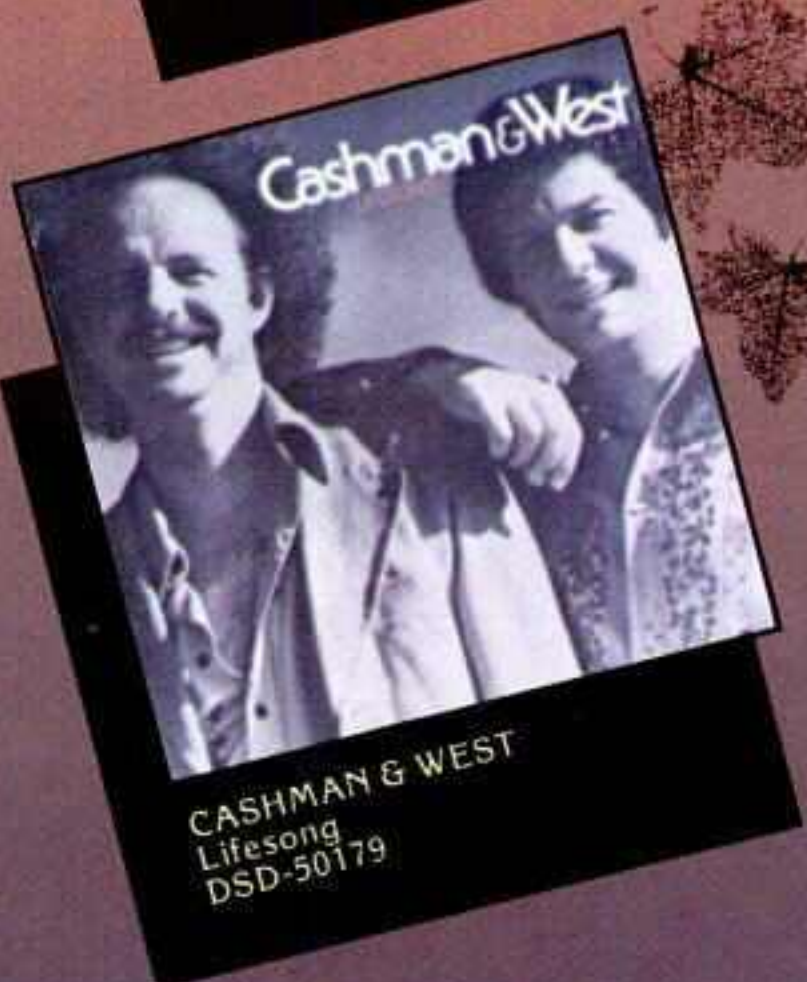
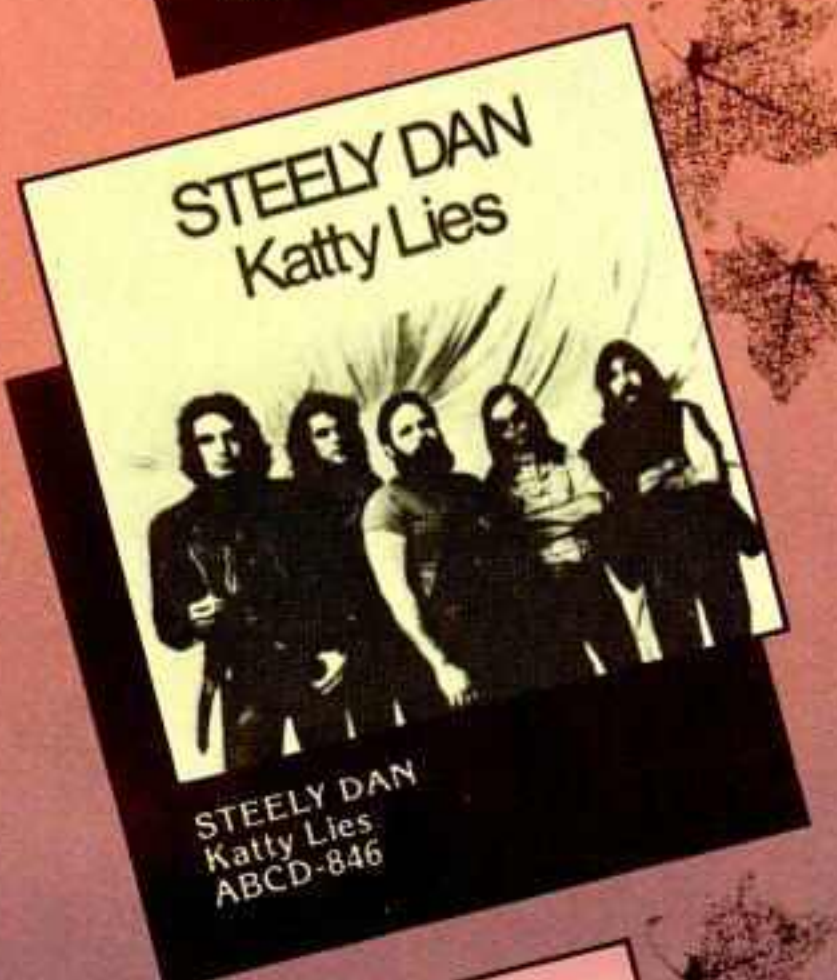
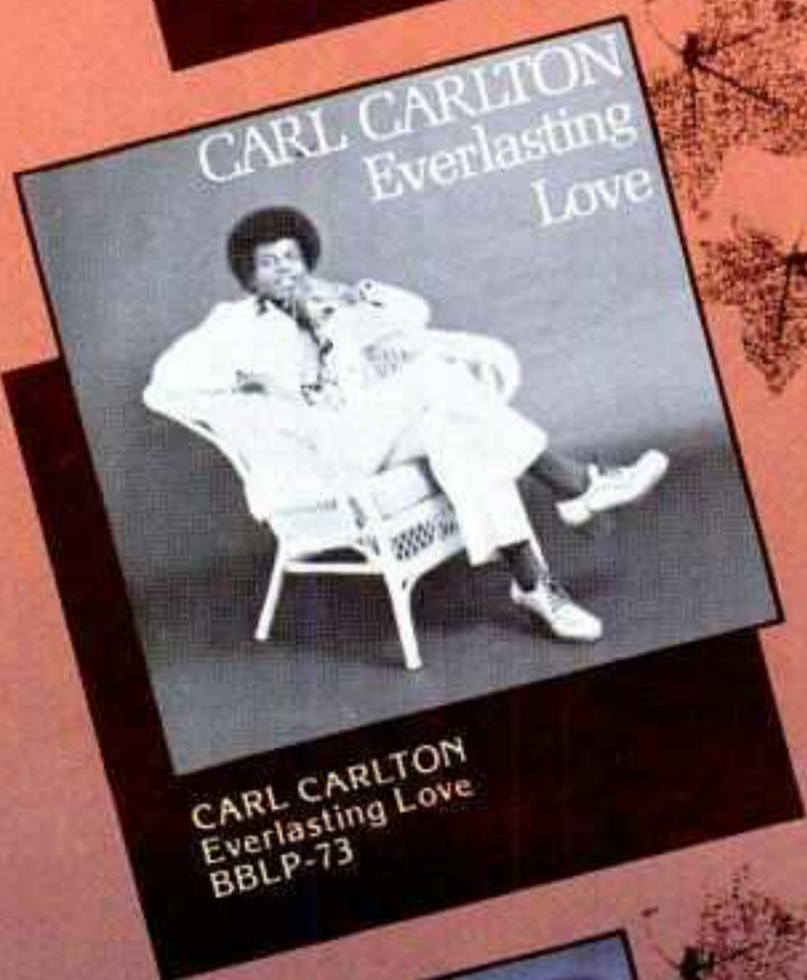
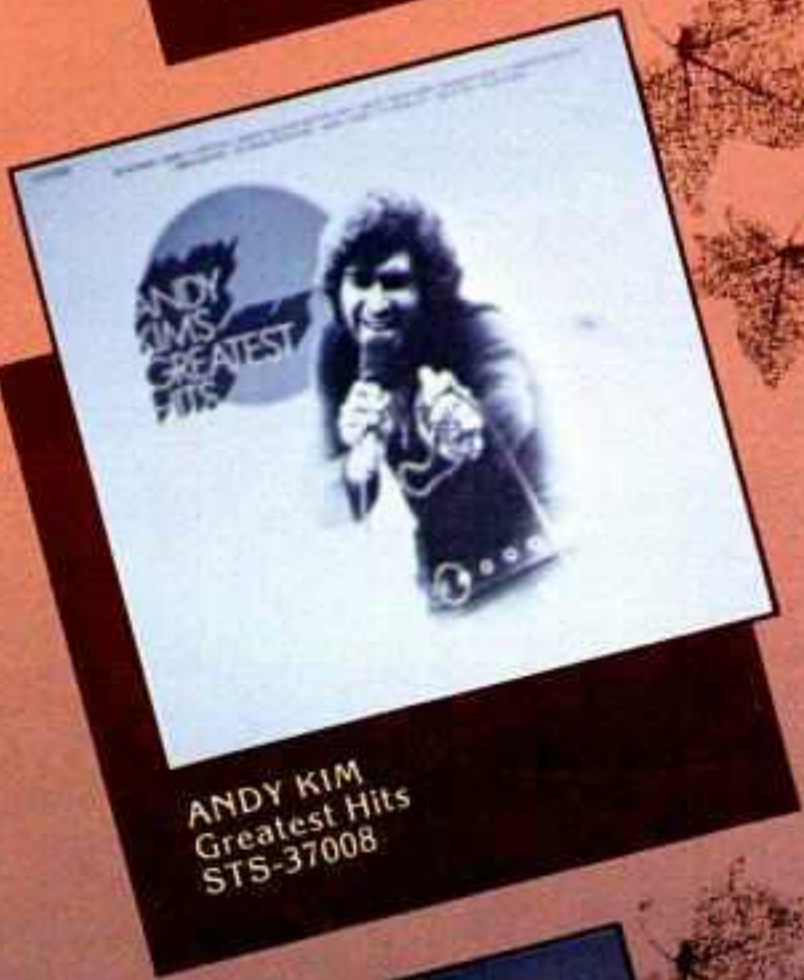
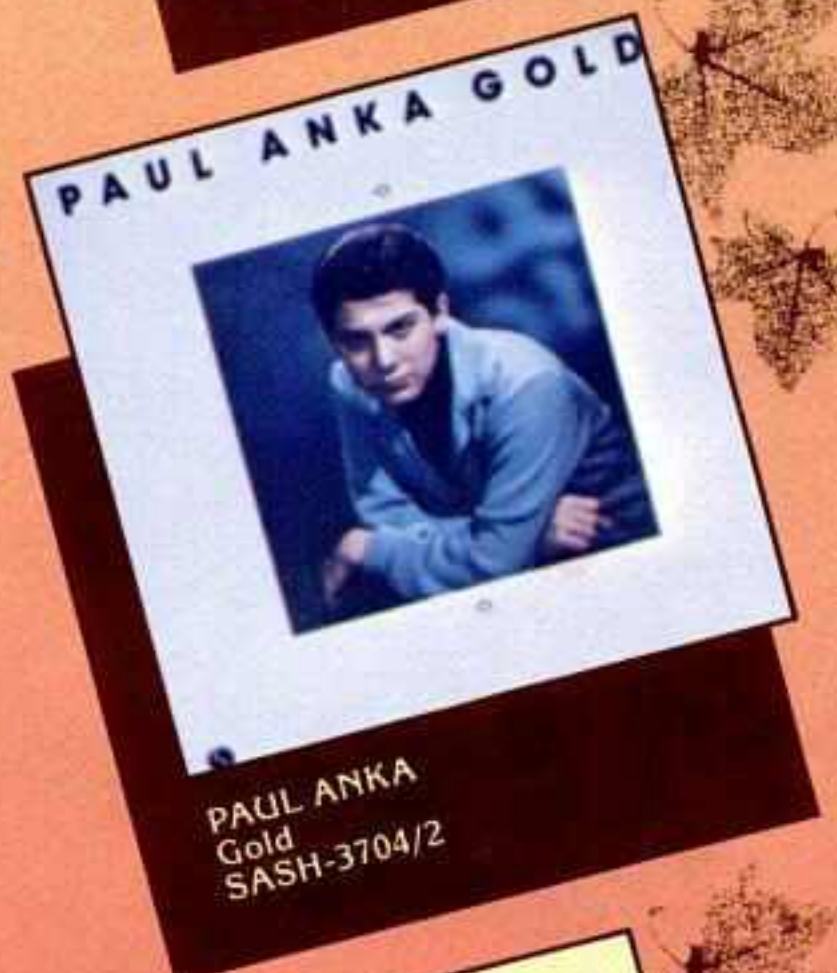
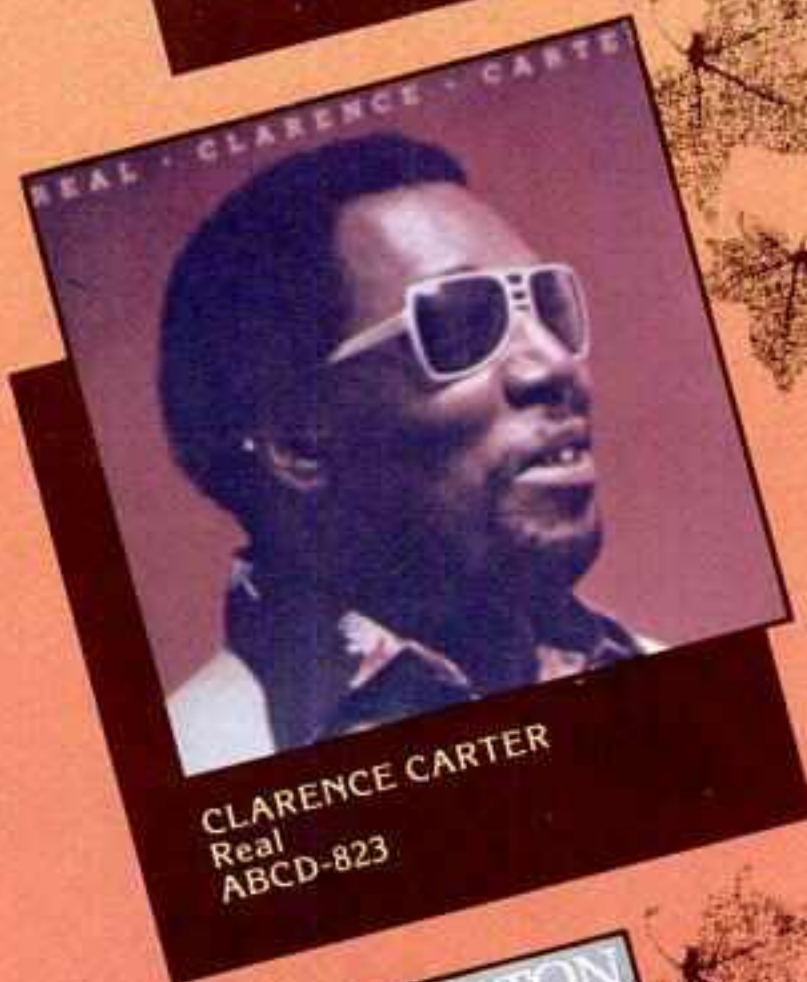
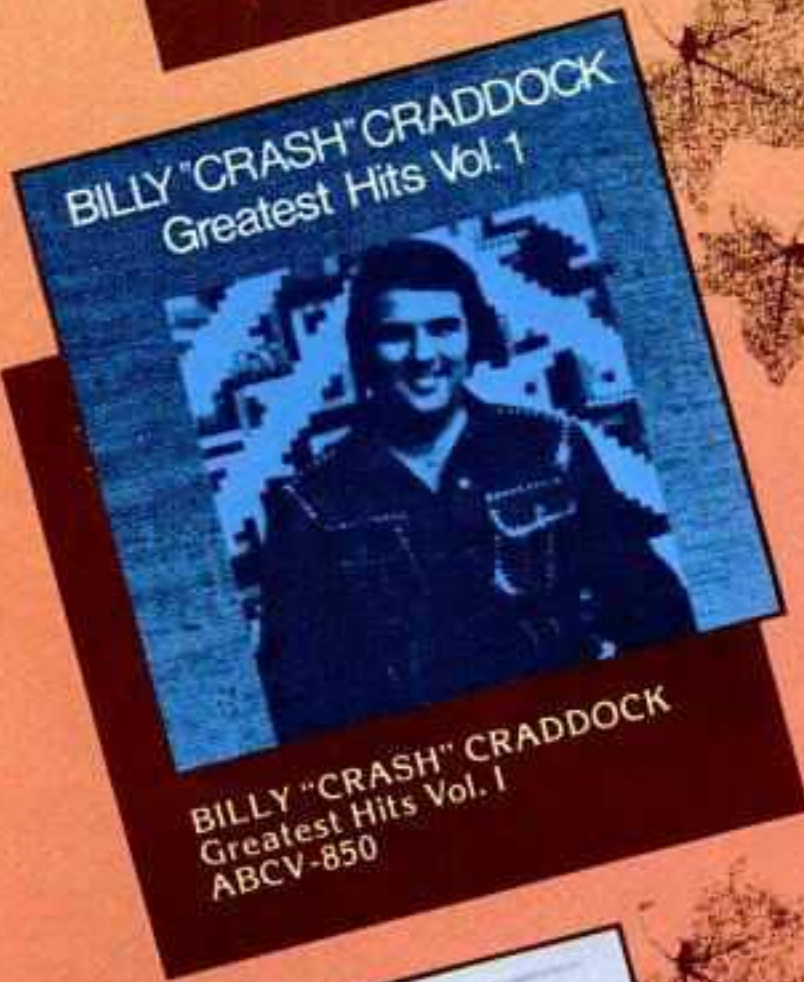
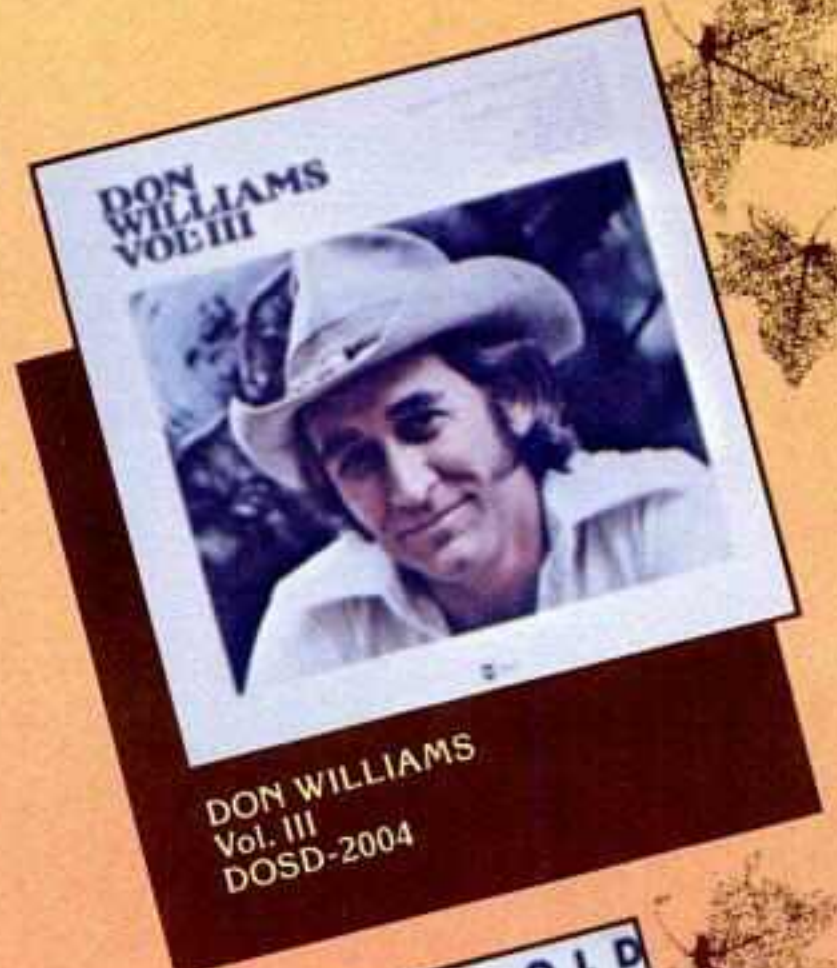
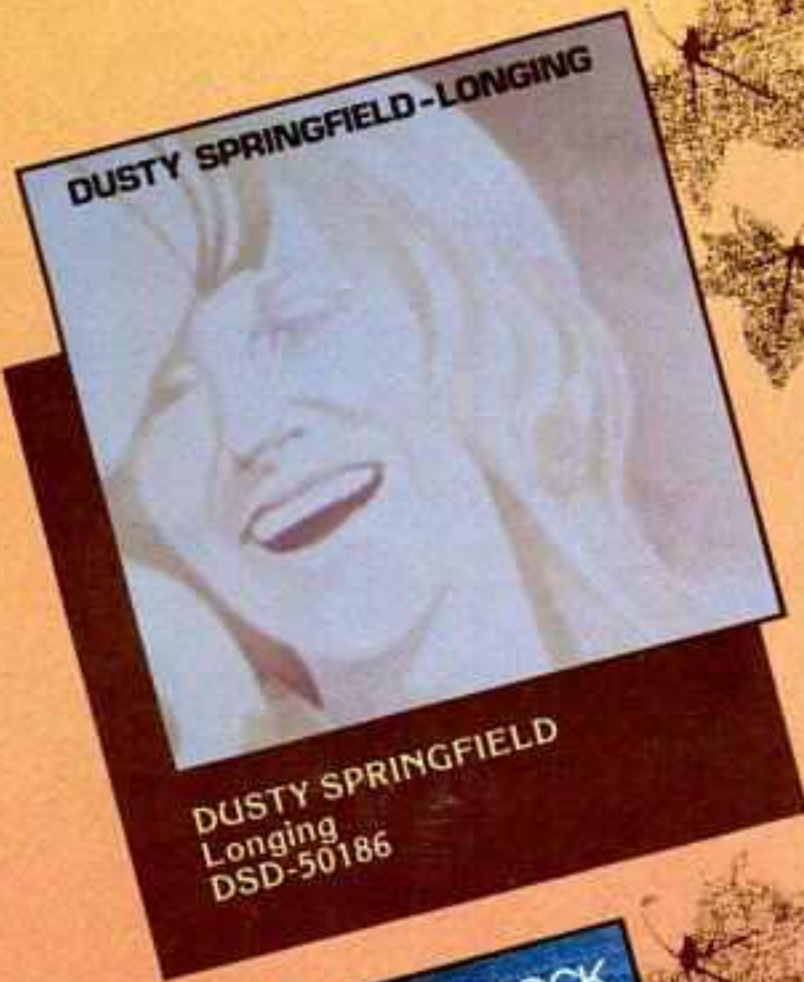


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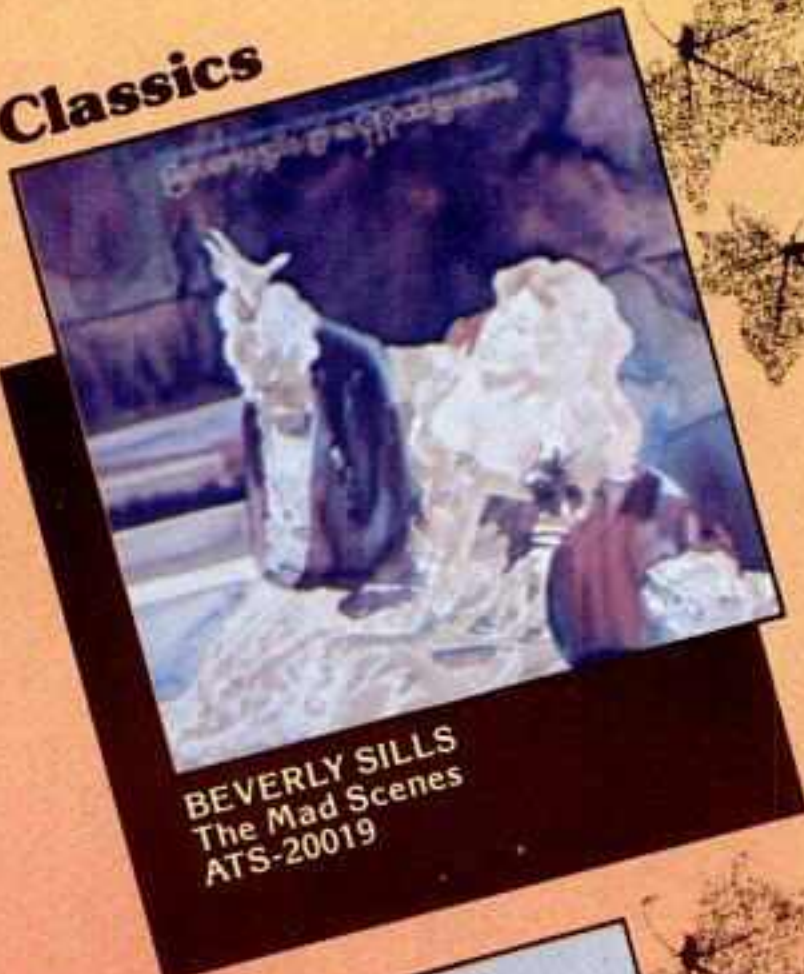
Still More Block Busters For The Big Selling Season



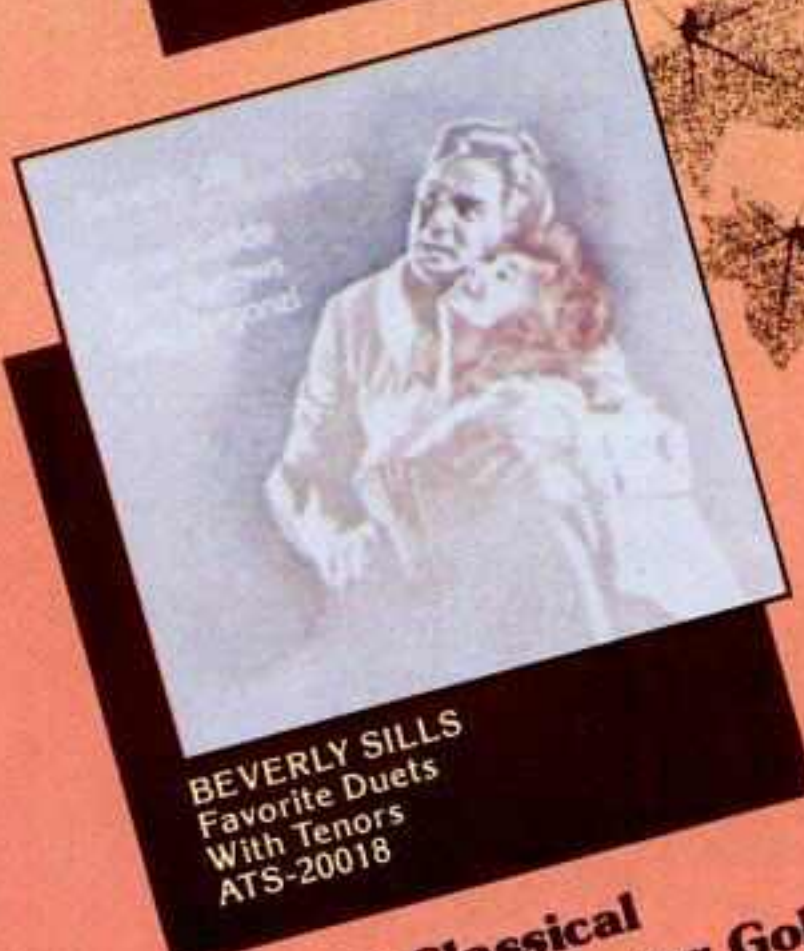
All From The Family-The **abc** Record Companies & **RT** Tapes

Diversification Will Excite During The Selling Season

Classics

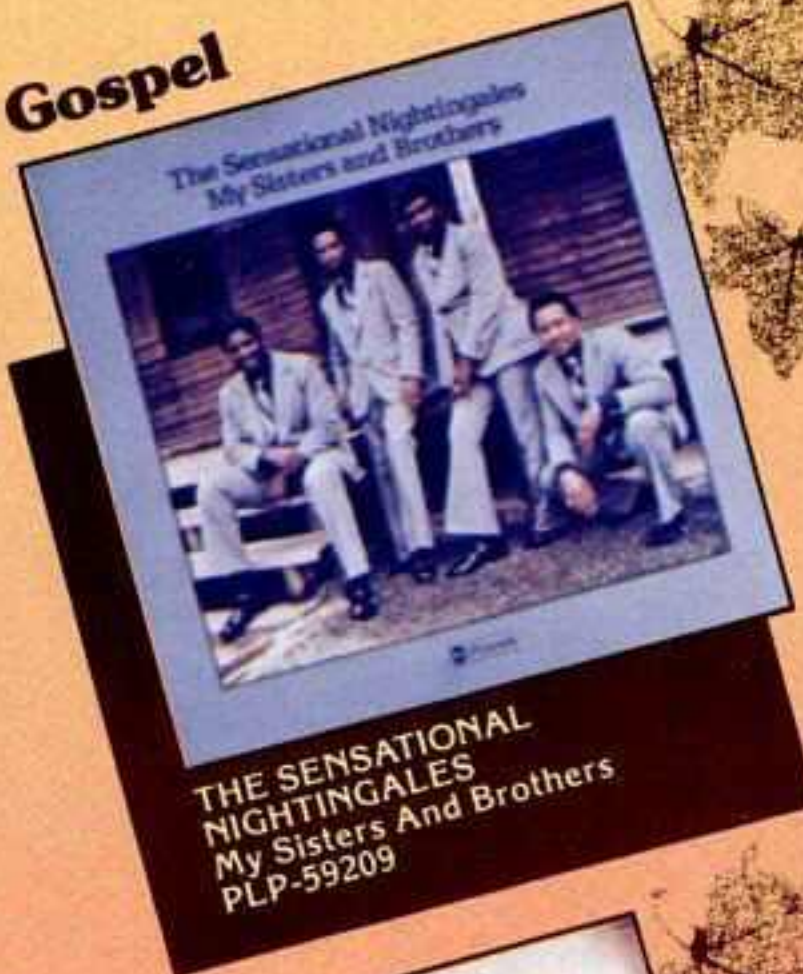


BEVERLY SILLS
The Mad Scenes
ATS-20019

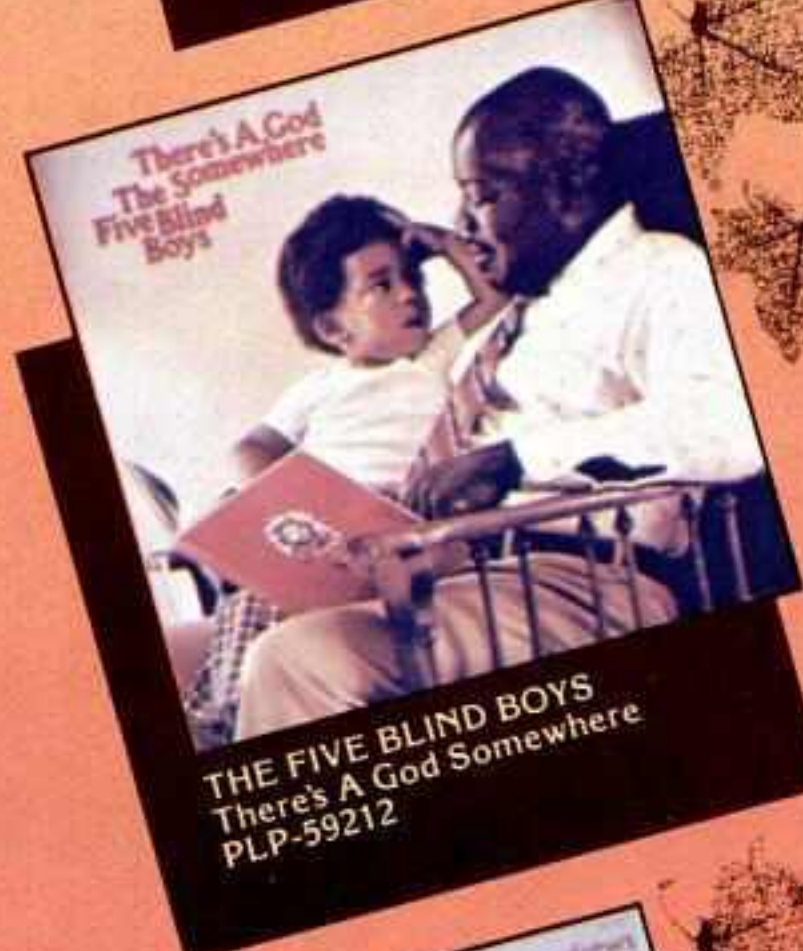


BEVERLY SILLS
Favorite Duets
With Tenors
ATS-20018

Gospel

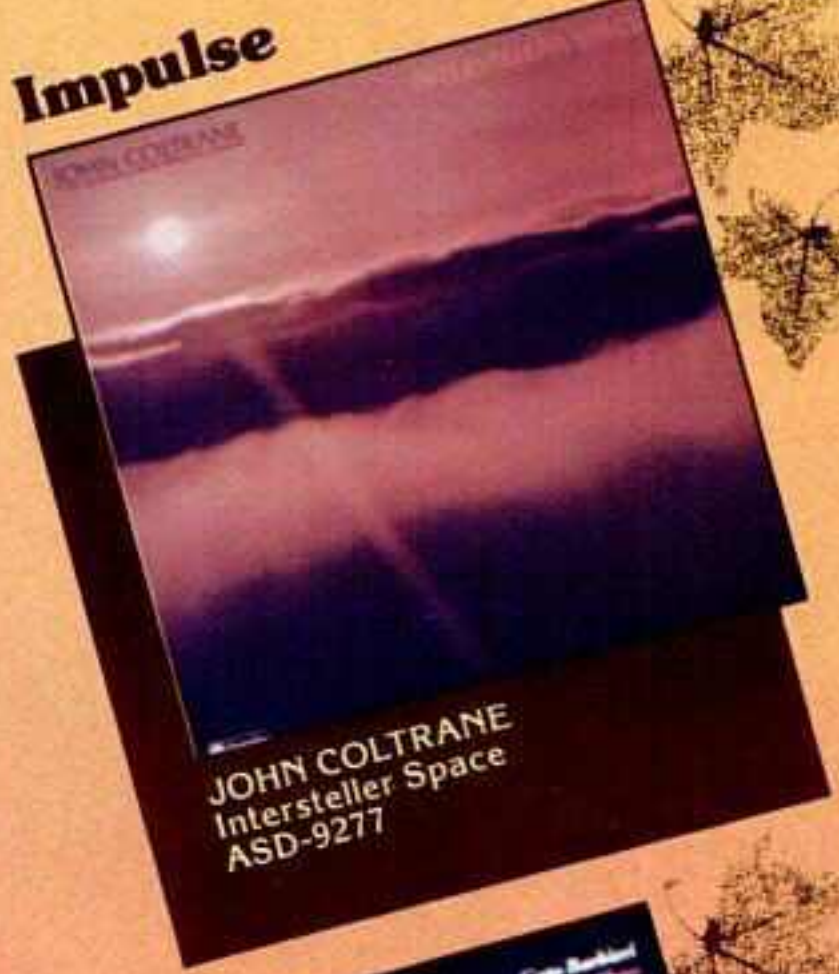


THE SENSATIONAL NIGHTINGALES
My Sisters And Brothers
PLP-59209



THE FIVE BLIND BOYS
There's A God Somewhere
PLP-59212

Impulse



JOHN COLTRANE
Interstellar Space
ASD-9277



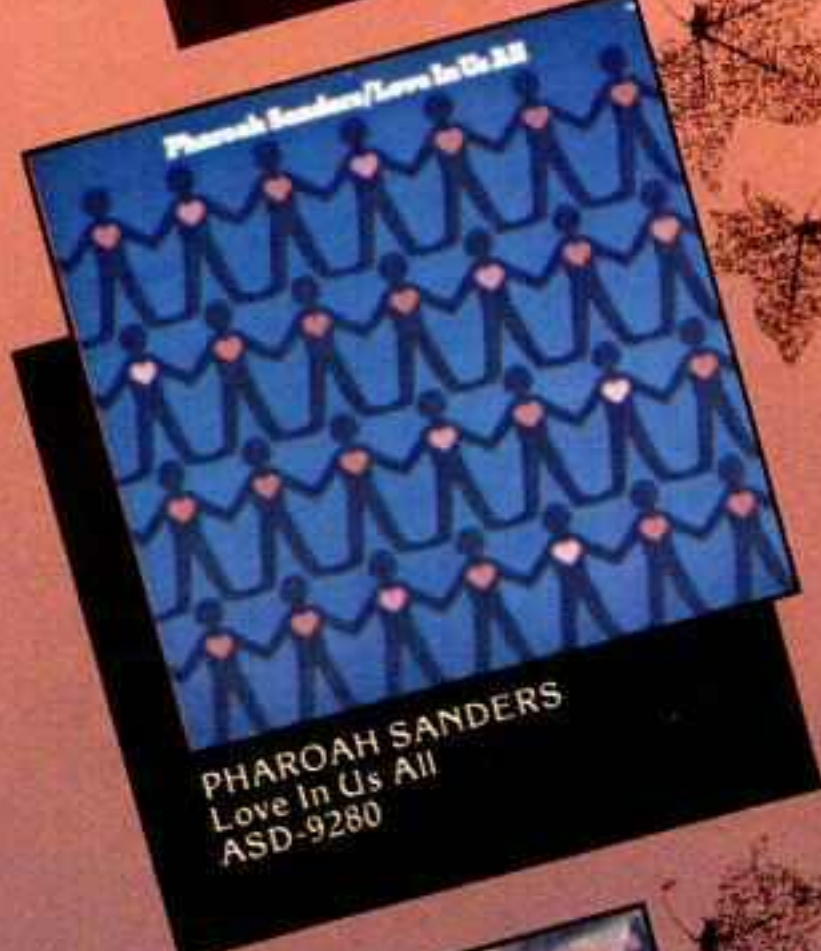
GATO BARBIERI
Viva Emilliano Zapata
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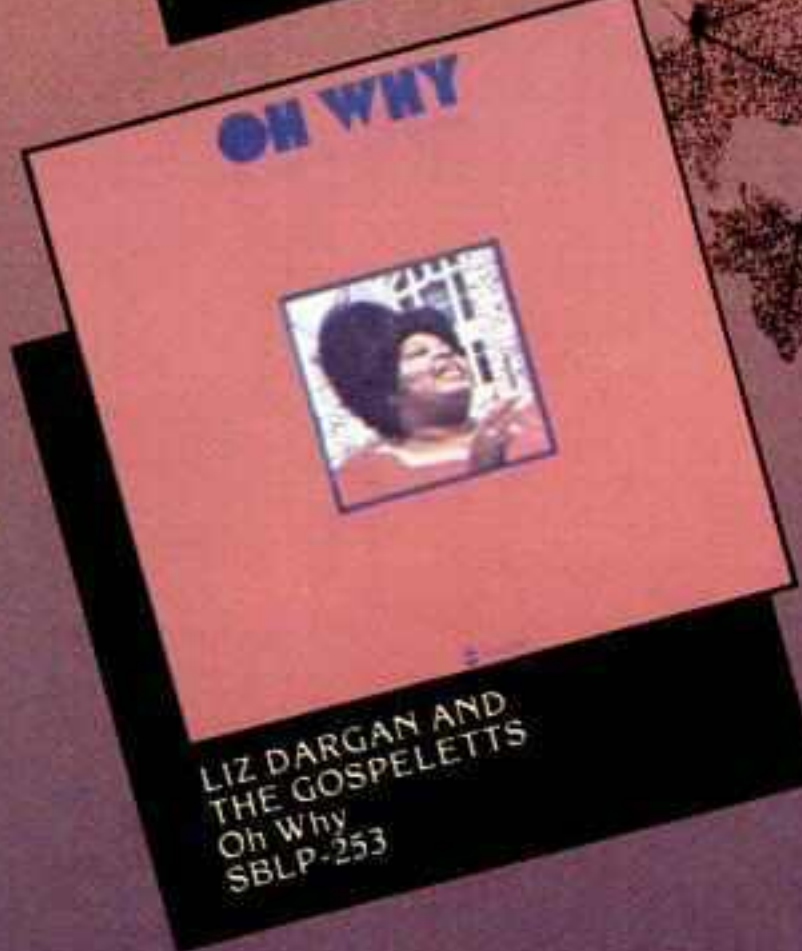
- WGM-8302 ■ **ARTHUR HONEGGER:** Pacific 231 • Rugby • Chant de Joie • Mouvement Symphonique #3 • Pastorale d'Elé • Philharmonic Symphony Orchestra of London • Hermann Scherchen
- WGM-8303 ■ **J.S. BACH/CANTATA NO. 42 • CANATA NO. 35:** Teresa Stich-Randall • Maureen Forrester • Alexander Young • John Boyden • Herbert Tachezi • The Vienna Academy Chamber Choir/The Vienna Radio Orchestra • Hermann Scherchen
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- WGS-8297 ■ **JOHN DOWLAND:** Ayres For Four Voices Vol. II • Golden Age Singers directed by Margaret Field-Hyde • Julian Bream, Lute
- WGS-8295 ■ **FRANCK: Psyché (A Symphonic Poem)/ PROKOFIEV: Sinfonietta in A, Op. 48 • Moscow Radio Symphony Orchestra/Jemal Dalgat, Conductor**
- WGS-8296 ■ **BENJAMIN BRITTEN:** Prelude & Fugue, Op. 29 • EDWARD ELGAR: Introduction & Allegro, Op. 47 • ARNOLD SCHOENBERG: Transfigured Night, Op. 4 • Lausanne Chamber Orchestra/Victor Desarzens Conductor
- WGS-8298 ■ **ANTONIN DVORAK:** Overtures Opus 91, 92, 93 • Slavonic Rhapsody #2 • Vienna State Opera Orchestra • Laszlo Somogyi, Conductor
- WGS-8301 ■ **FRANZ JOSEF HAYDN:** Symphony #94 ("Surprise") • Symphony #101 ("Clock") • Vienna State Opera Orchestra • Hermann Scherchen Conductor
- WGM-8305 ■ **GEORGE WRIGHT:** The Christmas Album • George Wright at the Wurlitzer Organ



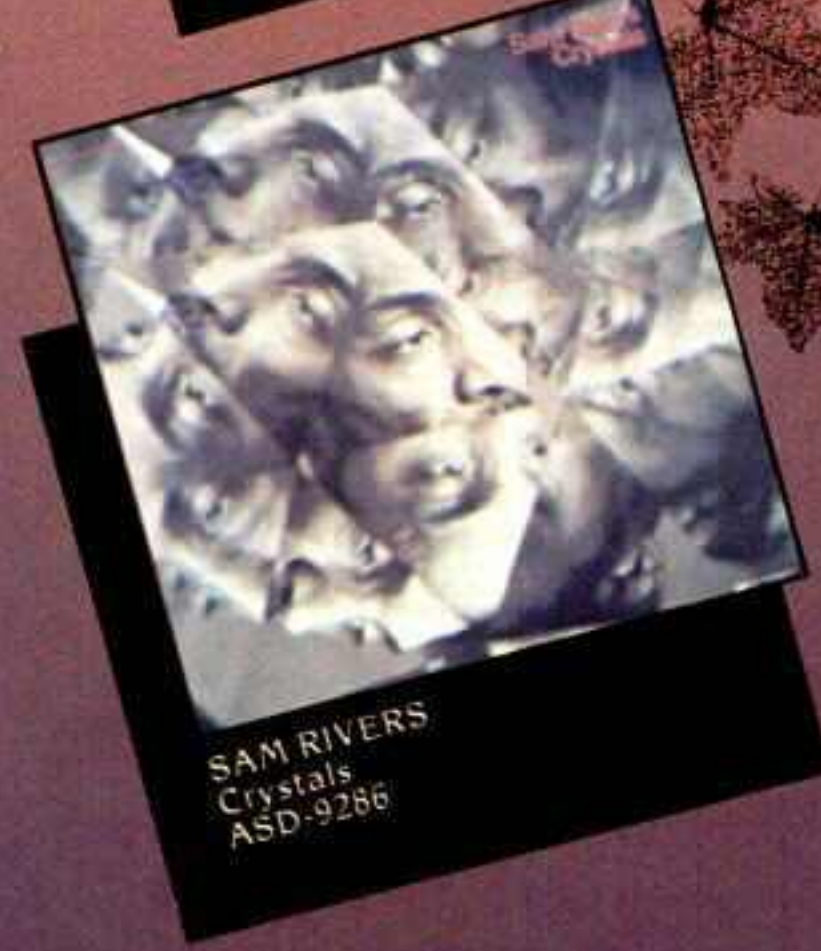
INEZ ANDREWS
Live At The Munich Gospel Festival
SBLP-254



PHAROAH SANDERS
Love In Us All
ASD-9280

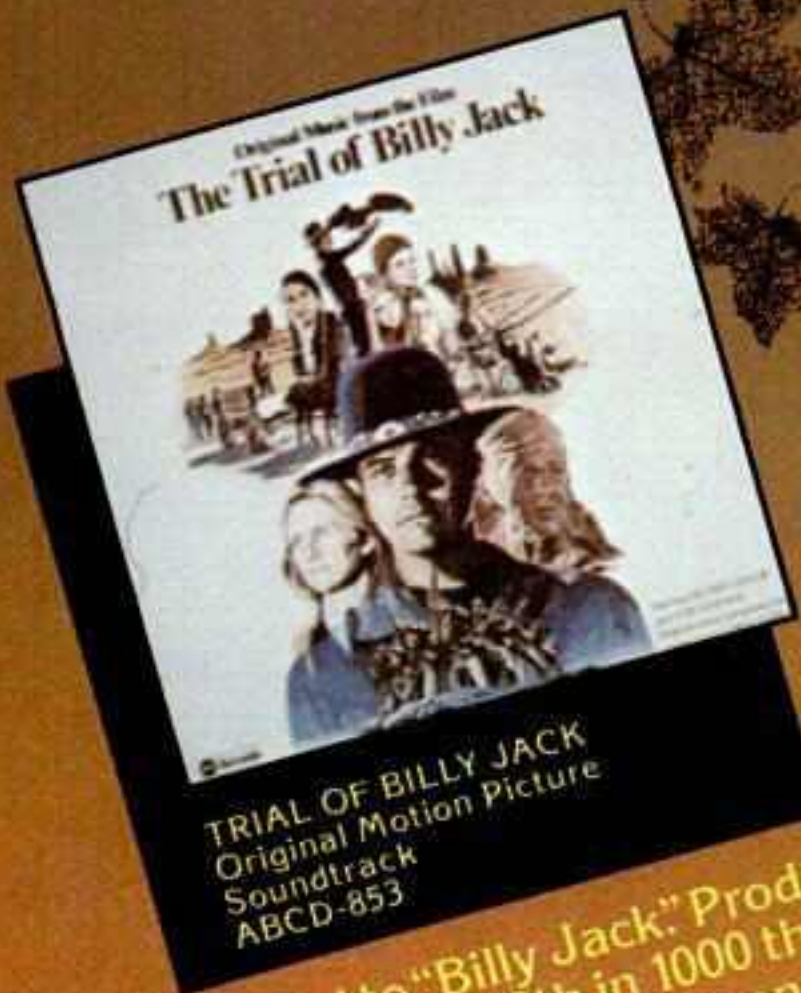


LIZ DARGAN AND THE GOSPELETTS
Oh Why
SBLP-253

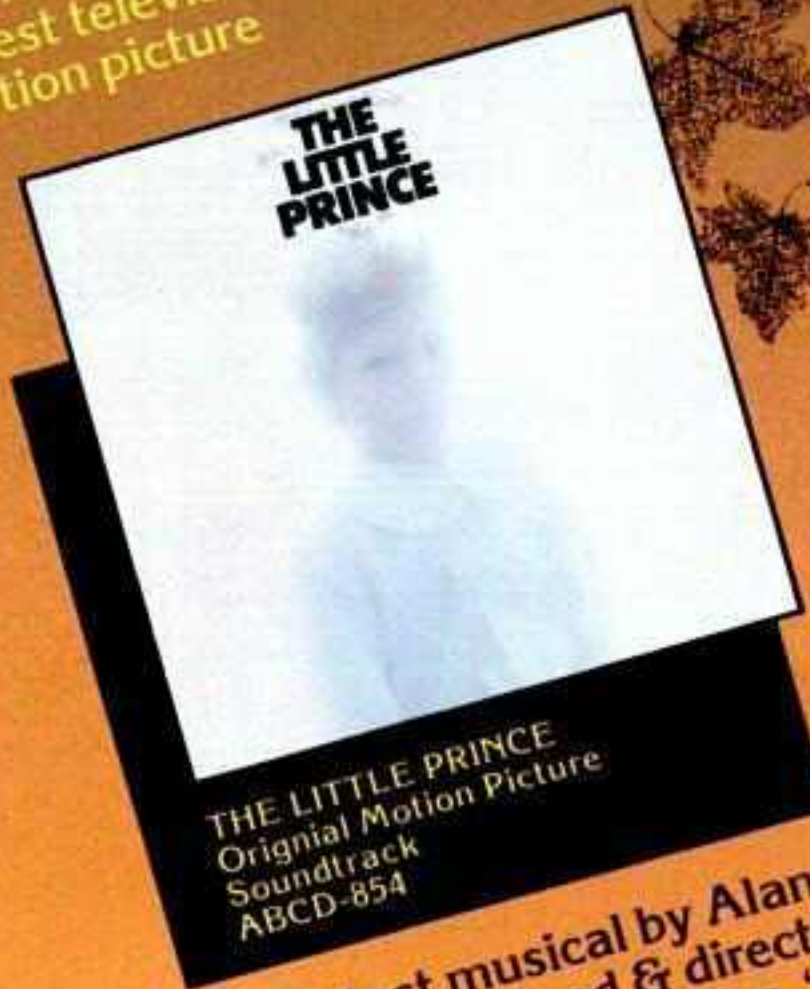


SAM RIVERS
Crystals
ASD-9286

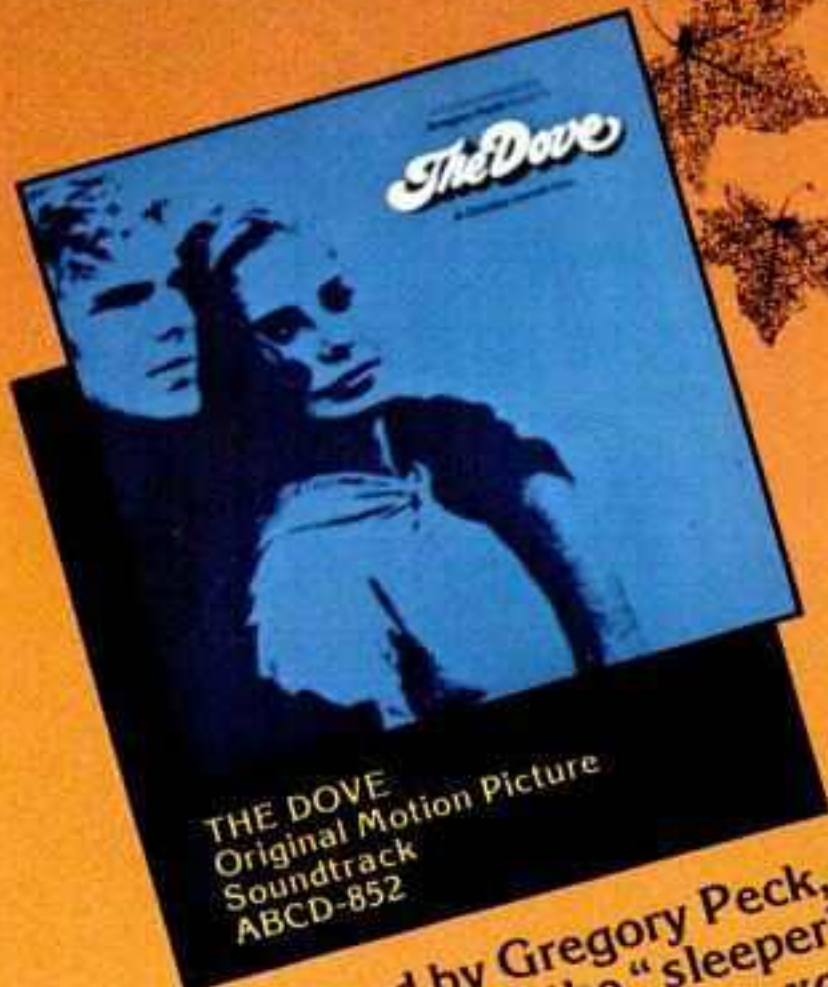
Plus The Season's Greatest Line Up Of Motion Picture And Broadway Sound Tracks And Original Casts



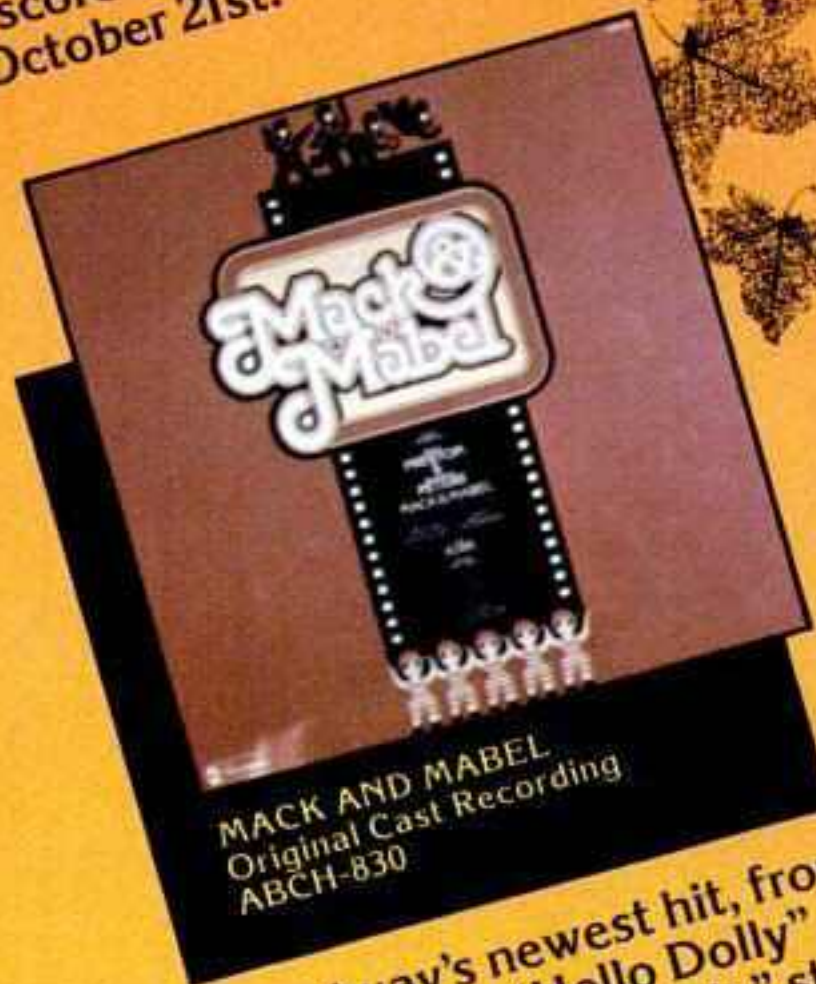
Sequel to "Billy Jack." Produced by Taylor/Laughlin.
Opens Nov. 13th in 1000 theatres in 50 major cities.
It will be supported by one of the largest television
& radio advertising campaigns in motion picture
history.



The latest musical by Alan J. Lerner & Frederick
Loewe. Produced & directed by veteran Hollywood
filmmaker Stanley Donen. "The Little Prince" stars
Richard Kiley, Gene Wilder & Bob Fosse and
opens November 4th.



Produced by Gregory Peck, this movie seems
destined to be the "sleeper" of the mid-seventies.
"The Dove" features an excellent score by
John Barry. It opens nationally October 21st.



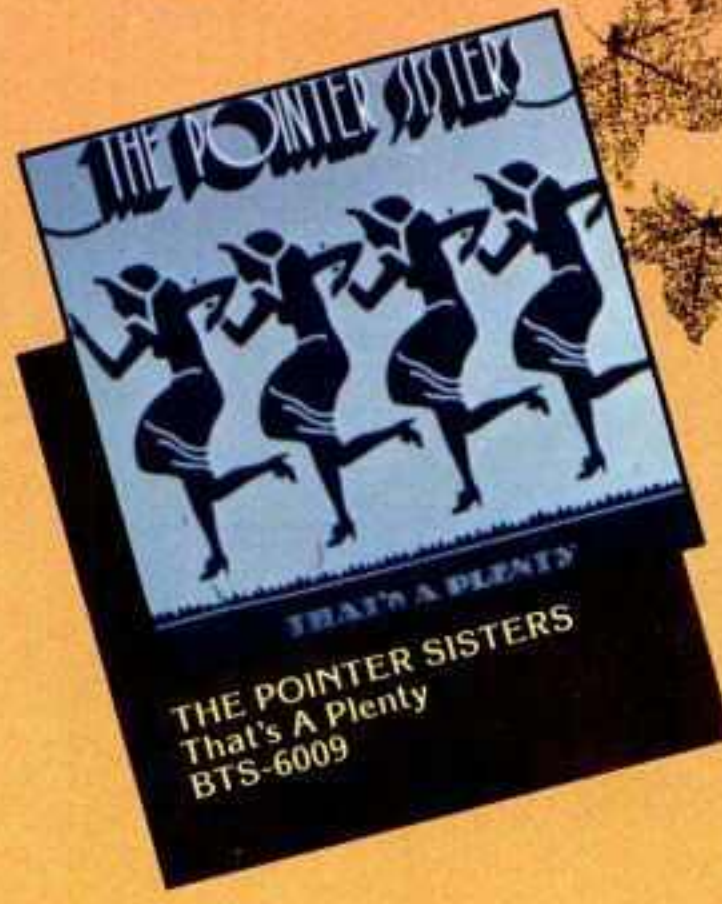
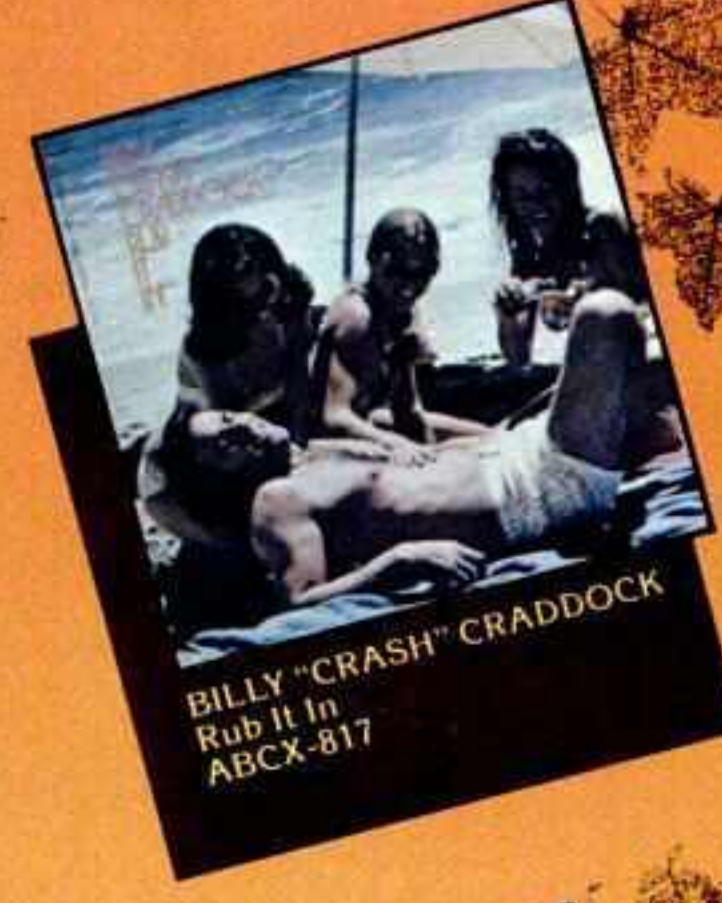
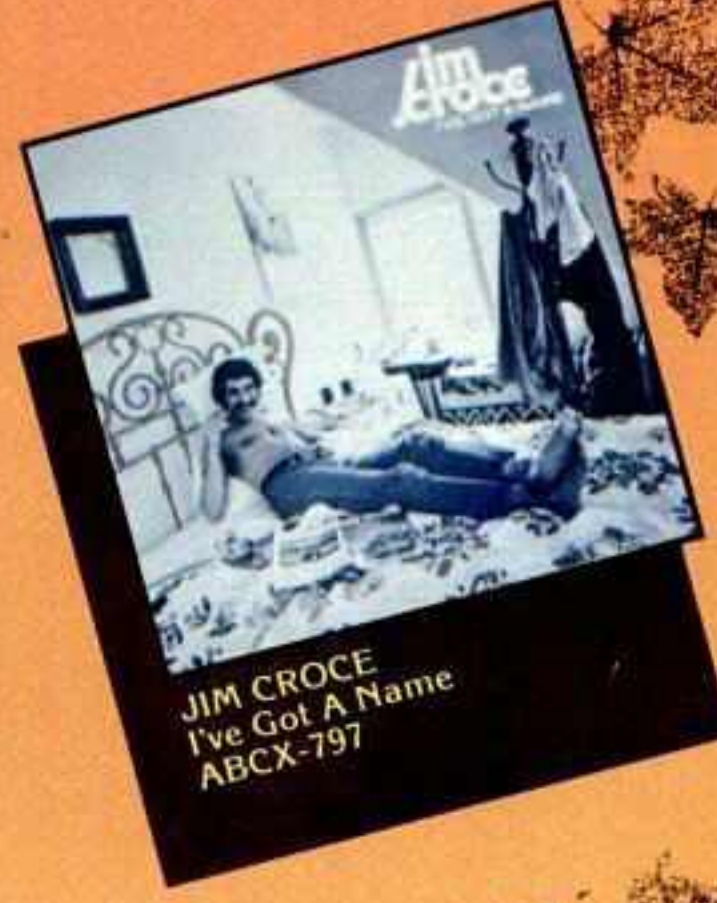
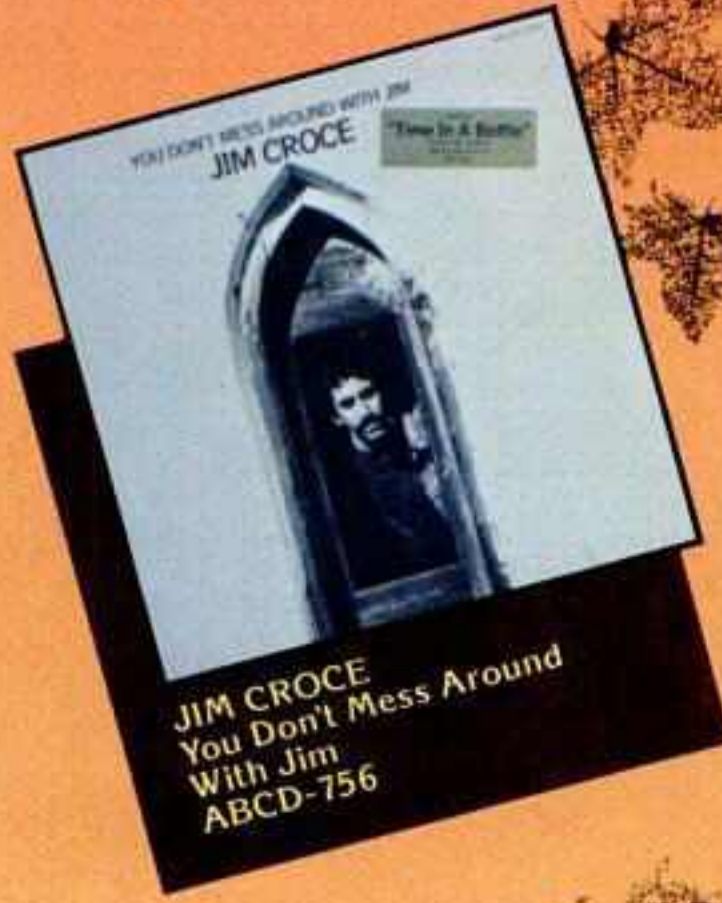
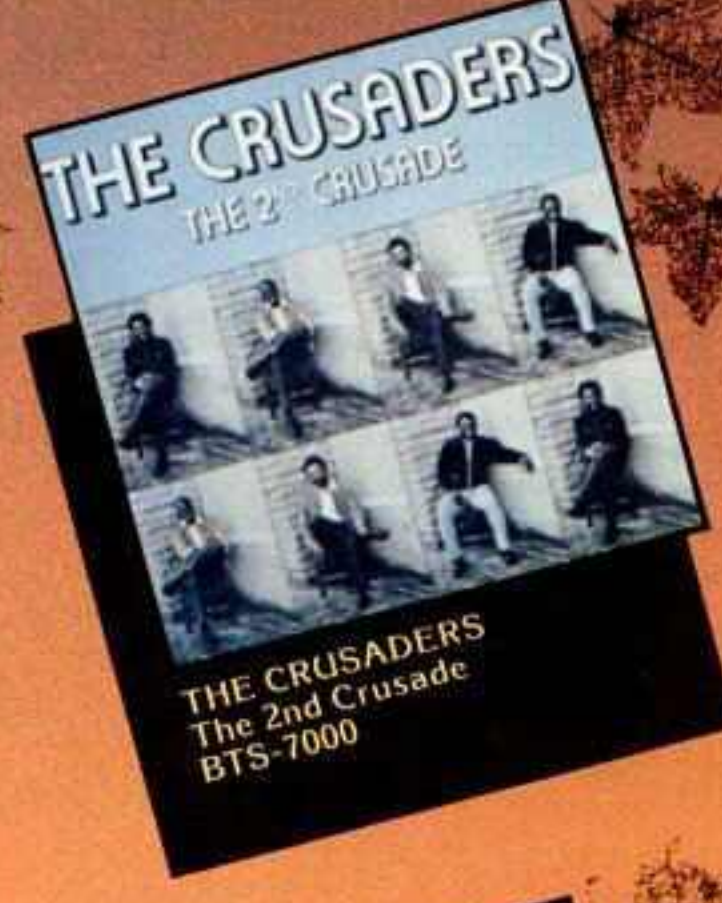
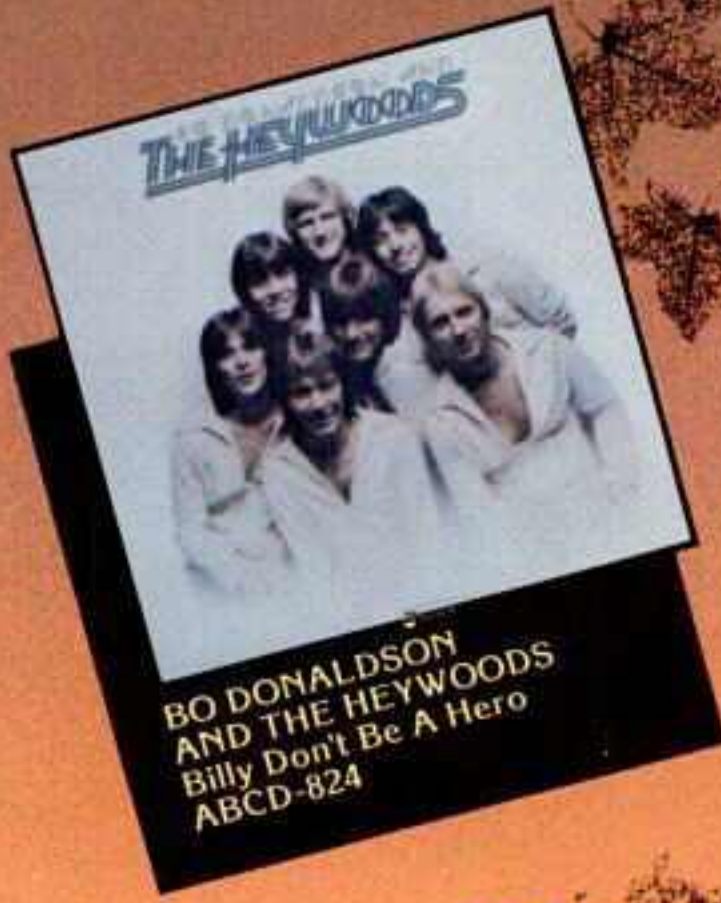
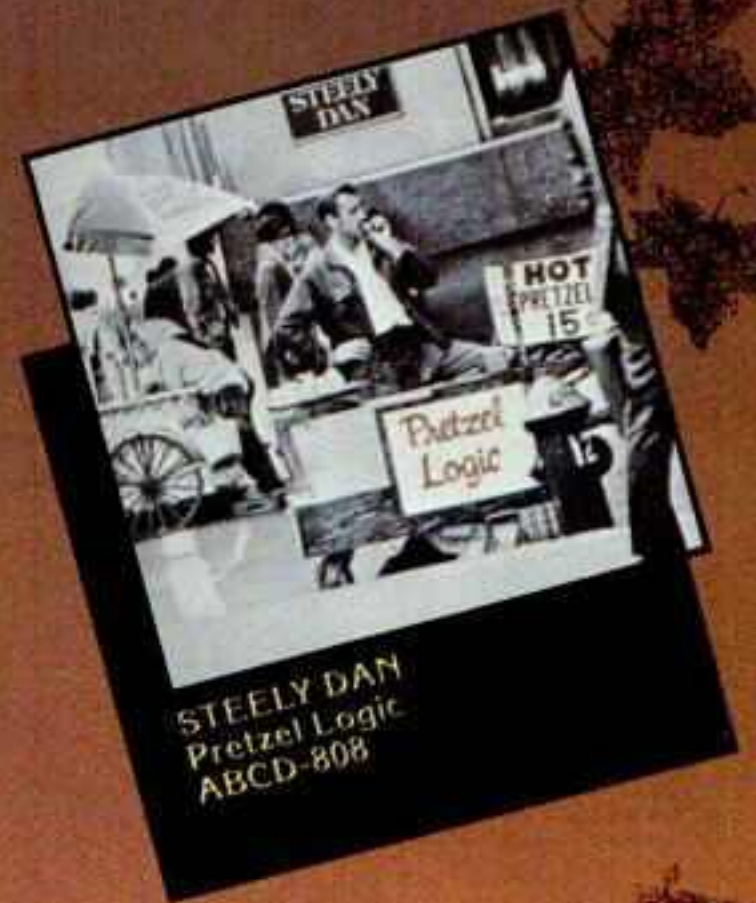
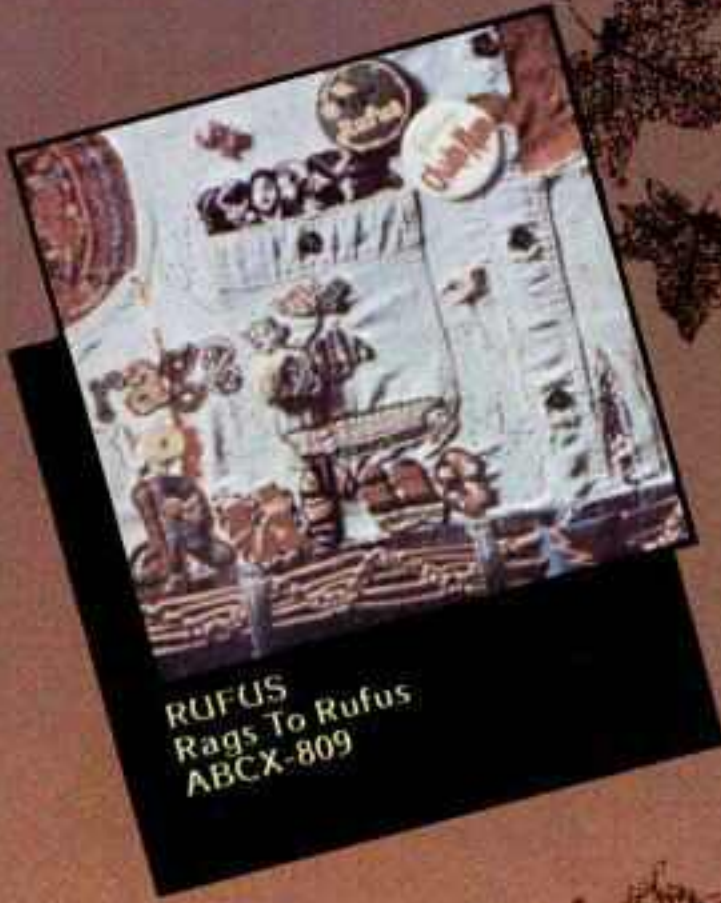
Broadway's newest hit, from the people who
brought you "Hello Dolly" and "Mame."
Now — "Mack & Mabel" starring Robert Preston.

All From The Family—The **abc** Record Companies & **GRT** Tapes

TM

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A Reminder - Key Best Sellers That Should Be In Your Store



All From The Family - The **abc** Record Companies & **RT** Tapes[®]

TM

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Everything You Have Seen Is Backed To The Hilt With...

- **A hard hitting consumer advertising campaign to point up that**
“Records are your most economical entertainment buy!”

- **Radio Spots**
- **Black/White With Dealers**
- **Key Consumer Publications**
- **T.V. Buys**
- **Display Material**

Contact Your ABC Branch Immediately He's Dealing

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ABC/Dunhill Records Branch
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Burbank, California 91502
LOU VERZOLA — 213-848-6033

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ABC/Dunhill Records Branch
120 N. King Street
Eli Grove Village, Illinois 60007
JOHN CONNORS — 312-439-9700

Cleveland

ABC/Dunhill Records Branch
2230 W. 110th Street
Cleveland, Ohio 44102
LOU SICUREZZA — 216-252-2700

Beltsville

ABC/Dunhill Records Branch
10225 Southard Drive
Beltsville, Maryland 20705
RUSS FLANAGAN — 301-937-1850

Woodside

ABC/Dunhill Records Branch
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Woodside, New York 11377
STAN DRYSON — 212-476-0500

Dallas

ABC/Dunhill Records Branch
4845 Cash Road
Dallas, Texas 75247
CHARLES STEWART — 214-634-9770

Atlanta

ABC/Dunhill Records Branch
3230 Oakhill Industrial Street
Atlanta, Ga. 30340
SKIP BYRD — 404-458-8721

Boston

ABC/Dunhill Records Branch
6 Henshaw Street
Woburn, Mass. 01801
PAUL BROUSSEAU — 617-935-7450

 abc Records

 GRT
MUSIC TAPES

New EMI Tape Cassette Bows

• Continued from page 3

X1000 has several technical improvements over chromium dioxide cassettes, including an increase of 3-4 dB in the 8-15 kHz frequency range, which gives a more realistic treble that results in a brighter, more sharply defined sound.

The superior overload characteristics are said to insure low distortion at high recording levels. Due to the tape's increased magnetic remanence which results in less tape hiss, a wider dynamic range is obtained.

Another factor claimed in the X1000's favor is that when used with comparable high end audio equipment it exhibits a usable frequency response extending from 25 Hz to 15 kHz, giving a smooth, clear bass coupled with crisp treble performance. The improved high frequency response insures a low level of intermodulation distortion that provides a "cleaner" recording.

Ted Naef, EMI Tape managing director, comments: "We began our research from the belief that what really matters to an audio enthusiast is the quality of sound he gets from his chosen medium, related to the cost of the product. The X1000, which gives as pleasing a reproduction as expensive chrome dioxide cassettes, is considerably cheaper to buy and, in addition, is a much less abrasive tape. There is no need for a special hiss switch on the recording machine and it will no doubt improve the performance of many cassette tape recorders."

To prove its case, EMI Tape arranged a series of several "blind" tests, under the adjudication of Denys Killick, editor of Hifi Trade Journal, to determine whether leading musicians from the world of classics and pop could discriminate between X1000 and ordinary chromium dioxide cassettes.

Participants were later asked to
(Continued on page 49)

NEXT APRIL IN VEGAS

New BASF Unisette Preview Set

By RADCLIFFE JOE

NEW YORK—Hardware for BASF's new Unisette cassette-type system will be demonstrated by Studer of Switzerland at the 1975 National Assn. of Broadcasters (NAB) Convention scheduled for Las Vegas next April.

It will be the debut showing of the revolutionary new system in this

country since it was first announced last June (Billboard, June 22).

Studer, one of the first European hardware manufacturers to undertake development of a Unisette transport, will be aiming primarily at the automated broadcast market. BASF officials from both Mannheim, Germany, and Bedford,

Mass., have been laying much groundwork in this area during the past month.

Although BASF officials are reluctant to talk about progress on the system to date, informed sources reveal that BASF's engineers Klaus Goetz of Germany and Jack Jackson from Bedford have been literally criss-crossing the country promoting the Unisette concept to a broad area of potential users.

In addition to the interest the system has sparked among broadcasters, at least one major airline has indicated its desire to use Unisette for the programming of its in-flight music, as well as in-flight digital applications.

It is understood that the base of
(Continued on page 50)

FTC Probe Eyed At EIA Sessions

BEVERLY HILLS, Calif.—The recently announced Federal Trade Commission audio industry probe (Billboard, Aug. 24) and the entire realm of fair trade implications are likely topics at a key seminar that will highlight the 50th annual convention of the Electronic Industries Assn. (EIA) that opens its four-day run Monday (21) at the Beverly Hilton.

Sponsored by the EIA distributor products division headed by Toby Mack, the Tuesday afternoon seminar on "legal impacts on the manufacturer-distributor relationship" will feature James Halverson, director, FTC bureau of competition; Ralph Stoultz, assistant secretary and counsel of North American Philips, and Roger Nichols, antitrust attorney with the Los Angeles firm of Kindell & Anderson.

Nichols will represent the distributor point of view, Stoultz will outline manufacturer problems in contracts, and Halverson will focus on the FTC's newly aggressive enforcement philosophy. Mack notes it is the intent of EIA to help explore many of the growing manufacturer/distributor problems, with many consumer electronics firms sending observers to the meeting.

Although FTC officials claim the industry probe, being conducted by its New York office, is not a direct assault on Fair Trade, the Commission has gone on record as calling Fair Trade "uncompetitive." One key factor prompting the nationwide investigation is alleged pressure by audio equipment manufacturers with fair traded product on dealers to conform with stipulations of the controversial non-signer clause, recently overturned by Massachusetts and North Carolina court decisions.

More than 500 EIA members and guests are expected at the convention, highlighted by guest speaker William Simon, Secretary of the Treasury, at the banquet and reception Tuesday (22).

Looking ahead to the third annual Winter Consumer Electronics Show, Jan. 5-8 at Chicago's Conrad Hilton Hotel, staff vice president Jack Wayman of the EIA Consumer Electronics Group reports 150 exhibitors already have reserved 80 percent of available space.

The Winter CES will host a press/exhibitor preview Nov. 6 at the St. Moritz Hotel in New York, at which time additional information will be available.

O'Brion Is New ITA President

NEW YORK—Dick O'Brion, Sony Corp. of America, is new president of the International Tape Assn. (ITA), succeeding Dan Denham, 3M Co., who moves up to chairman. Oscar Kusisto, the group's first president and chairman, was given a new title, chairman emeritus, executive director Larry Finley reports.

Jeff Berkowitz, Panasonic, was renamed executive vice president; Ed Campbell, Lear Jet Stereo, secretary, and George Saddler, Magnetic Media Corp., treasurer.

The entire board of directors was reelected at the ITA annual membership meeting here Oct. 11, fol-

(Continued on page 51)

Car Stereo All-Channel Radio Bill Alive

By MILDRED HALL

WASHINGTON—Reports in the trade press that the House will definitely not act on the all-channel radio bill H.R. 8266 in this session, have been denied by spokesmen on the House Commerce Committee staff.

The House bill would limit to auto radios the requirement that radio sets be able to receive both AM and FM programming. A Senate-passed bill would have applied the all-channel requirement to all radio sets, both home and auto, costing over \$15 (Billboard, Sept. 14).

Sources at the House Commerce Committee say the bill has been officially reported out to the House, and they expect to try for action on the legislation when Congress returns Nov. 12 from the election recess.

Admittedly, if the House does

pass H.R. 8266, the differences between the Senate and House bills will have to go to the conference, which could run out of time when this 83d Congress adjourns in December. But the committee does not make any acknowledgement that they have given up on their bill.

Electronics Industry Assn., representing the manufacturers, has fought the all-channel requirement as being unnecessary, an additional expense to the consumer, and a denial of his right of choice. Auto manufacturers, heavily criticized during hearings for the high costs of AM-FM car radios, have done their lobbying in the background—but heavily.

The all-channel bill barely squeaked through a Senate passage in June by a vote of 42 to 40.

OCTOBER 26, 1974, BILLBOARD

Woolco Discount Audio Centers Score Big With Quad

By ERIC COGGINS

DENVER—"Fifty percent of our home stereo sales are quadrasonic," says Gary Karnik, manager of one of six Woolco Electronic Centers in the metro area. The leased departments in Woolco Discount Centers

are operated by the audio department of Sidles Distributing Co.

"I know 50 percent is extremely high compared to other areas of the country," Karnik continues. "When a supplier expressed doubt, saying

the industry nationwide is doing only 18 percent or so, I said, take it or leave it, but 50 percent of our home stereo business is quad. Almost all our advertising pushes quad. And, in the stores, we put on good demonstrations of CD-4 records or good reel to reels in order to truly reveal discrete four channel. Very few people will go back then and buy two channel stereo.

"A lot of people come in and say, yeah, we've heard quad and we are not impressed. It turns out they've heard the matrixing type quad. So, we play CD-4 or discrete off a tape for them. Then they say, 'Now we know why you are so enthused about four channel.' We are not pushing matrix at all."

Sometimes customers come in with no knowledge at all of quadrasonic. "We give them a really quick education... and they grasp it," assures Karnik. "But we don't just talk. We demonstrate. We say, this is what SQ sounds like and this is what discrete sounds like. And we show them. It is a lot more effective to let them hear the differences then try to explain them. We also give literature to prospects as a backup to live demonstrations.

"In short, we guide our customers, help them as much as possible. It is important that they know exactly what they are buying so that later

they do not feel gypped. We consistently work at good customer relations."

Eight track is strong in home units sold by Woolco Electronic Centers. "The big boost is quad," says Karnik. "Eight track has quad, cassette does not. I think we are going to see great advances in cassette when they come out with quad cassette. There's interest. A lot of people are asking about it, wanting to know if it is available yet. The main thing keeping 8-track going is the availability of quad."

Right product mix is integral to the success of Woolco Electronic

Centers, according to Karnik. "We have two of the hottest products on the market—Kenwood and Pioneer," he said. "Our price range on four channel starts around \$219 and climbs to \$750."

The leased departments recently got good results from a special offer on four speakers, a changer, and a four channel Kenwood, for \$488. "We bought 200 such units," Karnik notes. "Being big enough to buy in quantity makes a difference."

In addition to the two receiver lines, Kenwood and Pioneer, the
(Continued on page 49)



'Q' TRAINING—Woolco part-time salesman gets tips from Electronic Center manager Gary Karnik, left, on the floor during "apprenticeship" period.



'Q' DEALS—Various price packages for quad do well at Woolco.

Panasonic Promo Hits TV & Radio

NEW YORK—A number of Panasonic products including Series 44 entertainment systems, Dynamite-8 portable 8-track players and Take

'n' Tape cassette recorder/players will be offered as prizes on a wide variety of national TV and radio shows as part of a significant fall promotion.

The popular Panasonic Series 44 Quadraphonic systems will be offered as prizes on such game shows as "Hollywood Squares," "Let's Make A Deal," "The Price Is Right" and "Dealer's Choice," along with Quatre-color TV sets and Tech Series radios.

Live audiences at popular teenage TV shows like "Soul Train" and "Wonderama" will qualify for such products as Panasonic's Dynamite-8 and the Take 'n' Tape.

The massive push will run until the end of December and will bring Panasonic products into sharp focus among TV and radio audiences in more than 100 prime markets across the country.

(Continued on page 48)

Fidelipac Raises Its Prices by 10%

CHERRY HILL, N.J.—Fidelipac has announced across-the-board price increases averaging 10 percent, effective Nov. 15, according to sales manager Gene Bidua. It is the first general boost since February, 1971, for the firm's line of automatic tape cartridges, test tapes, alignment gauges, storage racks and magnetic tape erasers.

Videotape Equipment Imports Up

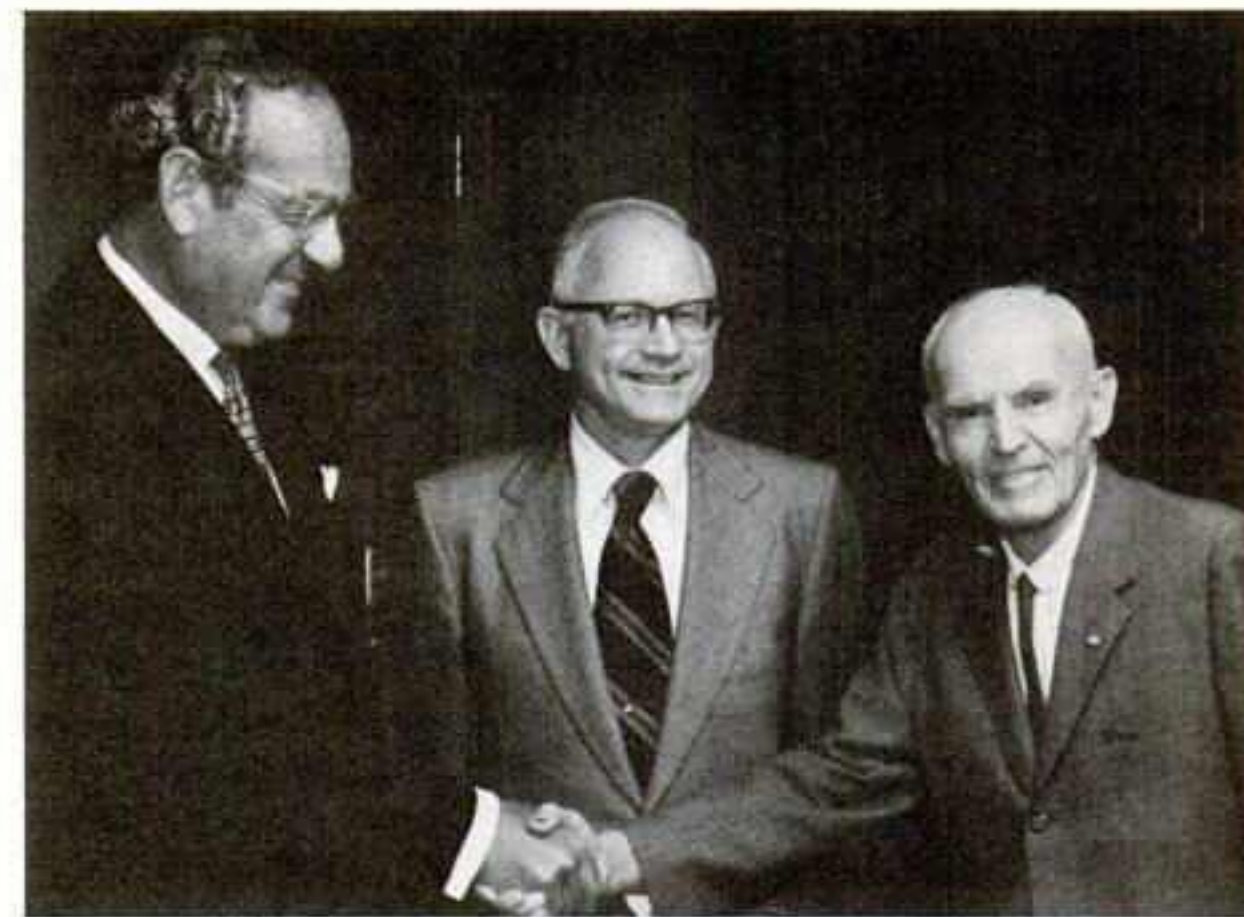
NEW YORK—Imports of videotape equipment to the U.S. zoomed in August by 103 percent over the same period in 1973. The unprecedented increase comes in the face of an overall decline in consumer audio equipment imports, according to figures released by the Consumer Electronics Group of the Electronic Industries Assn. (EIA).

While imports of videotape equipment increased significantly, imports on audio tape equipment over the corresponding period dropped by 20 percent. A breakdown of figures in this area shows imports of open reel recorders off 52 percent; portable and home cassette and 8-track players, down 42 percent, and car stereo products, down 20 percent.

The only audio tape equipment product to show any sort of an increase was cassette and 8-track recorders, up only 4.3 percent for Aug.

Also rallying were automatic record changers and turntables, up 15.6 percent, and transceivers, up 1.5 percent. On the other hand, imports of manual record players and turntables dropped an alarming 60 percent.

Correspondingly, exports of video equipment during August plummeted by 97.1 percent, while phonographs gained by 94.5 percent, and audio tape equipment were up only 0.4 percent.



Ampex photo

GOING STRONG—Alex M. Poniatoff, right, whose initials plus "ex" for excellence gave Ampex its name, marks 30 years as magnetic tape recording pioneer with handshake from chairman Dick Elkus, as president Art Hausmann looks on. Now 82, the Ampex founder is still active as head of Poniatoff Laboratory, r&d organization within the firm.

AMPEX CONFIDENT

Non-Music Tapes May Sell \$150 Mil by 1976—Davis

REDWOOD CITY, Calif.—The dollar volume of non-music tape recordings in both cassette and 8-track configurations is expected to reach the \$150 million mark by 1976, according to Tom Davis, vice president and general manager, Ampex Music Division (AMD).

He believes the greatest potential for the spoken word tape market lies in the 8-track automotive stereo field, with the rest going to cassette.

"With hundreds of thousands of cars equipped with 8-track players, primarily installed for music listening, a large number of firms now believe that drivers will listen to language courses, sales promotions or do-it-yourself tapes on the way from one customer to another, or on the way to and from work," he explains.

The AMD executive bases his figures on what he claims was a tremendous growth year for the non-music tape market in 1973, forecasting sales in excess of \$75 million this year.

Ampex, which regards itself as the largest independent manufacturer of spoken word tapes, attributes the spiral to the increasing demand for educational tapes by doctors, salesmen, lawyers, insurance brokers and others.

According to Davis, non-music tape products accounted for a sizable percentage of the record-breaking 30 million prerecorded units, turned out by AMD during fiscal 1974 (Billboard, Oct. 12).

The Ampex executive feels that the attractive pricing of the non-music tapes helps make them popular. He notes "Companies that called field employees to the home office several times each year for updating, have cut back and are substituting the spoken word tape."

Lengthy sales programs can be duplicated on tape for somewhere around 90 cents and can be mailed for just a few pennies more, the Ampex executive notes.

Court Ruling Delays 4-Channel Promotion

NEW YORK—Plans for a major audio equipment retailer 4-channel promotion to coincide with the launching of WQIV-FM, originally scheduled for Oct. 5, have been suspended pending a ruling by the U.S. Court of Appeals, Washington, on a temporary injunction which barred the station from going on the air.

The station which had, for years, operated as WNCN-FM, New York City's only 24-hour classical station, was recently acquired by the Starr Broadcasting Co., and slated for conversion to a 24-hour 4-channel rock station, using the Sansui QSEB QS 4-channel decoder.

Planned promotional tie-in had been a joint effort of WQIV-FM, Sansui Electronics, and the dealers involved. According to Sansui officials, these numbered about 85, including such key names as Sam Goody and Willoughby-Peerless.

The promotion had been designed to create consumer awareness of the station, with the hope that it would give a boost to sagging 4-channel equipment sales.

Generated by Sansui officials, the idea was based on the premise that in most cases where a radio station switched to a 4-channel broadcast

format (there are a number currently in operation around the country), the sales of quad receivers in the station's listening area immediately shot up.

Sansui also claims to be selling the QSEB broadcast 4-channel decoder at the rate of one a week, giving rise to the speculation that receiver manufacturers could back into a quadraphonic market they have tried unsuccessfully to create for about four years.

Because of the injunction (a ruling on which was expected shortly), special media advertising, point-of-purchase displays and promotional prices on 4-channel equipment have also been suspended.

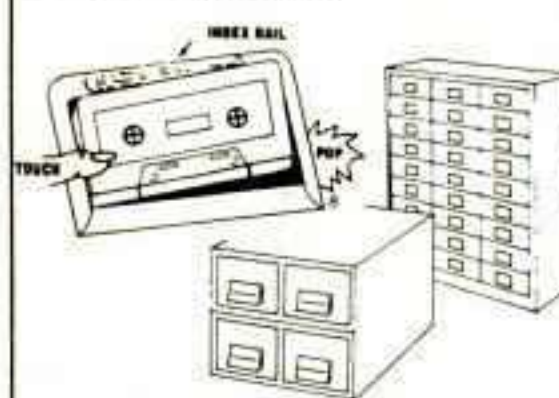
However, Sansui and Starr Broadcasting Co. officials are confident that the court's final ruling will be in favor of the station's format change. They feel this way despite thousands of signatures and a 250-page petition in favor of the retention of the present classical format.

Consequently, as one Sansui spokesman put it, "all systems are go for the launching of the promotion as soon as the green light is given by the Court of Appeals."

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END CASSETTE CLUTTER!!

now . . . **Announcing The Only Cassette Storage System that fits into a 3" x 5" Card File.**



No more tottering stacks or odd cassettes that should be placed in an album or carousel with other similar subjects—only the container is filled. "TOUCH-POP" holders fully protect and identify each cassette. Holders placed in any 3" x 5" card file offer an expandable systematized storage system.

A Must For Any Library, School, Lawyer, Doctor, Industry, or Anyone Where Cassette Storage Is Necessary!

send for 10 samples only \$1.00



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OCTOBER 26, 1974, BILLBOARD

Fine-Tone® Audio Products STILL NUMBER ONE!

With Everything Going Up Our Prices Are Going Down

HEAD CLEANERS
8 Track or Cassette

only **33¢** each

Recoton Diamond Needles

(in Plastic Box) **88¢** ea.

Certron Cassettes

C 60 3 Pak **97¢** ea.
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WATTS

Dustbug TDB **4⁷⁷** ea.
Preener PR..... **2⁹⁷** ea.

(Write For Complete Catalog)

Record Guards
Fully Plastic Lined Record Sleeves with See-Thru Window

12 to a Pak **99¢** per pak

Columbia
8 Track Blank 80 min.

only **99¢** ea.

The Home of Twelve Brands of Cassette, 8-Track & Reel to Reel Blank Tape and Accessories

Rush Order To:
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Please Ship the Following Items:

- Head Cleaner..... at 33¢ ea.
- Diamond Needles..... at 88¢ ea.
- Record Guard..... at 99¢ per pak
- Columbia 8-Track..... at 99¢ ea.
- Watts TDB..... at 4.77 ea.
- Watts PR..... at 2.97 ea.
- Certron C-60..... at 97¢
- Certron C-90..... at 97¢

(Minimum Order \$50.00)
Offer Expires November 15, 1974
 Check or M.O. Enclosed/Freight Prepaid.
 C.O.D. Freight Collect

Name.....

Company Name.....

Address.....

City, State, Zip.....

Update From Asia

By HIDEO EGUCHI

Among key items of interest to potential U.S. market development gleaned from recent Japan Electronics Show and Video Information Fair (Billboard, Oct. 19)... **Nippon Columbia** (Hitachi group) says it is manufacturing prerecorded 3/4-inch U-Matic videocassettes and 1/2-inch EIAJ cartridges. For example, "Gagaku" (ancient Japanese court music), two 25-minute units at 70,000 yen (\$2.33) open-reel or cartridge, or 76,000 yen (\$2.53), cassette. ... **Matsushita** reportedly has put off expanding Okayama VTR production plant at least two years, since it now is only working at 40 percent (2,000 per month) of capacity. Firm has been offering for home use two EIAJ cartridge consoles at \$2,060 and \$1,993, and a U-Matic console at \$2,293 or deck alone at \$1,460. ... **Mitsubishi** is still offering two EIAJ cartridge VTR and three models of its EVR cartridge film player. ... **Sony** demonstrated its Mavica videocard system (Billboard, May 25) in Japan for first time at JES. Also shown for first time here were the jointly developed **Sanyo/Toshiba** 1/2-inch Video Vision color VCR; **JVC's** CR-6300 U-Matic deck with still and pause controls (\$1,517), and **Sharp's** EIAJ cartridge color VTR with double recording playback time at half speed.

At the second VIF, **NEC** (another U-Matic proponent) demonstrated its VC-7500 extended-time videocassette recorder with five speeds (recording/playback times from 48 minutes to 48 hours). ... **Fuji Photo Film** showed its CVR (cine video recording) system with its CV500-0 player at 278,000 yen (\$927) and **Hitachi** again demonstrated its EVR film player, price unquoted. ... **TEAC** had its portable VTR displayed and reports its color camera will be introduced to the U.S. and Japanese markets by year end at an expected hefty price of 600,000 yen

Color Cards In Jensen Program

CHICAGO—Jensen Sound Laboratories is mounting an aggressive merchandising campaign for dealers involving colorful wall and counter cards and on-product price cards, banners and baffle covers for its line of speakers.

A new concept is baffle cover inserts that attach to speaker fronts with non-permanent, no damage peel-and-stick corners. The inserts are brightly designed, and announce speaker model number, component elements, selling features, and the Jensen name.

Self-standing price cards state model number, selling points, and suggested selling price with peel-stick price sheets, and match the design of the on-product banners that fit diagonally across the speaker grill.

Also offered dealers are full-color wall sheets with the same artwork that appears in the catalog, and full-color counter cards with fold out easels.

Acoustics Meet Set For April 5

EVANSTON, Ill.—Electronics and acoustics engineering personnel from 20 Midwest states are expected at the ninth annual Midwest Acoustics Conference, April 5, 1975, at Northwestern Univ. "Digital Techniques In Audio: Recording, Processing and Generation" is the theme, according to conference president Robert Schulein of Shure Brothers.

(\$2,000). ... The **Toshiba** IK-12 color camera is now 298,000 yen (\$933) in Japan. Blank color cartridges for the **Sanyo/Toshiba** 1/2-

inch system are now comparable to U-Matic blanks: 5,000 yen (\$16.67) for 20 minutes, 5,500 yen (\$18.33) for 30 minutes.

Vets to Benefit From Col Promo

NEW YORK—Columbia Magnetics will give away a number of 24-pak cartons of its finest quality C-60 blank-loaded cassettes at Veterans Administration hospitals in 17 U.S. cities as part of a fall promotional drive with Penthouse Magazine.

The tapes, along with other merchandise from other participating manufacturers, will go to patients of the hospitals. They will be presented by Avril Lund, Penthouse "Pet of the Year."



THE ROAD TO SUCCESS

Clarion takes you there.

Whether your customer is a professional man looking for a cassette with recording capability, an outdoor off-the-road type who's tracking a vibration-proof tape player, or simply an audiophile who enjoys great sound, Clarion has the model to capture his attention and your sale.

Thirty in-dash and under-dash models: 8-tracks, cassettes, AM/FM stereo radios, radio/tape player combinations, and the latest in quad. Plus speakers and accessories. Clarion has some impressive sales incentives and promotions, too. And advertising back-up that doesn't quit.

Model 812
Stereo Cassette Player with Automatic Reverse and Record Capability



Model 811
Stereo Cassette Player with Automatic Reverse, Fast Forward/Rewind



Model 940
Stereo Cassette Player with Automatic Program Switching



Model 657
AM/FM Multiplex Stereo Cassette Player with Fast Forward/Rewind



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Corporation of America

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Tape Duplicator

By ANNE DUSTON

Teletronics International, Inc., New York, is expanding quarters and equipment to operate "the most advanced post-production video tape plant in the country," according to Teletronics' president George K. Gould.

Teletronics uses video tape as the basic medium for recording, editing, duplicating and distributing TV program material, and has ordered \$600,000 of new RCA film, tape and camera equipment to meet the growing demand for videotape production of commercials and programs.

The new equipment includes four TR-70C video tape recorders, two TK-28 film cameras, a FR-35 multispeed film projector, and a TKP-45 live portable color TV camera. New electronic computerized techniques for final processing of videotape will facilitate a larger volume.

"More commercials are either produced on video tape or transferred to tape, and are distributed to TV stations on tape. More and more stations are equipped with video tape cartridge machines for airing short taped sequences. In the next few years, every major market should have the means to broadcast tape cartridges," Gould said.

★ ★ ★

Reeves-Teletape (RTP) in New York has come up with a design engineering innovation that is aiding the editing of music projects. By mounting a stereo head to videotape recorders, RIP engineers can upgrade and speed up stereo conforming assignments on 1 and 2-inch audio tapes on 4, 8 and 16 tracks. It also enables them to do bilingual transfers directly to cassette, and allows for videotape/audio mixing and use of the McKenzie sweetening machine.

By allowing the addition of music and/or special sound effect tracks either during the session or after the job is recorded the new system extends RTP editing and mixing capabilities. Claimed to draw dramatically improve sound quality on both stereo and mono, the system is designed to accept both CDL and SMPTE codes.

★ ★ ★

Hotel reservations for the ITA Fifth Annual Seminar March 2-6, 1975, Tucson, should be made by Nov. 15, 1974. Close-in accommodations are still available at the Santa Rita Hotel, and Desert Inn; for car-renters, consider the Hilton Inn, Westward Look Resort, Margaret Court's Racquet Club Ranch, Doubletree Inn, and Skyline Country Club.

★ ★ ★

A new idea from Audio-Visual Specialties, Wheaton, Ill., makes it possible to store cassettes in a 3 x 5 card file while protected in their own holders.

The patented Touch-Pop one-piece plastic container holds a cassette snugly until released by pressing the holder on both sides.

For ease in filing, the top is slanted, and its half-inch width allows identification information to be seen at a glance.

The deluxe solid polypropylene holders come polybagged in black or white, 25 for \$4.98, or a case of 600, \$119.52. The standard high impact

styrene holder with paper back is \$3.29 per 25, or \$78.96 for 600. Both styles are available in colors, at slight additional cost.

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The Craig Commitment:

Panasonic Push

• *Continued from page 46*

On yet another level, Penthouse magazine's "Pet of the Year" Avril Lund, will push Panasonic products as part of a joint-venture promotional campaign between Penthouse and its consumer electronics advertisers. Ms. Lund will make guest appearances at Veterans Administration hospitals in 17 cities, as well as at a selected number of retail shops dealing in Panasonic products.

Woolco Discount Audio Centers Score Big With Quad

• Continued from page 45

Woolco Electronic Centers feature Sony and Pioneer reel to reel. Changers are Garrard and Dual. Speakers are Altec, Utah, Pioneer

and Kenwood, plus a private label, WEC. "The idea," says Karnik, "is to give customers a choice, offering a varied price range, while avoiding too much costly overlapping." In selling, Woolco Electronic Cen-

ters are completely flexible. "Rather than strongly stressing either systems or components, we first try to get a feel for what receivers particular customers are interested in, the wattage and so on," explains Karnik. "If

they already have speakers, we find out if they are interested in upgrading them. We explain that we accept trade-ins. It works out well because we have a good margin to work with in our private label speakers.

"Our policy, basically, is that a trade-in must be in working condition and salable. But if a customer has a Kenwood with one channel out that he wants to trade, we will deduct perhaps \$50 off what we normally would allow to cover repairs.

"Normally, we stay away from accepting consoles as trade-ins because we are not in the console business. On a few occasions, we have allowed \$50 or \$100 in trade on a console because we knew we could turn it in 24 hours."

Equipment brought in for repair by customers is picked up twice a week, at the time merchandise is delivered to the stores, and taken to the central warehouse. From the warehouse it is sent to factory authorized repair stations.

"We are pretty well satisfied with the depth of factory warranties," Karnik says. "We do not have any problems because Kenwood and Pioneer both have three factory repair locations right here in Denver."

Karnik said customers are very name brand conscious about receivers. "But," he says, "they'll go for private label speakers because they can see we can give them so very much more for their money. We very seldom sell our private label speakers at full markup; most of the time they are part of a package deal.

"The only thing that sometimes stops a customer from buying our private label speakers is the finish on the cabinet; they don't have quite the finish of the name brand speakers."

According to Karnik, "You can't make it in this business without having private label speakers that you can offer in a package price deal."

(EDITORIAL NOTE: Part II of the Denver Woolco story continues next week with a look at car stereo merchandising, employee training, central buying and inventory control.)

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Panasonic Bows VTR Ensemble

NEW YORK—Panasonic will introduce a new low-priced portable VTR and camera ensemble at the National Assn. of Educational Broadcasters (NAEB) Convention, scheduled for Las Vegas Nov. 17-20.

The unveiling will coincide with initial shipments of units to retail shops in the U.S. and Japan, according to Panasonic marketing officials.

The units, models NV 3085 and WV 3085, carry a list price of \$1,750, and reportedly incorporate advanced design and engineering features, including a full hour of continuous record/play battery power.

The new equipment is fully compatible with all VTRs in the Panasonic NV-3000 series, and can also record from reels that have been removed from EIAJ ½-inch cartridges.

New EMI Tape

• Continued from page 45

record their opinions on a questionnaire and analysis of these responses showed that the trained ear had difficulty in discerning any difference between the two.

"There are no plans at this time for any U.S. introduction of EMI-TAPE X1000, according to Tony Cunha, head of Capitol Magnetics, the Los Angeles based Capitol-EMI affiliate. "We don't get involved with importation of EMI blank product," he explains, "and we're attacking that end of the market here with The Music Tape by Capitol."

NOV. 4 FTC DEADLINE

Audio Firms Must Back Up 'RMS'

NEW YORK—Manufacturers of home audio equipment will be requested to submit pertinent data (i.e.: spec sheets, catalogs, owners' manuals and promotional literature) documenting RMS (root mean square) wattage of audio equipment to the Bureau of Consumer Protection of the Federal Trade Commission as of Nov. 4 this year.

The data will be solicited by the bureau as evidence of compliance with the FTC's new power ratings by manufacturers. The legislation has the full backing of both the Institute of High Fidelity and the Electronic Industries Assn. (EIA).

The law was passed earlier this year following an industry-wide rash of audio equipment wattage rating manipulations by many manufacturers. They used a variety of standards to rate the power output of their equipment in an effort to make low powered equipment look impressive in the eyes of the unsuspecting consumer.

The new law has outlawed all but

the RMS rating. It has also nixed the popular practice of promoting total power output.

According to Carthon Aldhizer, attorney, Division of Special Statutes of the FTC, RMS wattage per channel must be spelled out. So too must be the word Ohms which is frequently abbreviated to "O."

In the case of 2/4-channel equipment, manufacturers must give the correct power output for both modes. No longer will the total power output for a single mode be acceptable.

Another practice by some manufacturers to name the wattage output after their own brand name (ie: 400 Smithphonic watts) in an effort to circumvent the rule has also been outlawed.

According to Aldhizer the utilization of graphs and etchings on the chassis of equipment to indicate power output will be accepted only as an adjunct to the stipulated rule of the FTC.

The new law, which seeks to cover

every loophole, also zeros in on manufacturers who represent their equipment as being capable of delivering "more than 100 watts of power," as well as the use of superlatives as "wide band" and "low distortion power."

Aldhizer also points out that in situations where power is increased through bridging or paralleling inputs of amplifiers, total power disclosure will not be permitted where the input is registered in terms of more than a single channel.

To ensure that the new rule is observed, the FTC has asked the Consumer Products Division of the EIA to fully advise its members of the law. The commission will also run spot checks of equipment at the marketplace to further assure compliance.

'Unisetete' Due At '75 NAB

• Continued from page 45

interest in the system in this country is so broad and keen that BASF, which is not directly involved with the development of transports at this time, feels restricted in its proliferation program by the unavailability of hardware.

Among the hardware manufacturers reportedly working on Unisetete transports are Aiwa and TEAC of Japan, Rink of Germany and Nordisk of Norway, in addition to Studer.

Systems are expected to carry a price tag in the area of \$400, and among the markets being targeted are audiophile music and language laboratories, as well as automated broadcasts and in-flight music programming.

Unisetete is a cassette-type tape system, about the size of a paperback book. It has no working parts, depends entirely on the hardware for all transports, utilizes a 1/4-inch-wide tape of recording studio quality to achieve open-reel-type performance, and can travel at speeds of 1 1/2, 3 3/4, or 7 1/2 ips.

Larger Magnets, Better Sound For Speakers

CHICAGO—The quest for better sound is leading manufacturers to produce larger magnets, up to 12 pounds, and cones to 10 and 12-inch diameters in loudspeakers, William G. Little, vice president, Quam-Nichols Co., asserts.

Quam has just installed an electrostatic painting system for decorative finishes on packaged speakers for the auto stereo and high fidelity markets.

Little says after-sale speakers for autos are now sold with the emphasis on quality, a reversal of just two to three years ago when cost was the only selling point. In home equipment, customers look for "the most for the money," and it is usually in the \$100 speaker.

The market has changed dramatically in the last five years because of import competition. Five years ago there were five or six loudspeaker manufacturers in the Chicago area employing 3,000 persons. Today, Quam is the only one, employing 200. From a market of 160 million units, 40 to 50 million are supplied domestically, with Quam supplying 3 1/2 million.

New Products



DESIGNED TO handle 30 watts, Onkyo's Model 8 speaker combines an 8" woofer and 2" tweeter in a tuned port speaker system, and carries a five year guarantee, at \$89.95 list.



STATE-OF-THE-ART amplifier by Accuphase, Model E-202, features a unique bypass switch that permits the user to listen to one sound source while a different source is being recorded. Suggested list, \$7.50.



REALISTIC stereo receiver STA-250 includes built-in Quatravox circuitry for synthesized four-channel sound, with additional speakers. Two phono outputs offer selection switch for magnetic or ceramic phono. List is \$319.95.



NEW LOW MASS Decilite transducer introduced on Koss second-generation high-velocity stereophones gives unusual fidelity to the 10-octave audible spectrum. The nine ounce model HV-1A retails at \$49.95.



OILED WALNUT cabinets and black knit grille accent the dramatic Tower I, by Sound West, a 37-inch high pedestal speaker with two 8-inch high compliance bass speakers and a two-inch cone driver, for \$119.95 retail.



HITACHI's new manual/automatic record player, PS-12, features static balance tone arm, universal cartridge shell and fidelity up to 45KHz for CD-4 performance.



CLARION's newest AM/FM Multiplex car cassette player, 657, features AM/FM switch, stereo-mono switch and local/distant switch for maximum sensitivity.



DISCRETE four-channel capability and anti-skate adjustment distinguish Magnavox Model 1230 high fidelity 11-inch turntable. List is \$149.50.



ONKYO's new TX-330 AM/FM 4 channel stereo receiver includes an SQ matrix synthesizer. Other features are tape-to-tape dubbing, 21 watts RMS power, FM muting and provisions for 2 sets of speakers. Retail: \$299.95.

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RepRap

Gene Foster, Mel Foster Co., Minneapolis, and F. W. "Bud" Moulthrop, Moulthrop Sales, Oakland, Calif., team up to talk about how to solve manufacturer-sales rep problems in a second day session, "Your Rep Has Problems," at the Assn. of Electronic Manufacturers (AEM) convention Nov. 15-16, at the Doral Country Club, Miami, Fla.

The 1974-75 Directory of Electronic Representatives is now available from the ERA, 233 E. Erie, Chicago (60611). The Directory lists data such as number of employees, products/market interests, territories covered, home and branch office locations and is organized in 23 distinct geographic sections. Also included are details about marketing services and professional management seminars offered by the ERA. Copies are free to marketing and sales executives of manufacturers.

Art Nelson was the oldest past president (1950) honored at the ERA Rocky Mountain chapter's Past President's Night Party, at the Paradise Country Club, Denver. Twelve past presidents out of a total of 22 were able to attend the silver anniversary celebration. Richard Hyde, Jr., current president, announced the establishment of a traveling award for contribution to the chapter and ERA in honor of Gordon Moss, first chapter president. The award was presented to Joe Bacher.

Hyde notes that his firm had its biggest month ever in August, and believes that people are buying stereo sets in the medium price range more as a necessity than a luxury because they are spending less on out-of-the-home entertainment pursuits.

Marketing Specialties, Tempe, Ariz., has been named to represent Akai America audio products in Arizona and Clark County, Nev., Akai

Sony's O'Brion ITA President

• Continued from page 45

Following a week of key committee meetings and a well-received first time one-day audio/video seminar.

Gerard Berberian, BASF Systems, replaces Tom Dempsey as that firm's board representative, and four new members are Dick Boyd, Concord Communications; Bill Orr, Orrox Corp.; Gerry Citron, Intercontinental Televideo, and the first offshore representative, Tadao Okada, Maxell.

Ed Harrison, North American Philips, was named chairman of the ITA Advisory Board, succeeding Harry Preston, Capitol Magnetics, who served two years.

Credit for success of the one-day program, "The Professionals Tell Us What It's All About," goes to chairman Jack Jackson, BASF; Ed Hanson, moderator of the morning audio session, and Dick Kelly, Time-Life multimedia, who chaired the afternoon video panel.

Nearly 140 were on hand for the initial seminar, with the turnout prompting Finley to schedule a second session next year. Audio panel speakers included J.J. Keane, Du Pont; Alan Lindquist Jr., Pfizer; Brad Crozier, Data Technology Corp.; George Preston, RCA Records; Don Pulusa and Eric Porterfield, CBS Records. Video speakers were Arden Thompson, 3M Co.; Willard Thomas, Standard Oil (Indiana); Miss Terry Kreuzer, First National City Bank, and Bob Ahrens, Video Software & Production Center.

Finley also reports over 360 pre-registrants for the ITA fifth annual seminar, March 2-6 in Tucson. J.F. ter Horst, President Ford's former press secretary, will deliver the keynote address, and Robert Pierpoint, CBS White House correspondent, has been added to the guest speaker list that includes Art Buchwald, Dr. Joyce Brothers, Jesse Owens and Mrs. Virginia Knauer.

marketing director Jay Neuduke announces Skip Roberts, owner/president of the rep firm formed in June, will be assisted by Tom King. Roberts was previously with Jack Rowe Associates. Phoenix-based rep for the Rocky Mountain States,

and Bill Edwards Distributing Co., Inc., Tucson, which reps Teledyne/Packard Bell in So. Ariz.

Nikko Electric Corp. of America has named several new reps for its audio components, ac-

cording to Allen Novick, national sales manager. New reps are Edo Industries, 939 Keeaumoku St., Honolulu, for Hawaii, and Bukop & Cox, 2070 E. 54th St., Indianapolis, for Indiana and Kentucky. Both territories were formerly han-

dled by Paul Hayden Associates, which continues as a Nikko rep for other parts of the Southeast... Sullivan & Associates, Irving, Tex., is expanding its Nikko rep territory from Texas to include Oklahoma, Louisiana and Arkansas.

Meet The Family

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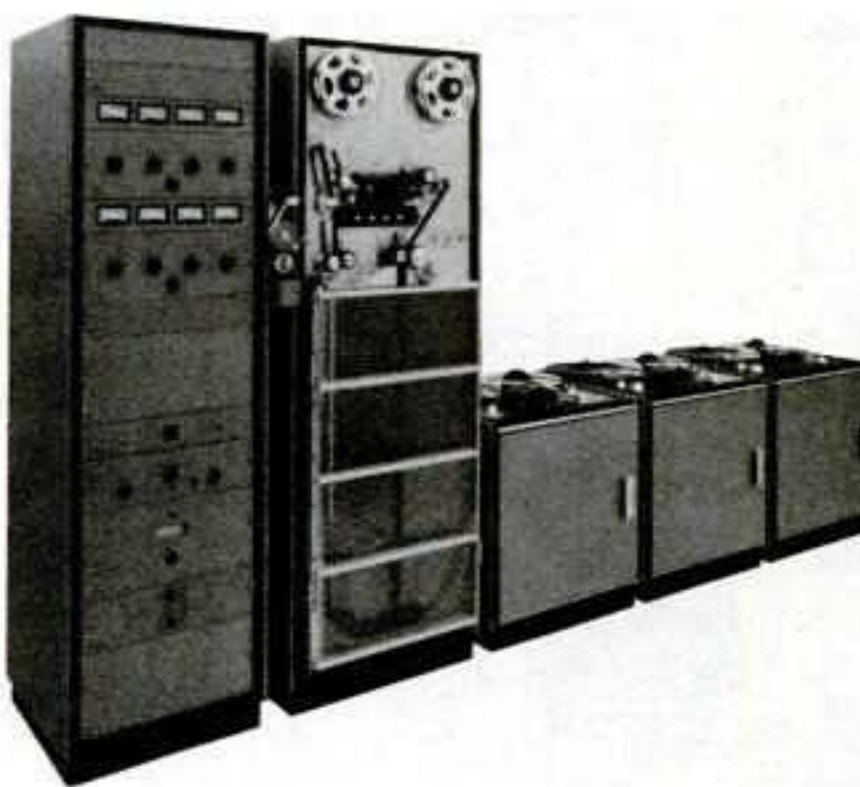
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Bradley & King Inducted Into Country Music's Hall of Fame

• Continued from page 1

music. King, a one-time Milwaukee accordionist, co-authored the "Tennessee Waltz" and other hit songs with Redd Stewart.

All of this was part of the kick-off of a week which observes the 49th birthday anniversary of the "Grand Ole Opry," the Country Music Assn. membership meeting and election of directors, and various side-functions which have turned the city into an industry gathering place, some 6,000 strong.

In the awards show, Rich was the winner of the album of the year award, and Olivia Newton-John was named female vocalist of the Year. Male vocalist of the year was realtive newcomer Ronnie Milsap, a blind vocalist, who moved into the country scene just a couple of years ago. Cal Smith, one-time drummer with the Ernest Tubbs group, had the single of the year, "Country Bumpkin," which also won for writer Don Wayne the song of the year award.

Paradoxically, Smith became the second former musician of Ernest Tubbs to win a CMA Award. Jack Greene won the Song of the Year award in 1967.

Danny Davis and the Nashville Brass, for the sixth consecutive year, swept the instrumental group award, while Conway Twitty and Loretta Lynn won the vocal duo award for

the third straight year. The Statler Brothers also won the vocal group award for the third straight time, and perhaps the biggest surprise was that of Don Rich, the late front man for Buck Owens, winning the instrumentalist of the year honors.

Bradley and King became the 23rd and 24th inductees into the Hall of Fame, and it marked the first family tie. Joe Frank, voted into the Hall of Fame in 1967, was King's father-in-law.

The well-paced, sharp-scripted TV show included a great deal of music, including the traditional as well as modern sounds. Waylon Jennings withdrew from the show because he was requested to cut his number to two minutes. It was hosted smoothly by Johnny Cash.

One of the early highlights of the week was a country music talent buyers meeting, sponsored by the CMA. Publicity and tape piracy were the subjects of seminars, the first of which was opened by Bob Neal of William Morris, Beverly Briley, mayor of Nashville, and country artist Minnie Pearl.

Heading the publicity conference discussions were Paul Solberg, publicist for Charley Pride; Danny Davis; Martin Ritter of the Allentown, Pa., Fair, and Lou Acosta of Six Flags over Texas. Each panelist offered suggestions on making pub-

licity work better at fairs and concerts.

Attorney Richard Frank moderated the session on tape piracy, noting that the hotbed for sale of illegal product is at state and local fairs, sold from mobile trailers. Mike Maitland, president of MCA, outlined the effect of the bootleg industry on record companies, noting that the tape pirates reproduce product only of the successful artists. John Polk, representing RIAA, outlined various ways of determining if product is contraband.



COUNTRY ON THE SQUARE—Capitol Records and King Karol stores celebrate October is Country Month in New York by promoting country records with store displays. Left to right, in front of Karol's Broadway store, are, Joe Maimone, Capitol's middle-of-road eastern regional promotion manager, Lee Arnold, station WHN deejay, Steve Warren, WHN music director, and Charles Lattman, Karol store manager. All three Karol stores were involved in promotion.

SESAC Fetes Briley & Mareno

NASHVILLE—For the second night in a row, Mayor Beverly Briley was honored by a performance rights organization, and songwriter Ricci Mareno won the bulk of the balance at the 1974 SESAC Awards Banquet here.

Despite being held at a country club, the occasion was entirely informal with a country atmosphere, reversing the black-tie trend of the past.

Mayor Briley, winding up his 13th year as the city's chief executive, was given an "Ambassador of Country Music" award by A.H. Prager, president of SESAC.

Mareno won 17 individual awards, and was given the firm's

"Country Music Writer of the Year" honors, along with the "International Award." Mareno also owns a SESAC publishing firm, and he was given the "A & R" producer's award through his firm, MGB Productions.

Lorene Mann, a veteran writer who recently joined SESAC, was given the "Most Promising Country Music Writers of the Year" award.

Writer awards this year were given to Jackie Johnson, Charlie Black, Marianne Mareno, Skippy Barrett, Peggy Forman, Lavoy Dewey, Joe E. Lewis, E. Milner, Eddie Noack, Alan Richards, Jerry Gillespie, Glenn Ray, Wayne Cargile, Raymond A. Smith, Allie Cunning-

ham, Tommy Overstreet, D. Vest, John Virgin and Jeremiah Stone.

Ted Harris, a steady "Writer of the Year" winner, received a couple of new trophies. Michael White, a 13-year-old, won two awards this year after having won his first one a year ago. A special award went to Chip Davis, Jr.

In the publisher award category, trophies were presented to: Contention Music, Burlo Music, Ace Music, Hello Darlin' Music, Dewey Music Ltd., Harbot Music, Raydee Music, Smokey Music, Tommy Overstreet Music, and Cherry Tree Publications.

Artists awards were presented to

(Continued on page 56)

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COUNTRY SPECIAL CHART WINNERS

TOP COUNTRY LABELS SINGLES

Position, Label	Number of Singles On Chart
1. RCA	60
2. CAPITOL	46
3. MCA	39
4. EPIC	31
5. MGM	28
6. COLUMBIA	26
7. DOT	24
8. ABC	19
9. ATLANTIC	19
10. UNITED ARTISTS	18
11. MERCURY	17
12. CINNAMON	10
13. HICKORY	8
14. MEGA	7
15. MONUMENT	7
16. ACE OF HEARTS	6
17. A&M	6
18. JMI	6
19. WARNER BROS.	6
20. GRC	5

*7+8 = #3
with 43 singles
on the
charts*

THANKS



Billboard Hot Country Singles

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★ 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	1	10	I SEE THE WANT TO IN YOUR EYES—Conny Twitty (W. Carson), MCA 40282 (Rose Bridge, BMI)	★ 51	4	4	MEMORY MAKER—Mel Tillis & The Statesiders (M. Tillis, K. Westbury), MGM 14744 (Cedarwood, BMI)	68	69	5	I JUST CAN'T HELP BELIEVIN'—David Rogers (C. Weil, B. Mann), Atlantic 4204 (Screen Gems/Columbia, BMI)
2	2	12	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, C. Smith), Playboy 6004 (Peer International, BMI)	36	40	6	HE CAN BE MINE—Jeannie Seely (J. Seely), MCA 40287 (Tree, BMI)	69	76	5	I AIN'T HANGIN' ROUND—Laronda Lindsey (R. Tupper), Capitol 3950 (Gold Book, ASCAP)
★ 6	9	9	LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton), RCA 19031 (Owens Pub., BMI)	37	39	14	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer), ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)	70	61	9	COUNTERFEIT COWBOY—Dave Dudley (R. Rogers), Rice 5069 (Newkeys, BMI)
4	3	13	BONAPARTE'S RETREAT—Glen Campbell (P.W. King), Capitol 3926 (Acuff-Rose, BMI)	38	25	16	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), ABC/Dot 17512 (Bob Moore, ASCAP)	71	73	4	A HABIT I CAN'T BREAK—Nick Nixon (G. Price), Mercury 73606 (Phonogram) (Longstreet/Acoustic, BMI)
★ 7	10	10	MISSISSIPPI COTTON—Charley Pride (H. Dorman, W. Gann), RCA 10030 (Hall-Clement, BMI)	39	45	7	RAINDROPS—Narvel Felts (D. Clark), Cinnamon C-809 (Comrad Music, BMI)	72	79	5	MAKE IT FEEL LIKE LOVE AGAIN—Bobby G. Rice (E. Conley, D. Heard), GRT 009 (Chess/Janus) (Blues Moon/Andromeda, ASCAP)
6	4	11	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill), Epic 8-50008 (Columbia) (Algee, BMI)	40	26	11	AFTER THE FIRE IS GONE—Willie & Tracy Nelson (L.E. White), Atlantic 4028 (Twitty Bird, BMI)	73	77	8	FINE AS WINE—Billy Walker (E. Stevens, E. Rabbitt), MGM M-14742 (Briarpatch Music/Debbave Music, BMI)
★ 9	10	10	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry), MCA 40260 (Irving/Woolnough/Broadside, BMI)	41	48	7	SHE BURNT THE LITTLE ROADSIDE TAVERN DOWN—Johnny Russell (B. Howard), RCA 10038 (Forest Hills, BMI)	74	81	4	BABY'S GONE—Bobby Wright (R. Orison, B. Goldsboro), ABC 12028 (Acuff-Rose, BMI)
8	10	10	BONEY FINGERS—Hayt Axton (H. Axton, R. Armand), ADM 1607 (Lady Jane/Irving, BMI)	42	44	8	STOP AND SMELL THE ROSES—Mac Davis (M. Davis, D. Severenson), Columbia B-10018 (Screen Gems/Columbia/Songpainter, BMI/Colgems, ASCAP)	★ 85	3	3	HERE WE GO AGAIN—Brian Shaw (S. Throckmorton), RCA 10071 (Reaction/Unart, BMI)
★ 13	7	7	COUNTRY IS—Tom T. Hall (T. Hall), Mercury 73617 (Phonogram) (Hallnote Music, BMI)	43	27	13	BETWEEN LUST & WATCHING T.V.—Cal Smith (B. Anderson), MCA 40265 (Stallion, BMI)	76	83	6	SCARLET WATER—Johnny Duncan (F. Weller, S. Oldham), Columbia 3-10007 (Roadmaster/Sommersall, BMI)
★ 15	8	8	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell), MCA 40283 (House of Gold, BMI)	44	49	6	LUCKY ARMS—Lafy Frizzell (S.D. Shaler, L. Frizzell), ABC 12023 (Acuff-Rose, BMI)	★ 77	—	1	WHAT A MAN, MY MAN IS—Lynn Anderson (G. Sutton), Columbia 3-10041 (Rodeo Cowboy, BMI)
★ 17	10	10	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carter (I. Levine, L.R. Brown), ABC 12017 (Levine & Brown, BMI)	45	46	9	LET'S TRUCK TOGETHER—Kenny Price (K. Price), RCA PD 10039 (Kenny Price Music, BMI)	78	82	4	OH, HOW HAPPY—Sherry Bryce (C. Hatcher), MGM 14747 (Myto, BMI)
★ 16	11	11	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard), ABC/Dot 17518 (Acoustic, BMI)	46	32	17	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), ABC/Dot 17516 (Don Williams, BMI)	79	87	4	BOOGIE WOOGIE ROCK AND ROLL—Jerry Reed (E. Raven), RCA 10063 (Milene, ASCAP)
★ 18	7	7	TAKE ME HOME TO SOMEWHERE—Joe Stampley (G. Richey, N. Wilson, C. Taylor), ABC/Dot 17522 (Al Gallico/Algee, BMI)	47	33	11	LIKE FIRST TIME THING—Ray Price (J. Weatherly), Columbia 3-10006 (Keca, ASCAP)	★ 90	2	2	OUT OF HAND—Gay Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/Broadside, BMI)
★ 24	7	7	GET ON MY LOVE TRAIN—LaCosta (N. Wilson, C. Taylor), Capitol 3945 (Al Gallico/Algee, BMI)	48	52	6	GET UP I THINK I LOVE YOU—Jim Ed Brown (L. Catlin), RCA 10047 (First Generation, BMI)	★ 81	—	1	THE DOOR—George Jones (P. Sherrill, M. Wilson), Epic 8-50038 (Columbia) (Algee, BMI)
★ 20	9	9	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson), Hickory 327 (MGM) (Acuff-Rose, BMI)	49	41	8	WHERE'D I COME FROM—Bobby Bare Jr. and Mama (B. Rice, J. Foster), RCA 10037 (Jack & Bill, ASCAP)	82	84	4	SEE THE FUNNY LITTLE CLOWN—Bobby Jo Spears (B. Goldsboro), United Artists 549 (Unart, BMI)
16	14	12	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)	★ 66	4	4	EVERY TIME I TURN ON THE RADIO—Bibi Anderson (B. Anderson), MCA 40304 (Stallion, BMI)	83	86	3	ORANGE BLOSSOM SPECIAL—Johnny Durrell (E. Russo), Capricorn 0207 (Warner Bros.)
17	11	11	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka), United Artists 507 (Spanka, BMI)	51	53	6	DIXIE LILY—Roy Drusky (E. John, B. Taupin), Capitol 3942 (Big Pig, ASCAP)	84	88	4	DAY TIME LOVER—Gary Seargent (T.T. Hall), Mercury 73608 (Phonogram) (Hallnote, BMI)
18	5	14	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith), Columbia 3-10001 (Marson, BMI)	52	56	9	YOU GET TO ME—Eddie Rabbitt (E. Rabbitt), Elektra 45895 (Briar Patch, BMI)	★ 85	—	1	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly), Myrrh 146 (Word/Goldband) (Keca, ASCAP)
19	21	15	COME ON IN AND LET ME LOVE YOU—Luis Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)	53	59	7	IT AMAZES ME—Mary Kay James (A. Reynolds, W. Holyfield), Avco 601 (Jack Music, BMI)	86	89	2	BABY'S NOT HOME—Roy Head (M. Newbury), Mega 1219 (PIP) (Acuff-Rose, BMI)
20	23	8	DELTA DIRT—Larry Gatlin (L. Gatlin), Monument 88622 (Columbia) (First Generation, BMI)	★ 71	2	2	WE'RE OVER—Johnny Rodriguez (C. Weil, B. Mann), Mercury 73621 (Phonogram) (Screen Gems/Columbia/Summerhill, BMI)	87	94	3	IT'S ME AGAIN MARGRET—Paul Craft (P. Craft), Truth 3205 (Acuff-Rose, BMI)
21	8	13	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner), RCA 10010 (Owens Pub., BMI)	★ 68	4	4	TWO GUN DADDY—Marty Robbins (M. Robbins), MCA 40296 (Mariposa, BMI)	★ 88	—	1	IT'S MIDNIGHT—Elvis Presley (B.E. Wheeler, J. Chestnut), RCA 10074 (Imagination, ASCAP/Geronimo, BMI)
★ 22	7	7	CAN'T YOU FEEL IT—David Houston (C. Taylor, C. Richey, N. Wilson), Epic 8-50009 (Algee/Al Gallico, BMI)	★ 67	4	4	GONE—Nancy Wayne (R.B. Burns), 20th Century 2124 (New York Times/Dunbar, BMI)	89	92	5	PLAIN VANILLA—Jeannie C. Riley (J.C. Riley), Mercury 73616 (Phonogram) (Jeannie C. Riley, BMI)
★ 23	7	7	YOU'RE NOT GETTING OLDER—Freddy Weller (F. Weller), Columbia 3-10016 (Roadmaster, BMI)	57	62	5	DOWN TO THE END OF THE WINE—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 8-50023 (Birdwalk, BMI)	★ 90	—	1	POOR SWEET BABY—Jean Shepard (B. Anderson), United Artists 582 (Stallion, BMI)
★ 24	5	5	BACK HOME AGAIN—John Denver (J. Denver), RCA 10065 (Cherry Lane, ASCAP)	58	65	7	LOVE IS HERE—Wilma Burgess (R. Porter, B. Jones), Shannon 821 (NSD) (Ha-Ree/Porter/Jones, ASCAP)	91	93	3	I SEE LOVE—Bobby Lewis (C. Rogers), GRT 008 (Chess/Janus) (Golden Horn/Starsong, ASCAP)
★ 25	6	6	CREDIT CARD SONG—Dick Feller (D. Feller), United Artists 535 (House of Cash, BMI)	59	63	6	SHE KEPT ON TALKIN'—Molly Bee (A. Williams, G. Bonds, C. Whitehead), Granite 509 (Jerry Williams, BMI)	92	—	1	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds), United Artists 14490 (Jack, BMI)
★ 26	12	14	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno), ABC/Dot 17515 (Ricci Mareno, SESAC)	60	64	6	A ROOM FOR A BOY NEVER USED—Ferin Husky (D. Feller), ABC 12021 (Tree, BMI)	93	95	2	TOO LATE TO TURN BACK NOW—Four Guys (D. Williams, A. Reynolds), RCA 10055 (Jack, BMI)
27	30	9	WELCOME TO THE SUNSHINE (Sweet Baby Jane)—Jeanne Pruett (R. Willis), MCA 40281 (War Drum, BMI)	61	38	12	GOOD OLD FASHIONED COUNTRY LOVE—Sue Thompson & Don Gibson (G. Barber, J. Mundy), Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP)	94	96	2	CAREFREE HIGHWAY—Gordon Lightfoot (G. Lightfoot), Reprise 1309 (Moose, CAPAC)
28	19	12	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson), Epic 8-20006 (Columbia) (Algee, BMI)	★ 62	80	3	I CAN HELP—Billy Swann (H. Swann), Monument 8-8621 (Columbia)	95	98	2	IF YOU WANT THE RAINBOW—Meba Montgomery (H. Howard), Elektra 45211 (Wilderness, BMI)
★ 29	35	9	WORKIN' AT THE CAR WASH BLUES—Tony Booth (J. Croce), Capitol P-3943 (American Broadcasting/Blendingwell Music, BMI)	63	70	7	MUSICAL CHAIRS—Tommy Glaser (S. Silverstein), MGM 14740 (Tro-Evil Eye Music, BMI)	96	97	2	AIN'T IT ALL WORTH LIVING FOR—Mack White (S. King), Commercial 1316 (NSD) (Milene, ASCAP)
30	34	8	LONG BLACK VEIL—Sammi Smith (M. Wilkin, D. Dill), Mega 1214 (Cedarwood, BMI) (PIP)	★ 64	75	3	U.S. OF A.—Donna Fargo (D. Fargo), ABC/Dot 17523 (Prima-Donna, BMI)	97	100	2	LINCOLN AUTRY—Connie Cato (B. Anthony, B. Morrison), Capitol 3958 (Combine, BMI/Music City, ASCAP)
★ 31	47	5	SHE CALLED ME BABY—Charlie Rich (H. Howard), RCA 10062 (Central Songs, BMI)	65	72	7	YOU CAN HAVE HER—Sam Neely (W. Cook), A&M 1612 (Harvard/Big Billy, BMI)	98	99	2	BLUE JEAN COUNTRY QUEEN—Linda Hargrove (L. Hargrove), Elektra 45204 (Window, BMI)
32	36	10	ANOTHER GOODBYE SONG—Rex Allen Jr. (M. Sharp, L. Butler), Warner Bros. 8000 (Tree, BMI)	66	74	7	WELCOME BACK TO MY WORLD—Carl Belew (C. Belew, J. Johnson, M. Powell), MCA 40276 (Four Star, BMI)	99	—	1	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI)
33	22	12	I'M A RAMBLING MAN—Waylon Jennings (R. Pennington), RCA 10020 (Tree, BMI)	★ 65	72	7	HE CAN'T FILL MY SHOES—Jerry Lee Lewis (L. Kingston, F. Dycus), Mercury 73618 (Phonogram) (Window, BMI)	100	—	1	NOT TONIGHT—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40299 (Forrest Hills/Battleground, BMI)
★ 34	42	5	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor), Capitol 3955 (Blackwood/Back Road, BMI)	★ 78	2	2					

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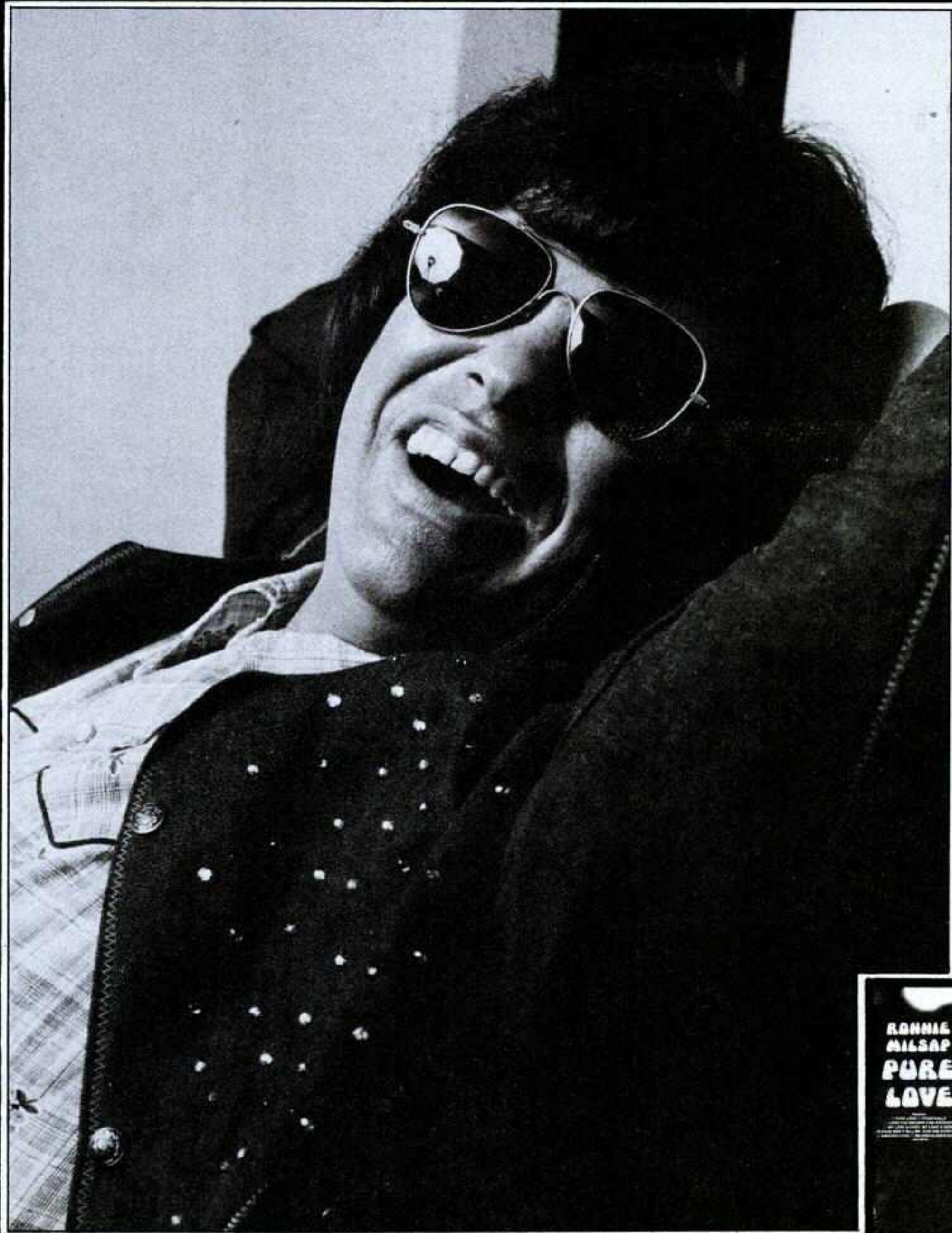
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Nashville Scene

By BILL WILLIAMS

Now that **Charley Pride** has broken away from his long-time manager, **Jack Johnson**, Charley also has formed his own publishing firm in Dallas. . . . **Buck Owens** has begun recording in Nashville again, produced by independent **Kelso Hirston**, who used to produce him for Capitol. . . . **Acuff-Rose** signed a pair of pros as writers. One of them is **Dallas Frazier**, one of the top in the business, and another is **Connie Smith** of Columbia, who has recorded scores of Frazier songs. . . . Just to set the record straight, **Ray Griff** was not dropped by the Jim Halsey Agency, but parted amicably after only a few weeks because of a decision to retain nonexclusivity.

Billy Thundercloud and the **Chief-tones** have signed with Buddy Lee Attractions for exclusive bookings. The same agency has placed **Marilyn Sellars** of Mega on three appearances of the NBC-TV "Name That Tune" show. . . . When **Johnny Duncan** played to Tarleton State College in Stephenville, Tex., the packed

house gave him three standing ovations with encores. . . . Epic's **Dave Loggins** has completed a series of sessions at Columbia in Nashville.

Bob Luman, the first country artist to perform at the Roosevelt Hotel in New Orleans, brought in standing room crowds. . . . **Charlie Rich** has produced his first single on **David Wills** for Epic. . . . **Darrell Dodson**, formerly with the Raintree label, has signed with CMC and has his first release out, cut at the **Roy Orbison Studio**. . . . **Mary Lou Turner** has joined the ranks of the disabled, but keeps on working. While signing autographs at the Capitol Theater in Wheeling, W.Va., after a show, she fell from a ramp and broke her leg. Although in a cast, she still is performing with the **Bill Anderson** show.

Bill Anderson, by the way, made an experiment that worked. After playing the National Farm Progress Show in Iowa, he did exactly the same show in concert at Purdue University in Indiana. It went over fantastically with the college students, and the more country they got, the better the youngsters liked it.

Freddie Hart has signed with American Management in Encino, Calif. The announcement was made by **Bob Eubanks**. . . . **Ricci Mareno** will produce the **Country Cavaleers**, who have switched from MGM to Country Showcase America. . . . **Doyle Holly** and **Waylon Jennings** have teamed to co-produce a new album for **Jessie Coulter**, Waylon's wife, on Capitol, where she moved

from RCA. . . . **Mal Street** has taped the **Ian Tyson** show in Canada, during his latest GRT release. . . . **Bill Hudson**, one of Nashville's most accomplished advertising and public relations people, lectured at the St. Regis in New York during a three-day management meeting of the National Advertising Agency Network. . . . Monument is becoming a very hot label, with **Billy Swan** and **Larry Gatlin** hitting in the style of others who work for this firm. . . . Still another gold album for **Lynn Anderson**, this one for her "Rose Garden" album in Germany. . . . **Jeanne Pruett**, right after the first of the year, will put together her own self-contained show. She will be interviewing in January, and early February to fill out her band, add a comic to the show, and get the entire thing in gear. Her only problem is a bus. It now takes an eight-month wait to get a custom-made bus. Hers is on order. **Billy Grammer** has a great line. A fine Christian and outstanding person, he was telling a fish story. Reminded that he might be exaggerating, he remarked that "the good Lord will always forgive a fisherman for exaggerating a little, since he spent most of his time on earth surrounded by them. . . . **Charlie Walker**, mixed up on the date of his scheduled one-shot antelope hunt in the west, now will go for the two-shot goose hunt in Colorado. . . . A bunch of country artists flew to San Francisco last week to perform for the American Trucking Assn., sponsored by Union Oil, then flew right back for the convention. They included **George Morgan**, the **Willis Brothers**, **Ray Pillow**, **Tommy Jones**, **Bill Carlisle**, **Carol Cooper**, **Karen Wheeler** and **Roy Wiggins**.

Diane Jordan worked the **Tommy Cash Show** at the North Florida Fair. . . . **Charlie Louvin** set a date at Hot Springs, So. Dak., so he could couple some deer and elk hunting with the visit. . . . **Curley Fox** back to Nashville for a visit, one of the few since his departure in 1967. He now makes his home in Crete, Ill. . . . Bluegrass specialist **Professor Darrell Hayden** was the guest speaker, along with **Ralph Nader**, at the Conference of Language Arts Teachers at Southwest Missouri State University last week. He spoke on Ozark folklore. Dr. Hayden records on the Jubal label. . . . **Johnny Carver** has joined the growing list of suburban seekers. He has moved into a new home some 25 miles from Nashville.

Eloise Jones Hawkins, daughter of **Grandpa Jones**, has taken over **Grandpa Jones Enterprises**, which deals with publishing, booking, etc. She previously worked for Monument, and for **Felice** and **Boudleaux Bryant**. . . . **Josie Brown** has finished another release for RCA produced by Ray Pennington, and will leave shortly on a tour of 21 one-nighters set by the Moeller Talent Agency. . . . While **Harlan Sanders** of Shannon was on a promotional trip, he visited inmates at Vacaville Penitentiary in California. . . . **Susan Alexander** has finished her first recording session in Nashville, produced by Earl Owens, at the Glaser Studio. . . . A taping session of "Sound State" has been scheduled for **Jerry Lee Lewis**, **Waylon Jennings** and **Gamble Rogers**, to be aired over 240 NET stations. It's being produced in Chicago.

Kustom Electronics furnished the sound this year for the big golf tournament in Nashville, the fourth year the firm has done the event. . . . A \$70,000 gate is reported by promoter **Dave Williams** for a country show at the Capitol Center in Largo, Md. On

Briley & Mareno

Continued from page 52

Archie Campbell, Tommy Overstreet, Jerry Wallace, Conway Twitty, Connie Smith, Bobby G. Rice, George Jones, Brian Collins, Faron Young, Cal Smith, Loretta Lynn and Melba Montgomery.

The Nashville SESAC contingent was led by W. Robert Thompson, executive director of operations here.

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Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 10/26/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, (Label & Number (Distributing Label))
1	1	14	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	2	20	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
3	3	28	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
4	5	7	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
5	6	8	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
6	4	16	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
7	8	79	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
8	9	7	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
★	20	3	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
★	16	4	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
11	12	8	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
12	11	12	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
13	7	9	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
14	10	9	COUNTRY—Anne Murray, Capitol ST-11324
★	23	3	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
16	18	5	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
17	19	8	GREATEST HITS—Ray Stevens, Hot Ray, Barnaby BR 5004 (Chess/Janus)
18	14	42	LET ME BE THERE—Olivia Newton-John, MCA 389
★	31	13	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
★	26	3	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
21	21	8	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
22	24	5	I NEVER KNEW (What That Song Meant Before)—Connie Smith, Columbia KC 33055
23	17	17	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
★	33	2	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Capitol ST 11331
25	29	21	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★	36	2	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
27	25	18	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
28	28	4	A MI ESPOSA CON AMOR—Sonny James, Columbia KC 33056
29	13	7	THE GRAND TOUR—George Jones, Epic KE 33083
30	32	4	STANDING IN YOUR LINE—Barbara Fairchild, Columbia KC 33058
31	15	32	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
32	22	19	COUNTRY BUMPKIN—Cal Smith, MCA 424
33	39	12	COUNTRY HAM—Jerry Clower, MCA 417
34	37	17	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
★	—	1	LIFE MACHINE—Hoyt Axton, A&M SP 3604
★	—	1	IT COULD HAVE BEEN ME—Sami Jo, MGM M3G 703
37	40	2	RAIN/RAINBOW—Larry Gatlin, Monument KZ 33069 (Columbia)
38	38	6	STAR & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-T2
★	—	1	I WISH THAT I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961
40	34	15	JEANNE PRUETT—MCA 388
41	41	5	THIS TIME I ALMOST MADE IT—Barbara Mandrell, Columbia KC 32959
42	50	2	BABY, DON'T GET HOOKED ON ME—Mac Davis, Columbia KC 31770
43	27	14	SEXY LADY—Freddie Weller, Columbia KC 32958
44	—	1	HIGHWAY HEADIN' SOUTH—Porter Wagoner, RCA APL1-0713
45	46	19	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
46	42	6	THE VERY BEST OF—Del Reeves, United Artists UA-LA 235-T
47	48	4	FINER THINGS IN LIFE—Red Steagall, Capitol 11321
48	30	7	GREATEST HITS—Johnny Paycheck, Epic KE 33091
49	—	1	SINGIN' IN THE KITCHEN—Bobby Bare & The Family, RCA APL1-0700
50	35	7	PICKIN' UP—Red, White & Blue (Grass), GRC 10003

the show were Conway Twitty, Donna Fargo, Jerry Lee Lewis and Mel Tillis. . . . The KWMT softball team at Ford Dodge, Iowa, after three years of trying, at least beat the **Bill Anderson** softball team, 10-9, in a benefit game. Anderson was there to take part at the giant Farm Progress Show, which drew more than 260,000 people. Others at the show were **Roy Acuff**, **George Morgan**, **Grandpa Jones**, **Rex Allen**, **Rex Allen**

Jr., **George Kent** and **Larry Good**. . . . **Ivory Joe Hunter** is in good spirits, buoyed by the benefit show done for him in Nashville. He's at the Methodist Hospital in Memphis. . . . A major Texas tour is planned for **Waylon Jennings** in November, set by the Nova Agency. . . . **Glenn Yarbrough** and the **Limelickers** will appear with the **Masters Festival of Music** and **Brenda Lee** in November.

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ASCAP's Award-Winning Country Songs of 1974

NASHVILLE—ASCAP awards this year in country music went to 182 winners who shared 386 plaques, including a surprise one for Mayor Beverly Briley.

Briley was given his special award by ASCAP president Stanley Adams for his "long, dedicated and distinguished service to the city of Nashville, the state of the arts and the world of music."

The other 181 winners were songwriters, and there were some 500 of them in all at the largest Country Music Awards Banquet ever hosted by the society.

The writers involved were responsible for 74 major records, some 50 percent more than ever before.

As usual, the songwriting team of Jerry Foster and Bill Rice led the way with 15 plaques. Bill Hall of Jack & Bill Music (for whom Foster & Rice write) won 11 awards. Other multiple award winners were Rory Bourke, Martin Cooper, Billy Davis, John Denver, Bill Emerson, Ray Griff, Dick Heard, Donald Riis, Charlie Fields, Arthur Kent, Bobby Lewis, Gordon Lightfoot, Jim Mundy, Royce Porter, Eddy Raven, Bobby G. Rice, Frank Stanton, Jim Weatherly and Tony Joe White.

Complete list follows:

A Good Woman's Love

Writer: Cy Coben
Publisher: Delmore Music Corp.
Producers: Chet Atkins/Jerry Reed
Artist: Jerry Reed, RCA

A Love Song

Writers: Kenny Loggins/Dona Lyn George
Publishers: Gnosses Music/Portofino Music
Producer: Brian Ahern
Artist: Anne Murray, Capitol

All In The Name Of Love

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: FARAH Productions
Artist: Narvel Felts, Cinnamon

Annie's Song

Writer: John Denver
Publisher: Cherry Lane Music
Producer: Milton Okun
Artist: John Denver, RCA

Back In The Country

Writer: Eddy Raven
Publisher: Milene Music, Inc.
Producer: Wesley Rose
Artist: Roy Acuff, Hickory

Boogie Woogie (A/K/A T.D.'s Boogie Woogie)

Writer: Clarence "Pine Top" Smith
Publisher: Edwin H. Morris & Co., Inc.
Producer: Charlie McCoy
Artists: Charlie McCoy/Barefoot Jerry, Monument

Born To Love And Satisfy

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Jerry Bradley
Artist: Karen Wheeler, RCA

City Of New Orleans

Writer: Steve Goodman
Publishers: Buddah Music, Inc./Turnpike Tom
Producer: Jim Malloy
Artist: Sammi Smith, Mega

Come Home

Writer: Jim Mundy
Publisher: Chappell and Co., Inc.
Producer: Don Gant
Artist: Jim Mundy, ABC

Country Sunshine

Writer: Billy Davis
Publisher: Shada Music, Inc.
Producer: Billy Davis for Perfect Harmony Productions
Artist: Dottie West, RCA

Darlin'

Writer: Ray Griff
Publisher: Blue Echo Music
Producers: Ray Griff/Jim Foglesong
Artist: Ray Griff, Dot

Everybody Needs A Rainbow

Writer: Rory Bourke
Publisher: Chappell and Co., Inc.
Producer: Don Gant
Artist: Bobby Wright, ABC

Finer Things In Life

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producer: Glenn Sutton
Artist: Red Steagall, Capitol

For Ol' Times Sake

Writer: Tony Joe White
Publishers: White Haven Music, Inc./Tennessee Swamp Fox Music
Producer: Felton Jarvis
Artist: Elvis Presley, RCA

Hangin' On To What I've Got

Writer: Bob Millsap
Publisher: Ironside Music
Producer: Bob Millsap
Artist: Frank Myers, Caprice

Harlan County

Writers: Bill Emerson/Billy Large
Publisher: Golden Horn Music, Inc.
Producer: Walter Haynes
Artist: Wayne Kemp, MCA

Hey There Girl

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Pete Drake
Artist: David Rogers, Atlantic

Houston (I'm Coming To See You)

Writer: David S. Paich
Publishers: Kayteekay Music, Inc./Hudmar Pub. Co., Inc.
Producer: Jimmy Bowen
Artist: Glen Campbell, Capitol

I Don't Plan On Losing You

Writers: Arthur Kent/Frank H. Stanton
Publisher: Two Rivers Music
Producer: Jim Foglesong
Artist: Brian Collins, Dot

I Don't See Me In Your Eyes Anymore

Writers: Bennie Benjamin/George David Weiss
Publisher: Music of the Times Pub. Corp.
Producer: Chet Atkins
Artist: Charlie Rich, RCA

I Gave Up Good Morning Darling

Writer: Sidney L. Linard
Publisher: Wiljex Music Publishing Co.
Producer: Joe Allison
Artist: Red Steagall, Capitol

I Never Get Through Missing You

Writers: Biff Collie/Arthur Kent/Frank H. Stanton
Publisher: Golden Horn Music, Inc.
Producer: Earl Richards
Artist: Bobby Lewis, Ace of Hearts

I Use The Soap

Writer: David Gates
Publisher: Kipahulu Music Company
Producers: Dickey Lee/Roy Dea
Artist: Dickey Lee, RCA

I Want To Stay

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: FARAH Productions
Artist: Narvel Felts, Cinnamon

I'll Be Your Bridge

Writer: Royce Porter
Publisher: Ma-Ree Music, Inc.
Producers: Bud Logan/Mary Reeves Davis
Artist: Wilma Burgess, Shannon

I'll Think Of Something

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Jim Vienneau for Curb-Vienneau Productions
Artist: Hank Williams, Jr., MGM

(I'm A) Yo Yo Man

Writers: Rick Cunha/Martin Cooper
Publishers: Fargo House, Inc./Martin Cooper Music
Producer: Ken Mansfield
Artist: Rick Cunha, GRC

I'm Your Woman

Writer: Bob Johnston
Publishers: Milene Music, Inc./Glen Leven Music, Inc.
Producer: Walter Haynes
Artist: Jeanne Pruett, MCA

It'll Be Her

Writer: Billy Ray Reynolds
Publishers: Kimtra Music/Rarin' Music
Producer: Pete Drake
Artist: David Rogers, Atlantic

I've Got A Thing About You Baby

Writer: Tony Joe White
Publishers: White Haven Music, Inc./Tennessee Swamp Fox Music
Producer: Felton Jarvis
Artist: Elvis Presley, RCA

I've Just Got To Know (How Loving You Would Be)

Writers: Bill Emerson/Jodie Emerson
Publisher: Golden Horn Music, Inc.
Producer: Billy Sherrill
Artist: Freddy Weller, Columbia

Just Enough To Make Me Stay

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producer: Glenn Sutton
Artist: Bob Luman, Columbia

Kentucky Sunshine

Writer: Charles Arrington
Publisher: Tema Music
Producer: Walter Haynes
Artist: Wayne Kemp, MCA

Lady Lover

Writers: Bobby Lewis/Gene Kennedy
Publisher: Golden Horn Music, Inc.
Producer: Earl Richards
Artist: Bobby Lewis, GRT

Last Time I Saw Him

Writers: Michael Masser/Pamela Sawyer
Publisher: Jobete Music, Co., Inc.
Producer: Billy Davis for Perfect Harmony Productions
Artist: Dottie West, RCA

Let's Hear It For Loneliness

Writer: Ronald Dickson
Publisher: Blue Moon Music
Producer: Dick Heard
Artist: Mundo Earwood, GRT

Liston

Writer: Ray Griff
Publisher: Blue Melody Music
Producer: Walter Haynes
Artist: Wayne Kemp, MCA

Lovin' On Borrowed Time

Writer: Dick Heard
Publisher: Music of the Times Pub. Corp.
Producer: Dick Heard
Artist: Mel Street, Metromedia Country

Lovin' Someone On My Mind

Writer: Don Cook
Publisher: Milene Music, Inc.
Producer: Don Gant
Artist: Bobby Wright, ABC

Loving You Has Changed My Life

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Pete Drake
Artist: David Rogers, Atlantic

My Part Of Forever

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Billy Sherrill
Artist: Johnny Paycheck, Epic

Oh, Oh I'm Falling In Love Again

Writers: Al Hoffman/Dick Manning/Mark Markwell
Publisher: Planetary Music Publishing Corp.
Producer: Mike Curb
Artist: Eddy Arnold, MGM

Paper Roses

Writers: Janice Torre/Fred Spielman
Publisher: Lewis Music Publishing Co., Inc.
Producer: Sonny James
Artist: Marie Osmond, MGM

Precious Memories Follow Me

Writer: Frances Rhodes
Publisher: Fall Creek Music
Producer: Ray Pennington
Artist: Josie Brown, RCA

Rosie Cries A Lot

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Don Gant
Artist: Ferlin Husky, ABC

Secret Love

Writers: Sammy Fain/Paul Francis Webster
Publisher: Warner Brothers Music
Producer: Buck Owens
Artist: Tony Booth, Capitol

Smile For Me

Writer: Rory Bourke
Publisher: Chappell and Co., Inc.
Producer: Glenn Sutton
Artist: Lynn Anderson, Columbia

Sometime Sunshine

Writer: Johnny Wilson
Publisher: Pana Publishing
Producer: Bob Ferguson
Artist: Jim Ed Brown, RCA

Somewhere Between Love And Tomorrow

Writers: Bud Reneau/Tom Lazaros
Publishers: Chess Music, Inc./Charlie Boy Music
Producer: Jim Foglesong
Artist: Roy Clark, Dot

Song And Dance Man

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: Billy Sherrill
Artist: Johnny Paycheck, Epic

Stop And Smell The Roses

Writer: Doc Severinsen
Publisher: Colgems Music Corp.
Producer: Fred Carter, Jr.
Artist: Henson Cargill, Atlantic

Storms Of Troubled Times

Writer: Jim Weatherly
Publisher: Keca Music, Inc.
Producers: Don Law/Ron Bledsoe
Artist: Ray Price, Columbia

Sundown

Writer: Gordon Lightfoot
Publisher: Moose Music
Producer: Lenny Waronker
Artist: Gordon Lightfoot, Reprise

Sunshine On My Shoulders

Writers: John Denver/Dick Kniss/Mike Taylor
Publisher: Cherry Lane Music, Inc.
Producer: Milton Okun
Artist: John Denver, RCA

Sweet Magnolia Blossom

Writer: Rory Bourke
Publisher: Chappell and Co., Inc.
Producer: Ron Chancey
Artist: Billy "Crash" Craddock, ABC

Take Good Care Of Her

Writers: Arthur Kent/Ed Warren
Publisher: George Paxton Corporation
Producer: Felton Jarvis
Artist: Elvis Presley, RCA

Tell Me A Lie

Writer: Barbara Wyrick
Publisher: Rick Hall Music
Producer: Sonny Limbo
Artist: Sami Jo, MGM

That Girl Who Waits On Tables

Writer: Bobby P. Barker
Publisher: Chess Music, Inc.
Producers: Tom Collins & Jack D. Johnson for Gemini Productions
Artist: Ronnie Milsap, RCA

The Best Day Of The Rest Of Our Love

Writer: Royce Porter
Publisher: Above Music Publications
Producers: Bud Logan/Mary Reeves Davis
Artists: Bud Logan/Wilma Burgess, Shannon

The Last Of The Sunshine Cowboys

Writer: Eddy Raven
Publisher: Milene Music, Inc.
Producer: Don Gant
Artist: Eddy Raven, ABC

The River's Too Wide

Writer: Robert E. Morrison
Publisher: Music City Music, Inc.
Producer: Don Gant
Artist: Jim Mundy, ABC

91 Writers, 58 Publishers Win BMI Country Awards

NASHVILLE—"Let Me Be There," tune written by the late John Rostill and published by Al Gallico Music, was presented the fifth annual Robert J. Burton Award, as the most performed Broadcast Music Inc. (BMI) country song, during ceremonies here on Oct. 15.

In addition, 91 writers and 58 publishers of 99 songs were given BMI Citations of Achievement in recognition of popularity in the country music field, as measured by broadcast performances from April 1, 1973 to March 31, 1974. The awards were presented by BMI president Edward M. Cramer and Frances Williams Preston, vice president of BMI's Nashville office.

Thirteen of the songs honored with BMI awards were presented with citations marking previous awards. "I Can't Stop Loving You," written by Don Gibson, published by Acuff-Rose Publications, Inc. and "Release Me," written by Eddie Miller and W.S. Stevenson, published by Four Star Music Co., were presented with eighth-year awards. Seventh-year awards went to Dramatis Music Corp. for "By The Time I Get To Phoenix," written by Jim Webb and to John Hartford and Glaser Publications for "Gentle On My Mind."

Fourth-year awards were presented to

Ray Stevens and Ahab Music Co. for "Everything Is Beautiful"; Kris Kristofferson and Buckhorn Music Publishing for "For the Good Times"; Kris Kristofferson and Combine Music Corp. for "Help Me Make It Through the Night"; the late Hank Williams and Fred Rose Music, Inc. for "Jambalaya (On the Bayou)" and Joe South and Lowery Music Co., Inc. for "(I Never Promised You A) Rose Garden."

Honored for the third time were "Am I That Easy to Forget," written by Carl Belew, W.S. Stevenson and Shelby Singleton, published by Four Star Music Co. and "Young Love," written by Carole Joyner and Ric Cartey, published by Lowery Music Co., Inc. A second-year award was given to Nick Nixon, Don Earl and Champion Music Corp., for "The Teddy Bear Song."

Kris Kristofferson, Billy Sherrill and Norro Wilson are the leading BMI Country writer-award winners, with five songs each, followed by Dallas Frazier and Whitey Shafer with four. The leading BMI Country publisher-award recipients are Acuff-Rose Publications with 10 awards, followed by Algee Music Corp. with eight, Tree Publishing Co., Inc. with five and Blue Book Music and Al Gallico Music Corp., each with four.

Other top writer-award recipients include

The Uptown Poker Club

Writers: Bert Williams/W. H. Vodery/Jean Havez
Publisher: Warner Brothers Music
Producers: Chet Atkins/Jerry Reed
Artist: Jerry Reed, RCA

The Whole World's Making Love Again Tonight

Writers: Bobby G. Rice/Charlie Fields/Donald L. Riis
Publishers: Americus Music/Uncle Ben's Music
Producers: Johnny Howard/Dick Heard
Artist: Bobby G. Rice, Metromedia Country

Too Many Memories

Writer: Rory Bourke
Publisher: Tomake Music
Producer: Earl Richards
Artist: Bobby Lewis, Ace of Hearts

Too Much Pride

Writer: Mack White
Publisher: Milene Music, Inc.
Producer: McDowell Productions
Artist: Mack White, Commercial

Until The End Of Time

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: FARAH Productions
Artists: Narvel Felts/Sharon Vaughn, Cinnamon

Wake Me Into Love

Writers: Royce Porter/Tom McKeon
Publisher: Cross Keys Publishing Co.
Producers: Bud Logan/Mary Reeves Davis
Artists: Wilma Burgess/Bud Logan, Shannon

What Got To You

Writer: Ray Griff
Publisher: Blue Echo Music
Producers: Ray Griff/Jim Foglesong
Artist: Ray Griff, Dot

When Your Good Love Was Mine

Writers: Jerry Foster/Bill Rice
Publisher: Jack and Bill Music Company
Producer: FARAH Productions
Artist: Narvel Felts, Cinnamon

Wherefore And Why

Writer: Gordon Lightfoot
Publisher: Warner Brothers Music
Producer: Al De Lory
Artist: Glen Campbell, Capitol

Who Left The Door To Heaven Open

Writer: Betty Duke
Publisher: Bob Moore Music
Producer: Larry Butler
Artist: Hank Thompson, Dot

You Can't Be A Beacon (If Your Light Don't Shine)

Writer: Martin Cooper
Publishers: Martin Cooper Music/Fargo House, Inc.
Producer: Stan Silver
Artist: Donna Fargo, Dot

You Make Me Feel More Like A Man

Writer: John Riggs
Publisher: Prater Music, Inc.
Producer: Jimmy Peppers for Prater Productions
Artist: Mel Street, GRT

You're Wearin' Me Down

Writer: Ray Griff
Publisher: Blue Echo Music
Producer: Ray Pennington
Artist: Kenny Price, RCA

Ain't Love A Good Thing

Dallas Frazier
Acuff-Rose Publications, Inc.

Am I That Easy To Forget

Carl Belew
W.S. Stevenson
Shelby Singleton
Four Star Music Co., Inc.

Amazing Love

John Schweers
Pigem Music Publishing Co., Inc.

Another Lonely Song

Tammy Wynette
Billy Sherrill
Norro Wilson
Algee Music Corp.
Altam Music Corp.

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CBS/Exec In U.K. Hits Faulty Disk Charge as Inflationary

LONDON—An explanation of the volume of records being returned here to CBS as faulty was given this week by the Jack Florey, the company's sales director.

He told Billboard that from a figure of 2.4 percent of sales being returned as faulty in April, the percentage had exploded to 6.7 at the end of June. Last year, the level of returned faulties grew steadily from 1.5 percent at the beginning of April to 3 percent at the beginning of July.

Comments Florey, "Our factory inspection and quality control departments vehemently deny any relaxation of standards during last year and do not accept the possibility that genuinely faulty product could reach such levels or rocket to this degree." He pointed out that other manufacturers had reported similar experiences over the same period.

Pointing to evidence which suggested that dealers were deliberately damaging unsold records, Florey notes that of the 1.2 million copies of Simon and Garfunkel's "Bridge Over Troubled Water" album manufactured and sold in England, less than 1 percent had been sent back because of alleged manufacturing defects. The higher percentage of faulty returns appeared to be on less successful records which had been purchased in quantity.

An inspection of a large number of recently returned faulties had revealed less than 20 percent were defective and that a considerable proportion displayed faults which could have been caused "anytime after these records were delivered as ordered."

Florey admitted that the abuse of the system was confined to a relatively small percentage of dealers and said that CBS would prefer to devise methods to control the offenders rather than cause hardship to everybody.

"Unfortunately, this is easy to accept but impractical to apply because of the horrendous procedures

involved in weeding out the culprits."

CBS was not happy with the solution it had been compelled to adopt, and promised that at its meeting with the Gramophone Record Retailers Committee as well as Boots and Smiths retailing chains the company would be receptive to constructive ideas aimed at resolving the problem in a more palatable manner.

"We will make available a good deal more data to the GRRC and, if requested, will arrange a test by a completely independent body to investigate and report on our quality standards as of the moment records are delivered to the dealers," he says.

'Shalom' Wins Castlebar

CASTLEBAR, Ireland—Top prize of \$2,400 for the best over-all song in the Ninth Castlebar International Song Contest here went to "Shalom," from the folk song-ballad section, and performed by Irishman Cathal Dunne, who co-wrote the composition with Roy Bishop.

Second prize (\$720) in the over-all judging went to "Part Of The Road," by Irish group The Memories, written by Daire Doyle and Michael Swan, two of the band; in third place (\$360) was Puerto Rican entry "Esta Es Mi Suerte," sung by Celines, written by J.L. Soto Vilar.

Four entries from the U.S. qualified with the last 36 in the final rounds, but none reached the last three in any section. Karen Lynn sang two of the four—"Picking Up The Pieces," by Jeff Oxman and Brian Whitcomb; and "Just Give Me One Chance," by the same writing team. Jamie and Meredith O'Hara sang the Jamie O'Hara song "Country Monday," and the other U.S. qualifier from a worldwide total of more than 1,400 entries was "I'm Going Back To San Francisco," written by William R. Taylor and sung by actor Tim O'Keefe in the

EMI Delays Extension of New Twin Sales Force Operation

LONDON—EMI has postponed the extension of its new twin sales force operation, which is already running into two areas of Britain and was intended to become national by February of next year. John Mair, who was appointed national sales manager for the U.K. marketing and repertoire division in August, has left the company and taken up a new post with CBS, as national sales manager.

Two pilot schemes, comprising together about 30 percent of EMI's turnover, have been running in the North East and South East of England since September. Though response from dealers and from the

reps involved has been favorable, EMI feels it is not yet in a position to make the final assessment of the operation necessary before the full national plan can be implemented.

Alan Kaupe, executive assistant to managing director Gerry Oord, explains: "We have had very good feedback from the pilot areas, and insofar as sales are measurable for the period in question, they appear to have held up very well, and probably better than the industry average. However, the schemes have not been running long, and it does look as if we were a little optimistic in thinking we would be ready to push the final button for full implementation so soon.

"One aspect is that we have already engaged quite a number of additional reps to get the pilot schemes started, and another substantial number will be needed for the national forces. To have them ready by February we would need to

start recruiting again now. Another consideration, of course, is the general economic climate. Sales at the moment are extremely healthy, but looking ahead I think anyone would feel some doubt as to what will be happening next year, so for that reason we want to give ourselves more time. It is very difficult to implement the system without virtual 100 percent duplication of sales personnel."

Pending the announcement of a new date for full implementation, the pilot operations will continue, under the control of Mike Commerford who acquires the title of sales development manager. Commerford was previously national sales manager for the U.S. division. National sales manager Jimmy Hanks will be responsible for the sales force in all other areas, and both Commerford and Hanks will report to Cliff Busby, who retains overall responsibility for the EMI sales operation.

absence of Taylor, who had a motorcycle accident.

There was no doubting the success of the contest—either in the quality of the songs and performances or in the enthusiasm of full-house audiences on the four evenings of judging.

The contest started in 1966 when the local chamber of commerce launched a competition to find a song which would help publicise the town round the world—and it attracted 70 entries from Ireland and the U.K. The following year it was expanded to include pop songs, folk songs and ballads, plus "straight" compositions, and country music was added in 1971.

This year's entry came from 42 countries and the 36 songs heard here came from 13 countries—Ireland, Poland, U.S., Hungary, U.K., France, Finland, Greece, Puerto Rico, Norway, Malta, Belgium and Yugoslavia.

Judges were Kevin Roche, head of light music, RTE; Annick Descoubes, of France; Bob Barratt, representing the Songwriters Guild of Great Britain; international composer Les Reed; and Mike Hennessey, European editorial director, Billboard.

At the final presentations, chairman Roche offered "kindly" criticism of the system of categorization—pointing his view that a new song could not genuinely be regarded as "folk" until it had become absorbed into a culture through the passing of time. And the country music section contained several songs more suited to the pop or ballad sections.

Director John MacHale, associated with the contest since its inception, said the Castlebar event was now rated among the top 10 international festivals.

Full list of winners:
Pop—1, "Little Bits Of Thoughts," sung by Mary Spiteri (Malta), written by Joseph Vella; 2, "I Won't Shed A Tear," by Ursula May (Yugoslavia), written by Bozidar Darko Lukac and Vladimir Kos; 3, "Tak Viele Jest Radosci" (There Is So Much Joy), by Anna Jantar (Poland), written by Jacek Korczakowski.

Folk and ballads—1, "Shalom," by Cathal Dunne (Ireland), written by Dunne and Roy Bishop; 2, "Esta Es Mi Suerte," by Celines (Puerto Rico), written by J.L. Soto Vilar; 3, "My Johnny, Aye-Oh!," by the Greenfields (Malta), written by Joe Tanti and Paul Caruna.

Country—1, "Roses Are Red, Violets Are Blue," sung by Kati Kovacs (Hungary), written by Ivan Szenes and Tibor Koncz; 2, "Funny," sung

(Continued on page 60)

Aud Aussie Radio Winners

SYDNEY—Veteran singers Kamahl, Judy Stone and Lucky Starr hit the top again in this year's Australian Radio Awards. Kamahl scooped the pool with two wins—the Record of the Year and the Easy Listening vocal performance. Judy won the top Female Single award for her record "Would You Lay With Me In A Field Of Stone" and Lucky Starr with the Country Music Album award for "Big Wheels." Their wins were almost flashbacks to 1964—the first year of the Radio Awards when both scored well.

Stevie Wright won the Song of the Year with "Evie" and Kevin Johnson had the best male vocal album entitled "Rock and Roll Gave Me The Best Years Of My Life." A special award of merit went to Ron Hurst of M7 Records, who started the awards when program manager at 2UE. The Radio Awards in full are: Record of the Year—Kamahl for "Kamahl At The Opera House." Female Vocal Single—Judy Stone "Would You Lay With Me In A Field Of Stone." Song of the Year—"Evie" by Harry Vanda and George Young, sung by Stevie Wright. Female Vocal Album—"Free Fall Through Featherless Flight." Jeannie Lewis. Male Vocal Album—"Rock and Roll Gave Me The Best Years Of My Life" Kevin Johnson. "Moonshine" Brian Cadd. Group

Vocal—"Good Morning, How Are You" Moir Sisters. Award of Merit—Kevin Johnson, single and album "Rock and Roll Gave Me The Best Years Of My Life." Dingoes "Boy On The Run."

Also Easy Listening Instrumental—"Hits of the Carpenters by the Festival Strings." "Diamonds of the Decade" Richard Bowden Orchestra. Country Music Performance—"Biggest Disappointment" Slim Dusty. Easy Listening Vocal—Kamahl. Country Music Album—"Big Wheels" Lucky Starr. Jazz—"Don Burrows At The Opera House" album. Classical Award—Clariant and Horn. Edward John Awer Quintet playing Mozart. An Original Australian Opera performed by the University of N.S.W. Opera. Soundtrack album—"Crystal Voyager," written and produced by G. Wayne Thomas. Special Awards—For International Achievement—Sister Janet Mead "Lords Prayer." Concept and Production—Peter Dawkins "Star Suite" album. Chris Neal "Winds of Isis." Producer of the Year—Ian Miller, EMI, Melbourne. New Talent—Benjamin Hugg. Award of Merit—Ron Hurst M7 Records. These awards were broadcast nationwide on Oct. 6 and a formal dinner was held to present the winners with their awards in Melbourne the following week.

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Polish Disk Firm Seeks Socialist Nation Ties

WARSAW—Polskie Nagrania, Poland's only record company, has decided to establish closer co-operation with record firms in other socialist countries.

Recently the company and Polish music publishers organized the first international meeting in Gdansk. Among representatives attending were Melodia of the USSR, Ladania of Czechoslovakia, Hungaroton of Hungary, RTB Belgrade and Jugoton of Yugoslavia, VEB Deutsche Schallplatten of the German Democratic Republic, and Balkanton of Bulgaria.

The conference debated the principles of trading-in records among the socialist countries and cooperation among the individual record companies in output, repertoire plans and promotion of artists. It was suggested that these matters should be handled by Comecon, the economic grouping of the socialist countries.

Poland is no giant in record output. In the past 30 years, 1,050 albums were released on the market in

Poland of which 42 percent were pop music and 35 percent serious music. By the end of this year Polskie Nagrania will produce about nine million records. There were plans in the Polish record industry for the opening of a new factory by 1978 which would allow an increased output of 30 million records. However, the project was dropped from the list of new investment undertakings and it is now difficult to say when the output of records in Poland will be markedly increased. In imports and exports of records Poland does not have much experience and so far Polish records have been unable to make inroads in world markets. The selection of foreign records planned for release on the Polish market leaves much to be desired.

The establishment of cooperation with countries which have gained a foothold in world markets should allow Poland to gain a wider access to the world repertoire repertoire and allow the expansion of sales in neighboring countries.

Philips, TV Station Logos On Album of Interviews Set

LONDON—Phonogram will release an album bearing the joint logos of Philips and London Weekend Television and containing interviews with Garry Glitter, Alvin Stardust, The Sweet, Showaddywaddy, Sparks and David Cassidy.

The album, "Saturday Scene," has four music tracks, two featuring "Saturday Scene" presenter Sally James and two by resident group Love Together, the only artists on the record actually contracted to Phonogram. It will be a gatefold album containing a poster featuring all the artists involved and selling at \$4.98. Release date is Nov. 8.

Philips label manager, David Shrimpton, says that the material had been put together by LWT and the interviews were, in most cases, specially recorded for the album and none are from the soundtrack of the TV series. Marketing manager, Ken Maliphant, says that to an extent the album was an experiment. "It's a unique album. We are not conning anyone by suggesting it contains performances by the artists names. They are straight forward interviews which I think must have a market

among the cast number of fans these performers have."

Contractual release for the various artists was obtained by LWT. Maliphant agreed that if the experiment worked there was potential for further albums featuring largely interview material.

A&M in U.K. Plans Global Releases on Top Product

LONDON—A&M Records is planning global release dates for major product in the future, in a bid to break the problems caused by transshipping.

The idea was discussed at company affiliate meetings, held in the new A&M headquarters here, chaired by Jerry Moss, Derek Green, and Michel De May, European coordinator.

After the three meetings, attended by A&M affiliates from Europe, Scandinavia and South Africa, John Deacon, general manager of A&M London commented, "One of the important matters we discussed was a way in which we could have a glo-

International Denmark Now Important As A Rock Venue

COPENHAGEN—Despite a population of only five million, Denmark is now a very important center for rock concerts, perhaps second only to Britain in the European scene.

In September, there were 14 concerts, nine in Copenhagen, from Status Quo (Phonogram), Frank Zappa (Dis-Crete), Kings (RCA), Leonard Cohen (CBS), Roger Whittaker (Phonogram), Cockney Rebel (EMI), Gilbert O'Sullivan (MAM), Suzi Quatro (RAK) and the Pointer Sisters (Blue Thumb).

And in October, visiting "names" were Ravi Shankar (Dark Horse), Swedish act Svenne and Lotta (Polar), Sweet (RCA), and German singer Freddy Breck (BASF). Mott the Hoople (CBS), with new guitarist Mick Ronson, played here, with the Glitter Band gave a concert in the huge K.B. Hall, supported by the top Danish act, the Walkers. Deep Purple (Purple), Greek singer Demis Roussos, Rod Stewart (Phonogram) and the Faces (Reprise) were also visitors.

Procol Harum's five-day tour here opened October 25. And stars booked for November are Johnny Winter (CBS) and Abba (Polar), with further dates to be announced by the two major Scandinavian concert-promoting organizers SBA (directors Anders Stefansen and Knud Thorbjornsen) and ICO (directors Arne Worsoe and Erik Thomsen).

bal release date for product, and we are endeavoring to do this where possible."

Deacon said that the transshipping of product had caused several problems, mainly due to exporting and importing. At the moment A&M product released in the States first was being exported to the U.K. and, similarly, when released here, British dealers were exporting records to the Continent.

"This does not help us and it certainly doesn't help the artists," Deacon claimed. "A decision was made that in future major product, such as the Carpenters, should certainly have a global release date."

Among the affiliates attending the London meetings were Eddie Barclay, managing director of Barclay Records, Dag Haeggquist, managing director of Sonet Grammofon, Sweden, and Pierre Jean Goemaere, managing director of Inelco SA, Belgium.

Valli Heads Debut Disks Of Private Stock In U.K.

LONDON—Ex-Four Seasons singer Frankie Valli will head the initial releases on the new Private Stock Records label in the U.K.

Peter Knight Jr., general manager of the new company, announced that Valli's single, "My Eyes Adored You," will be released Friday (25). The second release, on Nov. 1, will feature an English vocal trio, Wild Honey, debuting with "Gotta Find a Way."

Ex-Manfred Mann singer Paul Jones has also been signed to the company and is currently recording a Tim Moore song for release Nov. 8. The fourth and final release for 1974



London Features photo

ALPERT MEETS ROYALTY—Herb Alpert and his singer, Lani Hall, meet Prince Rainier of Monaco at last week's charity gala concert at the Theatre Champs-Elysees, Paris, which climaxed Alpert's first European tour in five years. The TJB played Holland, Germany, France and the U.K. where two TV special were taped (one studio and one live). Looking on, center, is manager Sherwin Bash.

Alpert In Gala Showing

PARIS—Herb Alpert and the Tijuana Brass climaxed its first European tour in five years with a charity gala at the Theatre Champs-Elysees in the presence of Prince Rainier and Princess Grace of Monaco.

Alpert's English-language introductions put him at a disadvantage in effecting total communication with his French audience, but the band's slick professionalism, both in presentation and musically, was well appreciated and the A&M star was called back for two encores after a satisfying concert with no support acts. This was hardly vital, in fact, for within the TJB there is sufficient skill and versatility for the focus of attention to be switched from one gifted sideman to another and ring some subtle changes on the limited formula sound. Indeed, once the obligatory "Lonely Bull," "Tijuana Taxi," "Spanish Flea" and the rest were out of the way, the departures from predictability, especially on the complex and moody "Legend of A One Eyed Sailor," produced the evening's most rewarding moments.

In particular, there was the inspirational trumpet playing of Bob Findley, who crafted a fiercely swinging solo of tasteful economy on a rejigged "Panama" and then, accompanied by Alpert on piano, displayed impeccable lyrical eloquence on "Carmine." Findley is

obviously a star in the making and is due to record for A&M with his equally respected trumpet-playing brother, Chuck Findley.

Also impressive was the piano playing and comedic potential of Dave Frishberg and the all-too-brief appearance to sing four songs of Lani Hall whose poised control of obvious emotional depths and impeccable phrasing marked the ex-Sergio Mendes vocalist as a soloist of the first order. **BRIAN MULLIGAN**

'Shalom' Wins

• Continued from page 59

by Michael Price (U.K.), written by E.J. "Ted" O'Neill; 3, "Nashville Vacation," sung and written by Rory O'Connor (Ireland).

Straight-1, "Part Of The Road," by The Memories (Ireland), written by Daire Doyle and Michael Swan; 2, "I'm So Afraid I'm Falling," by Lola (Ireland), written by John D'Ardis; 3, "Sad Song," by Merri Winter and Fedderherd (Ireland), written by Tony McNeive.

Composer of best overseas song—J.L. Soto Vilar.

Best performance by Irish artist—Lola.

Audience Award—Claudine Ryka and Robert Djenny (France).

Best Interpretation of song—Celines.

Cockburn Tour Set

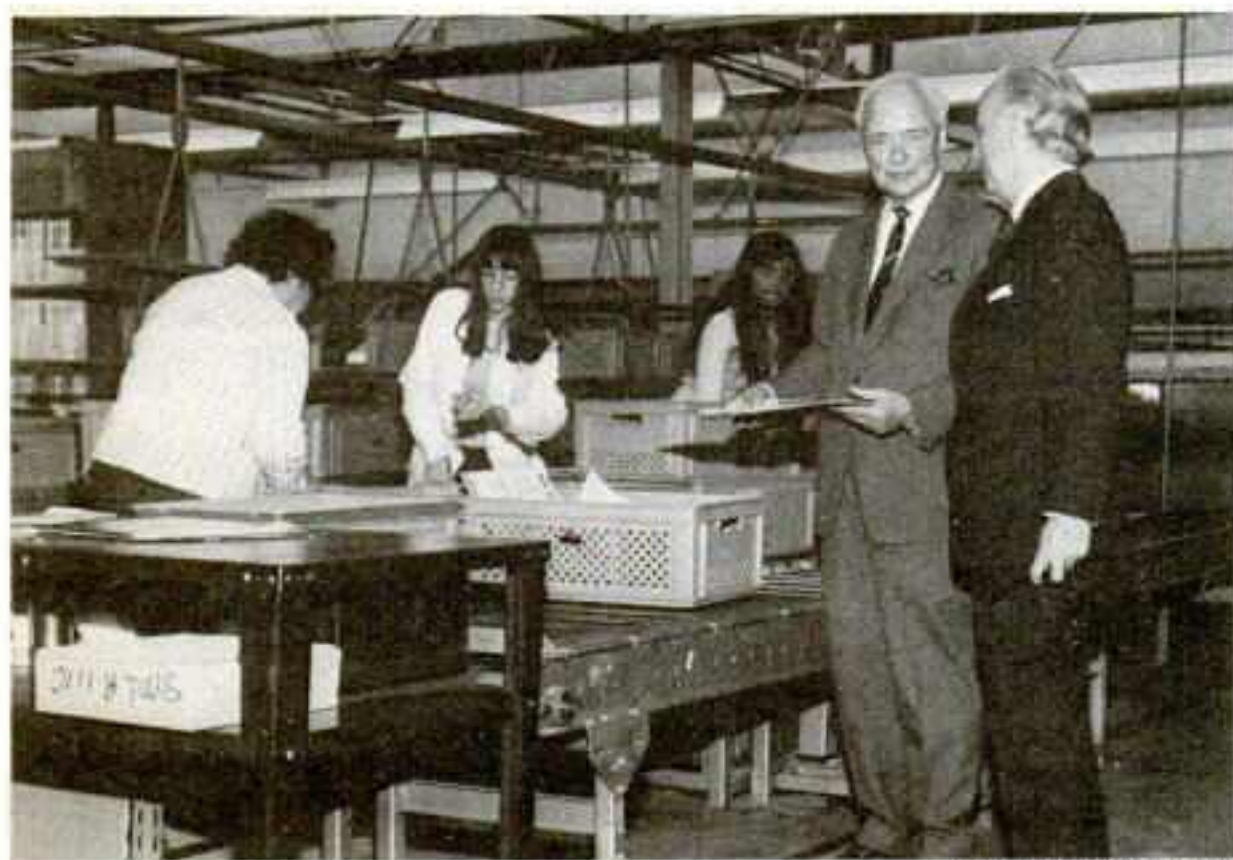
TORONTO—Bruce Cockburn, who records for Bernie Finkelstein's True North label distributed in Canada by Columbia Records of Canada Ltd., began an extensive cross-Canada tour on Oct. 18. Accompanying him on the tour is Gene Martynec, a respected Canadian

musician/producer. Martynec will play guitar. The tour which coincides with the release of his new album "Salt, Sun and Time" opened at the University of Guelph, Ontario, Oct. 18 and officially end at the Lakehead University in Thunder Bay, Ontario, Nov. 14 though Cockburn is booked for a concert at the Capitol Theatre in Quebec City on Dec. 12 and Hamilton Place, Hamilton, Ontario, on Jan. 25/75.

Though other dates are being confirmed at this time, the tour includes concerts at the National Arts Centre, Ottawa, Ont., Oct. 22; the Humanities Theatre, Kitchener, Ont., Oct. 24; St. Peter's Auditorium, Peterborough, Ont., Oct. 25; Alumni Hall, University of Western Ontario, Ont., Oct. 27; Massey Hall, Toronto, Ont., Oct. 31; Place des Arts, Montreal, P.Q., Nov. 1; Sub-Theatre, University of Alberta, Edmonton, Nov. 5&6; MacEwan Hall, Calgary, Alta., Nov. 7; Centennial Auditorium, Saskatoon, Sask., Nov. 8; Regina, Sask., Nov. 10; and Playhouse Theatre, Winnipeg, Man., Nov. 12.

As a producer, Cockburn worked

(Continued on page 62)

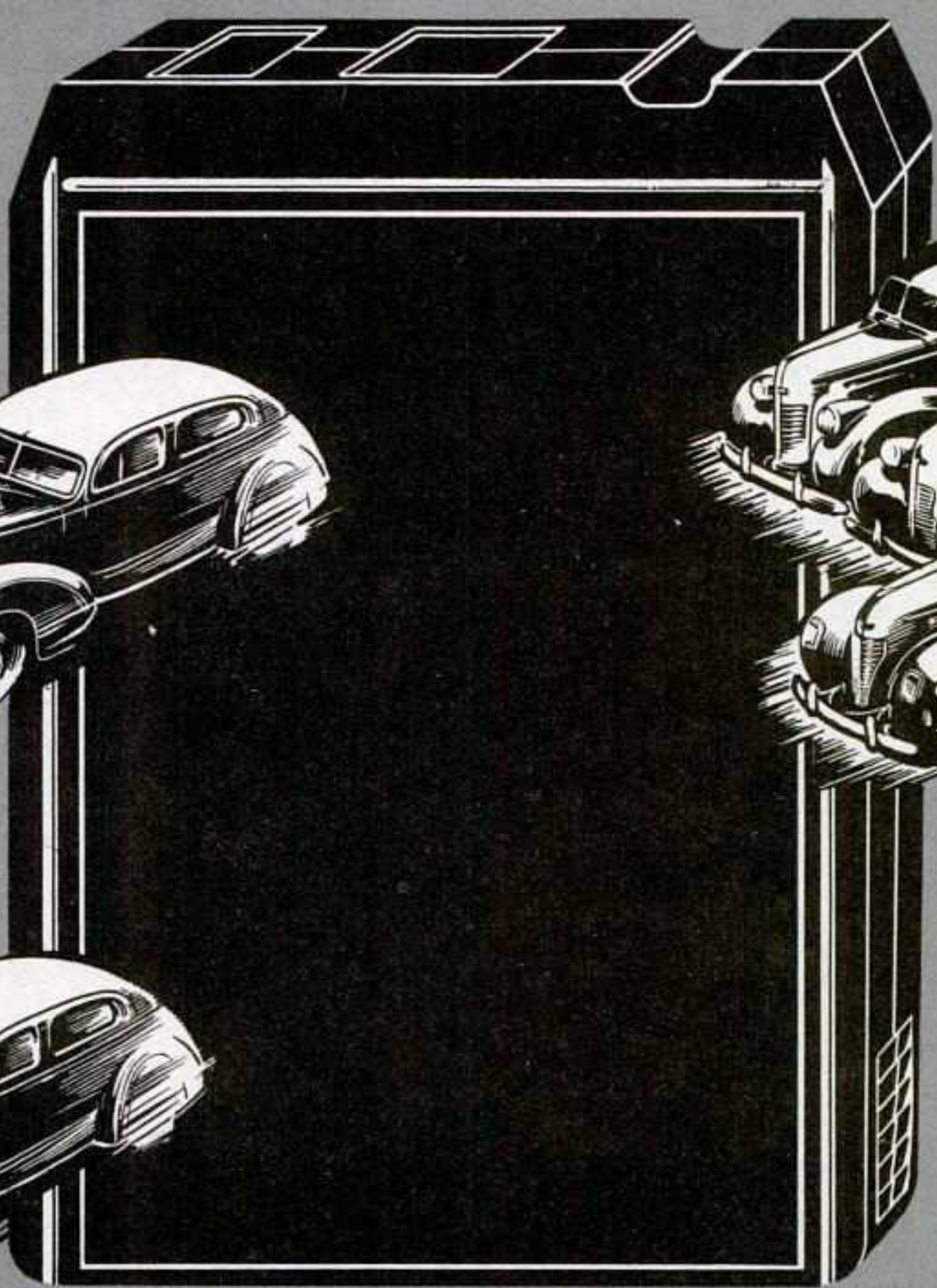
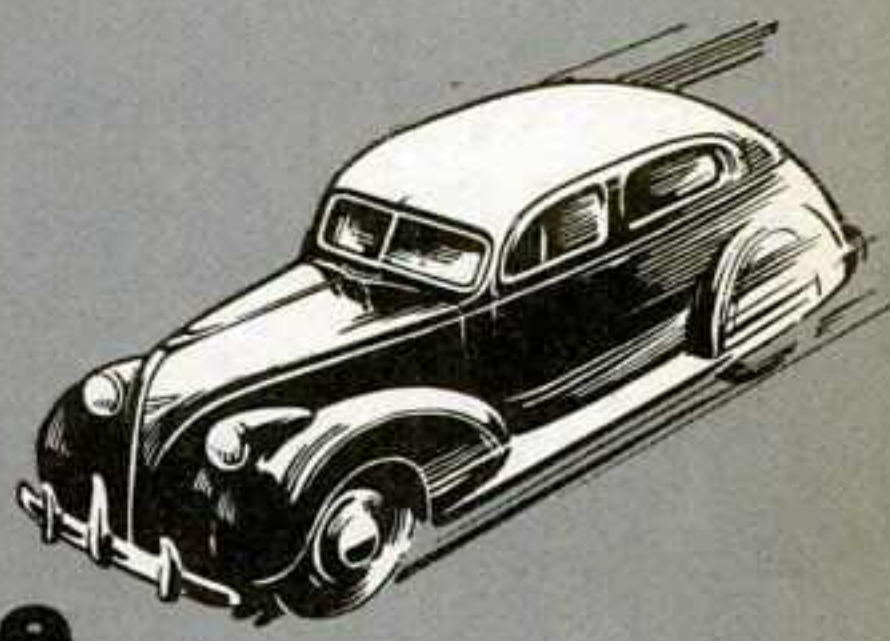
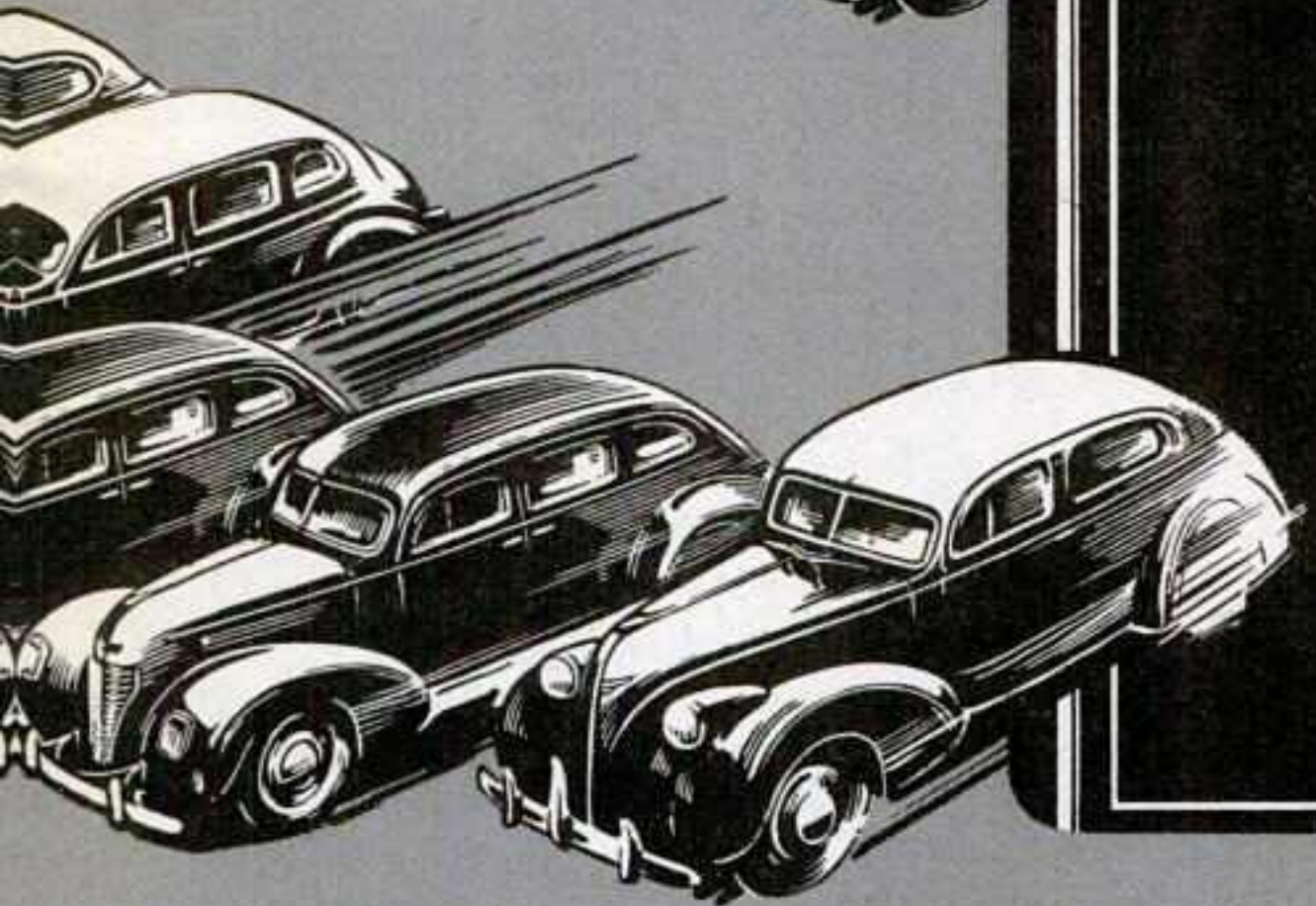
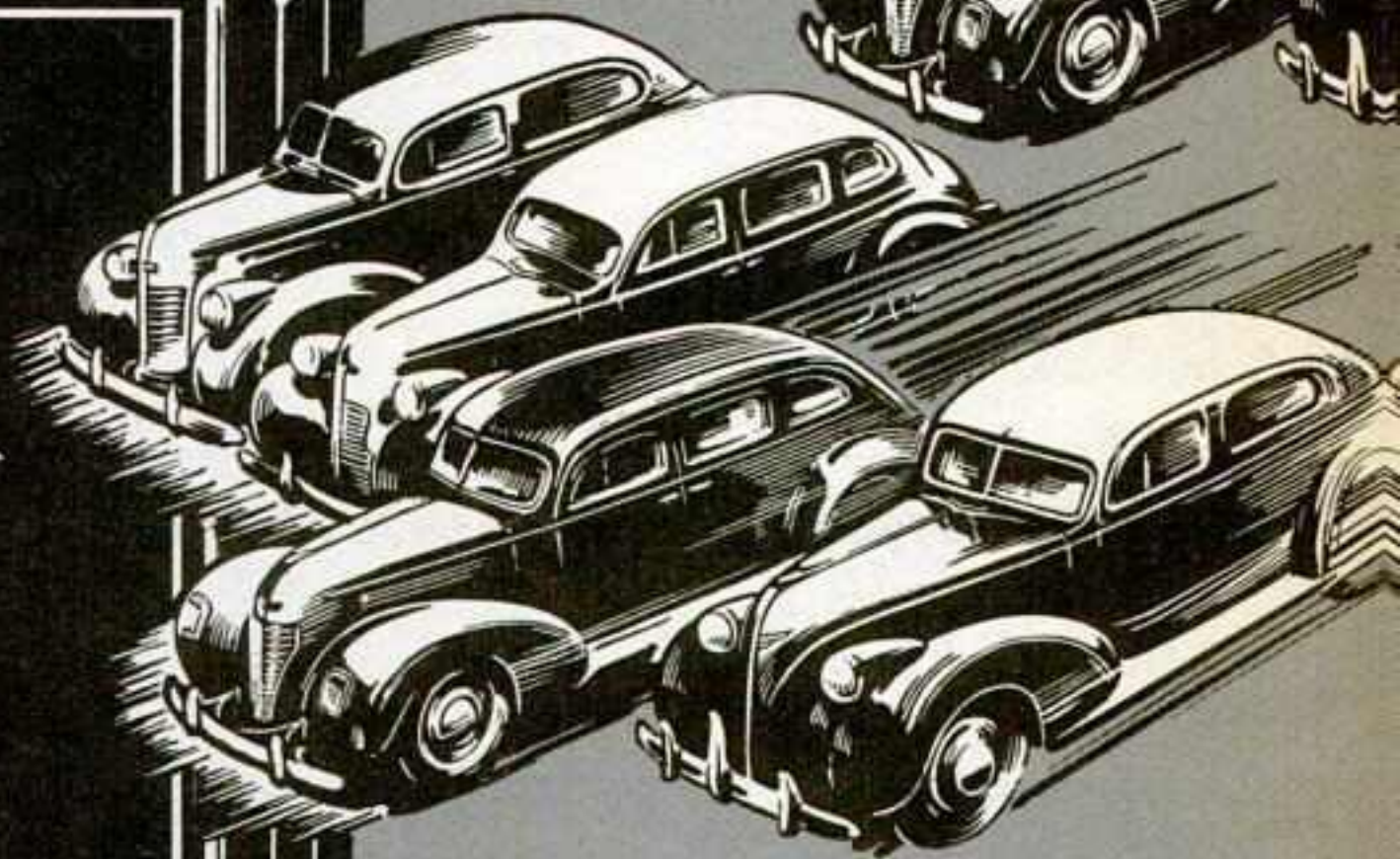
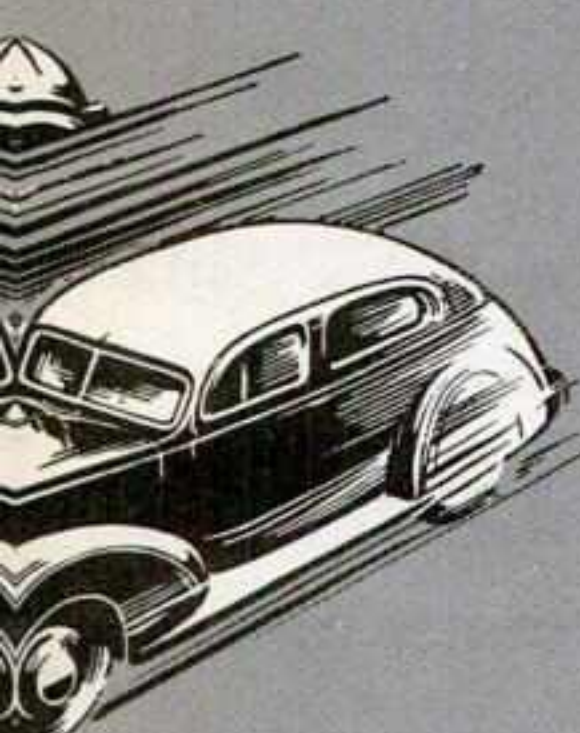


Decca Records photo

INSPECTION TOUR of Selecta's new London depot are British Decca chairman Sir Edward Lewis and Selecta general manager John O'Meara, right. The depot in Lewisham, South East London, is on a 4½-acre freehold site and cost Decca about \$3.8 million. The depot was formally opened recently, having been running for some months following the transfer from the old, overcrowded Southwark premises. With 106,000 square feet of office and warehouse accommodation on one level, the depot offers almost twice the space of the former five-story building.



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Two U.S. Blues Groups Tour Japan Next Month

By JIM FISHEL

NEW YORK—Two groups of American blues musicians are scheduled to tour Japan next month, based partly on the success and popularity of their internationally-released Delmark recordings. Robert Jr. Lockwood with the Chicago Aces, and Sleepy John Estes with Hammie Nixon will be the first American country blues-based artists to play that country when they depart on a 10-day tour Nov. 25.

The three-city (Tokyo, Osaka, Kyoto) tour is being sponsored by Delmark's Japanese licensee, Trio-Kenwood Records, the Kyodo Tokyo booking agency, Japanese Coca-Cola, and blues authority Yasufumi Higurashi. Six concerts, a live radio broadcast, and a recording session will highlight the tour.

Tour coordinator Steve Tomashewsky of Chicago's Delmark Records says the only blues performers to previously play in Japan are B.B. King, Muddy Waters, Willie Dixon, and Buddy Guy and Junior Wells.

"It's a great tribute to Lockwood's artistry that he has been asked to tour Japan, because he is relatively unknown in that country up to now," he says. Sleepy John, on the other hand, scored a first for a coun-

try blues artist, when his first Japanese-released album made No. 97 on the Music Labo Hot 100 album charts.

"The sale of blues albums in Japan has been astounding. All our Japanese releases have sold extremely well. This concert tour is also important because it marks the first time that the Japanese will be able to hear country blues in a live concert setting and as a cultural export of the U.S."

This tour was scheduled after a group of Japanese students came to the U.S. and searched blues artists. Upon their return to Japan, they made the final choice on which artists would make the tour, according to Tomashewsky.

Lockwood, stepson of country blues great Robert Johnson, will be using his old compatriots, The Aces, for this tour. This three-man group played in the 1950's band of harmonica ace Little Walter. Lockwood has been hailed as one of the world's most influential blues guitarists. He is currently involved in a U.S. college tour with an artists cooperative, Chicago Blues Jam, featuring pianist Roosevelt Sykes, guitarist Johnny Shines and saxophonist Grady "Fats" Jackson.

Estes and Nixon came to national prominence during the folk revival of the 1960's and their music reflects the Memphis brand of jug and country blues. Their songs have been recorded in recent years by several rock acts including Ry Cooder, Taj Mahal and Joy of Cooking, and they have been touring the U.S. college market with the Memphis Blues Caravan.

Essex 1st U.K. Tour

LONDON—David Essex will make his first concert tour of Britain from Nov. 1st, backed by a 10 piece band. After appearing in 23 cities throughout the country David will play a week in concert at the New Victoria Theatre, Victoria, London, from Dec. 2-7.

Mel Bush is to promote the tour and Jeff Wayne, American producer of "Rock On"—single and album—and "Lamplight" and the new single and album, will be musical director.

The hand-picked musicians backing David form a strong line-up. They include Brian Davison, ex-Nice and Refugee drummer; Richard Bailey, who was until recently drummer for Batti Mam'zelle, and his elder brother, Robert Bailey, former Osibisa player, who produced Batti Mam'zelle's latest album. A newly assembled Batti Mam'zelle will share the first half of the tour bill with CBS' recording artists Merlin.

Richard and Robert Bailey will both play percussion in the band backing David. Seven of the ten musicians have played on tracks on his new album.

Holland Splits Over Pop Chart

• Continued from page 3

heads as the most authoritative in Holland.

In this expectation, a new chart was created—The National Top 30—which is broadcast on the official Hilversum 3 station by most of the broadcasting companies and is also used on television.

However, Radio Veronica, while awaiting acceptance as a legal broadcasting operation under the name Veronica Broadcasting Organization (VBO), has continued to publish its weekly Top 40 and is also getting exposure for this chart on the Hilversum 3 channel by one of the biggest broadcasting companies, Tros, which is defiantly declining to adopt the national top thirty chart.

While the battle rages on Hilversum 3, it is expected that the retail trade will eventually decide which of the two charts is to be accepted. If the trade decides to base its ordering on the Veronica chart, the alternative chart will inevitably decline in authority. If, on the other hand, the industry decides to accept the national top 30 chart as authentic, then Veronica will have been dealt a further severe blow.

Israel Growth On Jazz Imports

TEL AVIV—There is a rapidly growing market for imported jazz records in Israel, and local record companies are now bringing them into the country in larger quantities than ever before, despite the fact that imports cost \$10, against the \$7.50 of a locally pressed recording.

A curious feature of this developing market is that some artists whose locally issued titles have sold poorly are in considerable demand on imports. Retailers tentatively explain this situation in terms of the psychological appeal of owning a collection of imports, with the attractive shrink-wrap packaging a possible additional factor.

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

From the Music Capitals of the World

WARSAW

Wladyslaw Jakubowski, director of the Theater and Stage Bureau of the Polish artists' agency PAGART, has become deputy director of the Authors' Agency. He is now reorganizing its work. Polish showbusiness personality Jan Lewandowski, who recorded a disk with Liberace which has become very popular in Canada, suggested that Canada hold an international song festival. In fact it will be held at the Hamilton Palace, Ontario, on March 18 next year. Singer Irene Santor has been invited to take part as Poland's representative. . . . The latest gold disk in Poland has been presented to the Two Plus One pop group. It is the 26th such award presented to Polish artists by the Polskie Nagrania record company. Geoffrey Everitt, director of the MAM agency in London, showed an interest in Two Plus One during a recent visit to Poland and will probably sign a contract with them.

The Polish folk-dance ensemble Mazowsze, which is celebrating its 25th anniversary this year, is appearing at the Palais des Sports in Paris between Oct. 1-Nov. 10, with a company of 180 dancers and 35 musicians performing on instruments related to Polish folk music. . . . Italian singer Claudio Villa gave several concerts in Poland and appeared on television. ROMAN WASCHKO

DUBLIN

One of the attractions of the 16th Dublin Theater Festival is "Crock," a musical with music and lyrics by American David Mead and libretto by Irishman Turlough McConnell. It is based on the James Stephens book, "The Crock Of Gold." "Crock" opened at the Gaiety on Oct. 1. . . . Among the other festival presentations this year are "Jacques Brel Is Alive And Well and Living In Paris," "The Libby Morris Show," the opera "L'Orfeo," by Monteverdi at Christchurch Cathedral and "Hardly Any Brecht," a fringe presentation with Agnes Bernelle and Alan Stanford.

American singer-songwriter, Brett Smiley and manager Andrew Oldham guested on RTE Television's "Late Late Show," to promote Smiley's first single, "Va Va Va Voom" (Anchor Records). . . . Leo Sayer appeared in concert at the National Stadium. . . . Kathy Kirby, in for a week at the Drake Inn from Oct. 6. . . . Dubliner Fran Byrne, who was formerly with Bees Make Honey, is now the drummer with Ace whose first disk "How Long" is on Anchor.

The newest attraction on the showband scene is a singer called Magic, who has a suit that lights up. It is the invention of Joe O'Neill, who has an electrical and sound equipment business in Glenamaddy, County Galway. Magic's first record is a revival of "Calendar Girl." . . . The next LP by Horslips, for release at the end of the month, is "Dancehall Sweethearts." In Ireland it is on the band's own label, Oats. . . . Demis Roussos, whose "My Friend The Wind" is a best seller, will sing at the Carlton Cinema on Nov. 1.

Johnny McEvoy's first single in quite a while, "Rose of Moray," is in the charts. It is a five-track Super-Single on Hawk, and the other titles are "Nora," "James Connolly," "Leitrim Queen" and "Teardrop On A Rose." . . . UP With People were very well received on their recent tour and are likely to return. . . . The new Dana single her first on GTO,

was released on Oct. 11. It is: "Please Tell Him That I Said Hello," written and previously recorded by Shepstone and Dibbens. KEN STEWART

AMSTERDAM

Latest Elvis Presley album "Elvis Forever" notched an advance order of 30,000 copies here, so merits a Gold presentation before even reaching the shops. . . . Tour of U.K. by top Dutch group Golden Earring from Nov. 14 to Dec. 4—group is currently in the U.S. with Roberta-Jan Stips, former leader of the now-disbanded Supersister, and in December they mix their new album "Plus Minus Absurdioso" in the Record Plant Studios in Los Angeles.

Dutch country singer Jack Jersey back from Nashville, Tenn., where he recorded his album "Nashville Here I Go." . . . Mariska Veres of the old Shocking Blue group, represents the Netherlands in the upcoming Tokyo Song Contest. . . . EMI Bovema's managing director Roel Kruize has signed a longterm contract with U.S. singer Jack Riley. . . . Cats group recording their new album in Holland—their last, "Love In Your Eyes," was cut in Los Angeles under the direction of Al Capp but felt the costs were too high, so now Capp is coming to Holland.

Van der Sanden, member of the Dutch Parliament, asked the Minister of Broadcasting Affairs and the Department of Justice to silence the off-shore stations Radio Amigo and Radio Caroline—Parliament fears stories that offshore "pirates" will soon resume broadcasting. . . . Chrysalis band Jethro Tull touring Europe until Dec. 5, starting in Rotterdam, ending in Sweden. . . . The international a&r manager for Phonogram International has signed a contract with Chrysalis for distribution through the Benelux countries, Germany, Sweden, Denmark, Portugal, Latin America and large areas of Africa.

FRANS VEN DER BEEK

HELSINKI

Finnish bassist Pekka Pohjola, formerly with Wigwam, has been invited by Frank Zappa to record tracks on the U.S. artist's new album. . . . Gold disks for album sales of 15,000 units to "Hallujussi," by The Hallujussi (RCA) and "Laulaa Suomalaisia Tangoja" by Eino Gron (Finnlevy).

Valtion Rautatiet (Finnish Railways), in collaboration with Finnestrad, a local Musak company, is experimenting with the use of background music in passenger trains—they have used questionnaire form and if the response is favorable they hope to begin a regular background music service in 1975. . . . Music-conscious VR is also renting disco-coaches for larger groups of tourists and holiday makers.

Retail sales of guitars have reached a new peak, particularly acoustic models, and this is boosted by TV-I's recently-launched Guitar School, which runs for ten weeks and is based on the Ahslund method—among best-selling models are Fazer's Landola and PSO's Aria and Hagstrom. . . . Marion (EMI), this year's Sopot Festival heroine, is negotiating a recording contract with Germany company Teldec—she appears at the Tokyo International Festival Nov. 15-17.

Klaus Lagus, attorney with the Finnish IFPI group of companies, has a new address: Uudenmaankatu 15, 00120 Helsinki 12, phone: 646-978. KARL HELOPALTIO

OCTOBER 26, 1974, BILLBOARD

Cockburn Tour Set

• Continued from page 60

on a poetry/music album with Paul Stoddart entitled "Day Coach Rider" which has just been released by True North. Tom Rush recorded Cockburn's "One Day I Walk" on his latest album.



THE BAND of the Royal Marines' School of Music is unexpectedly entertained, top, by an impromptu violin solo from singer Shirley Bassey during a reception held in London. The Marines band was on hand to sustain the nautical flavor of the occasion, held on board the former Royal Navy Cruiser HMS Belfast, now permanently moored close by Tower Bridge. Having traveled from Westminster Pier by launch, Ms. Bassey arrived on board to a Marines' fanfare and a welcome from a guard of honor comprising six UA Records female staff wearing Royal Navy uniforms. After the reception, the singer was a guest at a dinner in the Admiral's Cabin, bottom, hosted by managing director Martin Davis and vice-president Lee Mendell (See second picture).





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Jacks: Remembrance of the Past

By MARTIN MELHUISE

VANCOUVER—One of the biggest success stories, not only in the Canadian record industry but also internationally, is that of Terry Jacks' first record for his own label, Goldfish Records. That record, "Season In The Sun," which sold over eight million copies worldwide, and the follow-up "If You Go Away," which has just passed the one-million mark, has virtually made Jacks a household name in most countries in the world and a front-page star in many of the countries in Europe and specifically France.

Recently, Jacks did some reminiscing about some of the events of his life that led up to his tenure at the top of the charts in 1974.

Remembers Jacks: "I started out 10 or 11 years ago hitchhiking to Los Angeles and taking the bus to Nashville regularly to learn as much as I could about the music industry. I learned about publishing; producing, often through trial and error; writing; singing; and arranging. Pretty soon I had everything together except a record company."

In the years before the record company became a reality, Jacks formed a band in Vancouver called the Poppy Family which featured himself and his wife Susan. After a number of years of playing around bars and clubs in British Columbia, the band picked up a recording contract with London Records in Canada and after a few false starts came up with one of the biggest hits to come out of Canada in 1970 entitled "Which Way You Going Billy" which promptly scooted up the Billboard Hot 100 chart and hit its peak at number two. The follow-up single "That's Where I Went Wrong" also did close to a million copies. With all of this success though, Jacks being very much his own man, decided that the pressures at the top were not for him and that a respite from the business was in order.

While Jacks was working behind the scenes in the studio working on his own material and with other artists in the Vancouver area, it was not long though before a recurring idea actually became a reality. "I wanted to form a record company," said Jacks, "and I was talking to Ray Peltinger, who had done a good job while he was with Haida Records, another West Coast label. I decided he was the person I wanted to handle the company for me but rather than give him a salary I decided to give him half the company. I had had seven people working for me at one time and it was not working out. When you have people working for you, you're always the boss and I didn't like that situation because I always came across as the

heavy. This way, there is just one other person and he has as much to gain or lose from the company as I do. That was the beginning of Goldfish Records."

Remarkably, "Season In The Sun" was a song that Jacks couldn't give away in the beginning, as he explained.

"About three years ago I was producing the Beach Boys and that was one of the songs that we had two thirds recorded but it was never finished. Larry Evoy of Edward Bear phoned me about a year after that because he wanted me to produce them and I told him that I had a great song for them. I really liked Larry's voice. I told him that I would meet him in Toronto and play the song for him. I did just that but he wasn't sure about it and then he played me a song that I wasn't sure about. That song turned out to be "Last Song" which was a big hit for them."

With his recent successes, what are Jacks' plans for the future? Certainly "Season In The Sun" is going to be a hard act to follow. Says Jacks: "I've made all the money that I ever need to make so it's not a case of that. I'm interested in the top 40 market and doing singles because it is very fast moving and gratifying. I can get vibes from people very quickly. I spend a lot of time fishing and a lot of time up at my ranch and I want to divide all these things equally—a bit of fishing, a bit of horseback riding and working on the ranch where I'm starting to raise exotic cattle; and of course, music. In this way I can rebound off of them all and this will make my music better. If you are into music all of the time it can really screw you up."

"I'm not doing any television or personal appearances. I don't like doing television because it takes the mystic away from an artist and second of all, I don't like to be recognized so that it stops me from going out and having a good time without people constantly pointing you out. I like people to know my music but they don't have to know what I look like. It's not that important. I'm going to do the odd television show so that people know that I'm alive."

"As far as personal appearances go, if you're on the road for three weeks that means you're on stage for about 12 hours. When I record a song I like to sing it once and get in the mood once. If I'm out on stage and I don't feel like singing the song it's plastic for me to go up there and try and sing it. I can only sing a song when I feel it and in a studio I can do that. It's just too time consuming as well. I'm into too many other things such as my publishing, writing and producing and I want to live a little bit too."

There are a number of artists on Goldfish as well as Jacks including Susan Jacks, just signed to Mercury Records in the U.S.; Chilliwack; and Barry Greenfield. Jacks explains his philosophy on developing these artists internationally.

"We want to build artists very slowly," says Jacks, "and if we don't do well with an artist we are going to let them go right away. We are not going to sit on an artist for four or five years and try to build them. Susan's got a new single out that I produced and arranged called "Build A Tower." Barry Greenfield's got a single coming out in November which I produced called "Canada Sky." My next single is "Rock and Roll I Gave You The Best Years Of My Life." Chilliwack's got a new single coming out that I also produced. I'm producing most of the

stuff from our company but that isn't because I want to. I'm looking for other producers to do some of the work for me."

One person that Jacks wanted to meet was Jacques Brel who wrote both "Season In The Sun" which was known as "Le Moribund" and "If You Go Away" originally entitled "Ne Me Quitte Pas" and on a recent visit to France he got the opportunity. Remembers Jacks: "I was in France and I tried to arrange a meeting with him. Well at that time the phone rang and it was Jacques Brel's secretary wanting to know if he could meet me. I said, "Great!" He wanted to take me out for dinner so we went out and then spent the next day together and had a good time. He couldn't speak too much English and I couldn't speak too much French. He only writes music for himself now and doesn't record anything or do anything live anymore. He has a plane and a boat and just travels around the world writing songs only for his friends who get together and sing them with him."

Jacks dropped his single off to A&M Records, which distributes his label in Canada, then headed back to the Vancouver area, where he will spend some time on his ranch while his latest record makes its first attempts at scaling the international charts.

BMI's Ritchie Takes Issue With Statement by Lawyer

TORONTO—In answer to a recent statement by Toronto music business lawyer (Billboard, Sept. 28) that "there may be no justification in having two public performance fee collection organizations in Canada; the Composers, Authors and Publishers Assn. of Canada (CAPAC) and Broadcast Music, Inc. (BMI), S. Campbell Ritchie, the general manager of BMI Canada, replies: "Broadcast Music, Inc. (BMI) does not now nor has it ever operated in Canada. BMI Canada Ltd. was incorporated in Canada for the purpose of licensing in Canada the catalog of Broadcast Music, Inc. of the U.S. Subsequently, BMI Canada Ltd. developed for the benefit of Canadian music creators and users an affiliated group of writers, composers and publishers of music in Canada whose performing rights are administered by BMI Canada and licensed in the U.S. by Broadcast Music, Inc. The music of BMI Canada affiliates is now exported and heard internationally through worldwide agreements with performing rights societies of other nations."

Ritchie relates the growth of BMI Canada and its stature as a performance rights society. Says Ritchie: "In 1949, the then general manager of CAPAC expressed, in public, no hope for the future of popular music

in Canada—(Toronto Telegram and Canadian Press, May 5, 1949). He stated that there were more than 100 active composers in Canada. Within the brief 25 years since 1949, we at BMI Canada can proudly announce that we have 4,999 (as of Sept. 30, 1974) writers and/or composers of music in Canada affiliated with us. Of this total number between 1600 and 1700 are regularly active. The remainder have equal opportunity to expose their works as their talent improves."

Ritchie also took exception to Steinmetz's contention that CAPAC had by far the larger repertoire.

"As a result of BMI Canada's concentration on the development of music by Canadians," continues Ritchie, "when the broadcast content regulations were imposed there was available a tremendous catalog of Canadian compositions recorded and playable. Perhaps we should recall that before BMI Canada was incorporated the Parker Commission found it necessary to recommend to the Government of Canada the formation of the Copyright Appeal Board to protect the users of music against the abuse of a monopolistic performing rights society."

"Since BMI Canada became active, there has not only been a choice for the creators of music but an opportunity for users to negotiate tariffs that are satisfactory for the remuneration of the creators of music and which the users are prepared to pay. A monopoly in any enterprise in Canada is abhorrent to the basic principles on which our economy is based. BMI Canada was not activated to replace one monopoly with another—but to create competition for the benefit of all concerned with music in Canada."

Ritchie concludes: "Obviously the growth of the Canadian music industry would be far behind the times without BMI Canada. The opportunities for the artistic talent to develop could not have been created without the dynamic efforts of BMI Canada to seek out the writers and composers who were receiving little or no encouragement from a single organization. The wealth of music in Canada by Canadians today did not just happen. It was nurtured by the fact that BMI Canada existed and competed successfully in the development of the nationwide talent of Canadians whose music is now heard around the world."

Firefly Launch By A&M In U.K.

LONDON—Firefly Records is to be launched by A&M Records the first label to be distributed by the company with its own logo in the U.K. It will be licensed under the A&M label throughout the rest of the world.

Involved in the Firefly operation are Mike Stone, formerly publishing head of A. Schroeder in the U.K., with John Sherry and Miles Copeland of Sherry/Copeland artists, who represent Wishbone Ash and the Climax Blues Band. Stone, who will handle the day-to-day operation with a strong accent on working bands, will liaise closely with Sherry who will be responsible for agency direction and new talent acquisition for the label. Copeland will make contributions on the U.S. and international levels.

First product from Firefly, a single and album by the group Husler, is soon to be released.

From the Music Capitals of the World

TORONTO

Ray Materick has been signed to Asylum Records in the U.S. and will have an album out at the end of the month entitled, "Neon Rain" and a single from it, "Linda, Put The Coffee On." He will set out on a Western tour in November. ... Guy Trepanier has just been signed to WEA Music of Canada. ... Les Seguin's latest album "En Entendant" has just been released by WEA. ... while Eric Clapton was in Montreal for his Forum concert Polydor Ltd. presented him with a gold record for sales of his latest album "461 Ocean Boulevard" which has sold more than 65,000 units in Canada. Allan Kata, Polydor Ltd.'s director of advertising and promotion made the presentation. ... Leigh Ashford have changed their name to Moxy according to manager Roland Paquin.

Germandisc has opened a new record store in Toronto called Music Plus, which features custom designed quad listening facilities available to shoppers to preview LPs; a quad store sound system; a giant color organ above the ceiling; and many European imports. ... the Juno Awards will be televised on the CBC television network on March 24, 1975. ... WEA Music of Canada put a hefty promotion push behind the release of Van Morrison's new album "Veedon Fleece" on Oct. 15, which coincided with his appearance at Maple Leaf Gardens, Toronto on Monday (21) for Concert Productions International. Ritchie Yorke, well-known rock journalist now living in Toronto, is the author of the forthcoming Van Morrison biography, "Into The Music" to be published by Charisma Books in November with the jacket created by British album/jacket designer, John Kosh. ... the Canadian Entertainment Conference will be held in Kitchener from Nov. 7-10 with 24 acts showcasing. ... There are indi-

cations of a five-day festival being planned for the Winnipeg area to feature such acts of the caliber of the Allman Bros., Grateful Dead, the New Raiders of the Purple Sage, Commander Cody and Chicago.

Ian Thomas has returned to Canada after a promotional tour of England. ... GRT of Canada will distribute Ralph Murphy's newly formed Hardcore Records. The initial release from the label will be a single by Pendleton Brown entitled "(Living In) Circles" written and produced by Murphy. ... Pyramid Records, headed by general manager Ken Harris, has released a classical album, the first for the label entitled "Four Centuries Of Music For The Bassoon" by Christopher Weait, co-principal bassoonist with the Toronto Symphony. The album was produced by David Greene at Manta Sound. ... GRT of Canada has moved its offices to 3816 Victoria Park Ave., Willowdale, Ont. (416-497-2340). ... Andy Kim's new single is "Fire, Baby I'm On Fire" from his first album "Andy Kim" on Ice Records distributed by London Records in Canada. ... Aarons and Ackley have signed to GRT of Canada with their first single "Where Did The Music Go" due out this month. ... Deram Ltd. no longer distributes the Gamma group labels (Gamma, Aquarius and Juno) in Quebec. ... David Paget has been appointed the new Ontario promotion manager for GRT of Canada replacing Maggie McFadden. In the past Paget has managed Ian Thomas, Tranquility Base and recently James Leroy. ... Tommy Makem has begun a tour of the Maritimes which will end up in Halifax Friday (25). Makem's first album for Polydor Ltd. will be released in the near future. ... MCA Records (Canada) held a special screening of the movie "Airport 1975" for music industry people on Oct. 16. MARTIN MELHUISE

OCTOBER 26, 1974, BILLBOARD

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BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	SINGLES
1	3	SAD SWEET DREAMER—*Sweet Sensation (Pye)—M&M Music (Tony Hatch/Des Parton)
2	11	EVERYTHING I OWN—Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
3	—	FAR FAR AWAY—*Slade (Polydor)—Barn (Chas Chandler)
4	5	GEE BABY—*Peter Shelley (Magnet)—Magnet (Peter Shelley)
5	1	ANNIE'S SONG—John Denver (RCA)—ATV (Milton Okun)
6	6	LONG TALL GLASSES—*Leo Sayer (Chrysalis)—Blanedell/Compass (A. Faith/D. Courtney)
7	15	FAREWELL—BRING IT ON HOME TO ME—*Rod Stewart (Mercury)—G.H. Music (Rod Stewart)
8	2	ROCK ME GENTLY—Andy Kim (Capitol)—Intersong (Andy Kim)
9	14	I GET A KICK OUT OF YOU—*Gary Shearston (Charisma)—Chappell (Hugh Murphy)
10	13	REGGAE TUNE—*Andy Fairweather Low (A&M)—Rondor (Elliott Mazer)
11	31	ALL OF ME LOVES ALL OF YOU—*Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)
12	17	(YOU'RE) HAVING MY BABY—Paul Anka (United Artists)—MAM (Rick Hall)
13	22	I CAN'T LEAVE YOU ALONE—George McCrae (Jayboy) Southern (T.K. Prod.)
14	4	KUNG FU FIGHTING—Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
15	7	HANG ON IN THERE BABY—Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
16	10	KNOCK ON WOOD—*David Bowie (RCA)—Warner Bros. (Tony Visconti)
17	49	ALL I WANT IS YOU—*Roxy Music (Island)—E.G. Music (Roxy Music/J. Punter)
18	23	YOU LITTLE TRUST MAKER—Tymes (RCA)—April/Maximus (Billy Jackson)
19	42	GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)
20	20	MACHINE GUN—Commodores (Tania Motown)—Jobete London (James Carmichael)
21	16	THE BITCH IS BACK—*Elton John (DJM)—Big Pig Music—(Gus Dudgeon)
22	18	YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
23	41	MINUETTO ALLEGRETTO—*Wombles (CBS)—Batt Songs (Mike Batt)
24	8	YOU YOU YOU—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
25	46	DOWN ON THE BEACH TONIGHT—Drifters (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)
26	12	QUEEN OF CLUBS—K.C. & the Sunshine Band (Jayboy)—Southern
27	27	SAMBA PA TI—Santana (CBS)—Chrysalis (Fred Catero/Santana)
28	33	HAPPY ANNIVERSARY—Slim Whitman (United Artists)—MCPS (Kelso Herston)
29	35	I HONESTLY LOVE YOU—Olivia Newton-John (EMI)—Rondor (John Farrar)
30	9	CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Pye)—Schroeder (B. White)
31	—	(HEY THERE) LONELY GIRL—Eddie Holman (ABC)—Chappell (Peter De Angelis)
32	19	I GOT THE MUSIC IN ME—*Kiki Dee Band (Rocket) Rocket/April (Gus Dudgeon)
33	—	NEVER TURN YOUR BACK ON MOTHER EARTH—*Sparks (Island)—Island (Muff Winwood)
34	—	LET'S PUT IT ALL TOGETHER—Stylistics (Avco)—Avemb/C. Shane (Hugo & Luigi)
35	25	BLACK EYED BOYS—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
36	24	SILLY LOVE—*10CC (UK)—St. Anne's (10CC)
37	29	I'M A BELIEVER—Robert Wyatt (Virgin)—Screen Gems/Columbia (Nick Mason)
38	—	DA DOO RON RON—Crystals (Warner Spector)—Carlin (Phil Spector)
39	—	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Tania Motown)—Jobete London (Wonder)
40	36	LEAVE IT—*Mike McGear (Warner Brothers)—McCartney/ATV Music (Paul McCartney)
41	—	WHATEVER GETS YOU THRU' THE NIGHT—*John Lennon (Apple)—Lennon/ATV (Lennon)
42	38	LOVE ME—Diana Ross (Tania Motown) Jobete—London (Tom Baird/Berry Gordy)
43	26	BABY LOVE—Diana Ross & The Supremes (Tania Motown)—Jobete London (Brian Holland/Lamont Dozier)

44	37	WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
45	34	I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Mike Curb (Venice)
46	—	ROCK 'N' SOUL—Hues Corporation (RCA)—J. Lane/BMI (Tom Sellers/Wally Holmes)
47	28	LOVE ME FOR A REASON—Osmonds (MGM)—Jobete London (Mike Curb)
48	—	LET'S GET TOGETHER AGAIN—*Glitter Band (Bell)—Ram (Mike Leander)
49	—	THEN CAME YOU—Dionne Warwick/Detroit Spinners (Atlantic)—(Gamble/Huff/T. Bell)
50	21	SMOKE GETS IN YOUR EYES—*Bryan Ferry (Island)—Chappell (Bryan Ferry/John Punter)

DENMARK

(Courtesy of I.F.P.I.)

This Week	Last Week	LPs
1	—	ROLLIN'—Bay City Rollers (Bell)
2	—	SMILER—Rod Stewart (Mercury)
3	—	TUBULAR BELLS—Mike Oldfield (Virgin)
4	—	BACK HOME AGAIN—John Denver (RCA)
5	—	BAND ON THE RUN—Paul McCartney (Apple)
6	—	WALLS & BRIDGES—John Lennon (Apple)
7	—	JUST A BOY—Leo Sayer (Chrysalis)
8	—	HERGEST RIDGE—Mike Oldfield (Virgin)
9	—	THE SINGLES 1969-73—Carpenters (A&M)
10	—	ODDS & SODS—Who (Track)
11	—	ANOTHER TIME ANOTHER PLACE—Bryan Ferry (Island)
12	—	MUD ROCK—Mud (Rak)
13	—	DAVID ESSEX—(CBS)
14	—	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
15	—	SHEET MUSIC—10cc (UK)
16	—	THE IMPOSSIBLE DREAM—Alex Harvey Band (Vertigo)
17	—	BEST OF JOHN DENVER—(RCA)
18	—	SANTANA'S GREATEST HITS—(CBS)
19	—	A STRANGER IN MY OWN BACK YARD—Gilbert O'Sullivan (MAM)
20	—	HANG ON IN THERE BABY—Johnny Bristol (MGM)
21	—	THREE DEGREES—(Philadelphia)
22	—	MOTOWN CHARTBUSTERS, VOL. 9—(Tania Motown)
23	—	FULLFILLINGNESS' FIRST FINALE—Stevie Wonder (Tania Motown)
24	—	ROCK YOUR BABY—George McCrae (Jayboy)
25	—	CARIBOU—Elton John (DJM)
26	—	SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
27	—	461 OCEAN BOULEVARD—Eric Clapton (RSO)
28	—	RAINBOW—Peters & Lee (Philips)
29	—	KIMONO MY HOUSE—Sparks (Island)
30	—	TAPESTRY OF DREAMS—Charles Aznavour (Barclay)
31	—	OUR BEST TO YOU—Osmonds (MGM)
32	—	INNERVISIONS—Stevie Wonder (Tania Motown)
33	—	AND I LOVE YOU SO—Perry Como (RCA)
34	—	HIS 12 GREATEST HITS—Neil Diamond (MCA)
35	—	GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
36	—	DIANA & MARVIN—Diana Ross & Marvin Gaye (Tania Motown)
37	—	ABRAXAS—Santana (CBS)
38	—	SO FAR—Crosby, Stills, Nash & Young (Atlantic)
39	—	LET'S PUT IT ALL TOGETHER—Stylistics (Avco)
40	—	GLEN CAMPBELL'S GREATEST HITS—(Capitol)
41	—	JOURNEY TO THE CENTRE OF THE EARTH—Rick Wakeman (A&M)
42	—	MEDDLE—Pink Floyd (Harvest)
43	—	HEY—Glitter Band (Bell)
44	—	YOU MAKE ME FEEL LIKE SINGING A SONG—Max Bygraves (Pye)
45	—	RED—King Crimson (Island)
46	—	THESE FOOLISH THINGS—Bryan Ferry (Island)
47	—	REMEMBER YOU'RE A WOMBLE—Wombles (CBS)
48	—	STONE GON'—Barry White (Pye)
49	—	A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT—Nilsson (RCA)
50	—	THE BEATLES 1962-66—(Apple)

91 Writers, 58 Pub's Win Awards

• Continued from page 58

Baby's Gone	Conway Twitty Billy Parks Titty Bird Music Co.
The Baptism of Jesse Taylor	Dallas Frazier Whitey Shafer Acuff-Rose Publications, Inc.
Behind Closed Doors	Kenny O'Dell House of Gold Music, Inc.
Bless Your Heart	Freddie Hart Jack Lebsack Buckhorn Music Publishing, Inc.
Blood Red and Going Down	Curly Putman Tree Publishing Co., Inc.
Bring It on Home (To Your Woman)	Carmol Taylor Joe Stampley Norro Wilson Al Gallico Music Corp. Algee Music Corp.
Broad-Minded Man	Jim Owen Unichappell Music, Inc.
By The Time I Get To Phoenix	Jim Webb Dramatis Music Corp.
Come Live With Me	Felice Bryant Boudleaux Bryant House of Bryant Publications
The Corner of My Life	Bill Anderson Stallion Music, Inc.
Country Sunshine	Dottie West Bill Davis Tree Publishing Co., Inc.
Daddy What If	Shel Silverstein Evil Eye Music, Inc.
Don't Fight The Feelings of Love	John Schweers Pigem Music Publishing Co., Inc.
Don't Give Up on Me	Ben Peters Four Star Music Co., Inc. Ben Peters Music
Dream Painter	Dallas Frazier Whitey Shafer Acuff-Rose Publications, Inc.
Dueling Banjos	Merle Haggard Shade Tree Music
Everybody's Had The Blues	Merle Haggard Shade Tree Music
Everything Is Beautiful	Ray Stevens Ahab Music Co., Inc.
For The Good Times	Kris Kristofferson Buckhorn Music Publishing, Inc.
Gentle on My Mind	John Hartford Glaser Publications, Inc.
Good News	George Richey Norro Wilson Billy Sherrill Algee Music Corp.
Help Me Make It Through the Night	Kris Kristofferson Combine Music Corp.
Hey, Loretta	Shel Silverstein Evil Eye Music, Inc.
Hey What About Me?	Scott McKenzie The Hudson Bay Music Co.
House of The Rising Sun	Alan Price (PRS) Al Gallico Music Corp.
I Believe in Sunshine	Roger Miller Roger Miller Music
I Can't Believe That It's All Over	Ben Peters Ben Peters Music
I Can't Stop Loving You	Don Gibson Acuff-Rose Publications, Inc.
I Love	Tom T. Hall Hallnote Music
If Tear Drops Were Pennies	Carl Butler Peer International Corp.
If We Make It Through December	Merle Haggard Shade Tree Music
If You Can Live With It (I Can Live Without It)	Bill Anderson Stallion Music, Inc.
If You Can't Feel It (It Ain't There)	Freddie Hart Blue Book Music
Jambalaya (On The Bayou)	Hank Williams Fred Rose Music, Inc.

Jolene	Dolly Parton Owepur Publishing, Inc.
Keep on Trucking	Ronnie Rogers Newkeys Music
Kid Stuff	Don Earl Jerry Crutchfield Duchess Music Corp.
Kids Say The Darndest Things	Glenn Sutton Billy Sherrill Algee Music Corp.
Kiss It and Make It Better	Mac Davis Screen Gems-Columbia Music, Inc.
The Last Love Song	Hank Williams Jr. Hank Williams Jr. Music
Let Me Be There	John Rostill (PRS) Al Gallico Music Corp.
Little Girl Gone	Donna Fargo Prima-Donna Music Co.
Lord Mr. Ford	Dick Feller Vector Music Corp.
Louisiana Woman, Mississippi Man	Jim Owen Becky Bluefield Dunbar Music, Inc.
Love Is The Foundation	William C. Hall Coal Miners Music
The Midnight Oil	Joe Allen Tree Publishing Co., Inc.
Mister Love Maker	Johnny Paycheck Copper Band Music
Monday Morning Secretary	Don Reid American Cowboy Music
The Most Beautiful Girl	Norro Wilson Billy Sherrill Rory Bourke Al Gallico Music Corp. Algee Music Corp.
Nashville	Ray Stevens Ahab Music Co., Inc.
Nobody Wins	Kris Kristofferson Resaca Music Publishing Co.
Nothing Ever Hurt Me (Half As Bad As Losing You)	Bobby Braddock Tree Publishing Co., Inc.
Once You've Had The Best	Johnny Paycheck Copper Band Music
Open Up Your Heart	Roger Miller Buddy Killen Tree Publishing Co., Inc. Roger Miller Music
The Perfect Stranger	Freddy Weller Roadmaster Music
Ravishing Ruby	Tom T. Hall Hallnote Music
Red Necks, White Socks and Blue Ribbon Beer	Wayland D. Holyfield Bob McDill Chuck Neese Jack Music, Inc.
Release Me (And Let Me Love Again)	Eddie Miller W.S. Stevenson Four Star Music Co., Inc.
Riding My Thumb To Mexico	Johnny Rodriguez Hallnote Music
(I Never Promised You A) Rose Garden	Joe South Lowery Music Co., Inc.
Satin Sheets	John Volinkaty Champion Music Corp.
Sawmill	Mel Tillis Horace Whitley Cedarwood Publishing Co., Inc.
She's All Woman	Carmol Taylor Algee Music Corp.
A Shoulder To Cry On	Merle Haggard Blue Book Music
Sing About Love	Glenn Sutton Flagship Music, Inc.
Slippin' and Slidin'	Richard Penniman Al Collins James Smith Edwin Bocage Bess Music Co. Venice Music, Inc.
Slippin' Away	Bill Anderson Stallion Music, Inc.
Snap Your Fingers	Grady Martin Alex Zanetis Fred Rose Music, Inc.
Sometime Sunshine	Jim Coleman John A. Wilson Yearbook Music
A Song I Like To Sing	Kris Kristofferson Combine Music Corp.
Southern Loving	Jim Owen Unichappell Music, Inc.
Still Loving You	Troy Shondell Acuff-Rose Publications, Inc.
Sunday Sunrise	Mark James Screen Gems-Columbia Music, Inc.
Super Kind of Woman	Jack Lebsack Blue Book Music
Superman	Donna Fargo Prima-Donna Music Co. Algee Music Corp.
Sweet Magnolia Blossom	Gayle Barnhill Rory Bourke Unichappell Music, Inc.
The Teddy Bear Song	Nick Nixon Don Earl Champion Music Corp.
That's The Way Love Goes	Lefty Frizzell Whitey Shafer Acuff-Rose Publications, Inc.
There Won't Be Anymore	Charlie Rich Charles Rich Music, Inc.
Tie A Yellow Ribbon Round The Ole Oak Tree	Irwin Levine L. Russell Brown Levine & Brown Music, Inc.
Too Much Monkey Business	Chuck Berry Arc Music Corp.
Traveling Man	Dolly Parton Owepur Publishing, Inc.
Trip To Heaven	Freddie Hart Blue Book Music
A Very Special Love Song	Norro Wilson Billy Sherrill Algee Music Corp.
We're Gonna Hold On	George Jones Earl Montgomery Altam Music Corp.
What's Your Mama's Name Child	Dallas Frazier Earl Montgomery Acuff-Rose Publications, Inc. Altam Music Corp.
Why Me	Kris Kristofferson Resaca Music Publishing Co.
World of Make Believe	Pete McCord Marion Carpenter Pee Wee Maddux H.E. Smith Embassy Music Corp. Gulf & Stream Music Singing River Publishing
Would You Walk With Me Jimmy	A.L. (Doodle) Owens Whitey Shafer Acuff-Rose Publications, Inc. Hill & Range Songs, Inc.
You Asked Me To	Billy Joe Shaver Waylon Jennings Baron Music
You Can Have Her	William S. Cook Big Billy Music Co. Harvard Music, Inc.
You Really Haven't Changed	Johnny Carver Ron Chancey ABC/Dunhill Music, Inc.
Young Love	Carole Joyner Ric Cartey Lowery Music Co., Inc.
You've Never Been This Far Before	Conway Twitty Titty Bird Music Co.
You Were Always There	Donna Fargo Prima-Donna Music Co.

Spotlight



NEW RIDERS OF THE PURPLE SAGE—Brujo, Columbia PC 33145. In their second studio LP since deciding to tighten up their loose jamming with the aid of singles-oriented producers, NRPS fully emerges as purveyors of highest-grade country rock. Songs and performances are charming and upbeat. Impressive musicianship throughout this cheerful album. Group's approach currently resembles Dr. Hook.

Best cuts: "Ashes Of Love," "Workingman's Woman," "Crooked Judge," "Neon Rose."

Dealers: NRPS has unusually active catalog and a devoted following.

BILLY JOEL—*Streetlife Serenade*, Columbia PC 33146. Joel's singing and musical abilities once again shine through here, on this his second Columbia LP. Although the material is a bit Chapinesque, each song has a brisk creative flavor, in terms of lyrics as well as arrangements. Notably, Joel's voice itself seems to have a new maturity, and it should lead to wider consumer acceptance. Cuts on the disk should garner both AM and FM airplay.

Best cuts: "The Entertainer," "The Great Suburban Show-down," "Los Angeles," and "Streetlife Serenade."

Dealers: Joel's touring the South and Southwest now, so look for a good sales reaction to both his albums.

DAVE MASON, Columbia PC 33096. Another very together effort on the part of Mason and his backup, this LP should further enhance the artist's selling power. The material is well balanced throughout, featuring a number of new Mason compositions, and both the traditional Mason fan and newcomers should be well satisfied.

Best cuts: "Show Me Some Affection," "You Can't Take It With You When You Go," "All Along The Watchtower" and "Relation Ships."

Dealers: A proven seller.

O.C. SMITH—*La La Peace Song*, Columbia KC 33247. This is basically an O.C. Smith greatest hits set packaged around his current single, the title tune. Material on this impressive comeback talent goes back to his original hit "Son Of Hickory Holler's Tramp." O.C. moved over 100,000 copies of his version of "La La" even before it got airplay, strictly on disco popularity.

Best cut: "La La Peace Song."

Dealers: Smith is giving Al Wilson strong run for top honors on song.

ANDY WILLIAMS—*Christmas Present*, Columbia C 33191. As the title implies, this is strictly a seasonal package, featuring mostly traditional Christmas songs. Nevertheless, Williams' style and ability remain the focal point of the LP. As on practically every Williams disk to date, the arrangements are full, and should prove to be an MOR listener's delight.

Best cuts: With the material used, they're all pretty much on the same level.

Dealers: Williams begins a week-long engagement in New York's Uris Theater shortly and it should create a strong demand for this piece and other catalog items.



SOUND EXPERIENCE—*Don't Fight The Feeling*, Philly Soulville PS 1650 (Bell). This band lives up to their name with a wide selection of dancing numbers. This is a great disco album with its funky sounds and the group's five-man horn section has it all together. This band should get airplay on several of their uptempo numbers. Another high point of



THE ROLLING STONES—*It's Only Rock 'n Roll*, Rolling Stones Records CDC 79101 (Atlantic). This is the long-awaited album of rock 'n' roll's favorite band and it features some of the best things The Stones have done in many years. Joining them on keyboards throughout are Billy Preston, Nicky Hopkins and Ian Stewart. The overall sound of the group is hard to peg. All of the hardness from the past is included with a touch of softness throughout. Jagger's vocals are still the group's main selling point, but the tunes he has penned with Keith Richards are superb vehicles for the entire band. This group will be around for many more years, because they only release quality material and they have a feel for presenting good old rock 'n' roll. Blue Magic joins them on one track. The diversity of each tune, including an interpretation of an old soul classic, makes this effort unbeatable. Because of the time lag from the last effort this one should score exceptionally high on the charts.

Best cuts: "If You Can't Rock," "It's Only Rock 'n' Roll," "Time Waits For No One," "Luxury," "If You Really Want To Be My Friend," "Fingerprint Trick."

Dealers: The cover art is especially appealing, so display this album throughout the store and by all means let it keep playing continuously.

the record is vocalist Arthur Grant, with his high, impassioned style.

Best cuts: "Your Love Belongs To Me," "Step People," "Don't Fight The Feeling," "Going Through The Motions," "You Don't Know What You're Doing."

Dealers: This is a must for in-store play.

BUDDY MILES—*All The Faces Of Buddy Miles*, Columbia KC 33089. This album is a radical departure back to the roots for Buddy Miles. With the heavy-handed production of Johnny Bristol, this record will score points in the r&b and pop market. Miles' soul-inspired versions of several Bristol tunes are very interesting and with the right push several singles could be pulled.

Best cuts: "We Got Love," "I'm Just A Kiss Away," "Got To Find Ms. Right," "Wants And Needs."

Dealers: Stock this record in the Buddy Miles and Electric Flag sections. Also play certain cuts in-store.

VARIOUS ARTISTS—*Disco Par-R-Ty Non Stop Music*, Spring SPR 6705. A novel idea here, as a number of top discotheque numbers have been put together on one disk. The selections, 14 in all, run non-stop with bands for programmers. This LP may very well represent over 10 million single unit sales collectively by the various artists, including the likes of James Brown, Barry White, Joe Simon, Act I, Timmy Thomas, Millie Jackson, among others.

Best cuts: "Sex Machine," "Jungle Fever," "Drowning In The Sea Of Love," "I'm Gonna Love You Just A Little Bit More."

Dealers: Discotheques are in again and this is a fine sampler collection.



HELEN REDDY—*Free And Easy*, Capitol ST-11348. Cut for cut, this is unquestionably the best Reddy LP yet. Only one or two of the songs could not be seriously pushed for a hit single. The wide-ranging choice of material is particularly effective, from ominous portraits of madness and ensnarement to high-soaring odes of praise for the liberated spirit. The Reddy high range, rather than her belting style is mostly featured here, and very effectively, despite the wide scope of material.

Best cuts: "Angie Baby," "Emotion," "Loneliness," "Free And Easy," "Raised On Rock," "Think I'll Write A Song."

Dealers: First single from LP, "Angie Baby," already moving fast up Hot 100.



RAY PRICE—*Like Old Times Again*, Myrrh 6538 (Word). There are some unusual things about this remarkable album. First of all, again the songs are all by Jim Weatherly. Changing labels hasn't altered that. Secondly, they are all love ballads, and pretty ones. Finally, Price sings as well or better than at any time in his illustrious career. And that says a great deal.

Best cuts: "Roses and Love Songs," "Where Do I Put Her Memory," and "All That Keeps Me Going."

Dealers: the push is on for Price, and this should be a big one for him.

SLIM WHITMAN—*Happy Anniversary*, UA 319. No real anniversary here; it's just the title of his single. But there are some fine cuts done here by the stylist, even though most of them have been done by others. Whitman's trademark, however, is to do things in his own fashion, which is why he has retained his popularity over the years.

Best cuts: "What I Had With You," "There Goes My Everything."

Dealers: The list of songs alone should help this one.

COUNTRY DELIGHT—*Various Artists*, Epic 33165. A package put together by the label to showcase many of its top artists with some of their better songs. The list includes Charlie Rich, Bob Luman, Jody Miller, Johnny Paycheck,

Tammy Wynette, George Jones, Charlie McCoy, Kris Kristofferson, David Houston and Barbara Fairchild. A couple of those are from Monument, of course.

Best cuts: "There Won't Be Anymore," "Still Loving You," "Another Lonely Song," "Orange Blossom Special."

Dealers: The impressive list should be a sales impetus.

ACE CANNON—*That Music City Feeling*, Hi 32086 (London). The Memphis man with the saxophone really gets into this one. Everything is a standard, but his interpretation is class. With people leaning more toward instrumentals, and accepting horns in country music, Ace could have a big one on his hands.

Best cuts: "Born to Lose," "Behind Closed Doors," "Tuff," and "Tennessee Saturday Night."

Dealers: This has strong crossover potential.

RED SOVINE & THE GIRLS—*It'll Come Back*, Chart 2056 (Buddah). Somewhat in the style of the recent Bobby Bare concept album, Red sings along with the youngsters in a series of happy songs, meant for family listening, and it's all very delightful.

Best cuts: "Love Makes The Grass Grow Green," "Daddy's Girl," "Daisy's Chain."

Dealers: This should have tremendous holiday appeal, and the cover is eye-catching.



ZOOT SIMS—*Zoot Sims' Party*, Choice CRS 1006 (Columbia). This is a beautifully performed album by one of jazz's great saxophonists. Sims plays soprano and tenor on this package and has wonderful backing by pianist Jimmy Rowles, bassist Bob Cranshaw and drummer Mickey Roker. Several ballads are given rare treatment and each member of the group has ample chance to shine.

Best cuts: "Fred," "Caravan," "Getting Sentimental Over You," "The Very Thought of You."

Dealers: Sims has a loyal following of his own and for his work with fellow saxophonist Al Cohn.

STAN KENTON—*Stan Kenton Plays Chicago*, Creative World ST 1072. This is a very exciting LP because producer-arranger Robert Currow has given Chicago and Blood, Sweat & Tears music a legit jazz orientation. The Kenton orchestra comes alive, or rather brings its vitality to compositions by these two jazz-rock bands. All the polyphonics of Kenton's band are alive and swinging. The horn section work is crisp and enthusiastic on this program of lesser known works by these two bands. This is not hitsville in a new dress. Rather, it is a contemporary excursion for Kenton's band which continues amazing people all over the world with its freshness. The LP needs national distribution.

Best cuts: "Once Upon A Time," "Alone," "The Rise And Fall Of A Short Fugue."

Dealers: Kenton is very active with concerts and college gigs. This can help sales in your area if you've stocked his mail-order product.

SONNY STITT—*Satan*, Cadet CA 50060. There are moments of elegance here in the alto saxophonist's playing, notably on the soft, floating passages on "A Crazy Mixed Up World" with cello undercoatings. The title cut is a fast romp with Caribbean underpinnings. The veteran hornman is given some inventive charts by Wade Marcus, who continues to emerge a potent arranger on more and more LPs. This is an obvious attempt to cross the bridge between jazz and commercial, easy to take pop music. "Big Bad Henry," with its rockish rhythm and pungent sax and bass line, is a good example of how well parts can be put together to make a viable whole.

Best cuts: "Satan," "Will You Love Me Tomorrow," "It Might As Well Be Spring," "A Crazy Mixed Up World."

Dealers: Stitt's popularity remains consistent. So make sure this LP is easily found in your saxophone or small group jazz section.

Billboard's Recommended LPs

pop

ELF—*LA/59*, MGM M3G-4974. Here's a new group that makes some astonishingly good music. The title cut has that pulverizing hit single drive and other songs build to explosive climaxes that combine instrumental jamming and vocal chants. Definitely a band on the rise. **Best Cuts:** "LA. 59," "Happy."

FAIRPORT CONVENTION—*A Moveable Feast*, Island ILPS 9285. Excellent sound quality on this live London concert recording by a Fairport rejoined by the lush-voiced Sandy Denny. Back to the acoustic wonder-world of traditional English reels with the wailing fiddle up front. **Best cut:** "Matty Groves."

PETER NERO—*Peter Nero's Greatest Hits*, Columbia KC 33136. A solid repackaging of the pianist/composer/conductor's best disks, topped by his million-single and gold album "Summer of '42" theme. Nice mixture of film themes, pop

standards, Grammy award winners. **Best cuts:** "Summer of '42," "You Are The Sunshine Of My Life," "I've Gotta Be Me," "The Godfather."

LEO KOTIKE—*Dreams And All That Stuff*, Capitol ST-11335. The virtuoso acoustic guitarist has found some fiery and fascinating new licks on his latest solo all-instrumental album. His corps of followers will rejoice. **Best cut:** "Mona Ray."

FIRESIGN THEATRE—*Everything You Know Is Wrong*, Columbia KC 33141. The inventors of contemporary audio theater bring in perhaps their most accessible LP yet. Format is shock radio program exposing outer-space visitations and many other concerns of the lunatic fringe.

CAMEL—*Mirage*, Janus JXS 7009. Spacey, pretty-but-abstract jams and spacings of quiet vocals are the hallmarks of this newly-imported English foursome. **Best cuts:** "Freefall," "Nimrod."

THE WILLIE BURGUNDY FIVE Featuring MICHEL RUBINI—*On The Midnight Train From Boston*, MGM M3G-4972. A semi-ragtime LP project by a collection of top L.A. studio instru-

mentalists featuring pianist Rubini along with trombonist Slide Hyde, guitarist Dean Parks and the omnipresent drummer Hal Blaine. **Best cut:** "Willie Burgandy."

DAVID BARRETTO—*Para Mis Hermanos*, Mercury SRM-1-1005. Rough voiced newcomer tends to sound a bit like Rod Stewart at times but still manages to retain an aura of originality. Material should get strong FM response. **Best cuts:** "Sail On," "Fats Domino Medley."

THE HAGERS, Elektra 7E-1021. One of country's more popular duos comes up with a strange yet strongly appealing set of rock tunes from the past 15 years as well as some straight country material. Well sung, well produced and certain to receive both pop and country airplay. **Best cuts:** "Lonesome Town," "Love My Life Away."

BARRY MILES AND SILVERLIGHT—*London* PS 651. Interesting jazzy set with lots of synthesizers used to best advantage. Spacey song titles characterize the music, much of which has a surrealist character to it. **Best cut:** "Buck Rogers."

jazz

PAUL HORN, Mushroom MRS 5502. A very impressive two-disk set from Canadian label Can-Base of Vancouver taped during two nights in a nightclub with the flutist in top form along with a cohesive quintet featuring Lynn Blessing on vibes. **Best cuts:** "Freedom Jazz Dance," "Tribute To Jobim."

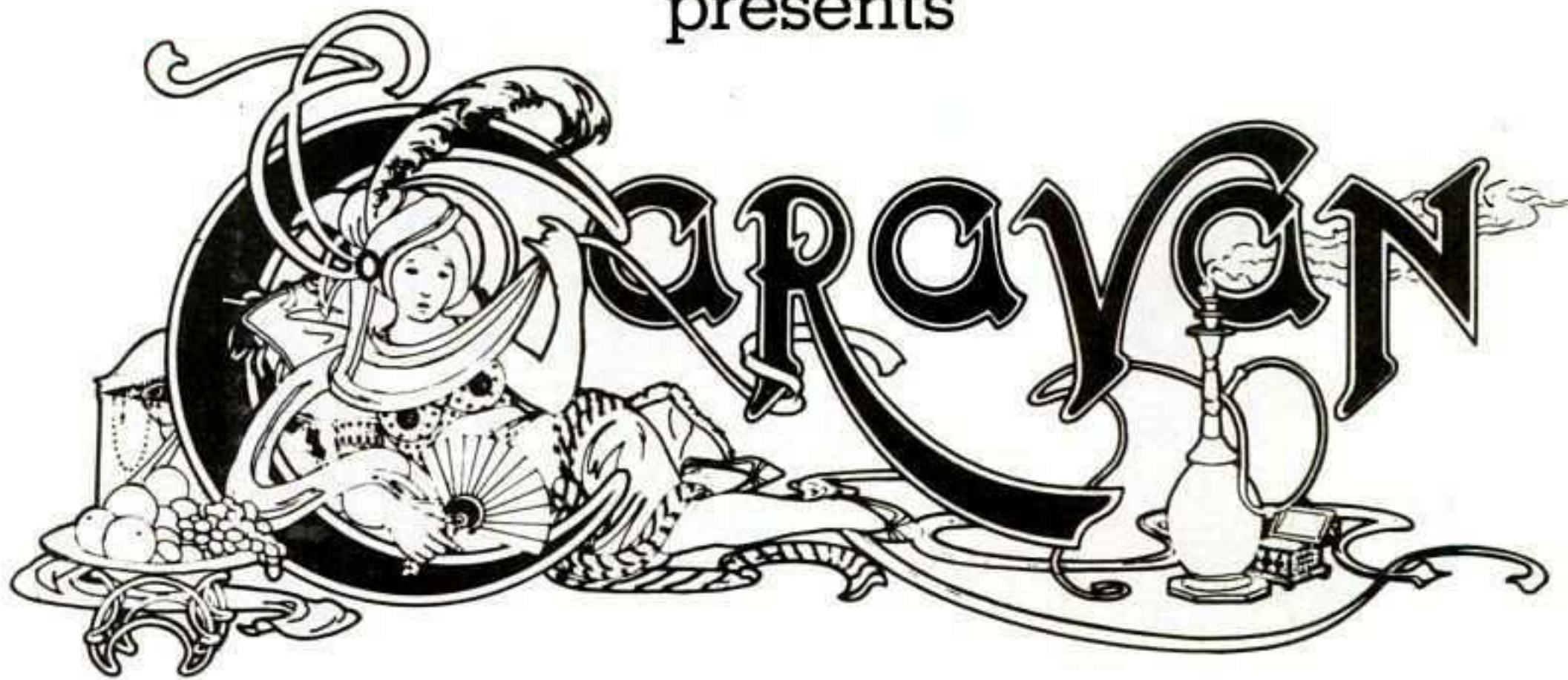
CLARK TERRY—*Swahili*, Trip TLP 5528. Trumpeter supreme Clark Terry has always been one of the instruments finest exponents. This early work from 1955 features some of his best performances with a group that includes Horace Silver, Art Blakey, Cecil Payne, Oscar Pettiford and arrangements by Quincy Jones. **Best cuts:** "Swahili," "Chuckles," "Kitten," "The Countess."

(Continued on page 70)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

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CLEVELAND, OHIO
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My Father's Place

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Camden Community College

OCTOBER 25
NEWARK, N.J.
Newark State College

OCTOBER 26
PRINCETON, N.J.
Princeton University

OCTOBER 27
MONTCLAIR, N.J.
Montclair State University

OCTOBER 28
MONMOUTH, N.J.
Monmouth State Teachers College

OCTOBER 29
TRENTON, N.J.
War Memorial

OCTOBER 30
LOCKPORT, ILL.
Lewis University

OCTOBER 31
KENOSHA, WIS.
Kenosha Arena



Pye Hastings, Geoff Richardson, Mike Wedgewood,
Richard Coughlan, Dave Sinclair.

NOVEMBER 1
DETROIT, MICH.
Michigan Palace

NOVEMBER 2
ST. LOUIS, MO.
Ambassador Theatre

NOVEMBER 3
BLOOMINGTON, ILL.
Assembly Center, State University

NOVEMBER 4
MINNEAPOLIS, MINN.
Orchestra Hall

NOVEMBER 5
CARBONDALE, ILL.
Southern Illinois University

NOVEMBER 11-13
DENVER, COLO.
Ebbets Field

NOVEMBER 19
GREENVILLE, N.C.
University of North Carolina

NOVEMBER 20-21
PHILADELPHIA, PA.
Tower Theatre

NOVEMBER 22-23
NEW YORK CITY
Academy of Music

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Promoters Face Zooming Rock Star Prices

• Continued from page 1

Nash & Young, Eric Clapton, George Harrison and the Beach Boys, among others, are sold out weeks in advance of their performances.

The packaging strategy is also aiding promoters in keeping prices at a realistic level in spite of spiralling all-around costs. According to Larry Magid, of Philadelphia's Electric Factory Promotions, his top dollar attraction to date has been George Harrison with a \$9.50 top, while others like Elton John have had a top of \$8.50.

Don Law of the Boston based firm of the same name says that although the leisure time industries are beginning to feel the money crunch, the whole tight economy period may work to the advantage of legitimate concert promoters in the final analysis.

He explains: "There are a growing number of carpetbaggers in this business who have been working at pushing up prices even when it was not necessary. These people are not music lovers and do not have the business at heart, they are merely quick buck opportunists, and if the large profits are not there they will turn to something else."

Law also states that the tight money, and the resultant careful spending among concertgoers, should also help curb the "super-inflated egos" of many lesser artists in the business.

At Concerts West in Dallas, the tight money market is only just being realized, and as in the case of East Coast promoters, it is making itself felt in smaller gates for secondary acts.

Rick Bowen of Concerts West says that the trend is resulting in more selective bookings. He says, "The moderate acts in the \$3,000 to \$10,000-a-night price range are the ones that will get hurt most. The concertgoers that supported them now have less money to spend, and are, consequently, saving what they have for the big name entertainers like Elvis Presley, John Denver and George Harrison."

Bowen says these top name headliners are still filling houses, and are still commanding top dollars ranging from \$7.50 to \$9.

Concerts West has not yet made a decision to package secondary acts in an effort to fill houses, but Bowen feels that if the tight money trend continues the firm may well do this in the future.

Many concert promoters are quick to point out that they can get higher prices for the top-level acts, while middle-range talent is pricing itself right out of the business.

Leas Campbell of Miami's Leas Campbell Adventures says he has raised his tickets from a top of \$6.50 to \$7.50, to counter the additional costs of lighting and sound people.

"These people are charging a lot more because of increases in fuel costs and other related price hikes," he says. Because of this price hike, most promoters are using many more of these package arrangements.

"The acts that are suffering from the inflation cutback are marginal headliners and groups headlining for the first time. Many of these groups will either have to come down on their booking costs or break up."

Mike Belkin of Cleveland's Belkin Productions agrees with Campbell on the failure of marginal headliners.

"Most good support acts think that they can make it as headliners

and they are finding it a very rough go to draw," he says. "Kids are getting much more selective in the concerts they are attending and since there are more and more bands going on the road every day, kids will hold back and only go to the show with the best buy for their money."

New York concert promoter Ron Delsener says something drastic has to be done immediately about the rising prices groups are charging.

"Every group wants to be a headliner and since most kids are on a fixed income, they can only buy a ticket to one-and-one-half or two concerts per week," he states. "In order for the \$3,000 to \$10,000 acts to get bookings in the future, they will have to consolidate with other groups in that price range in a package arrangement."

"I am willing to make a little less on each show, by bringing down the ticket costs, but the groups will have to also be willing to make less money. Because most of these groups have been losing money for me, I would hesitate re-booking 50 percent of them."

Delsener is co-promoting David Bowie at New York's 6,000-seat Radio City Music Hall and what started as a two-day engagement has now stretched into a five-day stand with tickets scaled from \$10.50 to \$6.50. He says artists of Bowie's superstar stature can ask and get this high fee in most markets.

Alex Cooley in Atlanta is also feeling the crunch, but has managed to stay on top of the situation by what he calls more creative packaging and presentation of acts.

"Although the tight money situation is eating into my profits, yet with creative packaging and presentation I am actually booking more acts and grossing much more at the boxoffice," he says.

Like other promoters, Cooley feels that the secondary acts are the ones that will be hardest hit.

"With less spare money at their disposal, the kids are just not willing to spend on anything but major names," he says.

San Francisco's Bill Graham agrees that most ticket buyers are caught up by inflation and are holding their money for the superstar acts.

"Most of these kids want to get the best buy for their money and because of inflation they are holding

their money for the biggest and best bills," he says. "The superstars that are charging \$8.50 and \$9.50 per ticket could easily charge more if they really wanted to."

Graham says unwillingness on the part of most artists to take a shorter part of the money will have to change before prices stabilize.

Promoter John Scher says his ticket prices have only risen 25 cents in the past year, although business at his Passaic, N.J. Capitol Theatre is down 20 percent.

"Many promoters are to the point where they won't book a certain act in the future, because they are priced far too high," he says. "They will have to become part of packages or else they will find it hard to play in the future."

Reporters working on this story include Nat Freedland, Bob Kirsch, Radcliffe Joe and Eliot Tiegel.

Southern California-based major promoters are charging a top price of \$6.50-\$8.50 for rock concert tickets, as they have the past three years.

David Bowie's week-long stand at Universal Amphitheater set a Southern California price record with a \$15 top. Bowie eventually went SRO although tickets were available right up to each date. Fun Productions president David Forest says he fought Bowie down to an \$8.50 top for a San Diego concert following the Universal stand, although the artist sought higher prices.

George Harrison tickets are scaled to a \$9.50 top for four November arena appearances in Southern California and have not yet sold out. Elton John's recent four-night stand at the Los Angeles Forum was top-priced at \$8.50, sold out in a matter of hours, and could probably have done the same with an even higher scale.

"There has suddenly appeared a new category of concert attractions that I call Hot Superstars," says Concert Associates co-principal Steve Wolf. "And it looks as if they can get any ticket price they want for an appearance. I think this has a lot to do with theaters getting a taste of new possibilities in ticket scaling, such as when Universal Amphitheater sold 30,000 David Bowie seats with a \$15 top. More of this sort of thing seems to be going on in New York."

Wolf says that the average scaling of tickets for a Concert Associates date is still \$3.50-\$6.50. However, he points out that Elton John and Chicago each had an \$8.50 top for recent Southern California appearances, while his date for David Bowie at Anaheim topped at \$9 and both Bobby Dylan and George Harrison's tours promoted by Bill Graham are top-priced at \$9.50.

Pacific Presentations' Sepp Donahower says, "Ticket prices don't effect a superstar event. It's only the medium level act you have to be careful in pricing."

Tom Robin of Artist Consultants says his firm had an \$8.50 top for Stevie Wonder in New York but will probably not go higher than \$8 for Wonder's November appearance in Los Angeles.

Forest predicts, "Availability of audience ticket money will be a key factor in the future success of the concert business. At Fun Productions, we're striving to hold the line as far down as possible. The Rolling Stones only charged at \$6.50 top during their last U.S. tour and there's no reason why other superstars can't be as farsighted about the business."

Promoter Barry Fey, headquartered in Denver, but also putting on shows in Phoenix, St. Louis, Houston and Kansas City, points to a \$4-\$5-\$6 average range for a normal rock headliner. By normal he means an act which can earn from \$10,000 to \$25,000 a night.

Prices have gone up, Fey points out. From 1967 to '69 his range was \$3.50-\$4 and \$5. From 1969 to '73 they were \$3.50-\$4.50-\$5.50. Late in 1973 the range crept up to \$4-\$5-\$6.

But there are the usual exceptions: Bob Dylan went for \$8.50 and George Harrison's top price is \$9.50. Elvis Presley, Fey says, has always been \$10 and Tom Jones in 1970 had a \$7.50 to \$10 range.

There are some other promoters in the Denver area who charge \$4.50-\$5.50-\$6.50 as a standard range. Marvin Gaye, another exception, cost \$6-\$8-\$10.

"I don't know how much longer I can hold the price down," Fey laments, noting that he held the high at \$5.50 for four years.

Fey says in January there will be a 40-cent seat tax added to all tickets plus the already 30 cent charge for tickets from any computer oper-

ation. Fey's own costs have gone up in many areas including advertising, which now run \$4,800 as against \$2,500 to \$2,800.

Asked if he's seen any acts placing a limit on their tickets in his region, Fey says no. The last time he heard about a limit was in 1972 when the Rolling Stones set the \$6.50 tops.

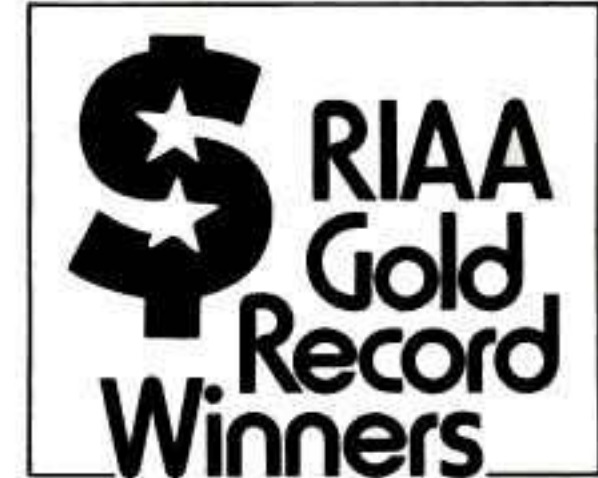
One promoter who says acts are putting a ceiling on their tickets is Joe Sullivan of Sound Seven in Nashville. Sullivan says most acts recognize that they can outprice themselves because of the economy.

In November, he says, all the big acts will be touring, and if they all raise their ticket prices, it could cause audiences to stay away.

Sullivan, who does 40-50 concerts in Nashville plus shows in Knoxville, Birmingham and New Orleans, points to his average range of \$4-\$5-\$6. David Bowie's price is \$7.50, up 50 cents from last June.

"Artists are asking for higher tickets," he says "because they're carrying expensive productions and because of the economy."

When he has a festival, Sullivan gets \$5 in advance and \$6 on the day of the show.



Singles

Billy Preston's "Nothing From Nothing" on A&M; disk is the artist's second gold single.

Dionne Warwick and the Spinners' "Then Came You" on Atlantic; disk is their first gold collaboration.

Olivia Newton-John's "Let Me Be There" on MCA; disk is the artist's second gold single.

Albums

"Alice Cooper's Greatest Hits" on Warner Bros.; disk is the group's sixth gold LP.

Carole King's "Wrap Around Joy" on Ode; disk is the artist's fifth gold LP.

DSR: Album and QS 'On Tour' Producers

By JACK McDONOUGH

BERKELEY—DSR Productions here, specializing in remote recording, is busy working simultaneously on a relatively new quadraphonic (Sansui QS) radio show, "On Tour," which is now syndicated to about 150 progressive FM stations throughout the country, and on producing albums for a select roster of artists signed to production contracts with DSR.

The principals in the company are Doug Clifford and Stu Cook, ex-drummer and bassist respectively for Creedence Clearwater Revival and Ross Gary, who engineered the last six Creedence albums and has done much independent production work also. They are assisted by Bruce Young.

The operation is run from a funky building in Berkeley's industrial warehouse district. The building, originally purchased by Creedence as a rehearsal hall, business office and all-around second home, is known as Cosmo's Factory, after

Clifford's nickname. Though one Creedence record was titled after the building, no real recording was done there during the Creedence era.

Now, however, with the addition of a sleek mobile unit, much recording is going on. The first product from DSR is Tom Fogerty's Fantasy album, "Zephyr National." Fogerty's latest (and last for Fantasy) album, "Myopia," has been completed at DSR and is in the mixing stages.

Doug Sahn's "Groover's Paradise," produced by Clifford, was also recorded here. Sahn has a production contract with DSR, which in turn has an arrangement to provide Warner Bros. with Sahn masters. In addition, both Clifford and Cook play with Sahn's band, the Tex-Mex Trip, on this LP.

The Valley Boys, an electrified pop country discovery of Cook's from the Sacramento Valley, are also working on an album here

which Cook will then undertake to contract out to a major label.

In time the company hopes to strike a setup whereby it can function as a custom label for a major.

The company has done nine remotes so far for "On Tour," which is headed in Los Angeles by John Parker, who hopes eventually to do the same type programs with soul and country music. DSR has gone to such cities as Denver, L.A., Albuquerque, and Sacramento to record such acts as Dave Mason, Poco, Rory Gallagher, Boz Scaggs, Foghat, Electric Light Orchestra and Steve Miller.

It did a remote for the Gamble-Huff night at the Columbia Convention in San Francisco and has also recorded in 1973 and 1974 the Concord Jazz Festival, for the City of Concord's own record label.

Firm is able with its remote truck to record its own bands live whenever it wishes or it can go to record a band at the band's own favorite re-

hearsal spot. And in Clifford and Cook the company has its own built-in rhythm section to back up any band-less artists in whom they take an interest.

The mobile unit, housed in a large GMC truck, has, they say, "every conceivable option suitable to mobile recording need." Everything in the truck—which is air conditioned, acoustically designed, and fitted with telephones and closed-circuit TV—was either custom ordered or built to DSR's specifications.

Inside there are two 3M 16-track recorders. The console was custom built by deMideo Engineering and incorporates API amps, EQ's and faders. There are 24 inputs, 16 outputs, a complete patch bay, four limiters and two additional mid-range equalizers. Monitoring, with quad, stereo and mono capabilities is powered by MacIntosh 2100 power amps. The speakers are Altec 604E monitors which utilize a sound ramp for flat frequency response.

Even we were surprised.

"Country Girl" is a bold new direction for Jody Miller. So new, even we were surprised.

"Country Girl" has "hit" written all over it. If it goes to #1 country, and breaks big onto the pop charts, we won't be a bit surprised.

"Country Girl" 8-50042 is the sensational new single by Jody Miller.



**There's a whole city
behind every record we make.**
EPIC NASHVILLE

OCTOBER 26, 1974

Number of singles reviewed
this week 108 Last week 78

Top Single Picks

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BARRY WHITE—You're The First, The Last, My Everything (3:25); producer: Barry White; writers: B. White-T. Sepe-P.S. Radcliffe; publishers: Sa-Vette/January, BMI. 20th Century 2133. He doesn't talk at all on this disk. And though he pushes to make the high notes, Barry White here serves notice he can put his distinctive sound concept across without using the gimmick of long spoken intros every time.

JOHNNY BRISTOL—You And I (3:29); producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka, ASCAP. MGM 14/62. One of the year's strongest new discoveries consolidates his grip on stardom with a fine all-around effort that barrels through a fast-paced look at the joys of embarking on a love affair.

HAROLD MELVIN AND THE BLUENOTES—Where Are All My Friends (3:25); producers: Gamble-Huff; writers: V. Carstarphen-G. McFadden-J. Whitehead; publisher: Mighty Three, BMI. Philadelphia International ZSB 3552 (CBS). All three of this week's first pop picks are by powerful soul crossover acts. The Bluenotes' latest release has the overpowering beat and meaty lyrics of their best efforts. Has all ingredients for a year-end smash.

CHEECH & CHONG—Black Lassie Featuring Johnny Stash (4:43); producer: Lou Adler; writers: Thomas Chong-Richard Marin-Gene Page-Billy Page; publisher: India Music Ink, ASCAP. Ode 66104 (A&M). A Johnny Cash voice singing a bizarre "Superfly" ditty about the ghetto-queen offspring of a giant rat and a snooty afghan is just about C&C's funniest single yet, as well as one of their wildest blends of musical values and comedy.

ANDY KIM—Fire, Baby I'm On Fire (3:25); producer: Andy Kim; writer: Andy Kim; publisher: Joachim, BMI. Capitol 3962. Kim's follow-up to "Rock Me Gently" has that same high-flying goodtime evocation of basic young love as his comeback hit. Can't miss with that kind of fun-to-listen-to package.

BILL WITHERS—Ruby Lee (2:57); producers: Bill Withers, James Gadson and Melvin Dunlap; writers: B. Withers-M. Dunlap; publishers: Que-T. ASCAP/Interior, BMI. Sussex 629. Another portrait from the gallery of one of pop music's finest picture-makers. Ruby may not be a nice girl, but you won't easily forget her or the Withers single.

J. GEILS BAND—Must Of Got Lost (2:53); producer: Bill Szymczyk; writers: P. Wolf-S. Justman; publisher: Juke Joint, Walden. ASCAP. Atlantic 45-3214. The Geilsmen sound as funky as ever here. But the entire melody is one long hook, just perfect for massive AM exposure this group has lacked for too long.

recommended

BARRY MANILOW—Mandy (3:15); producer: not listed; writers: Scott English-Richard Kerr; publisher: Screen Gems-Columbia, BMI. Bell 45613.

JEFFERSON STARSHIP—Ride The Tiger (3:45); producers: Jefferson Starship and Larry Cox; writers: Kantner-Slick-Byong Yu; publishers: Little Dragon/Ronin, BMI. Grunt JH-10080 (RCA).

SHEL SILVERSTEIN—Everybody's Makin' It Big But Me (2:54); producer: Ron Haffkine; writer: Shel Silverstein; publisher: Evil Eye, BMI. Columbia 3-10053.

WINK MARTINDALE—America: An Affirmation (4:23); producers: Wink Martindale and Ed Lojeski; writer: Rod McKuen; publisher: Editions Chanson, ASCAP. Ranwood 1005.

LEO SAYER—Long Tall Glasses (3:05); producers: Adam Faith & David Courtney; writers: Leo Sayer-David Courtney; publishers: Compass/Chrysalis, ASCAP. Warner Bros. 8043.



DAVID RUFFIN—Me And Rock & Roll (Are Here To Stay) (3:05); producer: Norman Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI. Motown 1327F. Dense, high-intensity production showcases Ruffin's emotional delivery of a lyric which could be taken as a progressive soul variant of the "American Pie" theme.

JAMES BROWN—Funky President (People It's Bad) (4:05); producer: James Brown; writer: James Brown; publisher: Dynatone/Belinda/Unichappell & Co., BMI. Polydor 14258. Soul's most remarkable hit machine tells us how to solve another pressing social problem in the funkiest terminology and rhythms possible.

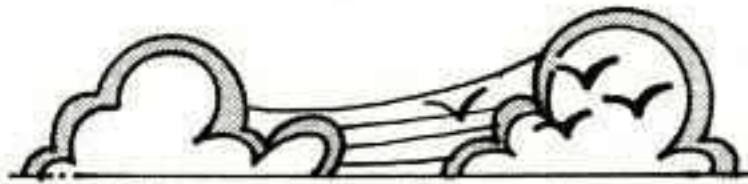
PAUL KELLY—Let Your Love Come Down (Let It Fall On Me) (2:47); producers: Buddy Killen and Paul Kelly; publisher: Tree, BMI. Warner Bros. 8040. A consistently underrated soul artist delivers another high-quality single that deserves gold. This one is a properly desperate plea for love.

BOBBY BLAND—I Wouldn't Treat A Dog (The Way You Treated Me) (3:05); producer: Steve Barri; writers: Michael Price-Dan Wash-Steve Barri-Michael Ormartian; publishers: American Broadcasting/Holicanthus/Golden Clover, ASCAP. ABC/Dunhill 15015. When a veteran bluesman gets all the ingredients right for a commercial hit, the mix is instantly recognizable. And Bland has done it again here, for what may be his strongest release yet.

recommended

THE TRAMMPS—Trusting Heart (3:19); producers: Baker, Harris Young; writers: M. Steals-M. Steals; publishers: Mighty Three/Golden Fleece/Steals Bros., BMI. Golden Fleece ZS8 3255. (CBS).

GENERAL CROOK—I'm Satisfied (3:20); producer: General Crook; writer: G. Crook; publisher: Germaine/Our Childrens, BMI. Wand 11281 (Scepter).



Easy Listening

SAMMY DAVIS, JR. WITH THE MIKE CURB CONGREGATION—This Is The House Of The People (4:12); producers: Mike Curb & Don Costa; writers: Sullivan-Gill; publisher: Knollwood/K.C.M., ASCAP. MGM 14759. Sammy gets that big, heart-wrenching MOR ballad sound again, with aid of Curb chorale and some recitations. Strong patriotic theme.



PATTI PAGE—I May Not Be Lovin' You (2:57); producer: George Richey & Norro Wilson; writers: George Richey, Norro Wilson & Billy Sherrill; Al Gallico/Algee (BMI). Avco 603. The change of labels has only brightened her sound. It's a good song with a clever arrangement, and done as only Patti can do it. Flip: "Whoever Finds This I Love You." producer: same; writer: Mac Davis; Screen-Gems Columbia (BMI).

BRENDA LEE—Rock On Baby (2:43); producer: Owen Bradley; writers: Johnny Wilson, Gene Dobbins; Chappel (ASCAP); MCA 40318. Brenda moves into an up-tempo sound with a great rhythm and, as usual, she sings anything well. It's hit after hit. Flip: No info available.

BOBBY BARE & THE FAMILY—Singin' In The Kitchen (3:04); producer: Bobby Bare; writer: Shel Silverstein; Evil Eye (BMI); RCA 10096. Right out of his great family concept album, this is the one getting the most air play already, and rightfully so. Flip: "You Are"; all credits same.

JERRY WALLACE—I Wonder Whose Baby (You Are Now); (2:22); producer: Joe Johnson; writer: Max Powell; 4-Star; MCA 40321. A smooth ballad, the sort for which Wallace has become best known, and there is fine production work. Flip: "Make Hay While The Sun Shines"; producer: same; writer: Sun Child; Little Elmo (BMI).

BILLY "CRASH" CRADDOCK—Ruby, Baby (2:37); producer: Ron Chancey; writers: J. Lieber, M. Stoller; Hill & Range/Quintet/Freddy Biestock (BMI); ABC 12036. From his album, this old rocker, done in his rock-country style. So far the label has picked all of the right ones for him; this should be no exception. Flip: "Walk When Love Walks"; producer: same; writer: J. Adrian; Pick-A-Hit (BMI).

MERLE KILGORE—Love Oh Love (2:47); producer: Alex Zanetes; writer: Alex Zanetes; Jack of Diamonds (BMI); Warner Bros. 8039. A very happy song, which will coincide with the upcoming season. It's the sort of thing that will give spirits a quick lift. Flip: "Baby's Coming Home To Stay." All credits same.

recommended

JAN CRUTCHFIELD—Goin' Away Party (2:46); producer: Tommy Allsup; writer: C. Walker; 4-Star (BMI); UA 566.

BILL PHILLIPS—I've Love You All Over The World (2:28); producer: George Richey; writer: Glenn Johnson; Sure-Fire (BMI); Avco 602.

DOBIE GRAY—Roll on Sweet Mississippi (3:32); producer: Mentor Williams; writers: Bob Morrison, Bill Anthony; Music City/Combine (ASCAP/BMI). MCA 40315.

JODY MILLER—Country Girl (2:20); producer: Norro Wilson; writers: P. Gosling, A. Hawkshaw; All Gallico (BMI); Epic 8-50042.

RONNIE RENO—The Wintering Kind (2:21); producer: Bill Compton and Jim Williamson; Bucksnot (BMI); MCA-Tally 40322.

EDDY RAVEN—Ain't She Somethin' Else (2:56); producer: Don Gant; writers: Jerry Foster & Bill Rice; Jack & Bill (ASCAP); ABC 12037.

DAVID WILLS—There's A Song On The Jukebox (2:35); producer: Charlie Rich; writers: Billy Sherrill, Carmel Taylor; Algee (BMI); Epic 8-50036.



MS. ESTELLE LEVITT—Lonely Together (3:16); producer: Art Polhemus; writer: Estelle Levitt; publisher: not listed. Buddah 438. "Second Avenue" may not be the only Hot 100 entry from the American Song Festival. Estelle Levitt is another ASF prizewinner. She makes her debut here with a thoroughly lovely romantic ballad.

HEADSTONE—High On You (2:59); producer: John Anthony; writer: M. Ashton; publisher: Lanie, BMI. ABC/Dunhill 15016. The group doesn't sound unlike a mixmaster blending of Kiss, T-Rex and Alice Cooper. But their ominous hissing is organized in a tight commercial vein.

Billboard LPs

jazz

• Continued from page 68

JAMES MOODY—The Moody Story, Trip TLP-5521. These are vintage Moody recordings from 1951 and 1952 and they feature some of his most satisfying work. Besides his exciting, yet sensitive work on the alto and tenor saxophones, there are also two vocal duets with Babs Gonzales. Overall one can see that Moody is one of the true giants. **Best cuts:** "Moody's Theme," "And Now Moody Speaks," "The James Moody Story."

DIZZY GILLESPIE—A Musical Safari, Booman BM 1001. These recordings from the 1961 Monterey Jazz Festival have been lying around unreleased for too long. This version of Birks band features some noteworthy performances from pianist-arranger Lalo Schifrin and saxophonist-flautist Leo Wright. Still, the stalwart of each song is the playing of Dizzy. **Best cuts:** "Lorraine," "Long, Long Summer," "Ooh Pop A Dah," "Kush."

MAX ROACH—Plus 4, Trip, TLP 5522. This album is a smoker that should send thrills through any jazz fan. The group that drummer Roach is using on these performances is trumpeter Kenny Dorham, tenor saxophonist Sonny Rollins, pianist Ray Bryant and bassist George Morrow. Each musician plays as if there is no tomorrow and Roach proves his supremacy on drums. **Best cuts:** "Ezz-thetic," "Just One Of Those Things," "Mr. X," "Woody N You."

VARIOUS ARTISTS—The Bass, ABC, ASY-9284-3. Interesting addition to ABC's series of box sets on various instruments with sax and drums previously issued. Vintage of disks relates to the sound quality, but the assertive styles of such plunkers as Ray Brown, Jimmy Blanton, Reggie Workman, Milton Hinton, Cecil McBee, Scott La Faro, showcase how the instrument has been expanded.

JOHN COLTRANE—Interstellar Space, ABC/Impulse, (ABC) ASD-9277. The label is going back into its vaults to peel off additional Coltrane explorations. These are wild, frantic, angry cuts made in 1967 with only Rashied Ali on drums. Only for the very offbeat jazz listener.

PHAROAH SANDERS—Love In Us All, ABC/Impulse, ASD-9280 (ABC). Sanders is surrounded in a Latin groove in what look like dated cuts. No info available on the sidemen or when these two cuts were made. The double pocket jacket is a waste. The music is not however, with the title tune a paraphrase of Coltrane on soprano sax.

GENE HARRIS—Astral Signal, Blue Note BN-LA313-G. Pianist Harris' latest work is an uneven affair in which he tries to be cute, coy, rakish and funky all at the same time. He's best in the funk department. **Best cuts:** "Green River," "Beginnings" (with some soft vocalizing by Harris and plenty of soulful piano), "Higga-Boom" (with shuffle guitar chords and an infectious piano bass interplay).

DAVID WILL—Loneliness (2:30); producer: Jimmy "Doc" Dockery; writers: J. Hinton-J. Dockery; publisher: Four Souls, BMI. Soul Craft 101. Exciting new soulman finds a few new things to say about an ancient plough and howls them out in an emotional frenzy with a disco beat.

ROBBY BENSON—Hey Everybody (3:48); producer: Joe Brooks; writer: J. Brooks; publisher: Big Hill, ASCAP. Bell 45,611. Pretty and nicely-relaxed ballad about universal brotherhood, sung by sweet-voiced newcomer. The kind of song that picks up dozens of cover versions.

NAPOLI AND GLASSON—Tired Of Writing Songs (3:30); producers: Jimmy Woods and Joe Massimino; writer: Jimmy Woods; publisher: Double B, ASCAP. Vigor 1716. The song and production are a lot more upbeat than title would indicate. A charming, medium-tempo with some interesting thick-chorale harmonies.

ANNETTE THOMAS—You Need A Friend Like Mine (2:54); producers: Bobby Manuel and Duck Dunn; writer: Frederick Knight; publisher: East/Memphis/Two-Knight, BMI. Truth 3208 (Stax). Even today, a female MOR-rock vocalist has the toughest time making the charts of any other kind of act. Annette Thomas deserves a full hearing on a debut release that's as good as any fem hitmaker around.

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.

soul

SEXY MOMENTS—Those Sexy Moments, Stang 1023 (All Platinum). Soft ballads with the formula down pat is the hallmark of this effort. Quartet has a gentle vocal blend and is surrounded by a rich sounding orchestra. **Best cuts:** "You've Come A Long Way," "Give Me Some More."

BILLY STEWART—Cross My Heart, Cadet CH 50059 (GRT). Outstanding set from the late Billy Stewart, a man who possessed one of the finest voices in the world of soul. **Best cuts:** "Fat Boy's Boogaloo," "By The Time I Get To Phoenix."

VAN MCCOY AND THE SOUL CITY SYMPHONY—Love Is The Answer, Avco AV-60092. Soul hits from a number of sources works well when arranged with a symphony orchestra, be they funky tunes or soft ballads. Vocals on a number of the cuts work well also. **Best cuts:** "Touch Me In The Morning," "Funky Feet."

classical

HOLST: THE PLANETS—London Symphony Orch. (Previn), Angel S-36927. The tone poem, with its astrological references, has caught the attention of many young buyers only marginally interested in classics. Previn's approach is suitably large-scaled and is supported admirably by the virtuoso playing of the LSO. Angel's current promotional push on Previn will do much to help raise this performance quickly to a preferred status among the competing versions.

TCHAIKOVSKY: SYMPHONY NO. 4; SYMPHONY NO. 5—Philadelphia Orch. (Ormandy), RCA ARL1-0665 & ARL1-0664 (available separately). Ormandy and the Philadelphians are near ideal collaborators in these romantic pot boilers, and are abetted here by a recording ambience that further glamorizes the lush orchestral sound and solo wind playing. These entire could quickly become the favored versions for most collectors.

HUMPERDINCK: HANSEL & GRETEL—Moffo, Donath, Ludwig, Fischer-Dieskau, Bavarian Radio Orch. (Eichhorn), RCA ARL2-0637. The perennial children's favorite is offered in an attractive new joint recording project by RCA and Ariola. Particularly strong performances are given by Helen Donath as "Gretel" and Dietrich Fischer-Dieskau as the father, but all in the cast contribute to the charm of the musical fairy tale. Sales should build well as the holiday season approaches.

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Billboard HOT 100

*Chart Bound

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YOU'RE THE FIRST, THE LAST, MY EVERYTHING...
BLACK LASSIE FEATURING...
CHECK & CHONG (Disk #186, A&M)
YOU AND I...
WHERE ARE ALL MY FRIENDS...
SEE TOP SINGLE PICKS REVIEWS, page 70

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
1	2	14	THEN CAME YOU—Dionne Warwick And Spinners (Thom Bell), S. Marshall, P. Pugh, Atlantic 3029	34	38	6	SECOND AVENUE—Garfunkel (Roy Halee, Art Garfunkel), T. Moore, Columbia 3-10020	78	3	PRETZEL LOGIC—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12033			
★	3	13	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54252 (Motown)	★	45	6	SO YOU ARE A STAR—Hudson Brothers (B. Hudson, M. Hudson, B. Hudson), B. Hudson, M. Hudson, B. Hudson, Casablanca 0108	81	3	I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (Tony Camillo), T. Camillo, M. Sawyer, Buddah 433			
★	17	6	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73622 (Phonogram)	★	52	5	I CAN HELP—Billy Swann (Chip Young, Billy Swann), B. Swann, Monument 8-8621 (Columbia)	83	3	IN THE BOTTLE—Brother To Brother (M. Burton), S. Heron, Turbo 039 (All Platinum)			
4	5	9	JAZZMAN—Carole King (Lou Adler), C. King, D. Palmer, Ode 66101 (A&M)	★	50	3	ROCKIN' SOUL—Hues Corporation (Tom Sellers, Wally Holmes), W. Holmes, RCA 10066	84	3	EARLY MORNING LOVE—Sammy Johns (Jefferson Lee), S. Johns, GRC 2021			
5	6	8	THE BITCH IS BACK—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40297	★	49	5	DISTANT LOVER—Marvin Gaye (Marvin Gaye), M. Gaye, G. Fuqua, S. Greene, Tamla 54253 (Motown)	72	75	10	PAPA DON'T TAKE NO MESS PART I—James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14255		
★	8	11	CAN'T GET ENOUGH—Bad Company (Bad Company), M. Ralphs, Swan Song 70100 (Atlantic)	★	56	2	WISHING YOU WERE HERE—Chicago (James William Guercio), P. Cetera, Columbia 3-10049	73	70	7	THE PLAYER, Part 1—First Choice (Stan Watson, Norman Harris), N. Harris, A. Felder, Philly Groove 200 (Bell)		
★	9	10	STEPPIN' OUT (Gonna Boogie Tonight)—Tony Orlando & Dawn (Medress, Appell), I. Levine, L. Brown, Bell 45601	★	40	44	6	PEOPLE GOTTA MOVE—Gino Vanelli (Gino & Joe Vanelli), G. Vanelli, A&M 1614	★	85	4	SUGAR PIE GUY (Part 1)—The Joneses (Lee Valentine), G. Dorsey, Mercury 73614 (Phonogram)	
★	15	14	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258	★	55	5	SHA-LA-LA (Makes Me Happy)—N Green (Willie Mitchell), A. Green, Hi 2274 (London)	75	77	4	SHE'S GONE—Tavares (Dennis Lambert, Brian Potter), D. Hall, J. Dates, Capitol 3957		
★	11	10	STOP AND SMELL THE ROSES—Mac Davis (Gary Klein), M. Davis, D. Severinsen, Columbia 3-10018	★	42	46	6	YOU CAN HAVE HER—Sam Neely (Danny Janssen, Bobby Hart For Hitbrigade), W. Cook, A&M 16121MM/SGC	76	72	3	BATTLE OF NEW ORLEANS—Nitty Gritty Dirt Band (William E. McEuen), J. Driftwood, United Artists 544	
10	10	9	LOVE ME FOR A REASON—The Osmonds (Mike Curb), J. Bristol, W. Brown, Jr., D. Jones, Jr., MGM 14746	★	54	5	PLAY SOMETHING SWEET (Brickyard Blues)—Three Dog Night (Jimmy Ienner), A. Toussaint, ABC/Dunhill 15013	★	87	2	THREE RING CIRCUS—Blue Magic (Baker, Harris, Young), B. Eli, V. Barrett, Atlantic 45-7004		
★	16	10	TIN MAN—America (George Martin), Bunnell, Warner Bros. 8014	★	60	2	ANGIE BABY—Helen Reddy (Joe Wissert), A. O'Day, Capitol 3972	★	95	2	LAUGHTER IN THE RAIN—Neil Sedaka (Neil Sedaka, Robert Appere), N. Sedaka, Cody, MCA 40313		
★	18	5	WHATEVER GETS YOU THRU THE NIGHT—John Lennon (John Lennon), J. Lennon, Apple 1874 (Capitol)	★	45	23	12	EARACHE MY EYE FEATURING ALICE BOWIE—Cheech & Chong (Lou Adler), T. Chong, R. Marin, G. Delorme, Ode 66102 (A&M)	★	90	2	HEAVY FALLIN' OUT—Stylistics (Hugo & Luigi), Hugo & Luigi, C.O. Weiss, Avco 4647	
★	13	14	10	DO IT BABY—Miracles (F. Perren), F. Perren, C. Yarian, Tamla 54248 (Motown)	★	46	25	13	ANOTHER SATURDAY NIGHT—Cat Stevens (Cat Stevens), S. Cooke, A&M 1602	★	92	3	RIDE 'EM COWBOY—Paul Davis (Paul Davis), P. Davis, Bang 712 (Web TV)
★	19	6	BACK HOME AGAIN—John Denver (Milton Okun, Kris O'Connor), J. Denver, RCA 10065	★	47	29	8	STRAIGHT SHOOTIN' WOMAN—Steppenwolf (Steppenwolf), J. Edmonson, Mums 6031 (Epic)	★	81	41	10	ONE DAY AT A TIME—Marilyn Sellers (Clarence Selmar), M.J. Wilkin, K. Kristofferson, Mega 205
★	15	1	16	NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	★	48	33	5	DEVOTION—Earth, Wind & Fire (Joe Wissert, Maurice White), M. White, P. Bailey, Columbia 3-10026	★	82	NEW ENTRY	LET'S STRAIGHTEN IT OUT—Latimore (Steve Alaimo), B. Latimore, Glades 1722 (TK)
★	21	8	LIFE IS A ROCK (But The Radio Rolled Me)—Reunion (Joey Levine, Marc Bellack, Paul DiFranco), N. Dolph, P. DiFranco, J. Levine, RCA 10056	★	49	35	15	CLAP FOR THE WOLFMAN—Guess Who (J. Richardson), Cummings, Wallace, Winter RCA 0324	★	84	91	14	LIVE IT UP PART 1—Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, D. Isley, E. Isley, T-Neck 2254 (Columbia)
★	22	9	CAREFREE HIGHWAY—Gordon Lightfoot (Lenny Waronker), Gordon Lightfoot, Reprise RPS 1309	★	62	4	CAT'S IN THE CRADLE—Harry Chapin (Paul Leka), H. Chapin, S. Chapin, Elektra 45203	★	85	89	2	LOOSE BOOTY—Sly & The Family Stone (Sly Stone, Freddie Stone), S. Stewart, Epic 8-50033 (Columbia)	
★	24	5	DO IT ('Til You're Satisfied)—B.T. Express (J. Lane For Doo Prods.), Nichols, Scepter 12395	★	79	3	YOU GOT THE LOVE—Rufus Featuring Chaka Khan (Bob Monaco, Rufus), C. Khan, R. Parker, ABC 12032	★	81	NEW ENTRY	PROMISED LAND—Elvis Presley (Not Listed), C. Berry, RCA 10074		
★	19	4	11	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280	★	52	43	8	BLOOD IS THICKER THAN WATER—William DeVaughn (Frank Fioravanti, John Davis), P. Rakes, R. Fatih, Roxbury 2001	★	82	NEW ENTRY	FIRE BABY, I'M ON FIRE—Andy Kim (Andy Kim), A. Kim, Capitol 3962
★	20	20	8	GIVE IT TO THE PEOPLE—Righteous Brothers (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7004 (Capitol)	★	65	4	AFTER THE GOLD RUSH—Prelude (Fritz Fryer), N. Young, Island 002	★	83	NEW ENTRY	COUNTRY SIDE OF LIFE—Wet Willie (Tom Dowd), R. Hirsch, Capricorn 0212 (Warner Bros.)	
★	27	6	MY MELODY OF LOVE—Bobby Vinton (Bob Morgan), B. Vinton, H. Mayer, ABC 12022	★	54	57	5	SHE CALLED ME BABY—Charlie Rich (Chet Atkins), H. Howard, RCA 10062	★	84	NEW ENTRY	WHATEVER YOU GOT, I WANT—Jackson 5 (Mel Larson, Jerry Marcellino), M. Larson, J. Marcellino, G. Marcellino, Motown 1308	
★	28	7	THE NEED TO BE—Jim Weatherly (Jimmy Bowen For Amos Prod.), J. Weatherly, Buddah 420	★	61	3	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1007	★	85	NEW ENTRY	EASY STREET—Edgar Winter Group (Rick Derringer), D. Hartman, Epic 8-50034 (Columbia)		
★	23	13	8	SKIN TIGHT—Ohio Players (Ohio Players), J. Williams, C. Stachelli, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73609 (Phonogram)	★	67	4	DORAVILLE—Atlanta Rhythm Section (Buddy Buie, Robert Nix, J.R. Cobb), B. Buie, R. Nix, Bailey, Polydor 12428	★	86	NEW ENTRY	I WASH MY HANDS OF THE WHOLE DAMN DEAL—New Birth (Harvey Fuqua), Baker, Frey, RCA 10017	
★	30	7	OVERNIGHT SENSATION (Hit Record)—Raspberries (Jimmy Ienner), E. Carmen, Capitol 3946	★	71	4	LA LA PEACE SONG—N Wilson (Johnny Bristol), J. Bristol, L. Martin, Rocky Road 30200 (Bell)	★	87	NEW ENTRY	GIVE ME A REASON TO BE GONE—Maureen McGovern (Carl Madari), M. Cain, 20th Century 2109		
★	25	12	11	YOU LITTLE TRUSTMAKER—The Tymes (Billy Jackson), C.M. Jackson, RCA 10022	★	73	4	FAIRYTALE—Pointer Sisters (David Robinson & Friends, Inc.), A. Pointer, B. Pointer, ABC/Blue Thumb 254	★	88	NEW ENTRY	DON'T EAT THE YELLOW SNOW—Frank Zappa (Frank Zappa), F. Zappa, Discoret 1313 (Warner Bros.)	
★	32	6	EVERLASTING LOVE—Carl Carlton (A Papa Don & Tommy Cogbill Prods.), B. Cason, M. Gayden, Backbeat 27001 (ABC)	★	74	3	KINGS OF THE PARTY—Brownsville Station (Doug Morris, Eric Stevens), Big Tree 16001 (Atlantic)	★	89	NEW ENTRY	BRING BACK THE LOVE OF YESTERDAY—Dells (Don Davis), W. Schofield, Cadet 5703 (Chess/Janus)		
★	34	7	HONEY HONEY—Abba (Bjorn Ulvasson, Benny Andersson), B. Andersson, S. Andersson, B. Ulvasson, Atlantic 45-3209	★	77	4	THE BLACK-EYED BOYS—Paper Lace (Mitch Murray, Peter Callander), M. Murray, P. Callander, Mercury 73620 (Phonogram)	★	90	NEW ENTRY	CANDY'S GONE BAD—Golden Earring (Golden Earring), G. Kooyens, B. Hay, MCA 40309		
★	28	26	15	BEACH BABY—First Class (J. Carter), J. Carter, Shakespears, UK 49022 (London)	★	80	3	TRAVELING SHOES—Ervin Bishop (Johnny Sandier), E. Bishop, Capricorn 0202 (Warner Bros.)	★	91	NEW ENTRY	FALLIN' IN LOVE—Souther, Hillman, Furay Band (Richard Podolor), R. Furay, Aylum 45201	
★	39	4	LONGFELLOW'S SERENADE—Neil Diamond (Tom Catalano), N. Diamond, Columbia 3-10043	★	64	69	4	TOUCH ME—Fancy (Mike Hurst), M. Hurst, R. Fenwick, Big Tree 16026 (Atlantic)	★	92	NEW ENTRY	I LOVE MY FRIEND—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 8-20006 (Columbia)	
★	36	7	I'VE GOT THE MUSIC IN ME—The Kiki Dee Band (Gus Dudgeon), B. Boshell, MCA 40293	★	76	3	LA LA PEACE SONG—O.C. Smith (Johnny Bristol), J. Bristol, L. Martin, Columbia 4-45863	★	93	NEW ENTRY	YOU AND ME AGAINST THE WORLD—Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897		
★	42	6	LOVE DON'T LOVE NOBODY Part 1—Spinners (Thom Bell), C. Simmons, J. Jefferson, Atlantic 45-3206	★	66	68	5	KUNG FU FIGHTING—Carl Douglas (Biddu), C. Douglas, 20th Century 2140	★	94	NEW ENTRY	FREE MAN IN PARIS—Joni Mitchell (Joni Mitchell, Henry Levy), J. Mitchell, Asylum 11041	
★	40	5	WHEN WILL I SEE YOU AGAIN—Three Degrees (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3550 (Columbia)	★	80	3	KUNG FU FIGHTING—Carl Douglas (Biddu), C. Douglas, 20th Century 2140	★	95	NEW ENTRY	UP FOR THE DOWN STROKE—Parliaments (George Clinton), G. Clinton, W. Collins, C. Nooks, B. Worrell, Casablanca 0013, (Warner Bros.)		
★	33	7	10	NEVER MY LOVE—Blue Swede (Bengt Palmers), D. Adrissi, R. Adrissi, Capitol 3938									

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association Of America seal of certification as "million seller" (Seal indicated by bullet.)

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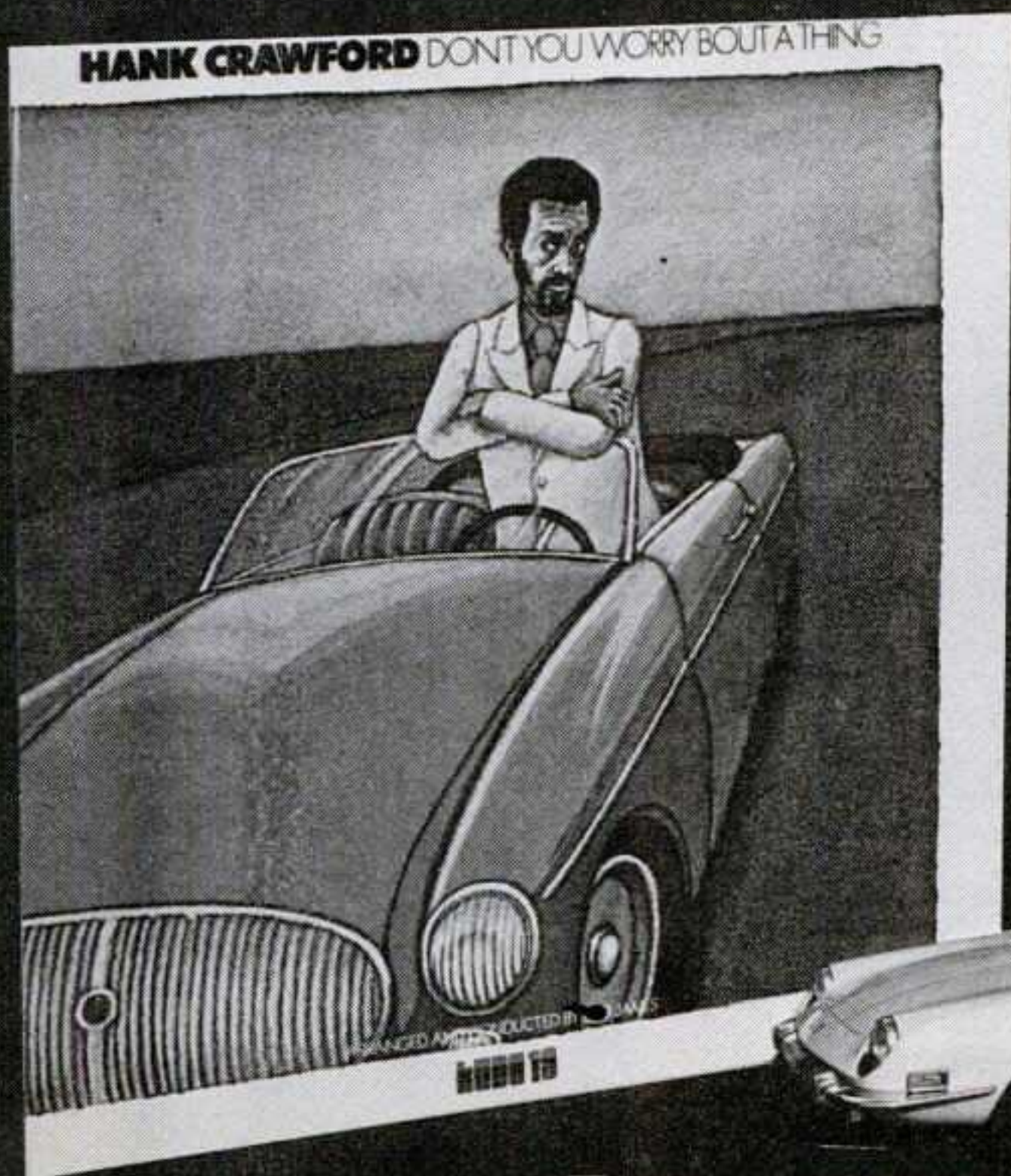
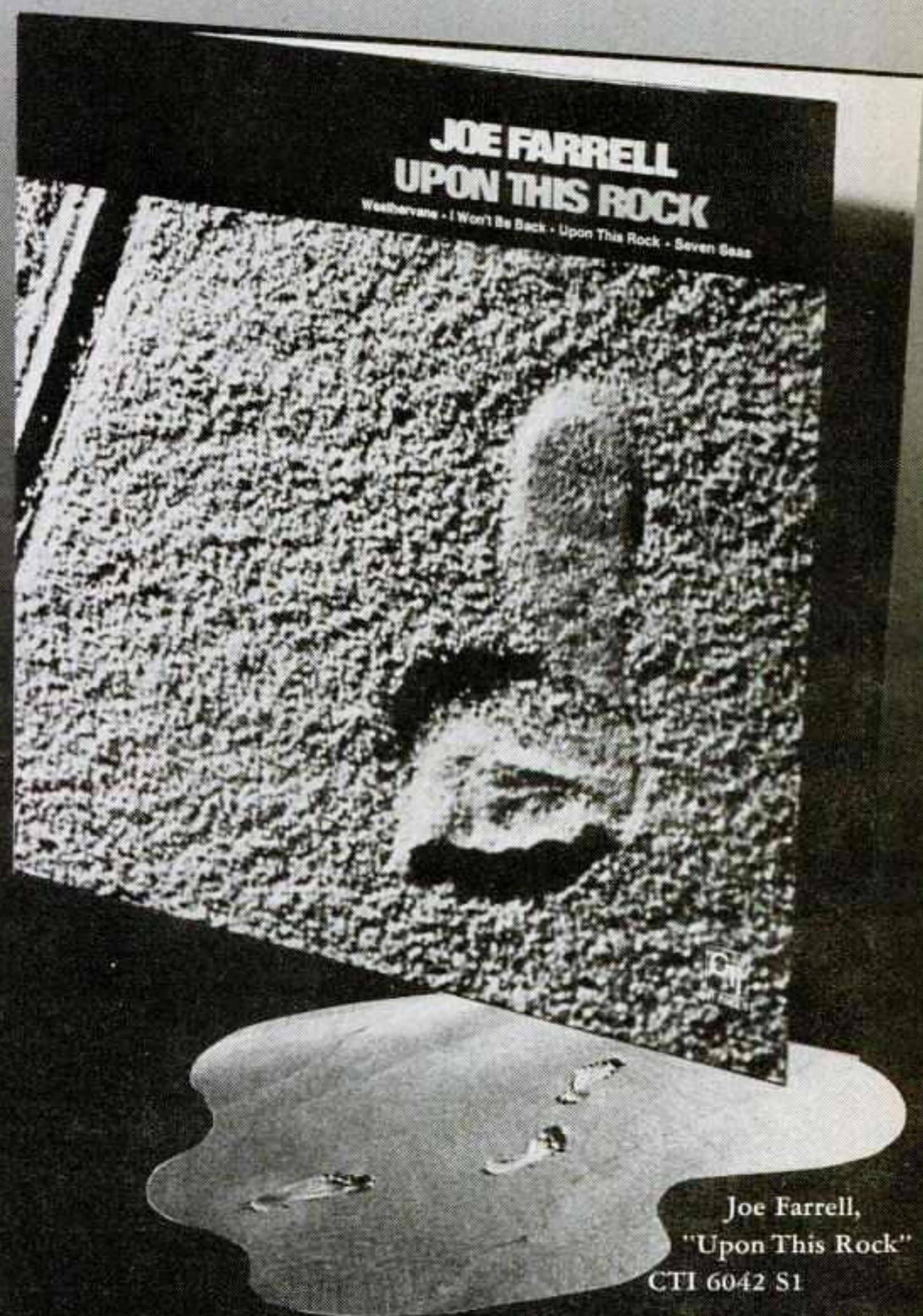
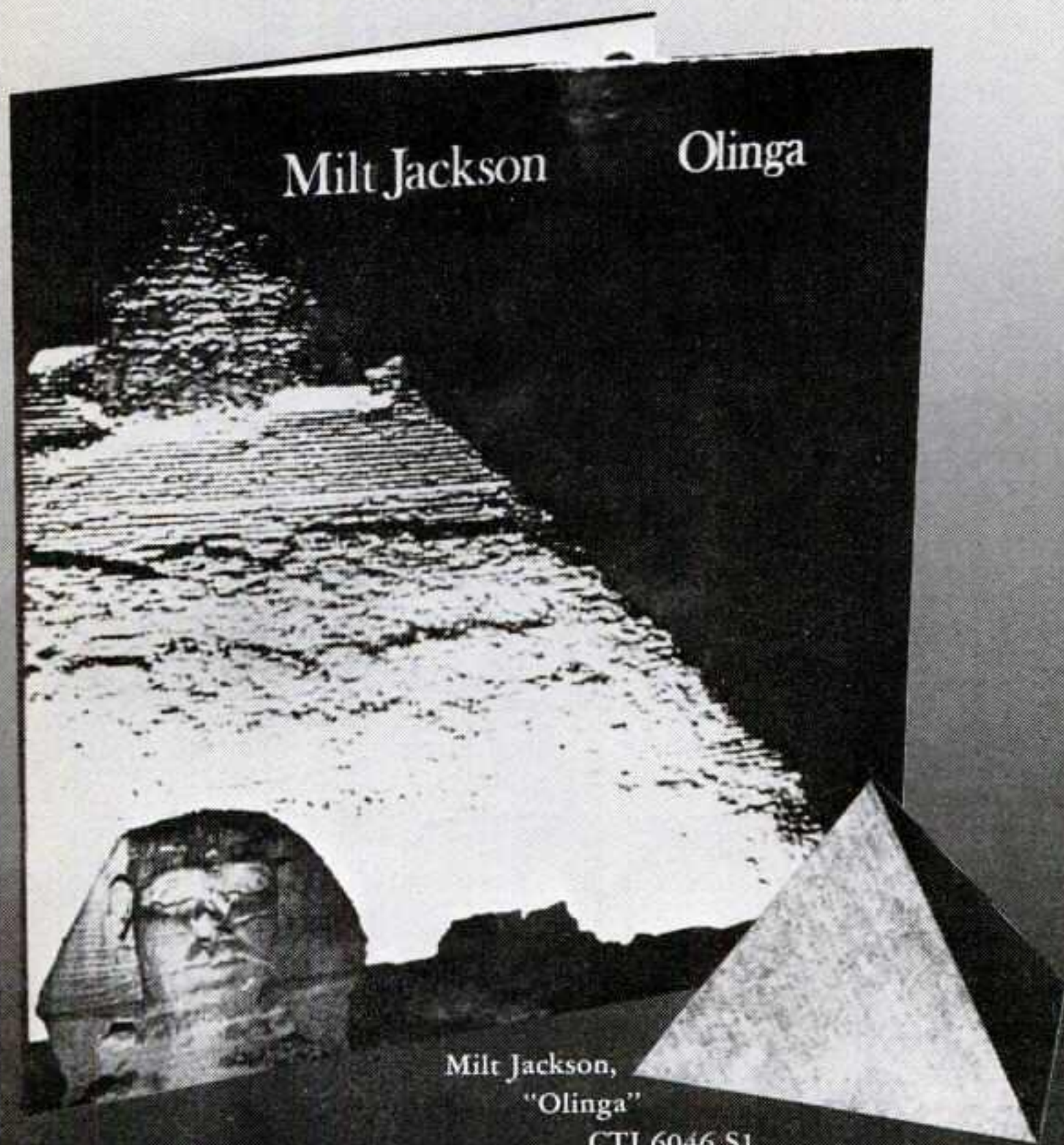
HOT 100 A-Z—(Publisher—Licensee)

After The Gold Rush (Cotillion/Broken Arrow, BMI)	53	Candy's Gone Bad (Larry Shayne, ASCAP)	95	I Can't Leave You Alone (Sherlyn, BMI)	55	Let's Straighten It Out (Sherlyn, BMI)	82	Papa Don't Take No Mess Part 1 (Dynamite/Belinda/Unichappell, BMI)	72	Skin Tight (Ohio Players/Unichappell, BMI)	23	Travelin' Shoes (Grabshaw, ASCAP)	64
Angie Baby (Warner Bros., ASCAP)	44	Can't Get Enough (Badco, ASCAP)	5	I Feel A Song (In My Heart) (Etude/Kama Sutra, BMI)	69	Life Is A Rock (But The Radio Rolled Me) (Crazy Chords/Crushing, BMI)	16	People Gotta Move (Almo/Gem, ASCAP)	40	So You Are A Star (Lorn Hole, BMI)	35	Virgin Man (Tamla, ASCAP)	100
Another Saturday Night (Kags, BMI)	46	Cat's In The Cradle (Story Songs, ASCAP)	17	I Honestly Love You (Irving/Woolnough/Broadside, BMI)	19	Live It Up Part 1 (Bovina, ASCAP)	84	The Player Part 1 (Silk/Six Strings, BMI)	73	Steppin' Out (Gonna Boogie Tonight) (Levine & Brown, BMI)	7	What's Ever Gets You Thru The Night (Lennon/ATV, BMI)	12
Ask Me (Big Seven, BMI)	46	Clap For The Wolfman (B.L.C./Walrus-Moore/Septima, BMI)	49	I Love My Friend (Algee, BMI)	97	Longfellow's Serenade (Stonebridge, ASCAP)	29	Play Something Sweet (Brickyard Blues) (Warner-Tamerlane/Marsaint, BMI)	43	Stop And Smell The Roses (Screen Gems Columbia/Song Painter, BMI)	9	Whatever You Got, I Want (Jobete, ASCAP)	89
Back Home Again (Cherry Lane, ASCAP)	14	Clap For The Wolfman (B.L.C./Walrus-Moore/Septima, BMI)	49	I've Got The Music In Me (Yellow Dog, ASCAP)	30	Love Don't Love Nobody Part 1 (Mighty Three, BMI)	31	Pretzel Logic (American Broadcasting, ASCAP)	68	Then Came You (Mighty Three, BMI)	1	When Will I See You Again (Mighty Three, BMI)	39
Battle Of New Orleans (Walden, BMI)	76	Country Side Of Life (No Exit, BMI)	49	I Wash My Hands Of The Whole Damn Deal (Dunbar/Rutri, BMI)	91	Love Me For A Reason (Jobete, ASCAP)	10	Promised Land (Arc, BMI)	86	Sugar Pie Guy (Part 1) (Landy/Unichappell, BMI)	74	You Ain't Seen Nothin' Yet (Ranbach/Top Soil, BMI)	3
Beach Baby (Mainstay, BMI)	28	Distant Lover (Jobete, ASCAP)	38	Jazzman (Colgers, ASCAP)	4	My Melody Of Love (Pedro & Galabado, BMI)	21	Ride 'Em Cowboy (Web TV, BMI)	80	Sweet Home Alabama (Duchess/Hustlers, BMI)	8	You And Me Against The World (Almo, ASCAP)	51
The Bitch Is Back (Big Pig/Leads, ASCAP)	5	Do It ('Til You're Satisfied) (Left Mar/Bil-Lee/O Songs, BMI)	18	Kings Of The Party (Big Leaf, ASCAP)	62	The Need To Be (Keca, ASCAP)	22	Rockin' Soul (Jimi Lane, BMI)	37	Them Came You (Mighty Three, BMI)	1	You Can Have Her (Harvard/Big Billy, BMI)	42
The Black-Eyed Boys (Murray-Callender, ASCAP)	63	Don't Eat The Yellow Snow (Munchkin, ASCAP)	93	Kung Fu Fighting (Chappell, ASCAP)	79	Never My Love (Warner-Tamerlane, BMI)	33	Second Avenue, Garfunkel (Burlington/Andustin, ASCAP)	34	Three Ring Circus (W.M.O.T./Friday's Child/Mighty Three, BMI)	77	You Haven't Done Nothin' (Stein & Van Stock/Black Bull, ASCAP)	2
Blood Is Thicker Than Water (Philmele/Common Good, BMI)	52	Don't Send Nobody Else (Nick-O-Va, ASCAP)	57	La La Peace Song (O.C. Smith) (Bushka, ASCAP)	66	Nothing From Nothing (Almo/Freston, ASCAP)	15	She Called Me Baby (Central Songs, BMI)	41	Tin Man (Warner Bros., ASCAP)	11	You Little Trustmaker (Dramatic/Bacon Fat, BMI)	25
Bring Back The Love Of Yesterday (Groovesville, BMI)	94	Earache My Eye Featuring Alice Bowie (Indis, ASCAP)	45	La La Peace Song, Al Wilson (Kirstner, BMI/Keca, ASCAP)	78	One Day At A Time (Backhorn, BMI)	81	She's Gone (Unichappell, BMI)	54	Touch Me (Intersong, BMI/AI Gallico, ASCAP)	65		
		Earache My Eye Featuring Alice Bowie (Indis, ASCAP)	45	I Can Help (Combine, BMI)	36	Overnight Sensation (C.A.M., BMI)	24						

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

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Billboard TOP LPs & TAPE

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.						SUGGESTED LIST PRICE																								
THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
1	2	8	BARRY WHITE Can't Get Enough 20th Century T 444	•		6.98	7.98	7.98		36	36	57	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	•	5.98	6.98	6.98			71	62	65	ZZ TOP Tres Hombres London XPS 631	•	6.98	6.95	7.95	6.95		
★	6	8	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	•		6.98	7.95	7.95	7.98	★	50	7	ANDY KIM Capitol ST 11318	•	6.98	7.98	7.98			72	64	39	GORDON LIGHTFOOT Sundown Reprise MS 2177	•	6.98	6.98	7.97	7.97	7.97	7.95
	3	3	JOHN DENVER Back Home Again RCA CPL1-0548	•		6.98	7.95	7.95		★	46	8	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	•	6.98	7.97	7.97			73	59	29	BLUE MAGIC Atco SD 7038	•	6.98	7.97	7.97			
	4	5	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS— LADIES AND GENTLEMEN EMERSON, LAKE & PALMER Manticore MC 3-200 (Atlantic)	•		12.98	13.97	13.97		★	47	11	MINNIE RIPERTON Perfect Angel Epic ME 32561 (Columbia)	•	5.98	6.98	6.98			74	70	54	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	•	11.98	12.98	12.98	12.98		
★	7	5	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	•		6.98	7.98	7.98		★	48	15	NEKTAR Remember The Future Passport PPS-98002 (ABC)	•	6.98	7.95	7.98			★	88	5	RETURN TO FOREVER FEATURING CHICK COREA Where Have I Known You Before Polydor PD 6509	•	6.98	7.98	7.98			
	6	1	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-104 (Phonogram)	•		6.98	7.95	7.95		★	41	24	BEACH BOYS Endless Summer Capitol SVBB 11307	•	6.98	7.98	7.98			★	148	2	J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	•	6.98	7.97	7.97			
	7	8	QUINCY JONES Body Heat A&M SP 3617	•		6.98	6.98	6.98		★	53	8	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolib M3G 4968 (MGM)	•	6.98	7.98	7.98			77	72	28	NEIL DIAMOND Bridge Of Sighs Chrysalis DHT 1057 (Warner Bros.)	•	6.98	7.97	7.97	8.95		
	8	9	AMERICA Holiday Warner Bros. W 2808	•		6.98	7.97	7.97		★	54	4	JACKSON 5 Dancing Machine Motown M6-78051	•	6.98	7.98				78	86	10	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130	•	5.98	6.98	6.98			
	9	10	PAUL ANKA Anka United Artists UA-LA 314G	•		6.98	6.98	6.98	7.95	★	44	33	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA LA 184-12	•	9.98	9.98	9.98			★	90	3	DEVADIP CARLOS SANTANA & TURIYA ALICE COLTRANE Illuminations Columbia PC 32900	•	6.98	7.98	7.98			
★	20	4	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835	•		6.98	7.95	7.95		★	45	43	CLIMAX BLUES BAND Sense Of Direction Sire SAS 7501 (ABC)	•	6.98	7.98	7.98			★	93	7	MIRACLES Do It Baby Motown T6-33451	•	6.98	7.98	7.98			
	11	13	JOE COCKER I Can Stand A Little Rain A&M SP 3633	•		5.98	6.98	6.98		★	46	42	BREAD The Best Of Elektra EKS 75056	•	6.98	6.98	7.97	7.97	8.95		81	69	18	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	•	5.98	7.98	6.98	7.98	6.98
★	21	3	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	•		6.98	7.98	7.98		★	57	6	STEPPENWOLF Slow Flux Mums PZ 33093 (Epic)	•	5.98	6.98	6.98			★	82	89	9	JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	•	6.98	7.98	7.98		
	13	14	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	•		5.98	6.98	6.98		★	58	28	FRANK ZAPPA Apostrophe (') Discreet DS 2175 (Warner Bros.)	•	6.98	6.98	7.97	7.97	8.95		★	-	1	NEIL DIAMOND Serenade Columbia PC 32919	•	6.98	7.98	7.98		
★	18	8	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	•		6.98	7.98	7.98		★	68	3	JACKSON BROWNE Late For The Sky Asylum 7E-1017	•	6.98	7.97	7.97			84	60	16	BOB DYLAN/THE BAND Before The Flood Asylum AB-201	•	11.98	12.97	12.97			
	15	17	ALICE COOPER Greatest Hits Warner Bros. W 2803	•		6.98	7.97	7.97	7.95	★	50	38	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	•	6.98	7.98	7.98			85	81	31	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	•	5.98	6.98	6.98	7.98	6.98	
	16	12	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	•		5.98	6.98	6.98		★	51	44	RUFUS Rags To Rufus ABC ABCX-809	•	5.98	7.95	7.95			86	79	25	LOGGINS & MESSINA On Stage Columbia PG 32848	•	7.98	8.98	8.98			
★	22	5	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	•		6.98	7.97	7.97		★	52	39	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	•	5.98	6.98	6.98			★	116	6	MIKE OLDFIELD Hergest Ridge Virgin VR 13-109 (Atlantic)	•	6.98	7.97	7.97			
★	23	4	HERBIE HANCOCK Thrust Columbia PC 32965	•		6.98	7.98	7.98		★	53	45	EAGLES On The Border Asylum 7E-1004	•	6.98	6.98	6.98			★	98	4	RANDY NEWMAN Good Old Boys Reprise MS 2193	•	6.98	7.97	7.97			
	19	19	RICHARD BETTS Highway Call Capricorn CP 0123 (Warner Bros.)	•		6.98	7.97	7.97		★	65	8	LITTLE FEAT Feat's Don't Fail Me Now Warner Bros. BS 2784	•	6.98	7.97	7.97			89	77	102	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	•	5.98	6.98	6.98			
	20	4	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	•		6.98	7.98	7.98	7.98	★	55	41	JONI MITCHELL Court And Spark Asylum 7E-1001	•	6.98	7.97	7.97			★	-	1	ROD STEWART Smiler Mercury SRM 1-1017 (Phonogram)	•	6.98	7.95	7.95			
	21	26	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	•		6.98	7.95	7.95		★	56	51	RICHARD PRYOR That Nigger's Crazy Partee PBS-2404 (Stax)	•	6.94	7.95	7.95			91	75	19	WEATHER REPORT Mysterious Traveller Columbia KC 32494	•	5.98	6.98	6.98			
	22	11	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	•		6.98	7.95	7.95		★	76	4	FRANK ZAPPA/ THE MOTHERS Roxy & Elsewhere Discreet 202-2202 (Warner Bros.)	•	9.98	10.97	10.97			92	87	33	MAC DAVIS Baby Don't Get Hooked On Me Columbia KC 31770	•	5.98	6.98	6.98			
★	29	6	BILLY PRESTON The Kids & Me A&M SP 3645	•		5.98	6.98	6.98		★	58	63	TRIVUMVIRAT Illusions On A Double Dimple Harvest ST 11311 (Capitol)	•	6.98	7.98	7.98			93	102	31	STEELY DAN Pretzel Logic ABC D-808	•	6.98	6.98	7.95	8.95	7.95	
	24	15	ELTON JOHN Caribou MCA 2116	•		6.98	7.98	7.98	8.95	★	117	2	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	•	6.98	6.98	6.98			★	-	1	THE WHO Odds & Sods MCA 2126	•	6.98	7.98	7.98			
★	71	2	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	•		6.98	7.98	7.98		★	91	8	PHOEBE SNOW Shelter SR 2109 (MCA)	•	6.98	7.98	7.98			★	121	4	GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814	•	6.98	7.97	7.97			
	26	16	BAD COMPANY Swan Song SS 8410 (Atlantic)	•		6.98	7.97	7.97		★	61	52	RICK WAKEMAN Journey To The Centre Of The Earth A&M SP 3621	•	6.98	7.98	7.98			★	-	1	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	•	6.98	7.97	7.97			
	27	27	CHICAGO Chicago VII Columbia C2 32810	•		9.98	9.98	9.98		★	73	4	FLEETWOOD MAC Heroes Are Hard To Find Reprise MS 2196	•	6.98	7.97	7.97			97	105	7	JAMES GANG Miami Atco SD 36-106	•	6.98	7.97	7.97			
★	34	4	LOU REED Sally Can't Dance RCA CPL1-0611	•		6.98	7.95	7.95		★	63	40	NEIL YOUNG On The Beach Reprise R 2180	•	6.98	7.97	7.97	8.95		★	-	1	DAVID BOWIE Live At The Tower Philadelphia MCA CPL2-0771	•	11.98	12.95	12.95			
	29	32	RIGHTEOUS BROTHERS Give It To The People Haven ST 9201 (Capitol)	•		5.98	6.98	6.98		★	64	67	CHICAGO TRANSIT AUTHORITY Columbia GP 8	•	5.98	7.98	7.98			★	113	7	ATLANTA RHYTHM SECTION Third Annual Pipe Dream Polydor PD 6027	•	6.98	7.98	7.98			
	30	35	SANTANA Greatest Hits Columbia PC 33050	•		6.98	7.98	7.98	7.98	★	65	49	DUANE ALLMAN An Anthology, Vol. II Capricorn ZCP 0139 (Warner Bros.)	•	9.98	10.97	10.97			100	74	10	MAHOGANY RUSH Child Of The Novelty 20th Century T 451	•	6.98	7.98				
	31	25	STEVIE WONDER Fulfillingness' First Finale Tamla T6-33251 (Motown)	•		6.98	7.98	7.98	7.95	★	66	66	FOCUS Hamburger Concerto Atlantic SD 36-100	•	6.98	7.97	7.97			101	103	7	POINTER SISTERS Live At The Opera House ABC/Blue Thumb BTS 8002	•	9.98	10.98	10.98			
	32	37	ANNE MURRAY Country Capitol ST 11324	•		6.98	7.98	7.98		★	78	8	NILSSON Pussy Cats RCA CPL1-0570	•	6.98	7.98	7.98			102	108	13	RENAISSANCE Turn Of The Cards Sire SAS 7502 (ABC)	•	6.98	7.95	7.95			
	33	28	ERIC CLAPTON 461 Ocean Blvd. RSO SD 4901 (Atlantic)	•		6.98	7.97	7.97		★	68	55	THE SOUTHER, HILLMAN, FURAY BAND Asylum 7E-1006	•	6.98	7.97	7.98	7.97		103	99	21	ROBIN TROWER His 12 Greatest Hits MCA 2106	•	6.98	7.98	7.98	7.98		
	34	30	JOHN DENVER Greatest Hits RCA CPL1-0374	•		6.98	7.95	7.95		★	69	56	NEW BIRTH Comin' From All Ends RCA APL 1-0494	•	5.98	6.98	6.98			104	80	16	GRATEFUL DEAD From The Mars Hotel Grateful Dead GD 102	•	6.98	7.98	7.98			
	35	31	CAT STEVENS Buddah & The Chocolate Box A&M 3623	•		6.98	6.98	6.98	7.95	★	70	61	PAUL McCARTNEY & WINGS Band On The Run Apple SD 3415 (Capitol)	•	6.98	6.98	7.98	6.98		105	109	10	SPARKS Kimono My House Island ILPS 9272	•	6.98	6.98	6.98			



Awarded RIAA seal for sales of 1 Million dollars at manufacturers level. RIAA seal audit available and optional to all manufacturers. (Seal indicated by colored dot.)

★ STAR PERFORMER—LP's registering greatest proportionate upward progress this week.

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★ STAR PERFORMER—LP's

And David...played
before the Lord on all
manners of instruments
made of fir wood, even
on harps, and on psal-
teries, and on timbrels,
and on cornets, and on
cymbals.

— II Samuel 6:5

Warner Bros. Records is pleased to announce that it will
distribute Little David Records, beginning with new
albums by Kenny Rankin and The Modern Jazz Quartet.

Kenny Rankin
Silver Morning
LD 3000



The Modern Jazz Quartet
In Memoriam
LD 3001

The other Little David artists are
George Carlin and Flip Wilson.



TOP LPs & TAPE

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POSITION
107-200

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
118	3	3	DEREK & THE DOMINOES Layla Polydor PD2-3501	7.98		9.98		9.98
119	9	9	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95
109	97	20	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98
110	112	7	RORY GALLAGHER Irish Tour '74 Polydor PD 2 9501	9.98		11.98		11.98
111	104	14	JAMES BROWN Hell Polydor PD2 9001	9.98		11.98		11.98
112	120	3	GENTLE GIANT The Power & The Glory Capitol ST 11337	6.98		7.98		
113	82	28	HELEN REDDY Love Song For Jeffrey Capitol SD 11284	6.98		6.98	7.98	6.98
114	114	6	DELLS The Mighty, Mighty Dells Cadet CA 60030 (Chess/Janus)	6.94		7.94		7.94
115	95	26	GOLDEN EARRING Moontan MCA/Track 396	6.98		7.98		7.98
116	100	40	THE STING/SOUNDTRACK MCA 390	6.98		7.98		8.95
117	123	6	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97
118	122	4	WAYLON JENNINGS The Ramblin' Man RCA APL1-0734	5.98		6.95		6.95
133	4	4	HAWKWIND Hall Of The Mountain Grill United Artists UA-LA328-G	6.98		6.98		
154	5	5	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98
-	1	1	CHARLIE RICH She Called Me Baby RCA APL1-0686	5.98		6.95		6.95
122	83	14	SLY & THE FAMILY STONE Small Talk Epic PE 32930 (Columbia)	6.98	7.98	7.98	7.98	7.98
123	92	5	ROGER McGUIN Peace On You Columbia KC 32956	5.98		6.98		6.98
124	130	4	BLUE SWEDE Hooked On A Feeling EMI ST 11286 (Capitol)	6.98		7.98		7.98
125	85	16	JAMES TAYLOR Walking Man Warner Bros. W 2794	6.98		7.97		7.97
137	4	4	KOOL & THE GANG Light Of The Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98
127	106	42	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98
128	94	32	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98
140	5	5	NANCY WILSON All In Love Is Fair Capitol ST 11317	6.98		7.98		
130	135	6	SPOOKY TOOTH The Mirror Island ILPS 9292	6.98		7.98		7.98
131	115	32	WAR War Live United Artists UA-LA193-J2	9.98		9.98	9.98	8.95
132	111	55	KOOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.J.P.)	5.95		7.95		7.95
133	107	14	ELVIN BISHOP Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98		7.97		7.97
146	6	6	RUSH Mercury SRM1-1011 (Phonogram)	6.98		7.95		7.95
135	96	19	THE BLACKBYRDS Fantasy F-9444	6.98		7.98		7.98
158	3	3	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98
137	110	8	EARTH, WIND & FIRE Another Time Warner Bros. ZWS 2798	9.98		10.97		10.97

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
149	3	3	EDDIE HARRIS Is It In Atlantic SD 1659	6.98		7.97		7.97
139	129	7	STAPLE SINGERS City In The Sky Stax STS 5515 (Columbia)	5.98		6.98		6.98
140	147	103	CHEECH & CHONG Big Bambu Ode SP 77014 (A&M)	6.98		7.98		7.98
159	4	4	SUZI QUATRO Quatro Bell 1313	6.98		7.98		7.98
142	145	6	TAVARES Hard Core Poetry Capitol ST 11361	6.98		7.98		7.98
143	126	12	10 CC Sheet Music UK AUKS 53107 (London)	6.98		6.98		6.98
-	1	1	FOUR TOPS Live & In Concert ABC/Dunhill DSD-50188	6.98		7.98		7.98
145	127	63	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	6.98		7.95		7.95
157	5	5	SONNY & CHER Greatest Hits MCA 2117	6.98		7.98		7.98
147	134	22	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98		7.97		7.97
148	124	8	PAPER LACE Mercury SRM1-1008 (Phonogram)	6.98		7.95		7.95
149	136	33	THE SPINNERS Mighty Love Atlantic SD 7296	6.98		7.97		7.97
160	5	5	JIM WEATHERLY Song Of Buddah BDS 5608 ST	6.98		7.98		7.98
-	1	1	JEFFERSON STARSHIP Dragon Fly Grant BFL1-0717 (RCA)	6.98		7.95		7.95
162	2	2	TRACY NELSON Atlantic SD 7310	6.98		7.97		7.97
180	2	2	RASPBERRIES Starting Over Capitol ST 11329	6.98		7.98		7.98
154	132	33	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98	6.98	7.97	7.97	7.95
-	1	1	UNICORN Blue Pine Trees Capitol ST 11334	6.98		7.98		
156	125	25	THE GUESS WHO Road Food RCA APL1-0405	5.98		6.98		6.98
-	1	1	DARYL HALL & JOHN OATES War Babies Atlantic SD 18109	6.98		7.97		7.97
158	164	3	HERBIE HANCOCK Treasure Chest Warner Bros. ZWS 2807	9.98		10.97		10.97
187	24	24	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
-	1	1	CATO BARBIERT Chapter 3: Viva Emiliano Zapata ABC/Impulse ASD 9279	6.98		7.98		7.98
161	131	68	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98
173	2	2	TOM RUSH Ladies Love Outlaws Columbia KC 33054	5.98		6.98		6.98
163	141	46	EMERSON, LAKE & PALMER Brain Salad Surgery Mantcore MC 66669 (Atlantic)	6.98		7.97		7.97
164	144	13	GEORGE McCRAE Rock Your Baby TK 501	5.98		6.98		6.98
165	169	3	TAJ MAHAL Mo' Roots Columbia KC 33051	5.98		6.98		6.98
177	3	3	TIM MOORE Asylum 7E-1019	6.98				
184	2	2	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98
168	143	34	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	6.98		7.97		7.97
169	139	28	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	6.98		7.97		7.97

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	174	3	GENESIS From Genesis To Revelation London PS 643	6.98		7.98		7.98
171	176	120	CHICAGO Volume II Columbia KGP 24	6.98		7.98		7.98
172	153	7	FREDDY HUBBARD High Energy Columbia KC 33048	5.98		6.98		6.98
-	1	1	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98		7.98		7.98
174	168	15	STEVIE WONDER PRESENTS SYREETA Motown M6-808 S1	6.98		7.98		7.98
175	166	47	CHICAGO V Columbia KC 31102	5.98		6.98		6.98
176	152	36	NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE Scott Joplin: The Red Back Book Angel S-36060 (Capitol)	5.98		6.98		6.98
177	151	12	SEALS & CROFTS I AND II Warner Bros. ZWS 2809	9.98		11.97		11.97
188	2	2	MAC DAVIS I Believe In Music Columbia C 30926	4.98		5.98		5.98
190	2	2	CHARLIE RICH Sings The Songs Of Hank Williams London SHL 32084	6.98		7.98		7.98
-	1	1	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	9.98		10.98		10.98
181	84	33	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98
182	155	5	VIKKI CARR One Hell Of A Woman Columbia KC 32860	5.98		6.98		6.98
183	142	6	SHIRLEY BASSEY Nobody Does It Like Me United Artists UA-LA 214-G	6.98		6.98		
-	1	1	B.B. KING & BOBBY BLAND Together For The First Time ABC/Dunhill DSY-50190-2	9.98		10.98		10.98
185	156	4	ROY AYERS UBIQUITY Change Up The Groove Polydor PD 6032	6.98		7.98		7.98
-	1	1	MIGHTY CLOUDS OF JOY It's Time ABC/Dunhill DSX-50177	5.98		6.98		6.98
187	194	2	MAC DAVIS Song Painter Columbia CS 9969	4.98		5.98		5.98
188	178	186	CAROLE KING Tapestry Ode SP 17009 (A&M)	5.98	6.98	6.98	7.98	6.98
189	192	2	AL WILSON La La Peace Song Bell 3700	6.98		7.98		7.98
-	1	1	REDBONE Beaded Drums Through Turquoise Eyes Epic KE 33053 (Columbia)	5.98		6.98		6.98
191	183	76	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
192	171	18	HUES CORPORATION Freedom For The Stallion RCA APL1-0323	5.98		6.95		6.95
193	172	58	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98		6.98		6.98
194	198	88	JIM CROCE You Don't Mess Around With Jim ABC ABX 756	5.98		7.95	7.95	6.95
195	185	41	CHICAGO At Carnegie Hall Columbia C&X 30865	5.98		6.98		6.98
196	-	1	FIRST CHOICE The Player Bell PG 1502	5.98		6.98		6.98
197	195	46	JIM CROCE I Got A Name ABC ABX 797	5.98		7.95	7.95	7.95
198	175	53	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98
199	181	23	EDGAR WINTER GROUP Shock Treatment Epic PE 32461 (Columbia)	6.98		7.98		7.98
200	186	3	RICHIE HAVENS Mixed Bag II Stormy Forest SFF 6201 (Polydor)	6.98				

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	159
Duane Allman	65
America	8
Paul Anka	9
Atlanta Rhythm Section	99
Average White Band	117
Roy Ayers	185
Bachman-Turner Overdrive	6, 21, 145
Bad Company	26
Gato Barbieri	160
Shirley Bassey	183
Beach Boys	41
Richard Betts	19
Elvin Bishop	133
Blackbyrds	135
Blue Magic	73
Blue Swede	124
David Bowie	98, 109
Bread	46
Johnny Bristol	82
James Brown	111
Jackson Browne	49
Harry Chapin	38
Vikki Carr	182
Cheech & Chong	36, 25, 140
Chicago	27, 64, 161, 175, 171, 195

Eric Clapton	33
Climax Blues Band	45
Joe Cocker	11
Alice Cooper	15
Chick Corea	75
Jim Croce	10, 197, 194
CSNY	2
Hawkwind	180
Crusaders	13, 92, 178, 187
Mac Davis	114
Delis	114
John Denver	2, 24
Derek & Dominoes	107
Neil Diamond	83
Dorrie Brothers	154
Waylon Jennings	84
Eagles	53
Earth Wind & Fire	85, 137
Electric Light Orchestra	59
Emerson Lake & Palmer	4, 163
First Choice	124
Fleetwood Mac	62
Focus	66
Four Tops	144
Rory Gallagher	110
Marvin Gaye	50
J.G. Heils Band	76
Genesis	170
Gentle Giant	112
Golden Earring	115

Graham Central Station	95
Grateful Dead	104
Guess Who	156
Daryl Hall/John Oates	157
Herbie Hancock	18, 127, 158
Joni Mitchell	138
Richie Havens	200
Hawkwind	119
Freddie Hubbard	172
Hues Corporation	192
Isley Bros.	14
Jackson 5	43
James Gang	97
Jefferson Starship	151
Waylon Jennings	84
Elton John	24, 74
Quincy Jones	

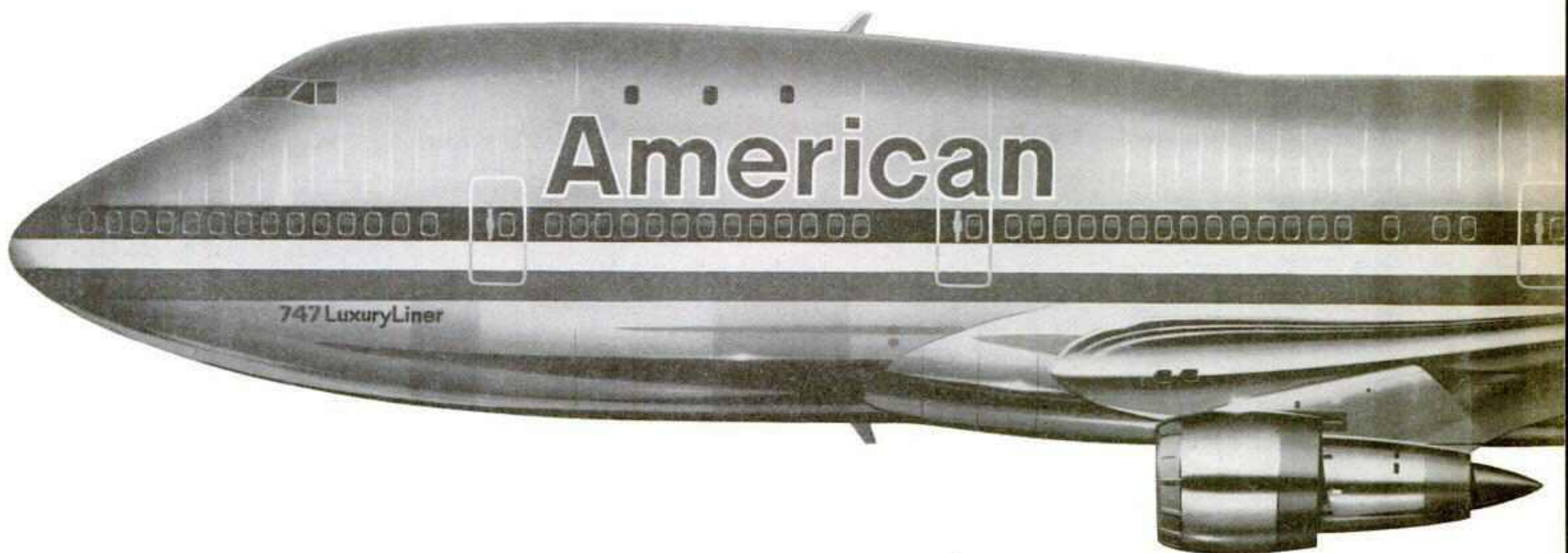
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RCA photo

AUSTRALIAN GOLD—Proudly displaying four gold records from "down under," each for \$100,000 LP sales, are Bob Summer, left, RCA Records division vice president, international, and Jose Vias, director, international planning/administration. Cited were Lou Reed's "Transformer," Nilsson's "Nilsson Schmilsson," Perry Como's "And I Love You So," and David Bowie's "Pin Ups."

Bing Crosby Leading In Disk Hall of Fame Choices

NEW YORK—Bing Crosby recordings heads the list of most-entered nominees for NARAS' Hall of Fame. The singer, whose "White Christmas" was honored last year, has 20 recommended recordings.

Second to Crosby is Benny Goodman with 15 recordings; Frank Sinatra (14); the Andrews Sisters and Charlie Parker are tied for third (12); Tommy Dorsey (11) and Duke Ellington and Glenn Miller (10) each.

The preponderance of the 745

recordings, all released before the 1958 advent of the Academy's Grammy Awards, come from the swing era. Classical recordings account for 119 of those on the list, which covers the musical spectrum.

The Hall of Fame nominations and elections committee ballots are due Tuesday (29). From these results, 25 finalists will be chosen. A second round of voting will then determine the five recordings for the Hall of Fame.

Rock Dictates Standards

• Continued from page 3

manent auditoriums face a crisis unless they gear for monitoring, the chief concern of not only rock acts but MOR and country acts as well.

Basically, permanent facilities must be designed so that they can interface with equipment the act brings in, said Stanley R. Miller, whose Stanel Sound in Kearney, Neb., handles concerts from Bangor to Bankok.

Altec's annual seminar was changed this year to reflect the practical application of sound equipment principals rather than so much theory. Instead of lectures from in-house Altec people, five outside ex-

perts spoke and held informal sessions with delegates. In addition to Miller were: David L. Klepper, Fellow of the Audio Engineering Society who heads his own consultant firm Klepper, Marshall, King Associates; Richard D.M. Negus, who has served in r&d with the BBC and has worked for Capitol in Los Angeles; Robert Trabue Davis with Industry Communications Co., Detroit; Bruce E. Miller, acoustical consultant with Purcell-Nobbe-Associates.

Clearly a highlight of the 3-day seminar was Miller's presentation which startled some delegates in that it reiterated the demands of rock sound. "You can have peaks of 130-140 dB," he said. This is equivalent to being strapped to the outside of a 747, pointed out Irwin Zucker, hi fi new products manager at Altec. Inside a 747, dB level is about 85, reports Zucker, who measured it on a recent trip.

Of course, rock acts do not maintain a constant sound pressure level of 130-140 dB noted Miller and others here including Charles L. Kitchen, a dealer and college professor in Ft. Wayne, Ind.

Monitor systems are crucial. Miller said he was testing a system for Three Dog Night in North Dakota. "I went out to do a testing one-two-three-four and my pants legs flapped back and from the sound pressure." Miller noted Johnny Cash has to see "piles of monitor speakers" on the edge of the stage. "I use four 1219s, which is a bigger system than I once used for a whole house."

Record Sales

• Continued from page 8

newed RCA's commitment to the future of the TV industry, calling attention to "the introduction of promising new television-related products"—a key reference to the SelectaVision videotape and videodisk systems now nearing the time of decision for market introduction.

A major rock concert promotion team will have some big changes to announce Jan. '75. Their contracts are up with the conglomerate they sold their office to, several years back.

Shelter Records suing in Los Angeles to hold Phoebe Snow to their contract for three more years, after Columbia last week announced they had signed Snow.

Sorry, George Weiss, for leaving your name off as co-writer of Dionne Warwick's "Sure Thing," in Billboard Oct. 19 Pop Pick review of the single.

Jerry Weintraub seeking to set Frank Sinatra concerts in Moscow, England and Italy following his production of Sinatra's televised live Madison Square Garden concert. Weintraub also sees a live telecast concert of client John Denver from the Rockies.

Tony Orlando & Dawn return to CBS-TV in new series starting Dec. 4. . . . Frank Zappa's DiscReet label going all-out commercial as it signs Snuff Garrett to produce big-voiced Brenda Patterson.

MainMan Ltd., managers and producers of artists including David Bowie and Mike Ronson, will produce "Fame," play based on Marilyn Monroe legend, for Broadway. Opening is set for Nov. 18 at Golden Theater. . . . Robert Holliday and Steve Cole merged their talent agencies, Holliday Group and Discovery. New agency is known as Discovery and now becomes largest agency in Atlanta. . . . New York Mayor Abe Beame presented city's citation of merit to pianist Myung-Whun Chung, silver medal winner of 1974 Tchaikovsky competition in Moscow.

Columbia's Blue Oyster Cult will record a live LP during series of fall and winter concerts across the U.S. LP is called "On Your Feet or On Your Knees." . . . "Don't Bother Me, I Can't Cope," musical which played more than 1,000 performances in New York, ends its Broadway run Sunday (27).

New York City performed Oct. 17 for city correctional institution for men on Rikers Island. . . . Gladys Knight tied the knot Oct. 2 with Barry Hankerson, aide to Detroit Mayor Coleman Young. Wedding was held at mayor's mansion, where hizzoner was best man. . . . Betty Wright's date in Atlanta, spotlighting her "Shoorah! Shoorah!" single on Alston Records, drew friends Candi Staton, Margie Alexander, Tyrone David and Rogers Redding. She was due to sing national anthem at Dolphins/KC game in Miami Sunday (20).

A fashion show/rock group debut/record promotion happening takes place Tuesday (22) at Little Hippodrome in New York. Hands Off, rock group, makes bow at event to show off new knit shirt line with same name. . . . Hasil Adkins, who calls himself "the one-man band," has a new record out on the Sweetheart label, "Kathy." . . . Count Basie and his orchestra kick off new season of monthly sessions of Jazz Interactions on Monday (28) at Riverboat Restaurant, New York. . . . Guitarist Richard Betts, whose first Capricorn solo album "Highway Call" was released recently, set for a nationwide tour beginning Friday (1). Show, billed as "Richard Betts-An American Music Show," will play 25 cities within 35 days.

Sha Na Na begins two-week tour of major cities in Japan on Dec. 4. . . . Donovan off on U.S. and Canada tour beginning Nov. 6. . . . Buddy Cage, steel pedalist for The New Riders of the Purple Sage, invited by Bob Dylan to perform on new Columbia LP. . . . Chappell Music obtained print rights to music "Bad Co." by Bad Company, under deal between Chappell and Swan Song, group's label.

Stevie Wonder may play Madison Square Garden for two nights in special Christmas concert. . . . J. Geils Band kicks off fall tour of U.S. at Spectrum Theater in Philadelphia on Saturday (26). . . . The Jackson Five's visit to

Sinatra's Show

• Continued from page 14

to come out and halt a fight between some youngsters picking on a child whose parents weren't from this country.

A big, wide "My Way," full of the gusto inherent in the lyrics, ended the performance and the 20,300 adoring fans, many of whom used to see "The Voice" at the Paramount Theater, gave him a hero's reception.

Executive producer Jerry Weintraub's idea of giving the concert coverage deserving of a championship sporting event, stretches the point. A concert is not a boxing match and this reviewer doesn't think the home audience prefers having cameras seek out celebrities when the real action is onstage.

ELIOT TIEGEL

Belkin Names ABC & Execs In \$1Mil James Gang Action

LOS ANGELES—Belkin Productions, the Cleveland, O., firm headed by Mike Belkin, has filed a Superior Court action here, accusing ABC Records and Jay Lasker and Howard Stark, president and executive vice president of the label, respectively, and personal manager Irving Azoff of interfering with the management relationship between Joe Walsh and Belkin.

The action, which seeks \$1 million from each defendant in punitive damages, is the third filed in three weeks (Billboard, Oct. 12), which involves the members of the James Gang, Belkin, ABC and the two label executives.

Prior suits allege defendants interfered with the group's attempt to

Africa is the subject of a documentary that will be shown Monday (28) at Dag Hammarskjold Library auditorium N.Y. Film was produced by Mamadou Johnny and narrated by actor Robert Hooks. . . . Columbia Records held free concert at Saratoga, N.Y. festival site and attracted 10,000. Concert aided Committees for Mental Health.

Buddy Miles, Joe Walsh, Iron Butterfly, Suzi Quatro and Joe Vitale, among others, to appear this week on a Pediatric Care Center Telethon in Fort Lauderdale, Fla. . . . At Columbia Records, three albums of previously unreleased W.C. Fields material have been shipped. The LPs are the first of new Fields series being coordinated by Bruce Lundvall, label vice president and general manager.

John Milton Hagen, Billboard's Hollywood columnist during the '30s, author of "Hollywood," a camp collection of his gossip items. . . . Julie Budd at St. Regis Sheraton Hotel in New York through Saturday (26).

Tommy Steele, pioneer English rocker turned film actor, has first LP in 14 years, a self-penned autobiographical album on Pye, "My Life, My Song." . . . The Colouel is getting to be a real softie. Proceeds of Elvis souvenir sales at recent Sahara Tahoe gig went to Barton Memorial Hospital. . . . Sammy Davis Jr. signed 10-year contract with Harrah's Reno/Tahoe. It's believed to be longest deal ever by any Nevada casino.

Dick Clark's movie-for-TV "Werewolf Of Woodstock" production title role goes to Neville Brand. . . . Al Kasha, teaching songwriter workshops for Song Registration Service in Hollywood, scored "Trap Beneath the Sea" ABC-TV film with partner Joel Hirschhorn.

Carmen, ABC Flamenco-rock group, and Golden Earring headlines epilepsy benefit at Brooklyn Academy of Music. . . . Chicago's Goodtime Pickin' Parlor started weekend jams for amateur folkies to strum along with pros like Bob Gibson and Hamid Hamilton Camp, hosted by Old Town School of Folk Music.

Marc Bolan bronchitis cancelled T-Rex out of Blue Oyster Cult concert at Long Beach Arena and some 800 tickets were refunded for SRO show. . . . Alligator Records being distributed along Gulf Coast by All South, of New Orleans.

Judy Collins sings on debut episode of ABC-TV news series "American Adventure Special" Jan. 3. . . . Randy Bachman, 31 on Sunday (27), celebrates birthday on road tour for 13th time. . . . Valgroup Music to represent Mojo Records overseas. Jazz organ great Jimmy Smith is on Mojo.

Los Angeles Playboy Club following successful 11-week jazz festival with three-month comedy festival. Appearing for a week apiece are artists including Bill Dana, Shelly Berman, Ace Trucking Co., Soupy Sales and Louis Nye.

Henry Mancini scoring "Return Of The Pink Panther." . . . Ken Lauber scoring film "Hearts Of The West." . . . Randy Newman played new "Good Old Boys" LP in concert with Atlanta Symphony Orchestra. . . . 5th Dimension organizing music seminar as well as performing at World Communications Conference in Acapulco.

John Raitt, Bonnie's dad, co-producing and starring in bus-truck tour of "Seesaw" stage musical. . . . "The Wiz," all-black "Wizard Of Oz" stage production soundtracked by 20th Century Records, opens on Broadway Dec. 17 after Baltimore tryouts.

Jerry Fuller's Fullness and Lazy Libra Music to be sub-published in Japan by Nichion. . . . Johnny Mathis will sing new Helen Rubenstein jingle, "The Heart Of A Woman." . . . Redd Foxx celebrates 40th showbiz anniversary with kiddie benefit show at Century City Shubert Theater in Los Angeles Monday (28). . . . Fanny touring England.

Massler Tribute Set For N.Y. On Nov. 2

NEW YORK—Some 800 persons are expected to attend the UJA's Music Industry Division Man of the Year fete, which this year will honor Al Massler.

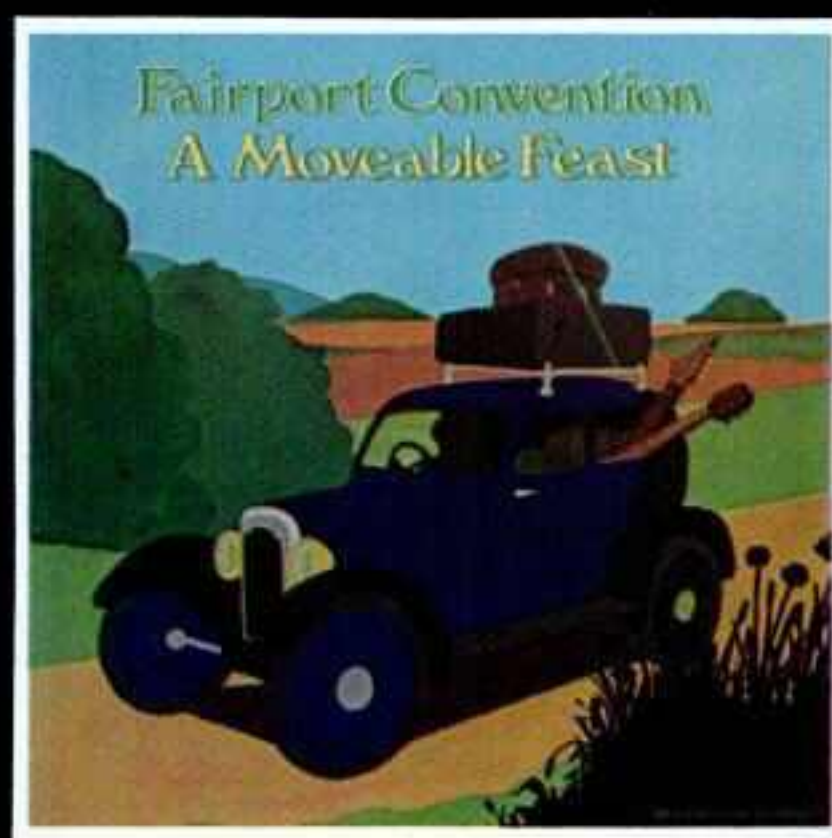
Massler is president of Golden Records and Best-Way Products and one of the founders of Bell Records, Entertainment for the event, which will be held Nov. 2 in the main ballroom of the New York Hilton Hotel, will be supplied by the Tommy Dorsey Orchestra, Tito Puente and his band and additional guest artists.

Fairport Convention

featuring

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Produced by
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