

08120

Billboard

NEWSPAPER

80th YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

November 2, 1974 • \$1.25

Autosound Industry Sees a Banner Year

By STEPHEN TRAIMAN

CHICAGO—Despite the economy and energy crisis that has seen new car production and sales plummet, the autosound industry is having one of its best years ever. As the Auto Parts & Accessories Assn. (APAA) Show opens its four-day run at McCormick Place Monday (28) with a special industry day program, a record 573 exhibitors will occupy about 121,000 square feet of space, slightly more than last year, reports Jim Sobszak, sales manager of Hall-Erickson, Inc., expo manager. Julian Morris, APAA executive vice president, exemplifying the group's bullish outlook, notes that "despite some materials shortages

such as copper, plastics and tin used in the manufacture of automotive sound-related equipment, a very informal consensus from among a few

(Continued on page 37)

Ovation's 'Q' Samplers Build Solid Business

By JOHN SIPPEL

LOS ANGELES—Dick Schory of Ovation Records has quietly built a monthly business of in-store quadrasonic demonstration tapes and sampler LPs that often goes into six figures.

Ovation, as a result, gets heard by

(Continued on page 10)

Labels Mix Records For Club Scene

NEW YORK—Specially mixed versions of commercial singles are being offered to discotheques here by a number of labels looking to capitalize on the clubs' growing reputation as record "breakout" points.

At such labels as Scepter, Chess/Janus and Roulette, executives say that the clubs are a definite influence in breaking records and that they consider it well worth the time and effort to reach the disco audience.

Notably, several of these special mixes have generated local market reaction which, they say, has eclipsed that of the original commercial copy.

(Continued on page 10)

Public Can Dial For Disks, Tapes

By JIM MELANSON

NEW YORK—Record and tape consumers can now buy by telephone through a recently formed purchasing service of National Orders Systems.

The service, offering current singles, albums and tapes at suggested list prices, represents a new extension of the direct marketing principle.

While the service was initially formed five months ago as a "books by phone" operation, NOS just recently decided to add recorded product to its catalog.

In an ad in last week's book sec-

(Continued on page 10)

Pye In Aggressive U.K. Sales Surge

By BRIAN MULLIGAN

LONDON—The remarkable comeback as a force in the singles market by Pye, the first appearance by President among the top companies, and a further strengthening by EMI of its stranglehold on the full-price album market are the features of the British Market Research Bureau's survey of record sales during July to September.

(Continued on page 50)



AMERICAN TEARS... off to a fast start with their first album, "Branded Bad." Trade and consumer reviews (Greg Shaw, *Phonograph Record Magazine*: "As alive as any record could be. A band to watch out for."), heavy play and building sales... all point to an early success. National, 30-city tour soon with full ad and merchandising support. Every element present to launch this keyboard-based trio to major status. AMERICAN TEARS. (Columbia KC 33038). *(Advertisement)*

Novel Plan Could Eliminate Returns & Shipping Costs

By ELIOT TIEGEL

LOS ANGELES—A plan to eliminate returns and the transportation and handling costs therein from retailer to distributor to manufacturer, has been developed by Jack Lewerke, executive vice president of Record Merchandising and the Discount Record Center chain.

Under the plan, a manufacturer allows an arbitrary return of 20 percent of his goods every three months to retailers and distributors.

Based on a distributor cost price, the manufacturer would credit the distrib the cost price less 60 cents, thus charging 60 cents for what would become a cutout LP.

The distributor in turn, working around a \$3.45 price for \$6.98 merchandise, would credit the dealer at

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British Femme Runs Mobile Disco In L.A.

By DAVE DEXTER JR.

LOS ANGELES—A 24-year-old British girl, Jane Brinton, provides Southern Californians with portable disco service.

Traveling about in an immaculate new VW van containing her own \$12,000 "supersound" unit, she's been setting up in clubs, private homes and outdoor patios of residential and commercial locations for the last two years.

"I'm a one-woman discotheque," she says.

Her equipment includes dual turntables and an awesome electrical arsenal of lights including vari-

(Continued on page 12)



"FIRST ROUND KNOCKOUT" by the NEW CENSATIONS is coming on strong! It's already on WWRL, WJLB, WCHB, WOL, WKND, WTLG, KCOH, WDKX, WJIZ, WOOK, and WDAS. Produced and written by Van McCoy, it's bound to score... from PRIDE Records... Distributed by ATLANTIC. *(Advertisement)*

(Advertisement)

AVAILABLE LIGHT.

Kenny Rankin's
SILVER MORNING.
On Little David records and tapes.
Distributed by Warner Bros.

LD 3009

NOTICE



“Mother Lode”
recorded in California during Summer of '74.
Big Bonanza—gold, thick as autumn leaves.
He who comes to the mine will dance and sing
on golden beds.

**Proprietors: Kenny Loggins, Jim Messina.
On Columbia Records and Tapes**

BASF Into Change At U.S. Firm

By RADCLIFFE JOE

NEW YORK—Keying an extensive reorganization of its U.S. facilities, BASF of Germany has recalled Dr. Werner Balz, president of U.S. operations, to Germany for reassignment within the parent company.

Tom Dempsey, who for the past two years has held the title of vice president/marketing and sales, has resigned, reportedly unhappy over the reorganizational plans.

No appointments to the vacant positions have so far been named, but are expected to be forthcoming shortly. Among prime candidates for Dempsey's slot is Gerry Berberian, who has moved rapidly through the ranks in the last few

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Hayes Purchases A Second Studio For Film Scores

MEMPHIS—Isaac Hayes, recently released from his contract with Stax Records, has purchased his second studio here and plans primarily to do sound scores for movies.

Attorney McDonald Yawn, representing Hayes, says the singer has purchased Trans-Maximus, Inc. (TMI), which had been owned in the past by Steve Cropper, Jerry Williams and others.

"Isaac plans to utilize the studio fully," Yawn says. "He will be doing mostly sound scores for movies there, because it is equipped to do anything he could do in California. This will allow him to stay local."

Although he confirms that it was a cash sale, he refuses to divulge the amount of money involved.

Hayes also owns the Hot Buttered Soul Studio, which was originally the Lynn-Lou studio here. It has been run by Ronnie Capone, formerly an engineer with Stax and later with TMI.

Cropper also began his career with Stax, both as a producer and writer, and as a member of the group, Booker T. & The M.G.'s. Cropper was a frequent co-writer with the late Otis Redding, and their biggest hit was "Sitting On The Dock Of The Bay."

Hayes, who owns his own production company, also has holdings in Dallas.



ABC photo

Mid-priced acts bring joy to some college bookers and pains to others.

CAMPUS: Talent Buyers Cutting Back

By JIM FISHEL & NAT FREEDLAND

NEW YORK — Collegiate booking dates are following the same trends as commercially-promoted dates and business with the campuses is becoming as selective, according to several booking agents.

However, most of them still consider the collegiate market to be one of the most important means of breaking new acts, often times ignored by concert hall promoters.

"Collegiate talent buyers are buying just as conservatively as concert promoters and they are certainly buying as selectively,"

says Mark Felton of Premier Talent. "Colleges are under the same financial pressures as any other talent buyers and they are cutting back on the number of shows they are doing."

Ed Rubin of Magna Artists says colleges are continuing to get more selective as their budgets are cut, and they usually base their selection of groups by a "strange" criteria.

"Some colleges follow a trend of taking either one group with chart action for a concert date or two groups with little or no chart

(Continued on page 17)

U.K.'s Roscon Will Market U.S.'s Sound-Alike Tapes

By CHRIS WHITE

LONDON—American sound-alike tapes—almost indistinguishable vocally and instrumentally from the full-price originals—are to be marketed in Britain as a low-price line.

A new tape company, Roscon Marketing Associates, has been formed by Ken Robson, former managing director of the Bi-Label tape wholesalers, to handle U.K. marketing and distribution of the American SAM range of tapes.

The SAM—Sound Alike Music—tapes are by unknown artists in a style and with musical arrangements virtually identical to the original recordings. Company is owned in Los Angeles by Richard Taxe.

Roscon's range in the U.K. will initially comprise 33 titles, available

in both cassette and cartridge form, and will feature cover versions of recordings by such artists as Helen Reddy, Cat Stevens, Marvin Gaye and Paul McCartney. Tapes will retail at \$3.84.

Robson says believes the new tapes would have an impact on the market similar to that enjoyed by the first budget records. "What budget records have achieved in the last ten years, tape can match in the next five," he claims. "Tapes are rapidly growing in popularity, both for use in the home and the car, but the emphasis at the moment is on mainline merchandise which is relatively expensive.

"By introducing high quality

(Continued on page 50)

Slow 'Q' Situation Changing By Jan.?

LOS ANGELES—Out of the two million albums being pressed each month at the pressing plants of the Victor Musical Industries, approximately 10 percent are CD-4 quad discrete records, reports James Y. Mochizuki.

He says that Vic Goh, president of JVC America, just returned from an extensive quad study in Japan with these and other facts.

These facts were among those discussed here Thursday (24) in a CD-4 quad "summit" meeting at the Century Plaza attended by executives from several companies.

In the U.S., Mochizuki expects quad to get back into high gear in January. Tom Nishida, vice president and resident engineer of the JVC Cutting Center, which he directs, worked double shifts cutting CD-4 discrete masters for two months this summer and has constantly been cutting test product for various labels.

Discrete albums are following the release of the stereo versions by about a month, Mochizuki says. "When this happens, total sales rise considerably, especially with classical albums... so we can definitely see the impact that quad is having in the market place."

Mochizuki says that three things have hampered more labels switching to CD-4:

- The economic scene in the U.S.—a combination of inflation and recession put all quad in a holding pattern for a while.
- The vinyl shortage;
- The fact that some labels were

(Continued on page 66)

TOKYO FIRM NOW IN L.A.

LOS ANGELES—Victor Musical Industries, Tokyo, is opening a U.S. office here to represent Victor Records (the Japanese label), the publishing firm, and the artist operations. Headed by Toshio Endo, the office will be seeking publishing deals and also engage in acquiring acts for tours of Japan.

New EMI Label Debuts In Japan

By CLAUDE HALL

LOS ANGELES—EMI Records has been launched in Japan, with G.M. Oord, managing director, on hand along with some of his artists to bow the label.

Oord says that EMI, now that it has a label in Japan, truly becomes worldwide. Previously, product was released on the Toshiba label or the Capitol Records label in Japan. Toshiba is partly owned by EMI, which headquarters in London.

With Oord in Japan two weeks ago to launch the label were Cliff Richard and Bruce Welch of the Shadows.

Oord describes himself as an artist-oriented record man. "It's a philosophy I strongly believe in."

He says that he operates on a personal level and in complete honesty. "When someone lets me down, I feel very sad."

When he first joined EMI, "they wanted me to have my office on the top floor. I said no. I want to sit on the first floor where the people who do most of the work are."

Returning to London, he stopped to see Ringo Starr in a recording session in Los Angeles, then journeyed

(Continued on page 65)

Probe Music For Sex Locations

NEW YORK—A radical antipiracy action in Los Angeles by Warner Bros. Music in which an X-rated movie "Loveland" was seized, has moved the RIAA to take a hard-nosed look at possible music copyright infringements in burlesque houses, massage parlors and X-rated movie houses across the country.

The record industry watchdogs will be looking for the illegal trans-

(Continued on page 66)

NEW ORLEANS & PHILLY

Appeals Court Panels Hear Two Antipiracy Litigations

By ROBERT SOBEL

NEW YORK—Two highly significant legal cases involving publishers' fight against those unlicensed duplicators claiming authorization under the compulsory licensing section of the Copyright Act are closer to their moment of truth as a result of oral arguments held before Appeals Court panels in the past two weeks.

The cases, heard in separate actions after long wrangling by both parties, involve the U.S. Third District Court, embracing Louisiana, Mississippi, Texas, Georgia, Alabama, Florida and the Canal Zone, and the Fifth District Court, which encompasses New Jersey, Pennsylvania and Delaware.

The Third District appeals case, in which the lower court ruled in favor of the publisher, Fame Music, against Alabama Custom Tapes, was heard Oct. 16 in New Orleans by

a three judge panel. In the original case, a decision was rendered based on a previous ruling in the same court—the Federal District Court of Alabama—which pitted Fame Music against S&S Associates.

The other case now awaiting a decision involves Jondora Music and some 50 other publishers in their fight against Melody Recordings Inc., New Jersey firm, in which the publishers are attempting to overturn a lower court's decision that held in favor of the duplicator.

The argument was scheduled to be heard in front of an Appeals panel for the fifth Circuit in Philadelphia. Two other Appeals Court cases ended in victories for the publishers. On Feb. 28 an Appeals Court decision in Oklahoma reversed a Federal court's findings for the Tenth Circuit. A 3-1 vote ruled that

(Continued on page 66)

LICORICE PIZZA INVOLVED

Jackson 5 On FM Promo Blitz

LOS ANGELES—Motown has set the Licorice Pizza chain as a "pilot study" for promoting the Jackson Five as an adult act appreciated by FM listeners.

The 11-store chain which specializes in FM spots and thus draws on a contemporary music following, will run 120 radio commercials spread over two Thursday through Saturday periods (7-9 and 14-16) to exploit the group's new LP "Dance With Me."

Involved are FM stations KMET, KLOS, KNAC, KKDJ and KIOO.

Store president Jim Greenwood will do the spots. He is the regular voice of the chain for all radio commercials.

Tommy Noonan, Motown's marketing chieftain, notes the program to expand the Jackson's Five's appeal will be taken across the country once the Licorice Pizza campaign is completed and studied.

The group which started out as a teeny bopper act, is now ready for adults, the company believes, thus the tie-in with Licorice Pizza and a special luncheon last week for the

store's 11 managers to explain the program.

Store managers will compete in a contest based on top sales of the LP plus best displays. First prize is a trip to Las Vegas to see the act at the MGM Grand. A second prize of \$100 and a third prize of \$50 will also be offered.

More Late News
See Page 66



Atlantic photo

HONORED LAUGH—Atlantic Records' president Ahmet Ertegun was presented with the Ed Wynn Humanitarian Award by the American Parkinson Disease Assn. at a dinner in his honor in New York. Toastmaster was Warner Bros. Records' president Joe Smith, right, who introduced all the music industry people on the dais in his own comical style, and also did a 10-minute slide takeoff on Ertegun and his partners Jerry Wexler and Neshui Ertegun.

Broadway-Bound Musicals Fail to Open On Schedule

NEW YORK—Two Broadway-bound musicals have been hit by misfortune, causing the postponed opening here of one and the closing on the road of another.

"Miss Moffat," musical starring Bette Davis, closed last week in Philadelphia because of a recurring back and leg ailment suffered by the actress. Miss Davis had been hospitalized for the ailment several months ago.

"Moffat" was capitalized at \$500,000. It's highly doubtful that the show will be revived because of Miss Davis' boxoffice power, a theater spokesman says. The play was due for a Broadway opening early next season.

"Good News," which was set to start previews here on Oct. 25, has been delayed for at least two weeks. The delay was caused by a fire in one of the trucks which was transporting the scenery to Los Angeles Airport before its trip here, and destroyed most of the scenery. The musical stars Alice Faye and John Payne.

On the bright side, "Shenandoah" goes into rehearsal here for its Broadway production on Wednesday (4). The musical's Broadway opening is set for Jan. 14 at the Alvin Theater.

Also, Jose Quintero will make his debut as author of a musical "Be-caud Tonight," which is scheduled for an early January opening at a theater to be announced. The show is slated for stopovers in Boston and Philadelphia after a three-week run in Buffalo beginning Dec. 5.

Quintero will also direct the show, which stars Tammy Grimes. Score was written by Gilbert Be-caud, English lyrics by Jason Darrow.

DICKER DENIES PHASEOUT

Preferred Sounds at CES

By RADCLIFFE JOE

NEW YORK—Preferred Sounds, the blank tape division of the Longines Symphonette Society, will take its products to the 1975 Winter Consumer Electronics Show (CES) in a move designed to assure its customers that the firm is not going out of business.

According to Sidney Dicker, Preferred's new national sales manager, the firm has already reserved space at the show for this purpose. The reservation was confirmed by CES officials, though no contract has been signed.

Rich at NARM '75 Convention

NEW YORK—Charlie Rich, this year's Country Music Assn. Entertainer of the Year, will appear at the installation luncheon of the 1975 NARM convention, to be held in Los Angeles March 2-6.

The luncheon will also feature the presentation of the NARM Merchandiser of the Year Award, which is given to the outstanding record merchandiser in the U.S.

The Epic Records artist's appearance marks the eighth time that a CMA Entertainer of the Year has been part of the convention program. Others were Merle Haggard, Charley Pride, Loretta Lynn, Eddy Arnold, Roy Clark, Johnny Cash and Glen Campbell.

Aengus Engineering Acquired by T&D

NEW YORK—The Aengus Engineering line of professional recording consoles and components has been acquired by T&D Industries Inc. The Aengus division of T&D will be located at T&D headquarters in Marlboro, Mass.

Vincent DeRoss, formerly with Aengus as production manager, has been named vice president and general manager of T&D.

Replying to ongoing industry reports that Preferred's operations are being carefully reviewed by the Westinghouse Corp., its parent company, Dicker admits that the division is on an austerity program, and has had some cutbacks in personnel. However, he stresses that none of this should be taken to mean that the company is earmarked for a phase-out.

In fact, claims Dicker who recently replaced Ed Lesson as Preferred's sales boss, the division's

(Continued on page 49)

SENTENCES SUSPENDED FOR PIRATE

AIKEN, S.C.—Charley Schafer's one year imprisonment sentences on each of three tape piracy counts, to be served consecutively, were suspended and Schafer was placed on five years' probation in federal district court here Friday (25).

He and his company, Custom Recording Co., N. Augusta, S.C., were each fined \$1,000 on each of three separate tape piracy counts.

Schafer, originally sued by the U.S. government for 32 alleged counts of tape piracy, had admitted earlier to violating the copyright act on three individual songs, "Ashes of Love" by Dickey Lee (RCA) and "Tumbling Dice" and "Happy" by the Rolling Stones (Atlantic).

RCA Keys House A&R

NEW YORK—The recent beefing up of RCA Records' pop a&r department is reflective of the increasing number of in-house projects and is not replacing work with outside producers, executive producer Mike Berniker emphasizes.

Actually, each of the six producers now reporting to Berniker is responsible for liaison with a growing number of important outside deals, in addition to assignments for specific acts inside, he says.

The move is another direct result of label president Ken Glancy's recent return to active involvement with creative matters, with a&r chiefs in all areas of music now reporting directly to him (Billboard, July 20). Berniker, with Columbia from 1960-68 and since then an independent producer, joined RCA at that time.

New faces on the pop a&r staff include Teddy Randazzo, whose credits include artist, actor, songwriter and producer, in the contemporary area; Steve Holden, who moves to the rock sector from public affairs where he was staff writer/photo editor; and Mike Lipskin, who has rejoined the label to produce both jazz and contemporary product.

The trio joins Bruce Somerfeld,

(Continued on page 66)

Executive Turntable



SAUL



SPARAGO



LEVY



CRAIGO

Columbia Records' West Coast a&r vice president Ted Feigen resigned after 15 months with the label. . . . Ron Saul moves up to vice president and general manager of Warner-Spector Records in Burbank, overseeing all operations of the newly formed label. . . . In Nashville, Roy Wunsch is named sales and promotion manager of the country wing of Columbia and Epic's Custom labels. . . . Thomas Williams is the new director of national sales and promotion for Warner Bros. country division. . . . And Dave Mack, recently with GRT Records, is now country promotion director for MGM Records.

* * *

Lloyd Ziff, ex-Columbia Records, becomes art director at United Artists Records, Los Angeles. . . . Ruby Mazur assumes a similar post in Atlanta for GRC Records. His title is director of creative services. . . . Mark Schulman is the new director of advertising and packaging for Atlantic Records, New York. He's served the label seven years.

* * *

ABC Records has tagged Joe Carbone to the post of product manager in Los Angeles. . . . Anni Ivil takes the job of director of international public relations at Atlantic Records.

* * *

Elliot Goldman, formerly vice president, administration and business affairs, CBS Records, joins Bell Records as executive vice president.

* * *

Jack Craigo promoted to vice president, marketing, CBS Records. He continues to be responsible for the sales and distribution organization of CBS Records and Columbia label promotion, while assuming additional responsibilities.

* * *

Bernie Sparago named national album sales manager at the Buddah Group, not national promotion director as reported in last week's column.

* * *

Bill Levy appointed to the newly created position of director, creative services, at Polydor, Inc.

* * *

Jay Warner promoted to East Coast director of professional activities for the Wes Farrell Organization's publishing companies. . . . Irv Jerome named general manager of Bell Sound Studios in New York. He has been with Bell and A&B Duplicating Corp. for 13 years as vice president, sales. Jerome continues his sales responsibilities with A&B. . . . Earl McGrath named director of Atlantic Records' press department. He will continue to be involved with artists acquisition and development at the label. . . . Ellis Nassour joins Morton Wax Assoc. and is working in the firm's rock consumer public relations department.

* * *

Several changes have been made in the New York-based public relations firm of Tomorrow Today including the promotion of Wendy Morris to executive vice president, the expansion of creative director Dee Breland's office and the appointment of Rosalind Corral to oversee completion of all company assignments.

* * *

Ed Hanson of North American Philips is the new chairman of the International Tape Assn.'s advisory board. . . . Victor J. Parker is tapped as manager of advertising and sales promotion for the entertainment products group of GTE Sylvania Inc., Batavia, N.Y., succeeding the resigned William D. Kennedy. . . . Walter Fisher of Zenith has been elected chairman of the consumer electronics group, Electronics Industry Assn. . . . New senior vice president of Telecor, Inc., Beverly Hills, is Daniel Greenberg. . . . Lawrence W. Whittington joins the technical services staff of Superscope, Inc., in Sun Valley, Calif.

* * *

Motown Records, Los Angeles, has set Laurie Ylvisaker as national artists relations coordinator. Kayce Courtney is named assistant to Laurie. . . . Capitol Records makes Michael Lehman western publicity manager. . . . Steve Evanoff gets the assignment for Island as Midwest regional promotion manager.

AFTRA Peace In Sight, But Members Must Okay

NEW YORK—AFTRA and the record manufacturers have reached an agreement in principle on a new contract.

The new agreement, subject to the ratification of the union's members, stipulates that there will be an additional payment to non-royalty background singers based on the sales volume of records after certain minimums have been reached. Other details were not known at presstime.

Initial demands made by AFTRA centered on obtaining a contractual breakthrough for the union which would have set up a performer royalty trust by which record companies would pay 2 percent of the gross sales of records to the fund. The

proposal was similar to an agreement achieved by the AFM some years ago (Billboard, March 9).

A counter offer made by the manufacturers involved a bonus plan whereby an additional percentage of AFTRA scale would be paid singers based on sales. A million seller would get 100 percent of the scale figure; 500,000 copies sold would result in a 50 percent of scale; and 25 percent on sales exceeding 300,000. This was rejected by the union.

The industry-AFTRA agreement expired in March. Meetings had been held since then, with the royalty demand as the main bone of contention.

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America listens while Herbie burns.

1974 has been a special year for Herbie Hancock, because he has at last reached a mass audience without compromising his artistic integrity. Sure, his music has evolved—it's more earthy and rhythmic—but it's just as demanding, and when Herbie solos over that great rhythm section, he really burns.

Herbie Hancock is that rare artist who can forecast the future and capture the present. In 1974 Herbie has had a hit single, "Chameleon," and a gold album, "Head Hunters," which has sold over 900,000 and is still on the charts.

His new album, "Thrust," is taking up where "Head Hunters" left off, and after a few weeks it's 16 in *Billboard*, 16 (bullet) in *Cash Box* and 20 in *Record World*. His new single, "Palm Grease,"³⁻¹⁰⁰⁵⁰ is starting out like "Chameleon," receiving very heavy R&B airplay.⁴⁻⁴⁶⁰⁰²

And on top of these successes comes Herbie's brilliant score for "Death Wish," the soundtrack album from the most talked-about movie of the year.

HERBIE HANCOCK
HEAD HUNTERS
including:
Chameleon/Watermelon Man
Sly/Vein Meltin
KC 32731*

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PC 32965*

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in a Michael Winner Film
"DEATH WISH"
Music Composed,
Conducted and
Performed by
HERBIE HANCOCK
including:
Joanna's Theme
Death Wish (Main Title)
Rich Country
Fill Your Hand
Party People
PC 33199*

On Columbia Records

*Also available on tape

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The International Music-Record-Tape Newsweekly



Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523

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Subscription rates payable in advance. One year, \$50, two years, \$85, three years, \$110 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1974 by Billboard Publications, Inc. The company also publishes in NEW YORK: American Artist, Gift and Tableware Reporter, Industrial Design, Interiors, Merchandising Week, Photo Weekly, Watson-Guptill Publications, Whitney Library of Design; LOS ANGELES: Billboard; NASHVILLE: Amusement Business; LONDON: Music Week, World Radio-TV Handbook, How to Listen to the World; TOKYO: Music Labo. Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.



Vol. 86 No. 44

From a 'Wrist Slap' to Prison; States' Piracy Penalties Vary

NEW YORK—State law penalties for the unauthorized duplication and sale of tapes range from a mild financial slap on the wrist to severe fines and imprisonment.

In New York, a convicted pirate cannot be fined more than \$100. But in Pennsylvania, a repeat violator can be hit with up to a \$100,000 penalty, and is subject to imprisonment for three to 10 years.

The coming legislative season is expected to add a number of states to the 26 that already have statutes affecting the pirating of recorded material. State laws, of course, punish the duplication of records issued prior to Feb. 15, 1972. Later recordings are covered by copyright and are protected under federal law.

A rundown of the provisions of current state laws follows:

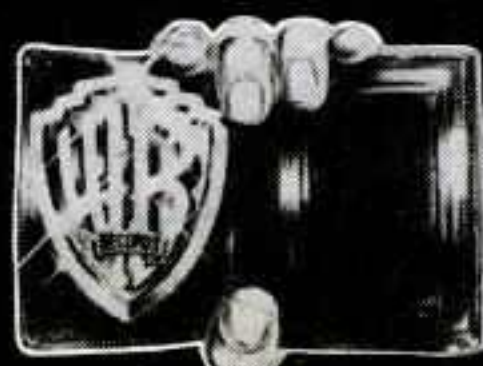
STATE	EFFECTIVE DATE	TYPE OF OFFENSE	PENALTIES IMPOSED	SCOPE OF
Arizona Criminal Code B-1052	Aug. 15, 1972	Misdemeanor	Fine of not more than \$300 and/or imprisonment of not more than 6 months	Unlawful to knowingly manufacture, distribute or retail a recording whose sounds are transferred without the owner's consent
Arkansas Criminal Offenses 41 Ch. 46	Feb. 12, 1971	Misdemeanor	Fine of not less than \$50 nor more than \$250	Same as the above
California Penal Code 653H	Nov. 13, 1968	Misdemeanor	Fine of not more than \$500 and/or imprisonment of not more than 6 months	Same as the above
Connecticut Raised Committee Bill No. 331	Oct. 1, 1974	Misdemeanor	Fine of not more than \$1,000 and/or imprisonment for not more than one year. Subsequent offense—fine of up to \$2,000 and/or not more than one year imprisonment	Unlawful to knowingly manufacture, distribute, sell or advertise for sale a recording whose sounds have been transferred without the owner's consent. Unlawful to rent or make available equipment for such transfers.
Florida Chapter 543 Section 543-041	Oct. 1, 1971	Misdemeanor	Fine of not more than \$500 or imprisonment of not more than 60 days.	Same as the above
Indiana S. 1.1C 1971, 3517 Ch. 7 Secs. 1-3 (1974)	July 1, 1974	Misdemeanor/Felony	1st offense up to \$2,000 and/or up to 1 year imprisonment. Subsequent offense—fine up to \$5,000 and/or 1-10 years imprisonment	Unlawful to knowingly manufacture, distribute, or retail a recording whose sounds are transferred without the owner's consent
Kentucky KRS Chap. 434	June 20, 1974	Misdemeanor	Fine of up to \$1,000 or double the amount of gain from the commission of the offense, whichever is greater or imprisonment for up to 60 days, and fine of up to \$1,000 and police may confiscate recordings produced in violation of this act	Same as the above and unlawful to knowingly sell or distribute recordings not bearing the name and address of the transferrer of sounds
Louisiana Act 350 (Reg. Sess. 1972)	Jan. 1, 1973	Misdemeanor	1st offense—up to \$1,000 Subsequent offense—up to \$2,000	Unlawful to knowingly manufacture, distribute or retail a recording whose sounds are transferred without the owner's consent
Maryland Annotated Code Article 27 467A	July 1, 1973	Misdemeanor	1st offense—up to \$2,500 and/or up to 1 year's imprisonment. Subsequent offense—up to \$10,000 fine and/or up to 3 years imprisonment	Same as the above and it is also unlawful to knowingly distribute or retail any sound recording which does not bear the actual name and street address of the transferrer of sound
Massachusetts Chapter 266, Section 143, General	Oct. 31, 1973	Misdemeanor	Fine of not more than \$5,000 or imprisonment for not more than one year.	Unlawful to knowingly manufacture, distribute or sell recordings whose sounds are transferred without the owner's consent
Minnesota Chapter 579 Laws of 1973	Aug. 1, 1973	Felony	1st offense—up to \$25,000. Subsequent offense—up to \$100,000 fine and/or imprisonment of not more than 3 years	Same as the above
Mississippi Senate 2105	July 1, 1974	Misdemeanor	1st offense up to \$100 and/or up to 30 days imprisonment. Subsequent offense up to \$500 and/or 6 months imprisonment.	Unlawful to knowingly manufacture, distribute, retail or advertise a recording whose sounds are transferred without the owner's consent. It is also unlawful to knowingly manufacture, distribute or sell any recording not bearing the actual name and street address of the transferrer as well as the name of the actual performer
Nebraska LB 683 (Signed 2/25/74)	July 12, 1974	Misdemeanor	Fine of up to \$1,000 and/or 6 months imprisonment.	Unlawful to knowingly manufacture, distribute or sell a recording whose sounds are transferred without the owner's consent
Nevada Chapter 205 Laws of 1973	July 1, 1973	Felony	1st offense—fine of not more than \$5,000 and/or imprisonment for not less than 1 year nor more than 6 years. Subsequent offense—fine of not more than \$5,000 and/or imprisonment for not less than 1 year nor more than 10 years	Same as the above
New Hampshire Revised Statutes Chapter 352-A	Nov. 1, 1973	Prohibited Conduct	Owner of recorded device has cause for action for treble compensatory damages and/or injunctive relief	Prohibited to knowingly manufacture, distribute, or retail a recording whose sounds are transferred without the owner's consent and/or which does not bear the manufacturer's name and address

(Continued on page 25)

Some people will get carried away.



The new Montrose album is Paper Money BS 2823,
on Warner Bros. records and tapes



THE FORCE

This One



CYFO-HW6-716B

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Off the Ticker

CRAIG, Los Angeles, reported earnings of \$811,000, or 26 cents a share, on sales of \$17,564,000 for the quarter ended Sept. 30, compared with earnings of \$681,000, or 22 cents a share, on sales of \$16,101,000 a year ago.

The earnings results were the best in any single quarter in Craig's history and marked the 12th consecutive quarter of earnings improvement when compared with the corresponding prior fiscal quarter.

The company also authorized the purchase of up to 50,000 shares of Craig stock.

* * *

WAXIE MAXIE, Washington, D.C., posted earnings of \$112,227, or 44 cents a share, on sales of \$2,941,620 for the year ended July 31, compared with earnings of \$98,211, or 37 cents a share, on sales of \$2,619,419 a year ago.

ABC Rings Up Impressive Income of \$11.4 Million

NEW YORK—The American Broadcasting companies echoed the record third quarter and nine months sales figures announced by RCA and CBS (Billboard, Oct. 26), and like CBS also reported record profits for both periods, president Elton Rule announced.

Continuing solid performances from the TV network and owned & operated stations were credited for the 14 percent increase in sales for the quarter ending Sept. 30, to \$225.8 million. Net income of \$11.4 million was an 18 percent gain over continuing operations a year ago, up 10 cents to 68 cents per share.

Although not mentioned specifically in the official corporate announcement, the recorded music (ABC Records), rackjobbing (ABC Record & Tape Sales) and expanding retail store (Wide World of Music) operations were credited with

gains in both the quarter and nine months by key industry analysts.

For the first three quarters, ABC revenue was close to \$687.6 million, up 10 percent from last year, with profits on continuing operations of more than \$38.8 million, a 16 percent gain, or \$2.31 a share, up 34 cents.

In a related move Rule announced the creation of ABC Leisure Group II, headed by former ABC-TV president Walter Schwartz. Included are ABC Theaters, with 267 movie houses in 11 states; ABC Scenic & Wildlife Attractions, in Silver Springs and Weeki-Wachee Spring, Florida; Wildlife Preserve, Largo, Md., and the recreated historic Towne of Smithville, N.J., plus the Silver Springs Bottled Water Co.

I. Martin Pompadur continues as president of what now becomes ABC Leisure Group I. He had direct responsibility for ABC Records and Music Publishing (London), ABC Publishing (London), ABC Record and Tape Sales Corp., ABC Retail Music Stores, ABC Farm Publications, ABC Leisure Magazines and ABC Entertainment Center, Century City, Calif.

Market Quotations

As of closing, Thursday, October 24, 1974

1974		NAME	P-E	(Sales 100's)	As of closing, Thursday, October 24, 1974			Change
High	Low				High	Low	Close	
20%	14%	ABC	4.0	1214	15 1/4	14 1/4	15	+ 1/2
4%	2%	Ampex	3.2	156	3 1/4	3 1/4	3 1/4	- 1/4
3%	1%	Automatic Radio	6.2	19	1 1/4	1 1/4	1 1/4	- 1/4
9%	4%	Avnet	2.7	188	6	5 1/2	5 1/2	- 1/4
25%	10%	Bell & Howell	3.7	199	11 1/2	11 1/2	11 1/2	- 1/4
40%	25%	CBS	8.8	773	32	30 1/2	30 1/2	- 2 1/4
4%	1%	Columbia Pictures	-	131	2 1/4	2 1/4	2 1/4	+ 1/4
3	1%	Craig Corp.	2.3	65	2 1/2	2	2	- 1/4
6%	3	Creative Management	5.3	73	4 1/4	3 1/4	4 1/4	+ 1/4
52 1/2	20 1/2	Disney, Walt	14	1599	25 1/2	22 1/2	22 1/2	- 2 1/4
3	1 1/2	EMI	4.1	51	1 1/4	1 1/4	1 1/4	- 1/4
29 1/2	18 1/2	Gulf + Western	3.7	383	20 1/2	20 1/2	20 1/2	Unch.
8 1/2	3	Handleman	7.2	81	3 1/4	3 1/4	3 1/4	Unch.
12 1/2	5	Harman Ind.	2.6	8	8	7 1/2	7 1/2	- 1/4
7 1/2	2 1/2	Lafayette Radio Elec.	5.2	242	5 1/2	5 1/2	5 1/2	Unch.
17 1/2	11 1/2	Matsushita Elec. Inc.	5.0	161	12	11 1/2	11 1/2	- 1/4
24 1/2	19 1/2	MCA	5.1	75	24 1/2	23	23	- 1 1/4
16 1/2	9 1/2	MGM	4.7	17	15 1/2	13 1/2	13 1/2	- 1/4
80 1/2	47 1/2	3M	20	2166	59 1/2	57 1/2	57 1/2	- 1
8 1/2	1 1/2	Morse Elect. Prod.	2.1	79	2 1/2	2 1/2	2 1/2	- 1/4
61 1/2	36 1/2	Motorola	14	1066	49 1/2	42 1/2	42 1/2	- 4 1/4
23	12 1/2	No. Amer. Phillips	3.8	88	14 1/4	14	14	- 1/4
19 1/2	6 1/2	Pickwick Int.	3.3	169	7	6 1/2	7	- 1/4
6 1/2	2 1/2	Playboy	5.2	48	3 1/4	3 1/4	3 1/4	- 1/4
21 1/2	10 1/2	R.C.A.	5.2	3503	11 1/2	10 1/2	10 1/2	- 1/2
10 1/2	4 1/2	Sony	9.3	2762	4 1/2	4 1/2	4 1/2	- 1/4
25	9 1/2	Superscope	2.2	316	14 1/2	11 1/2	11 1/2	- 2
26	12 1/2	Tandy	7.8	487	15 1/2	14 1/2	14 1/2	- 1/4
6 1/2	3 1/2	Teletor	3.5	21	4	3 1/2	3 1/2	Unch.
4	2 1/2	Telex	-	453	3 1/4	3 1/4	3 1/4	- 1/4
2 1/2	1	Tenna	-	24	1 1/4	1	1	Unch.
10 1/2	5 1/2	Transamerican	6.1	3124	5 1/2	5 1/2	5 1/2	Unch.
9	4 1/2	20th Century	7.9	341	5 1/2	5 1/2	5 1/2	- 1/4
1 1/2	.09	Viewlex	-	15	14	12	14	+ .01
18 1/2	6 1/2	Warner Communications	2.9	321	8 1/2	8	8	Unch.
31 1/2	13 1/2	Zenith	6.7	635	15 1/4	14	14	- 2 1/4

As of closing, Thursday, October 24, 1974

OVER THE COUNTER*	VOL.	Week's			OVER THE COUNTER*	VOL.	Week's		
		High	Low	Close			High	Low	Close
ABKCO Inc.	2	1/4	1/4	1/4	Koss Corp.	33	6 1/4	6 1/4	6 1/4
Bally Mfg. Corp.	-	-	-	-	M. Josephson	0	4 1/4	4 1/4	4 1/4
Cartridge TV	-	-	-	-	Schwartz Bros.	3	1/2	1/2	1/2
Data Packaging	-	-	-	-	Wallich's M.C.	-	1/4	1/4	1/4
Gates Learjet	70	5 1/2	5 1/2	5 1/2	N.M.C. Corp.	-	1/4	1/4	1/4
GRT	-	1 1/4	1 1/4	1 1/4	Kustom	16	1 1/2	1 1/2	1 1/2
Goody Sam	-	1 1/4	1 1/4	1 1/4	Orrox	15	1 1/2	1 1/2	1 1/2
Integrity Ent.	-	1/4	1/4	1/4	Memorex	-	2 1/2	2 1/2	2 1/2

*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.

The above contributed to Billboard by Bachs & Co., members of the New York Stock Exchange and all principal stock exchanges.

Earnings Reports

CBS INC.
(Columbia Records)

3rd qtr. to Sept. 30:	1974	1973
Sales	\$415,200,000	\$370,700,000
Net cont. oper.	25,800,000	\$23,400,000
Loss disc. oper.	-	100,000
Net income	25,800,000	23,300,000
Per share	.90	.82

nine-months

1974	1973	
Sales	1,249,800,000	1,088,600,000
Net cont. oper.	76,100,000	\$64,100,000
Loss disc. oper.	-	\$4,800,000
Net income	76,100,000	68,900,000

a--Restated. b--Equal to 82 cents a share in the quarter and \$2.25 a share in the nine months. c--Includes a \$5,400,000 gain on the sale of the New York Yankees.

ABC INC.
(ABC Records, ABC Record & Tape Sales)

3rd qtr. to Sept. 30:	1974	1973
Revenues from cont. oper.	\$225,796,000	\$197,809,000
Net cont. oper.	11,380,000	\$9,674,000
Per share	.68	.58

nine-months

1974	1973	
Revenues cont. oper.	687,587,000	626,738,000
Net income	38,854,000	\$35,160,000
Per share	2.37	2.07

a--Excludes net from discontinued operations of \$364,000, or 2 cents a share, and extraordinary loss of \$2,286,000, which made final net \$7,752,000, or 46 cents a share.

GRT CORP.

2nd qtr. to Sept. 30:	1974	1973
Revenues	\$7,951,000	\$7,144,000
Income	112,000	142,000
Per share	.06	.07

six-months

1974	1973	
Per share	.19	.18

MARVIN JOSEPHSON ASSOCIATES

3 mos. to Sept. 30:	1974	1973
Revenues	\$3,618,000	\$2,975,300
Net income	351,600	330,300
Per share	a.40	.32

a--Fewer shares.

TRANSAMERICA CORP.
(United Artists Records)

3rd qtr. to Sept. 30:	1974	1973
Revenue	\$567,393,000	\$529,232,000
Net income	12,848,000	20,416,000
Per share	.20	.31

nine-months

1974	1973	
Revenue	1,623,338,000	1,540,059,000
Net income	39,675,000	69,357,000
Per share	.61	1.04

WABASH MAGNETICS INC.

3rd qtr. to Sept. 30:	1974	1973
Sales	\$7,574,892	\$6,580,891
Net income	180,686	313,220
Per share	.11	.18

nine-months

1974	1973	
Sales	25,742,326	22,475,347
Net income	1,051,323	1,131,128
Per share	.61	.64
Average shares	1,710,315	1,769,542

Columbia Pictures Making Vast Music Revitalization

LOS ANGELES—Columbia Pictures is poised for a major effort in the music business, company executives told shareholders.

In reviewing the company's fiscal year (1974), Leo Jaffe, chairman, and Alan J. Hirschfield, president, said the company is prepared to make a "substantial financial commitment" to its record division.

The alliance with Clive Davis, former president of the CBS Records Group, makes the revitalization of the company's music operation possible.

Columbia Pictures recently entered into an agreement in principle with Davis to become chief execu-

tive of the music subsidiary. Davis will also have a minority equity interest in the record operation.

Shareholders were told that, "With the exception of its English operation, the Bell Records division did not achieve satisfactory results during fiscal 1974."

Beside Bell Records, Columbia Pictures Industries Inc. has two wholly-owned music subsidiaries: Screen Gems-Columbia Music Inc. and Colgems Music Corp. Another arm of the music division, Screen Gems-Columbia Publications, prints the songs published by the two subsidiaries.

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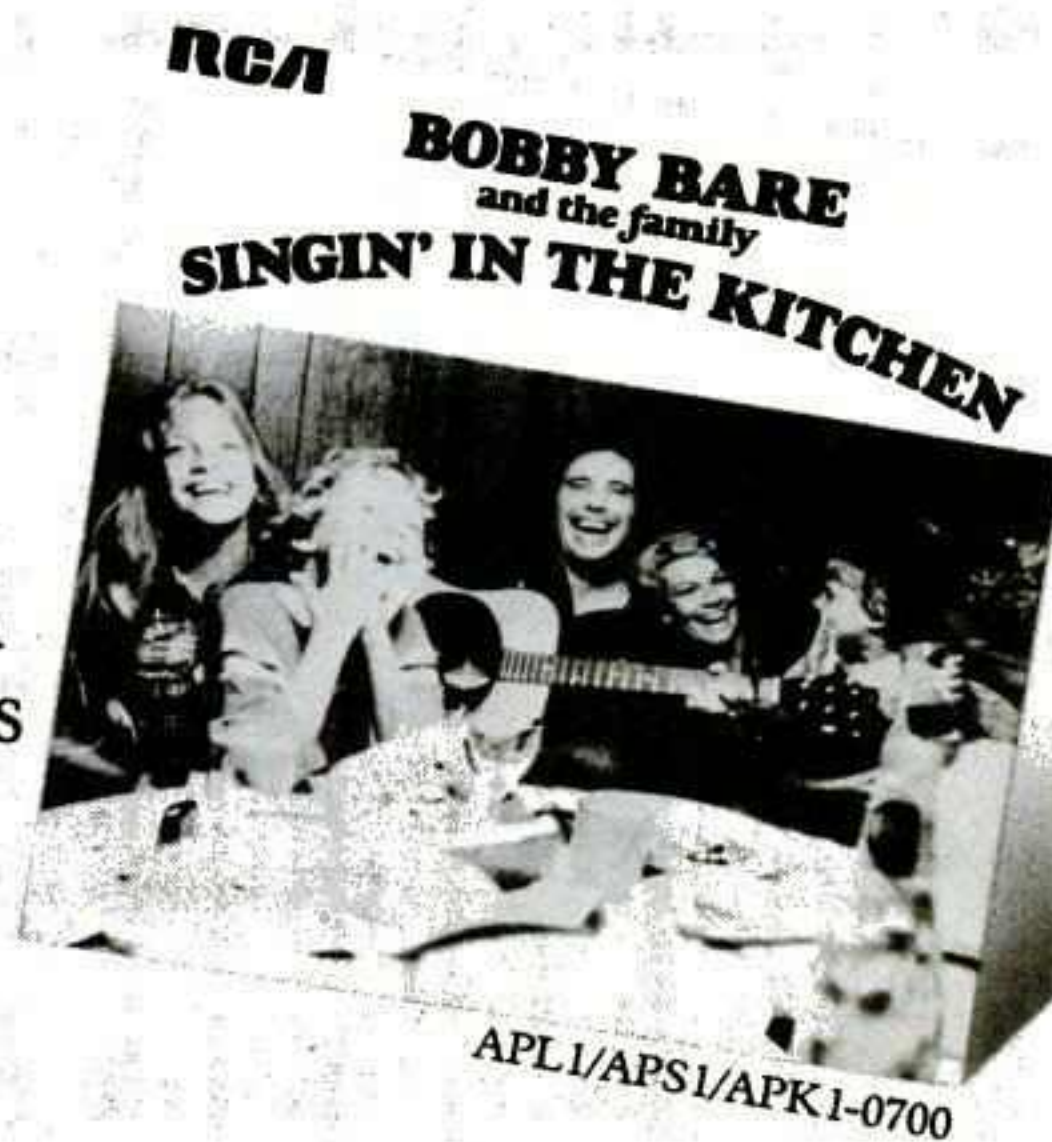
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The Giving Tree
The Unicorn
Where'd I Come From
The Monkey And The Elephant
Lovin' You Anyway
See That Bluebird
Ricky Ticky Song
You Are
She Thinks I Can
Cloudy Sky
Scarlet Ribbons

Bobby Bare's new album, "Singin' In The Kitchen," stars himself, and features his wife and the three little Bares. Catch them on **RCA** Records and Tapes



Key New Chelsea/Roxbury Line at 4 Distrib Meetings

LOS ANGELES—Twelve weeks after going with independent distributors, Chelsea/Roxbury Records ran four regional product meetings for its distributors, bowing four LPs, introducing several new single artists and tying it all together under the banner "Chelsea/Roxbury Autumn Matic Money Makers."

The four LPs by Wayne Newton, Brian Cadd, Adam Miller and a three-pocket set of Bitter End performances, are all the LPs the labels

will release this year, according to Ed Walker, label vice president for sales and merchandising.

The label is making available to distributors radio and TV spots for the Wayne Newton and Bitter End packages plus radio spots for new LPs by New York City ("Soulful Road") and William DeVaughan ("Be Thankful For What You've Got").

The label additionally has point
(Continued on page 66)

Ovation's 'Q' Drive

• Continued from page 1

many U.S. 4-channel prospects and buyers.

Montgomery Ward & Co. ships a new combination quad/stereo demonstration Q-8 cartridge to 435 of its stores quarterly. Joe Valenti, merchandising manager, audio products, and Al Geigel, veteran national record tape buyer, found audio product salesmen reporting they needed a demo replacement every three months because heavy usage caused the tapes to deteriorate rapidly.

Salesmen also like the new pitch frequently. Schory has just completed a Christmas demo Q-8 tape for the chain.

Schory also produces the three-to-five minute quad demons for Sylvania, Magnavox and Zenith. Joe Ptacin of Zenith's merchandising wing took a Schory-produced demo tape and built a visual flashing-light schematic around it to demonstrate 4-channel to prospective buyers.

On most of the demos Schory uses non-Ovation specially-recorded music. He feels the short pitches require pertinent background music behind Jerry Kauffer's instructive pitches.

Schory also produces regular 4-channel Q-8 Ovation cartridges and Ovation LP samplers for these four manufacturers, who today represent approximately 60 to 70 percent of the prefab quad set market.

Samplers range widely in selection, dependent upon the maker's preference.



Rogers and Cowan photo

BEATLEMANIA—Former Beatle John Lennon playfully mugs with players Bruce Scott, left, and Kay Cole, right, at rehearsals of the new Lennon-Paul McCartney musical production "Sgt. Pepper's Lonely Hearts Club Band On The Road," which premieres at New York's Beacon Theatre Nov. 14. Scott stars as Billy Shears in the production that is staged and directed by Tom O'Horgan and contains 29 Beatle tunes. Following its four-week special engagement at the Beacon Theatre, the play will tour major U.S. cities.

Public Can Phone

• Continued from page 1

tion of The New York Sunday Times, readers were alerted that NOS is now offering "the largest selection of records and tapes in the world," and that product could be ordered toll-free, day or night, by credit card or check.

The advertisement states that NOS' service features all musical genres, including pop, jazz, folk, classical and rock product. All labels are said to be available.

Potential users of the service are asked by NOS operators which particular selections they are interested in and, after product availability lists are checked, are quoted the manufacturer's suggested list price. If an order is confirmed, the caller is told that the product will be shipped within 48 hours. A fulfillment charge of 25 cents per record and \$1 per order on postage and handling is added to the over-all cost.

A spokesman for the firm states that the Schwann Catalog and the

Harrison Tape Guide are being used as guidelines by NOS.

Acquisition of product and shipping is being handled here through King Karol Records, large one-stop and retail operation.

Reportedly, NOS' move into the record/tape market was prompted by its initial success with the "book by phone" operation. As with recorded product, NOS book purchasers are quoted the suggested list price. No discounts are offered on any product.

While it's unclear what impact NOS' service will have on the traditional industry retailer, some observers feel that, if successful, NOS' move could enhance front-line product advertising on television for manufacturers.

The company plans advertising in papers in the Miami and Los Angeles areas, with radio spots included and TV a consideration. The firm is a division of John Blair, a radio/television ad representative.

Mix Special Disco Disks

• Continued from page 1

Also, when local airplay on radio stations is missing, the clubs themselves have the power to move sales. According to Mel Sheren, Scepter executive, a re-released version of Don Downing's "Dream World" sold some 10,000 units without airplay. The single was released this past July.

Scepter has been involved with discos for some time now, says Sheren. Just recently, though, the label began releasing singles with a commercial, radio-oriented song on one side and a disco version on the flip.

The Downing single features a disco version running 4:13 in time, while the "commercial" side is 2:36 in length.

Sheren states that although a number of radio stations have time limitations on songs played, certain FM stations will go on the more lengthier disco version. Having two versions of the same song on one disk doesn't hurt sales either, he adds.

Another example of Scepter's efforts is B.T. Express' "Do It" single, currently on the national charts. The disco version runs 5:52 while the flip side, or the commercial version, is 3:09.

In another development at Scepter, the label is also planning to release a "Disco Gold" series of singles. The initial package includes five singles.

At Chess/Janus, Marv Schlacter, label president, and a&r director Esmond Edwards say that they are "very interested" in the disco mar-

ket. They see special disco versions as primarily promotional in nature and a strong factor in helping to break a record.

As far as creating a conflict with the commercial copy, both executives say that a disco version shouldn't hurt either sales or radio airplay results. They see it only as a benefit. Edwards also doesn't see radio limitations as a factor.

The label's first move in this field came some five or six weeks ago, with the release of Free Spirit's "Just As Long As I Can" single. A commercial pressing, 3 minutes in length, was released and was followed by a special 3:52 mix for the clubs. It's understood that when the commercial copies sell out, the label will release the disco version for general retail sales.

As for future product, Schlacter states that the label will "play it by ear" and make individual decisions as to what product can be worked at the discotheque level.

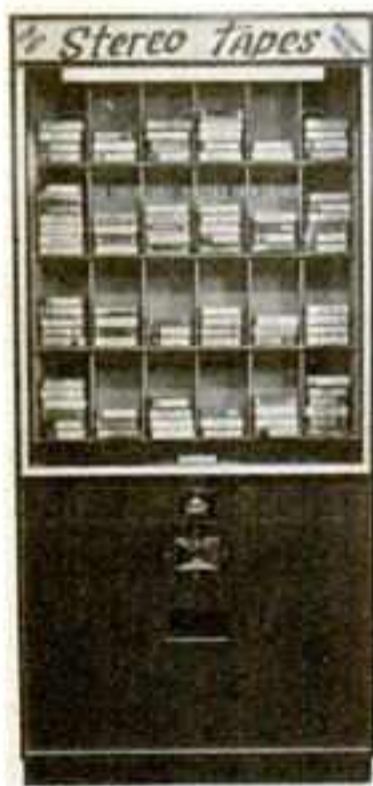
Roulette's Joe Kolsky also agrees to the clubs' influence. The label recently released the single "Your Love" by the Moment of Truth, which runs 2:58 in length. Trying to hook into the disco scene, the label followed with a version over 4 minutes in length.

Kolsky says that initial reaction to the disco copy has been strong and that it's proven to be a good tool in working the record.

If the disco version causes complaints on the radio or retailing levels because it might be stronger in the public's eye, then the label will work the newer version.

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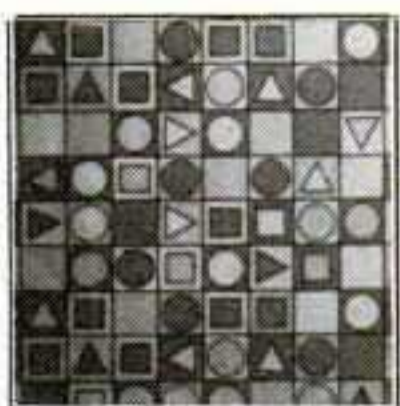
XMAS LP #4



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ABC-12039

abc Records

New Plan Could Stop Returns

• Continued from page 1

\$2.55 a title for a 90 cents per title price.

Lewerke says this would eliminate the need for shipping records and paying handling, freight and re-skin wrapping costs. A manufacturer now resells his cutouts for around 60 cents to brokers who in turn sell them back to retailers for from 80 cents to \$1.25, depending on the artist.

Lewerke says he's discussed his plan with several major independent labels who are interested, but are concerned about working out basic royalty arrangements for artists and publishers.

"All you need is for two major independents to go with this plan," says Lewerke, "and the rest of the industry will fall in behind it."

The veteran record industry figure says his plan will allow dealers to select their own cutouts (at a lower

price than they now often pay for them from the cutout brokers).

And it will eliminate the costs incurred by dealers and distributors in shipping back product along the pipeline. It will also eliminate the manufacturer's cost of handling, re-skin wrapping and shipping goods to the cutout houses.

The costs of moving returned merchandise around the country are strangling the industry, Lewerke says. Companies with branch operations often find themselves with huge returns which makes the rate "abnormally high."

Despite recent supply shortages—which were supposed to reduce the amount of LPs manufactured—racks and mass merchandisers continue to find themselves quagmired with returns.

At a recent NARM meeting, returns were a prime area of discussion.

Lewerke says the "tremendous

flow of inexpensive cutout merchandise hurts the exposure of new, higher ticketed product" and a solution is needed.

Neighborhood Sets Can. Deal

NEW YORK—Melanie's Neighborhood Records will be distributed in the U.S. and Canada by Bell.

Previous to the Bell agreement, Neighborhood was handled by Famous Music and by ABC Records on an interim basis when the label bought out Famous.

The first product to be handled by Bell is Melanie's latest album, "As I See It Now."

Meanwhile, Peter Schekeryk, the singer's husband and president of Neighborhood, leaves for the label's London offices Monday (28) to negotiate international contracts for Melanie's records and publishing interests.

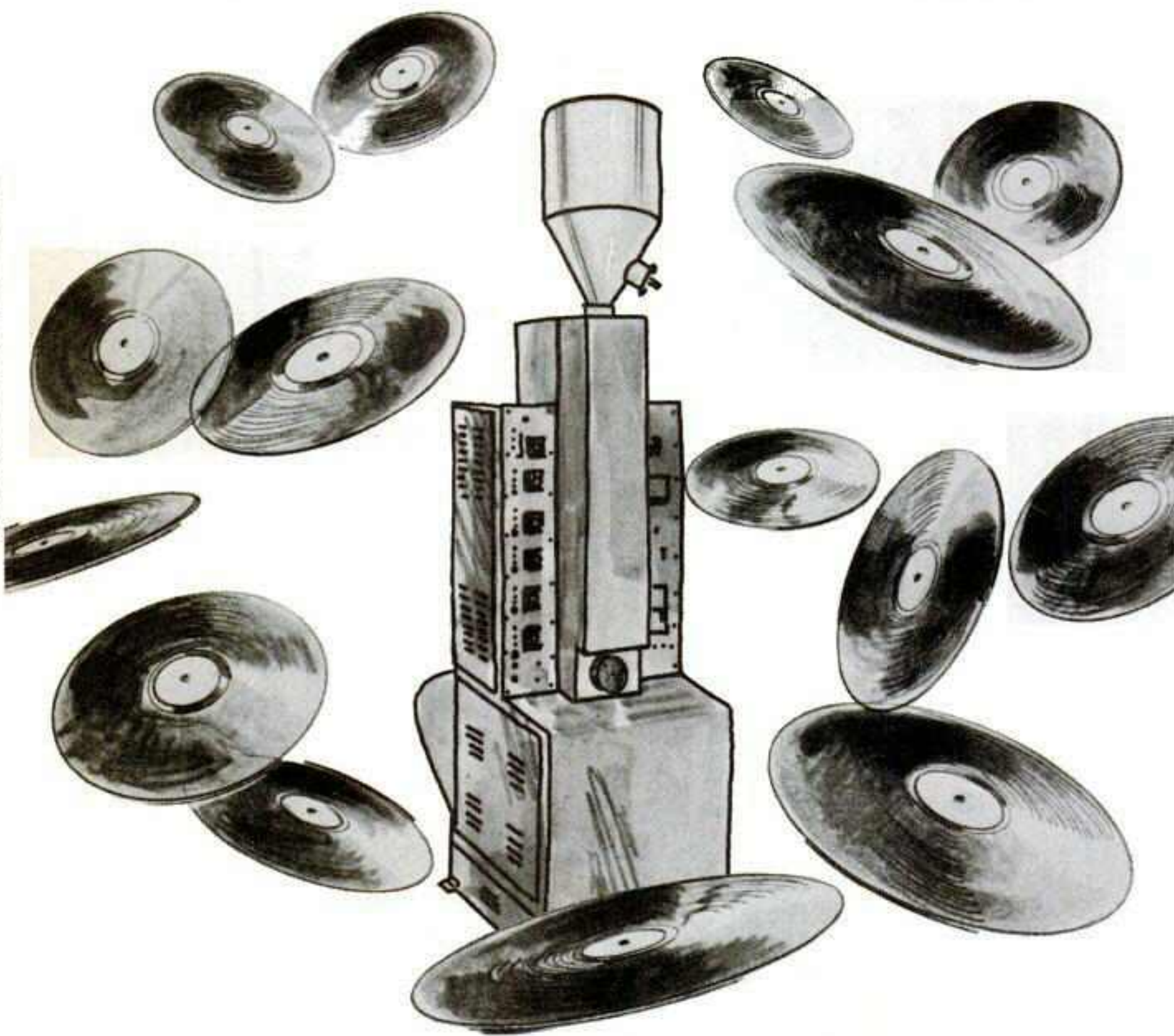


Nate Cutler photo

SPINNER—Jane Brinton, who operates her own Aristocrat mobile discotheque in Los Angeles, oversees the disks with the aid of assistant Dennis Hunt. Hers is the first disco of its kind on the West Coast.

RECORD PROFITS

NOVEMBER 2, 1974, BILLBOARD



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L.A.'s Mobile Discotheque

• Continued from page 1

able speed rainbow strobes, tri-colored pulsars and a set of special projectors that hurl shimmering, revolving "color oil" patterns around the room, enough to light anyone's fire.

Her sound gear includes six 150-watt speakers.

Ms. Brinton carries almost 2,000 records in her van. Putting the disks, turntables, lighting and speaker equipment together in about 30 minutes, her sleek, plexiglass setup can whitewash even a large concert hall or ballroom with a solid sheet of relentless rock thunder.

But it also can gently bathe a living room with soft mood music for an intimate dinner party.

"I loop all the elements together through a computer-like control console," says Ms. Brinton, "and then I carefully program the music to the tastes of the audience. One becomes expert at this delicate balance only through experience."

Ms. Brinton says that in England, up to \$50,000 sometimes is spent on a record party. Her basic fee is \$300 for an evening.

"But for schools, in the afternoon hours, my fee drops to \$100," she says.

A resident of Los Angeles since 1970, Ms. Brinton was appalled at the paucity of true discos in the Southern California area.

She flew back to London in 1972 and acquired financial backing from Aristocrat Mobile Discotheques, a British firm headed by the Hon. Richard Thomas Orlando Bridgeman and his partner, the Hon. Richard Lyttelton, owner of the renowned Supersound Discotheques throughout Europe.

In five weeks she received the specially-designed system in Los Angeles.

"I work closely with record companies," Ms. Brinton says. "ABC/Dunhill and Polydor hired me to take my disco to various high schools during the lunch hour and promote new, unknown artists. It really works."

"About 75 percent of my music is soul," she says. "But there are times when I concentrate on disks by the Carpenters, Joni Mitchell or even Gershwin. My aim is to please the customer."

"If you're looking for a place to sit down, have a drink or two and chat with your partner, discos are not for you. Most of my programs are ear-

shattering because that's what my clients demand."

One of her most memorable jobs was the New Year's Eve party hosted by writer Harold Robbins in Beverly Hills, a party honoring the late Laurence Harvey following his marriage to Pauline Stone.

"I started the music and lights at 3 p.m. and we went until 3 a.m. the next day," Ms. Brinton recalls. "The weird lights created a novel atmosphere and I was careful to play precisely the right records."

"My entire unit is connected into a single electrical outlet and can be set up anywhere. I recently sold a major airline on the idea of hiring me and my system for the Los Angeles-Honolulu run but it fell through because of flack from the musicians' union."

"I believe in mobility. It is the discotheque trend of the future."

Coronary Kills Albert Peckover

NEW YORK—Albert Peckover, vice president of Midland International Records, died of a heart attack Oct. 18 at the age of 48.

An industry veteran with a background in finance, administration and dealing with foreign-based music publishing firms, Peckover had been affiliated with Big 7 Music and was general manager of M.R.C. Music prior to joining Midland.

Surviving family members include his wife Dorothy and two daughters, Celia and Karen.

Boston Violence Cancels 3 Acts

BOSTON—Continuing racial violence here over school integration busing has apparently been the main cause of artists cancelling two major events which had been scheduled for the end of October.

Tony Bennett and Lena Horne issued statements that the anti-busing riots caused them to cancel their Oct. 23-27 Boston stand. In addition, Marvin Gaye cancelled his one-nighter at the Boston Garden, the city's largest indoor arena.

Private Stock Set

NEW YORK—GRT Music Tapes will manufacture and distribute all tapes on the Private Stock label, under a recently signed long-term agreement between the two firms.



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Col Pops 'New' Nero Album While Bell Sits On Masters

By STEPHEN TRAIMAN

NEW YORK—Although Bell Records is sitting on 90 minutes of Peter Nero tape masters due to the presidential shift from Larry Uttal to Clive Davis, the versatile pianist/conductor/composer got an unexpected shot in his discography with a just-released "Peter Nero's Greatest Hits," made while he was with Columbia.

The tapes at Bell include at least 12 cuts for an LP based on his classical composition, "Diary of Anne Frank," taped live this spring with Nero conducting the Cincinnati Symphony and the Indiana University Choir.

He hasn't had an original disk on his own since Col released "Sweet Gypsy Rose" in December 1973 after he had switched to Bell, but was featured in a first quad release for him. As guest soloist with the Andre Kostalenetz Orchestra, he played "Rhapsody in Blue" on Col's "Quadraphonic Pop Concert," an outgrowth of two earlier campus gigs with Kostalenetz.

While waiting for a decision at Bell that could give him a shot at another "Summer of '42" (million single, gold album), Nero has kept busy with both symphony guest conducting and personal appearances with the "new" Peter Nero Trio.

"Music has to change with times," he explains, commenting on the group that since early this year has bassist Richie Nanista and drummer Gary Mure, plus trumpeter Bob McCoy on some dates. After four years he felt a new approach was needed. "You tend to get too critical, and start pressing and searching," he

adds. "When you try too hard, the audience starts to catch it."

Since his first guest conducting shot with the Oklahoma Symphony in January 1972, followed by the Hartford Symphony that May, he's had more than a dozen engagements, conducting some of his own compositions as well.



Billboard photo by Stephen Traiman
MULTI-TALENTED — Peter Nero looks to options at crossroads of a 15-year career.

Already this year he's had solid appearances with the Pittsburgh Symphony at the Temple University Music Festival; Chautauqua (N.Y.) Symphony Centennial, and the Milwaukee Symphony at the Summerfest there. On the pop side with the Trio, he's made the Concord (Calif.) Music Fest, Ravinia Fest in suburban Chicago with Cleo Laine, plus four metro area shopping center dates that packed them in.

Coming up for the Trio are a November trip to Fairbanks and Anchorage, Alaska, including Elmendorf AFB; three weeks at the Maisonette in New York's St. Regis; Mr. Kelly's, Chicago; spring appearances with Robert Goulet at theaters-in-the-round in Nanuet, N.Y., and Cleveland, and possibly a third visit to Australia.

Beanery Seeks Entertainment License in L.A.

LOS ANGELES — Barney's Beanery, a landmark bar-restaurant in West Hollywood for some 60 years, is being almost totally remodeled to qualify for a city entertainment license and will open in January 1975 as a nitery-discotheque with showroom capacity of 200.

Owner Irwin Held says he is considering leaning his booking policy towards progressive country acts, which are otherwise not available in this area except for occasional bookings at the Troubadour.

The beanery remains open for its normal 24 hours daily while remodeling goes on. Held invites local entertainers to use Barney's Beanery as a late-evening showcase to test the facility before the official reopening.

Dixon, Rosenwasser Open New Agency

VANCOUVER, B.C.—Dixon-Rosenwasser Talent Management has been founded here by local advertising executive Michael Dixon and Ringling Bros. circus booker David Rosenwasser. New firm will deal in building Western Canadian talent.

Talent

Concord's Pavilion Bow In '75

CONCORD, Calif.—Spring 1975 is completion target for the new \$4.25 million Concord Pavilion here. The facility will seat 3,500 under roofing plus 4,500 outside on surrounding lawns.

The pavilion will be the future home of the jazz-oriented annual Concord Summer Festival which drew 35,000 last year and has presented artists such as Ella Fitzgerald, Benny Goodman, Herbie Mann and Woody Herman.

Concord is some 28 miles north-east of San Francisco. The city and its local school district financed the pavilion, which will also be the major auditorium for its schools.

Technical features of the pavilion include an electrically assisted resonance system with speakers in the ceiling plus a 270,000-watt lighting system with pushbutton computer console.

Talent In Action

ELTON JOHN
KIKI DEE

Oakland Coliseum

Not only has Elton John conquered every area of the recording-music game, he manipulates these seemingly limitless resources with a genie-like skill to present his songs and draw forth his audience.

Elton sold out two consecutive shows in the Bay Area, at San Francisco's Cow Palace and Oakland's Coliseum Oct. 9-10. He chose different, if equally outrageous, costumes for the shows, although in each place he stayed pretty much with the same songs.

Each night he was playing to an audience saturated with Elton John hysteria, propelled along by a vast amount of hoopla and hype by the competing San Francisco Top 40 stations, KFRC-AM and KYA-AM, as well as the top-ranked FMR, KSNB, all of whom did specials or interviews or had Elton come in to spin records as guest disk jockey.

This hysteria had built so high that when Elton first hit stage—in extended darkness while the stage crew unveiled his spangled piano—there was a vocal eruption in the crowd the like of which I've not heard before. Neither have I ever seen a performer so easily induce a crowd to sing along so energetically as Elton did late in this show with "Saturday Night's All Right For Fighting."

The only negative aspect of his performance is that this much success leads easily to excess, or at least to indiscriminacies. Elton's outfit in Oakland—a jumpsuit sprouting with wavering three-foot plastic rods capped with little fluorescent plastic balls—made him look like a psychedelic porcupine and the ludicrous effect of the costume was incongruous with the emotion contained in the lyric of "Love Lies Bleeding," the first number.

Nonetheless, he subdued the effect after that by removing the craziest piece of gear, the hat, and then later showed off the great virtue of the suit by doing a dance with the house lights down and strobes on him that created an Elton invisible and headless save for the outlined, bubbling illusion of the fluorescent balls.

The stage, done in blocks of rich reds and blacks, looked like a piece of modern art, and each player—Dee Murray, Davey Johnstone, Nigel Olsson, Ray Cooper and the Muscle Shoals Horns—had a neon name-sign at his place.

Elton worked as hard as a performer can be expected to work, doing about two hours each night. This was particularly notable for the second night because he had come down during the day with what was suspected as food poisoning.

He did everything from fairly old songs like "Take Me To The Pilot" and "Burn Down The Mission" to the new single, "Lucy In The Sky

(Continued on page 16)

Cato: Housewife Who Hit Big at Age 19

By BOB KIRSCH

NASHVILLE—The transition from housewife with absolutely no singing experience—professional or otherwise—to an artist with three consecutive singles on the country charts is rather unusual, but that's exactly what 19-year-old Connie Cato did.

While living in East St. Louis several years ago, Miss Cato was encouraged by a friend, who heard her vocalizing around the house, to take up singing as a profession.

From this beginning, she hitchhiked to Nashville "with no money and eating a lot of peanut butter," as she puts it. After cutting a demo, she made one unsuccessful visit to Capitol Records. The second time she tried, however, she was signed to a contract. Her first two singles failed to connect, but over the past year, "Super Skirt," "Super Kitten" and "Lincoln Autry" as well as an LP, "Super Connie Cato," have all hit the charts.

"I worked as hard as I could on 'Super Skirt,'" she says. "The label worked hard, too, but I don't think you can expect any label to do an awful lot for you until you prove to them that you can have hits and that you're willing to work on your own behalf. So we did a lot of station i.d.'s and a lot of promotional touring."

Miss Cato's voice bears a remarkable resemblance to Dolly Parton's, but she feels this has helped rather than hindered her. "It helps people remember me a bit more and it also lets me experiment more than some other new artists since people tend to remember me."

Currently working an average of five days a week, Miss Cato says she would gladly work seven if "they'd book me that often. I just don't get tired and I'm really just naturally wired. I can't stand sitting around doing nothing. Anyway, you've really got to work all the time, especially if you're new, if you expect to get anywhere in this business."

For someone as new on the scene as she is, Miss Cato also brings some refreshing ideas with her. "I'd like to get a band together in the next year or so," she says, "but I'd like mine to be an all-girl band. The band would have to be a good one, though. I'm not simply looking for a gimmick. And I'd like some dancers as well. I really do want to bring something different into country. Everyone has his fantasies and the all-girl band is my dream."

As for performing, she puts together her own stage show (she's toured with the likes of Conway Twitty and Johnny Rodriguez) and makes it a point never to repeat the same show if she should return to a club a second time, a wise move for someone so young and so new to the business.



Capitol photo

CONNIE CATO: strong new country personality at age 19. She hitchhiked to Nashville to get started two years ago.

"As for the direction I want to head in," she says, "I'll go whatever way the people will accept me. I'd like to start getting away from the novelty songs like 'Superskirt' but if I have to go back I will. It may sound a little strange, but I'm not that picky about what I record as long as it's good."

Working with producer Audie Ashworth, she has been touted by most critics as one of the next superstars in country music, both recording-wise and on stage. With her distinctive voice and excellent sense of humor, she has received consistently good reviews. And she's starting to write herself.

"Even if I never make it as what they call a superstar," she says, "I'd be happy to keep doing just what I'm doing now. After all, I've only been in the business a few years, and none of it has really hit me yet."

Signings

Bruce Scott to play Billy Shears, the lead in Robert Stigwood Production of "Sgt. Pepper's Lonely Hearts Club Band." He just finished co-starring in the original Los Angeles production of "The Rocky Horror Show." ... Singer-songwriter Ed Rein to Castle Records. He also signed a management contract with Wooden Music Co. of Merchantville, N.J. ... ABC recording artist Errol Sober to worldwide publishing agreement with Chappell Music.

Soul singer Jimmy Jackson to Buddah. ... George 'Goober' Lindsey to Bryan Records. ... Waters to Blue Note, first vocal group ever signed to UA's jazz label. ... John Mayall to William Morris Agency for exclusive booking.

Saxophonist Eddie Harris re-signed to Atlantic Records. ... Charlynn Mabney to MGM. Her first single is "I Am Me." ... Sparky to ABC-distributed GTO Records. The teen foursome was put together from local Hollywood ads for auditions by producer Tommy Oliver. ... Donna Fargo to be booked for fairs and country one-nighters by Jim Halsey Corp.



Ballyhoo photo

BLOODSTONE STARS—Those hyper-enthusiastic redcaps are really London Records soul-rockers, Bloodstone, as they appear in their first movie role in "Night Train," a spoof of '40s musical extravaganzas. Bloodstone is scoring the film too.

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Talent In Action

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

- AEROSMITH** (Columbia): Springfield, Mass. Nov. 3.
LYNN ANDERSON (Columbia): Marriott Hotel, Philadelphia, Pa. Nov. 2.
GOLDEN EARRING (MCA): Broome Co. Coliseum, Binghamton, N.Y. Nov. 1; Orpheum Theater, Boston, Mass. (2); Civic Arena, Pittsburgh, Pa. (5).
HAWKWIND (United Artist): Academy of Music, N.Y. Nov. 2.
JACKSON FIVE (Motown): Convention Hall, Philadelphia, Pa. Nov. 9; Civic Center, Springfield, Mass. (10).
DEL REEVES (United Artist): Farm Show Arena, Harrisburg, Pa. Nov. 2; Durham, Conn. (3).
LEA ROBERTS (United Artist): Beacon Theater, N.Y. Nov. 2.
***JEAN SHEPARD** (United Artist): High School, Durham, Conn. Nov. 3.
FRANK ZAPPA (Discreet): Agriculture Hall, Allentown, Pa. Nov. 5; Syria Mosque, Pittsburgh, Pa. (6); Capital Theater, Passaic, N.J. (8); The Orpheum, Boston (9); Onondago War Memorial, Syracuse, N.Y. (11); War Memorial, Rochester, N.Y. (12); Spectrum, Philadelphia (17).

WEST

- JACKSON BROWNE** (Elektra): Waikiki Shell, Honolulu, Nov. 27.
GLEN CAMPBELL (Capitol): Harrah's, Lake Tahoe, Nev. Nov. 1-10.
JACKSON FIVE (Motown): Auditorium, Sacramento, Calif. Nov. 1; Oakland Coliseum, Calif. (3); MGM Grand Hotel, Las Vegas, Nev. (20-Dec. 3).
***JOHNNY NASH** (Epic): Univ. of Seattle, Wash. Nov. 9.
***RETURN TO FOREVER** (Polydor): Music Auditorium, Western Wash. State, Bellingham, Wash. Nov. 1; Moore Theater, Seattle, Wash. (2); Portland Civic Center, Oregon (3); Zellerbach Theater, I.C. Berkeley Campus, Calif. (5); Ballroom El Cortez Hotel, San Diego, Calif. (8).
MINNIE RIPPERTON (Epic): Dorothy Chandler Pav., Los Angeles, Nov. 6.
JEAN SHEPARD (United Artist): NCO Club, Hill AFB, Utah, Nov. 15.
***TRIUMVIRAT** (Harvest): Regis College, Denver, Colo. Nov. 14; Terrace Ballroom, Salt Lake City, Utah (15); Montana State, Bozeman (16); Univ. of Montana, Missoula (17); Whitworth College, Spokane, Wash. (19); Expo Building, Eugene, Oregon (21).
HANK WILLIAMS JR. (MGM): Sacramento, Calif. Nov. 2; Phoenix, Ariz. (4).
STEVIE WONDER (Motown): Denver Coliseum, Colo. Nov. 3; The Forum, Los Angeles (23); Cow Palace, San Francisco (29).

MID-WEST

- JACKSON BROWNE** (Elektra): Memorial Hall, Kansas City, Nov. 16.

(Continued on page 18)

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With Diamonds." The entire set, of course, was laden with hit after hit—"Daniel," "Rocket Man," "Yellow Brick Road," "Don't Let The Sun Go Down On Me," "Candle In The Wind"—all performed with exciting perfection.

Cooper proved the worth of his addition to the band with a stunning snap of his congas to finish "Grey Seal" and later with a kazoo solo during "Honky Cat." The Horns played for about the last half hour and acquitted themselves equally well, particularly on the blockbusters that closed the show, "Saturday Night," "Crocodile Rock" and "The Bitch Is Back."

Perhaps all this verbal recreation is beside the point: for behind the superb musicians, the stellar arrangements, the healthy voice and the well-wrought songs lies the simple fact that Elton John, for all his outlandishness, is an endearing, natural and informal character who is fun to watch and a gas to listen to.

Kiki Dee was a perfect opener for she is something of what we might imagine Elton to be if he were female. She has similar taste for classily outrageous clothes, her voice has the essentially lusty rock and roll character, her song arrangements are big with lots of driving space, and she has the same whimsical, charming and natural stage manner as Elton.

Lyrical, however, the songs are much more basic and come from varied sources. Most were from her upcoming Rocket LP to be released while the tour is in progress, several of her own ("Loving And Free," the title track of her debut LP and a fine new one, "Little Froze One") and the classic "Six Days On The Road."

The set closed with the hit single, "I've Got The Music In Me" which Kiki and the band took expertly through the false climax and on to a finish that had the crowd properly set up for the star.

JACK McDONOUGH

LOU REED

DARYL HALL/JOHN OATES

Felt Forum, New York

Lou Reed Oct. 9 was expectedly sex-packed. He is more of a stage presence than he is a singer. He struts, shimmies, fondles his microphone, in fact, he has everything but a good voice. In his high gear act Reed gyrates energy. He demonstrates his ability as an actor-dancer in a throbbing performance of "Heroin" and the audience responds to his music.

In sharp contrast with Reed, his back-up band concentrates solely on making well-balanced music. It is their collective talent that carries the show. Lead guitarist Danny Weis picks clean and crisp. He took a notable solo in "Sally Can't Dance" the title cut from Reed's new RCA album. The act consists of ten selections and an encore of "Rock and Roll Animal," one of Reed's biggest hits. He also performed his top-selling autobiographical hit "Take A Walk On The Wild Side" which had the crowd moving. Lou Reed has come a long way since his days with the Velvet Underground, but it is his back-up group that deserves the credit for an exciting performance.

Daryl Hall and John Oates put on a well-rehearsed, tight act. The group originally started out playing folk music but have made a smooth switch to glitter. Their new Atlantic LP "War Babies" is produced by Todd Rundgren and his presence can be felt in the act. Each tune flowed evenly into the next. It is the succinct harmony between Hall and Oates that is their outstanding feature.

STEVEN FRIEDEL

STEPPENWOLF
DALTON & DUBARRI
UFO

UCLA Pauley Pavilion, Los Angeles

From the opening chord of "Born To Be Wild" to the closing of the set, newly-reformed John Kay & Steppenwolf made a rousing return to 5,000 vocal fans Oct. 11.

Kay's voice is as rich and gruff as it was in the salad days at the Whisky in the late '60s and the band's playing gave no indication of any performing layoff.

Many of the titles from Steppenwolf's new Mums album "Slow Flux" are structurally and lyrically similar to its already established rough, hard-edged sound, so new songs like "Gang War Blues" and "Straight Shootin' Woman" fit comfortably in its repertoire.

The band's costumes were vaguely futuristic, like Spiders From Mars castoffs, but its sound was strictly down to earth and heartily received.

Although only half of the anticipated 10,000 tickets were sold, Steppenwolf's effective showmanship and the surge of sound that greeted

each number made the evening decisively a success.

Dalton & Dubbari, of Columbia Records, warmed the hall up with a gradually escalating set that left the crowd hollering for more. Chrysalis' UFO opened the show with a good set of ponderous, pounding metallic rock. ART FEIN

JEFFERSON STARSHIP
EARTH QUAKE
LINK WRAY
THE RUBINOOS

Winterland, San Francisco

An appearance by "surprise mystery guests" Jefferson Starship highlighted the successful opening show Sept. 24 of the new Tuesday night Sounds of the City series produced at Winterland by the Bill Graham organization.

The show, headlined by hot local rock quintet Earth Quake, drew over 2,500 who for the cut-rate price of \$2 (\$2.50 at the door). They were treated to four strong and varied bands that ranged from the teen-pop sound of the Rubinoos to 45-year-old Link Wray to the refurbished psychedelia of the Starship.

The Starship, fronted by Grace Slick and Paul Kantner (still featuring Papa John Creach, and with new bassist Pete Sears), had volunteered to participate in the Sounds of the City opener to provide an extra spark to the event. Their sound, as usual, was expansive and demanding, and the partisan crowd loved it.

Earth Quake, obviously high on the crowd, delivered a supercharged set that included both singles released on their own Beserkley Records label, "Mr. Security" (the set closer) and "Friday on My Mind," the current record that is getting strong local FM play as well as AM action on outlying Northern California stations.

Wray and his new trio, Rumble, surprised a lot of people with a coolly controlled set of raw but updated rock. Wray has a groove as deep, distinct and well-fleshed as Bo Diddley. He was sincerely moved by the reception accorded him by this crowd, larger, he said, than any he had had an opportunity to play to in 10 years.

The Rubinoos, led by Jon Rubin and augmented by dancing bear Jonathan Richmond, is a polished quartet of sophisticated bubblegummers from Berkeley. They ran into trouble with the crowd, who were in the mood for heavy stuff and not the clean verve offered by the Rubinoos—which I've seen go over very well elsewhere.

JACK McDONOUGH

LeGARDE TWINS

Nero's Nook, Torrance, Calif.

Add the name of the LeGarde Twins to the growing list of impressive Australian talent working Stateside. The unusual angle about this fine singing brother act is they have been in show business over 15 years and command attention in such locations as the Las Vegas Hilton.

In their debut in this Holiday Inn suburban Los Angeles room Oct. 15, the duo presented an action filled 40 minute set of perky tunes in the pop and country idioms.

The country feel is a result of their backing by the three-piece Highway Travelers led by guitarist Jimmy Lloyd which lays down some modern country riffs and which melds cohesively with their strong vocal blend.

The two—Tom and Ted—give their audience 100 percent plus. Their interpretations are clear and patterned about their similar sounding voices, with Ted offering high tenor solos as bridges.

They work with songs which move along—"City of New Orleans," "Tie A Yellow Ribbon Round The Old Oak Tree," "Sing A Song," "If You Love Me Let Me Know," "Sunshine On My Shoulder" and "Keep On Singing," an original work. Most impressive was their dramatic reading of John Denver's "Sunshine On My Shoulder."

The two are a solid act with good stage presence and an enthusiasm which gives their vocals an extra dimension.

Upcoming in the room which is an excellent showcase with good sound and lighting, are Maureen McGovern, Tiny Tim, John Gary and Frank Sinatra Jr.

ELIOT TIEGEL

STEPHANE GRAPPELLI
RONNIE SCOTT TRIO

Carnegie Hall, New York

While this long-awaited concert was billed as "Jazz From Europe," that seemed like a mislabel, because the sounds put down Sept. 29 were not European jazz sounds but instead top sounds of the jazz world. Grappelli is undoubtedly one of jazz's last living legends. His violin

playing has been the foundation for many other artists and his current musical setting was perfect.

The "Hot Club of Paris" was revived by his back-up of acoustic guitarists Diz Disley and Ike Isaacs and acoustic bassist Len Skeat. All of the music was unamplified and traces of his days with Django surfaced throughout.

His classic interpretations of many songs including "Smoke Gets In Your Eyes," "Satin Doll" and "Birth of the Blues" were sheer pleasure. His instrument becomes nothing less than an extension of his own fingers and he has taken it into many areas that were once forbidden. Excellent solos were played by each of his band members and Disley's rhythm work is especially captivating.

Opening the show was London club owner Ronnie Scott, an accomplished saxophonist in his own right. His trio of organist Mike Carr and drummer Bobby Gien played a neatly paced set and Scott displayed his ample talent on tenor and soprano sax.

JIM FISHEL

ENRICO MACIAS

Uris Theater, New York

There must have been a valid reason for booking French singer Enrico Macias for one week at the Uris Theater, but on the strengths (or rather weaknesses) of his Oct. 1 performance, it was not at all apparent.

Macias, a former school teacher, was forced to leave his native Algeria in 1961 when the independence movement reached its height. He settled in Paris where he became a super star, recording first for Pathe/EMI, then for Philips. He previously appeared here at Carnegie Hall on several occasions.

Because of apparently self-imposed linguistic restrictions (most of the songs were performed in French with here and there a few comments in English that were for the most part inaudible), Macias' appeal in the U.S. seems rather limited. He communicated easily with his audience, mostly composed of French-speaking residents of the city, but there seemed very little effort on his part to go beyond this ethnic group and reach out for a broader audience by making a few concessions.

Another limitation could also be found in the nature of the material performed which, like Macias himself, seemed one-dimensional. The basic theme explored in most of the songs is Macias' nostalgia for Algeria, idealized as a sunny country, and the lack of human and natural warmth he found in France. It struck a responsive chord among those people sharing similar feelings, obviously a small segment of the audience.

In the absence of a strong hit in the U.S.—as is the case with Charles Aznavour, for instance, who is also set to appear on Broadway, October 15 through 27th and because of the limited appeal of his overall performance, Macias' engagement here probably ranks as no more than a succes d'estime.

DIDIER DEUTSCH

PAT MARTINO QUARTET
JOE FARRELL QUARTET

Bottom Line, New York

This double feature jazz program Oct. 5 was worth waiting for. Pat Martino is one of the finest guitarists to emerge in recent years and his style is uniquely his own. His nimble fingers travel his fingerboard quicker than the eye.

His band, Catalyst, is loaded with talent. The set lasted more than an hour and Martino touched a variety of music from soft ballads to space music. Each was treated with equal skill.

Opening the show was the high-rising Joe Farrell group featuring its leader on sax and flute. The band's usual guitarist Joe Beck was replaced at this engagement by the capable Sam Brown, who was familiar with the group's material and added to each tune. Farrell is full of spirit and vitality in his playing and he covers all types of music in his performances. The interplay between Farrell, Brown, bassist Herb Bushler and drummer Jimmy Madison is interesting.

JIM FISHEL

FLEETWOOD MAC
TRIUMVIRAT

Academy of Music, New York

Fleetwood Mac turned out a mammoth three-hour performance Oct. 5. They remain one of the finest English rock groups extant.

The vocal talents of pianist Christine McVie, wife of co-leader bassist John McVie, were utilized more than customary and to definite advantage. Her husky blues-rooted contralto adds considerable dimension to the group. Standouts from the distaff side included "Loving Ways" and "I Can See Loving You."

Drummer Mick Fleetwood and guitarist Bob Welch were joined by organist Doug Bray who sat in for the date. They provided fine support for the vocal efforts of the McVies. Standout ensemble tunes included "Bermuda Triangle" and "Ambition."

Their main characteristic is the tightness and

(Continued on page 17)

New on
The Charts

TK photo

LATIMORE

"Let's Straighten It Out"—★

Moody, almost ominous chords and a beat that builds in intensity provide the strong underpinning to an almost excruciatingly straightforward lyric about a bedroom misunderstanding.

Benny Latimore delivers the vocal with soulful desperation and plays a lot of the multi-instrumental backing. This is the biggest single out of TK Productions since they broke forth from Hialeah, Fla., with George McCrae's "Rock Me, Baby" this summer.

Latimore was backup singer-pianist in the mid-'60s for Steve Alaimo, who is now TK's a&r director and Latimore's producer. Latimore's first album established him as a soul comer and "Straighten" is from his second, "More More More Latimore." He's managed by TK and booked by their Teen-Age Dances division.



GRC photo

SAMMY JOHNS

"Early Morning Love"—69

Johns, now in his mid-20s, was discovered by GRC representatives while singing and picking as a solo nitery performer in Charlotte, N.C. He moved to the label's Atlanta headquarters and immersed himself in songwriting, starting work on new tunes even before his morning coffee.

Sammy started playing guitar at age 10 and gigged through high school with local bands. "Early Morning Love" is a cheerful, melodic ballad with a universal lyric about exactly what the title refers to. Could emerge as a country-pop classic. David Jackson of Atlanta-based Jason Management represents Sammy.

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Act Buyers Cautious

• Continued from page 3

action based on their concert reputation," he says.

Many colleges are less likely to spread out their money, according to Paul Smith of RPM.

"Most of them want to do one to three big shows a year and many kids got spoiled this summer with all the big outdoor extravaganzas with 20 stars for \$10," he says. "Because of this, many of these kids are less interested in spending \$4.50 to \$5.00 for an act like Paul Butterfield or Canned Heat."

Norman Weiss of CMA says that with budgets cut back, the hardest acts to sell are the ones in the \$2,500 to \$5,000 price scale, but many groups are still using colleges as a good place to polish up their acts.

"Many very good up-and-coming

acts are given a chance to play a good six months of campus dates in the tradition of vaudeville," he states. "This gives them all the time they need to develop their show."

IFA's Dan Weiner says that colleges want the same thing as a commercial promoter, but that many middle price acts are currently doing very well for them.

"Many of these acts have built their own specialized audience pockets that come out every time," he says. "This includes acts like Fleetwood Mac, Leo Kottke and Maria Muldaur."

Dennis Turner of Heller-Fischel says that college bookings are definitely off and they are being used as fillers.

"A middle-price act is one you're still working on breaking, and you need that big-city exposure," he says. "We've always been concerned about packaging and it's a matter of looking hard for concert bills with an open slot."

Bruce Nichols of APA says that colleges are taking a chance on some acts that commercial promoters are not.

"Schools will continue to become more important in the future, because they are playing many different kinds of acts," he states. "Also, ticket sales are always good on colleges, ticket prices are lower and concert dates are very seldom cancelled."

"Many groups with a lot of chart success are beginning to take a lot less money for their dates, because they know they can't escalate their price like in the past."

ABC's Stu Weintraub says there is no new trend toward collegiate bookings.

"It's not a case of utilizing an alternative, because we really like to use college audiences," he says. "They are a very apropos group for rating acts."

Greg McCutcheon of ATI says his agency is currently getting more concert hall dates than collegiate dates.

"Certain acts are requested by colleges, but they are many times unavailable because they are sometimes already booked into concert halls," he states.

Ed Joyner of Ed Joyner Enterprises says his black-oriented agency is currently booking more acts into white colleges than black schools.

"White schools usually book a big-name act, while black campuses will book a package of up-and-coming acts," he says. "This is an excellent place for these new acts to gain some exposure, because several of my acts have gained very strong regional reputations through this arrangement."

Talent Firmed For NEC Meet

NEW YORK—The talent schedule for the upcoming NEC regional New York-New Jersey conference, Monday (28) and Tuesday (29), has been announced by its co-ordinator Ron Feldstein of SUNY at Oneonta, and it includes a broad array of musical acts.

Included in the three showcases are The Five Satins, Fresh Flavor, Minnie Riperton, The Pousette Dart String Band, Grinderswitch, Red, White and Bluegrass, Dorothea Joyce, Ian Thomas, the Thad Jones-Mel Lewis Big Band, the Jimmy Castor Bunch, and Aztec Two Step, Luther Allison, Ellen McIlwaine, The Committee and Michal Urbaniak.

Campus Briefs

The Curtis Institute of Music, Philadelphia, is presenting special events this fall in celebration of its 50th anniversary.

More and more jazz is being programmed on campus stations. At Lindenwood College, St. Charles, Mo., Kaylock Sellers spins the hot wax over KCLC-FM-AM and at Luther College, Decorah, Ia., KWLC-AM features Jay Jeffries as jazz jockey. Harold Horowitz is the man at the Rochester Institute of Technology (N.Y.) on WTR-FM. In the West, it's Don Tyer boosting jazz on the University of California, Davis, outlets KDVS-FM-AM.

There's a major exception to the trend of campus stations programming more and more jazz. At the University of Wisconsin (Stout) in Menomonie, Tom Laux, music director of WVSS-FM reports that answers to questionnaires he sent out last spring indicate "jazz is about at the bottom of the list." Laux says that may be because the station's disk library has so few good jazz platters. His WVSS-FM will soon be going 1,000 watts stereo.

Prize money totaling \$15,000 and ranging from \$300 to \$2,500 is being offered by Broadcast Music, Inc. (BMI) to students under 26 who are studying at recognized schools or with private teachers.

It's the 23rd year of BMI's Awards to Student Composers and there is no limitation on instrumentation employed or length of original works by students. Competition will end Feb. 15, 1975.

The Sid W. Richardson Foundation in Texas has granted the Youth Orchestra of Greater Fort Worth, comprised mainly of students, and the Fort Worth Symphony \$100,000 to help the two orchestras acquire the Trial Lake Church of Christ for use as a rehearsal hall, library and office space. An additional \$100,000 has been obtained from an undisclosed source. Still, another \$100,000 is needed.

Latin musician Marco Rizo has just completed a 32-date tour of American high schools and colleges demonstrating music from Cuba, Puerto Rico, Brazil, Colombia and Argentina. His Latin American percussion ensemble was chosen by the Board of Cooperative Education Services for the series.

By BOB KIRSCH

the studio or had their product worked on there.

Also, congratulations are in order to a number of employees who have taken a jump up the ladder in the past few months. Kim Paladino is now studio manager; Carl Yancher is chief engineer; Toby Foster is night manager; Leila Greenstone is now office manager; and the complete engineering staff is now Ric Collins, Geoff Gillette and Michael Wamskans.

Los Angeles engineer Michael Nemo has come up with an interesting idea. He's put together what really amounts to an audio calling card, consisting of samples of some of the work he's done. Dubbed the Nemo Demo, the disk includes spots from sessions featuring Linda Ronstadt, Rick Nelson, the Mystic Moods Orchestra, Frank Sinatra, the Association, Petula Clark and several ad spots.

At the Mastering Lab in Los Angeles, studio manager Sandi Johnson reports that Dennis Lambert and Brian Potter have been helping the Righteous Brothers with their latest single. Steppenwolf has been in mastering a new single for Mums; David Kerschenbaum has been in mastering a single for Epic artist Tom Suffer; Jack Nelson of Trident Studios in London visited and did some mastering for the next Queen LP; Richard Perry has been busy working on the mastering for Ringo Starr's next effort; and the Blackbyrds have been in working on their next project.

Also on the West Coast, there's lots of activity at His Master's Wheels in San Francisco. Rab

Criteria Studios in Miami, as well as being one of the busiest recording spots in the nation, is now in the process of doing some equipment updating as well. The company is getting ready to place new MCI machines in each studio, and a 24-track will be available in Studio C sometime this month, in time for the Eagles session to be produced by Bill Szymczk. Studio B will be converted to 24-track in the near future as well.

In actual studio activities, Bill Szymczk is mixing the next Joe Walsh LP; Tony Moreno is in recording; Dan Tatum has been cutting some country-oriented things for Sunshine Records with John Adams and Tatum producing and Ron and Howard Albert working the control boards; Peter Graves was in doing some arranging for a 33-piece group; Bo Crane has finished up a soul version of "You're Having My Baby"; Alley has cut a single, with Steve Alaimo, the Albert Brothers and Alby Galutin working on the session.

At Kendun Recorders in Los Angeles, Rick Cunha has been in recording with Ken Mansfield handling the production chores. Musicians helping on the sessions included the likes of Waylon Jennings, Larry Murray and Thad Murray. In the mastering category, handled under the supervision of studio owner Kent Duncan, Rod Stewart, Ronnie Wood, Dan Fogelberg, Jo Jo Gunne (whose LP was engineered at the Record Plant by John Stromach), Dave Loggins, Bachman-Turner Overdrive (engineered by Mark Smith), Mick Jagger, Minnie Riperton, Deep Purple and Arthur Lee & Love were among the artists who have either been in

Talent In Action

• Continued from page 16

drive which encompasses each effort. Audience reaction was at times wildly appreciative.

Triumvirat opened the show and were warmly received. They had subbed in the evening's first show for T. Rex who was slated to appear with Blue Oyster Cult in the two-show double header scheduled by producer Howard Stein.

The German trio tends to lean heavily on the talents of keyboard artist Juergen Fritz rather than finding a cohesiveness among themselves as a unit. A little more togetherness and they will find that they are better than they already are.

ROBERT KLEIN

Carnegie Hall, New York

The second annual "Robert Klein Reunion" Oct. 4 was a howling SRO success for the Bronx-born comic.

Though plagued by sound problems in the first half of his act, the Buddha-distributed Brut artist had the audience in his hand from the onset. To ease the difficulty caused by the poor sound he took a brief intermission and had a complete new sound system set up which solved the difficulty.

Save for that small intermission, Klein was onstage for about three hours and the audience ate up every minute of his irreverent humor.

He began the show incognito dressed in dark glasses and wearing a bandana and being introduced as Dr. Blues, harmonica virtuoso. Together with accompanist Stephen Schwartz, who appeared at odd intervals throughout the show, Klein played a few bluesy sounding riffs before blowing his cover. It was all up from there on as he attacked everything from Watergate to commercials.

HERBIE HANCOCK MINNIE RIPERTON

Carnegie Hall, New York

Herbie Hancock, an unquestioned master of the keyboards, sounds at times as if he is playing with a few extra pairs of hands. Working with virtually every synthesizer under the sun plus a few assorted nondescript keyboard instruments, Hancock provides a dazzling performance that could be admired as much for his technical abil-

ity as well as his prowess as a first-rate musician and innovator.

Standout tunes at the Oct. 3 show included "Palm Grease," "Sly" and several cuts from his runaway best selling album "Thrust," notably "Spanky Lee." He seems somewhat in awe of the success that has greeted him and is sincere in thanking the crowd for being part of it.

Music lovers got a double-barreled treat. Hancock was preceded by Minnie Riperton who darn near stole the show. The diminutive Ms. Riperton, proved that she too has the stuff to be a concert headliner. Her amazing five-octave range was put to excellent use and caused a calous New York audience to interrupt her several times with enthusiastic applause.

Standout tunes included "If I Ever Lose This Heaven," which she had recorded with Quincy Jones and "Creepin'," a tune she had done with her mentor Stevie Wonder. The audience af-

(Continued on page 18)

Noakes, former member of Lindisfarne, cut his Warner Bros. LP at the facility, working with former Wings drummer Denny Seiwell as well as musicians like Chris Stewart, Teddy Irwin, John Harris, Ben Keith and Artie Traum. The firm's mobile unit was on the road in August to cut Crosby, Stills, Nash & Young in Washington, D.C. and Chicago. Last month, Jobriath was in working as were the Tubes, a local band just signed to A&M. The Sons of Champlin have also been in and Tower of Power member Lenny Williams has started to cut his first solo effort. The mobile unit has just finished cutting the Grateful Dead at Winterland.

Byron Lee, long one of the most important recording figures in Jamaica, was kind enough to drop a note and let us know what's been happening at his Dynamic Sounds Recording Co., Ltd. Eric Clapton is in the studios in Kingston working on his next LP. Robert Stigwood is in helping supervise the sessions. Monty Alexander has also been in working on an album and Joe Cocker used the facilities for some overdubbing and vocal tracks. Yvonne Elliman is also set to cut an LP. She recently toured with Clapton.

Around the country, and in some cases out of it, there have been some interesting happenings. A new single from a group called Ice, "Chic-ee Boum Boum," has been cut at Sofrason Studios in Paris with Pierre Berjot producing. The Tymes have been at Sigma Sound in Philadelphia taking a last listen to their debut RCA album before its release. David Bowie stopped into Star Studio in Milwaukee to do some overdubbing, according to Robert Page of the studio. Loretta Lynn finished up her next album at Bradley's Barn in Nashville. The set was produced by Owen Bradley, who along with Pee Wee King, was inducted into the Country Music Hall of Fame several weeks ago. MGM artists Great Pride stopped at Queen Village Recording Studios in Philadelphia to do some work on their upcoming album. Walt Kahn did the production chores.

Sudden Rush Music in New York, has opened its redecorated, re-equipped 4-track studio in Riverdale. New equipment includes full Dolby Noise Reduction and complete program Graphic Equalization. Michael Berman has also joined as engineer and is working in some tracks with Marilyn Chambers, star of "Behind the Green Door."

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Who/Where/When

• Continued from page 16

WILMA BURGESS (Shannon): Rantoul, Ill. Nov. 3; Dubuque, Iowa (30).
MILES DAVIS (Columbia): Allen Theater, Cleveland, Ohio, Nov. 1.
FLEETWOOD MAC (Reprise): Kansas City, Mo. Nov. 8.
GOLDEN EARRINGS (MCA): Agora, Columbus, Ohio, Oct. 29; Auditorium Theater, Chicago, Ill. (30); Albee Theater, Cincinnati, Ohio (31); Cobo Hall, Detroit, Nov. 3-4.
HAWKWIND (United Artist): Grivoli Theater, Indianapolis, Ind. Nov. 5.
LITTLE FEAT (Warner Bros.): Auditorium Theater, Chicago, Nov. 2; Kansas City, Mo. (3); Univ. of Kansas, Lawrence, Kansas (4).
ROGER McGUINN GROUP (Columbia): Milwaukee, Wisc. Nov. 3.
DEL REEVES (United Artist): Minneapolis, Minn. Nov. 8; Danville Ill. (9); Coon Rapids, Iowa (11).
JEAN SHEPARD (United Artist): Olympia Auditorium, Detroit, Nov. 30.
HANK THOMPSON (Dot): Hootenanny, Kimberling City, Mo. Nov. 6; Moose Lodge, Topeka, Kansas (7); Salina, Kansas (8); Cotillon Ballroom, Wichita, Kansas (9); Mirza Temple, Pittsburg, Kansas (16).
MEL TILLIS (MGM): Canton, Ohio Nov. 3; Freeport, Ill. (23); Davenport, Iowa (24).
TRIUMVIRAT (Harvest): Midland Theater, Kansas City, Kansas, Nov. 3.
WAR (United Artist): Hara Arena, Dayton, Ohio Oct. 31; Merchon Auditorium, Ohio State Univ., Columbus, Ohio Nov. 1.
WEATHER REPORT (Columbia): Memorial Hall, Kansas City, Mo. Nov. 1; Ambassador Theater, St. Louis, Mo. (2); Assembly Center, Ill. State Univ., Bloomington, Ill. (3); Civic Center, St. Paul, Minn. (4); Northwestern Univ., Evanston Ill. (9).
DON WILLIAMS (JMI): Canton, Ohio, Nov. 3.
HANK WILLIAMS JR. (MGM): Terre Haute, Ind. Nov. 17.

STEVIE WONDER (Motown): Arena, Cleveland, Ohio Oct. 28; Amphitheater, Chicago (30-31); Cincinnati Gardens, Cincinnati, Ohio Nov. 1; The Auditorium, Kansas City, Kansas (2).
***FARON YOUNG** (Mercury): Frontier Jamboree, Marceline, Mo. Nov. 15; Jr. High Auditorium, Quincy, Ill. (16).
FRANK ZAPPA (Discreet): Veterans Memorial Auditorium, Columbus, Ohio, Nov. 19; Hara Sports Arena, Dayton, Ohio (20); Ft. Wayne Coliseum, Ind. (22); Dane County Arena, Madison, Wisc. (24); Pershing Auditorium, Lincoln, Nebr. (26); Auditorium, Minneapolis, Minn. (27); The Hat Trick Arena, Chicago (29-30).

SOUTH

MOE BANDY (GRC): Coliseum, Corpus Christi, Texas, Nov. 1; Golden Stallion, San Antonio, Texas (2).
***JACKSON BROWNE** (Elektra): Foster Hall, Univ. of Ala., Tuscaloosa, Ala. Nov. 1.
***MILES DAVIS** (Columbia): Georgetown Univ., Washington, D.C. Nov. 16.
FLEETWOOD MAC (Reprise): Houston, Texas, Nov. 3; Austin, Texas (5); Dallas, Texas (6); Oklahoma City, Okla. (7).
CRYSTAL GAYLE (United Artist): Odessa, Texas, Nov. 1; Ardmore, Okla. (2); Hazen, Ark. (23); Tampa, Fla. (28-29).
JACK GREENE/JEANNIE SEELY (MCA): Delmar, Md. Nov. 2; Kingston, Tenn. (4); Kingsport, Tenn. (5); Morristown, Tenn. (6).
MERLE HAGGARD (MCA): Coliseum, Mobile, Ala. Nov. 1; Curtis Hixon Hall, Tampa, Fla. (2); Sports Stadium, Orlando, Fla. (3).
***HYDRA** (Capricorn): Atlantic Christian College, Wilson, N.C. Nov. 1.
***JACKSON FIVE** (Motown): William & Mary Univ., Williamsburg, Va. Nov. 8.
LITTLE FEAT (Warner Bros.): McFarlin Auditorium, Dallas, Texas Nov. 7; Music Hall, Houston, Texas (8); Municipal Auditorium, Austin, Texas (9).
***JOHNNY NASH** (Epic): College Date,

Las Cruces, N.M. Nov. 1; College Date, Portlouis, N.M. (2).

DEL REEVES (United Artist): Kisatchie Playhouse, Ft. Polk, La. Nov. 17; The Big Still, Ft. Myers, Fla. (19-20).
MINNIE RIPPERTON (Epic): Morgan State Univ., Baltimore, Md. Nov. 1; Howard Univ., Washington, D.C. (2).
SUNDAY SHARPE (United Artist): Coliseum, Jacksonville, Fla. Nov. 1; Disney World, Orlando, Fla. (16).
JEAN SHEPARD (United Artist): Odessa, Texas, Nov. 12.
CAL SMITH (MCA): Capital Plaza, Frankfort, Ky. Oct. 31; Memorial Fieldhouse, Huntington, W. Va. Nov. 1; Coliseum, Macon, Ga. (2); Dorton Arena, Raleigh, N.C. (3); Borgden Hall, Wilmington, N.C. (7); Memorial Auditorium, Greenville, S.C. (8); Coliseum, Fayetteville, S.C. (9); Auditorium, Savannah, Ga. (10).
THE SOUL CHILDREN (Stax): Albany, Ga. Nov. 2; Charlotte, N.C. (16).
RED STEAGALL (Capitol): Chipmunkland, Burleson, Texas, Nov. 1; Western Swing Festival, Tulsa, Okla. (16).
***TAJ MAHAL** (Columbia): Univ. of N.C., Chapel Hill, N.C. Nov. 2; Lafayette's Music Room, Memphis, Tenn. (5-6); Great Southeast Music Hall, Atlanta, Ga. (8-9); Moorhouse College, Atlanta, Ga. (10); Exit Inn, Nashville, Tenn. (12-13).
RUFUS THOMAS (Stax): Texas Military Bases, Nov. 1.
HANK THOMPSON (Dot): Pan Am Center, Las Cruces, N.M. Nov. 1; Cow Palace, Cliff, N.M. (2); Western Place, Dallas, Texas (13-14); La. Hayride, Shreveport, La. (15); Big Country Hobbs, N.M. (28); Bigger N Dallas, Lubbock, Texas (29); Round Up, Skidmore, Texas (30).
MEL TILLIS (MGM): Tulsa, Okla., Nov. 2; Longview, Texas (8); Houston, Texas (9); Asheville, N.C. (16).
TRAFFIC (Elektra): Sports Stadium, Orlando, Fla. Nov. 1; Coliseum, Jacksonville, Fla. (2); Curtis Hixon Hall, Tampa, Fla. (3); Jai Alai, Miami, Fla. (5-6).
***TRIUMVIRAT** (Harvest): Municipal Auditorium, Atlanta, Ga. Oct. 31; St. Bernards, New Orleans, La. Nov. 1; Festival Hall, Oklahoma City, Okla. (4); Civic Auditorium, Austin, Texas (7); Tarrant County Auditorium, Ft. Worth, Texas (8); Hofheinz Pavillion, Houston, Texas (10); Univ. of New Mexico, Albuquerque (13).
CONWAY TWITTY (MCA): Capital Plaza, Frankfort, Ky. Oct. 31; Memorial Fieldhouse, Huntington, W. Va. Nov. 1; Coliseum, Macon, Ga. (2); Dorton Arena, Raleigh, N.C. (3); Borgden Hall, Wilmington, N.C. (7); Memorial Auditorium, Greenville, S.C. (8); Coliseum, Fayetteville, N.C. (9); Auditorium, Savannah, Ga. (10).
WAR (United Artist): Mid South Coliseum, Memphis, Tenn. Nov. 3.
DON WILLIAMS (JMI): Jacksonville, Fla. Nov. 1; Knoxville, Tenn. (16).
HANK WILLIAMS JR. (MGM): Austin, Texas, Nov. 7; Houston, Texas (8); Seminole, Texas (9); Knoxville, Tenn. (16); Dallas, Texas (21); Longview, Texas (22); Trinity, Texas (23).
STEVIE WONDER (Motown): The Auditorium, Dallas, Texas Nov. 4; The Coliseum, Houston, Texas (6).
FARON YOUNG (Mercury): NCO Open Mess, Ft. Bragg, N.C. Nov. 1; Shaw AFB, NCO Open, Sumpter, S.C. (2); Private Party, N. Wilkesboro, N.C. (3); NCO Club, Ft. Rucker, Ala. (8); Myriad Gardens, Oklahoma City, Okla. (14).
***FRANK ZAPPA** (Discreet): Capital Center, Largo, Md. Nov. 1; Univ. of Richmond, Va. (2).

Talent In Action

• Continued from page 17

forded her two standing ovations and insisted on an encore before letting her offstage, a truly auspicious performance. **JIM STEPHEN**

ISIS
GEORGE McCRAE
Beacon Theater, New York

Isis, the nine-piece all-female rock group, has tightened up considerably in public performance since its last outing in New York but it still lacks a true identity. There is nothing in its overall performance that one could point to and say "that's Isis."

The Buddha artists come across much better on records than they do in person, due to the fact that they can hear back their flaws and correct them. In a live performance, faults just occur and hang there for all to hear and many of them are there to be heard.

Individually, the performers are quite good on their instruments. It's when they play together that they tend to fall apart. There were several well-played numbers in their stint including "April Fool," and "Bit Too Sweet," but the rest were just disoriented.

Audience response to the group was warm and at times enthusiastic. Not difficult to accept if one considers that the bulk were button-wearing gay females who were out in force leading the applause. The Oct. 12 performance was indicative of the fact that the group is improving and with a little more time could be a true force.

George McCrae proceeded Isis and turned in a warm, pleasant hour using his sweet voice and personality to charm the audience. He tends to be just a bit too sweet and what starts out amiably has a tendency to get boring. He capped his performance with a crowd pleasing rendition of his hit "Rock Me Baby."

JIM STEPHEN

THE TEMPTATIONS
THE STAPLE SINGERS
Uris Theater, New York

This soul comes to Broadway concert Oct. 8 was thoroughly enjoyable, but lacked any kind of real soul. Part of this may have been accountable to the poor quality sound system, but still the group's seemed to modify their music to fit the setting. All of the music from the Temptations sounded like it was specially made for a Las Vegas-type show and it lost a lot of listeners along the way. But, anyone willing to experience a new direction from the group was richly rewarded. The vocals and choreography were extremely well-coordinated and the overall quality of the songs was excellent. Each member of the group was given the chance to shine on one tune or another and one of the nicest new parts of the show is the "Love Medley." This selection incorporated about five popular tunes together and showed another side of this richly talented outfit. Lead singer Damon Harris is one of the finest young vocalists to emerge in several years and none of the other Tempts are slouches, either. In fact, any one of them could carry the entire load if need be. Most of their big hits were presented in the course of the show and each was well-received.

The Staple Singers opened the show with a rousing set, but still they seemed very restrained for the most part. The vocals of Mavis Staples seem to be getting better every day and she broke up the place several times in the course of the set. Pop Staples and his daughters have it all together. **JIM FISHEL**

SANTANA
TOWER OF POWER
Academy of Music, New York

Santana completely overwhelmed the audience Oct. 11 with a highly powered set that started with one minute of meditation and took off from there without any dull moments. The whole group was in fine form with reedman Jules Broussard and electric pianist-vocalist Leon Patillo giving standout performances. Still, the true star of the night was Carlos Santana who colored the music with his exceptionally fine guitar work.

The show covered many moods and mixed latin, rock, soul and jazz for a most satisfying evening of music. The group played a cross-section of music from its glorious career and Santana came out to apologize to the audience for only playing 1½ hours. This version of the band is one of the best ever.

Opening the show was Tower of Power with a set that was slow to get going. The band came out first and did a tepid instrumental and then vocalist Lenny Williams strolled on stage and led the group through a slow-moving set that did not catch the groove until the next to last number, "Knock Yourself Out." **BOB FORD**

THE ISLEY BROTHERS
GRAHAM CENTRAL
STATION
Felt Forum, New York

The Isley Brothers have been making good music for so long that you might expect them to be nothing but an oldies act, but after their fine Oct. 13 performance it is easy to see that there is nothing old about the Isleys. Though finely structured vocals are still the hallmark of the group, the focus has shifted more to younger brother Ernie Isley's guitar theatrics. He is a fine young guitarist who looks, acts and plays so much like the late Jimi Hendrix, who was himself an Isley alumni, that it scares you.

The group's set began with "Who's That Lady" and moved without let-up through outstanding original numbers and creative interpretations of other people's music to a heart pounding rendition of their latest chart success "Live It Up." For their encore they did a funky version of the Doobie Brothers' "Listen To The Music," joined by Wilson Pickett, and when it was all over the audience left completely satisfied by what they had seen.

Graham Central Station started the evening's festivities with a high-powered though somewhat shortened set. Led by former Sly Stone bassist Larry Graham, the group strongly covered material from both of its albums. **BOB FORD**

EDDIE KENDRICKS
THE STYLISTICS
Carnegie Hall, New York

It was falsetto night at Carnegie with Eddie Kendricks and The Stylistics sharing the bill Oct. 20. Was it the sudden cold wave or simply the fact that neither act, singly or together, had the overall desired appeal? But the concert drew much less than the presumably anticipated SRO crowds.

Displaying confidence, ease, and the mellifluous style which has become his trademark, Kendricks, backed by a six-musician band, opened the show with tunes culled from his current Tamla album ("Honey Brown," "Hooked On Your love," "Son of Sagittarius," "Boogie Down"), as well as songs made famous by The Temptations which found the audience most responsive.

The set was marred by some minor technical problems, primarily in the sound system, and also by what seemed a lack of rehearsals. There is no excuse for the singer to finish a song half way while the band keeps on playing. This, unfortunately, happened on too many occasions to be passed as a mere accident.

The Stylistics, on the other hand, easily demonstrated why they are a top act. They were slick, superbly rehearsed, and there was not one false note in their entire act. Introduced by Van McCoy's "Love Is The Answer," splendidly played by the Philadelphia Sound, they proceeded to sing their greatest hits, eliciting frequent enthusiastic outbursts from members of the audience.

Despite a poor balance in the various sections of the orchestra (the brass instruments literally drowned everything else, and the strings were embarrassingly thin), they managed to offer polished renditions of "Let's Put It All Together," "Betcha By Golly, Wow," "People Make The World Go Round," "You Make Me Feel Brand New," "It's Too Late." **DIDIER DEUTSCH**

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TOEHEAD

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UA photo

15 YEARS BETWEEN GOLD—It was 1959 and "Lonely Boy" was Paul Anka's last gold record. Now after 15 years, UA president Al Teller (right) presents Anka with a million-seller disk for "You're Having My Baby" as Caesar's Palace president Bill Weinberger (left) stands by on the Las Vegas stage where Anka was headlining.

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 ROLLING STONES, IT'S ONLY ROCKIN' ROLL, Rolling Stone: WZZQ-FM, WLIR-FM, WMMR-FM, WKTK-FM, KTMS-FM, KGB-FM, KSNM-FM, CHUM-FM, WNEW-FM, W149-FM, W149-FM, KPRI-FM, KOMA-FM, WORJ-FM, KZEW-FM, WRAS-FM, KZEL-FM, WZMF-FM, WWOI-FM, WAER-FM, CJOM-FM, WOUR-FM, KMET-FM, KZAP-FM, WPRB-FM, WSDM-FM, KLOL-FM, WBRU-FM

MANFRED MANN'S EARTH BAND, GOOD EARTH, Warner Brothers: WRAS-FM, WLIR-FM, WABX-FM, CJOM-FM, KFMY-FM, WIOT-FM, WPLR-FM, WORJ-FM, KZEL-FM, WZMF-FM, WWOI-FM, WTUL-FM, KLOL-FM, WMMR-FM, WBEU-FM, WVVS-FM

ATMA, Columbia: WRAS-FM, KCFR-FM, WPRB-FM, CHUM-FM, WAER-FM, WZZQ-FM, WIOT-FM

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

2 SANTANA, 'BORBOLETTA,' Columbia: KOMA-FM, WNOE-FM, KZAP-FM, WSDM-FM, KSHE-FM, KSNM-FM, WAER-FM, KPBI-FM, WTUL-FM, KGB-FM, KLJH-FM, WNEW-FM, W149-FM, WIOT-FM, WLIR-FM, WORJ-FM, KZEW-FM, WRAS-FM, KZEL-FM, WZMF-FM, CJOM-FM, WKTK-FM, WBRU-FM, WMMR-FM, KLBJ-FM, WZZQ-FM, WPRB-FM

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

VARIOUS ARTISTS, THIS IS REGGAE MUSIC, Island: WOUR-FM, KPBI-FM, KZAP-FM, KZEL-FM, WBAB-FM, WABX-FM, KLOL-FM

CLARENCE CARTER, REAL, ABC: KQIV-FM, WOUR-FM, WBAB-FM

3 DAVE MASON, Columbia: WAER-FM, KLBJ-FM, WPLR-FM, KSHE-FM, WRAS-FM, KPBI-FM, WTUL-FM, WBRU-FM, KFMY-FM, KGB-FM, KSNM-FM, WNEW-FM, W149-FM, WIOT-FM, KOMA-FM, WABX-FM, WLIR-FM, WORJ-FM, KZEW-FM, KZEL-FM, WZMF-FM, CJOM-FM, WMMR-FM, WVVS-FM, KZAP-FM, WPRB-FM

10 MONTROSE, PAPER MONEY, Warner Brothers: KSNM-FM, WRAS-FM, WABX-FM, W149-FM, WIOT-FM, WPLR-FM, WORJ-FM, KSHE-FM, WZMF-FM, WTUL-FM, CJOM-FM, WBEU-FM, WVVS-FM, KLOL-FM

CHRIS YOULDEN, CITY CHILD, London: WABX-FM, WLIR-FM, WIOT-FM, WWOI-FM, KFMY-FM, WBAB-FM, CJOM-FM

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

VAN MORRISON, VEEDON FLEECE, Warner Brothers: KTMS-FM, KSNM-FM, WLIR-FM, WABX-FM, WMMR-FM, CJOM-FM, KLOL-FM, KFMY-FM, W149-FM, WIOT-FM, KOMA-FM, WORJ-FM, KZEW-FM, WRAS-FM, KZEL-FM, WZMF-FM, WWOI-FM, WAER-FM, WTUL-FM, WOUR-FM, KMET-FM, WBEU-FM, KLBJ-FM, KZAP-FM, WSDM-FM, WPRB-FM

11 BADFINGER, WISH YOU WERE HERE, Warner Brothers: KTMS-FM, WRAS-FM, WLIR-FM, KFMY-FM, KSNM-FM, WNEW-FM, WIOT-FM, KOMA-FM, WORJ-FM, KSHE-FM, WTUL-FM, WBEU-FM, WPRB-FM

17 ASLEEP AT THE WHEEL, Epic: WTUL-FM, KLBJ-FM, WPRB-FM, WABX-FM, WBRU-FM, WOUR-FM

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

4 GENE CLARK, NO OTHER, Asylum: W149-FM, WORJ-FM, WLIR-FM, KLOL-FM, KEFC-FM, KPBI-FM, KMET-FM, WABX-FM, WNEW-FM, WPRB-FM, WZZQ-FM, KOMA-FM, CJOM-FM, WOUR-FM, WZZK-FM, WPLR-FM, KFMY-FM, WBAB-FM, WIOT-FM, WRAS-FM, KSHE-FM, WZMF-FM, KLBJ-FM

NEW RIDERS OF THE PURPLE SAGE, BRUJO, Columbia: KPBI-FM, KFMY-FM, WNEW-FM, W149-FM, KOMA-FM, WLIR-FM, WORJ-FM, WRAS-FM, KZEL-FM, WZMF-FM, KLOL-FM, KLBJ-FM, WPRB-FM

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

NEIL DIAMOND, SERENADE, Columbia: KFMY-FM, WVVS-FM, WSDM-FM

5 MARIA MULDAUR, WAITRESS IN A DO-NUT SHOP, Reprise: KTMS-FM, WSDM-FM, KGB-FM, KPBI-FM, WLIR-FM, WABX-FM, WMMR-FM, CJOM-FM, KLOL-FM, WIOT-FM, WORJ-FM, KZEW-FM, KZEL-FM, WZMF-FM, WWOI-FM, WAER-FM, WTUL-FM, WOUR-FM, KMET-FM, WBEU-FM, KZAP-FM, WPRB-FM

SUPER TRAMP, CRIME OF THE CENTURY, A&M: WWOI-FM, WAER-FM, WRAS-FM, WLIR-FM, CHUM-FM, WBRU-FM, KLOL-FM, WVVS-FM, WBEU-FM, KSNM-FM, WTUL-FM, WOUR-FM, WSDM-FM

SECRET OYSTER, FURTIVE PEARL, (Import) P.I. Cosmos Records: WVVS-FM, KCFR-FM, WZZQ-FM, KEFC-FM, WBEU-FM, WRAS-FM

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

6 CAMEL, MIRAGE, Chess/Janus: KTMS-FM, KCFR-FM, WPLR-FM, KSHE-FM, WRAS-FM, WWOI-FM, WZZQ-FM, WAER-FM, WLIR-FM, W149-FM, WTUL-FM, WKTK-FM, WIOT-FM, KLOL-FM, WVVS-FM, WBEU-FM, WOUR-FM, WBAB-FM, KLBJ-FM

12 KENNY RANKIN, SILVER MORNING, Warner Brothers: KTMS-FM, WLIR-FM, KFMY-FM, WNEW-FM, WIOT-FM, WPLR-FM, WORJ-FM, KZEL-FM, WAER-FM, WTUL-FM, WOUR-FM, WZZK-FM, WPRB-FM

18 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

IMAGINATIONS, 20th Century: KQIV-FM, KLJH-FM, KAGB-FM

7 FOGHAT, ROCK N' ROLL OUTLAWS, Bearsville: WRAS-FM, KPBI-FM, WABX-FM, CJOM-FM, WBRU-FM, KFMY-FM, KLOL-FM, KAGB-FM, W149-FM, WIOT-FM, WPLR-FM, KZEW-FM, WZMF-FM, WWOI-FM, WTUL-FM, WOUR-FM, WMMR-FM, WBEU-FM, WSDM-FM

13 DAVE BRUBECK, TWO GENERATIONS OF BRUBECK; BROTHER THE GREAT SPIRIT MADE US ALL, Atlantic: WZZQ-FM, WMMR-FM, WWOI-FM, WLIR-FM, WAER-FM, WIOT-FM, WVVS-FM, WRAS-FM, KLOL-FM, WPRB-FM

IF TEA BRAKE OVER-BACK ON YOUR EADS, Capitol: WVVS-FM, KMET-FM, WWOI-FM, WLIR-FM, WRAS-FM

SARAH KERNOCHAN, BEAT AROUND THE BUSH, RCA: WPLR-FM, KLOL-FM, WBEU-FM

TODD RUNGREN'S UTOPIA, TODD RUNGREN'S UTOPIA, Warner Brothers: WIOT-FM, KTMS-FM, KSNM-FM, WRAS-FM, WLIR-FM, WABX-FM, WMMR-FM, WKTK-FM, WZZQ-FM, WPLR-FM, KOMA-FM, KZEW-FM, KLOL-FM, WWOI-FM, WOUR-FM, WBRU-FM, WBEU-FM, WPRB-FM, WAER-FM

FANNY, ROCK N' ROLL SURVIVORS, Casa Bianca: WRAS-FM, WZZQ-FM, WNEW-FM, W149-FM, WLIR-FM, KSHE-FM, WBAB-FM, WOUR-FM, WBRU-FM, WMMR-FM

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

BARRY MANILOW, BARRY MANILOW TWO, Bell: WBAB-FM, WAER-FM, WKTK-FM

8 TOM WAITS, HEART OF A SATURDAY NIGHT, ABC: 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, KOMA-FM, WZZQ-FM, KFMY-FM, WZMF-FM

14 KEVIN AYERS, THE CONFESSIONS OF DR. DREAM, Island: KCFR-FM, WWOI-FM, WOUR-FM, WPLR-FM, KEFC-FM, WABX-FM, CJOM-FM, KLOL-FM, WPRB-FM

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

BUDDY MILES, THE MANY FACES OF BUDDY MILES, Columbia: WTUL-FM, CJOM-FM, WSDM-FM

9 HELLO PEOPLE, THOSE HANDSOME DEVILS, ABC: KZEL-FM, WWOI-FM, WORJ-FM, KPBI-FM, WABX-FM, CJOM-FM, WOUR-FM, WNEW-FM, WPLR-FM, WLIR-FM, KSHE-FM, KMET-FM, KZAP-FM, WPRB-FM, WIOT-FM

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

TRAPEZE, HOT WIRE, Warner Brothers: WIOT-FM, KZEW-FM, WTUL-FM, WBEU-FM, KLOL-FM

NEUTRONS, BLACK HOLE STAR, (Import) United Artists: WLIR-FM, KSHE-FM, WAER-FM

LEO KOTTKE, DREAMS AND ALL THAT STUFF, Capitol: WPLR-FM, WRAS-FM, WVVS-FM, KTMS-FM, WPLR-FM, WABX-FM, WLIR-FM, WORJ-FM, KSHE-FM, WZMF-FM, WWOI-FM, KLLO-FM, WOUR-FM, WKTK-FM, WMMR-FM, KCFR-FM

15 FIRESIGN THEATRE, EVERYTHING YOU KNOW IS WRONG, Columbia: WPLR-FM, WIOT-FM, WLIR-FM, WABX-FM, WAER-FM, KLLO-FM, WMMR-FM, W149-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

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

16 FAIRPORT CONVENTION, A MOVEABLE FEAST, Island: WPLR-FM, WKTK-FM, WRAS-FM, WWOI-FM, WOUR-FM, KMET-FM, KCFR-FM

MIKE McGEAR, McGEAR, Warner Brothers: WLIR-FM, KPBI-FM, WABX-FM, CJOM-FM, W149-FM, KLLO-FM, WBEU-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

McCOY TYNER, ECHOES OF A FRIENDS, Milestone: KCFR-FM, WIOT-FM, KLJH-FM

17 ASLEEP AT THE WHEEL, Epic: WTUL-FM, KLBJ-FM, WPRB-FM, WABX-FM, WBRU-FM, WOUR-FM

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

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

JERRY JEFF WALKER, WALKER'S COLLECTABLES, MCA: KZEW-FM, WTUL-FM, KLBJ-FM

18 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

HATFIELD AND THE NORTH, Island: WLIR-FM, KSNM-FM, KCFR-FM, WWOI-FM, WIOT-FM, WVVS-FM, WBEU-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

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

19 ASLEEP AT THE WHEEL, Epic: WTUL-FM, KLBJ-FM, WPRB-FM, WABX-FM, WBRU-FM, WOUR-FM

LABELLE, NIGHT BIRD, Epic: WLIR-FM, WPLR-FM, WWOI-FM, WOUR-FM, WBAB-FM, KZEL-FM, WPRB-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

DEODATO, ARTISTRY, MCA: WRAS-FM, WTUL-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

DAVE LOGGINS, APPRENTICE IN A MUSICAL WORKSHOP, Epic: KFMY-FM, W149-FM, WORJ-FM, KZEL-FM, WZMF-FM, CJOM-FM, WSDM-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

GEORGE DUKE, FEEL, BASF: WABX-FM, WWOI-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

THE MICHAEL URBANIAK FUSION,

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

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

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

ELVIN JONES, THE IMPULSE YEARS, Impulse: KCFR-FM, WPRB-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

KING CRIMSON, RED, (Import) Island: WKTK-FM, KLLO-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

RONNIE LANE, ANYMORE FOR ANYMORE, (Import) GM: WLIR-FM, W149-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

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

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

SAM RIVERS, CRYSTALS, Impulse: KCFR-FM, WWOI-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

CANDI STATION, CANDI, Warner Brothers: KLJH-FM, KLLO-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

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

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

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

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

THE YOUNGHEARTS, A TASTE OF THE YOUNGHEARTS, 20th Century: KLJH-FM, KAGB-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

THE YOUNGHEARTS, A TASTE OF THE YOUNGHEARTS, 20th Century: KLJH-FM, KAGB-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

20 DAVID BARRETTO, Mercury: WNEW-FM, CJOM-FM, WLIR-FM, WBAB-FM, KMET-FM

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20 DAVID BARRETTO

WEIRD RADIO FREAK

Demento Digs Decadent Disks

LOS ANGELES—In these days of time and temp air personalities who hardly remember what yesterday's artificial name was and on which station they used it... these days of ultra-researched hit records and oldies played for specific audience demographics... Dr. Demento can easily be described only in terms of being about the weirdest thing that has happened to radio since Marconi invented it and got an electrical shock in the process.

Dr. Demento is also a shock. His real name is Barrett "Barry" Hansen and he obtains records for his radio show in thrift shops, flea markets and in old abandoned houses haunted by the ghosts of Fred Waring and His Pennsylvanians or Gene Austin. (The top 10 records he plays might range from something your great grandfather used to twiddle his brogans to or (and this is highly likely) record no one ever heard of before. And, yes, he does play a top 10 requested list each week in his relatively new syndicated radio show, which is being distributed by Gordon-Cassidy Inc. in Los Angeles. The two-hour syndicated version of his show (he's live each weekend on



RARE DISK—Dr. Demento, with a fiendish chortle, displays old Coral Records disk he scrounged out of a Salvation Army dump bin somewhere.

DEMENTO'S TOP 10

10. Hooray for Capt. Spaulding, Groucho Marx, Decca (1951)
9. Friendly Neighborhood Narco Agent, Jef Jaisun, Cantbustem (1969)
8. Feudin' and Fightin', Dorothy Shay, Columbia (1946)
7. William Tell Overture, Spike Jones, RCA Victor (1947)
6. Boobs A Lot, Holy Modal Rounders, Metromedia (1971)
5. Cockroach That Ate Cincinnati, Possum, Highland (1973)
4. The Freckle Song, Larry Vincent, Pearl (1945)
3. Big Bruce, Steve Greenberg, Trip (1968)
2. Shaving Cream, Paul Wynn, Cocktail Party Songs (1946)
1. They're Coming To Take Me Away, Napoleon XIV, Warner Bros. (1966)

KMET-FM in Los Angeles and is usually No. 1 personality in his time period) is sweeping the nation and on 47 stations. In any case, he's definitely the topic of conversation, as is his music.

Demento has been collecting records for more than 20 years. "And though I have a pretty good idea what was a hit and when, I chose records to entertain young people with a different sort of music than what they hear now on radio."

But his show is a far cry from a nostalgia show, even though many of the records date back to the early 1900s.

"I do play old records, but not for nostalgia's sake," Demento alias Hansen says.

"Basically, the show is an alternative."

The show is live on KMET-FM 6-10 p.m. Sundays. The syndicated version is aired on such Top 40 AM stations such as WIXI-AM in Cleveland and WOKY-AM in Milwaukee and progressive FM operations. The two-hour show is sponsored by Warner Bros. Records in combination with Pioneer Car Stereo. It is available in either stereo or monaural.

The forte that Demento brings to the old (some must even be considered ancient) records is the thematic structures of progressive radio. Besides playing the 10 most requested tunes (he tabulates the calls during his show and features them by show's end), Demento often programs a little specialty in his show. The day Lindbergh died, he devoted a considerable part of his show to tunes written about the air ace.

Recently, a show "went collegiate." Demento played songs about college dating from 1906 to 1937 and these included "College Life" by Billy Murray recorded in 1906 and "Collegiate" by Fred Waring and His Pennsylvanians dating from 1925.

"But, rather than devote each show to a particular theme, I try to keep the show flowing... bring to it the same enthusiasm a regular disk jockey would... even yelling about a record on occasion. Too many people would play old records and maybe treat them as museum pieces.

"I'd rather keep the energy level going."

The syndicated version of his show, incidentally, features a top 10 request list based on national requests; the show is pulling 800 letters a week.

Demento was raised in Minneapolis and grew up listening to radio with a passion; "I can still sing Jack Thayer's opening jingle that he used on his radio show." Thayer, then a disk jockey, is today president of NBC Radio.

Demento, alias Hansen, attended Reed College in Portland, Ore., and even then was "into" oldies. He did a show called "Musical Museum" on 10-watt college operation KRRF-FM. "I played records I picked up at the Salvation Army... just like I do now." To tell the truth, Hansen also swaps records with other collectors.

"I've always been catholic in my approach to music... I like all kinds of music, even classical, and have a little of everything in my collection. But a lot of it I wouldn't play on the radio because I want to play things the listeners would like."

For his KMET-FM show, he goes through his fan mail on Friday and Saturday. Throughout the week, he has slowly been jelling the records he wants to put on the air. The old 78 r.p.m. records, he transfers to tape via a TEAC 3300, a couple of equalizers, and a turntable with a Shure

(Continued on page 22)

'Soul Train' Radio Series Tees Nov. 11

CHICAGO—The Syndication Works here will unveil a radio version of "Soul Train," the popular soul music television series, on Nov. 11.

The one-hour daily show is already slated in 42 markets. Don Cornelius, host and producer of the TV show as well as the radio operation, says future markets may well have the option of airing three to five hours of continuous show on a given weekday, if they wish.

The show is being produced by Don Cornelius Productions in association with Johnson Products and will parallel the format of the TV show. Watermark Inc., Los Angeles, will do the audio work. The radio version will feature music and interviews with major black personalities.

Among the stations to air the show, initially, are WEBB-AM, Baltimore; WDAS-AM, Philadelphia; and WABQ-AM, Cleveland.

WLAP-FM Switch

LEXINGTON, Ky.—WLAP-FM, managed by Jim Allison, has switched to an automated programming service sold by TM Programming, according to TM Programming vice president of sales Ronald Nickell. The service is "Stereo Rock," created by programming consultant George Burns, Los Angeles.

BOOK REVIEW

All Aspects of Radio Get Attention In Hoffer Tome

LOS ANGELES—Few observers on the radio scene have the capability to document the actual processes of radio and radio programming. But Jay Hoffer, who doubles as vice president of programming for KRAK-AM in Sacramento, CA, lives and breathes radio as well as writes about it.

His newest book is "Radio Production Techniques" (\$12.95 Tab Books, Blue Ridge Summit, PA 17214). And here Hoffer discusses the air personality, music and nitty gritty aspects of transferring records to cartridges, as well as the pros and cons of cartridges system over turntables, news, contests, on-air promotions and even remote broadcasts.

Hoffer points out, in one segment, that "some announcers have a pontifical attitude that leads them to believe that they must comment on any and everything. Some air people feel



CBS photo

A HERO—Dinah Shore, right, interviews Bo Donaldson and the Heywoods, on how to get a million-seller such as "Billy Don't Be A Hero" on ABC/Dunhill Records. Shore's "Dinah!" debuted on CBS-TV as a daytime series a couple of weeks ago and the Heywoods were aired on the Oct. 25 segment.

New Format For Monterey AMer

CARMEL, Calif.—New program director Nick Souza has switched KRML-AM from progressive to "a more palatable sound" for the Monterey Peninsula. The new sound is called "The California Sound" and features the hits of today except heavy records combined with million sellers from the past 10 years.

Sam Salerno, owner of the station, says the operation was one of the first in the area to play progressive rock on AM and "response to the new format from listeners and sponsors has been overwhelming." Souza once worked as an air personality at the radio station before leaving to work on his master's degree at Chico State.

that they have the right, and that their listeners expect it of them, to contribute their own personal thinking on almost anything occurring in their own community and in the world in general. They fail to admit their shortcomings on competence in so many diverse areas or fail to understand that, even if management permits them this privilege on the air, they don't have to talk all the time and prove themselves. The most annoying part of this ego trip is the supercilious attitude that sometimes becomes too evident."

In a chapter on music, Hoffer even discusses the relative importance today of the crossover record.

Many programming aspects are covered by Hoffer, including syndicated radio shows. All in all, a very valuable book and one that every radio program director should have on hand.

CLAUDE HALL

Bubbling Under The HOT 100

- 101—LOOK AWAY, Ozark Mountain Daredevils, A&M 1633
- 102—TIME, Mighty Clouds Of Joy, ABC/Dunhill 15012
- 103—U.S. Of A., Donna Fargo, ABC/Dot 17523
- 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—WHERE ARE ALL MY FRIENDS, Harold Melvin & The Bluenotes, Philadelphia International 8-3552 (Columbia)
- 107—I KEEP ON LOVING YOU, Z.Z. Hill, United Artists 536
- 108—PENCIL THIN MUSTACHE, Jimmy Buffett, ABC/Dunhill 15011
- 109—LAUGHTER IN THE RAIN, Lea Roberts, United Artists 539
- 110—I'LL BE YOUR EVERYTHING, Percy Sledge, Capricorn 0209 (Warner Bros.)

Bubbling Under The Top LP's

- 201—STATUS QUO, Quo, A&M SP 3649
- 202—HEADSTONE, Bad Habits, ABC/Dunhill DSD 50174
- 203—RICHARD PRYOR, Crap (After Hours), Laff 146
- 204—MARY MCCREARY, Jezebel, Shelter SR 2110 (MCA)
- 205—HANK CRAWFORD, Don't You Worry 'Bout A Thing, Kudu 19 (Mottown)

- 206—THEM FEATURING VAN MORRISON, Backtrackin', London 642
- 207—STYX, Man Of Miracles, Wooden Nickel 0638 (RCA)
- 208—TIM BUCKLEY, Look At The Fool, Discreet DS 2201 (Warner Bros.)
- 209—SHANKAR FAMILY & FRIENDS, Dark Horse SP 22002 (A&M)
- 210—FAMILY OF MANN, First Light, Atlantic SD 1658

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Vox Jox

By CLAUDE HALL

Jon Holiday, the man who built that sound on KMBZ-AM in Kansas City that is still a big winner, needs a job. He had been with KIRO-AM in Seattle until caught in a management squeeze a few weeks ago. He's a damned good man for programming or sales or even management in a small-to-medium market; his experience covers all three aspects. You can reach him at 206-774-4288. ... **Possum Riley** is the new program director of WKIS-AM in Orlando, FL. He'd been programming WEBR-AM in Buffalo, NY.

it was the first progressive country format station in the world.

Rick Heritage, 317-664-6239, will be available for a new job as of Jan. 1. He's currently at WBAT-AM in Marion, Ind., before this, he programmed WHOA-AM in San Juan, Puerto Rico. ... **Bill Murdock**, who has been working in the slot machine business in Nevada, wants back into radio. Has eight years of radio experience and you can reach him at 702-323-2439.

Sam (Tony Scott) Nicotero is going to do weekends at KLVE-FM in Los Angeles; he's still hanging in and trying to sell some movie scripts. ... **Merrill Mazuer** has resigned as associate producer of "The Mike Douglas Show" to devote full time to his own production company—3 Productions Inc. in Philadelphia. One of the things that Mazuer will be developing is concepts for presentation on night club stages, as well as TV shows for network and syndication. ... The lineup at WMSL-

AM in beautiful downtown Decatur, AL, includes **J. Michael (J. Mikie Poo) Pruett**, the music director, 6-10 a.m.; program director **Steve Mooney** until 1 p.m., **Barry Cole** 1-5 p.m., **Charlie Maddox** 5-9 p.m., **Ron Jeffery** until 1 a.m., and **Glenn Thomas** 1-6 a.m. The format is Top 40 and Pruett says: "WMSL-AM keeps music here ahead on the chart, held back only by some slow record service. The week of Oct. 14, "You Ain't Seen Nothing Yet" by the **B.T. Overdrive** is No. 1 in Decatur.

KIMN-AM in Denver is looking for a production manager who can also do on-air work. ... **Roger A. Riley** reports that he's general manager of KENW, the carrier current operation at Eastern New Mexico University, Portales, N.M. ... **Russ Gerber**, you're full of nonsense!

Henry (Henry Jay) Zambrano, program director of WBAR-AM in Bartow, Fla., pleads for MOR and soft rock records. The station used to be a country station and is still getting country product. Lineup at the station now has **Paul Rice** 6-11 a.m., **Henry Jay** 11 a.m.-4 p.m., and **Sam Murrow** 4-signoff. ... **John Chandler** has joined WBET-AM in Brockton, Mass., and is doing the 10-noon show featuring comedy, jazz, boogie, oldies and current records.

WKTC-FM, which operates over cable TV in Allentown, PA, needs MOR and Top 40 records, according to music director **William Bell**. Bell claims that the 24-hour operation has a potential 250,000 listeners, as there are that many subscribers to Twin-County Cable Co. He promises to play all new stuff without waiting for it to make somebody else's playlist. Send the records to him at P.O. Box 634, Allentown, Pa. 18105. I'm a little bit skeptical of the influence of stations not on the air in regards to record sales. Still, who can say?

Russ Roberts, WJMA-AM-FM, Orange, Va., reports: "First of all, let me say that I really enjoyed the Gary Owens interview. I'd like to see more of the same, more often! Also, I'd like to support the idea of the guy that suggested you do the same thing with a small market personality. I'm ready for the interview anytime." He adds that the station would like to invite all radio personalities to send a tape telling everybody what a fine thing "People Helping People" is. That's the theme of this year's local New Year's Eve Marathon for charity. The DJ messages would be aired December 28-29. You should state in the message you send him, if you will, for listeners to call in their pledge to 672-1000. You can promote your own station and your name on the message and when you're on the air. "The more voices we get on the program, the better." I think I'll send Roberts a tape myself.

The California Campus Radio

Minnesota Stations Simulcasting Rock

DULUTH, Minn.—WAKX-AM and KPIR-FM are now simulcasting a rock format under the calls of WAKX-AM-FM, according to general manager **Lew Latto**. KPIR-FM had been an MOR station. WAKX-AM had been mostly an oldies station, but with telephone talk shows thrown in during the day; it is a daytime operation.

Assn. is holding its annual convention in San Luis Obispo, Calif. Nov. 20. Seminar topics include music programming, engineering, management. Registration fee is nominal. Write to CCRA, 55 N. Broad St., Suite 201, San Luis Obispo, Calif. 93401, to register, I think you'll be able to register at the door, too.

Don Cannon is the new program director of WIBG-AM, Philadelphia. General manager **Thomas Pate** held a welcoming party for Cannon a week or so ago at the Bird's Nest and it sounds as if the party was a good one. ... The lineup at KIDD-AM in Monterey, Calif., includes **Rich Dixon** 6-noon, music director **Eddie Dillon** noon-6 p.m., **Ilene Cashman** 6-midnight, with **Ed Dickinson** and **Mark Wall** on weekends and **Johnny Adams** doing a Sunday night jazz show. **Jerry Levine** is engineer. **Dillon**, besides being music director is also program director and operations manager. **Claude Barnett** is general manager

and one of the peer images of the Walton gang.

Mike Joseph, veteran programming consultant who operates out of (Continued on page 22)

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'Went Like It Came' Hooks On Oakland's Cable TV Channel 11

By JACK McDONOUGH

SAN FRANCISCO—"Went Like It Came," a new, alternative, local-origination cable TV program, has moved into its second Bay Area cable market, adding Oakland's channel 11 (Focus Cable TV) to San Francisco's channel 6.

The program is directed by **Vince Casalaina**, who trades under the name Image Integration, in association with **Jon Leland**, who hosts the two-hour program under the name Dancing Bear.

The show airs on Sunday 8 to 10 p.m. The aim of Casalaina and Dancing Bear is to network the show to as many Northern California local-origination cable stations as possible so that it will cover the region at the same time each week.

Work on the show, which is produced on 1-inch videocassettes, is done by a volunteer crew of 14, assisted by two Focus Cable engineers. Focus Cable is owned by Teleprompter Inc.

The full-color show utilizes an expanded, hip talkshow format integrating contemporary pop and blues music and color and graphic effects borrowed from the art of the light show, with interviews with people involved in almost all aspects of the cultural and political underground.

Casalaina and Dancing Bear expect that the show will pay for itself through a somewhat unique approach to TV advertising; that is, selling ads primarily to small business within the communities served by the cable, at a rate that such businesses could afford.

Detroit Station, RCA Join In Promo

DETROIT—WABX-FM here and RCA Records have teamed up in a promotion to give stray kittens homes and Harry Nilsson's "Pussycats" LP a lot of turntables. For three weeks through Nov. 8, anyone who adopts a cat from the Michigan Humane Society Shelter gets a free LP and a week's supply of 9 Lives cat food.

"We're going to make our pitch to those businesses, and I think we may also be able to break loose some record company dollars," says Casalaina.

The appeal to the record companies is in one instance tied in with an attempt to determine how many people on a cable system are tuned to such a show. Since there are no ratings systems for cable it is difficult for advertisers to gauge if their money is well-spent there. So Video Radio of San Francisco—where "Went Like It Came" began—is, in conjunction with Warner Bros. Records and Tower retailers—running a contest in which viewers write in cards. First prize is a free album a week for a year, certainly not an in-substantial prize for music lovers. Second prize is one album a week for six months. Through the response to the contest they hope to determine a close idea of viewership.

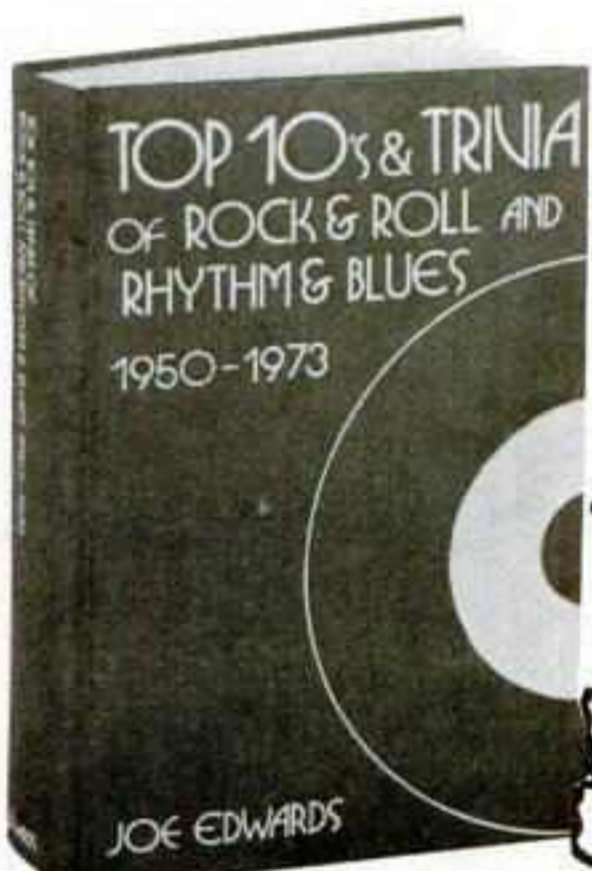
"Went Like It Came" may prove to be an excellent medium for non-advertising methods of record promotion. Through the contacts with Warners the producers showed the Foghat film, and the Oct. 13 program aired for the first time in the U.S. a 20-minute film on ace guitarist **Ry Cooder**, preceding by just a few weeks a Cooder appearance in the Bay Area. They were also able to score for the Oct. 6 program two healthy segments of "Ladies And Gentlemen, the Rolling Stones." They have aired some of Capitol's short, song-oriented films and hope to obtain the Fantasy Records film on the Blackbyrds when it is available.

Bonnie Raitt appeared for a live interview with Dancing Bear Sept. 29, again aligning with a local appearance. And the producers plan an Infinite Sounds program soon, featuring **Roland Kirk** and focusing on what they term "contemporary Afro-American folk music."

"Went Like It Came" did nine weeks in San Francisco with Video Radio, which was basically a radio

(Continued on page 22)

What are the real names of: BIG BOPPER ★ BOBBY DARIN CHUBBY CHECKER ★ CONWAY TWITTY ★ MUDDY WATERS BO DIDDLEY ★ HOWLIN' WOLF



Contains the answers to above as well as listing the top singles and albums of every month and every year from 1950-1973! Complete with indexes by artist and song!

- 9. Marvin Gaye started his career as a member of what group? Don Covay and Billy Stewart were two other members who made it very big later.
- 95. When Diana Ross left the Supremes to go solo, who replaced her?
- 119. Chuck Jackson was a member of which famous integrated group in the 50's? Hint: Feebee label.
- 167. Levi Stubbs, Jr. was lead singer for a group that started having hits for Motown in the middle 60's. Name the group.
- 157. Name the two big "pop" music TV shows that debuted in 1964.
- 880. Sam Cooke was a member of what famous gospel group before he went solo?
- Eric Starling sang with the Weavers; in 1958 he organized the Tarletons; and later he became the leader Bill Swanee. This last group had a #1 hit for Vandy in 1963. Name of group? Hint: Mela label.
- 76. Gordon Stoker, Hut Hawkins, Neal Matthews and Ray Walker were the members of what group? Big hint: they backed up Elvis on many RCA Victor recordings.
- 819. The artist who recorded "Hide and Seek" fought 25 heavyweight bouts including 18 wins and 2 draws. His name? Hint: Mela label in 1962.
- 75. Janee Sheppard was the lead singer of a group with Walt Crump, Robbie Adams, Vernon Walker and Wally Wilker. The group's name? Hint: Mid 50's.
- 269. In what year did Elvis release Bill Haley's "Rock Around the Clock"?

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These and 1400 other questions are answered in this music encyclopedia.

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Joel Whitburn's Record Research Report

The entire catalog of 7 "Chicago" albums is currently on Billboard's "Top LPs" chart. This has caused many observers to wonder if this is a chart record. Actually, this accomplishment by "Chicago" only places them in 7th place in this category. There are 5 artists tied for 2nd place, each having 8 albums all running on the chart: The Kingston Trio; Frank Sinatra; Johnny Mathis; Herb Alpert & The Tijuana Brass; and The Beatles. Mitch Miller with his 'sing along gang' stands alone with 12 albums—all on the June 4, 1961 chart. Amazingly, 7 of the 12 albums were ranked in the top 50 on that chart!

★ ★ ★ ★

Frank Sinatra has now tied Mantovani for the most consecutive years on the album charts at 21 years. Sinatra's streak runs from '54 to '74, while Mantovani's runs from '52 to '72. Elvis Presley ranks 3rd with 19 years from '56 to '74.

★ ★ ★ ★

Carole King's "Tapestry" album has now settled in the all-time top 20 'Albums of Longevity.' The 185 weeks places her album in 19th place. The all-time leader is, of course, "Johnny's (Mathis) Greatest Hits" with 490 weeks.

★ ★ ★ ★

Currently, there is a close race being run for the all-time top 'rock' album of longevity. The "Chicago Transit Authority" album at 155 weeks and the "Led Zeppelin IV" album at 150 weeks are vying for that top 'rock album' spot.

★ ★ ★ ★

Triva Question #25: Since 1956, only one album artist has had it's first release hit #1, and then never appear on the album charts again. Name this rock group from 1969.

(Answer: BLIND FAITH)

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Radio-TV Programming

Radio Execs Await Format Rule

By MILDRED HALL

WASHINGTON—FM programmers and station owners with format decisions to make are worriedly awaiting the U.S. Appeals Court decision on the WNCN-FM proposed switch from classical to rock music, which was challenged by a substantial segment of listeners. It could be a bellwether case.

Classical music listeners have won court help not only in the WNCN-FM (New York) battle to prevent a format switch to rock (with new call letters WQIV-FM), but also in the case of WEFM-FM in Chicago. Both format changes were approved by the Federal Communications Commission without the hearings demanded by citizens' groups.

The court here had put a hold on Starr Broadcasting's format switch on WNCN-FM which was due to go into effect Oct. 5 (Billboard, Oct. 19, 26). The court is studying comment it requested from all parties—the station, the challenging WNCN-FM Listeners' Guild, and the FCC. A ruling is hoped for at an early date.

In the case of Zenith's classical music station WEFM-FM, the court has ruled to revoke a 1973 FCC-approved transfer to GCC Communications, involving a change to rock by the new owners. This ruling will carry weight when the court decides on the WNCN-FM format case.

The FCC has generally denied hearings (which are long and costly) to citizen's groups protesting format changes. The commission has held that music and other entertainment programming is a matter for broadcaster decision.

FCC policy has held that the choice of entertainment programming is a matter for competitive marketing in broadcasting.

However, the FCC did say it would look into other questions raised by the WNCN-FM Listeners' Guild as to Starr's fitness to hold a license.

The U.S. Appeals Court itself has

candidly admitted bafflement over the whole question of music format cases. Court decisions, like those of the FCC, must balance the public's right to diversity of programming against the right of broadcasters to program at their own discretion, assuming they have surveyed community needs honestly.

In both WNCN-FM and WEFM-FM cases, citizen's groups have accused station owners of failure to ascertain those needs, and also of misleading the FCC in claims of financial doom under the classical format.

The citizens have held that the FCC did not thoroughly assess all the facts, and the court fully agreed in the case of WEFM-FM. The court held that only an evidentiary hearing can prove whether classical formats are inevitably disastrous—or whether they are "viable" even if they do not achieve as high a rate of profit from advertisers.

Ironically, in 1973, a three-judge panel of the Appeals court upheld an FCC approval without hearing of the Zenith WEFM-FM station transfer and format change. Zenith

had claimed substantial money loss on the classical format, but citizens' groups challenged the claim.

The full Appeals court, acting en banc in the Oct. 4 decision, has had second thoughts about that transfer. The court fears that too much emphasis on economics would cost the American public the program diversity required as primary under the law.

The decision points out that the majority of broadcasters, without any FCC supervision, would tend to the program format making the most money and pleasing the advertisers, at the expense of listener segments with different tastes.

In the WEFM-FM case, the court said: "We think it axiomatic that presentation of a format that would otherwise disappear, although economically and technologically viable and preferred by a significant number of listeners, is generally in the public interest."

The decision warns the FCC away from a hard and fast policy of "mechanistic deference to competition" in entertainment programming.

Vox Jox

Continued from page 21

11 Punchbowl Dr., Westport, Conn. 06880, writes: "Referring to your Vox Jox column in the Sept. 28 issue, on George Wilson, Jack Thayer, and George Duncan, all of whom I've known personally since 1958 and I regard both Wilson and Duncan as two of my dearest friends, I agree they are three of the greatest broadcasters of the last half-dozen years. However, they are not the first programmers to become top group executives." Joseph went on to say that I had ignored Hal Neal, ABC corporate, who started "as a staff announcer for WXYZ-AM in Detroit

and was heard on "The Green Hornet." Also Joe Somerset, senior vice president today of Capitol Cities; Kent Burkhardt, a programming consultant today who once was a Storz jock; Charlie Murdock, currently an AVCO Broadcasting vice president who once programmed WQAM-AM in Miami; and Dave Croninger, also a former Storz jock who became for a while president of Metromedia Radio. Mike is right; my apologies, men.

★ ★ ★

Jimmy Simpson, former air personality and station owner in the Carolinas in the 50s, writes that there is a great demand for piano-or-

Oakland's Channel 11

Continued from page 21

show for TV—black and white graphics plus the talent. "But," says Casalaina, "we felt a need fast to move beyond that. We stretched their contract to the limit in terms of what we needed in studio facilities."

"Went Like It Came" expects to do a 13-week series at Focus Cable, where studio conditions are good. But, adds Casalaina, "the problem we've found in general is that cable studios are not up to standard. The industry in general needs quality, 1-inch, small-format production studios."

Casalaina worked previously as Creative Consultant for Dick Clark's "The Rock And Roll Years" and has done commercials, plus films for record companies. For six years he was a principal in the Bay Area light show company Dr. Zharkov, which he got out of in 1970 "when I saw that light shows were going to disappear." Bear has hosted several music festivals in the Northwest and has extensive experience in alternate news, both print and radio.

★ ★ ★

Gertie Katzman, former music director of WNEW-AM in New York for 1,402 years, is doing independent record promotion now for Private Stock Records on the new Frankie Valli record "My Eyes Adored You." It'd be nice if everyone would give the record a listen and then tell label president Larry Uttal it was because of Gertie. . . . E. V. (Erni) Di Massa has been promoted to associate producer of "The Mike Douglas Show" produced and syndicated by Westinghouse Broadcasting, Philadelphia. He'd been talent coordinator. New talent coordinator is Penny Berger, who'd been Di Massa's assistant. Also named talent coordinator is Paul Brownstein from WABC-TV in New York where he was associate producer of "AM New York." Both Berger and Brownstein will be working with Vince Calandra, talent consultant.

Demento Digs Decadent Disks

Continued from page 20

V15 Type 3 cartridge. He does the show live.

So popular is his show in Los Angeles that record companies have been forced to re-issue records after he played them, including "Boobs A Lot" by the Holy Modal Rounders on Metromedia.

"I think the music I play has more in common with a Top 40 station . . . what Top 40 stations are playing now . . . than a progressive format. But the show was born on a station

that wasn't afraid to do unusual things."

The show evolved on KPPC-FM, then a progressive station in Pasadena. Steven Siegal, known on the air as Steven Clean, played some of the records in the Hansen collection . . . for example, a record called "Pico And Sepulveda" made in 1949 by Felix Figueroa and his Orchestra. That, in case you're interested, was "sort of a Cugat-sounding record, but the lyrics are just the names of the streets of Los Angeles. It was my first hit. I found it in a thrift shop in 1965."



THE TEAM—From left, the men who put together Dr. Demento's new syndicated radio show—Larry Gordon of Gordon-Cassidy Inc., Los Angeles; Barry Hansen alias Dr. Demento; and Tom Gamache of Mediatrics, Los Angeles.

IT'S READY

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Jukebox Programming

Ovation & Seeburg In 'Q' Disk Accord

CHICAGO — Ovation Records has entered into an agreement with Seeburg to provide large numbers of 4-channel singles encoded in the Sansui QS system, for distribution through Seeburg one-stops, distributors and route servicemen. Ovation has 49 singles available now, and plans another 30 by year end. Dick Schory, president, says.

The agreement is part of a nationally coordinated plan by Seeburg to

provide quad singles on a local level. Schory sees the whole concept of jukeboxes changing. "It is no longer a box in the corner, but a major entertainment draw in clubs, offering the best components, high power amplification, speakers, and danceable music." He believes that the quad jukebox will signal a rebirth of the industry, and is especially applicable to the growing discotheque scene.

Ops Can Charge Play Fee Via New Token Mechanism

LEXINGTON, Ky.—The use of a token coin mechanism will allow operators to change the cost of play at will by varying the cost of tokens to customers, Virgil Vance, president of Van Brook of Lexington, Inc., claims. The firm is introducing two

token coin mechs at the Music Operators of America Exhibit Nov. 1-3. The Combination QST will accept both the special alloy token which is slightly larger than a quarter, and U.S. quarters. The Custom QT accepts only tokens. The cost of the tokens ranges from 13 to 18 cents, depending on amount, and are recyclable.

"This concept should increase play in locations because customers are more likely to buy in dollar lots and use up their supply, than they would be if they were using U.S. coins," Van declares.

The program was developed jointly with Coin Mech, Franklin Park, Ill., and National Receptor, St. Louis, and the units are compatible with their coin mixers.

Barton Elected Pres. Rowe Int'l.

WHIPPANY, N.J.—David J. "Joe" Barton has been named president of Rowe International, Inc., a subsidiary of Triangle Industries.

Formerly, Barton was senior vice president and general manager of Rowe-owned distributor operation, with a network of 29 offices throughout the world.

What's Playing?

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

CLEVELAND, O.: SOUL AND POP PURCHASES

Eddie Mramer
American Automatic Vending Co.
3110 Solon Road (44139)
(216) 248-7700

Soul
"Woman to Woman," Shirley Brown, Truth 3206
"Distant Lover," Marvin Gaye, Tamla 54253
"Virgin Man," Smokey Robinson, Tamla 54250
"Is It In," Eddie Harris, Atlanta 3216
"I Don't Know," Bobbie Womack, United Artists 561

Pop
"Whatever Gets You Through The Night," John Lennon
"It Ain't Me Babe," Bob Dylan, Asylum 45212
"I Feel A Song," Gladys Knight, Buddah 433
"Carousel Man," Cher, MCA 40324
"If I Could Write A Song," Jerry Vale, Columbia 10042

BRODHEAD, WIS.: COUNTRY, POP PURCHASES

Marie Pierce
C. S. Pierce Music Co.
602 W. 3rd Ave.
(608) 897-2141

Country
"She Called Me Baby," Charlie Rich, Victor 10062
"Back Home Again," John Denver
"Boney Fingers," Hoyt Axton

Pop
"The Bitch Is Back," Elton John
"Tin Man," America
"Skin Tight," Ohio Players
"Whatever Gets You Through The Night," John Lennon
"Play Something Sweet," Three Dog Night, ABC 15013
"My Melody of Love," Bobby Vinton

HURON, S.D.: COUNTRY PURCHASES

Judy Jungmann
Manford Music
205 Market Rd. S.E.
(605) 352-8565

"Don't Tell That Sweet Old Lady," Johnny Carver
"Love Is Like A Butterfly," Dolly Parton
"Boney Fingers," Hoyt Axton
"She Called Me Baby," Charlie Rich, RCA 10062

PIERRE, S.D.: POP PURCHASES

Irene Camin
Automatic Vendors
217 W. Missouri
(605) 224-2111

"Honey Honey," Abba, Atlantic 3209
"Back Home Again," John Denver
"I Honestly Love You," Olivia Newton-John
"Carefree Highway," Gordon Lightfoot

SELMA, ALA.: SOUL PURCHASES

Jackie Stokes
Barnes Music Co.
132 Washington
(205) 874-8203

"Let's Straighten It Out," Latimore
"It's September," Johnny Taylor, Stax 0226
"Sha La La," Al Green, Hi 2274
"I Can't Leave You Alone," George McCrae, TK 1007

Unions Endorse Antipiracy War

NEW YORK—Entertainment unions in 18 Western Hemisphere countries were urged to support moves to combat record piracy at the seventh annual continental congress of the Inter-American Federation of Entertainment Workers meeting in Caracas Sept. 25-28.

The congress also named Hal Davis, president of the AFM, head of the international body. More than 50 organizations were represented at the conclave.

Among the organization's goals are the sponsorship of reciprocity agreements between member countries affecting the performance of artists, and limiting the use of "canned music" as accompaniment to live talent.

TEXAS

Andy Ortiz and Carl Alfaro are now publishing a second music magazine to complement "Exitos Internacionales." The new publication is called "Exitos Musicales" and focuses on Chicano and Spanish language artists and groups. It is marketed through record dealers.

Blanca Ortiz and Martin Rosales are also involved in editing the new magazine.

Mel Villarreal continues recuperating from his recent delicate operation. He is still active, however, in the administration of business affairs for Los Unicos and Los Casinos, now recording for Uniko Records.

GCP released this month the first LP by Roberto Pulido y Los Clasicos. This one is titled "Roberto Pulido y Los Clasicos."

Ray Maldonado's Mexican Breed is featured at Laredo's The Wooden Nickel, Ramada Inns' club there. The latest by the Mexican Breed is on Joey Records and is titled, "El Ultimo Trago," b/w "Mira Negra."

Albert Esquivel Jr. recently produced "La Traicionera" by Tommy Guerra y Los Varios on his Chicano label. He was also involved in the production of La Patria's latest single for Mr. G. Records. This one, featuring the vocals of Henry Valderrama, is titled, "Todo Se Acaba," b/w "Te Voy A Esperar."

Falcon Records has now released Tortilla Factory's latest album. Other releases by Falcon this month include: Juan Guerrero y Los Sheekanos, Kris Bravo y Su Orquesta and Los Cuatros Cantu. Arnaldo Ramirez Sr., Arnaldo Ramirez Jr., Jeanne Le Norman and Rodolfo Banda have been actively promoting their TV show, "Fanfarria Falcon" during the summer. In conjunction with the show, Falcon has released four LPs featuring top artists who have appeared on the show. They have also published "Caravana Fanfarria Falcon," with photographs of Falcon, Bego an Royalco artists.

Joe Bravo has a new single on Carnal II Records titled, "No Lo Digas," b/w "Muneca." His current LP is on Chamizal Records and is titled, "Joe Bravo and the Electric Chamizal Band With Matias Munoz."

Augustine Ramirez' latest single on El Zarape is "Siento Que Te Quiero" b/w "La Tia Malinche."

Big Lu Valeny y Los Muchachos are currently getting ample airplay on Radio KALI for their newest single on Buena Suerte. It is titled "El Rosalito."

Tiny Morrie, whose latest international hit was "No Hay Amor," now has another one on Hurricane Records titled, "Para Siempre Te Quiero." LUPE SILVA

SANTO DOMINGO

Johnny Ventura (Discolor) and his group had bookings in Port au Prince, Haiti. Ventura has released a new single "Macusa." ... Other singles getting airplay are "No Quiero Llanto" by Puerto Rican group El Gran Combo, now recording on their own label EGC, and "Dejame Concierte" by Mexican singer Jose Jose on RCA Victor label.

Puerto Rican songstress Sophy (Velvet) and Dominican singer Fausto Rey (Montilla) gave a SRO concert at the Olympic Stadium which was a tremendous success. ... Dominican ballad singer Rafael Colon is recording a new album on the Karen label.

Musician/composer Rafael Solano, producer of the TV program "Solano En Domingo," a Sunday show, has signed with an international production company Promovision International. This will provide TV showings of So-

Latin Scene

lano's programs in Puerto Rico, Miami and New York. Puerto Rican singer Lissette Alvarez (Borinquen) was featured on one of the recent Solano shows.

Julio Tonos C,per A., record retailer and agent for EMI, advertised new arrivals of pop records in the local press including jazz, rock and soul albums. ... New singles getting heavy airplay are: "Que Bien" by Dominican singer Francis Santana and "Anhelo" by Dominican group Felix del Rosario (Europa), and "Cuanto Dolor Vale Tu Amor" by Rhina Ramirez on the Montilla label. Ms. Ramirez departed for Spain where she has bookings at the Pasapoga club in Madrid and TV engagements. According to reviews from the Spanish press, the artist made a successful debut as the fea-

ture attraction at the famous Pasapoga.

The songs of Brazilian singer/composer Roberto Carlos (Columbia) are currently the top compositions being chosen for recordings by Dominican singers including Sonia Silvestre (Karen), Fausto Rey (Montilla) and Ramon Leonardo (Karen).

Uruguayan songstress Susana Lindi released a single "Perdon"/"Porque Te Quiero" on the Promart label. The singer has been booked for dates here by the Promociones Artisticas Promart booking agency. ... Spanish singer Julio Iglesias (Alhambra) has been signed by agent Jose Gomez for three concerts at the Bellas Artes Theater. Iglesias has several well-known recordings here and his first visit is sure to be a great success. FRAN JORGE

Billboard SPECIAL SURVEY for Week Ending 11/2/74

Billboard Special Survey Hot Latin LPs

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IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELICA MARIA Tonto, Sonido Internacional SI-8006	9	JUAN TORRES A Borinquen, Musart 1640
2	VICENTE FERNANDEZ Me Caso El Sabado, Caytronics 1405	10	NELSON NED Nelson Ned, U.A. 1550
3	LOS BABYS Album De Oro, Peerless 1749	11	LOS ANGELES NEGRO A Ti, Arcano DKL-1-3271
4	FREDDIE MARTINEZ Pure Gold, Freddie 1021	12	LOS FREDDYS Epoca De Oro, Peerless 10041
5	ROSENDA BERNAL Amor Traicionero, Latin International 5006	13	LUCHA VILLA Los Discos De Oro, Musart 1636
6	CELIA & JOHNNY Quimbara, Vaya XVS-31	14	WILLIE COLON Lo Mato, Fania SLP-00444
7	PELLIN RODRIGUEZ Quemame Los Ojos, Borinquen ADG 1254	15	LOS HUMILDES Amor Eterno/Ambicion, Fama 518
8	LOS MUECAS Hoguera De Amor, Caytronics 1413		

IN TEXAS

1	ANGELICA MARIA Tonto, Sonido Internacional-8006	9	LOS UNICOS Lo Mas Nuevo, EZ 1086
2	RAMON AYALA La Nueva Zenaida, TM 7017	10	FREDDIE MARTINEZ Pure Gold, Freddie 1021
3	LOS ANGELES NEGROS A Ti, United Artists 135	11	ROYAL JESTERS Yo Soy Chicano, GC 109
4	CORNELIO REYNA Cuatro Estrellas En El Cielo, CR 5044	12	SUNNY & THE SUNLINERS El Orgullo De Texas, Keyloc 3019
5	CARLOS MIRANDA Carlos Miranda, Bego 1120	13	CARLOS GUZMAN Carlos Guzman, Fal 4062
6	VICENTE FERNANDEZ Vicente Fernandez, Caytronics 1405	14	LOS SAYLORS Sonreir, Raff 3028
7	LUCRA VILLA Lo Mejor De Jose A. Jimenez, MUS 1626	15	LITTLE JOE Y LA FAMILIA Nosotros, BuenaSuerta 1047
8	LOS HUMILDES Amor Eterno/Ambicion, Fama 518		



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Soul Sauce

Tom Draper Digs Into RCA's Soul

By LEROY ROBINSON

LOS ANGELES—For some time now RCA Records has been trying to make a noticeable mark in the contemporary soul marketplace. The attempt had only brought about marginal success, until recently when groups like The Main Ingredient, The Hues Corporation and The New Birth took their soul right to gold.

Ironically, this all seems to have happened under the leadership of Tom Draper, director, rhythm and blues. And even more, co-incidentally is the fact that Draper ascended to a never-before position and department with the label.

Is the r&b department and a directorship a new move by RCA? "Yes, it is," says Draper. "This is really the recognition from a divisional standpoint. And from a creative standpoint, it's a latter day recognition of the strength of black music and of black artists."

Interesting too is the fact that Draper is a nine-year veteran of RCA, which means he's paid his dues in various areas of the huge enterprise, and previously held the position of national r&b promotion manager.

And prior to that he's worn the responsible hat for marketing and merchandising for both r&b and rock.

This was, of course, preceded by several positions not connected with the recording company.

"We're working on our image," promises Draper. "And I'm not going to say we've overcome it with the success some of our groups have had since the first of the year in terms of market value and identity."

"We did not have, as we have now, groups like The Choice Four or a Tymes. The Friends of Distinction had been on a hiatus, and although we had other r&b artists on the label, it came down to the fact that we were a two-artist r&b department—the Main Ingredient and The New Birth.

(Continued on page 27)

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	LET'S STRAIGHTEN IT OUT—Latimore (B. Latimore, Glades 1722 (T.K. Prod.), Sheryl, BMI)	33	37	9	HEY, POKEY-A-WAY—Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhindeland, BMI/Cabbage Alley, BMI)	68	61	9	I SHOT THE SHERIFF—Eric Clapton (B. Marley, RSD 409 (Atlantic) (Cayman, ASCAP))
2	1	10	HIGHER PLANE—Kool & The Gang (R. Bell, Kool & The Gang, De-Lite 1562 (Delightful/Gang, BMI) (PIP))	34	35	7	SOMETHING'S MIGHTY, MIGHTY WRONG—Impressions (R. Tulo, L. Simon, T. Green, Curton 2003 (Buddah) (Curton And Soultown, BMI))	69	87	3	EVERYBODY'S GOT TO GIVE IT UP—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8030 (Nick-O-Val, ASCAP)
3	3	14	DO IT ('Til You're Satisfied)—B.T. Express (Nichols, Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI))	35	43	6	LA LA PEACE SONG—O.C. Smith (J. Bristol, L. Martin), Columbia 4-45863 (Bushka, ASCAP)	70	69	10	LAUGHTER IN THE RAIN—Lee Roberts (N. Sedaka, P. Cody), United Artists 539 (Don Kirshner, BMI/Keca, ASCAP)
4	6	12	PARTY DOWN—Little Beaver (W. Hale), Cat 1993 (TK) (Sheryl, BMI)	36	49	3	YOU GOT THE LOVE—Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	71	78	5	STREETRUNNER—Nancy Wilson (B. Page, G. Page), Capitol 3956 (Homecoming, BMI)
5	4	11	PAPA DON'T TAKE NO MESS PART 1—James Brown (J. Brown, F. Wesley, I. Starks), Polydor 14255 (Dynamite/Belinda/Unichappell, BMI)	37	54	4	LOOSE BOOTY—Sly & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stonellower, BMI)	72	89	2	SWEET EXORCIST—Curtis Mayfield (C. Mayfield), Curton 2005 (Buddah) (Curton, BMI)
6	5	13	YOU HAVEN'T DONE NOthin'—Stevie Wonder (S. Wonder), Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	38	44	5	TIME—Mighty Clouds Of Joy (D. Crawford, ABC/Dunhill 15012 (Contillon, BMI))	73	-	1	WHERE ARE ALL MY FRIENDS—Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)
7	9	9	LET THIS BE A LESSON TO YOU—Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)	39	51	5	IT'S SEPTEMBER—Johnnie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	74	81	4	LONELINESS HAD GOT A HOLD ON ME—Roy C. (R. Hammond, Mercury 73605 (Phonogram) (Johnson-Hammond/Unichappell, BMI))
8	11	6	LOVE DON'T LOVE NOBODY Part 1—Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	40	52	6	WHEN WILL I SEE YOU AGAIN—Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	75	82	5	CITY OF BROTHERLY LOVE—Soul Survivors (R. Ingui, C. Ingui), TSOP 8-4756 (Columbia) (Rose Tree, ASCAP)
9	7	13	SKIN TIGHT—Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	41	18	19	THE PLAYER PART 1—First Choice (N. Harris, A. Felder), Philly Groove 200 (Bell) (Silk, Six Strings, BMI)	76	83	5	WHAT MORE CAN A GIRL ASK FOR—Whispers (A. Felder, N. Harris), Janus 244 (Chess/Janus) (Blackwood/Golden Fleece, BMI)
10	17	5	SHA-LA-LA (Makes Me Happy)—Al Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	42	20	11	ROCKIN' SOUL—Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	77	85	3	IF IT AIN'T FUNKY—Soul Searchers (C. Brown), Sussex 627 (Interior, BMI)
11	16	10	SUGAR PIE GUY, PARTS 1&2—James (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)	43	19	17	YOU GOT TO BE THE ONE—Chi-Lites (E. Record, M. Arrington), Brunswick 55514 (Julio-Brian, BMI)	78	86	4	YOU CALL ME BACK—Clyde Brown (P. Hurtt, A. Bell), Atlantic 2908 (Cookie Box/Mom Bell/Cotillon, BMI)
12	14	8	EVERLASTING LOVE—Carl Carlton (B. Cason, M. Gayden), Backbeat 27001 (ABC) (Rising Sons, BMI)	44	28	13	DO IT BABY—Miracles (F. Perren, C. Yarlan), Tamla 54248 (Motown)	79	91	2	I'LL BE YOUR EVERYTHING—Percy Sledge (G. Soule), Capitol 3957 (Unichappell, BMI)
13	23	6	WOMAN TO WOMAN—Shirley Brown (J. Banks, E. Manon, K. Typpen), Truth 3206 (East/Memphis, BMI)	45	48	8	VIRGIN MAN—Smokey Robinson (W. Robinson, R.E. Jones), Tamla 54250 (Motown) (Tamla, ASCAP)	80	90	2	WALK OUT THE DOOR IF YOU WANNA—Yvonne Fair (N. Whitefield), Motown 1323 (Stone Diamond, BMI)
14	21	7	SHE'S GONE—Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	46	48	8	I KEEP ON LOVIN' YOU—Z.Z. Hill (A. Toussaint), United Artists 536 (Marsaint, BMI)	81	-	1	LET ME BACK IN—Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)
15	8	10	AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (M. Ashford, V. Simpson), Atlantic 45-3200 (Jobete, ASCAP)	47	29	12	YOU LITTLE TRUSTMAKER—The Tymes (C.M. Jackson), RCA 10022 (Dramatis/Bacon Fat, BMI)	82	93	2	JUICE IT UP PART 2—Hot Line (Hot Line), Red Coach 808 (Stephanie, BMI)
16	12	15	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (B. White), 20th Century 2120 (Sa-Vette/Janus, BMI)	48	38	14	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	83	-	1	LET ME BACK IN—Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)
17	10	10	BLOOD IS THICKER THAN WATER—William DeVaughn (P. Rakes, Russ Faith), Roxbury 2001 (Philimela & Common Good, BMI/Melomega & Coral Rock, ASCAP) (Chelsea)	49	42	10	HAPPINESS IS BEING WITH YOU—Tyronne Davis (R. Parker), Dakar 4536 (Brunswick) (Sofio-Brian, BMI)	84	94	3	RELEASE YOURSELF—Graham Central Station (L. Graham), Warner Bros. 8025 (198FOE, BMI)
18	27	6	DISTANT LOVER—Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tamla 54253 (Motown) (Jobete, ASCAP)	50	32	13	HELL OF A FIX—Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)	85	88	4	CONTROL (People Go Where We Send You Part 1)—First Family (J. Brown), Polydor 14250 (Dynamite/Belinda/Unichappell, BMI)
19	22	8	LEARNING TO LOVE YOU WAS EASY (It's So Hard Trying To Get Over You)—Dells (J. Roach), Cadet 5703 (Chess/Janus) (Groovesville, BMI)	51	46	8	YOU CAN'T GO HALF WAY—Johnny Nash (M. Nash, O. Fowler, S. Gary, B. Johnson), Epic 8-50021 (Cissy, ASCAP)	86	94	3	KUNG FU FIGHTING MAN—Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)
20	13	12	CAREFUL MAN—John Edwards (J. Lewis), Aware 043 (GRC) (Act One, BMI)	52	47	16	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	87	-	1	I'VE GOT TO SEE YOU TONIGHT—Timmie Thomas (W. Hale, Glades 1723 (TK) (Sheryl, BMI))
21	24	7	ASK ME—Ecstasy, Passion & Pain (B. Gaskins), Roulette 7159 (Big Seven, BMI)	53	72	2	I DON'T KNOW—Bobby Womack (B. Womack), United Artists 561 (Unart/Bobby Womack, BMI)	88	65	9	I CAN'T FIGHT YOUR LOVE—Modulations (Curington, T. Lester, W. Lester, Brown, Blunt), Buddah 418 (Potomac, BMI)
22	31	4	I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Surra, BMI)	54	56	12	SEXY IDA (Part 2)—Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)	89	92	2	SHOORAH! SHOORAH!—Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)
23	26	7	DEVOTION—Earth, Wind & Fire (M. White, P. Bailey), Columbia 3-10026 (Sagittaire, BMI)	55	50	15	MIDNIGHT FLOWER—Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet Proof, BMI)	90	-	1	FUNKY PRESIDENT (People It's Bad)—James Brown (J. Brown), Polydor 14258 (Dynamite/Belinda/Unichappell, BMI)
24	39	4	THREE RING CIRCUS—Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)	56	70	4	A NICE GIRL LIKE YOU—Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)	91	-	1	CALIFORNIA MY WAY—Main Ingredient (W. Hutch), RCA 10095 (Dramatis, BMI)
25	25	12	DON'T SEND NOBODY ELSE—Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick-O-Val, ASCAP)	57	74	2	BE TRUTHFUL TO ME—Billy Paul (K. Gamble, L. Huff, J. Whitehead, G. McFadden), Philadelphia International 8-3551 (Columbia) (Mighty Three, BMI)	92	95	3	HOW CAN YOU SAY GOODBYE—Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)
26	15	15	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brohaha, ASCAP)	58	66	5	GANGSTER BOOGIE BUMP—Willie Henderson (W. Henderson, L. Simon, A.J. Tribble, L. Brownlee, T. Takayoshi), Playboy 6011 (Eight-Nine/La Cindy, BMI)	93	-	1	TRY SOMETHING—Swiss Movement (Edwards, McMurray, Williams, English), Casablanca 805 (D.O.C./Ricks, BMI)
27	33	7	WORN OUT BROKEN HEART—Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonson, BMI)	59	80	2	HEAVY FALLIN' OUT—Stylists (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	94	-	1	IS IT IN—Eddie Harris (R. Muldrow), Atlantic 45-5120 (Wardo, BMI)
28	30	9	WHAT'S YOUR NAME—Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)	60	34	15	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	95	96	3	SHE'S GONE—Lou Rawls (D. Hall, J. Oates), Bell 45608 (Unichappell, BMI)
29	40	5	PHILADELPHIA—B.B. King (D. Crawford), ABC 12029 (American Broadcasting/DaAnn, ASCAP)	61	84	2	WHATEVER YOU GOT, I WANT—Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	96	99	2	UM, UM, UM, UM, UM, UM—Major Lance (C. Mayfield), Playboy 6017 (Jalynne/Curton, BMI)
30	36	7	SHOE-SHOE SHINE—Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick-O-Val, ASCAP)	62	58	17	NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	97	-	1	YOU'RE SO RIGHT FOR ME—Choice Four (V. McCoy), RCA 10088 (Warner-Tamerlane/Van McCoy, BMI)
31	41	6	LA LA PEACE SONG—Al Wilson (J. Bristol, L. Martin), Rocky Road 30200 (Bell) (Bushka, ASCAP)	63	68	8	KEEP ON STEPPIN'—Fatback Band (W. Curtis, J. King, J. Fippin, G. William, E. Shelton, R. Cromwell), Event 217 (Polydor) (Clita, BMI)	98	-	1	DON'T TAKE YOUR LOVE FROM ME—Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)
32	45	4	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), TK 1007 (Sheryl, BMI)	64	77	4	WAKE UP AND START STANDING—Younghearts (V. Bullock, C. Ingersell, R. Preyer, B. Solomon), 20th Century 2130 (Unichappell/Mafundi/Younghearts, BMI)	99	-	1	SMOKE MY PEACE PIPE (Smoke It Right)—Wild Magnolias (W. Tee), Polydor 14242 (Turbine, BMI)
				65	67	6	PARTY FREAKS—Miami Featuring Robert Moore (H. Clarke, C. Reid), Drive 6234 (Sheryl, BMI)	100	79	5	THAT'S THE WAY I WANT TO LIVE MY LIFE—Mel & Tim (P. Mitchell, B. Clements), Stax 0224 (Columbia) (Muscle Shoals Sound, BMI)
				66	75	7	KEEP AN EYE ON YOUR CLOSE FRIENDS—Newcomers (H. Banks, C. Hampton), Truth 3204 (East/Memphis, BMI)				
				67	76	4	LET THE GOOD TIMES ROLL—Garland Green (A. Smith, B. Boyd), Spring 151 (Polydor) (Belinda/Lecan, BMI)				

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From a 'Wrist Slap' to Prison; States' Piracy Penalties Vary

• Continued from page 6

State/Year	Law	Offense	Penalty	Notes
New Mexico	May 15, 1974	Misdemeanor/Felony	Felony for manufacturers and distributors—up to \$5,000 and/or 1 year imprisonment. Misdemeanor for retailers.	Unlawful to knowingly manufacture, distribute or sell a recording whose sounds are transferred without the owner's consent
New York	Sept. 1, 1967	Misdemeanor	Fine of not more than \$100 and/or imprisonment for not more than one year	Unlawful to knowingly manufacture, distribute or sell a recording whose sounds are transferred without the owner's consent
North Carolina	Jan. 1, 1975	Misdemeanor	Fine of up to \$500 and/or imprisonment of up to six months	Unlawful to knowingly manufacture, distribute or sell unauthorized duplications of sound recordings or record live concerts without permission. Unlawful to manufacture, distribute or sale of recordings not bearing the true name of the manufacturer.
Ohio	Jan. 1, 1974	Felony (4th Degree)	Fine of not more than \$2,500 and/or imprisonment for not less than 6 months or more than 5 years	Unlawful to fraudulently forge writing of another; possess a writing known to be a forgery; practice deception in reproducing a phonographic record or tape
Oregon	Oct. 5, 1973	Misdemeanor	Fine not to exceed \$500 and/or imprisonment for not more than 6 months	Unlawful to knowingly manufacture, distribute or retail or advertise for sale any sound recording which is duplicated without the consent of the owner of the original master recording
Pennsylvania	Oct. 18, 1971	Misdemeanor — to knowingly retail or possess for purpose of retailing. Felony—to knowingly manufacture, distribute or wholesale sound recordings duplicated without the consent of the owner.	Confiscation of pirated recordings and—1st offense—fine of not more than \$25,000 and/or imprisonment of not less than 1 year nor more than 3 years. Subsequent offense—fine of not more than \$100,000 and/or imprisonment of not less than 3 years nor more than 10 years	Unlawful to knowingly manufacture, distribute or retail a recording whose sounds are transferred without the owner's consent and/or which does not bear the true name of the manufacturer
Tennessee	July 1, 1971	Same as above	Same as above	Unlawful to knowingly manufacture, distribute or retail
Texas	June 14, 1971	Misdemeanor/Felony	1st offense—fine of not more than \$2,000—2nd offense—fine of not more than \$25,000 and/or imprisonment for not more than 5 years	Same as above
Utah	May 8, 1973	Misdemeanor	Fine not to exceed \$299 and/or imprisonment up to 6 months	Same as the above as well as to rent or make available equipment for such transfers
Virginia	July 1, 1972	Misdemeanor	Fine not to exceed \$500 and/or imprisonment up to 1 year	Unlawful to knowingly manufacture, distribute, or retail without consent of the owner and/or does not bear the name of the manufacturer
Washington	July 25, 1974	Misdemeanor	Fine not to exceed \$1,000 and/or up to 1 year imprisonment plus confiscation of tapes	Same as the above

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Three Concerts Billed at First Of Santa Barbara's Jazz Fests

SANTA BARBARA—Three concerts are scheduled at the first annual Santa Barbara Autumn Jazz Festival Nov. 1-3 in the Santa Barbara County Bowl, which seats 3,500.

Opening night talent includes trumpeter Harry "Sweets" Edison, singer Carmen McCrae, the Festival Quartet starring John Lewis, Jim Hughart, Ray Burns and Mundell Lowe and a 16-piece Southern California band co-directed by Toshiko Akiyoshi and Lew Tabakin performing original compositions by Miss Akiyoshi.

General director of the event is presenting the festival, its first venture into the entertainment world. Saturday night with Cal Tjader, Francisco Aquabella, Jerome Richardson, Carmelo Garcia and Luis Gasca opening at 8:15 p.m. followed by Airtio and the Sounds of Brazil and Gerald Wilson's big band.

A Sunday matinee spots the Santa Barbara Symphony conducted by

Jimmy Lyons, founder and general manager of the Monterey Jazz Festival.

Latin music will be emphasized Ronald Ondrejka. Lalo Schifrin will appear as piano soloist. Closing out the fest will be Lewis, on piano, with

TV Grabs Disk Stars

LOS ANGELES—New television prime-time outlets for contemporary recording stars are opening up as midseason replacements.

Mac Davis goes back on the air for NBC-TV with his own variety hour Dec. 19 at 8 p.m. Also figuring in the increasing TV trend toward recording stars are Tony Orlando & Dawn, the Smothers Brothers, Dinah Shore and John Denver.

Billboard's Oct. 26 issue carried the story that Tony Orlando & Dawn start their new CBS-TV series Dec. 4. Both Orlando and Davis had successful replacement series this summer.

The Smothers Brothers return is

the symphony in a West Coast premiere of his "In Memoriam" composition, a tribute to past jazz greats.

McCune Sound of San Francisco is handling the sound. Jazz Seen, a new production firm formed here by James Hill and R. Denzil Lee, is

set for NBC-TV Jan. 13, and this topical comedy-music team always is particularly active in presenting contemporary rock figures.

Dinah Shore last week began a five-days-weekly CBS-TV afternoon 90-minute talkshow that will apparently deal heavily with contemporary record stars. Scheduled for early segments were Seals & Crofts, Jerry Reed, Sammy Davis Jr., the 5th Dimension, Bo Donaldson & the Heywoods and the Pointer Sisters.

"Sunshine," based on the movie for TV which featured John Denver songs, will replace the Mac Davis series in March 1975.

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	13	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	31	32	14	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)
2	3	10	HELL James Brown, Polydor PD2-9001	32	40	5	MIGRATION Creative Source, Sussex SRA 8035
★	7	25	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	33	43	3	RELEASE YOURSELF Graham Central Station, Warner Bros. BS 2814
4	5	27	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	34	29	6	LIVE AT THE OPERA HOUSE Pointer Sisters, ABC/Blue Thumb BTS 444
★	6	6	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	35	44	2	IN HEAT Love Unlimited, 20th Century T-443
6	2	8	CAN'T GET ENOUGH Barry White, 20th Century T-444	36	39	30	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
7	8	5	THRUST Herbie Hancock, Columbia PC 32965	37	36	20	THE BLACKBYRDS Fantasy F-9444
8	9	27	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	38	33	4	TOGETHER BROTHERS/ ORIGINAL MOTION PICTURE SOUNDTRACK Barry White, Love Unlimited & Love Unlimited Orchestra, 20th Century T-101
9	4	22	BODY HEAT Quincy Jones, A&M SP 3617	39	41	11	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495
★	20	4	THE KIDS & ME Billy Preston, A&M SF 3645	40	50	2	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX 50190
11	11	30	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	41	-	1	DO IT BABY Miracles, Tamla 334V1 (Motown)
12	10	20	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	42	45	8	TREASURE CHEST Herbie Hancock, Warner Bros. ZWS 2807
13	14	9	HARD CORE POETRY Tavaras, Capitol ST-11361	43	47	14	I NEED TIME Bloodstone, London APS 647
14	15	6	THE MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)	44	48	7	SWEET LOU Lou Donaldson, Blue Note BNLA-259G (United Artists)
15	17	11	ROCK YOUR BABY George McCrae, TK 501	45	46	8	ANOTHER TIME Earth, Wind & Fire, Warner Bros. ZWS 2798
16	16	39	BLUE MAGIC Atco 7038	46	35	9	DOWN TO EARTH The Undisputed Truth, Gordy C6-96851 (Motown)
★	21	40	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	47	-	1	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)
18	13	18	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	48	42	25	FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
★	24	12	MORE, MORE, MORE Lafimore, Glades 6503 (TK)	49	37	4	RECORDED LIVE AT NEWPORT IN NEW YORK Stevie Wonder, Aretha Franklin, Donny Hathaway, Staple Singers & Ray Charles, Buddah BDS 5616
★	26	9	HANG ON IN THERE BABY Johnny Bristol, MGM M36	50	34	11	FRIENDS B.B. King, ABC ABCD-825
21	12	21	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	51	54	6	THREE THE HARD WAY Impressions, Curtom CRS 8602 ST (Buddah)
★	30	3	LIGHT OF WORLDS Kool & The Gang, De-Light DEP 2014 (PIP)	52	49	6	KEEP ON DANCIN' Bohannon, Dakar DK 76910 (Brunswick)
23	19	22	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	53	56	2	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Bell)
24	18	9	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)	54	55	2	SOULFUL ROAD New York City, Chelsea 500
25	25	31	STREET LADY Donald Byrd, United Artists Blue Note BN LA 140-F (United Artist)	55	58	3	SWEET SIXTEEN Jerry Butler, Mercury SRM-1-1006 (Phonogram)
26	27	23	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	56	-	1	SKIN I'M IN Chairman Of The Board, Invictus KZ 32526 (Columbia)
27	22	34	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	57	38	53	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
28	31	4	MANDRILLAND Mandrill, Polydor PD 2-9002	58	53	3	STEVIE WONDER PRESENTS SYREETA Motown MG-80851
29	28	15	DREAMER Bobby Blue Bland, Dunhill DSX 50169	59	52	8	PERFORMANCE Esther Philips, Kudu/CTI 18 (Motown)
30	23	32	MIGHTY LOVE The Spinners, Atlantic SD 7296	60	-	1	HIGH ENERGY Freddie Hubbard, Columbia KC 33048

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We transport Records, Tapes, etc. from
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Contact:
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P.O. Box 665, JFK Airport
Jamaica, N.Y. 11430 U.S.A. tfn

WHILE OTHER PEOPLE ARE RAISING
their prices, we are lowering ours. Major label
LP's are low as \$1.00. Your choice. Write for
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no18

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100	\$ 90.00	\$125.00
500	130.00	265.00
1000	190.00	430.00

Prices include mastering, label and plain
sleeve. Order shipped within 10 days if
accompanied by certified check or money
order. TERMS: 50% deposit, balance COD
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ord jackets, promotion and distribution.
Write for full information.

Oneida Video-Audio Tape Cassette Corp.
760 Blandina St., Utica, N.Y. 13501
(315) 735-6187 tfn

WIL-FM
Goes All
Country

ST. LOUIS—WIL-FM, the sister
station to country-formatted WIL-
AM here, has also gone country, but
with a different approach—the auto-
mated programming service pro-
duced and distributed by Drake-
Chenault. "Great American Coun-
try" hit the air here Sept. 1 and the
new call letters are WIL-FM; the
station was called KFMS-FM.

Wally Clark, president and gen-
eral manager of both stations, is
backing up the dual country formats
with an extensive joint advertising
campaign in newspapers, on bill-
boards and on television. The sta-
tion had featured a beautiful music
format before.

The approaches are different:
WIL-AM is a live, personality-ori-
ented operation; WIL-FM features a
"more music" approach with
country music sweeps and clustered
commercials.

More than 30 radio stations are
now featuring the Drake-Chenault
country music service, including
KRSI-AM in Minneapolis and
WTQR-FM in Winston-Salem, N.C.

At Oxford:
WOOR-FM to
Rock Format

OXFORD, Miss.—WOOR-FM
has switched to a progressive rock
format, according to president Mel
Chrestman Jr. Chrestman is also
president of WSUH-AM in the mar-
ket. The FM station has been featur-
ing a black programming concept
with country music, easy listening
and Top 40.

The format change came after a
local survey revealed that people in
Oxford and Lafayette Counties and
students at the University of Missis-
sippi wanted to hear album cuts by
rock artists.

John Hightower is program direc-
tor of the new operation and the an-
nouncing and sales staff will be stu-
dents at the university. Oxford is the
home of Ole Miss, which has a total
of 7,800 students. The 25,000-watt
station is the only full-time progres-
sive rock station in north Missis-
sippi, according to Chrestman.

Joe Cayre
Wins HIRI
Disk Honor

NEW YORK—Caytronics Rec-
ords was named "record company
of the year" by the Hispanic Inter-
national Research Institute at its
fifth annual hall of fame banquet
here last Saturday (28).

Joe Cayre, Caytronics president,
accepted the award for his label at
the event which also gave recogni-
tion to a number of Latin artists for
furthering inter-cultural under-
standing.

Vicente Fernandez (CBS/Cay-
tronics) was named folk singer of the
year. Marco Antonio Muniz (RCA/
Arcano) took honors as top inter-
national male singer, Nydia Caro
(Alhambra) as top female singer,
Roberto Torres (Mericana) as best
in the salsa category, and Veld Gon-
zalez and Rolando Barral as inter-
national artists of the year.

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

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 re-
ceiving 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 "floater".
I have a developed voice, comfortable deliv-
ery, 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!

Australia's top disc jockey Ward Austin for
five years, also top in New Zealand. Working
over past two years for Dick Van Dykes radio
station KXIV Phoenix, drive time. Wishes
to relocate to major U.S. market. Incredible
track record and proof of it, 14 years expe-
rience. Will consider all formats. Contact
KXIV Phoenix. no9

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

Announcer: 26, 2 years college, 3rd class lic.
3 years experience as a police radio dis-
patcher. Prefer rock or MOR. Can do copy-
righting, programming and production.
Have conducted interviews for magazines
and radio stations. Will send tape and
resume upon request. Write: Occupant P.O.
Box 8952, Phila., Pa. 19135.

CMA SHOW
PULLS TOP
TV RATINGS

NASHVILLE—The Country Mu-
sic Assn. Awards Show last Monday
night on CBS-TV showed a 40 share
of the audience, a whopping 25 per-
cent increase over last year, accord-
ing to Nielsen in a fast-share survey.

Last year's rating hit a 34 share.
The New York share this year was
32, far above 1973.

The Nielsen estimate was that the
show was seen in some 18,290,000
homes for an audience (estimated)
total of 54,870,000 persons.

Kasenez and Katz
Open a New Studio

NEW YORK—Jerry Kasenez
and Jeff Katz, producers of a num-
ber of hits between 1966 and 1970,
opened a recording studio in Great
Neck, N.Y.

The studio, called K&K Studio
City, cost \$1 million, they claim. It's
equipped to handle up to 24 tracks.
It has a 35-seat viewing theater, one
large studio and a production booth
enclosing a custom-designed board.
The theater can house a separate
musical section in recording, if nec-
essary.

The producers struck gold records
for Ohio Express, Crazy Elephant,
1910 Fruitgum Co. and Tommy
James & the Shondells, among oth-
ers.

Tom Draper
Digs Into
RCA's Soul

• Continued from page 24

"So, now we're trying to turn
that around," continues Draper,
"through artist acquisition, which
has brought us The Hues Corpora-
tion and given us a shot in the arm in
terms of label identification.

"We feel if we develop enough
acts, whereby they're identified as
being on RCA, then we can establish
a level of credibility and can go forth
with our entire roster because then
there will be a label identity to assist
us," foresees Draper.

Draper, admittedly, sees his job as
one of building his department into
something it has never been before.
He's also been looking for the right
and best way to do it. The results
have been a retrospective appraisal
of Motown's success.

"They established their artists on
an act by act basis. Sure, there was
that built-in selling point of Motown
Records, the exemplaries in terms of
rhythm and blues music. However,
at the same time, they took a Diana
Ross and The Supremes; they took a
Temptations, and took a Miracles
and worked them as individual acts.
And I think that approach was suc-
cessful for them.

"I'm not above trying that success-
ful formula at RCA Records," says
Draper.

(Next week, Draper puts the for-
mula to work.)

Sills' LP Heads Westminster Gold Releases for October

NEW YORK—Coinciding with her upcoming engagements during the 1974-75 opera season, including appearances on the West Coast this fall and her Metropolitan Opera debut this spring, ABC Records is shipping Beverly Sills' latest Westminster Gold album, "Duets with Tenors."

The soprano is joined on the LP

by Nicolai Gedda, Stuart Burrows and Carlo Bergonzi in duos from "Manon," Anna Bolena," "Lucia di Lammermoor" and "The Tales of Hoffman."

"Duets with Tenors," which ABC is supporting with an extensive consumer advertising campaign, led off the October Westminster Gold release of 10 other albums.

According to Kathryn King, director of Classical a&r at ABC, last month's release otherwise features a coupling of Bach cantatas conducted by Hermann Scherchen and a performance of Schubert by Russia's Taneyev Quartet with cellist Mstislav Rostropovich. Also included are an album on which Victor Desarzens conducts the Chamber Orchestra of Lausanne in works by Schoenberg, Elgar and Britten, and another by Franck and Prokofiev, both played by the Moscow Radio Symphony under Jemal Delgat.

The remaining LPs in the release offer four works by Dvorak played by the Vienna State Opera Orchestra, Laszlo Somogyi conducting; four Berlioz overtures played by the Philharmonic Promenade Orchestra, Sir Adrian Boult conducting; five short pieces by Arthur Honegger, with Hermann Scherchen conducting the Philharmonic Symphony of London; the Vienna State Opera Orchestra playing two Haydn symphonies, also conducted by Scherchen; organist Wright playing a dozen traditional Christmas songs, and the second volume of John Dowland's "Ayres for Four Voices." The Dowland album, performed by the Golden Age Singers under the direction of Margaret Field-Hyde, follows Volume I by a little over a year, and in addition, features Julian Bream on lute.

Ms. King also announced that the first four albums in the Westminster Music of the Earth series, originally scheduled for last month, will now be released in March 1975.

WCLV Goes Quad on Concert Broadcasts

NEW YORK—WCLV, Cleveland's Fine Arts Station, has begun regular quadrasonic broadcasts of the Severance Hall concerts of the Cleveland Orchestra. The broadcasts began with the Oct. 6 concert, the opening program of the 1974-75 Severance Hall season of the Orchestra and features Music Director Lorin Maazel conducting Barber's "School for Scandal" Overture, the

Suite No. 1 from "The Water Music" by Handel and Mahler Symphony No. 5 in C#.

WCLV is using the Columbia SQ matrix system of quadrasonic broadcasting. All that is required for a stereo listener to receive the Cleveland Orchestra concerts in quad is to add a decoder, an amplifier and two speakers to his current two-channel stereo equipment.

WCLV produces the Cleveland Orchestra concerts for national distribution to stations throughout the U.S. and Canada. The quadrasonic tapes will begin being heard nationally the week of Nov. 24, on 74 stations. The Cleveland Orchestra will be the first orchestra in the world to furnish quadrasonic tapes on a regular basis to all outlets carrying its concerts.

Commentator and producer of The Cleveland Orchestra is Vladimir Maleckar.

Classical Notes

An Aaron Copland festival is set from Monday (4) to Saturday (9) by the Cleveland Orchestra at Severance Hall. Copland will conduct the concerts of Thursday (7) and Saturday (9). . . . Chicago's Fine Arts Quartet to tour Europe for month. It's the group's 13th on the continent. A spring release is scheduled by Vox Records of the five Mozart viola quintets (with guest artist Francis Tursi). . . . Classical music is going wild. Wildlife that is. Many selections which were inspired by traits of animals are included in special "The Endangered Species" on Nov. 14 and Nov. 21 over WGMS-AM/FM, Washington radio station.

The Berlin Philharmonic adds a concert at Carnegie Hall on Nov. 13, in New York. Herbert von Karajan is conductor. . . . Also, the Chicago Symphony, under Georg Solti has scheduled an extra concert Dec. 21 at Carnegie Hall, because of ticket demand. . . . Music From Malboro, touring program from Rudolf Serkin's summer music center in Vermont, marks its 10th year this season with four different ensembles performing in over 50 concerts throughout the U.S.

American pianist James Dick performs Benjamin Lees' "Etudes for Piano and Orchestra" with Houston Symphony under baton of Lawrence Foster on Monday (28) and Tuesday (29). . . . Woman violinist Kyung-Wha Chung appears at Dartmouth College, New Hampshire, Sunday (27).

★ ★ ★

A route from Buffalo's Delaware Park across the Canadian line to Skylon Tower in Niagara Falls, Ont., has been chosen by Buffalo Philharmonic tympanist Jesse Krega. He will lead a marathon race with more than 100 runners, about a dozen fellow members of the Philharmonic. . . . Pierre Boulez welcomes four new members to the New York Philharmonic including Rene Siebert, flute; Martin Smith, associate principal horn; Jerry Grossman, cello, and Mark Shmickler, violin. New concertmaster, Eliot Chapo, joined the NYP late last summer.

ROBERT SOBEL

Merc Golden Import Series Marks a Grand First Year

NEW YORK—Mercury Golden Import series is marking its first year under a full head of buyer and release steam. The Philips-pressed records are outselling the original domestic recordings on Mercury by 150-200 percent in the comparable first year of issue.

The best-selling domestic Mercury record was the Dorati Tchaikovsky "1812 Overture" and "Capriccio Italien." The record is again the best seller in the Mercury Golden Import series.

Two issues which did not sell well

Liszt Movie Set to Roll

LOS ANGELES—The second in a series of motion pictures based on the careers of classical composers is firmed to go into production in December in London, Budapest and Vienna.

Roger Daltry, rock star of the Who combo, has set to play Franz Liszt (1811-1886) by producers David Puttnam and Sandy Lieberman, representing Good Time Enterprises here.

Ken Russell, who directed the first biographical film for the Puttnam-Lieberman team, on Gustav Mahler, again will direct the Liszt script.

Daltry has starred in Russell's film version of the British rock opera "Tommy," soon to go into national release. Good Time Enterprises intends to package a "highly commercial" soundtrack LP featuring selected Liszt compositions, an album which is being projected for release in mid-1975 when the picture goes into national exhibition channels.

originally were the Dupre recordings of organ music of Cesar Franck and the Liszt/Enesco Hungarian and Roumanian Rhapsodies with Dorati and the London Symphony Orchestra. The two recordings have shown dramatic improvement in sales over their original counterparts.

M. Scott Mampe, director of Phonogram's classical division, believes the reasons for the differences in acceptance in the latter two recordings are based on changes in the past 15 years in repertory and musical interest by the record-buying public.

In November six more disks will be issued to start Mercury Golden Import's second year. They include Mussorgsky's "Pictures at an Exhibition" and "Night on Bald Mountain" conducted by Antal Dorati; the Tchaikovsky 4th Symphony again conducted by Dorati; the Dvorak Cello Concerto and Burch's "Kol Nidrei" performed by Janos Starker with Dorati conducting the London Symphony; Bach "Preludes and Fugues," performed by organist Marcel Dupre; an album called "Sound Off," which contains marches by Sousa played by Fennell and the Eastman Wind Ensemble and, finally, a disk which contains Ginastera's Overture to the Creole "Faust," Barber's "Capricorn Concerto," and sessions' Suite from "The Black Maskers," all conducted by Howard Hanson.

The next release of Mercury Golden Imports after November is scheduled for the early part of 1975, and further releases will follow throughout 1975.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	BACK HOME AGAIN John Denver, RCA 10065 (Cherry Lane, ASCAP)
2	3	9	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)
3	2	10	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
4	4	8	JAZZMAN Carole King, Ode 66101 (A&M) (Colgems, ASCAP)
5	13	4	LONGFELLOW SERENADE Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
6	7	8	MY MELODY OF LOVE Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
7	5	11	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
8	12	5	CAT'S IN THE CRADLE Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
9	6	10	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
10	17	4	LAUGHTER IN THE RAIN Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
11	9	13	TIN MAN America, Warner Bros. 8014 (WB, ASCAP)
12	8	6	SECOND AVENUE Garfunkel, Columbia 3-10020 (Burlington/Andustin, ASCAP)
13	21	4	WHEN WILL I SEE YOU AGAIN Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
14	11	11	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
15	16	7	YOU CAN HAVE HER Sam Neely, A&M 1612 (Harvard/Big Billy, BMI)
16	10	14	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
17	30	3	I CAN HELP Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
18	14	14	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
19	25	5	EARLY MORNING LOVE Sammy Johns, GRC 2021 (One, BMI)
20	15	7	YOU'RE GONNA LOVE YOURSELF IN THE MORNING Bonnie Kolac, Ovation 1049 (Combine, BMI)
21	28	2	WISHING YOU WERE HERE Chicago, Columbia 3-10049 (Big Elk, ASCAP)
22	19	13	I LOVE MY FRIEND Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
23	20	10	BOOGIE BANDS AND ONE NIGHT STANDS Kathy Dalton, Discreet 1300 (Warner Bros.) (Faz/Abernathy/Eye, BMI)
24	31	4	AFTER THE GOLDRUSH Prelude, Island 002 (Cottillion/Broken Arrow, ASCAP)
25	22	13	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
26	33	4	PEOPLE GOTTA MOVE Gino Vannelli, A&M 1614 (Almo/Gemo, ASCAP)
27	26	5	WALKING MAN James Taylor, Reprise 8028 (Country Road, BMI)
28	27	5	HONEY, HONEY Abba, Atlantic 3209 (Overseas Songs, BMI)
29	35	5	SOMETHIN' 'BOUT YOU BABY I LIKE Tom Jones, Parrot 40080 (London) (Colgems/Glori, ASCAP)
30	46	2	RIDE 'EM COWBOY Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
31	32	5	THIS IS YOUR SONG Leslie Kendall, Warner Bros. 8022 (Spanka, BMI)
32	-	1	ANGIE BABY Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
33	39	2	IT'S MIDNIGHT/PROMISED LAND Elvis Presley, RCA 10074 (Arc, BMI)
34	38	3	EVERLASTING LOVE Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
35	29	10	CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
36	-	1	LET'S LOVE Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
37	45	4	SUNSHINE ROSES Gene Colton, Myrrh 136 (Word) (Monya, ASCAP)
38	34	7	ANOTHER LONELY SONG Andy Williams, Columbia 10029 (Algee, BMI)
39	37	8	YOU LITTLE TRUSTMAKER The Tymes, RCA 10022 (Dramatis/Bacon Fat, BMI)
40	43	5	COME FILL YOUR CUP AGAIN Barry Richards, A&M 1543 (Almo/Lion's Share/Loganberry/Wheezzer, ASCAP)
41	41	5	LA LA PEACE SONG O.C. Smith, Columbia 4-45863 (Bushka, ASCAP)
42	40	3	CREDIT CARD SONG Dick Fellar, United Artists 535 (House of Cash, BMI)
43	-	1	THREE RING CIRCUS Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
44	44	3	PENCIL THIN MUSTACHE Jimmy Buffett, ABC/Dunhill 15011 (ABC/Dunhill, ASCAP)
45	36	8	TEMPTATION Perry Como, RCA 10045 (Robbins, ASCAP)
46	-	1	IF Telly Savalas, MCA 40301 (Colgems, ASCAP)
47	49	2	SHE CALLED ME BABY Charlie Rich, RCA 10062 (Central Songs, BMI)
48	50	2	YOU FOXY THING, I LOVE YOU Ronnie & Natalie O'Hara, Legacy 103 (Sabre)
49	48	3	FOR THE PEACE OF ALL MANKIND Terry Sylvester, Epic 20002 (Landers-Roberts/April, ASCAP)
50	-	1	LOVE IS LIKE A BUTTERFLY Dolly Parton, RCA 10031 (Owepub, BMI)

GRAND OLD OPRY 49TH BIRTHDAY



1. CMA winners: Mel Tillis (presenter), Charlie Rich, Cal Smith, Wesley Rose, Danny Davis, Owen Bradley, Pee Wee King, Loretta Lynn, Conway Twitty, Statler Bros. 2. Pee Wee King inducted into Hall of Fame; 3. MCA's Jerry Clower and Jeanne Pruett; 4. Capitol's Ernie Ford; 5. Fans enjoy Odessa barbecue; 6. Metronome winner Roy Acuff with Mayor Briley; 7. Golf winner Bobby Goldsboro; 8. WSM's Bud Wendell and Irving Waugh with RCA's Jerry Bradley; 9. Ronnie Milsap; 10. Merle Haggard; 11. Host Johnny Cash; 12. Hall of Famer Owen Bradley; 13. RCA's Dolly Parton; CMA chairman Joe Talbot with RCA's Frank Mancini, Wesley Rose and CMA's Jo Walker; 15. Master of ceremonies Ralph Emery; 16. Part of the crowd of 5200; 17. MCA's Bill Anderson; 18. Honoree Grant Turner; 19. Chet Atkins; 20. Bud Wendell; 21. "Opry" finale; 22. Minnie Pearl; 23. Flip Wilson golfing; 24. Japan's Eddy Murata; 25.

Birthday cake with Grant Turner, Hal Durham, Jerry Strobel, Mayor Briley; Roy Acuff; Bill Anderson, Charlie Walker; 26. ASCAP party's Larry Butler, Mike Curb, Dick Heard, Gerry Wood; 27. Connie Cato; 28. Stanley Adams, Wesley Rose, Roy Acuff, Ed Shea at ASCAP; 29. SESAC's Bob Thompson, Dee Briley, Beverly Briley; 30. On stage at the Municipal Auditorium; 31. Roy Clark with Buck Trent; 32. CBS's Barbara Mandrell; 33. Bill Hall, Stanley Adams, Mrs. Hall, Mrs. Bill Rice, Bill Rice, Mrs. Jerry Foster, Jerry Foster, Ed Shea; 34. Johnny McRae, Bob Beckham, Ed Shea; 35. Jack Stapp with Connie B. Gay; 36. Pointer Sisters with Dottie West; 37. Charlie Black, Jerry Gillespie, Ricci Mareno, Bob Thompson (SESAC), Bobby Fischer, Alan Richards, Merianne Mareno, Skippy Barrett.

GRAND OLE OPRY BIRTHDAY

Celebration Fine, But Everyone Returns Home Beat to the Socks

NASHVILLE—More than 200 artists performed, more than 300 awards were handed out, and more than 5,200 registrants went home exhausted at the culmination of the 49th Anniversary Celebration of the "Grand Ole Opry."

With 14 "official" functions, two massive Country Music Assn. shows and a score of unofficial segments of entertainment, the viewer more than got his money's worth.

Added to this were a handful of banquets, breakfasts and luncheons, an uncountable number of hospitality suites, and a substantial sprinkling of private parties.

Despite the reduction in number of conventioners, it was the longest and most exhausting of any of the 21 previous celebrations.

The city benefited to the extent that its economy was pumped with an additional half million dollars or more, and its music-minded mayor was honored with a pair of awards.

But awards were everywhere. In addition to the preponderance of plaques handed out by the performing rights organizations, there were two inductees into the Hall of Fame, a founding president's award to Tree, Int., president Jack Stapp; honors to radio stations for their respective jobs in promoting country music, an "ambassador" status to Mrs. Dorothy Ritter, and plenty of in-house accolades. There was even a "Best Bus Driver" award, and the U.S. Navy got into the act, giving an award to the CMA for its help in bringing about an all-volunteer service.

Efforts to hold down attendance figures were successful to a degree this time. E.W. "Bud" Wendell, general manager of the "Opry," noted that "hundreds of applicants for registration were rejected to reduce the figure from last year's 6,000 to this year's 5,200." This was due in great measure to the success of the consumer oriented Fan Fair held in June. It is now projected that some 16,000 of these fans will pour in next June, and work on that gala already has begun, even before the effects of the industry conclave have worn off.

Despite the frivolity of this gathering of the country music clan, and the heavy entertainment schedule, there was a business side. International artists from Canada, England, New Zealand, Japan, Belgium, Australia, Holland and the United

States were given exposure in this country; there was a double disk-jockey taping session (during which time artists taped promo's, station breaks, interviews, etc.), and substantial network coverage.

There also was the return home of the first major country group to tour the Soviet Union, replete with filmed highlights of their successful swing.

There was some zaniness, but it was harmless and exceedingly mild in comparison with the past.

One of the greatest crowd-pleasers was the Blue Thumb act, The Pointer Sisters, who drew a standing ovation both at the ABC-Dot function and in a surprise appearance on the "Grand Ole Opry." All of the acts were warmly received, however.

Roy Clark, also of ABC-Dot, showed his skills to perfection, acting as host-performer for the CMA banquet-show. This annual event, written by Bob Tubert and produced by Frank Jones, is traditionally a masterpiece. Clark kept that string intact, abetted by Mickey Gilley, Melba Montgomery, Cal Smith, Charlie McCoy, Johnny Gimble, Hank Snow, Mel Tillis and Barbara Mandrell, with great back-up from the Jordanares and the Nashville Edition, and the band under the direction of Hank Levine.

No show, however, can be completely singled out. For the most part, the millions of dollars worth of talent did a magnificent job for the disk jockeys, talent buyers, publishers, promoters, writers, record company officials and others who at times had a difficult option to exercise: which show to watch.

One of the more remarkable things in regard to the convention is that approximately 2,000 of the registrants were disk jockeys, music directors and managers, the largest percentage ever from radio. The event also brought in the biggest names in the industry: Mike Maitland, Russ Regan, Bill Farr, Irwen Segalstein, Ed Cramer, Stanley Adams, Alice Prager, Ken Gancey, Al Coury, Frank Jones, I. Martin Pompadur, Jay Lasker, Jim Fogleston, and Jimmy Bowen, among others.

Buyers also were very much in evidence. One of these was the director of the nine-day, eight-night Cheyenne Frontier Days, who noted that country music always fills the

stands, and will dominate the event in the future.

Perhaps the most unusual award of the week was given by the Oak Ridge Boys, who announced that their bus driver, "Curly" Jones, had been voted Bus Driver of the Year by his fellow country music drivers.

Jack Greene and Jeannie Seeley were the most surprised of all the people during the convention. Not because they didn't win the "Duo of the Year" award of CMA, but that they were even nominated. They were among the five finalists even though they have not had a duet released in more than two years.



BMI President Ed Cramer with publishing-writing winners Bill Anderson, Larry Butler, Jack Stapp and Buddy Killen.

Extend Whitman's U.K. Tour to 43 Cities, An All-Time Record

NASHVILLE — The Mervyn Conn-promoted Slim Whitman tour of the United Kingdom has been extended to 43 cities, an all-time record for any artist, country or pop, according to Conn.

Originally scheduled for a 30-city tour, it has been twice extended. Conn also says he will be the first artist ever to break the \$1 million box office record there. He also will be doing a one hour TV special, and may be doing a Royal Command Performance.

Conn also notes:

Talent set for the Seventh International Festival of Country Music March 29-30 near London will include George Jones and Tammy Wynette, Marty Robbins, Dolly Parton, George Hamilton IV, Jean Shepard, Barbara Mandrell, Molly Bee, Mac Wiseman and Red Sovine. Negotiations still are under way with Buck Owens, Billy "Crash" Craddock and Connie Eaton.

The London promoter also said

CMA Will Elect Board, Officers

NASHVILLE—The newly-constituted board of directors of the Country Music Assn. will meet in November to select its board chairman and officers for the coming year.

Fifteen new directors were named to the board in elections held last week, and will serve with a similar number of holdovers for another year.

Those elected in the various categories are: Billy Davis, Johnny Bond, Jimmy Jay, Joe Allison, Bill Robinson, Robert Cook, Jack Roberts, Bob Austin, Wesley Rose, Sam Lovullo, Jim Fogleston, Hugh West, Mike Maitland, Frank Mancini and Charles Sculley.

GOLDSBORO GOLF WINNER

NASHVILLE—A team including singer Bobby Goldsboro was the winner in the 10th annual Music City Pro-Celebrity Golf Tournament here, kicking off a full nine days of activity.

Scores of celebrities, including rock artist Alice Cooper, took part in the two-day event, a prelude to parties, shows, seminars and tape sessions held in conjunction with the birthday of the "Grand Ole Opry."

Bill Anderson would do a 10-city tour of the U.K., Feb. 4-20, along with his entire show and Mac Wiseman. Either Dottie West or Wanda Jackson will be added to it.

George Hamilton IV will be touring U.K., Ireland and Czechoslo-

vakia in September, October and part of November next year, covering 35 cities, and George Jones and Tammy Wynette also are set for an extensive tour. Jack Greene and Jeannie Seeley may be added to the Hamilton tour.

Songwriters Induct Cochran Into Hall

NASHVILLE—Hank Cochran, who has written country standards for a number of years, has been inducted into the Nashville Songwriters Assn. Hall of Fame at its annual awards show here.

The 39-year-old writer, whose hits include "Make The World Go Away," "Little Bitty Tear," "She's Got You," and "Don't Touch Me," was a recording artist for many years before settling on writing. He is the husband of MCA's Jeannie Seely.

He also co-wrote the classic "I Fall To Pieces," with Harlan Howard, another member of the Hall of Fame.

Principal speaker at the Songwriter's function this year was Mrs. Dorothy Ritter, widow of Tex Ritter, who told of her late husband's admiration of writers.

She noted that, although Ritter had been approached all over the world by every sort of songwriter, he was never rude to one of them.

When Cochran came here some 15 years ago he was accompanied by Willie Nelson and Harlan Howard, presenting this area with some of the strongest songwriters in the business.

Tommy Cash to Elektra Label

NASHVILLE—Tommy Cash, exiting Epic after five successful years with that label, has been signed by Warner Brothers and assigned to Elektra.

Arrangements for the move were handled by Mike Curb, who will continue to be a part of Cash's career.

"He will be my advisor on material, and will involve himself totally in my future," Cash said.

Cash said he had negotiated with several labels before making his deal with Elektra.



Ed Cramer extends accolades to the new inductees into the Country Music Hall of Fame: Pee Wee King, center, and Owen Bradley.



BMI's Vice President Frances Preston, left, and Ed Cramer, right, congratulate songwriter winners Conway Twitty and Loretta Lynn.

Congratulations,
Statter Brothers, on
being named Top Country
Vocal Group of 1974, by
CMA, Billboard, Cashbox,
Record World and
Music City News... and
for being presented
Cashbox and Record
World's number one
Country single and
Album awards.

Sincerely,
The Folks at Mercury Records

 
Products of Phonogram, Inc., one IBM Plaza, Chicago, Ill.
a Polygram company

1974

Congratulations, too, on your
new smash single
"Susan When She Tried"
(#73625)

Nashville: High Prices Vex Buyers

NASHVILLE—Deep concern over the spiraling talent prices and the tight money situation was noted by the International Country Music Buyers Assn. at its annual meeting here.

The promoters voted to enlarge their scope of operation to include members from fair associations, amusement parks, auditoriums and rodeos.

Harry (Hap) Peebles, Wichita, who was re-named president of the group for the fifth consecutive term, said talent prices are beginning to destroy country music as family entertainment.

Other officers re-elected by the group are Jack Roberts, Bothell, Wash., and John Bodin, Antioch, Tenn., vice presidents; Jack Norman Jr., Nashville attorney, secretary; Keith Fowler, King, N.C., treasurer.

Evelyn Zerr, manager of the Peebles facilities in Kansas City, Kan., was named assistant secretary.

Paperback Book On Country Acts Due Next June

NASHVILLE—Former "Opry" tour guide Carol Hollaren, who now operates her own tour firm, has written a book about country artists based upon questions asked guides by tourists.

The paperback book will be released just prior to Fan Fair next June.

"I went directly to the artists with the questions, and got the straight answers," she says. Sixty-four of them have cooperated in the interviews, and signed releases. They include some of the recently-deceased artists such as Tex Ritter and David "Stringbean" Ackeman.

Miss Hollaren also worked for producer-publishers Bill Walker and Bill Hall.

Acuff Wins Metronome

NASHVILLE—Roy Acuff, "the King of Country Music," is the recipient of this year's Metronome Award, presented by the city to the individual who has contributed most to the music industry during the past year.

The award is given annually by Mayor Beverly Briley, who instituted the program after becoming head of the metropolitan government here some 13 years ago.

Acuff is one of the few artists ever to win the award, which normally goes to someone with a business connection in the industry who has contributed more time and energy to its growth.

Past winners have included Owen Bradley of MCA, Chet Atkins of RCA, Jo Walker of CMA, Wesley Rose of Acuff-Rose, Bill Williams of Billboard, Bud Wendell of the "Grand Ole Opry" and Danny Davis of RCA.

Noel Boggs Dead

LOS ANGELES—The recent death of country steel guitarist Noel Boggs, 56, has been disclosed here. Boggs was long featured with Bob Willis' band and Spade Cooley's orchestra and made hundreds of records. He was a native of Oklahoma City.

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 11/2/74

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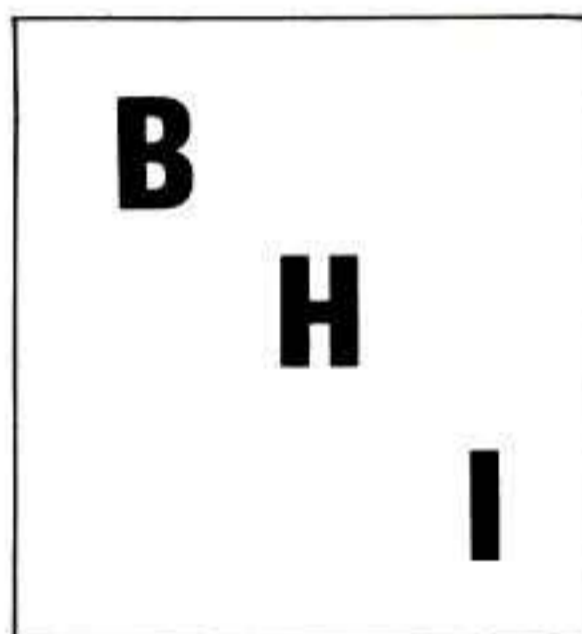
This Week			Last Week			Weeks on Chart			TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)			This Week			Last Week			Weeks on Chart			TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)			
1	2	13	1	2	13	1	2	13	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, C. Smith), Playboy 6004 (Peer International, BMI)	35	21	14	58	80	3	58	80	3	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner), RCA 10010 (Dweper, BMI)	80	3	80	3	OUT OF HAND—Gary Stewart (T. Jans, J. Barry), RCA 10061 (Almo, ASCAP/ Broadside, BMI)
2	3	10	2	3	10	2	3	10	LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton), RCA 10031 (Dweper Pub., BMI)	36	26	15	59	81	2	59	81	2	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno), ABC/Dot 17515 (Ricci Mareno, SESAC)	81	2	81	2	THE DOOR—George Jones (P. Sherrill, M. Wilson), Epic 8-50038 (Columbia) (Algee, BMI)
3	1	11	3	1	11	3	1	11	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson), MCA 40282 (Rose Bridge, BMI)	37	39	8	70	78	5	70	78	5	OH, HOW HAPPY—Sherry Bryce (C. Hatcher), MGM 14747 (Mylo, BMI)					
4	5	11	4	5	11	4	5	11	MISSISSIPPI COTTON—Charley Pride (H. Dorman, W. Gann), RCA 10030 (Hall-Clement, BMI)	38	41	8	71	76	7	71	76	7	SCARLET WATER—Johnny Duncan (F. Weller, S. Oldham), Columbia 3-10007 (Roadmaster/Sommersall, BMI)					
5	9	8	5	9	8	5	9	8	COUNTRY IS—Tom T. Hall (T. Hall), Mercury 73617 (Phonogram) (Hallnote Music, BMI)	39	28	13	72	79	5	72	79	5	BOOGIE WOOGIE ROCK AND ROLL—Jerry Reed (E. Raven), RCA 10063 (Milene, ASCAP)					
6	7	11	6	7	11	6	7	11	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry), MCA 40260 (Irving/Woolnough/ Broadside, BMI)	40	42	9	73	85	2	73	85	2	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly), Myrr 146 (Word/Goldband) (Keca, ASCAP)					
7	10	9	7	10	9	7	10	9	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell), MCA 40283 (House of Gold, BMI)	41	52	10	74	—	1	74	—	1	FOR A MINUTE THERE—Johnny Paycheck (J. Foster, B. Rice), Epic 8-50040 (Columbia) (Hall-Clement, BMI)					
8	4	14	8	4	14	8	4	14	BONAPARTE'S RETREAT—Glen Campbell (P.W. King), Capitol 3926 (Acuff-Rose, BMI)	42	45	10	75	88	2	75	88	2	IT'S MIDNIGHT—Elvis Presley (B.E. Wheeler, J. Chestnut), RCA 10074 (Imagination, ASCAP/Geronimo, BMI)					
9	13	8	9	13	8	9	13	8	TAKE ME HOME TO SOMEWHERE—Joe Stampley (G. Richey, N. Wilson, C. Taylor), ABC/Dot 17522 (Al Gallico/Algee, BMI)	43	37	15	76	73	9	76	73	9	FINE AS WINE—Billy Walker (E. Stevens, E. Rabbitt), MGM M-14742 (Briarpatch Music/Debbave Music, BMI)					
10	11	11	10	11	11	10	11	11	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carver (L. Levine, L.R. Brown), ABC 12017 (Levine & Brown, BMI)	44	54	3	77	83	4	77	83	4	ORANGE BLOSSOM SPECIAL—Johnny Darrell (E. Rouse), Capcorm 0207 (MCA, ASCAP) (Warner Bros.)					
11	14	8	11	14	8	11	14	8	GET ON MY LOVE TRAIN—LaCosta (N. Wilson, C. Taylor), Capitol 3945 (Al Gallico/Algee, BMI)	45	64	4	78	—	1	78	—	1	LITTLE GIRL FEELING—Barbara Fairchild (H. Cornelius, J. Crutchfield), Columbia 3-10047 (Duchess, BMI)					
12	12	12	12	12	12	12	12	12	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard), ABC/Dot 17518 (Acoustic, BMI)	46	62	4	79	90	2	79	90	2	POOR SWEET BABY—Jean Shepard (B. Anderson), United Artists 582 (Stallion, BMI)					
13	15	10	13	15	10	13	15	10	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson), Hickory 327 (MGM) (Acuff-Rose, BMI)	47	48	7	80	82	5	80	82	5	SEE THE FUNNY LITTLE CLOWN—Bobby Lewis (B. Goldsboro), United Artists 549 (Unart, BMI)					
14	6	12	14	6	12	14	6	12	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill), Epic 8-50008 (Columbia) (Algee, BMI)	48	55	5	81	84	5	81	84	5	DAY TIME LOVER—Gary Seagrants (T.T. Hall), Mercury 73608 (Phonogram) (Hallnote, BMI)					
15	24	6	15	24	6	15	24	6	BACK HOME AGAIN—John Denver (J. Denver), RCA 10065 (Cherry Lane, ASCAP)	49	51	7	82	86	3	82	86	3	BABY'S NOT HOME—Roy Head (M. Newbury), Mega 1219 (PIP) (Acuff-Rose, BMI)					
16	20	9	16	20	9	16	20	9	DELTA DIRT—Larry Gatlin (L. Gatlin), Monument 88622 (Columbia) (First Generation, BMI)	50	33	13	83	87	4	83	87	4	IT'S ME AGAIN MARGRET—Paul Craft (P. Craft), Truth 3205 (Acuff-Rose, BMI)					
17	8	11	17	8	11	17	8	11	BONEY FINGERS—Hoyt Axton (H. Axton, R. Armand), A&M 1607 (Lady Jane/Irving, BMI)	51	56	5	84	91	4	84	91	4	I SEE LOVE—Bobby Lewis (C. Rogers), GRT 008 (Chess/Janus) (Golden Horn/Starsong, ASCAP)					
18	22	8	18	22	8	18	22	8	CAN'T YOU FEEL IT—David Houston (C. Taylor, C. Richey, N. Wilson), Epic 8-50009 (Algee/ Al Gallico, BMI)	52	53	8	85	—	1	85	—	1	MY WOMAN'S MAN—Freddie Hart (T.T. Hall), Mercury 73621 (Phonogram) (Screen Gems Columbia/Summerhill, BMI)					
19	25	7	19	25	7	19	25	7	CREDIT CARD SONG—Dick Feller (D. Feller), United Artists 535 (House of Cash, BMI)	53	57	6	86	94	3	86	94	3	CAREFREE HIGHWAY—Gordon Lightfoot (G. Lightfoot), Reprise 1309 (Moose, CAPAC)					
20	23	8	20	23	8	20	23	8	YOU'RE NOT GETTING OLDER—Freddie Weller (F. Weller), Columbia 3-10016 (Roadmaster, BMI)	54	58	8	87	92	2	87	92	2	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds), United Artists 14490 (Jack, BMI)					
21	31	6	21	31	6	21	31	6	SHE CALLED ME BABY—Charlie Rich (H. Howard), RCA 10062 (Central Songs, BMI)	55	59	7	88	93	3	88	93	3	TOO LATE TO TURN BACK NOW—Four Guys (D. Williams, A. Reynolds), RCA 10055 (Jack, BMI)					
22	19	16	22	19	16	22	19	16	COME ON IN AND LET ME LOVE YOU—Lain Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)	56	65	8	89	—	1	89	—	1	ROCK ON BABY—Brenda Lee (J. Wilson, G. Dobbins), MCA 40318 (Chappell, ASCAP)					
23	35	5	23	35	5	23	35	5	MEMORY MAKER—Mel Tillis & The Statistiders (M. Tillis, K. Westbury), MGM 14744 (Cedarwood, BMI)	57	67	3	90	—	1	90	—	1	ANGELS ARE HARD TO FIND—Hank Williams Jr. (H. Williams Jr.), MGM 14755 (Hank Williams Jr., BMI)					
24	16	13	24	16	13	24	16	13	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)	58	66	8	91	—	1	91	—	1	FORBIDDEN ANGEL—Mel Street (J. Riggs, M. Street), GRT 012 (Chess/Janus) (Heavy, BMI)					
25	27	10	25	27	10	25	27	10	WELCOME TO THE SUNSHINE (Sweet Baby Jane)—Jeanne Pruett (R. Willis), MCA 40281 (War Drum, BMI)	59	68	6	92	—	1	92	—	1	SLOW DOWN—Chuck Price (K. Kristofferson), Playboy 6010 (Combine, BMI)					
26	17	12	26	17	12	26	17	12	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka), United Artists 507 (Spanka, BMI)	60	77	2	93	95	3	93	95	3	IF YOU WANT THE RAINBOW—Melba Montgomery (H. Howard), Elektra 45211 (Wilderness, BMI)					
27	29	10	27	29	10	27	29	10	WORKIN' AT THE CAR WASH BLUES—Tony Booth (J. Croce), Capitol P-3943 (American Broadcasting/ Blendingwell Music, BMI)	61	75	4	94	—	1	94	—	1	CAN I KEEP HIM DADDY—Red Sovine (Greer, R. Sovine), Chart 5230 (Buddah) (16th Ave., BMI)					
28	34	6	28	34	6	28	34	6	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor), Capitol 3955 (Blackwood/Back Road, BMI)	62	60	7	95	96	3	95	96	3	AIN'T IT ALL WORTH LIVING FOR—Mack White (S. King), Commercial 1316 (NSD) (Milene, ASCAP)					
29	30	9	29	30	9	29	30	9	LONG BLACK VEIL—Sammi Smith (M. Wilkin, D. Hill), Mega 1214 (Cedarwood, BMI) (PIP)	63	72	6	96	97	3	96	97	3	LINCOLN AUTRY—Connie Cato (B. Anthony, B. Morrison), Capitol 3958 (Combine, BMI/Music City, ASCAP)					
30	18	15	30	18	15	30	18	15	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith), Columbia 3-10001 (Marson, BMI)	64	63	8	97	99	2	97	99	2	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Sutton), Capitol 3965 (Pala Duro/ Rodeo Cowboy, BMI)					
31	32	11	31	32	11	31	32	11	ANOTHER GOODBYE SONG—Rex Allen Jr. (M. Sharp, L. Butler), Warner Bros. 8000 (Tree, BMI)	65	71	5	98	100	2	98	100	2	NOT TONIGHT—Little David Wilkins (D. Wilkins, T. Marshall), MCA 40299 (Forrest Hills/ Battleground, BMI)					
32	36	7	32	36	7	32	36	7	HE CAN BE MINE—Jeannie Seely (J. Seely), MCA 40287 (Tree, BMI)	66	74	5	99	—	1	99	—	1	A CANDY MOUNTAIN MELODY—George Morgan (Sun Child, crystal Lady), MCA 40298 (Little Elmo, BMI)					
33	44	7	33	44	7	33	44	7	LUCKY ARMS—Lizzy Frizzell (S.D. Shafter, L. Frizzell), ABC 12023 (Acuff-Rose, BMI)	67	69	6	100	89	6	100	89	6	PLAIN VANILLA—Jeannie C. Riley (J.C. Riley), Mercury 73616 (Phonogram) (Jeannie C. Riley, BMI)					
34	50	5	34	50	5	34	50	5	EVERY TIME I TURN ON THE RADIO—Bill Anderson (B. Anderson), MCA 40304 (Stallion, BMI)															

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Nashville Scene

By BILL WILLIAMS

To set the record straight, Jack Johnson reports that his contract with Charley Pride still has a year to go in management, and two full years for recording. He also reports that Don Kearns is no longer with his agency. ... Even though Hank Cochran was inducted into the Songwriter's Hall of Fame, Jeannie Seeley's new release is one she wrote herself. ... Dolly Parton rejoined

Porter Wagoner long enough to make an appearance together on the "Opry." ... Bill Anderson and Jan Howard also were paired for the finale of the big "Opry Spectacular" during the convention. ... The Pointer Sisters became the first black women ever to appear on the "Opry." ... The 15-year-old daughter of Conway Twitty, Kathy Twitty, showed poise when the instruments

accompanying her singing went dead. She kept right on going. Conway plans to record a duet with her in the near future. ... Hugh Hefner brought in plenty of Bunnies to keep the Playboy Suite active. ... Jerry Lee Lewis may have set some sort of record. He performed at the Exit/In, went to show dates in Chattanooga, returned to Nashville to perform with Mercury at the King of the Road, and went on from there to do a show at the Sheraton, and then at the Bachelor II.

Jim Halsey's new Nashville officers are in full operation under the direction of Noel Fox and Red Steagall. ... Singer-songwriter Don Williams has established his own Music Row offices, and has formed a publishing company with three songwriters. They are Al Turney, Wayland Holyfield and Jim Rushing. ... Claude King has a new release on Cinnamon, produced by Glen Sutton, has a new bus, a new band, The Nashville Knights, and is on the road again. ... Mooney Lynn, husband of Loretta, had 75 of his pheasants and quail stolen from their plantation in Hurricane Mills, Tenn. ... Dot's Ray Griff has taped an appearance on the syndicated Reed Farrell TV program in St. Louis. ... More record crowds for the Oak Ridge Boys, this time at the Northeast Alabama State Fair in Huntsville.

Columbia Studios in Nashville, which once quit custom work, now is up to its ears in it. In addition to its own acts, Columbia has done work for Jack Jersey, Arlene Harden, Merle Haggard and Freddie Hart of Capitol, and Patti Page and Bill Phillips of Avco. ... Doug Gilmore, who produces Sandi Burnette, has begun his own label called Another Record Company. It's based in Hollywood, and the first artist, or act is the Douglas Brothers. ... Diana Trask has been doing back-to-back sessions with her producer Jim Foglesong. ... The LeGarde Twins, Ted and Tom, are busier than ever. After they closed at the Las Vegas Hilton, they went to a string of sets in California, Nevada, and Texas, and then they return to the Hilton Nov. 29, playing through Christmas. ... Andy Purdy, a blue-grass singer and manager of The King's Country, has been signed by Hope Records in Roslyn, Pa.

In the first of a series of expansions being planned by Top Billing, company president Tandy Rice and vice president Dolores Smiley announce that Roger Burch has joined the talent agency's staff. The firm now has five agents. ... Capitol's Susan Raye will be Queen of the Links for the big Buck Owens Tennis and Golf Tournament this coming weekend. The event will be loaded with celebrities. ... Marilyn Sellars' hit record, "One Day At a Time," was used in an anti-smoking campaign in Minnesota. ... While LeRoy Van Dyke was working paid dates in Alaska, he and his group did a special afternoon show for retarded children in Anchorage. ... Mel Tillis is taping both the Dinah Shore Show and the Merv Griffin Show. ... Merle Haggard's new release was written by Dolly Parton, a departure for both of them.

Walt Pascow of Olympic Records has done a Christmas album at Bakersfield, with a little bit of everything for everyone. ... Buffy Sainte-Marie, who just completed her second LP for MCA, now is singing background on Donovan's new album, recorded at Quadrafonic Studios in Nashville. ... Young Illinois



BMI's Thea Zavin, left, and Ed Cramer, right, present to Al and Grace Gallico the Robert J. Burton Award for the Most Performed Song: "Let Me Be There."

More GOO Awards Bared, Including Two to Japanese

NASHVILLE—In this year of awards during the "Grand Ole Opry" birthday celebration, there were these which were of significance.

Jack Stapp, president of Tree, Int., won the Founding President's Award of the Country Music Assn. for his work in securing the telecast awards show.

Grant Turner was cited by both the "Opry" and by CMA for his work in helping country artists over the years.

Roy Acuff, in addition to the Metronome Award, was given a walking

stick hand carved by Victor Bobb of Vicksburg, Miss., who had made similar sticks for Dwight Eisenhower and Winston Churchill. The presentation was made by Jerry Clower.

Two Japanese, A. Torio and Shoo Kusano, were given citations by CMA for their work in the international field.

Radio station awards were presented to the following for their promotional efforts during the past year: WCMS, Norfolk, Va., first place; KREZ, Farmington, N.M., second place; and KGA, Seattle, third place.

Group Returns from USSR

NASHVILLE—A contingent of "Opryland USA" singers, led by Tennessee Ernie Ford and Sandi Burnett, returned here from a successful Soviet tour after a stop at the White House to serenade President and Mrs. Ford on their 26th wedding anniversary.

It was Mrs. Ford's first public appearance since her recent surgery.

The touching ceremony was capped by the group singing the "Anniversary Waltz" for the pair.

Earlier the group had gone

throughout the USSR, singing traditional and contemporary country songs in a series of shows which drew huge crowds. The performances abroad were videotaped, and will be put together as part of a network special early next year.

Opryland USA, the theme music amusement park here which houses the Grand Ole Opry House, is part of the complex owned by the National Life and Accident Insurance Co.



BMI's Ed Cramer presents one of many awards to Kris Kristofferson, left, and Norro Wilson.

Billboard
Hot Country LPs
 Billboard SPECIAL SURVEY for Week Ending 11/2/74

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

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	15	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	3	29	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
3	2	21	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
4	5	9	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
5	4	8	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
6	7	80	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★7	10	5	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
8	8	8	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
9	9	4	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
★10	15	4	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
★11	6	17	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★12	24	3	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
★13	19	14	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
14	16	6	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
15	17	9	GREATEST HITS—Ray Stevens, Barnaby BR 5004 (Chess/Janus)
★16	20	4	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
17	11	9	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
18	18	43	LET ME BE THERE—Olivia Newton-John, MCA 389
19	13	10	COUNTRY IS—Tom T. Hall, Mercury SRM 1-1009 (Phonogram)
★20	26	3	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
21	25	22	PURE LOVE—Ronnie Milsap, RCA APL1-0500
22	21	9	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307
★23	35	2	LIFE MACHINE—Hoyt Axton, A&M SP 3604
24	14	10	COUNTRY—Anne Murray, Capitol ST-11324
25	12	13	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS 602 (PIP)
26	27	19	RUB IT IN—Billy Crash Craddock, ABC ABCX 817
27	28	5	A MI ESPOSA CON AMOR—Sonny James, Columbia KC 33056
28	31	33	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
29	30	5	STANDING IN YOUR LINE—Barbara Fairchild, Columbia KC 33058
30	32	20	COUNTRY BUMPKIN—Cal Smith, MCA 424
31	22	6	I NEVER KNEW (What That Song Meant Before)—Connie Smith, Columbia KC 33055
★32	—	1	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
33	36	2	IT COULD HAVE BEEN ME—Sami Jo, MGM M3G 703
★34	44	2	HIGHWAY HEADIN' SOUTH—Porter Wagoner, RCA APL1-0713
35	33	13	COUNTRY HAM—Jerry Clower, MCA 417
36	39	2	I WISH THAT I HAD LOVED YOU BETTER—Eddy Arnold, MGM M3G 4961
★37	49	2	SINGIN' IN THE KITCHEN—Bobby Bare & The Family, RCA APL1-0700
★38	—	1	LIVING PROOF—Hank Williams Jr., MGM 4971
★39	—	1	CHARLIE RICH SINGS THE SONGS OF HANK WILLIAMS—Hi SHL 32084 (London)
40	42	3	BABY, DON'T GET HOOKED ON ME—Mac Davis, Columbia KC 31770
41	23	18	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
42	38	7	STARS & STRIPES FOREVER—Nitty Gritty Dirt Band, United Artists UA-LA 184-T2
43	45	20	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
44	29	8	THE GRAND TOUR—George Jones, Epic KE 33083
45	37	3	RAIN/RAINBOW—Larry Gatlin, Monument KZ 33069 (Columbia)
46	34	18	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
47	48	8	GREATEST HITS—Johnny Paycheck, Epic KE 33091
48	41	6	THIS TIME I ALMOST MADE IT—Barbara Mandrell, Columbia KC 32959
49	47	5	FINER THINGS IN LIFE—Red Steagall, Capitol 11321
50	—	1	ANOTHER GOODBYE SONG—Rex Allen Jr., Warner Bros., BS 2821

songwriter DeWayne Orender came to town, with little or no experience, and quickly got songs recorded by Faron Young and Connie Smith. ... Connie B. Gay, founding president of the CMA, undergoing surgery near Washington, D.C. ... WDSO-FM, in the Chesapeake Bay Area, has changed its format from MOR to

Country. ... Jerry Kennedy is now producing Jerry Lee Lewis again. ... Entertainer Johnny Nance has signed a public relations affiliation with Owens-Fair and Associates. ... At the RCA breakfast, the label had only a limited number of artists performing. The others were seated in the audience.

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Chip Monck Tells How He Wires Giant Events For Light/Sound

By NAT FREEDLAND

LOS ANGELES—it was a good day for Chip Monck as he breezed into the Billboard offices with a thick roll of blueprints under his arm. That very morning all arrangements had been completed to air-freight three 148-foot construction cranes from Paris to Africa, and his most adventurous rock staging job yet was falling into place.

The three Richier cranes, 74 feet high and capable of assembly in six hours, would be used to spotlight and also to film the Sept. 20-22 Zaire Music Fest preceding the scheduled heavyweight championship fight between George Foreman and Muhammad Ali.

The concept provides utmost flexibility for camera and spotlight along with minimum sightline obstruction for the audience at 100,000-seat stadium in the capitol of the former Belgian Congo.

"The beauty of the whole thing is that in the 24 hours we've got to change the stadium setup from the concerts to the fight, we'll have the cranes right there to lift out the stage and replace it with a central boxing ring," bubbled Monck. "It will cut the stage changing time to a fraction."

The Zaire concerts were to feature, at presstime, an unprecedented galaxy of black stars including Stevie Wonder, Aretha Franklin, James Brown, The O'Jays, The Four Tops, The Crusaders, B.B. King, Johnny Nash, The Spinners, Miriam Makeba, Manu Dibango, The Fania Latin All-Stars, Hugh Masekela.

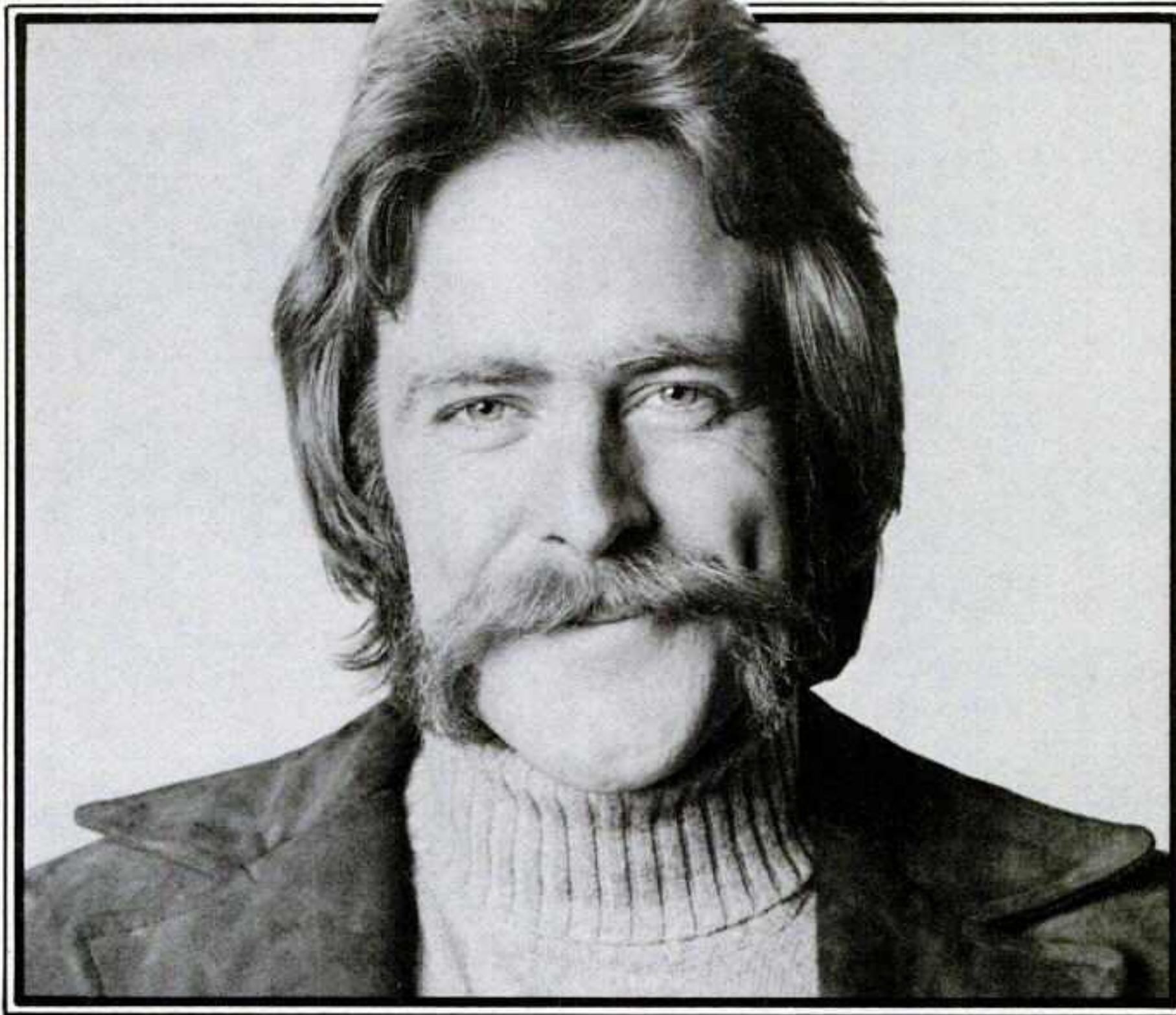
Chipmonck Productions, based in a downtown Manhattan townhouse, is no stranger to staging gigantic rock events, from the last four Rolling Stones tours to Grand Funk Railroad at Shea Stadium to Woodstock, the Monterey Pop Festival and the Concert For Bangladesh.

Chip's innovations in rock staging throughout his career of nearly ten years have far advanced the state of the art. For the most recent Stones tour in 1972, he developed a 40 x 8 foot mylar mirror that assembled to hang tilted over the stage and kept the lighting at each arena consistent without the need to lug over three thousands pounds of lights up to the ceiling.

The mirror, assembled in 4x8 sections, made it possible to light each show entirely from behind the stage.

Chip also emerged as a public figure over the years, a sort of backstage superstar. Aside from the familiarity his name built up from all that major show credit, he became the de facto emcee at Woodstock where his genial, soothing manner defused an increasingly surly audience stuck in the rain on muddy ground during three days of interminable stage waits.

The hugely successful film of the Woodstock Festival brought across Chip's personality to millions more than the 500,000 who actually attended the festival.



As a result, Chip Monck now hosts his own syndicated rock talk show, "Speak Easy," seen in nearly 100 markets. And the many favors owed him by rock names for his backstage efforts has no doubt been of great aid in getting the

stars to fly up to Toronto for rap session tapings.

Still another development bringing Chip out in front of his own spotlights is a winter-long college lecture tour booked by Heller Fischel Agency. The tour, which in-

cludes a multimedia presentation of his past concert stagings and then a rap session directed at helping college students put on their own high-quality campus shows, has been booked heavily through most available dates.

Chip Monck crew after a 1972 Rolling Stones concert.

Ethan Russell photos



Why has Edward Herbert Beresford Monck been the only rock backstager to become a public personality in his own right?

It is undoubtedly the same drive, imaginative talents and gracious personality that brought him to such a commanding position behind the scenes in the concert industry.

Chip got started doing stagecraft for college theater while attending school in the Northeast. He then got drawn into the burgeoning pop music renaissance and got the job running the light board at the Village Gate in New York. For a while, he was even living in the sub-basement of the famed nitery, just as Bob Dylan once did during an early phase of his career.

From a journeyman job as a nightclub light technician, Chip began bidding on the assignments for lighting the earliest rock concerts in the NYC area. Among his earliest tour clients were Peter, Paul & Mary and Joan Baez.

From the first, Chip was involved in the design of many new pieces of equipment for travelling large-scale rock shows. There was a hydraulic-lift, self-contained backlighting tower that folded back into itself for easy transportation between gigs.

The same self-rising pattern was adapted for a grid and gantry designed for the Rolling Stones 1970 tour of Europe. For individual events, Chip has been equally imaginative. He backed the usual line-up of stage speakers with an upper level ramp that allowed Mick Jagger unusually dramatic freedom of movement during the Rolling Stones Nicaragua Benefit Show at the Los Angeles Forum.

Chip has worked extremely closely with Bill Graham in the design changes that converted both the Fillmore East and the Fillmore West into outstanding rock concert halls.

To most in the audience at the 1972 Stones shows, the revolutionary mylar plastic reflecting mirror seemed a mere pretty decoration canopy over the stage, because the mirror backing was painted with a spectacular dragon mural.

However, Chip has no doubt that the Zaire Festival is his most demanding technical challenge yet, far ahead of the giant Woodstock stage setting.

The difficulties at Zaire arise from language barrier in the French dialect-speaking nation and extreme length of supply lines.

It was government policy, heartily supported by Chip, that whatever equipment possible should come from Zaire suppliers. Therefore, Chip has his own draftsman in residence at Zaire, laboriously translating blueprints from inches to the metric system for the African contractors who are building the stage and scaffolding.

Chip has nothing but praise for the cooperation he has received from Zaire authorities all the way down the line. "No request has been too expensive to be refused, as long as I have a reasonable ex-

(Continued on page SS-10)

Dramatic Emphasis On Live Performance Recording

By BOB KIRSCH

There are two major trends in the music world that have remained somewhat ignored as they have grown on a consistent curve over the past several years.

One of these trends is the increasing number of live albums available, the other is the growing sophistication of music on television and the greater care taken by those in the music and television ends of the business to assure that sound quality no longer takes an automatic back seat to video.

It is not uncommon now to find between 15 and 20 live albums on the charts at any given time, most of which are of exceptionally high quality. Music on television speaks for itself, not only in the cases of *Midnight Special*, *In Concert* and Don Kirshner's *Rock Concert*, but in the various awards shows and musical specials as well. Both of these trends, while covered and recognized during their early days, seem largely taken for granted now.

One of the companies that has proved instrumental in the live recording of concerts and in the growing sophistication of TV music is Wally Heider Recording, a firm whose name has become almost synonymous with remote recording.

What kind of equipment does Heider use to achieve his results? What are some of the major changes in remote recording over the past several years? What kind of preparation and follow-through is necessary to assure a quality finished product? Terry Stark, studio manager for Heider, answers some of these questions.

"We have four trucks now," Stark says. "Three in Los Angeles and one in San Francisco. Two are thirty six foot GMC vans and two are fifteen foot Econolines.

"The largest truck," he continues, "is Mobile Unit 1. The truck features a 40 input Automated Processes console, we supply two machines of whatever mode of recording we're doing so that the two machines can be run simultaneously. This is for the client's protection, in case one is lost or destroyed. The truck is capable of quadraphonic monitoring, we can provide up to four separate feeds, we have six limiters, equalizers, Altec 605 monitors and the truck is air conditioned and lead lined to assure that it's soundproof."

Other features of the truck include outlets on the roof for video or film cameras and a board that comes apart in five pieces so that it can be shipped anywhere. There is a video monitor so that the engineer can sit at the console and check on concert activity.

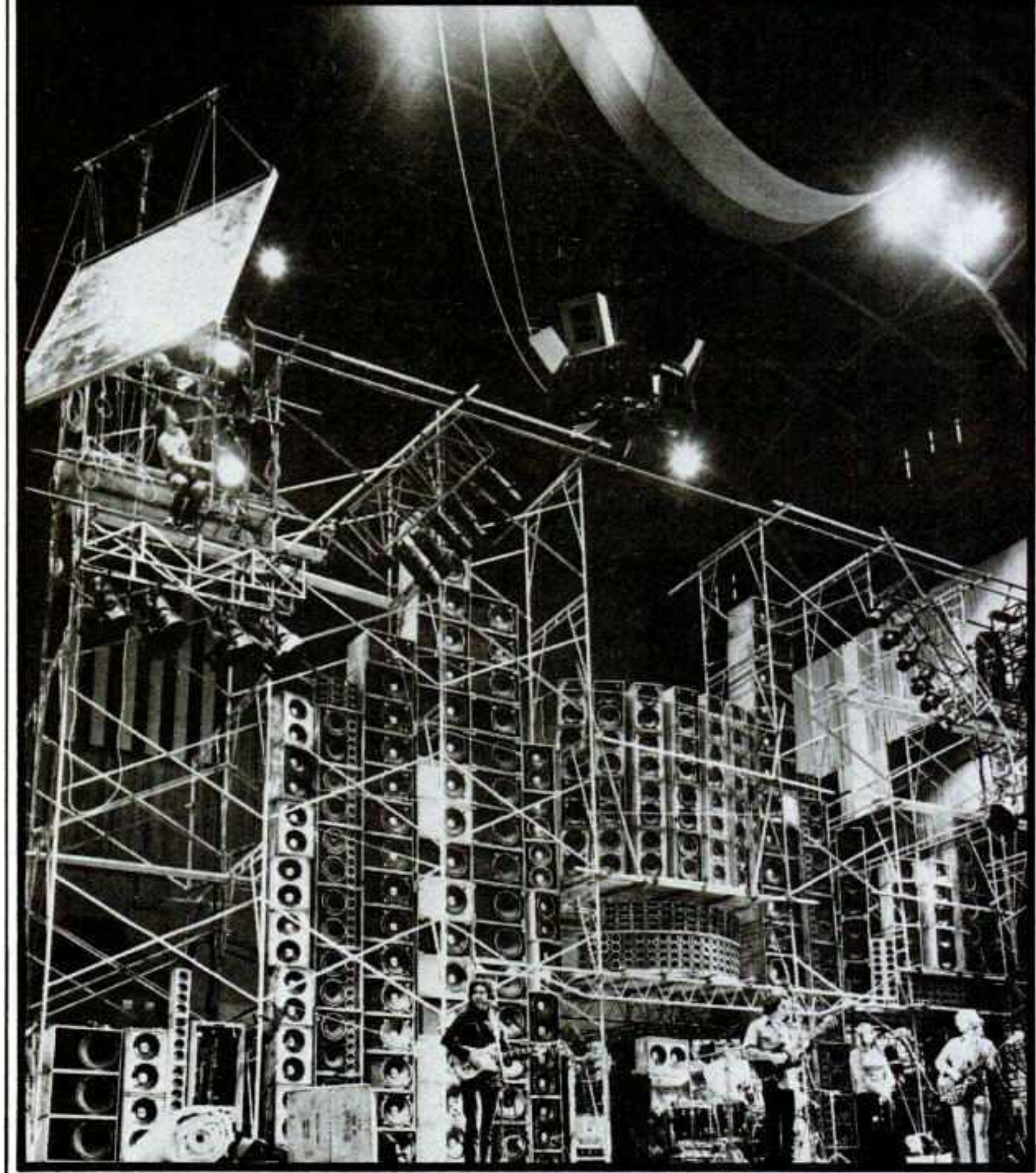
Mobile Unit 2 features another portable console, but a slightly smaller one (24 in, 16 out). Otherwise, the equipment is basically the same. The other two trucks include smaller consoles, but other equipment is much the same as in Mobile Units 1 and 2.

"Recording concerts makes up about 50 percent of our remote work," Stark says, "and TV probably accounts for most of the rest."

What are some of the steps leading up to a concert and how is that concert eventually recorded?

"We get together with the group as early as possible," Stark says, "so that we can find out their set ups, movements and what they expect to hear in a recording. We give our engineer copies of the bands' LPs so he knows what sort of sound the group wants.

"We also may give advice to a group on the sound quality of different halls," Stark adds. "If a group is going on tour and we have the itinerary, we can often recommend the spots that we know have the



Chuck Pulin photo (above)

Levon Helm and Bob Dylan (above) face off during recent tour that resulted in many innovations of performance backup equipment and systems. Below, the Grateful Dead's fantastic stage setup.

Hal Randall photo

best sound. Once we get to the gig, and I generally send an engineer, a maintenance engineer and two utility men to work the stage, we start looking at the hall and working with the group. We try and leave at least four or five hours for sound checks with the artist. We have to know the auditorium personnel to contact, such as the house manager, the electrician and the PA people. We have to know what time we can get into the hall, how many stage hands are required, if the hall has the correct power and how far the power is from the location of the truck so we can take enough cable and how long the run is from the truck to the stage.

"With the PA people," Stark continues, "we have to know if the system is low or high impedance, are there boxes on the side of the stage or do

we feed from the stage out to a PA mixer? The only real tie-in we have with the PA system is the mike, which is better than getting involved in a double mike set up. We split the mike, the half going to us with a transformer and the other half going direct. If a mike goes out, we simply change it, but the changes of that are about one in a hundred."

The lighting also plays a part in remote recording. Besides knowing what lighting means what cues for the artists, Stark emphasizes that it is important to be sure the audio cables run on the opposite side of the stage from the lighting cables. "If they run along side one another," he says, "then we are going to get a real buzz.

"But the only real problems we run into now," Stark adds, "happen when an artist and equipment arrive late. Then there is no time for a proper sound check so we have to use the first song to get our levels. Besides that, if we do our homework and everything goes according to schedule, there should not be any real trouble."

Stark adds that there are generally two shows to choose from when recording an artist. The producer sits in the truck with the engineer and lets him know what he wants to hear more of, what the moves are going to be and who is going to play what. If everything goes okay on the first show and it's all on tape and the producer is satisfied, then we leave it. Usually, though, we do the two shows and the best songs from each are picked."

Rates differ for use of the big truck, depending on location, number of shows recorded and other factors. A good ball park rate for a double 16-track recording, however, is around \$2,000 for a night.

Among the artists Heider has recorded over the years are the Stones, Joni Mitchell, David Bowie and John Denver at the Universal Amphitheatre in Los Angeles, Deodato with the St. Louis Symphony in St. Louis, Willie Nelson at the Texas Opera House in Austin, Arlo Guthrie in Denver, Yuseff Lateef in San Francisco, the Nitty Gritty Dirt Band, Frank Zappa, Neil Diamond, Cat Stevens, Grand Funk, Wayne Newton at the Sands in Las Vegas and countless others.

Heider also records a great deal of music for TV, including *In Concert*, *Rock Concert*, the Grammys, Emmys and various specials such as Frank Sinatra's.

"Recording for TV and the volume of it has been the major change for us over the past few years," Stark says. "In the past two years, a lot of producers, directors and artists have started placing emphasis on good music for TV as well as good video. They've gone to the lengths of using good consoles rather than just going through a 4-track board and sticking it right on the videotape. When we record for TV, we record on 16 or 24-track and rather than just using the mono feed, we supply to the videotape. Then we bring the tapes back to the studio with the artist and remix to his satisfaction. The days of poor audio for musical TV shows seem to be over.

"Mixing for a TV show is completely different than for an LP," Stark adds. "We usually mix on two little four inch speakers, the kind that the majority of the people will be listening to the show on. This makes more sense to us than making the sound perfect on a large system when it's going to be played back on a small one.

"There are other differences," he adds. "Take Don Kirshner's *Rock Concert* or *In Concert*. In any TV show, time is of the essence. People are being paid by the hour and there are probably four or five times as many people as are needed for a straight rock concert. So, with *In Concert*, we have a double set up to expedite the changeover for groups. This show has a revolving stage. While one group is out front performing, we are on the other side of the stage setting up for the next artist. All we need then is five minutes to set our levels and the group is ready to go. This cuts about half an hour off the time needed if we only had one truck. *Rock Concert* has three stages, so while one artist is performing we are setting up for the others.

"When we record," he continues, "what's happening on stage goes from the console to a 24-track and at the same time we provide the videotape with a mono composite for editing purposes so they can hear the music while editing."

There are other points that must be

(Continued on page SS-18)

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Acts Spend Thousands On Ultimate Visual/Aural Presentation

By JOHNNY SIPPEL

No longer is a mass audience at an auditorium, arena or outdoor bowl satisfied when five guys in T-shirts do their medley of hit records. With ducats scales rising toward \$10 for the posh seating in these huge venues, major rock acts are spending thousands of dollars and months of pre-tour planning to present the ultimate in visual and aural presentation.

Alice Cooper's late spring 1973 U.S. tour ignited an emphasis on showmanship and superlative sound (Billboard, Sept. 29, 1973) that continues to mount. Shep Gordon, Cooper's mentor, and the tour's road manager, Dave Libert, had to figure the logistics for transporting 50 to 60 people and about 13 tons of equipment. Lighting paraphanelia weighed six tons.

Thirty mikes were used during the performance. Travel and shipping costs ran between \$20,000 and \$30,000 per week.

The need for larger entourages stems from the artist trying to duplicate exactly his recording studio LP performance in most cases. Rick Wakeman is currently doing a month-long 20-gig U.S. and Canadian tour with a retinue of 118 people. The personnel is swelled by approximately 45 symphonic players, primarily from the American Symphony of New York. Bob Angles, former UK marketing executive who is acting chief



WAKEMAN'S JOURNEY—Rick Wakeman, just emerging from the Lockheed Electra prop-jet door, is one of 83 people who are flying the charter to 20 U.S. and Canadian concerts in September and October. An additional 10 people fly commercial jets and two huge semis carry more troupe members and equipment. Waiting to haul the plane's passengers, crew of six and 130 pieces of hand luggage and 45 hand-carried instruments at each stop will be four limos, two buses and two station wagons.

Above picture shows the Elton John entourage on Star Ship 1 during recent 10-week tour. Pictured from left: 3 Lesly Kline, PR; 4 Peter Simone, PR; 5 Howard Rose, John's agent; 6 John Reid, Elton's manager; 9 Paul Drew, RKO programming vice president; 11 Connie Pappan, Elton manager; 13 Davey Johnstone, Elton John band; 14 Kiki Dee; 15 Elton John; 16-17 Bernie and Maxine Taupin; 18 Ray Cooper, band; 21 Nigel Olson, band; 23 Dee Murry, band; 26 Sam Emerson, photographer; 27 David Larkham, art designer.

of music and production for the Wakeman extravaganza, arrived in the U.S. six weeks prior to tour teeoff to recruit the orchestra, which does the entire "Journey to the Centre of the Earth" A&M album as the last half of its nightly program. Roy Claire is handling a five-man sound crew which travels in its own two trucks. An additional two huge van trailers carry the remainder of the equipment.

At each stop, the sound technicians, together with a five-man lighting team set up at least two hours prior to show time to get the correct balance for that concert site. The Wakeman troupe includes four Charleston dancers, who perform only in a four-minute first-half closer. Wakeman commissioned a Dutch firm to make two life-size 30-foot long, 12-foot high inflatable prehistoric monsters utilized in the finale. Already Wakeman and Angles are preparing an April, 1974, U.S. return to do Wakeman album based on King Arthur.

Elton John's first U.S. itinerary called for 12 people. His current U.S. junket carries over 50. John, in addition to Kiki Dee's five piece act, is carrying a normal complement of 12 to

15 roadies and go-fers, in addition to two bodyguards, Peter Simone, publicity; Lee Bonomy, staging; two accountants; Howard Rose, his booking agent; and Dennis Morgan of MCA who is zeroing in on promotion, among others. Seventeen travel by private jet, while the remainder go either by commercial airlines or travel in the two semis and four station wagons. Gene Claire, brother of the Wakeman sound chief, travels with four men, on this tour. Though no accurate weight has been established, it's felt that John's total equipment will almost equal Cooper's.

John will feature a four-minute animated full-color cartoon by Peggy Okeya during his nightly show. This will require carrying a large screen and full projector and sound equipment necessary for theater-type motion picture showing. The cartoon is based on the song, "Teenage Idol." Tour manager Marv Tabolsky remembers the first John tour moved in two station wagons.

Cat Stevens is typical of the growing trend on the visual in
(Continued on page SS-10)

Broadway Lighting Comes To Rock 'n' Roll

By THOMAS BELLIN

It's common knowledge that good old rock and roll is really big business and that it's still expanding. The groups who hit it big with a hit record still can become instant millionaires. Record sales are getting bigger; concerts are still getting bigger each year; grosses are expanding; attendance figures are up; performers' salaries are up! Everything is up.

But something else is happening in the midst of all this expansion. A dramatic change is occurring in the artistic area. The David Bowie's, Crosby, Stills, Nash and Young's, and the Elton Johns are a far cry from the top rock and roll acts of the mid sixties. Concerts are no longer just concerts. More is happening than some performers going on stage and playing their music. No one has given this new pop art form a name. And so Jim Moody, lighting director and head of Sundance Lighting, calls it simply the "New Vaudeville."

To understand what Jim is talking about I went to the dictionary to find out exactly what the word vaudeville meant. Once this was established I figured I'd know what the New Vaudeville was all about.

Webster's dictionary tells us that the word is French in origin and comes from the valley of the Vire in Normandy, which was famous for its convivial songs. Further it defines the term

as a stage show consisting of mixed speciality acts, including songs, dances, skits, acrobatic performances etc.; a variety show.

When you take a look at any one of the major rock and roll Concerts and you see each group as a specialty act—perhaps three on a show, with production numbers that have dancing and acrobatic moves, comedy sketches, costumes, make up—in short a real variety show, then it is clear that we are, indeed, into a new pop art form.

One of the things that makes the New Vaudeville new is the size of the audience. Sometimes 10's and 100's of thousands of people will fill an amphitheatre or huge stadium. It takes an elaborate sound and light set up to present the show to such a large group. There is no way the sound can match the fidelity of home stereos, and so the thing that sells these live concerts is the visual experience. The live act! In the search to fulfill the audience the Concert "musician" has evolved into a Concert "performer."

Jim graduated from UCLA with a MFA in Technical Theatre in 1971. And was immediately out of work.

As there were no openings in Theatre Jim was undecided exactly how he was going to make his living in the field of lighting. He couldn't very well wait around to be discovered as he had not only himself to support but his wife and child.

While working at Colortran Jim was able to get his Union card in the United Scenic Artists union with the help and encouragement of Joe Tawil, who saw Jim's primary interest in lighting design reestablish itself. Soon Jim was wearing two hats. By day he was in the manufacturing side of lighting and at night he was designing lighting for little theaters. Finally, the time came when he had to make a decision which road he was going to follow in the field of lighting.

In the future Sundance will be involved in all kinds of lighting design but Jim Moody personally wants to eventually design a Broadway show. In the past a lighting designer would break into theater by going on the road with a touring Broadway play or musical. That's how all the top designers like Jules Fisher and Tharon Musser began. Jim is going another way to achieve the same end. Because Jim was able to see the Rock and Roll Concert as something more than just a group of guys on a stage singing songs he has been able to move to the forefront in making the innovative lighting changes in this new pop art form. All because he looks at it as a form of Theatre.

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It became obvious in the Sixties that the venerable American concert hall could not meet the demands of pulsating audiences and performances. Contemporary music of non-studio origin required an accommodating venue. Thus—and rapidly—evolved what early was tenuous detente and currently is acknowledged symbiosis between the recording community and America's arena industry.

This type of venue—coliseum, field house, civic center, etc.—perhaps as legitimately as any electronic instrumentation/enhancement or theatrical ornamentation, itself became part of the performance paraphernalia. Unprecedented aspirations of artists and promoters alike could be realized fully only through effective use of this medium. The massive outdoor festival, of unquestionable musical-cultural consequence in terms of the society at large, and certainly a unique experience for audience, producer and performer, must in reality be viewed as an aberrant event in the tighter context of music industry workings. But the modern genus of ingeniously-engineered auditorium, somehow offering both gargantuan capacity and 100% good seating, accommodating more live music buyers in the average week than all the outdoor festivals ever staged, has become the contemporary American concert hall. The arena has assumed commercial and creative relevance in the music industry approaching that of the recording studio.

In expropriating the modern American sports palace for their own performance purposes, recording artists early ran afoul (or across, in less-adverse instances) the facility factor. It became apparent under adverse conditions that the touring ensemble cannot truck in enough equipment and personnel to counteract facility factors beyond control. Actually, about all the big buildings offered consistently (the past tense here is used advisedly in acknowledgment of change) was bigness. Beyond that the variables and imponderables were virtually infinite. They included, of course, local promotional competence, publicity, community consciousness and the dazzling un-

predictability of physical plant and fixtures. Perhaps the most critical variable, however, was building management. Cooperative and competent facility personnel could assure successful performances despite facility limitations. Inflexible, unprofessional local management, however, could sour a concert couched in a veritable paraphernalia paradise.

Cobb stood adjacent to the temporary scaffolding stage used for rock performances in the Charleston (W. Va.) Civic Center and watched in horror as Black Oak Arkansas made a shambles of his debut as arena general manager. The group had arrived in town, moved into the arena and drifted on stage late. Tension between Cobb, his staff and the

fortissimo flamboyance and calculating raunch didn't modify Cobb's mood much during the performance, leaving him ill-prepared for the unthinkable. Which occurred.

Black Oak capped their concert, as usual, with the violent, strobe-lit collision of two guitars in mid-air, center stage. A sizable guitar fragment hurtled over the heads of police and sheriff's deputies in uneasy rank along the front of the stage and opened an ugly gash in the head of a girl in the surging crowd.

Cobb, a West Virginian whose six-year apprenticeship in arena management had included a stint at the Spectrum in Philadelphia, thought, "My God, why me?" He recalls that the strobes had given him the fleeting impression of an electrical fire on stage. He'd just recovered from that jolt when the guitar shard struck the girl.

"I saw them carrying her out. She had blood all over her. As a new manager I couldn't have gotten a worse start. Of course, my worst fears about handling rock shows had been realized."

Charleston is a small southern city of about 100,000 persons, with about that many more people in immediate suburbs. (The booking of an inordinant number of major recording names into its Civic Center is largely the function of the fact that National Shows, a major promoter, is headquartered in the city.) Inevitably, then, types of anti-social behavior assumed to be by-products of contemporary concerts had started some local discussion of a rock show ban in the city-owned arena. There was no really serious discussion of selective booking, however, until Sly Stone's first concert in the city resulted in some damage to arena seats. But no action was taken that would at all impair the city's ability to retire its bonded indebted-

ness on the multi-million dollar structure.

To Cobb's professional credit, he wasn't panicked into any rash restrictive decision either. There was adverse public reaction to the girl's injury, of course. That was inevitable. Cobb's ultimate course of action was not. He became involved in post-accident negotiations with Black Oak and their attorneys (the

(Continued on page SS-18)

West Virginia Facility Reflects Concert Demands

By RAY BRACK



Ethan Russell photo

Chip Monck crew dismantling light and stage equipment backstage after a 1972 Rolling Stones concert. Illustrated panels at bottom left are dragon-design backing from mylar reflector that assembled into a 40x8 foot mirror hung over the stage.

Dimensions, fixtures and other physical features aside—the only really insoluble problem touring performers faced was arena management with a negative attitude. The facility, indeed a piece of performance equipment, had to be played properly by its people. So the real facility factor turned out to be psychological.

As recently as two years ago, C. Richard

act and entourage had set in quickly and didn't abate as set-up went on.

"I was pushy, demanding and over-cautious," admits the candid Cobb, who'd just assumed management of one of the busiest modest-market arenas in the U.S. (averaging 50 recording-artist concerts and 1400 event-days annually).

Under the circumstances, Black Oak's

Remote Video Brings Performance Close Up

By BOB SEIDENGLANZ

President of Compact Video

Video tape is here. Now. This is the future, as more and more producers are beginning to find out.

Proof? Easy. When we founded Compact Video, the idea was to provide complete location facilities for television production companies. Our first unit was a two-camera affair, designed to completely fit onto a small truck, for maximum portability! Demand for the system was great, of course—ours was a unique service, one for which there was a real need.

But, as word leaked out, more and more producers and directors wanted to avail themselves of our equipment. A good number of these producers and directors came not from a TV background, but one of feature and commercial films. Their experience made for different demands. They were used to working with one camera at a time, editing back on the lot. Our next truck was a one-camera model, to meet their specific needs.

As directors became more proficient in their work with our equipment, they began to experiment more. Some of the film-bred creators learned of the benefits of multiple-camera shooting. As they learned, we developed. Our latest truck features three PCP 70 Norlco Mini Cameras.

Directors are enjoying the fluency of television cameras. As small and light as the smaller professional-type film cameras, and with monitor viewfinding, TV cameras can be sent almost anywhere. They can be, for instance, attached to a stunt car. Mounted above the location on a helicopter. The range of possibilities is all but endless. Right now.

Since the founding of Compact Video, we have worked on location in night clubs and at Hoover Dam. We have shot commercials in supermarkets and in celebrities' homes. At amusement parks and on the beach. On golf courses, and on sound stages. All with an absolute minimum of inconvenience to those concerned, while maintaining complete creative control for the director and producer.

Programs shot on videotape have an immediacy lacking on film. Imagine a televised sports event or variety show shot on film. It would have a dated look to it, even if shot the day before. Videotape performances are virtually indistinguishable from "live." The 625-line European system, which we offer to our clients, offers definition unmatched even by

the American system, whether or not transferred to film for theatrical projection.

There are other advantages, being discovered almost daily by such creative talents as Marty Passetta, Alan Landsburg, Dick Clark, Bill Carruthers, FilmFair and the United States Information Agency. Dual recording, for instance, delivers a work dupe and unedited master tape simultaneously, saving valuable time and money. Computerized post-production—available today—cuts editing time by as much as 30 percent, regularly.

Videotape is not just the medium of the future, but the medium of today. That's why we've concentrated all of our time and energy into developing the finest, most modern facilities available; facilities that will, of course, grow with the state of the art.

Some production companies are strictly committed to film; for what reason we aren't sure. Maybe the executive producer's brother-in-law owns a Photomat. Our experience leads us to believe, absolutely, that film will cease to exist as an important medium within a ten-year period. Even consumers will be using videotape cassettes and discs with

all the ease of modern pocket cameras. The major film and camera manufacturers will have to adapt, reshaping their thinking and their technology.

Background

In 1969, while Bob Seidenglanz was working as an engineer for Hollywood Video center, he became aware that there was a tremendous need for more compact videotape location systems. Seidenglanz knew that this demand was tied to a requirement to provide filmmakers with a system that could achieve a "film look" on tape. He was sure that could be accomplished and knew, once it was accomplished, there would be a tremendous untapped market to explore. He tried to convince HVC that there was a market in miniaturized systems, but they resisted with the argument that videotape simply did not provide the sophisticated look that film does... with all its subtleties, lens complements and lighting techniques. Seidenglanz' argument was that successful miniaturization would improve location shooting by eliminating the elephantine semi-trucks that are cumbersome and inefficient and, through the application of these smaller systems, production costs could be reduced by as much as one-half. So, with his own money he began to put together the first compact system.

Bill Graham Likes Full-Scale, Top to Bottom Major Tours: Ready for George Harrison

By JACK McDONOUGH

FM Productions, the technical side of Bill Graham Presents, is a yearly multimillion-dollar operation that prides itself uncompromisingly on quality performance and which prefers to undertake a limited number of important productions on which they can do a full-scale, top-to-bottom package.

By the end of this year FM will have done three major (and grueling) tours as well as handling the constant influx of first-line shows that Graham books into the San Francisco Bay Area.

Two of the tours—Bob Dylan and Crosby, Stills, Nash and Young—have been completed. The George Harrison tour, scheduled to begin in Vancouver November 2, may prove to be, because of its size and because of the excitement certain to be generated by the return of a touring Beatle, the most demanding of all.

Both the Dylan tour and the CSNY outings were unqualified technical successes, no small feat considering the number of cities reached, the size of crowds played to, and, with CSNY, the weather they had to deal with on occasion.

The Dylan tour, because all the dates were indoors (the most people Dylan played to at once was 20,000 in Chicago) and because the tour involved only six musicians, was less demanding physically. About a dozen technical staff from Graham's San Francisco-based offices were on the road with Dylan, and two trucks handled the tour. In contrast, 18 people were out with CSNY (who at times played to 80,000 at once), overseeing the equipment on six 30-foot semis. These trucks are driven by professional drivers hired by Graham.

Besides the sound and lighting equipment the crew was responsible in half the cities (those with outdoor venues) for erecting a complete stage and the roof were designed by Graham's staff to be disassembled in sections and shipped in special crates, also designed by the crew. The CSNY tour also necessitated several massive hydraulic lifters, again Graham organization equipment, to aid in the heavy work around the stage.

The Harrison tour will probably again require 18 people on the road and will create other logistics problems. Because of the number of musicians who will accompany Harrison and Ravi Shankar, buses rather than cars will have to meet the tour in each city. Graham has also arranged for a kitchen and cook to travel with the tour to provide to the Indian musicians food that they could not easily obtain in tour cities.

The entire Graham organization—Bill Graham Presents plus FM—operates out of tastefully redone quarters in a two-story warehouse-type building at 11th and Harrison streets in San Francisco. About one third of the total 15,000 square feet is given over to office space: the press operation, band management offices, accounting department, etc. All the logistics for the tours is handled out a special planning office. Everything is coordinated here: air and ground reservations and connections, lodging and food for band members and the accompanying technical crew, advertising, tickets, and so forth.

The other two thirds of the space, or 10,000 square feet, is given over to the shop. Graham estimates that he now owns about \$800,000 worth of sound and lighting equipment. The shop is run by Jay Drevers and Ed Stewart. The basic staff is about ten, but the labor population goes up to 30-40 when a major tour is in the works.

Steven Gagne does most of the design work for FM and is the company's main mixer. The electronic circuits designed by Gagne are executed by Chaos Audio in New York. "John Chester there," says Drevers, "will tackle almost anything we give him."

In the realm of both sound and light, says Drevers, "We have enough to give anybody almost anything they want. When we go on the road we generally take extra gear so that if someone decides along the way they want a different option, we can give it to them."

There are all sorts of problems to be anticipated and overcome while a tour is in progress. One is maintenance. Says FM chief Barry Imhoff: "Our job when we're on the road is constantly, constantly checking. It's like servicing an airplane. A bad speaker is immediately replaced, even while a show is in progress. We spend a lot of money servicing our equipment. For that reason we charge more." Says Graham: "In ratio to total costs we spend more on tech than any other company."

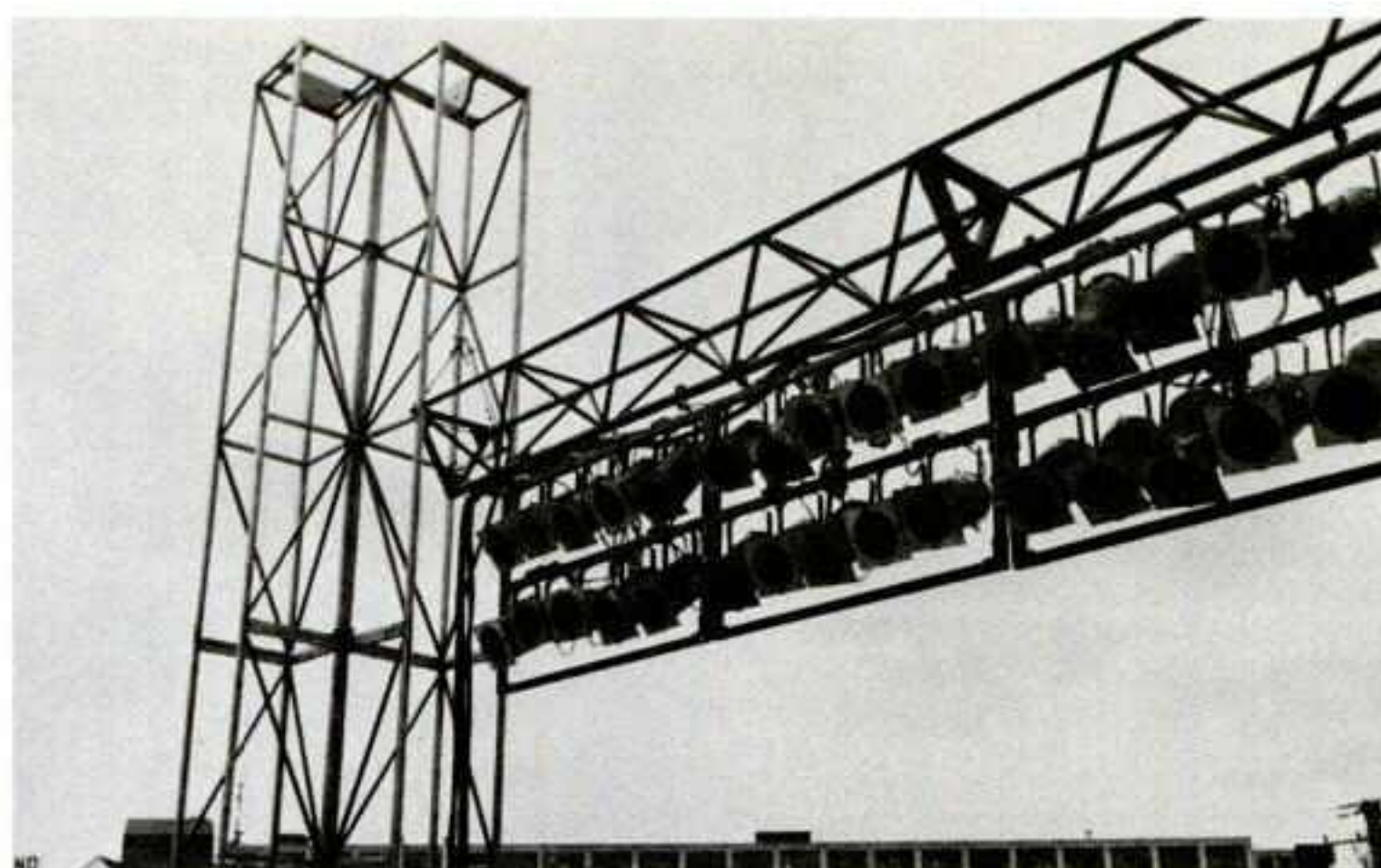
Another problem is conflicts of opinion about exactly what the sound should be like. Dylan's sound engineer, for instance, says Drevers, didn't think the sound was loud enough. In a situation like that the question is how many seats will be lost by the addition of new equipment, and a compromise must be reached. "We have to worry about sight lines as well as sound," says Drevers, "because the entire production is our responsibility. An independent sound company is glad to add more equipment, because the more they put up the more they make. But we have to consider the entire thing. Adding equipment may mean blocking several thousand dollars worth of seats. A lot of promoters sell seats all the way around. That's why you get riots."

A third problem is the ever-changing characteristics of the rooms in which the tour plays, or the special problem of being room-less—such as the outdoor CSNY dates. As Drevers says, "Every hall is individual. The sound changes in every one. And a lot of the places where we have to play are like barns where it is very hard to get good sound."

(Continued on page SS-11)

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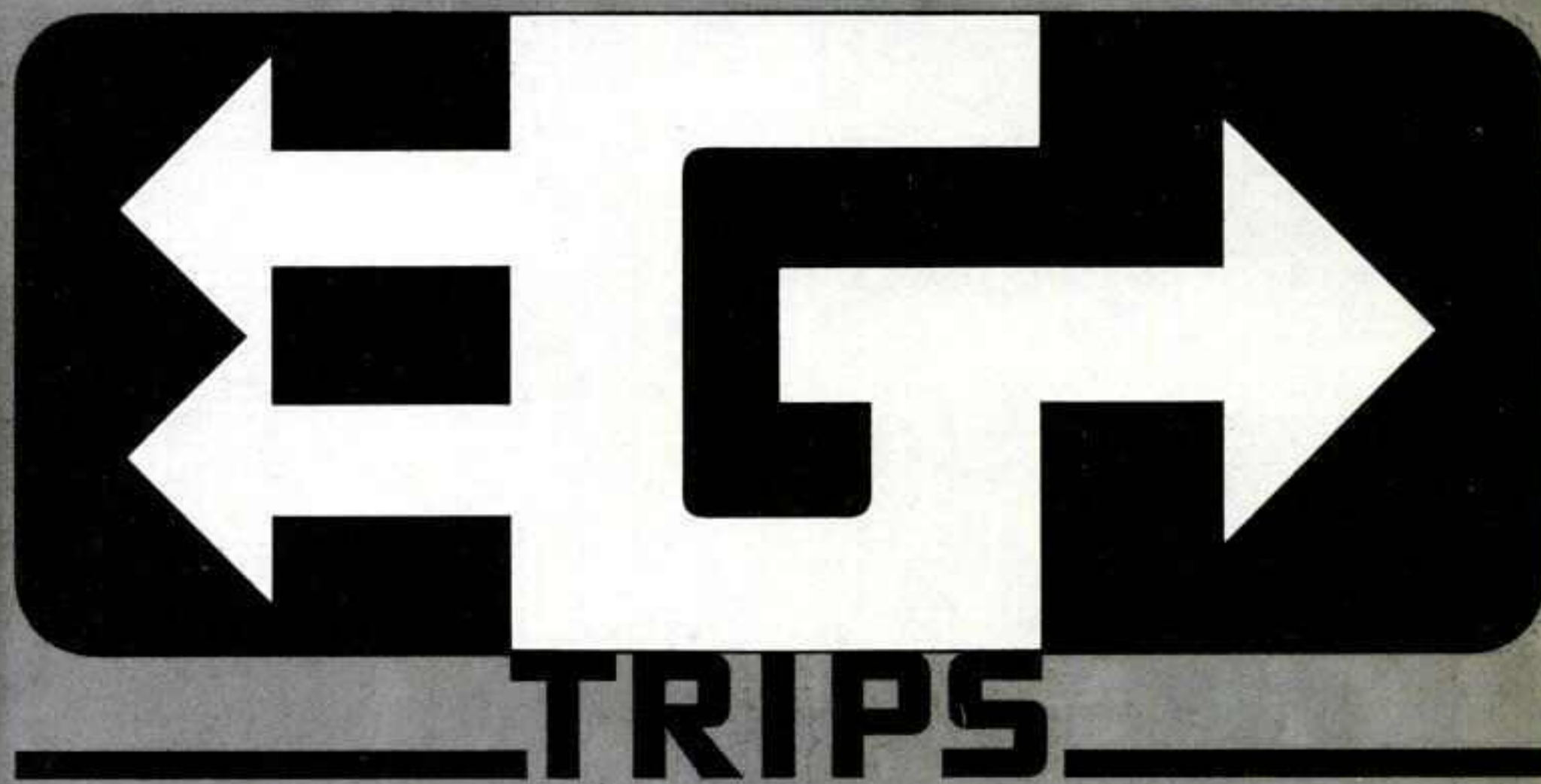
Deep Purple—August '74—Hartford, Conn.

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Electronic Instruments Indispensable Elements Of Performance

By RADCLIFFE JOE

Imagine, if you can, any form of today's popular music minus its forte—the electronic aid.

Try stretching the imagination to the point where it pictures a Johnny Winter, or Z.Z. Top, or Grand Funk Railroad, getting it on with their own inimitable, laid-back brand of rock music without the base essentials—the massive amplifier, the electronic wah-wah, the electric guitar.

Or think of your favorite blues or soul artist with naught to accompany him but acoustic bass, piano and guitar. Mind boggling!

As much as we tend to take it for granted—few of us are acquainted with any but the electronic musical instrument—the success of today's musical forms rests largely on the evolution of electronic instruments, and vice versa.

Less than 50 years ago the world's most beautiful music was created with nary an electronic aid . . . acoustic instruments reigned supreme. Then came electricity and the inevitable happened.

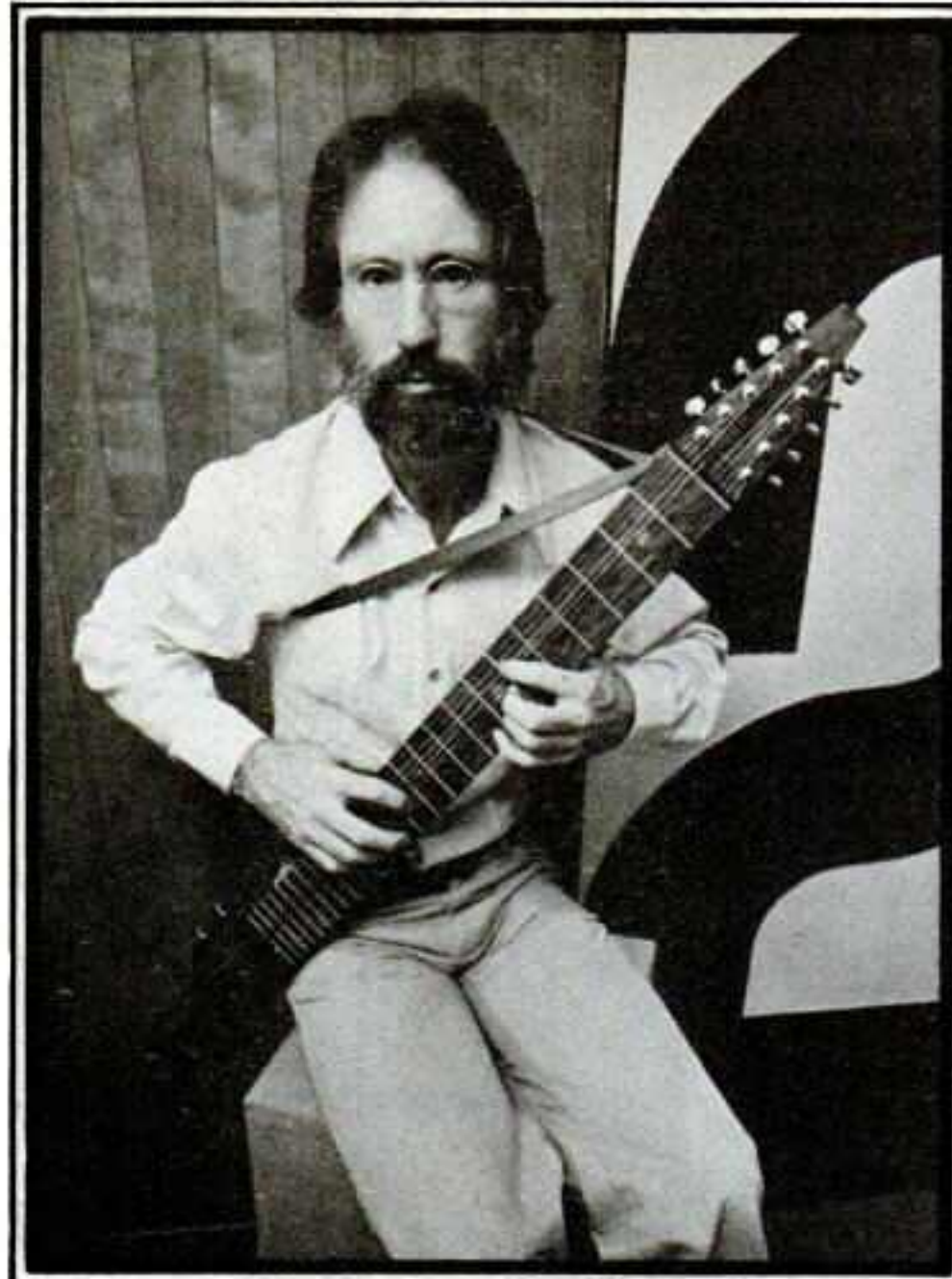
Today, there is very little popular music written for acoustic instruments, and few musicians, worth their wah-wahs, would be caught dead without some form of electronic instrument in his ensemble.

It all started with the development of the electric guitar by the Vivitone Co. in 1924. However, because of the old-line skepticism of most people to things revolutionary, and the success with which acoustic instruments were accomplishing the musical requirements of the period, it was not until 20 years later that the electric guitar concept received any serious notice.

Primarily responsible for helping to bring the marriage of electronics to musical instruments out of the shadows, was the Hawaiian steel guitar which, with its unique sound, set the stage for the amplified guitar boom of the post war era of the 1940s.

Among the first major American musicians to explore the potential of electronics in musical instruments was Les Paul, a pop guitarist who pioneered the concept of the non-acoustic, solid-body guitar that depended entirely on electronic amplification.

Paul, along with Mary Ford—they formed a popular recording team in the late 1940s, early 1950s—took their experiments with electronics even further, to the point where they used over dubs and echo chambers for a multitude of special



Dan Chapman photo

Emmett Chapman and his "Stick."

effects. . . The results were new, and different, but musically appealing and audiences reluctantly found themselves drawn to it.

However, it was not until rock 'n' roll burst on the scene with such legendary names as Little Richard, Elvis Presley, Bill Haley & The Comets and others that electronic musical instruments were brought center stage; and innovations like the reverb unit, now an essential piece of equipment in any band, began receiving increasing attention.

In his definitive article on the "History of the Electrification of Music," Steve Smith of Norlin Music points to the fact that as the musical electronics industry advanced, artists became more critical, experimenting, diversifying, innovating, and almost insatiable in their demands for the unique.

More than anything else, this new breed of musician, and the fearlessness that allowed him to move even further away from the norm toward the exotic, represented the shot in the arm for musical instrument manufacturers that had literally been struggling for survival during the prerock era.

The dawn of rock and the demand it created for the electronic instrument, not only gave rise to an unprecedented influx of new instrument manufacturers, it also created a demand for increasing sophistication in the design and manufacture of instruments and accessories.

As a result there mushroomed such electronic accessories as the "fuzz tone," popularized by such artists as The Rolling Stones and Marty Robbins; boosters for over-driving the amplifiers to create a distortion; the "wah-wah" used to advantage by Isaac Hayes on the "Shaft Theme."

The demand for sophistication applied so much pressure to the equipment manufacturers who had, until recently, churned out special effects equipment that merely created a different and interesting sound.

The artists began challenging the instrument manufacturers to come up with products that were not only different in sound, but also offered a broad creative field.

The musical instrument firm of Maestro, a pioneer in the development of special effects instruments, came up with Echoplex a reverb unit that allowed the musician to control the number of repeats of his echo, as well as the distance between repeats, and the length and intensity of each echo.

Even as the instrument manufacturers were delving into their think tanks for such imponderables as transducer systems, rotating speakers, and other instruments for "freaked out" effects, an electronics wizard named Robert Moog was burning the midnight oils creating his revolutionary synthesizer.

Moog, later followed by Arp, created an instrument, despite its disadvantages, that offered the space for creativity musicians desperately sought. Consequently, they were willing to spend the long arduous hours in practice needed to

(Continued on page SS-18)

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The Most Elaborate PA

By REX ANDERSON

In theory the idea sounded great. The most elaborate PA system ever created, valued at \$250,000, pushing out over 26,000 watts and weighing 28 tons. Over 640 speakers of refined power that the Grateful Dead cart around with them in a 40-foot truck.

Ideally this monster is supposed to produce perfect sound, the sort of sound where you can hear everything clearly at a volume that even enables the audience to hear each other's comments on whatever is emanating from the stage.

In practice, as anyone who attended the three five-hour concerts that the Dead presented at London's Alexander Palace will have realized, the system falls slightly short of perfection.

The system is remarkable in that it has no monitors, as such, and no balance engineer. The band themselves are individually responsible for balancing the sound and have to rely on their road manager, Rock Skulley, and his team of assistants, to feed back information from various points in the auditorium.

At the Palace, this resulted in excellent instrumental amplification but the vocals seemed lost somewhere in the complicated crossover system. Part of the problem may have been in the use of differential microphones.

All the speakers in the system are arrayed behind the musicians. Vocal systems normally occupy the front corners of the stage and the disadvantages of this are that it creates a blind spot for people sitting in potentially good seats and the musicians themselves don't really know how they sound.

With the Dead's system the speakers are behind the performers in integral array with the instrument speakers. Theoretically the band is in a much better position to hear what the audience hears and to adjust accordingly.

Each microphone has a volume control on it so that the band can mix the vocal sound from the stage. Each musician has control of his own local sound environment and is able to adjust his stage monitors of other instruments as well as his own instrument.

The system is actually a combination of six systems, each electronically separate. No two musical "voices" go through the same system. Vocals, lead guitar, rhythm guitar and piano each have their own channels, the bass has four channels for quadraphonic reproduction or two for stereo and the drums have three channels.

This separation does in fact succeed in producing a clean, undistorted sound which is acceptable at 440 yards.

The signals from each of the vocal microphones are brought together by a differential summing amp which regulates the phase purity to maintain transparency of sound.

From there the combined signal goes to a crossover which divides the frequency range into four bands, high, upper middle, lower middle and low.

The signal in each band is then separately amplified by MacIntosh 2300 amps fed to JBL 15, 12 and 5-inch speakers and Electrovoice tweeters. The centre cluster of the vocal system consisting of high and midrange speakers, is curved so as to disperse the sound. The vocal low range speakers are arranged in a column. Each type of speaker is designed to have

(Continued on page SS-18)

Chip Monk Wires

• Continued from page SS-3

planation. All the necessary money was promptly deposited in escrow and the local workmanship has been outstanding."

He was working on a budget of \$450,000, of which \$240,000 went for purchasing the three giant construction cranes and flying them into Zaire on front-loading cargo 747s.

The cranes, all 86,000 pounds worth, were allowed into the country duty-free and will be sold at cost afterwards to Zaire's booming construction industry.

These massive devices can be controlled by a simple joystick device back at the lighting console. Cages holding the light and camera crew are dangled from a hook at the end of each 148-foot-long boom, with gyroscope device to absorb most of the sway when the boom is moved.

Chip was flying over a crew of 27 to handle the stage tech. "They're not too happy about all the unusual inoculation shots they have to take for a visa to Africa," he said.

Chip's visual symbol logo, which he sketched himself, is a bright-eyed chipmunk with a moustache as flaring as Monck's own. It is likely to become even more prevalent in the rock shows of the 1970s, as long as Chip lives up to his goal of "trying to do something new and exciting for each show coming up."

Road Extravaganza

• Continued from page SS-6

performance. Designer/painter Jeremy Railton, who has done six stagings for Los Angeles' Mark Taper, worked two out of the last six months, on an "environment" for Stevens. The concept boiled down to a four-by-six-foot portable crate which contains a "miniature Hollywood Bowl," made of white-coated plastic. It takes six men two hours to set up with "tent-like" staging innovation which is 30 by 60 feet when erected. A special overseer travels with the box to see it is properly set up. Troy Barrett of Showcraft, Los Angeles, actually made it. Two special light men travel along. Railton is preparing special feathered headdresses for Skyband, a new recording group soon to tour. (see cover)

Graham Likes Major Tours

• Continued from page SS-9

An allied, non-touring problem arises when Gramah books into a Bay Area hall an act that comes in with its own sound and lights. "The problem," says Graham, "started six or seven years ago. Groups would be going around playing places like the Electric Ballroom, the Boston Tea Party, the Electric Circus, and they wouldn't be happy with the sound, although they were usually happy with ours here. So they started saying, 'Let's build or rent our own system and take it around and rent it to the halls for \$750, \$1000.' So bands come to me now and say, 'Bill, we rented a system in New York to use throughout the country, and it will cost us \$1000 even if we don't use it.' So I spend \$1800 for the privilege of not using my system—because it costs \$400 in union costs to move my system out and another \$400 to move it back in."

A recent instance was the Rick Wakeman "Journey to the Center of the Earth" extravaganza at San Francisco Civic Auditorium, where Graham had to pony up \$2500 to rent Wakeman's sound and lights. Another slightly different occasion was the recent Jackson Browne-Bonnie Raitt show at Berkeley Community Theatre. The sound during Jackson's set—furnished by a Nashville sound company hired on for the entire tour—was atrocious, and Graham is unhappy when his audiences get less than the best.

Imhoff says that FM used to do the sound for all their shows, but now it's only for half: "We had to fight so hard contractually for it that eventually we just stopped fighting. I mean, groups threatened not to play."

The staff constantly works to refine equipment, for, as Drevers says, "No matter how good the sound is you can always make it better." For the CSNY tour they developed a new bass horn, which, says Drevers, "looks very strange but is very clean and shoots the bass out a long way. We used eight of them for CSNY and we'll use a modification of them for Harrison."

Also for the Harrison tour they are buying new smaller speaker cabinets that will perform better than the old ones and not be so expensive or difficult to transport. They also expect to employ new, more sensitive mikes for Shankar's music to enable them to pick up the delicate Indian percussive effects without thumping them out. They are ready for other unexpected events also. As Drevers commented, "Harrison has not toured in ten years. He may not know how loud he wants to be."

There are, of course, financial considerations implicit in buying a slew of new supermikes or in purchasing speaker cabinets that will render obsolete what they already have. These financial considerations devolve in the final analysis onto Graham. As he says, "I push the final buttons here."

His approach to this, as to most things, is eminently practical. "I tell my men, I want the best . . . at a livable dollar. The question is, How far do you go to get the best? We not only want the best, but it's got to be portable, and it's got to be sturdy enough to last through thirty cities. And we have to try to amortize the equipment. We spent \$160,000 to design and build a system for Dylan. Now what if Crosby, Stills, Nash and Young didn't come along? What if Harrison didn't come along? What do we do with it all?"

Graham's general solutions, while always being aware of costs, is (1) to keep plowing money back into the operation: "All the profits from this organization have gone back into equipment"; and (2) to trust the judgment of his tech men, most of whom have been with him for a long time. "In no other area," he says, "do I put as much faith and trust in others. It's one area where I'm not educated either by street or by school. I can't take a mixer apart. I can't repair a microphone. I can tell if something's wrong with the sound, but I can't say, 'Number 4 mike on the cymbal.' But the sound man can do that."

"Sound is such a refined art. The mixer hears things a regular ear can't. Yet if he didn't have that ear the audience would not be getting the best they could get."

"So if the tech crew comes and says, 'Bill, we need \$5000 more in lumber to build this stage right,' or 'Bill, we need a dozen of these mikes and they cost \$1000 each,' I throw up my hands and say 'Yi,' but usually I have to trust them."

Graham, as an indication of his agreement with Drevers' assessment that "Sound is only as good as the people working on it, and good people are hard to find," threw a dinner party for the CSNY crew, complete with cocktails and dancing, at Bimbo's in San Francisco October 4.

"In the end," says Graham, "we give the artist every opportunity to either fail or succeed. With us they're under a microscope. The sound is all there. The lights are all there. The rest is up to them."

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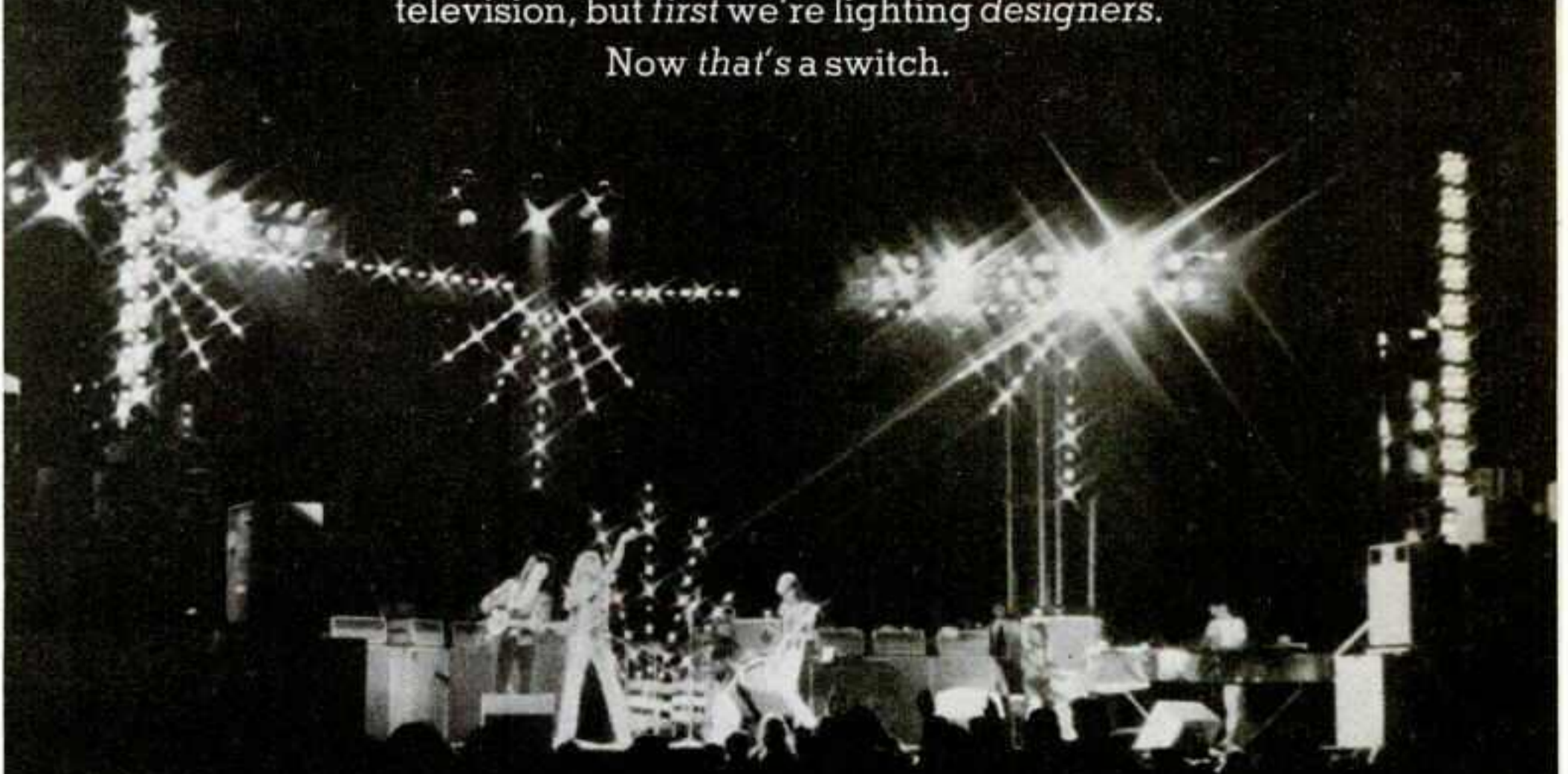
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By Tom Powell

Managing Editor, Amusement Business

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Rock Sound Pioneer Heil Still Likes To Entertain As Organist On The Holiday Inn Circuit

By EARL PAIGE

There is a limo that meets some of the most famous rock acts in the world at Lambert Field in St. Louis and carries the musicians 40 miles southeast to a town of 1,500 that has become a center of rock music culture—Marissa, Illinois, hometown of Bob Heil, founder of Heil Sound Systems, used around the world. Before all this, Bob was a ham radio operator and constant tinkerer in electronics even in high school and finally became a professional organist playing the Holiday Inn and similar club circuits for 12 years. Today he has a manufacturing plant and a circuit of 80 dealers and is on the road constantly doing seminars. He also has a branch in London that is actually run by musicians not on tour and where Heil equipment is available for hire. Heil has also been a writer for years and is a consulting editor for numerous music magazines. The interview that follows was conducted by telephone and starts out with the inquiry about Heil's current program and operation.

Our program includes taking the information we learned on the professional stage with Who and the big groups and narrowing it down in scale to the point where the local groups can use it. Not only the information but we're building the gear along with it. HOW DO YOU IDENTIFY THIS MARKET—IS PRO/AM A GOOD TERM?

Yes, because most of the groups are amateur but they make a few bucks on the weekend. Our equipment has been selling for about three years just on word coming off the road. But now we're into these various regional music magazines and a lot of kids are learning about us for the first time.

WHAT ABOUT YOUR SEMINARS WITH YOUR 80 DEALERS AROUND THE COUNTRY?

We do about six a month, something like that. And I do those personally. I don't know (why), but it's a whole thing about Bob Heil, whoever he is. We take a real marketing value to the fact that there's a person behind it (Heil Sound Systems). It might not be the exact person that I really am, but the kids have a picture of who I should be. It's a little difficult for me too.

HOW DO YOU FEEL YOU DIFFER FROM THE IMAGE ROCK CULTURE PEOPLE HAVE OF YOU?

Well, every one of these rock 'n' roll concerts we do—they're pretty heavy, you know what the festival scene is. Every time you turn there's our name sticking up there. Well, you would associate that with some little freak who is off in a corner somewhere fried out on drugs. But it's actually almost exactly opposite of that, it's thirty-second degree mason and Shriner with children and that whole scene. I'm a Dr Pepper freak, I don't even drink beer, I never have.

DO YOU HAVE A HOBBY THAT TAKES YOU COMPLETELY AWAY FROM THE ROCK MUSIC BUSINESS?

No. My hobby is writing articles about the business. I do all my own art work, all my own advertising, all my ad mats. I'm not a professional and I'm sure a lot of people could look at my ads and take them apart, but they say what I want to say and they get to the kids and that's very important for me.

WHAT ABOUT DESIGNING THE HARDWARE?

I don't have a design engineer, I design all the equipment myself. I don't want to know about design engineers. I don't care how many degrees they have—the first prerequisite I have about hiring anyone is that they do not have an engineering degree, because those guys all have their heads straight up their ass and when they open their eyes you know what they see.

The guys coming out of college don't understand the practical applications of what happens out on the road. When I send a piece

of equipment out with my road crew and they come back telling me there's something wrong with it, chances are it's 180 degrees out of phase with what the theory is. These guys come out of a school and all they know is theory, they don't even know which end of a soldering iron gets hot. THE EQUIPMENT IS TECHNICAL AND BEING TRANSPORTED, WILL WE ALWAYS HAVE THIS OPENING NIGHT SHAKEDOWN SITUATION?

Yes. One of the problems is that there is just so much stuff. There are so many people required to run a rock 'n' roll band. This is one of the things that really gripes me about reviews—you see four guys on stage and that's probably all you ever see, but there's probably 50 people running around backstage putting that production on and to me it (the performance) is like a puppet show. . . . But that's probably the way America is, the 50 people backstage get no credit because all that counts is that Townsend strikes his guitar. . . .

WHAT ARE YOUR GENERAL VIEWS ABOUT THE NETWORK OF 80 U.S. DEALERS YOU SELL?



Heil Sound photo

Joe Walsh wanted a "talk box" to produce those vowel "Wah" sounds and now Heil says the units are taking off fast.

They are mainly dealers building systems for rock bands. What I learned about retailing is that as a musician I would always go into a store and figure that the store people considered me some kind of freak and I figured that, well, it's the retailer's fault people have this image. I got in the retail business and I was there for eight years and I found out it isn't the retailer's fault, it's the manufacturer's fault. This is because the retailer can't get the service and the products to back him up to serve the musicians. Finally, I got into my own manufacturing because there's a definite need for high-level professional equipment but it has to be made on the basis of cost musicians



Wick Organ photo

Pipe organs are going to next be utilized by rock bands believes Bob Heil and his associates at Wicks Organ Co. in Highland, Illinois.

can afford. Most of the manufacturers have just price themselves out of the market. We combat the high prices by being in this small locality, 1,500 people, and our workforce is made up primarily of young people.

A pet gripe with rock 'n' rollers is the paranoia of breaking equipment if it doesn't work. The true professional can perform with a piece of equipment that can be only three-quarters operable. I'm sure that if you gave certain entertainers the same pieces of equipment (that the rock 'n' roller is busting up) they could go out on the stage and get the crowd as excited or even more excited. They won't know they're not getting it all. The real professional will take that thing and really crank it on and get off the stage and everybody's happy. The guys—I don't know, who are paranoid or who are just not really professional entertainers in the first place—maybe some kid who's made it overnight, who some record company has plugged, they don't know how to entertain.

The entertainer must work with the crowd. You give them the tools—oh, sure, we'd all like to have more—all the time of ev-

everything—but give them a piece of equipment and they will establish its limitations and go out there and make it work. Then after the show's over and the crowd's gone home let's sit down with the engineers and find out how we can make it better.

ARE ENGLISH GROUPS ANY EASIER TO WORK WITH IN THIS REGARD?

The English groups are easy to work with once you've earned their confidence because they're just so thrilled to be in America. WHAT IS YOUR IMAGE, GENERALLY?

People think it's strange that we're located in Marissa. The strangeness comes from a real image. We're not some jazzmo, carnival-atmosphere west coaster that tries to be a big time rock 'n' roller. We're just mid-western down-home people who treat big-name rock stars just as we do coal miners from around the area here and these rock groups come in here and freak out because we treat them like ordinary people.

Look, I was out there (performing) for 12 years. No way was I of the stature of the stars we deal with today but I know a slight bit of how they feel. For 12 years I was there six nights a week. I have fan clubs throughout the country, I still go out and play for them believe it or not, little ol' ladies, Holiday Inns, home organ clubs—I love it, but it's a totally different world (than rock). It brings me down and I can identify with the groups because I talk to the organ fans just as I talk to the groups. I think the groups are tired of all this bull shit they get all the time and want to be treated like an ordinary human being instead of a puppet. I will not degrade them (rock stars) but in my way, I will not treat them any differently. It's strange. If they wanted to be treated like Gods they could go to any number of other sound companies but they keep coming back for our type of situation.

IS YOUR IMAGE AS MUCH PERSONALITY THEN AS IT IS TECHNOLOGY?

I think it's both and when it really comes down to it, I don't think it's the hardware, I think it's the people, my people. We're just common Midwesterners and we don't want to know about the West coast, East coast hype scene.

WHAT ABOUT YOUR PEOPLE?

I don't go on the road much because I do have such good people, I might go opening night of a Who tour or a Humble Pie Tour, but that's about it. For example, Blood, Sweat & Tears were just in St. Louis and I didn't go see them. And this is because I've got people on the road who are really fine—I didn't do it (Build Heil Sound) myself. A case in point is Randy Burton. He's been offered so many jobs by top groups. A lot of groups just won't go out with my system unless Randy is there. I have another man, Ed Drone, he just lives at the Mississippi River Festival, that's his job, 12 weeks out of the year.

WHAT DO YOU SEE IN THE WAY OF NEW MUSICAL INSTRUMENTS ON STAGE?

The guitar amplifier hasn't changed since the '50's. I know a lot of manufacturers will read this and say, hey, we've added this and that—but I'm talking about concepts.

(Continued on page SS-18)



Heil Sound photo

A dual life of innovator for leading rock bands and Holiday Inn organist gives Bob Heil best of two music spheres.

Sight & Sound Companies

• Continued from page SS-12

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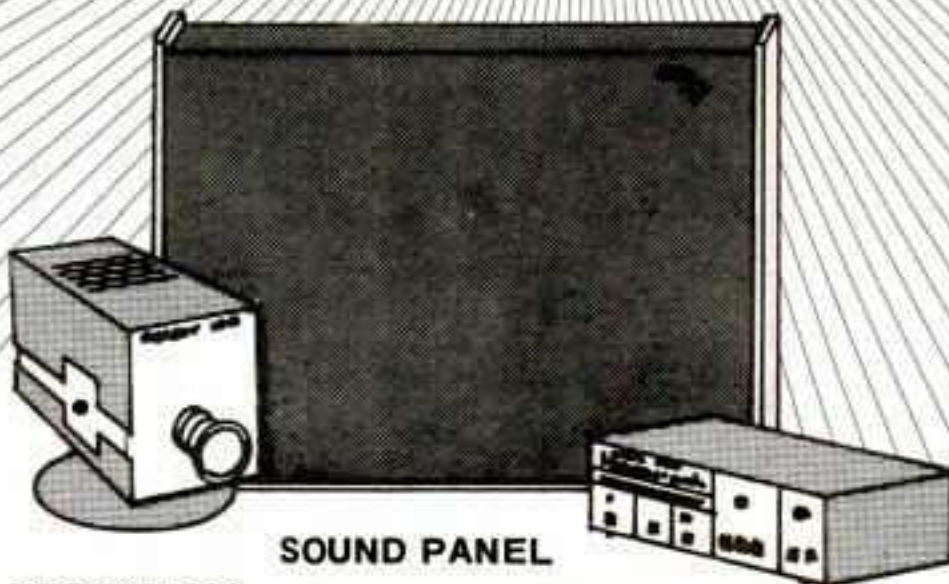
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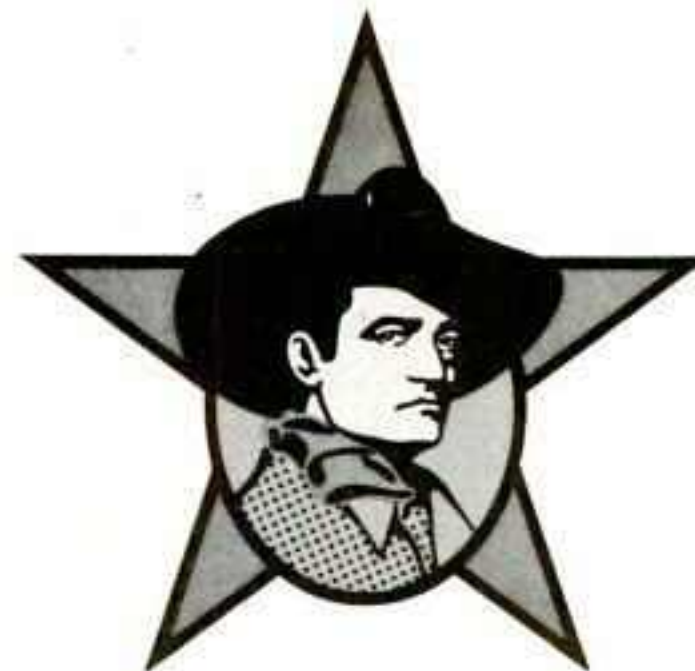


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Malatchi's Mountain Factory Develops New Sound For Acts

By ERIC COGGINS

"It's what's inside that counts," claims Jim Malatchi, president of Malatchi Electronics, Denver, Colorado. "Just because the knobs are the same, it doesn't mean the equipment will work the same. I found that an entirely different design philosophy is needed in creating equipment for use in live performances as opposed to consumer stereo type equipment. Recorded music has a limited dynamic range that is determined in the studio. Live performances are filled with variables. A performer will be singing far from a microphone one moment, then suddenly move to almost touching it. You are talking about 1,000-10,000 to 1 variation in signal. That creates problems for almost all so-called professional amplification equipment. Much equipment works very well where it is used as a PA for talking and speeches. When applied to professional music, it doesn't work so well. It has all sorts of design problems, including heavy overloading."

When it comes to electronics and its application to music, Malatchi knows what he is talking about. He graduated with a degree in engineering from Ft. Collins in 1965. He worked on communications in the Gemini project. He worked with a medical instrumentation group in St. Louis, helping design elaborate monitoring equipment for intensive cardiac care. During the same period, he was performing in St. Louis night spots on the weekends for enjoyment.

"Even as a part-time performer," he said, "I became quickly dissatisfied with the equipment available on the market."

Malatchi then played professionally on the road for 3½ years. "It was while traveling," he continued, "that I began to understand the problems and how to strengthen the weak areas. I began building my own preamplifiers and power am-

The Malatchi P-20 pre-amplifiers also feature Light Emitting Diodes which come on bright red in case of pre-amp overloading. That means the input attenuator is set to high. "This is a great aid when you have ten or twenty microphones going and you hear audible distortion. You can immediately tell which one is overloading by the indicators. This is far superior to using VU meters. Ninety per cent of the people using VU meters do not really comprehend how to work with them. The Light Emitting Diodes we use are absolute. They tell the exact distortion point, something very important to know!"

Other controls on the P-20 include a two position mid-boost control that effects the presence of the vocal range, and a stereo output control that can be directed to either the left or right channel. The latter is normally used as an A-B setup, where A-channel is heard by the audience and B-channel serves as a monitor on stage. The P-20 does not have its own proper supply and must be mixed down into a master module called the M-20 or M-25. One One is a straight mix down master and the other has an electronic crossover built into it. "Other mixer systems have both the pre-amps pre-amps and mixing controls built into them," explained Malatchi, "but we have separated the two in line with the modular concept. The problem with having the combination pre-amp and mixer in one unit is that when you have sev-

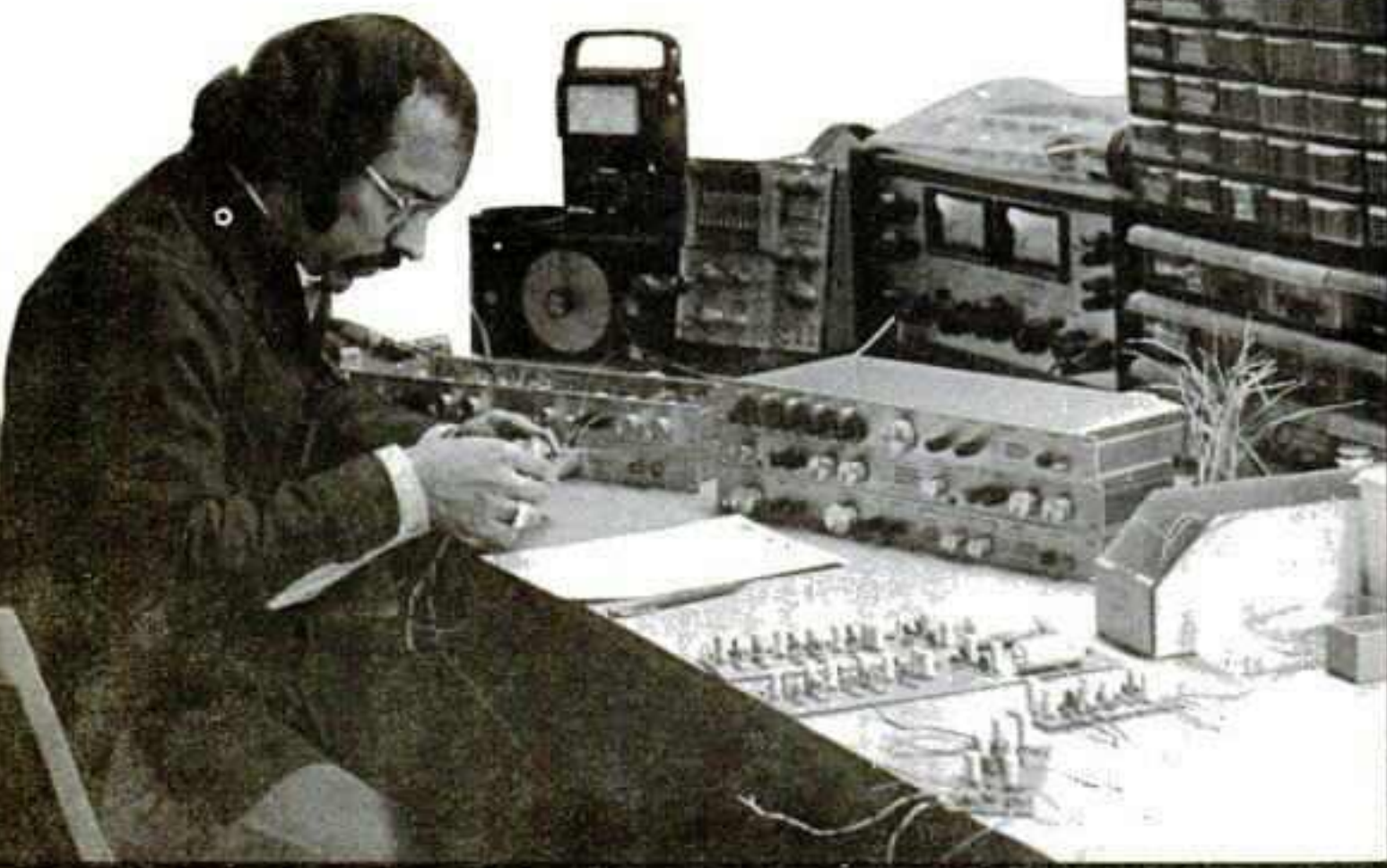
Denver. It handled a number of popular lines in addition to ours. And it handled all the related items to be used with our equipment—the microphones, the power amplifiers and speaker systems. We manufactured in the basement, showed our wares on the street level floor. In late 1973 we moved the manufacturing division to Georgetown, 50 miles into the mountains, maintaining offices in Denver."

During the last six months, Malatchi Electronics has been developing a dealer program. "We are going into working strictly through dealers," Malatchi said. "We have dealers at present as far east as New York. We have dealers in Minneapolis, El Paso, Austin, Albuquerque, Denver, Columbia (Missouri) and Vancouver, B.C."

"The dealers we select must be able to understand, and make customers comprehend, the electronics behind the Malatchi systems. They must also carry a relatively broad selection of lines, including the auxiliary lines to go with our equipment."

Malatchi systems are designed for two basic uses: (1) Portable systems for professional musicians and (2) Fixed installations for clubs, theatres, discos, etc.

Currently using Malatchi equipment is the J. Geils Band. "They are using a 16 channel system in an elaborate monitoring system that utilizes several M-20 mixers," Malatchi said. "Others who have used Malatchi equipment include the Dillards, Doug Kershaw and Nitty Gritty Dirt Band."



Eric Coggins photos
Performance equipment innovator Jim Malatchi is shown testing modules in the Rocky Mountain factory outside Denver. His theory of modularization carries over even to logo on buildings.

Permanent installation credits for Malatchi systems include Ebbets Field, The Warehouse Restaurant, The Turn Of The Century, and The Grain Exchange. "Almost all the big clubs in the Denver area have our equipment," Malatchi assured. "A deal is pending with Bruce's World of Sound in Phoe-

plifiers. We would stop at a Holiday Inn and I'd haul out my steamer trunk of parts and test equipment and use a dresser or table as a workbench! It took six months to build a mixer I wanted to use. What I didn't like, I'd change . . . modifying, modifying, until I got the control that was truly needed."

Good components cost a lot of money. So, the Malatchi line is modular. "That way," Malatchi explained, "a group can start out with a small section of what they will eventually want and not have to start all over each time they upgrade."

The basic Malatchi line consists of six different modules. They are the M-20 and M-25 master mix down modules, the P-20 and P-21 pre-amp modules, and the PM-50 and PM-55 integral mixer pre-amps on a small chassis. The latter are used as very high quality mixers by groups that cannot afford some of the bigger equipment, or as additions to existing equipment.

"The base unit of the whole line is the P-20," Malatchi said. "It is a dual channel pre-amplifier which has everything needed to absolutely ensure clean sound throughout the mixer. The P-20 has a continuously variable input attenuator which can be adjusted for any type of signal input. This controls the overload point of the input amplifier, eliminating distortion."

According to Malatchi, other than the P-20, the only other equipment featuring variable attenuators being marketed are consoles in the \$10,000 and \$20,000 range. "Within the last year or so," he added, "some equipment manufacturers have added switches that have two or three fixed positions, but none are variable."

eral pre-amps working at the same time, although they themselves are not overloading, the added impact of all of them tends to overload the mixing circuitry."

The P-20 can be stacked up to 30 channels. "The way our equipment is designed," Malatchi assured, "even with 30 channels running wide open, it cannot overload the mixing section."

All Malatchi equipment is hand assembled and tested every step of the way by qualified people. All of the semi-conductors are tested before they are installed. Once assembled, they are 'burned in' for 100 hours with a signal going through them in a maximum load condition—before leaving the plant. "To date," said Malatchi, "we have not had any electrical failure come-backs and we've had only a very small number of mechanical problems."

At first Malatchi did a lot of sound jobs using his own equipment for people like Mary Travers, Bread, and others playing the Denver area. Then two and a half years ago he and his partners John Fly and Mel Waldon began building custom sound systems by hand on a small scale, by request. "We worked out of a 10 by 10 feet basement shop," Malatchi recalls. "The front panels of the equipment were lettered with a little Dymo tape labeler!"

After building a number of 'on-order' units, Malatchi and his partners decided to design models suitable for production. The initial run of twenty-five P-20s and ten M-20s were sold before they were completed.

"Things just took off from there," Malatchi said. "About eight months after starting, we opened a retail operation in

nix, an established firm in the area of big commercial installations. A division of that company is involved in setting up systems in discotheques and we are negotiating the custom building of a series of disco boards for use in the installations. If successful, they will be added to our lines."

Malatchi Electronics is also involved in manufacturing several special order lines, with two to six weeks delivery dates. One, the 'Hornblower,' is a full range theatre speaker system. "This is all horn loaded and has a terrific amount of output," Malatchi said. "It is designed as a road package, with all fiberglass egress case construction, big handles, big casters, with all heavy duty hardware—strictly for professionals who must travel with the stuff. On special order, we also build a line of high quality stage monitors."

Stage lighting control is the newest area Malatchi Electronics is heading into. "I built and tested the prototype for our stage lighting control system right along with the sound system when I was on the road," said Malatchi. "The unit is patented in the U.S., Canada and Great Britain. It can be set up in clubs. We also have small portable units that can be taken on the road easily by groups. The portable is a four channel system which can run about 6,500 watts of light. It sells for about \$1,200, and features pre-set controls for intensities and rate of change: complete with light bar in the package!"

Malatchi said that most lighting controls manufactured today are set up so that when a switch is hit, it turns on or off one particular color. "In the Malatchi control, each switch operates a complete programmed mood," he stressed. "The

(Continued on page SS-18)

Rock Sound Expert Stan Miller Wins Respect of Establishment

By EARL PAIGE

People like Stan Miller who have paid years of dues in setting up sound and light for rock acts are now gaining respect among what Miller calls the sound consultant and contractor establishment. Miller is standing in Disneyland Hotel before 193 experts in auditorium and large public area sound systems saying that he will probably alarm them. At 34, he is bald on top with hair much longer than the majority of the sound-light establishment Altec has invited to a special seminar. His credits for design of sound equipment include Neil Diamond, Johnny Cash, Merle Haggard, Liza Minnelli, 5th Dimension, Tom Jones, Dianna Ross, Alice Cooper, Herb Alpert, 3 Dog Night, David Bowie, John Denver—the list is indeed endless as is claimed by Altec's Mark Ingebretson, who set up the seminar. Miller does all this with a company employing 40 people in Nebraska but which sends crews all over the world. Miller's credo is to make sure the artist hears himself/herself, which can mean five monitors for David Bowie, and "piles of monitor speakers" for Johnny Cash and for some groups enough sound pressure to blow a man down. If he does shock delegates to the seminar it is probably with the reiteration of what many already know. Said one man after hearing Miller's presentation, "You have to have monitors. The act doesn't give a damn how it sounds out in the auditorium, but it has to sound good to itself." A bitter realization, perhaps, by a sound technician who probably has seen great systems in buildings where the tour act absolutely refuses to have any part of the built-in system.

Miller says there are monitor freaks. "Engelbert Humperdinck has smashed three or four microphones in a performance, for which he's billed and for which he promptly pays. 'He's kicked monitor speakers.'" But acts range all the way from those who want to be blown over by their own monitor to John Denver, who wants as much sound from the house as from his monitor. "John likes the monitor off axis to his ear."

"You've all been asked to set up split cluster, which you know doesn't always work, but this happens because you are asked by a performer who knows little or nothing about sound for live performance and is drawing on his memory of stereo—he forgets that he is not stereo, he has only one voice." Miller goes on to tell how the artists' demands for monitoring must be met. "I wouldn't dare use a port hanging system with Johnny Cash. If he doesn't walk out on that stage and see a pile of monitor speakers he is bananas."

Toward the afternoon, Miller begins listing the advantages and disadvantages of various systems. He says split cluster



Altec photo
Altec seminar delegates learning how to set up sound systems for rock acts discuss model with Stan Miller (second from right) and Mark Engebretson, the latter director of new product development at Altec. Miller heads Stanal Sound in Nebraska and brought along (from left) Ernie Zeilinger, Monte Krabel, Chris Foreman and Steve Woolley (the last named was at a Donovan rehearsal when the photo was shot).

offers the asset of high level sound, variable cue and throw and ability to change components and have extra attachments. Disadvantages? Phasing between the horn and woofer at the cross-over point is hard to control. There is a swishiness if you walk across back-stage, which very few patrons do, by the way. There is a safety factor. "I've raised my umbrella insurance to \$2 million, which is over and above my other insurance." Miller says that at the Greek Theater where the Neil Diamond album "Hot August Night" was cut, it took workmen three days to anchor a cluster of speakers on a roof and that a special roof jack was used to support the weight. "They thought I was crazy, but afterwards Neil and everyone said they had never heard such bottom in a concert."

The important points of handling concert sound: Know that the groups will often by-pass the equalization. A predetermined curve is often not good enough. The group or single act too may have their own idea of an equalization curve. "Many concerts are equalized too far for pop. If this were not

true, the system might be able to handle the transient response that is inevitable at the microphone."

Another important point: make sure the facility permanent equipment will interface with what the group brings in. "Don't be offended as a rental agent or contractor if the act refuses to use your sound system," says Miller. "Where do acts get their ideas? Who among you has not done jobs he is ashamed of? I have some I'm ashamed of."

"I have a rule," says Miller during the lunch break and a private interview. "Whenever a facility calls and says that it has the greatest sound system in the world, that's the very minute I get a second truck ready to roll."

"If you think your people can handle a mixing console when they are probably totally ignorant of the kind of music the act is into you're crazy," Miller says after the lunch break when he is again at the lectern. Why do they use their own EQ? I can sit in the dark and feel the frequency of my (his own designed passive filter set) equipment and step up one dB at a time."

Noting that some in the audience handle theater sound, he says, "Theaters make a mistake when they don't leave room in the prime seating area for a monitor setup. They better run an irrigation cable out from the stage too because maybe as many as 54 mike lines will be fed out to the monitor. It isn't just the lines. Some acts will surprise you with a wild connection box that won't go through a small diameter cable." Miller says at the Universal stage in Hollywood, a cable handles 54 mike lines, two six-pair links and nine other six-pair links.

Other points: "Don't overpower the speaker system and don't be in a position where you have to tell the act to turn down because there might be a blow-out. Make the system blow-out proof."

Finally: "Have a time delay."

Basically, sound technicians for live talent must be versatile. Miller says Mac Davis uses two large 409 Altec speakers back to back and wired out of phase and positioned on a mike stand—that's his monitor. Seals & Crofts use four 405 speakers tightly packed in a square also on a mike stand and all in phase. "It's the worst fidelity I've ever heard," says Miller.

No matter how experienced, Miller says he still has opening date jitters. In New York for Neil Diamond, where he took out eight prime seats for monitors, he says he got so excited he snapped off part of a tooth chewing lemon drops. The concert, though, was tremendous.

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- Dick Clark's "Chicago in The Rockies" Special
- Paul Anka Special in Las Vegas
- Ann-Margaret Special from Las Vegas
- Elvis Presley Concert TV Special from Honolulu
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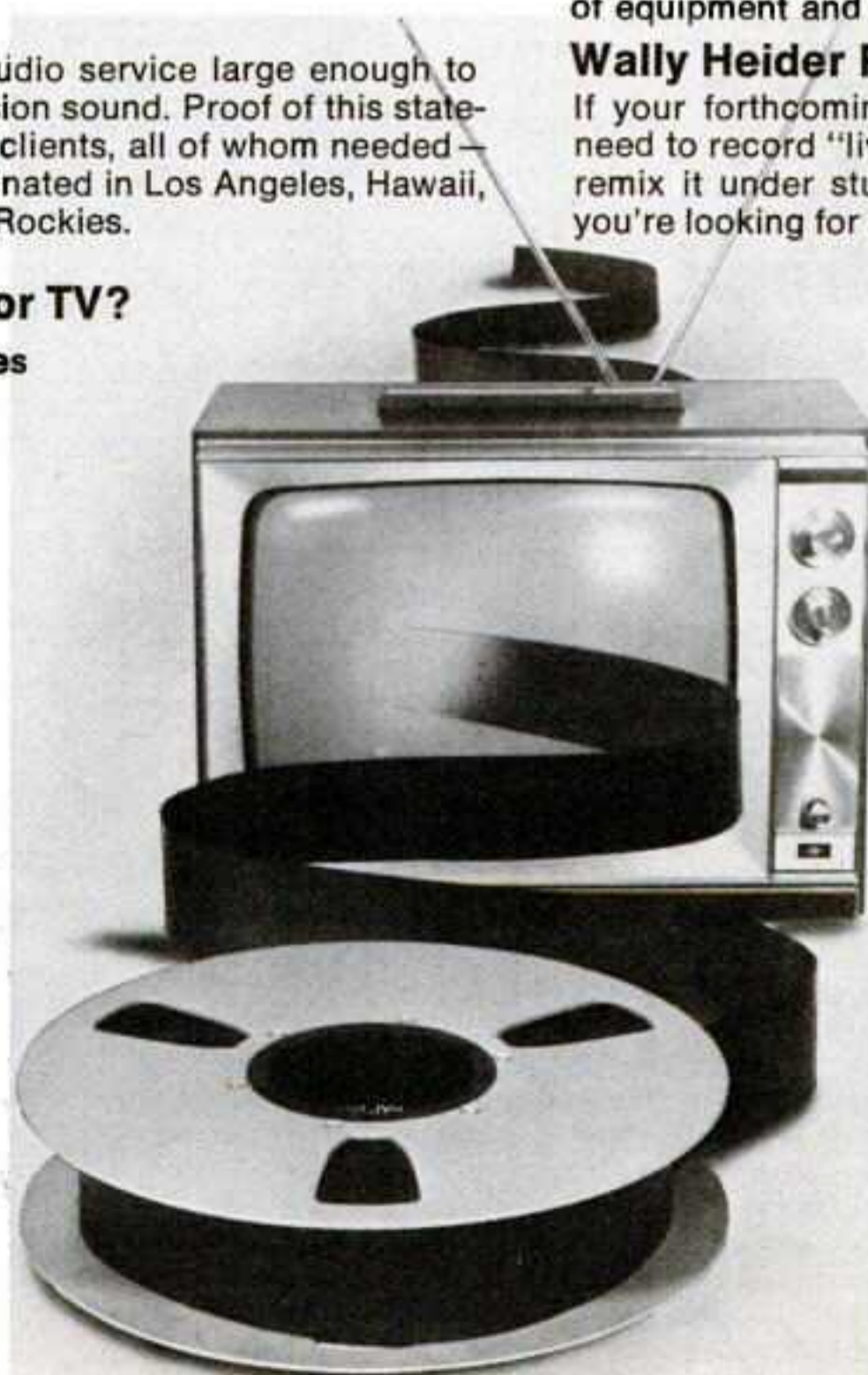
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- Neil Diamond "Hot August Night"
- Marvin Gaye "Live"
- ELP "Welcome Back My Friends"
- Pointer Sisters "Live At The Opera House"
- Commander Cody "Live In Heart Of Texas"
- Van Morrison "Too Late To Stop Now"
- Frank Zappa "Roxy & Elsewhere"
- Crusaders "Live At The Roxy"

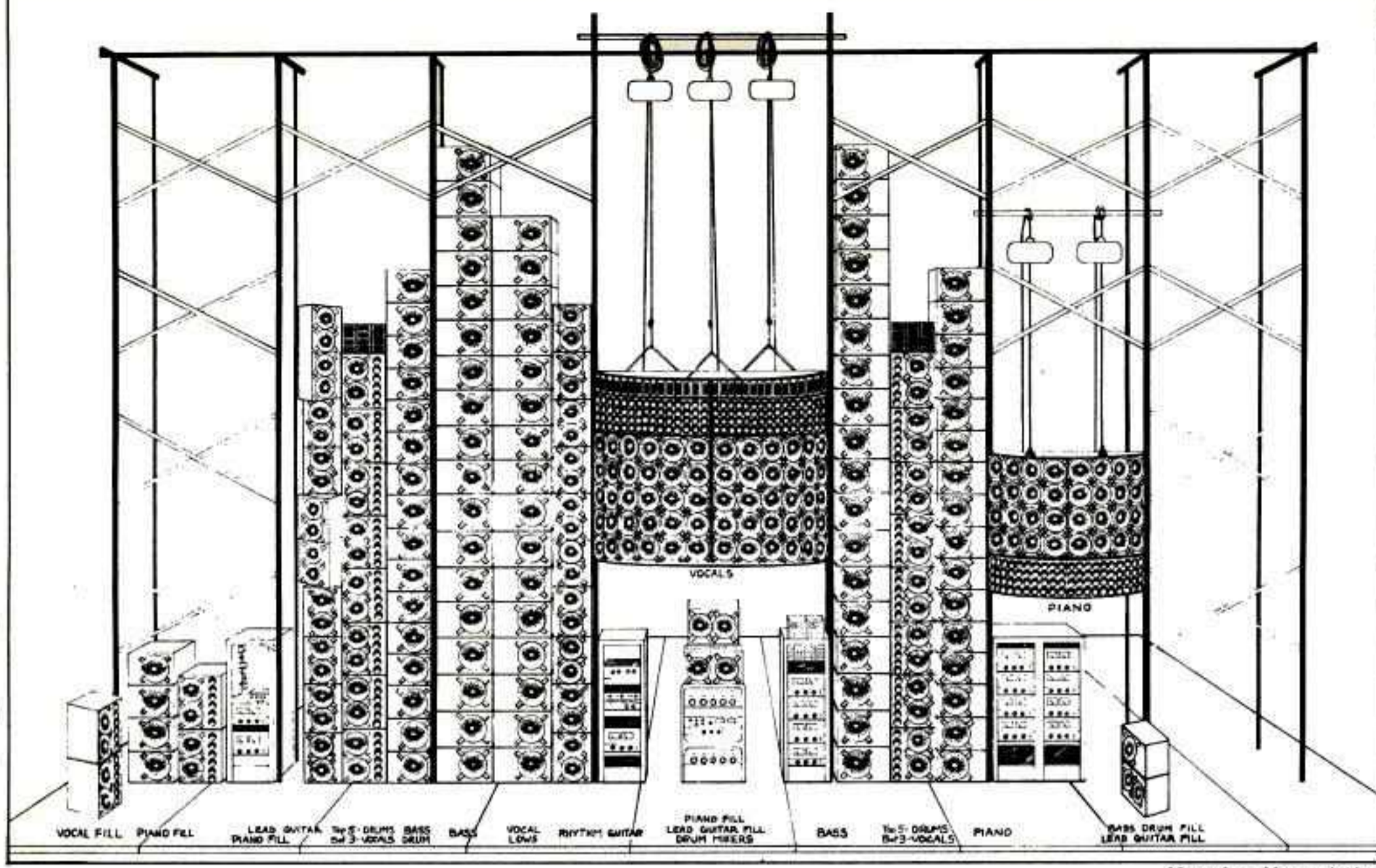
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Wally Heider Recording



The Grateful Dead stage system Mary Ann Meyer design

Most Elaborate PA

Continued from page SS-10
the same horizontal and vertical angle so that all frequencies are heard equally well.

The speaker cones are arranged together as close as possible so that the whole surface of the cluster acts as one working surface and in this way a large mass of air is moved at once which doesn't require very high pressures from any individual speaker.

The differential microphones work in such a way that each singer has a perfectly matched pair of Bruel and Kjaer mikes hooked up out of phase. He only sings into one and any sound which goes equally into both is cancelled out when the two signals are added together. This minimizes leakage of instruments and background noise into the vocal channel.

The piano uses a smaller version of the vocal system. A crossover divides the frequency range into three parts. The highs and mids go into a cluster of five and 12-inch speakers built in the same fashion as the vocal's centre cluster. The lows go through a column of 15-inch speakers. There is a separate volume control for each of the five Countryman custom pickups and there are piano monitors or fills in other areas of the stage for the rest of the band to independently adjust.

The bass drum uses an independent channel and 16 speakers of the 15-inch variety in a column. The other drums and cymbals are miked through a three-way crossover which separates the highs, upper middles and lower middles and feeds them to tweeters, 5- and 12-inch speakers. This part of the drum system uses two channels as it is in stereo.

Both guitars use columns of 20 12-inch speakers. Garcia's guitar has extensions behind Godchaux and Kreutzmann. Phil Lesh's electric bass is quadraphonic with built in push-button facilities so that he can select any of 10 special arrangements of his quadraphonic speakers.

This sound system has evolved over the last eight years as a technical and group enterprise. It is still changing to improve both the sound the audience hears and that the group has to work with on stage. The concept and design was worked out by Bear, Dan Healy and Mark Razine of the Dead's sound and equipment crew and by Ron Wickersham and Rick Turner of the Alembic sound company. The design and construction of some special electronic components was done at Alembic where John Curl is a consultant to the project.

Facility Factor

Continued from page SS-8
group was anxious to make generous amends), a professional rapport was established, and it developed rapidly into what Cobb calls a "tight friendship."

His recollection: "As it turned out, Black Oak have given me both my worst and best experiences in this job. As I talked with them and their attorneys I began to realize that possibly I had over-reacted personally. Probably I had contributed to crowd belligerence because of my insistence on security in front of the stage.

"Black Oak has been back here three times for concerts since then and they're the most cooperative group we've ever worked with. Actually, we're like family now. They call us now and then from Arkansas, and we've developed a tight friendship."

For one contemporary concert hall, at least, a negative facility factor had been abruptly altered. A relatively old (circa 1958), comparatively small (its all-time attendance record is 10,800, set by Grand Funk in May, 1974) arena had become, without benefit of expansion, new equipment or staff, a superb venue from the performer's viewpoint. A positive management attitude made the difference.

As Cobb outlined it for professional colleagues at a recent conference, the upshot of the Black Oak experience has been drastic alteration of concert security policy and markedly improved rapport with both performers and audiences.

"Police are on duty at performances but not seen in the arena unless absolutely necessary. We use them at the doors primarily for traffic control. The crowds sense this immediately and see it as symbolic. They're more cooperative. The groups notice it, too, and they respond. They understand that we're on their team."

The 32-year-old arena executive notes that most manager colleagues around the country have adopted the open, relaxed approach to contemporary concerts. There are, he admits, a few hard-line, overcautious holdouts, mostly older managers.

Pervasive and widespread as this new spirit of comradeship and accommodation may be, with salutary effects on the facility factor, it should be acknowledged here and elsewhere that the problem was never all one-sided. A lot of touring recording artists have displayed gross lack of professionalism in their dealings with arena management. From the standpoint of Cobb and colleagues, the greening of the rock group into serious professionals has abetted the new working relationship greatly.

"There's definitely a difference we have noticed," Cobb observes. "There's a maturity developing in the rock acts. They're in town on time, on stage on time and off on time. They're interested in cooperating with us and see us as important professionals. They're beginning to realize the importance of the facility in pulling crowds and creating good performances. The better groups realize that longevity is better than flashing in the pan, and you've got to be a pro to last very long in this business."

For example, Cobb cites the subdued, efficient and slickly professional Sly Stone in a recent post-marriage concert in Charleston. Cobb is so impressed, in fact, that he's about to put out the word to his industry counterparts that the virtually mandatory performance bond for Sly may no longer be necessary.

That could win Cobb another friend, and for another contemporary performer help relieve some of the severe pressure exerted by that troublesome intangible—the facility factor.

Live Recording

Continued from page SS-4
taken into consideration when doing remote work. Stark estimates that the time in setting up for a concert with Joni Mitchell and a small backing group or the Carpenters at the Hollywood Bowl with a symphony orchestra can be as much as five hours. If a group is on tour, Stark often finds it best to record the latter part of the tour after the artist has gotten the material down and are completely polished. Outdoor concerts require attention to the "lack of ambient slap that you get indoors," but Heider used three trucks to record California Jam and had little difficulty.

Stark feels that there are more live LPs now for several reasons. One is that the equipment for recording the concerts is constantly improving. "We add equipment and update existing equipment on the trucks all the time," he says.

"A second reason," he continues, "is that musicians are much more professional than they were several years ago, particularly those that have been around for a while and have perfected their stage shows. In addition, the musicians' equipment is better and more sophisticated than ever before. Five years ago, the Stones and their professionalism on stage were the exception. Now this kind of act is the rule. I would have to say that the whole level of music is much more professional than it was five years ago."

The third reason for increased live LPs, Stark feels, is the feedback and energy from the audience that will come over on record providing the recording is handled properly.

Heider is busy doing remote work an average of three nights a week with two trucks in use, though the firm has handled as many as four simultaneous remotes, all in 16-track. Some 25 people work in the Los Angeles studio and 15 in San Francisco, and all are able to work on the mobile units.

Electronic Instruments

Continued from page SS-10
master the monster; and overlook its major limitation of being able to produce a single note at a time.

Smith his article noted that Moog's synthesizer opened doors to a whole new array of portable electronic sound effect devices.

Today, musician and equipment manufacturer alike are working on new instruments and/or sound effect accessories and coming up with exotic sounding products like the ring modulator, the phase shifter, the envelope modifier, and the string symphonizer, created by Ken Freeman of England; and the Stick, created by Emmett Chapman an innovative West Coast guitarist with a flair for the unusual.

Chapman's Stick, is like a guitar that has lost its body. It has 10 strings, and needs to be touched, rather than picked, as is done with a conventional guitar. It also covers almost the entire range reached by the piano, according to Chapman.

On the other hand, Freeman's String Symphonizer, allows a single keyboard musician to play the role of several violinists with amazing ease.

Acoustic Control boasts that its equipment is used extensively by such popular rock musicians as Wishbone Ash, Rare Earth, John Mayall, Dr. John, Ike & Tina Turner, and Jerry Lee Lewis.

The California-based firm specializes in amplifiers, speaker systems and guitars which are sold in such far-flung countries as England, France, Portugal, Denmark, Germany, Holland, Switzerland, Sweden, Japan, Guam, Australia, Nigeria, Alaska and Malaysia.

First product from Acoustic Control was sold to the then prestigious Doors, rock group, and, according to Steve Marks the firm's president, the company has grown.

Pioneer Heil

Continued from page SS-14
What is happening is that you will see a pre-amp, an amp and a speaker in the guitar field just as in the hi fi component field. It's already happening in a small way with Olympic, a subsidiary of Grateful Dead. We are launching a line of equipment. YOU WILL HAVE THREE MODULAR ELEMENTS?

We'll have four because we have an electronic cross-over also. The reason (modularization) is so great is that a guitar player can come into a store and buy components. He can buy the kind of pre-amp he wants in a little 1 3/4-in. panel in a case, he can buy the cross-over he wants if he needs it, he can buy the kind of power amplifier he wants. If he only needs a 60 watt amp he buys that, if he needs a 300 watt, he buys that. And they're Crown power amps, not some bull shit guitar amp. We have been selected by Crown to bring its amp to the guitar rock market. We're marketing under the name Omega, made by Crown but with our own front panel and dials that we need for the rock market in our own fiberglass with a fan and everything else.

HOW DO YOU ASSESS THE SIGNIFICANCE OF THIS NEW MODULAR TECHNOLOGY?

For one thing it offers individuality that has never been possible before. The keyboard player wants a different sound than the bass player. The bass player wants a different sound than the lead player. The rhythm player wants a different sound—what happens today is that they go into a store and all those guys are forced to buy the same kind of an amplifier.

They can save money too, probably, because maybe they don't need a 300 watt guitar amp. Maybe they only need a 60 watt one. But the problem is that today they have to buy the 300 watt guitar head to get the features they need when they're only going to use a 100 watts of it.

IS ALL THIS EQUIPMENT SOLID STATE?
No, the pre-amp has tubes because a tube generates a sound that solid state, transistors, cannot achieve. The power amp is solid state.

HAS THERE BEEN TECHNOLOGICAL IMPROVEMENTS IN TUBES?
Not much, in fact, we're using an old 12AX7 the same Leo Fender had in the front end of his first units.

Malatchi's Factory

Continued from page SS-16
mood may include a variety of colors and a variety of intensities and different rates of change. Once programmed, all the operator has to do is hit the switch which activates any particular mood combination. Anyone in the band can do it easily. You don't have to worry about dancing on the light control box to get the desired combinations."

Another Malatchi Electronics project, soon to be completed, is a full scale concert board for touring professionals who play concert halls. It is a full quad studio type board that follows the modular concept.

"In the four years I have been using Sunn Coliseum stacks I have found them completely reliable, both in sound quality and durability."

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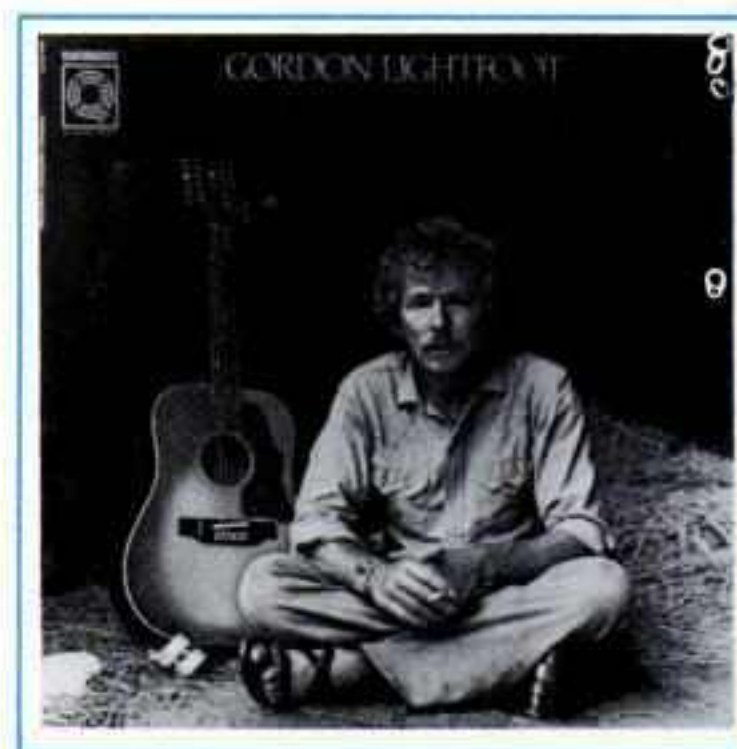
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IN CAR STEREO SALES

Woolco Electronic Centers Top Denver Auto Departments

(EDITORIAL NOTE: This is Part II of the Denver Woolco story that began last week with a look at its success in merchandising quadrasonic equipment—up to 50 percent of home package sales!)

DENVER—Woolco Electronic Centers sell more auto sound than the automotive departments, indicates Gary Karnik, manager of one of six Centers in the metro area. The leased departments in Woolco Discount Centers are operated by the audio department of Sidles Distributing Co.

"Basically I think that is because we handle the top brands, such as Pioneer, Sony and RCA, and because we have salesmen trained to answer questions," he says. The key thing in volume is awareness, and merchandising the specialty.

Under-dash is by far the largest seller. "But we are selling more and more in-dash than in the past," Karnik notes. "In-dash is growing, not by leaps and bounds, just creeping up. We do not do auto sound installations ourselves, but the automotive department is available for making under-dash installations.

"Sales of car cassette—we handle Pioneer and Sony—are growing, but I'd say we sell 10 8-track to one cassette at present. We are selling more of the high end 8-track units with multiplex than ever before. It has changed quite a bit. This year especially we are selling more AM-FM-8-track stereo combinations at from \$125 to \$150. Very little resistance is encountered to these price points. After people talk to car dealers and learn that factory units are going to cost \$300, they are happy to pay \$150 here."

Employee training is on the job. "We hire people to work part time and let them become gradually familiar with the environment, the merchandise, and the operation,"

Karnik says. "Managers aid in the 'learning by absorbing' process by filling in details verbally and by giving part-time help handbooks to read.

"As part-time help grows in knowledge, they become eligible for full-time work—if they are interested, if they are doing their job well, and if there are openings. Part-time personnel are on straight salary. Managers and assistant managers are on commission against total sales. After a particular sales figure is hit, they get a percentage no matter who sells it."

Right buying is important to the success of the volume-selling Woolco Electronic Centers. All buying is done centrally. "We do a lot of cherry picking," explained Karnik. "And when we buy we make certain it is on an extended basis . . . 30, 60, 90, 120 days if we can get it. That way we keep turns up and keep the money flowing. Ninety-day billing is very important."

Store managers and assistant managers have a voice in buying decisions. "New lines being considered are shown and discussed at monthly managers' meetings," says Karnik. "We are all consulted regarding our opinions."

When new items are decided on, every store stocks them initially. Then, each store manager determines whether particular items move adequately to justify continuing in particular stores.

"For this reason," Karnik points out, "there is some variation in merchandise from store to store. Some things move well in one store that will not move in another. One store, for example, sells a lot more reel to reel tape recorders than the others. The reason is that store has been there for 10 years. They have an older clientele, good steady customers who have long been into reel to reel."

A computerized system at head-

quarters controls inventory by keeping track of what each store sells and orders.

A full line of accessories is featured. Karnik says sales are about 50-50 between hard and soft goods, in terms of dollar volume. "When we order cassette blank tapes, we'll order 10,000 at one time. And that will last us only three to four weeks."

(Continued on page 49)

Rock Groups At Arrow's Sonic Meet

NEW YORK—The rock group Looking Glass will join Barnaby Bye in concert at the Arrow Audio Sonic Spectacular, "The Greatest Stereo Story Ever Told," slated for Tuesday (29) and Wednesday (30) at Madison Square Garden's Felt Forum according to Lewis Blum, vice president of operations for the 11-shop audio retailing firm.

The more than 25,000 visitors expected to attend the \$150,000 two-day exposition will be eligible for the drawing of a \$1,300 stereo system, a number of cassette recorders and an Andy Warhol painting.

In addition to WNBC-AM personalities Don Imus and Cousin Brucie, top dee jays from such leading FM radio stations as WABC, WCBS, WXLO and WPLJ are also expected to be on hand.

They will be joined by sports personalities including Duffy Dyer of the Mets and Roy White and Gene Michaels of the Yankees; as well as Penthouse Pets as hostesses.

Arrow Audio has been promoting the exposition through daily FM radio spots, thousands of posters throughout the city and suburbs, and point-of-purchase materials at participating dealers.

Participating manufacturers exhibiting at the show have swelled to 40, and will include AKG, Bose, Bzak, BSR, Dual, Electro-Voice, Jensen, JBL, Kenwood, McIntosh, Onkyo, Panasonic, Philips, Sansui, Sony, Shure, Superscope, TEAC and Thorens.

In addition to the main events, and the major prizes, the \$1.95 admission charge will also entitle ticket holders to free T-shirts, records, magazines, posters and pins, as well as layman-oriented seminars on the purchase and care of modern hi fi equipment.

ENFORCEMENT INCREASING

Antitrust Laws Eyed by EIA

By EARL PAIGE

LOS ANGELES—Jail. That's the ugly possibility for you if you're in manufacturing, or distributing or retailing because experts here at Electronic Industries Assn.'s 50th anniversary convention say antitrust law enforcement is more vigorous than ever and increasing.

Material shortages, price controls and price competition, fair trade laws, volume discounts, franchising, consumerism are all combining to focus more attention on such violations as price fixing. There are other no-no's.

Autosound Sales New Profit Trend

By STEPHEN TRAIMAN

NEW YORK—Autosound hardware and software sales are a growing source of profit for the typical record/tape/audio dealer and the rackjobber, as two key surveys conducted by Feldman Research for Billboard indicate.

The retailer survey shows that 8-track units are most popular, carried by 56 percent, with cassette players sold by 48 percent. Ranging downward in popularity are 8-track AM/FM stereo, 8-track FM stereo, cassette AM/FM stereo, and cassette FM stereo players. And 57 percent of hardware dealers also sell Q-8 cartridges.

Of rackjobbers who handle both hardware and software, some 77 percent handle 8-track players as well, followed closely by cartridge AM/FM stereo units, cassettes and 8-track FM stereo players, with 54 percent handling cassette combinations as well. All racks service their locations with quad cartridges.

Craig is the most popular brand carried in all six basic configurations by the typical retailer, with Panasonic and Pioneer tied for second in 8-track player popularity.

Pioneer also gets the runner-up spot in the other five types of units, with Panasonic taking third spot for cassette and 8-track AM/FM stereo units. Panasonic also is third choice for cartridge and cassette FM stereo players, sharing this spot with Sanyo, which gets a third choice in cassette AM/FM combos as well.

The favorite price points for two of every three dealers are: 8-track players, \$35-59 and \$60-99; cassette units, \$60-99; 8-track and cassette AM-FM combinations, and cartridge and cassette FM stereo players, \$100-149. Price points for units handled by the typical rack are similar, except for 8-track players when the \$35-59 range predominates.

As shown by the dealer survey, nine of ten typical Billboard retailers who sell some hardware also carry the software. He or she is also, most often, the person who influences or does the actual buying of products carried by his or her store or department. In 75 percent of the time they directly influence the purchase of equipment, and nine of 10 typical Billboard dealers are among the top echelon of management - owner, manager, president or buyer.

The majority of rackjobbers who handle both car stereo hardware and tapes service 75 or more outlets and almost half rack 250 or more stores, most on a regional basis. They carry a full range of audio equipment and software in addition to autosound units, including blank tape: 4-channel equipment, cartridges and disks; stereo components, phonographs, home or portable equipment.

(EDITOR'S NOTE: Any car stereo manufacturer interested in further details on these two Billboard surveys may contact the Manager, Consumer Electronics, at 1 Astor Plaza, New York, N.Y. 10036.)

Magnavox/Korvettes: New Dealer 'Deal'?

By RADCLIFFE JOE & ANNE DUSTON

NEW YORK—Usually publicity-conscious Magnavox officials have clamped a lid of silence on the latest furor created by the company's decision to take its console stereo and TV systems to retailers other than authorized Magnavox dealers.

The move began last week with Magnavox's solicitation of RCA and Motorola dealers on the grounds that both those companies had dropped out of the console stereo market at a time when sales and research indicate that there is a solid resurgence.

Initial takers included 11 stores of the giant Korvettes retail chain in Detroit and Chicago. This reportedly raised the ire of many Magnavox dealers in Detroit, although those in Chicago appeared more optimistic.

One Motor City Magnavox dealership, Uptown Radio City, reportedly canceled more than \$50,000 in Magnavox orders to protest what the shop's owner, Milt Keverson, called "a terrible breach of all the promises Magnavox had made to its dealers." Keverson also charged that Magnavox had not given its dealers advance notice of the new policy of multiple distribution.

David Hadda, manager of Universal Magnavox in Detroit, and a retailer for more than 35 years, claimed that Korvettes' entry into the Magnavox market could erode the retail price structure.

However, in Chicago many dealers feel they would benefit from the additional extensive advertising and exposure of the Magnavox brand

(Continued on page 48)



AUTOSOUND PLUS—One example of 8-track tape player displays at Lakewood store that helps Woolco Electronic Center outsell car stereo dept.

NOVEMBER 2, 1974, BILLBOARD

(Continued on page 36)

Soma Packaging Raw Auto Speakers After Market Test

MINNEAPOLIS—Soma Manufacturing is now packaging raw auto speakers after successfully test marketing the product through Musicland chain stores, reports general manager Howard Holstad.

The 6 x 9-inch air suspension

speakers, with 20-ounce magnets, are blister packed to be hung on pegboard and are being marketed through retail stores.

According to Holstad, the product answers the need for larger and

better speakers at a reasonable cost, without the additional expense of duplicating speaker housings.

Soma has also introduced a deluxe particle board storage case for 45 singles, with a capacity of 50 records.

Tape Duplicator

By ANNE DUSTON

Sony, Columbia, Eli Lilli, 3M and RCA were at Pack Expo in Chicago evaluating the labeling machine being shown by Helmund Preisel,

designer, and president of Preisel Etikettierautomaten, Berlin, manufacturers of a completely automated cassette and 8-track assembly, labeling and packaging modular line.

Preisel sees the market for 8-track growing in Italy, Britain, the Scandinavian countries and Germany. Eastern countries are not yet involved with 8-track. The market in Europe has been 85 percent cassette because of the lower cost and ease of handling the smaller cassette unit.

The opposite situation in the U.S. has prompted his firm to begin marketing product here (Billboard, Oct. 5), through Associated Packaging Equipment Corp., headquartered in Markham, Ont., with offices in San Francisco and New York.

Preisel offers what he considers the first unit that is able to orient or arrange cassettes in the proper order for entry into the labeling machine. Instead of the usual vibration used in other applications, the cassettes are oriented by the weight of the reel. Preisel notes that vibration would scratch the plastic, and loosen lead tape in the cassette.

An orientation machine for automatically joining two halves of a Philips box, snapping them together, and locating them for insertion, will be available within three months. Delivery time for units, which come from the Berlin headquarters, is four to six months.

★ ★ ★

Ralph Paul, newly appointed assistant director at MBS Studios, Chicago, predicts a surge in new markets for cassette duplicators in the industrial, educational and broadcasting fields. "The cassette, with features like fast forward, rewind and record, and a fidelity that is as good as standard broadcasting, will

(Continued on page 48)

3300S. The refined Teac.

No TEAC is perfect, but this one is getting damn close. We've been refining it for 20 years now, continually keeping it up to the current state-of-the-art in performance.

And it's becoming legendary in reliability. There's a special tactile delight, a sensuous pleasure, in operating a machine that was intended *not to break*.

Proof of that intention is our two year Warranty of Confidence. We guarantee all our machines to work properly and meet all original specifications for two full years — that includes both parts and labor. No hassle, no excuses. TWO years. Parts *and* labor. How good is it?

Good enough to master records with. As a matter of fact, to prove it — we've done it.

The album is called "The Magic Music Machine" and it soon will be at your local TEAC

dealer, who has specific performance data and a demonstration of the 3300S.

Enjoy.

3300S. Another Magic Music Machine from TEAC.



"For two full years from date of purchase, any TEAC TAPS DECK returned with warranty card and freight prepaid by the original purchaser to TEAC or its nearest authorized service station will be repaired free of charge for defects in workmanship or material. The same applies to TEAC car stereo decks for a period of one year. This warranty only covers TEAC products purchased in the U.S.A."

TEAC 2-YEAR WARRANTY

t2w



NOVEMBER 2, 1974, BILLBOARD

TEAC

The leader. Always has been.

TEAC Corporation of America — Headquarters: Dept. A-41A, 7733 Telegraph Road, Montebello, California 90640 — TEAC offices in principal cities in the United States, Canada, Europe, Mexico and Japan.

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EIA Focuses On Fair Trade Issue

• Continued from page 35

Nichols suggests first that you have your attorney "draft a nasty letter." He says four out of five privately contested suits growing from antitrust can "be resolved by what I call the nasty letter technique."

If sued on antitrust, a first smart move is to scrutinize the plaintiff, who may well be in some kind of antitrust trouble too.

Other warnings:

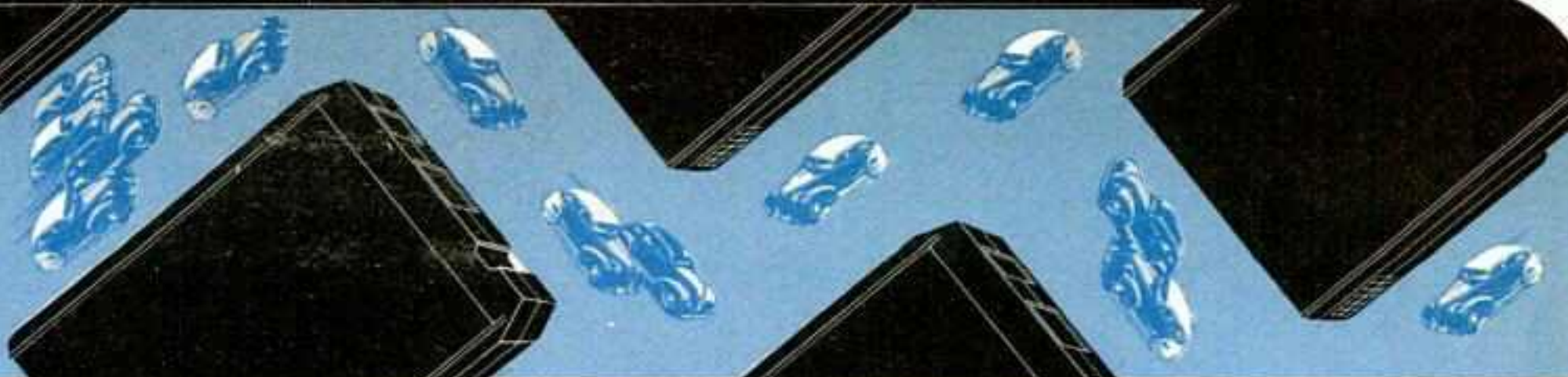
- Functional discounts of the type common in distribution of recordings are dangerous if scaled to favor a few large customers, i.e., if only a few large buyers can qualify. Says Stultz: "Use as many steps as feasible and as many categories as feasible" in setting up volume discounts. "Then it's harder to complain."

- Cost justification cannot be after the fact, i.e., after you're caught in an antitrust case. You have to cost justify prior to announcing a policy on pricing, territories and so forth.

- "The trend of law is running against you," says Halverson in addressing EIA members. All three panelists alluded to precedential cases and upcoming Supreme Court challenges to previous decisions and laws. But Halverson says also to "not be discouraged" in considering a challenge or bringing suit under antitrust and said the FTC has a dozen regional offices where help can be obtained if a case cannot be brought at the Federal level.

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CAR STEREO AUTO PARTS and ACCESSORIES SHOW



Autosound Industry Bullish As APAA Opens



Lear Jet photo
Crown Auto President Merv York (center) receives Lear Jet merchandising award from Lear Jet national sales manager Don Kingsborough (left) as Crown Merchandising manager Ron Saluete looks on in Minneapolis retail store.

• Continued from page 1

manufacturers and retailers indicates an increase in calendar 1974 unit sales by as much as 15 percent in some cases.

"This is partly attributable to the fall-off in sales of new motor vehicles in the early part of this year," he continues, "which resulted in upgrade buying of automotive products."

"Sales projections for 1975 appear to be equally as good," Morris observes, the mainstay being in-dash units with converters surprisingly strong, indicating no slackening in the 'do-it-yourself' market growth."

In a reference to the recognized impact of sales of prerecorded tapes together with car stereo players, Morris notes "some retailers are having difficulty in keeping abreast of the latest public preferences in music. Therefore, tape stocks might not be as current as in strictly music shops."

Among the major market factors evident in the car stereo industry today, as it looks ahead to 1975:

- Key 18-city dealer/distributor roundup emphasizes the vital part played by prerecorded tapes in boosting autosound sales and vice-versa—except where low-price bootleg product has undercut legitimate sales.

- In-dash is definitely on the move, due mainly to built-in security and accompanying insurability, plus easier installation in the growing compact car production.

- Cassette configuration is rapidly growing due to the improved automatic reverse feature, shown by Clarion's big U.S. push since its full takeover of Muntz, Magnadyne with its first-

(Continued on page 42)



Craig photo
Broadway Stores buyer Dick Horine (right) is shown how Craig car stereo display works by factory district sales manager Scott Perrin, who is overseeing campaign to have automotive stereo in all audio departments of the 37-unit California chain.

NATIONAL POLL OF CHAINS, INDIES More Stores Adding Car Stereo

CHICAGO

Improvements in the quality of cassette car stereo units as well as features like automatic reverse, have brought cassette sales up from a 10:1 ratio two years ago to 3:1 ratio this year, according to Mike Pinkerton, assistant manager for one of 12 Stereo City retail stores here.

"There has been an amazing increase in cassette, yet the market hasn't even been approached as far as advertising, with most advertising dealing with 8-track units," Pinkerton states.

Other reasons he notes for the popularity of cassette units are the addition of FM and AM/FM-stereo, the popularity of home portable cassettes, and a growth in sales of Dolby cassette home decks.

"Sony is probably the biggest cause in the upswing in sales in cassette units in cars," he says, noting the new Sony FM stereo cassette under-dash with good eye appeal and great sound, at a cost similar to a good 8-track FM unit.

Customers are qualified according to the type of home equipment they already own, and the type of tape library they may already have, before selling them a car unit. They are encouraged to buy the best equipment they can afford for the greatest satisfaction.

In-dash is by far the most popular, not only for convenience and looks, but the additional advantage of insurance.

Bulky units are less popular, including quad units that are too large to fit into some cars, and are a hassle to get in and out of a slide mount. Mini units in the 8-track configuration that can fit into the glove compartment or under the seat, are very good sellers. Quad is also held back by other limiting factors, such as finding space for four speakers, and a limited tape selection.

Stereo City offers installation and drive-in service, as well as servicing all the makes that it carries, which include Audiovox, Craig, Bonsonic, Electrosonic, JVC, Kraco, Marantz, McKenna, Lear Jet, Panasonic, Pioneer, Sony, Teac and Toyo. As a special customer service, Stereo City will replace a defective machine if returned within 10 to 30 days after purchase.

While customers don't come into the store initially to buy tape, they often return to replenish or add to their library of TDK, Maxell, Columbia, Le-Bo, Capital, Soundcraft, Sony and Stereo City brand McKenna, in blank 8-track, cassette and quad tapes. Discounts are offered depending on volume or dollar sales.

Stereo City has had one ad running on tv for two years advertising an in-dash, 8-track, AM/FM-stereo for \$99.95, without installation. Over that period of time, the unit offered has changed five times, and is currently a Kraco model. Another ad on the back of Chicago buses advertises a \$40, 8-track under-dash with two speakers, installed. The unit is a Bonsonic.

While prices are up 10 to 20 percent this year, business has improved over last year, Pinkerton said.

★ ★ ★

Community Family Centers caters to the middle and lower income groups within the city confines by offering a basic add-on program of five Boman under-dash models. A live demonstration display enables the customer to try out the \$35 promotional, a step-up model, a mini 8-track, an FM-stereo 8-track, and a quad model. Hard lines manager Tom Pappas feels that the single models cover the range for their market, without costly duplication.

This national roundup was coordinated by Steve Traidman, Tape/Audio/Video Editor, and consists of reports from:

- Chicago (Anne Duston)
- Philadelphia (Maurie Orodener)
- Memphis (James Cortese)
- Oakland (Jack McDonough)
- Miami (Sara Lane)
- Indianapolis (Vikora Clepper)
- Minneapolis/St. Paul (Irene Clepper)
- Columbus (Joanne Oliver)
- Milwaukee (Martin Hintz)
- Charleston (Ray Brack)
- Portland (Ken Fitzgerald)
- Lincoln (Lori Clepper)

Pappas considers cassette units as too expensive for his trade, although prerecorded cassette tapes are included in the adjacent music inventory of blank and prerecorded 8-track and quad tapes.

Community does not offer installation, and handles service through the manufacturer during the warranty period.

Advertising is aimed at the promotional \$35 unit, the best seller, although the FM-stereo \$90 units shows brisk sales.

★ ★ ★

Polk Bros. recently ran several full page ads for its auto tape units, including Craig, Lear Jet, Motorola and Panasonic. Price included installation: for example, a Craig AM/FM stereo cassette in-dash with 20 oz. magnet speakers, with a list of \$254.90,

was offered at \$164.95. Special prices were offered for do-it-yourself enthusiasts.

Quad hasn't taken off yet for Polk Bros., but cassette units with AM/FM-stereo are selling out. One reason advanced was that many customers already have a library of cassette tapes for home units. In-dash units are most popular, with kids buying four speakers and older customers preferring the conventional two speakers.

★ ★ ★

PHILADELPHIA

With an extensive line of car stereos, including Sony, Pioneer, Panasonic, Lear Jet, Muntz and JIL, it's a major sales item for the **Sam Goody** stores in this area, according to Bill Osler, assistant manager of the Roosevelt Shopping Mall store. Goody's also has major stores in center-city Philadelphia and in the Pennsauken (N.J.) Merchandise Mart.

Under-dash units outsell in-dash by three-to-one. What has helped these sales has been the Lear Jet promotion of a dash panel for a dollar. However, the price differential, running about 20 per cent more (from \$50 to \$75) than under-dash sets, will always keep the in-dash units lagging behind in sales, according to Osler.

While 8-tracks run ahead of cassettes by a 60 to 40 per cent ratio, he sees cassette sets growing steadily in sales strength. "Lots of the kids have their own cassette tape decks," says Osler, "and with a cassette set in their car, it's a lot cheaper for them to pay \$2.50 for a blank tape instead of \$6 or \$6.50 for a pre-recorded cassette. This alone makes the cassette unit more attractive to them."

While the demand for quad car stereo is virtually nil, Sam Goody does a "tremendous job" in quad 8-track tape sales, representing almost 10 per cent of all tape sales. "It is conceivable," says Osler, "that many of the quad tape buyers have quad sets in their cars." Obviously, he added, car stereo sales help all tape sales, "particularly in the sale of blank tapes."

Installation is not handled by Sam Goody and the only problem existing with the manufacturer's product concerns the fancy cassette decks with automatic reverse. Osler merely hazards a guess that the difficulty with such sets—from all the manufacturers alike—is that perhaps the motor isn't stable enough to make the reverse automatic, as it is with the 8-tracks.

Osler feels that the new Pioneer Dolby-I set may represent a sales problem because of the high price. While the new cassette meets all possible playing needs for the customer, he believes that very few will be inclined to pay as much as \$200.

★ ★ ★

Car stereos loom big for Larry Rosen's chain of six **Wee Wee** stores in the Philadelphia area. (Continued on page 39)

Software Lag Holds Up U.K. Car Stereo Surge

By CHRIS WHITE

Quad sound could well become the trend among British motorists in the future—but not before more product is available on the market.

This seemed to be the general opinion among car stereo dealers and distributors in the U.K., when asked about retail car stereo trends. Without exception all agree that poor choice of repertoire available was the primary reason for the barely noticeable growth in popularity of 4-channel auto sound.

Bill Lawrie, responsible for the sales force at Radio-mobile, one of the U.K.'s leading names in car radios and stereo tape players, says that although slow in getting off the ground, the quad market was now beginning to move. "The trouble really has been the poor range of software available. Manufacturers would help the system get greater acceptance if they made a wider repertoire available. At least the public is beginning to realize that 4-channel sound isn't just a gimmick," he claims.

Lawrie adds that there is still a great demand for 8-track stereo units, although cassettes are also selling well. "I think the sales ratio of the two is about 60 to 40 percent in cartridges' favour."

Lear Jet Stereo 8 (U.K.) Ltd. in Buckinghamshire, originators of 8-track stereo, also reports increasing interest among motorists for the four channel sound. Sales manager Joe Bede comments: "Demand is still slow, but there are definitely signs of an increase in popularity. Now it all depends on how quickly the companies can put out more quad product.

The potential of 4-channel systems in cars had been held back until now because the market had not been ready for it, claims Eddie Anstiss, service manager at Hamilton Car Radios. "So far the sound system has not really hit the market but the potential is there. I think the main reason for the lack of interest in quad systems in cars has been because it was introduced onto the market too early—and at the time when cassettes and car-

tridges were already swamping it. Really it should have been held back until at least another year's time."

Anstiss adds that he has found sales of cassette units, single or combined, far in excess of cartridges—by a ratio of about 3 to 1.

Big increases in cassette installations in cars are reported by Jack Young, London Car Radio Centre's sales manager. He adds that quad systems are slow in gaining acceptance, mainly because of prohibitive costs and a very restricted range of product available.

Young adds: "We have found that 90 percent of motorists prefer to have in-dash installations rather than under-dash. They like their units to be part and parcel of the car. Under-dash installations tend to be inconvenient to people travelling in a car and, although anybody can put a couple of speakers in the back of a car, the result tends to look rather awful."

60 Plus Japanese Mfrs Hit Peak Export Mark

By HIDEO EGUCHI

With almost all of the 60-odd Japanese manufacturers of autosound equipment currently more concerned about overall business profits than new export products, it's hard to see what they have up their sleeves for American buyers.

However, one thing is clear. Although about 80 Japanese manufacturers have accounted for more than 80 percent of the world's total production, overall exports of car stereo equipment from Japan to the U.S. reached their peak last year with 3,737,582 units worth 20.2 billion yen or about \$74.2 million (273 Yen = \$1 U.S.).

According to the Japanese Ministry of Finance, 1,682,688 cartridge tape units (for motor vehicles), valued at 8.6 billion yen (\$31.6 million) f.o.b. Japan ports, were shipped to the U.S. in the first half of last year, 1,573,543 units at 8.08 billion yen (\$29.6 million) in the second half of 1973 and 1,027,663 units at 5.7 billion yen (\$21 million) in this year's first half. In addition, 236,742 cassette tape units (for motor vehicles) valued at 1.76 billion yen (\$6.45 million) f.o.b. Japan ports were shipped to the U.S. in the first half of last year, 244,609 units at 1.89 billion yen (\$6.93 million) in the second half of 1973 and 308,109 units at 2.3 billion yen (\$8.45 million) in this year's first half.

The official statistics clearly indicate that shipments of cartridge tape units have decreased and exports of cassette tape units from Japan to the U.S. have increased, but it's still far too early to tell whether or not the drop in exports of cartridge units will eventually be offset or surpassed by shipments of cassette units.

Some Japanese exporters of car stereo equipment to the U.S. are manufacturing primary cartridge and/or cassette units in Hong Kong, Taiwan and the Republic of Korea.

Other Japanese manufacturers have switched from primary cartridge and/or cassette units to high-end combinations of AM/FM/MPX auto radio and compact cassette recorder. About 20 other manufacturers of in-car entertainment products in Japan have opted for home cartridge and/or cassette stereo

players and/or recorders and combinations of portable radio and cassette recorder.

According to Billboard's Tokyo news bureau, the 60 Japanese manufacturers still specializing in the mass production of autosound equipment are:

Aico, Aiko, Aimor Electric Works, Alps-Motorola, Asahi Electric Industrial, Autosonic, Beltek, Clarion, Chinon, Daiei Electric, Fuji Audio, Fujitsu Ten, Fulton Electronic Ind., Funai Electric, General Electronic Ind., Goshin Industry, Hachiyo Electric Sound, Hitachi, Ishikawa Musen Denki (member of Sony group), Jupiter Kiki, Kasuga Seiki Mfg., Kansai Communication Ind., Kitaura Electronics, Koyo Industry, Marco Electronics, Mars Radio, Maruwa Denshi Kagaku, Matsushita Communication Industrial, Maxmart, Metro Mfg., Mitsubishi Electric.

Also, New Hope Jitsugyo, Nihon Rokki Kogyo, Nishimura Denshi Kogyo, Nissan Denshi, Nissi Denki, Okura Sansho, Orion Electric, Otari Electric, Pioneer, Sankoh Electric, Sanyo Electric, Satori Denki, Seiwa Sangyo, Sharp, Shin-Shirasuna Electric, Shintom, Takara Mfg., Telemaster Communication Equipment, Telradio, Teltron, Ten Audio, Toho Electric, Tokyo Cabinet Ind., Tokyo Sanyo Electric, Tokyo Shibaura Electric (Toshiba), Tottori Sanyo Electric, and Umezawa Electric.

To all appearances, the 60 Japanese manufacturers named have reached the crossroads of decision and, broadly speaking, the four directions are: (1) from primary tape units to combinations of AM/FM/MPX auto radio and car stereo player; (2) from under-dash cartridge players to in-dash cassette recorders; (3) from OEM to own brand, and (4) from a comprehensive line to after-market kits. Another manufacturer, Tanashin Denki, is specializing in cartridge/cassette mechanisms.

Only a few of the 60-odd Japanese manufacturers of autosound equipment participated in the '74 Japan Electronics Show, Sept. 18-24. Aiwa, Clarion, Pioneer and Shin-Shirasuna displayed car stereo units among other audio products, and ap-

peared to favor cassette over cartridge. Apart from Alps-Motorola, who displayed cartridge tape units, the only exhibitor of autosound equipment per se was Staar S.A. of Belgium. The micro-mechanics/electronics firm demonstrated the new Staar "RS" slide-in cassette recorder mechanism for licensing in Japan through Philips (Billboard, Sept. 28).

Aiko, who did not participate in the '74 JES, says its ACS-251 under-dash slot-load cassette car stereo unit with FM/MPX and APS-507 speaker system is already being exported and a kit is scheduled for next January.

Beltek, with the financial backing of the Bank of Yokohama, has assigned Osaka-based Ataka to help assemble cassette car stereo units for Craig in accepting an unexpected order for 30,000 units a month with a deadline set for the Christmas sales season. Beltek, like Aiko, did not take part in the '74 JES. Additional orders, possibly from Boman Astrosonics, Radio Shack and Tenna, could boost Beltek's exports to the U.S. to 50,000 units a month. Total production capacity of Beltek's car stereo plant is about 70,000 units a month. It has started producing 3,000 units monthly for the new Honda "Civic."

Clarion, who introduced the PE-654 auto cassette stereo unit with AM/FM/MPX tuner earlier this year, is producing about 130,000 car radios for American Motors via the Kanematsu-Gosho trading house.

Pioneer's northeast Japan subsidiary, Tohoku Pioneer, has boosted car stereo production to 10,000 units a month, expects to increase its output to 30,000 a month, starting next March.

Reflecting continued productivity in the Japanese automotive industry, the 21st Tokyo Motor Show is scheduled for Oct. 31-Nov. 10, 1975. This year's show was called off following the Japanese Government fuel and electricity conservation program implemented after the oil crisis of late 1973. At next year's show, would-be buyers of car stereo equipment anticipate a resurgence of quadrasonic sound units. And, apparently with this in mind, Pioneer has not abandoned its compact Hipac cartridge system.

EAST MEETS WEST

US Mfr Continues To Push USSR OEM

Walter P. Semonoff, president of Automatic Radio International, Melrose, Mass. continues talks with the Soviet auto industry authorities. Semonoff's recent visit to Moscow resulted from his company's useful participation in last year's Autoservice 73 international fair here, at which lines of AR's car stereos and radios were shown (see Billboard, July 17, 1973). Since then Semonoff has made some positive steps in getting Soviet car industry people interested in equipping some of the Soviet made cars with AR stereos. While in Moscow Semonoff had talks with ZIL and MOSKVICH car plants' top executives and the ministry chiefs. Projects of equipping Moskvich cars supplied for export with Automatic Radio stereo players look to be close to reality as a first stage of a long and much promising possible cooperation between the Automatic Radio company and steadily growing Soviet car industry.

Eight-track format is not used in Russia and of a number of AR products Semonoff chose three models for his business with Russia: IDC-3224, brand new cassette car stereo for custom in-dash installation, which can well be fitted into any Soviet automobile such as the Zhiguli and Moskvich. This model is planned to be introduced for the local market in the near fu-

ture and it is hoped to become standard equipment. It will be provided to the Soviet car manufacturers having Soviet radio bands in place of U.S. standard AM/FM/MPX frequencies. "Series 100" cassette car stereos for universal under-dash installation were well received and reviewed by Russia's automotive industry chiefs. The players seem to be the most convenient units as regards installation in all Soviet-made cars. The Sport 106 unit was personally tested by me during a month period in quite severe local road conditions and it proved to operate fairly well. Model CMS-9925, a low-priced economy cassette car stereo, was also introduced to the Soviet authorities.

Until lately very few of about three million private car owners in this country had used or had an idea of car tape playing equipment. Attempts were made a while ago to introduce a national car record player—but with no success. But as the number of privately owned cars will be dramatically increasing (Zhiguli car plant alone will produce over 600,000 cars a year), general interest towards car tape players will undoubtedly arise very soon.

Until now national industry has not as yet introduced any car tape player; last year a prototype of Vilma auto stereo

player (cassette) introduced by Vilnius radio plant was shown at the Radio-Electronics Pavillion at the VDNK Exhibition in Moscow, with mass production start in 1974. Now it looks like no mass production of Vilma auto stereo will be initiated in the near future.

Though Automatic Radio deals with Russia's car industry, this cooperation would also contribute much to the development of cassette business in Russia. Melodiya has manufactured prerecorded stereo cassettes for several years and in excess quantities, since the number of cassette hardware is still limited here and stereo constitutes just a small part. Appearance of car stereo players at the local market will invariably dramatically increase cassette sales.

Automatic Radio's motto "Progress through Achievement" is very true as regards the company's relations with Russia. In fact introduction of car stereos here will be a progressive phenomenon in both Soviet car and music industries. And, finally, there may be an achievement for Automatic Radio, which is not estimated in dollars, but which is no less important than profits: its contribution through trade and cooperation into steady business relations and friendship between the U.S. and USSR.

8-Track Dominates but Cassette Grows—Software Key

39

• *Continued from page 37*

Three Record Shops located in the suburban Philadelphia area in Eastern Pennsylvania and Southern New Jersey. And sales would be even bigger if manufacturers would set up area service stations as Pioneer has done on the West Coast, and geared some of their advertising dollars to individual key city markets.

According to Harris Levin, manager of the chain's audio department, sales would be better than they are—and they are good—if the dealer could handle the total job.

"We are basically record stores selling sound and sound equipment," says Levin. "It doesn't make sense to have to sell an item requiring special installation and then send the customer to a place where we have no controls. Of course, if anything goes wrong because of improper installation, we are blamed for it. If customers knew there were good service stations, factory authorized or factory maintained, more people would be inclined to provide their cars with better audio units."

Levin also points out that while manufacturers are doing a big advertising job in TV and magazines for their car stereos, dealer advertising would be more helpful in stimulating sales at the local level. "Retailers cannot afford to spend any real dollars to advertise car stereos," he says. "If the manufacturer would put some of their ad budget in key city promotions, the dealer could benefit more directly."

For the Wee Three chain, where Panasonic, Pioneer and Craig are handled, about 70 per cent of all sales are for under-dash installation. In-dash sales are largely for those who already have AM units in their cars. However, with the new Pioneer and Panasonic in-dash lines, they may well cut into under-dash sales percentages. Cassette also lag far behind the 8-track in sales, but Levin feels they may make a stronger sales impact with Pioneer's new Dolby-I unit.

The servicing problems that do arise are generally with the customer rather than the set itself, particularly where the customer does his own installing. In most cases, he says, they find that the customer has not ground the unit properly, or the set "goes dead" because of an inferior lock mount which is exposed to air which causes oxidation.

As for quad, the demand is "very minimal," according to Levin. Nor is quad likely to make any real dent in the market in the immediate future. Not helping quad any, he adds, is the fact that the cars today tend to be small and compact, "and hardly conducive for the placement of four speakers in such a tight area."

★ ★ ★

In-dash is catching up with under-dash installation according to Jay Goldman, head of **Jay's Auto Radio**, probably the biggest local sales/service dealer for both car radio and stereo units. Apart from lines of auto dealers which he installs, Jay's major lines include Boman Astrosonix, RCA, Audiovox, Motorola and Panonic.

He believes the theft factor will help in-dash exceed under-dash as time goes on, with the biggest demand for 8-track units, outselling cassette models in 9 of 10 purchases. Quad represents no more than 2 per cent, and most of Jay's four-speaker installations are for stereo units!

Goldman, who has seen the field grow from simple AM sets to sophisticated stereo tape combos, sees the field getting even bigger. "People with expensive stereo equipment at home now want the

same good sound in their cars," he believes. "And they're prepared to pay top price for quality in both places."

All sales carry a 6-month service guarantee, both for new units or repairs, and with an expert installation staff Goldman has no service problem. He does believe it is a major in-

dustry problem, and feel manufacturers should begin to recognize the service factory as they did when they started putting out TV sets. "It's criminal the kind of charges some set buyers have to pay, without any kind of guarantee, and some of the worst offenders are car dealers themselves."

CHERRY HILL, N.J.

For Rickey Richman, who operates **Sound Odyssey**, one of the largest record and stereo shops in the Greater Philadelphia area at the Cherry Hill Mall here, "excellent" is the best way to characterize car stereo sales. The demand is there

"and it can only get better," adds Richman, whose store handles Pioneer, Sanyo and Soundesign lines.

Biggest call is for under-dash units, outselling in-dash by 10 to 1. And demand for 8-tracks registers about 65 per cent, to 35 per cent for cassettes. While it is difficult to cor-

(Continued on page 41)

NOVEMBER 2, 1974, BILLBOARD

We wouldn't hand you a line unless we could hand you the best!

Here's a line to catch any customer in your store. The biggest line of car stereo around. Twenty-four in-dash and under-dash models: 8-track players, the world's widest selection of cassette players, plus exciting new in-dash radios and radio/tape player combinations.

On the floor our special demonstrator-display system makes it easy for customers to select the stereo/radio and speaker combination best suited to their car and listening taste. And we back you up with a complete selection of OEM-type in-dash installation kits for most domestic cars and imports, too.

Because we've got more for your customers, you'll be selling more Clarion products. Find out today, write:

Clarion
Corporation of America

5500 Rosecrans Avenue, Lawndale, California 90260
421 North Midland Avenue, Saddle Brook, N.J. 07662

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Mfr Survey Points To In-Dash Dominance

By RADCLIFFE JOE

The under-dash car stereo unit which came into being with the development of automotive 4-track stereo systems, may soon follow the horse and carriage and highback rocking chair into oblivion.

Threatening the very existence of the system which played a major role in proliferating the concept of car stereo, is the in-dash system. It came into being within the past two years, and has since grown into such a monster that manufacturers are pushing it on the market almost to the exclusion of its under-dash counterpart.

Major advantages of the in-dash car stereo system include its built-in security (it is almost theft-proof, as compared with its under-dash counterpart which had long provided an easy rip-off for thieves); it is insurable, while the under-dash unit is not; as a space-saver it is ideal for compact vehicles, rising in consumer popularity because of the energy problem.

To further strengthen the in-dash system's bid for the automotive stereo market, manufacturers have simplified the installation process to the point where any layman with a spanner and screwdriver can install the unit, thereby eliminating costly

installation fees, and special adaptor kits which allow for the use of one unit in almost any make and model vehicle.

In-dash units are now running neck and neck with custom products for the honor of being number one in popularity among car stereo equipment buyers.

The increasing popularity of the in-dash systems is unanimously agreed upon by most equipment manufacturers who will be placing much emphasis on them at the 1975 APAA Show scheduled for Oct. 29-31 at Chicago's McCormick Place.

Unlike previous years, most of the companies showing product at the APAA are low-profiling 4-channel car stereo units. Unimpressed by recent news that the Ford Motor Co. will make 4-channel units available in 1976 cars as optional extras (Billboard, May 11), the manufacturers state flatly that they have been pushing car-quad units for at least four years without any noticeable success. They blame the lack of appropriate software and the cost of the equipment as the major disadvantages to the system's growth.

Panasonic Automotive Products Dept. is among the car stereo manufacturers placing more emphasis on in-dash systems and custom car products.

The department, with Clark Jones as its national sales manager, recently launched a major promotional program utilizing network TV, and trade and consumer print media, highlighting its custom car and in-dash products, and geared toward consumer education.

The entire package, emphasizing the overall thrust of Panasonic's automotive products dept., was put together in close cooperation with the firm's distributors and dealers who have had, until now, little say in the development of ideas and products by Panasonic.

As part of the program, Panasonic is offering a free installation kit with each CQ 979 AM/FM/MPX 8-track in-dash system. The kit is being offered to Panasonic's distributors and can be passed on to dealers.

Also available is a custom car radio kit which will be on display at APAA, and according to Jones, will enable distributors to stock and resupply their dealers at a faster run, and to turn over more merchandise.

Although the main thrust of the promotion will be aimed at

(Continued on page 42)



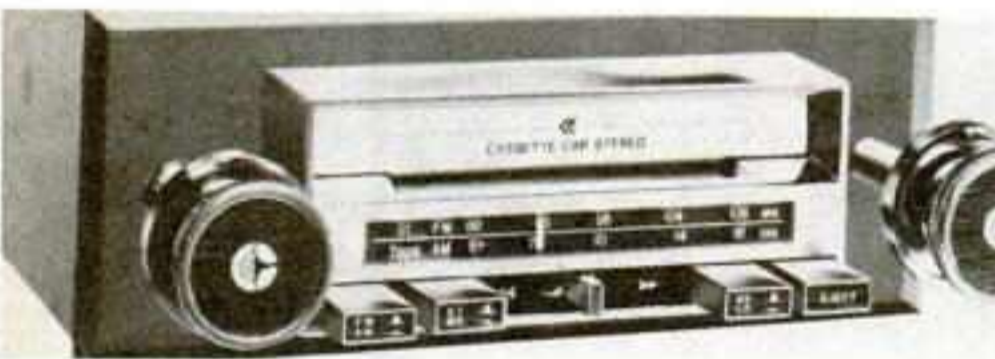
Super compact 8-track from Motorola lists for \$29.95 and measures only 5.7-in. wide, 2-in. high, 6.2-in. deep.



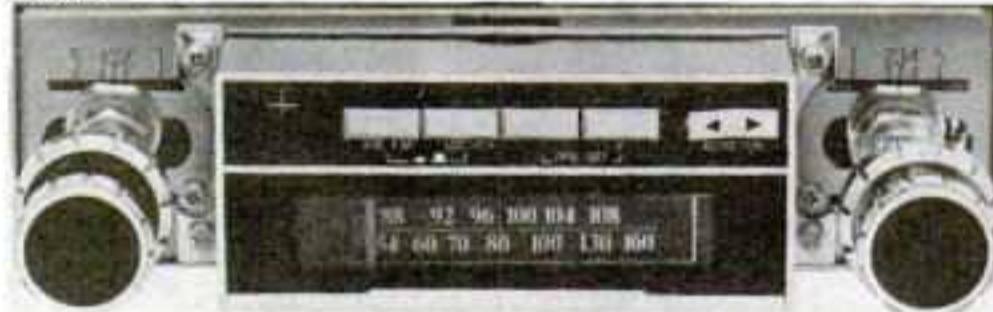
Popular fold-in disappearing radio dial is highlight of Motorola's \$179.95 entertainment center 8-track with AM/FM stereo.



Citizen band and cassette are combined in this Xtal XCB-8 unit at \$139.95.



Clarion combines AM/FM multiplex and cassette in model 657 in-dash.



J.I.L.'s 848 in-dash \$229.95 unit has such sophisticated features as signal seeking on its AM/FM stereo radio.



Tenna's matrix 4-channel RR 86T at \$18.95 typifies the trend to bring in quad-like sound at a more promotional price.

NOVEMBER 2, 1974, BILLBOARD

West Coast Player Makers Push In-Dash

By EARL PAIGE

Howard Ladd, vice president, Sanyo, says the company is launching one of its most aggressive advertising and promotion campaigns and that car stereo needs the boost. "What the market needs to make it grow faster, although it's growing fairly well, is more promotions to make more people aware of the benefits of car stereo.

"We're starting a consumer advertising campaign that will hit in about 10 cities, primarily newspapers. The campaign will be directed primarily towards dealer listing ads but also directed toward merchandising car stereo.

"As for a theme, we're varying the advertising. We'll be running about 6-8 ads each city with a different product each week (in-dash, under-dash, cassette, quad). In fact, the first ad will feature a quad unit."

Ladd, who has been in the forefront of the quad development and has been outspoken at times, says Sanyo offers both matrix and discrete. As for quad overall, he says, "For people who appreciate the finest, quad is great." As for the discrete vs matrix question, he says, "We have a unit that plays both 2- and 4-channel both discrete and matrix. If you put in four speakers you can get double the power, even on a 2-channel tape." He says the unit is priced at only \$79.

How does Sanyo see its role in car stereo? Will it be in APAA? Ladd says Sanyo doesn't feel APAA is a show for car stereo, adding that Sanyo is in CES.

As for Sanyo generally, "I think we're probably the largest tape recorder manufacturer in the world and car stereos are mostly recorders and we're pretty big in it in terms of our overall production. So I see Sanyo as shooting very strongly for the number one spot in the market."

Sanyo's budget is \$500,000 for 11 cities over Oct., Nov. and Dec. The cities: Los Angeles, Chicago, New York, Washington, Boston, Miami, San Francisco, Houston, Seattle, Cleveland and Detroit.

The Sanyo advertising kit contains a 22-in. by 40-in. window streamer, counter car, a 3-col. x 8-in. and 2-col. x 8-in. coop ad slick, two pads containing 100 each of sweepstakes entry blanks, box to hold blanks, foam stick strips for attaching pads to box and 30 redemption certificates in self-mailing envelopes for getting \$10 back from Sanyo toward installation of FT433M, FT862 or FT867.

Sanyo's main push is with FT862, a discrete quad at \$79.95, the FT865 FM stereo/8 track at \$99.95, the FT867 AM/FM stereo with 8-track at \$139.95 and the FT433M cassette with AM/FM stereo at \$179.95.

Lear Jet is continuing its heavy in-dash program with president Ed Campbell announcing the acquisition by Lear Jet parent Gates Rubber of International Radio, Inc., Omaha, which according to Campbell is the largest customizer of car radios in the U.S.

Lear Jet will introduce four new players at APAA including an under-dash promotional 8-track A-10 in the micro mini size with LED at under \$40. Others are a deluxe mini 8-track under-dash wood grain with boost base A-26 at under \$75, the A-126 with boost base, fast forward and repeat and geared for quasi-quad or matrix use of four speakers at under \$100 and the A-226 FM stereo radio and 8-track with AFC and again 2-4 matrix at under \$140.

Lear Jet has three cassette units: auto reverse A-152, \$179.95; auto reverse A-52, \$129.95; and A-72 in-dash, \$200.

Lear Jet will also at APAA announce its new 1-year warranty program on all parts and labor, give out Lear Jet T-shirts and introduce its custom car stereo line for automobile dealers under Ed Lucasey, formerly of Panasonic.

Pioneer Electronics of America will drop in the KP 345 at APAA with a feature typical of the new sophistication of car stereo—tape tight-

ener. Tape tightener explains Pioneer chief Jack Doyle is designed to eliminate loose tape from cassettes. Pioneer has three other cassettes but also has a vast array of 8-track.

Metro Sound is another company entering car cassette heavily with nine models. Its automatic reverse is refined to the point of continual "flip over" operation as in the MS-333 at \$99.95.

Lear Jet has two cassettes: auto reverse A-152, \$179.95; auto reverse A-52, \$129.95.

Clarion will bow at APAA 8-track 608 with AM/FM stereo at \$139.95; 8-track 617 at \$159.95 AM/FM stereo with dial/cartridge slot load; AM/FM stereo cassette in-dash 657 with fast forward/rewind, \$199.95.

Clarion has seven cassette players in its catalog now.

Magnadyne, a major manufacturer of speakers and accessories, will bow its first cassette at APAA with M-2000 AM/FM at \$149.95 under-dash.

Car Tapes is introducing a universal car speaker for recess or surface mount and is adding CT-4305 in-dash 8-track with AM/FM stereo at \$149.95; CT-4350 in-dash AM/FM stereo dial-door at \$179.95; CT-4400 AM/FM stereo auto-station-select at \$179.95. Car Tapes continues to

plug its "Invis-A-Dek" hide-from-view under-dash at \$69.96.

Far Eastern Research Laboratories, Inc. is introducing citizen band with tape player in its XCB-8 at \$139.95 with 23 CB channels and cassette. Reggie Williams, president of Far Eastern, says Xtal (pronounced "crystal") will have four CB models ranging from \$139-\$250. One CB will be combined with 8-track.

J.I.L. is typical of the new sophistication going into car stereo with a signal seeking feature on the radio portion of its 848 AM/FM stereo 8-track combination at \$229.95. The cartridge slot is designed as a dial affording a theft prevent feature, notes Al Kovac, vice president. The unit is additionally an in-dash model with universal plates and special Ford and GM gaskets.

Boman Astrosonix sales manager Stan Zgum Surlow says the firm is introducing a number of new players and refinements on existing models. Among the more sophisticated feature models are the BM-909B mini 8-track with digital track indicator lights, \$62.95; promotional 8-track with slide control under a universal brand name (Century 20) model CT-20 \$49.95; matrix quasi-quad BM-1150 with smoked glass radio dial (AM/FM stereo) at \$184.95.

• *Continued from page 39*

relate car stereo sales with tape sales, since they are in separate store departments, Richman feels certain that very few autosound buyers walk out of the store without several tapes under their arms. And coming to Sound Odyssey for their car set, he feels certain they keep coming back for their tapes.

As for quad, he says there are very few calls for it. "As one dealer who doesn't believe in quad," he adds, "I hardly think there can be any future for 4-channel in the auto area."

Sound Odyssey services the sets sold but does not get involved with installation. Product from the three manufacturers is almost problem-free, and in the few cases where a set is returned, Richman takes care of all necessary repairs in keeping with the store's service guarantees.

The only real concern, as Richman sees it, is in the installations that "rip off" the customer. "It doesn't make sense for them to pay \$50 for a set and then have to pay \$50 for the installation," says Richman. "There should be some uniformity in installation prices, to make it easier for us to send the customer to the right places where he won't be ripped off. While we do have some authorized Pioneer service dealers in the area, it's not enough."

★ ★ ★

PINE HILL, N.J.

Elimination of the theft factor has pushed in-dash sales 80-20 percent over under-dash, declares Mike Watts, manager of Custom Stereo Center, Inc., serving the Greater Philadelphia area and South Jersey.

Watts also advertises in-dash heavily as one of the few area dealers running exclusive car stereo ads. He prides himself on carrying the largest selection of models in the area, from Craig, Pioneer, Sanyo, Mecca, Medallion, Belair, JIL, Lear Jet, Teletron, Westbury and Mikron.

Sales are 9-to-1 8-track over cassette, and service is no problem—it's a feature of 10 a.m.-9 p.m., seven-day-a-week operation. Biggest part of Watts' business is customizing, with "jobs that come from everywhere," he notes, citing a recent installation for an old Mercedes that "everybody said couldn't be done."

While quad sales, including customizing, represent only 1 percent of sales now, he feels there is great potential in 4-channel. "There's not enough software to make quad attractive now," he notes, "but it's the sound of the future."

Custom Stereo Center carries a large inventory of 3-4,000 8-tracks and cassettes, with the large stock a real attention-holder while a customer is waiting for his car stereo to be installed. He depends on Universal Record Distributors of Philadelphia to keep the department well stocked, including quad tapes, "but we never have enough of a variety to satisfy the growing demand," he bemoans.

★ ★ ★

CHARLESTON, W. Va.

Car stereo sales soared here this past summer, and dealers are hoping for continued market buoyancy through the Christmas season. An early-September spot-check of mass merchandisers and independents uncovered these areas of market consensus:

- 1974 summer hardware sales were up 50 to 100 percent over last summer.
- It's an 8-track market, though cassette unit sales are showing steady incline, particularly to first-time buyers.
- Mass-merchandisers are doing the promoting, but independents,

without even spending co-op money on advertising, are selling more than their share of merchandise.

- A large majority of buyers are 18-29 years old, are turned on to particular equipment by word-of-mouth, and about 90 percent of them are making their own installations.

- A growing percentage of tape deck purchases (primarily in-dash installations) are directly linked to new-car purchases, as cost-conscious customers discover they can save up to \$200 by installing their own.

- Four-channel equipment is carried by a majority of dealers but is not being promoted and is attract-

ing the interest only of specialty buyers, such as van owners.

- Few local dealers are "cross-pollinating" hardware and software sales.

★ ★ ★

"We're selling very little quad," reports Frank Furr, auto accessories department manager for the local K-

Mart discount chain stores. Neither are they promoting it. Their newspaper ads running at the time of this survey offered compact 8-track players at \$26. They inventory the Sanyo quad system and stock Panasonic and Tenna. The Tenna "Mini 8," Furr reports, is their biggest

(Continued on page 43)

Load up with blanks

Load up with the music tape BY CAPITOL's 100-minute blank cartridge. It's longer, more durable and high performing. So it's right on target for music recording, the main use of premium blank tape. We think we make the best 8-track cartridge, bar none. The tape is extra high output/low noise for full dimensional sound. And the cartridge is built to take a lot of hard riding. Guaranteed not to jam. Even keeps running after being holed up in a hot glove compartment. Then there's our brand. Nationwide, four-color magazine ads and network TV commercials are rounding up customers for the music tape BY CAPITOL. And Capitol is recognized as the world's largest manufacturer of lube tape and 8-track cartridges. Corral your Capitol salesmen and load up with the music tape BY CAPITOL cartridges. Available in 45, 60, 90 and 100 minutes.

If they record ordinary things, sell them an ordinary tape. But if they record music, sell them **the music tape** BY CAPITOL
cassette • cartridge • open reel

Capitol
REG. TM. OF CRI • CAPITOL MAGNETIC PRODUCTS A DIVISION OF CAPITOL RECORDS, INC. • LOS ANGELES, CALIFORNIA 90028

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NOVEMBER 2, 1974, BILLBOARD

37 Unit Broadway Goes Stereo In Audio Section

Car Stereo is moving into all 37 Broadway department store audio sections in Southern California for the first time because a number of marketing factors add up on the plus side, says buyer Dick Horine. Broadway worked out a merchandising program with Craig and will display 10 units ranging \$49.95-\$169.95 along with three pairs of speakers \$29.95, \$24.95, \$19.95, in a wood counter display that matches the decor in the stores. Horine says car stereo has been sold for some time in leased automotive departments. As for the marketing factors making car stereo appropriate in the audio section, he lists the following:

- High (at least 75%) percentage of off-shelf or do-it-yourself installation.
- Slide-out models counter the theft problem.
- Consumer more sophisticated.
- Increasingly sophisticated marketing programs by car stereo manufacturers.

Interviewed in the flag-ship 700 Flower St. store in Los Angeles, Horine noted that Craig district sales manager Scott Perrin and advertising director John Romain worked up a program for introducing car stereo right through the management tier of Broadway with Craig sales people meeting store managers, group managers and then division managers.

Other key elements include the use of a recommended list of service and/or installation centers so that no Broadway customer is hung up. Craig is furnishing a list of at least three centers near each Broadway store. The customer can return a defective player or work out any problem either with the Broadway department directly or at the service center. Craig offers a 90-day parts and labor guarantee and the option to buy warranty service for a year at a nominal price. Typically, a customer can return a player over the counter and get a new one if he has just purchased it. If a month has elapsed, then the warranty program prevails.

Equally important in Broadway's decision to put car stereo in audio is the way it brings in young people. Horine, 32, believes the typical age span of prime car stereo customers is 18-24 and Broadway wants this age group in its audio section.

"You're not taking away from the audio by adding car stereo and you attract a different kind of customer," says Horine, buyer of radios and records-tapes for two and a half years and with Broadway six years.

Horine says other brands were considered before he elected to test Craig in a breadboard type display and then went right on with the program when several units sold out almost immediately. He chose Craig he says because of its established brand identity and ease of selling the line. "I just feel that with Craig the Broadway customer is not going to get ripped off," says Horine. A theater arts and business administration major in college, he was a management trainee in china, glassware and gifts in the Hollywood store before becoming merchandise handling supervisor for the whole store there and finally assistant records and radio buyer. "I was a division sales manager for two weeks," he says, laughing at the way department store promotions can happen suddenly.

Talking about the overall structure of the audio department, he says the software is always on the first floor in Broadway stores and is racked by ABC Record & Tape Sales. Horine buys some accessories including two lines in blank tape (three other lines come from ABC). The audio section is on the fourth floor at 700 Flower in the new downtown shopping center and on the top floor at the other 36 stores and near TV and large appliances.

Broadway has a heavy concentration of Panasonic, with Lloyds the second most prominent brand. They carry Koss headphones and Zenith consoles (one example (\$498.00) and now, of course, Craig. Horine relies heavily on the best suggestions of manufacturers in offering customers packaged audio equipment. He says the \$600 sale is not unusual. One package includes receiver, four speakers and CD-4 turntable at \$460. The turntable alone is \$165. He says often the package will end up including an 8-track deck, either a player or still often enough a recorder/player deck.

In contrasting the Broadway customer to one shopping audio stores, Horine says, "If the customer goes into audio stores, he will get different suggestions in each store. We offer really varied packages and a wide range but we go with the

manufacturers' suggestions because they're paying high salaries to experts to plan the merchandise assortment."

Horine will plug car stereo in separate print ads in both the Los Angeles Times and suburban editions and will use spots on two FM's and one AM and will have in addition the benefit of Craig's spots on "In Concert" and "Midnight Special."

On quadrasonic, Horine says most people who are really into stereo are not satisfied with just matrix. Most Broadway equipment handles both matrix and discrete and the sales range \$300-\$600. He sees the draggy availability of software still holding quad back. As for Broadway, "We carry all the quad we can find and display it separately."

On audio generally, Horine says Broadway does not believe in step-up selling and that there are no nail-downs at a Broadway store. "Price point depends on the item. We tend to be more price-feature oriented than we are price oriented alone. He adds that probably half of the audio volume comes in the Oct.-Dec. period and that offering car stereo will fill out gaps that occur because of season selling (i.e., car stereo sells well in summer).

The display at Broadway hold 10 units, only one of which pulls out (and is then secured by a chain). There is a catalog chained to the display so that all 28 Craig models are available theoretically. Craig ad director Romain says that sales research shows 60 percent of sales comes from the 10 players in the display:

- \$49.95 (basic 8-track)
- \$59.95 (mini 8)
- \$69.95 (another 8-track with more features)
- \$69.95 (cassette with fast forward/reverse)
- \$99.95 (cassette with FM stereo with enhanced sound for four speaker use)
- \$109.95 (8-track with power-play feature)
- \$129.95 (in-dash cassette with FM stereo)
- \$139.95 (in-dash 8-track with FM stereo and enhanced sound. Craig does not label its players "matrix 4-channel")
- \$169.95 (top of the line Power Play unit with FM stereo).

Autosound Industry Bullish As APAA Opens

• Continued from page 37

ever cassette unit at APAA, and even 8-track pioneer Lear Jet offering its first in-dash cassette player.

• Do-it-yourself market growth pinpointed by Audiovox, phasing out of home entertainment products entirely to specialize in autosound and featuring an "in-dasher program at APAA of six units packaged with easy instructions for customer installation.

- Warranty extension to one year

for autosound units is good public relations combined with consumer pressure, by Aiko, Lear Jet, Hitachi, Panasonic and Motorola, with other major firms considering the move.

• Mini-players are also being pushed as a direct result of growing volume of compact cars, with such units as Inland Dynatronics' "Mighty-Mite" and J.I.L.'s "think small" theme for miniaturized six-unit line.

• Most companies continue to aim their promotion at the younger buyer, and importer Far Eastern Re-

search Labs, a first time APAA exhibitor as is U.S. Pioneer Electronics, will have Donna Young, X-rated movie star, on hand to help sell its Xtal line at APAA. The firm is also bowing a first of its type in the industry—a 23-channel Citizen's Band unit with built-in cassette player.

• Customizing is a growing source of dealer/installer revenue, and the only area where quad units are making any impact, as vans and travel trailers lend themselves to the four-speaker sound.

- Accessory manufacturers are

sharing the wealth, with car tape cases reducing capacity in half from 30 to 15 for smaller cars, as home cases are made larger for growing libraries—a complete turnaround, according to Jack Scanlan of Case-makers. He also notes a 12-14 percent increase in cassette case sales. However, 8-track sales still dominate by 50:1, according to Gil Harvey of Custom Case, whose business is up 28 percent this year.

• Reports from overseas tend to bear out U.S. market conditions. In Japan, where over 60 manufacturers

share the market, over-all exports are off for the first half of 1974 with 8-track units declining as cassette units are up—but cartridge is still 3:1 over cassette. In the U.K., cassette units are definitely on the increase and a growing quad interest is hindered by a lack of available software. In Russia, pioneering moves by Automatic Radio's Walter Semonoff, who exhibited the first car stereos there last year, may pay off soon with a deal to equip a major auto manufacturer's export line.

Mfr. Survey Points To In-Dash Dominance

• Continued from page 40

in-dash and custom car products. Panasonic will not neglect under-dash systems, even though the market may be diminishing. According to Jones, the company will also aim a strong promotional effort at existing under-dash and speaker markets.

He said, "Our emphasis on under-dash and speaker products will serve to further establish these significant segments of our business in our dealers' minds."

At the Audiovox Corp. emphasis will also be on in-dash products supported by a strong consumer education campaign. Martin Novick, sales and advertising manager, says installation kits are being made available with each in-dash unit, along with a simplified manual that will allow even the most non-technical person to install the unit without problems.

Novick is also making charts available to Audiovox dealers that will enable them to explain to the customer, in advance of a sale, the auto models that would accommodate the in-dash units. Says Novick, "Our entire promotional pro-

gram is geared toward demystifying the car stereo business in the mind of the consumer."

Novick also assures that although under-dash systems were being emphasized, they were still a relatively important part of the car stereo market, and will continue to be shown and sold by Audiovox until there is no longer a demand.

Audiovox, which is also vying for a slice of the custom car stereo stakes, will also show a number of units from that line at the APAA.

Massachusetts-based Automatic Radio is also going after the in-dash market with vigor. According to George Lyall, the firm's vice president, marketing, eight new in-dash models will be shown at the APAA. They include three cassette units, and five 8-track systems, all with varying combinations of AM, AM/FM and AM/FM/MPX radio.

Automatic Radio is also supplying an adaptor kit which allows the units to be used in 1,000 different automobile models now on the roads.

Lyall, like his other competitors, acknowledges that there was still a

viable market for under-dash product, and assures that his company will continue to make product for this market available until there was no longer a demand.

Automatic is considered to be among the hottest contenders for the custom car stereo stakes, and Lyall says there will also be a comprehensive display of custom car products at the show.

Also gearing for the show is the Parts & Accessories Dept., of the RCA Corp. This Deptford, N.J.-based division will be showing its entire line, comprised of seven units. Among them are an in-dash 8-track stereo player, a compatible 4-channel discrete system, a car cassette player with automatic reverse and an FM converter.

According to Tony Ricketti, the firm's advertising and sales promotion manager, the display will be supported by a full line of point-of-purchase materials and other promotional aids.

The firm recognizes the shift in buying emphasis from under-dash to in-dash products, and is beefing up the line to meet the new demand.

However, according to Ricketti, the new models could not be readied in time for showing at APAA.

Inland Dynatronics (IDI) is pushing its "Mighty-Mite" mini-sized automotive cassette player/designed for installation almost any place in the car, including the glove compartment. This unit weighs a mere 3 lbs. 5 ozs., and incorporates such features as advanced IC circuitry, slide controls for volume and tone, and fast forward and eject buttons.

Mighty Mite comes complete with installation hardware and instructions, and is described as ideal for use in boats and planes as well as automobiles.

IDI will also be unveiling a new compact automatic 8-track player, model S-750, for under dash installation, as well as two other 8-track players models MPT-801, and S-4000, both with automatic head cleaner. The MPT-801 has the additional feature of an FM stereo radio.

Also to be featured at IDI's APAA booth is a three-way combination package featuring a solid-state automotive 8-track car player with AM/FM stereo radio, a pair of

matched and balanced hi-fi stereo speakers, and adjustable shafts for custom, in-dash installation. The unit, model AXT-88P, is specially packaged in a full-color display box designed to attract point-of-purchase buyers.

The Tenna Corp. will unveil six new automotive tape players ranging from 4-channel equipment in discrete and synthesized matrix configurations, to basic 8-track and cassette players. Price tags on these units will range from \$49.95 to \$89.95.

The firm will also highlight what it calls two "Do-It-Yourselfers" in-dash cassette and 8-track systems with AM/FM stereo radios. These units are being made available with adjustable shafts and other necessary mounting hardware for easy installation.

Tenna is paying an unusual amount of attention to equipment design in the new line, stressing a softer, warmer, more continental look. Controls and trim decor on the new units have also been redesigned to meet what Tenna officials call a growing sophistication in tastes.

• Continued from page 41

seller. Under-dash installations predominate, hang-up speakers are the largest-selling accessory, they're having no servicing problems on any models, and sales volume is "up real good."

K-Mart here dropped prerecorded tapes six months ago, Furr explains, "because we had to sell them at such ridiculous prices we couldn't make anything on them." (This has been the experience of numerous West Virginia retailers forced to compete with rampant sales of pirate product.)

★ ★ ★

Custom Stereo, a large suburban outlet dealing exclusively in hardware, had a sizzling summer, described by manager Gary Collins as "double last year's." The bulk of Custom's sales, says Collins, are still 8-track, and the only 4-channel they're moving is to the van cult. But cassette unit sales are coming on strong and are accounting for about 30 per cent of total volume.

Collins analyzes: "Cassette players are selling to first-time buyers. Eight-track owners don't switch when they trade cars or buy new players because they have all that investment in a tape library."

Custom has a workable cross-promotion arrangement with a tape and record shop two doors down the street. "We supply them with a demo player and they supply us with demo tapes, and we send each other customers," the youthful Collins says.

Handling Craig and Pioneer, Custom is moving primarily under-dash models, but Collins notes a significant upswing in in-dash sales of late that can be associated directly with sophisticated new-car shopping.

"A lot of people price their new car and accessories and then check with us and find we can supply them with an in-dash deck for around \$140. We can provide them with 4-channel for only \$150. From the car dealer, their stereo equipment would cost them \$350. So they buy from us and save a lot of money."

★ ★ ★

MEMPHIS

Manufacturers of car stereos could do a better "service" job, in the opinion of a number of area retailers and distributors.

"In my opinion," says Drew Donahue, sales manager of Mills-Morris Appliance distributor, "manufacturers are not doing as good a job as they should or could... in getting products to us, and in not being able to give us the parts we need. We often have problems in getting parts for some customized kits. Seems they just stop making them for a month or so."

"A man in Tupelo, Miss., has 200 truck radio kits on order from Motorola and we can't get them. They're just not making them." Other Memphis dealers say they had "no particular problems," but once in a while "encounter a delay in getting factory parts."

Dealers here agree that the in-dash unit is much more popular than the under-dash installation, with one dealer putting the preference at "70 percent."

The 8-track is far more popular here than the cassette with one retailer saying, "Just in the Motorola line alone it would have to be 95 percent ahead of the cassette." Dealers here agree that the percentage of customizing is growing, "slowly but surely, replacing the universal." At the present time only a few dealers report more than a minimal demand for quads, but Donahue predicts that "within the next five years everything will be 4-channels. Demand now, however, is very slight."

Handling tapes helps sales, and one dealer reports, "we have display tapes we give with the kits, and it helps keep customers coming back."

PORTLAND, Ore.

The preference for 8-track over cassette has been running about 15

to 1 at Stereo Unlimited, Inc., according to Jack Hart, general manager. The store sells approximately 40 under-dash installations to one in-dash to retail customers, Hart notes, but in wholesale the trend is completely reversed. In-dash wholesale sales approximate 90 percent of the turnover. A growing phase of his

business, Hart explains, is under-dash installations for car dealers who didn't get the stereo equipment they had asked for from the factory.

Stereo Unlimited maintains a 2,000-sq.-ft. installation shop with two full-time men on duty. The store has installed in excess of 12,000 units since it started 11 years ago. Installations

have included boats, campers, mobile and motor homes, and motorcycles, in addition to cars.

The store stocks 320 different quad titles, one of the few in the area to do so. Most, Hart observes, shy away from quad because of the big inventory required. Regular quad

(Continued on page 44)

TWO FOR THE MONEY. TWO FOR THE SHOW.



Free with any Lear Jet Stereo in-dash player, a custom installation kit.

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It's Lear Jet Stereo. Now you can really merchandise in-dash car stereo, without inventorying a single piece of mounting hardware. Think about what that means: Until now, you had to carry knobs, trimplates, rear mounting brackets, and a whole hardware store full of special nuts, bolts, wires and widgets for some 600 makes and models of cars. Because most of your in-dash customers are do-it-yourselfers. And they want their installations to look factory-installed. They want custom kits.

Your custom kit investment in money and time, and in training sales clerks, can be prohibitive.

Now you can forget that and just sell players. We inventory all the hardware for you. Custom kits that cover just about every car on the road. When your customer buys a Lear Jet Stereo in-dash player, he takes a coupon from the point of sale display you see here. He fills it out and mails it to us, along with his warranty card. Within 24 hours of the time we receive it, we mail him a custom kit for his particular make and model of car. It costs him \$1 for mailing and handling. It costs you nothing.

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NOVEMBER 2, 1974, BILLBOARD

Number of Car Cassette Models Growing

By JOHN SIPPEL & EARL PAIGE

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Audiovox ID-600 in-dash \$169.95	Clarion 653 in-dash \$179.95 651 in-dash \$119.95 650 in-dash \$149.95 812 under-dash \$129.95 940 under-dash \$89.95 811 under-dash \$109.95 810 under-dash \$74.95	J.I.L. 603 under-dash \$144.95 601 in-dash \$174.95 604 in-dash \$174.95 605 in-dash \$249.95	Metro Sound MS-308 under-dash \$44.95 MS-303 \$44.95 MS-CR30 under-dash \$84.95 MS-333 \$99.95 MS-7200 under-dash \$109.05 MS-7100 in-dash \$99.95 MS-7300 in-dash \$129.95 MS-7440 in-dash \$179.95 MS-7500 in-dash \$159.95	RCA 12R-150 under-dash \$112.95
Automatic Radio Sport 106 under-dash \$73.50 Sport 107 under-dash \$91.50 Dynamite 108 under-dash \$127.50 CSA 9950 under-dash \$129.95 CMS under-dash \$66.95 IDC-3224 in-dash \$167.95	Craig 3508—\$ 89.95 3509—\$ 49.95 3511—\$ 69.96 3512—\$ 99.95 3504—\$139.95 3507—\$239.95 3510—\$129.95	Lear Jet A-152 under-dash \$179.95 A-52 under \$129.95 A-72 in-dash \$200	Panasonic CX-232 under-dash \$79.95 CX-141 under-dash \$119.95 CQ-840 in-dash	Sanyo FT 453M under-dash \$99.95 FT 433M under-dash \$179.95
B&B Import-Export B-700 under-dash \$34.95	IDI CS-100 under-dash \$54.95		Tenna RR-104C under-dash \$89.95 RR-112CMX in-dash \$159.95	
Boman BM-1330 in-dash \$164.95 HD-595 under-dash \$139.95				Xtal XCB-8 under with CB \$139.95

8-Track Dominates but Cassette Grows—Software Key

NOVEMBER 2, 1974, BILLBOARD

Continued from page 43

customers, he says, spend most of their time running from store to store hunting for desired titles. Quad sales, he believes, would be greater if more music were available.

His service problems are minimal, as two of his lines, Craig and Automatic, maintain local service facilities. Others, like Lear Jet, Auto Radio, JIL and Pioneer provide fast factory service. "I can usually expect a repaired unit back within 10 days after I ship it," he says.

Stereo Unlimited maintains an inventory of some 6,000 tapes, with about 3,000 in display cases—8-track enjoys a sales advantage of approximately 4 to 1 over cassette, he says. Tape sales have no appreciable effect on unit sales, but he does quite well in this department as last year the store sold 2,200 car stereo units.

Sure-Fit Service Center is selling 90 percent 8-track to 10 percent cassette in car stereo, reports Charles Kies, manager-owner.

The firm's in-dash and under-dash installations are running neck-and-neck with a continually increasing demand for in-dash, Kies says. The situation has reversed itself over the past year, he notes. "We haven't made a big deal out of customizing, but we put in everything that comes into the shop," Kies declares. Installation business, he observes, is coming from other stores, with a great deal of it being referred by department stores.

Sure-Fit does very little in quad merchandising and Kies sees little change in the situation in the foreseeable future. He has just started to sell tapes again after discontinuing them some time back. "Customers buy tapes, discuss them, and get around to talking about equipment," he says. "This frequently leads to unit sales."

The company has had some problems with service in the past, but experience on the whole has been good, Kies observes. There was a bad delivery problem with Panasonic for awhile, but this has been

corrected, he says. Relations with Motorola, Central, and others have been excellent. "You really don't get into serious service problems when you deal with the top manufacturers," Kies declares. "It's when you go with the 'cheapies' that you start getting first-class headaches."

EUGENE, Ore.

In keeping with the general car stereo trend in the area, 8-track sales outdistance cassettes some 70 to 30 percent, reports Pat Ryan, general manager of **Tape Center, Inc.**, and **Chuck's Car Radio**, Portland. Under-dash installations in the two stores lead in-dash 60 percent to 40.

Customizing isn't a big thing at his stores but, he notes, "We'll make almost any tape deck fit into almost any car." Quad sales have dropped way down, Ryan says. Quad represent probably 2 percent of his total volume, and he doesn't see much of a change in the future. "The reason," he says, "is very clear. There just isn't enough software on the market. The manufacturers blew that two years ago!"

Neither store has service problems with manufacturers. "If problems develop, we just stop dealing with them," Ryan says. Major manufacturers whose line he carries—Craig, Panasonic, Samuel, IDI, Lear Jet and Motorola—have excellent programs and keep his customers happy, Ryan declares.

His firm sells tapes and he believes that such merchandising does promote the sale of units. Tapes bring potential customers to the store and when they're there they see equipment, listen to it, and get interested, Ryan states. "It all helps the over-all merchandising program."

SALEM, Ore.

Sales volume definitely favors 8-track, but cassettes are getting stronger, reports Bob Ostrom, president of **Double-O Electronics**. The company has another outlet in Portland where the same trend pertains,

Ostrom says. At the present time 8-track leads the sales parade at about a 4 to 1 ratio.

In-dash installation volume is very strong and is getting stronger, maintaining a pretty even par with under-dash demand, he notes. Double-O features only the Audiovox line and this manufacturer is strong on in-dash programming. The firm has a customizing package program which is experiencing a healthy growth, Ostrom notes. He expects the growth trend to continue.

Quad sales, he points out, are very slow and the product isn't standing up well in competition with other lines. Size of inventory is a problem and demand tapers off when a variety of titles aren't available. Double-O Electronics neither stocks or sells tapes.

Ostrom is very happy with his Audiovox tie-up which, he says, is structured to eliminate the usual headaches in service and repair problems.

OAKLAND, Calif.

George Sparks, owner and manager of **Auto Radio Headquarters**, does a heavy volume of dealer trade—that is, installations for new and used car dealers. It is a radio store as well as an auto sound outlet.

Sparks says that 8-track units out-sell cassette units 10 to 1. He handles almost all lines except Sony and Lear Jet. The biggest movers are Audiovox and Motorola, each of which, says Sparks, sells twice as much as all the others combined.

Sparks' heaviest trade is in-dash installation, of which he keeps 35-40 models in stock opposed to just four different under-dash units. He also will exchange sets, taking a stereo radio in trade toward a radio-tape unit re-installed in the same space.

Customized units account for only 1 percent of the trade: "Most people don't want to go that much money." Quad, says Sparks, doesn't move: "You can't believe how few we sell. Only one or two companies make in-dash quad equipment, and it's not

that good. JIL makes one and it's lousy—the radio's no good."

Sparks carries 250-300 quad tapes and "3000 different 8-tracks that move all the way through from kids' stuff to heavy soul." Sparks says that the tapes are a very positive factor in drawing customers who often buy new units.

As for service, he says Audiovox and Motorola are the best. "Audiovox gives us nothing but service. Sometimes they'll tear a part out of a set if they don't have the part. Motorola's damn good on parts—none of this six-month foolishness. One thing that really gripes me is manufacturers not telling you what's what. You order something, and it doesn't come, and they don't say anything, so I don't even know if they got my letter or not. It drives me insane."

"With Sony you don't know if you're ever going to get a part. We've had problems with Pioneer too—one different thing after another. For the amount we sell we have too much grief with it."

Jerry Hollander, owner and manager, **Auto Stereo**, has been in business 11 years, since auto stereo came out. His operation is pure stereo, and his trade is mostly walk-in.

Eight-track vs. cassette runs about 70-30 percent here, says Hollander, and though "the trend is to in-dash" his business is still evenly split with under-dash. Hollander is not handling quad "simply because of the shortage of music. Very few people ask for it anyway."

The store handles Panasonic, Automatic Radio, Audiovox, and a limited Craig line, and Hollander says he has servicing problems with all lines: "After you've sold units you have to pull teeth to get parts. There are also the procedural hassles—we get stuck with freight both ways. I used to serve as a warning station for two or three companies, but I've cut it out. The companies don't pay enough and the paperwork is too heavy."

"There's room for improvement with all manufacturers. Most com-

panies have reps; only one or two sell direct. And the reps are only interested in how much commission they get.

"The tape situation," says Hollander, "is a sorry mess. I once did \$8-\$10,000 a month gross in tapes; now I do under \$1,000. I can't compete with bootleg prices. Piracy has knocked the hell out of my business. I pay more for my tape than the bootlegs sell for. So now I'm almost out of the tape business entirely."

MIAMI

"Comparison between sales of 8-track and cassettes isn't even warranted now," says Gil Spielberg, owner of **Tapesville** stores in Coral Gables and Hialeah. "Eight-track sales are so far ahead. But cassettes seem to be coming up with most of my cassette sales from Central and South America."

In the past seven or eight months, Spielberg has seen a steady growth in in-dash installations. "This probably is due to pilferage—it's far easier for a thief to steal an under-dash unit."

Both Tapesville locations do installations for a number of Ford dealers as well as other auto dealers in Dade County. "In-dash looks so good when it's installed. The conversion kits that are available today are really fantastic. It's just about impossible to tell that it wasn't factory installed."

Spielberg notes that within the past year the quad market has opened up and quad has started to take off. "Sanyo broke the market open with a discrete quad that sells for \$79.95. A year ago, the lowest price for quad was somewhere around \$110 and \$119. The \$79.95 figure isn't as prohibitive to the ordinary consumer and we're selling a lot of Sanyos right now."

Spielberg's stores handle factory warranty work for Motorola, Sanyo and Craig. "We have very few problems with manufacturers. The ones we work with are high quality houses and a good company will

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8-Track Dominates but Cassette Grows—Software Key

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take back defective merchandise. We recently sold 24 units—I won't name the manufacturer—but 20 out of the 24 were defective. The manufacturer took all 20 back and credited us, and we, in turn, credited the customer. Both the manufacturer and the distributor are doing the job for me. My problems are minimal. I wouldn't do business with any company that didn't stand behind his product."

Tapesville is a specialty outfit carrying a minimum in records, but stocking every kind of tape imaginable—blank and prerecorded 8-track, reel to reel, reel to reel quad, blank and prerecorded cassettes. And Spielberg finds the variety a definite asset in keeping car stereo customers coming back for tapes.

★ ★ ★

NO. MIAMI BEACH

In the last six months, Alan Benjamin, owner of Alan's Tape and Stereo, has found that cassette sales are picking up—which he feels is due to convenience in handling—but sales of 8-track maintain a very strong lead.

"There are several very good reasons for the majority of sales in 8-track," Benjamin explains. "One is there's so much more available in 8-track software. And, it is also offered as an option from car manufacturers and dealers."

Benjamin says that in-dash installations have become much more popular in the last few months. "Under-dash is so easy to steal. And insurance companies have stopped paying for thefts of tape decks. If you want to insure your system now, you have to add on a rider to your existing insurance policy. The security of in-dash installations is far superior to an under-dash installation."

As an added fillip, in-dash installation takes on the appearance of a custom job, a fact which enhances sales. "Everything is made to fit perfectly," Benjamin notes. "We can get different types of plates to fit each make of car and that makes the installation look as if it came with the car, not added as an afterthought."

Alan's is selling more quad now than ever before, but Benjamin contends he could do a lot better if there was more software available. He believes the outlook for quad is extremely good... "It could be better... a lot of companies went half way and then stopped producing."

Because he deals with major manufacturers, Benjamin has little or no problems with servicing. His main lines are Sanyo, Motorola and Audiovox. "Audiovox is selling extremely well right now. They came out with a real nice unit that fits into almost any car and almost any budget."

In a store like his, Benjamin feels there is a lot of impulse buying and says that sales of tapes are a definite factor relating to sales of stereo systems. "When a customer comes in to buy a tape, he looks around the store to see what else we're offering. He may see a car unit he likes and if he has the money, he'll buy it without a second thought. If he doesn't, he may have to wait, but he'll come back and buy it from me."

★ ★ ★

INDIANAPOLIS

Cassette and 8-track demand in car stereo is running about 50-50 at Graham Electronics Supply, Inc., but salesman Tim Miner expects that to change.

"Since 8-track was first on the market, many people still have these

tapes," Miner says. "But cassette is much cleaner, more convenient and it's cheaper, plus the fact that you get better quality when recording at home." The changeover to cassette will be gradual, he predicts, but it's coming.

Sony is the top line at Graham, with Panasonic and Pioneer the best

sellers. Miner says they also cherry pick some lines. They sell Scotch, TDK and Sony tapes, selling more blank than prerecorded units.

Graham has three outlets: one in downtown Indianapolis and two in Glendale and Georgetown shopping centers. The latter are audio stores and sell more car stereos than the

downtown store, which carries other electronic equipment.

Also, because the downtown store doesn't provide installation, under-dash sells better than in-dash. When offered installation, the customer will choose in-dash more often, Miner says, using the Georgetown store as an example.

For every car stereo they sell, Miner says the customer will ask for customizing. They sell accessories, so the customer can make his own custom system. "There's no specific age range that wants customizing," he said. "Everyone's interest in additional and improved sound."

(Continued on page 46)



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NOVEMBER 2, 1974, BILLBOARD

8-Track Dominates but Cassette Grows—Software Key

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But there is still not a great demand for quad. Miner notes there was a boom when it first came on the market, but the price of the equipment and the stage of development keeps customers away.

★ ★ ★

Customers would rather keep their 8-track tape than switch to cassette, says Bonnie Goldstein of American Auto Radio Company. Their sales run 80-20 in favor of 8-track, both in stereos and tapes, she notes.

American's lines of car stereo are Sanyo and Audiovox. Tape sales are mostly prerecorded.

Cassette sales are limited, Ms. Goldstein says, because there isn't that much available and many people already have 8-track tapes. The percentage is also large in in-dash vs. under-dash preference, about 90-10.

Nearly everyone wants customizing, with an average of two speakers per car. But quad price still goes beyond the pocketbooks of most customers, she emphasizes.

★ ★ ★

MINNEAPOLIS/ ST. PAUL

There should be a gradual shift to cassette in car stereo as a result of the technology that's making home-recording on cassette popular. That's the feeling at Schaak tronics. As people record at home, they're going to want cassettes in their cars—especially if a low-cost (\$20) cassette deck is developed.

In-dash is growing, but there are still more under-dash being sold in Schaak stores—more choices and lower cost are influencing factors. The quad market hasn't developed here yet, as it has on the East and West Coasts.

Problems? They're few because Schaak deals with the major manufacturers. They want customers "for the long haul" so don't take chances stocking the cheapies.

Tapes are stocked "as a convenience" and "depending upon the locale." Of course, Schaak people point out, tapes will bring in potential customers, but, if there are three other record outlets in the block, tape may not be the wisest choice of merchandise to stock.

★ ★ ★

Customizing for a picnic? That was a recent job for Speedometer Radio Service Co. What the customer wanted, and got, was a system that included ear phone jacks (for private listening) and jacks in the trunk so that he could plug in big speakers outdoors for picnics!

The trends at Speedometer are 8-track, although cassette is catching on; in-dash, primarily to deter thievery, but also because the installation is neater looking, and customizing for boats and campers and also to include such items the customer already owns, such as an AM-FM radio.

Quad is "a fad that really hasn't caught on," according to Tony Michinzi. "We're not even stocking it—we get only two or three requests a year. Maybe if the FCC makes up its mind..." Speedometer does sell tapes, but more as a service to cus-

tomers than a big-volume department.

Service and delivery problems are few here because "we work very closely with manufacturers, reporting back to them what's going on here. If there are consistent component failures, we let them know about it."

★ ★ ★

The car stereo market is advancing in a number of directions, according to Jerry Chase, president of Astro Sales Corp., one of the area's leading distributors. He sees 8-track still dominant "but a definite increase, a monthly increase in cassette."

Recently, he has noted "tremendous strides in in-dash." While under-dash "is by no means starting to die," Chase predicts continuing gains in in-dash because of the market outreach of car stereo now, as compared with just a few years back. "The car stereo customer is no longer in the 16 to 20-year-old bracket. The car stereo customer today is anybody."

Chase regards customizing as the "biggest potential in the car stereo market." His company is introducing a new 4-channel unit with discrete quad 8-track in the dash that "is gaining immediate acceptance." Speaking generally of quadraphonic, Chase said "it's slow to grow, but this is the most exciting piece of merchandise we've had to offer in a long time."

★ ★ ★

COLUMBUS, Ohio

Don Hammond, co-owner of Hammond Television and Radio Sales & Service, a sub-distributor for Motorola, also handles the Hammond line. "Demand is heavy—about 80 percent—for 8-track units. Of our installations, 60 percent are in-dash and I consider all in-dash work customizing," he says. "Quad is just not moving due to zilch tape availability, greater expense and negligible radio station operation."

Hammond claims service problems occur only with Japanese-made equipment other than Sony and Panasonic. "Relations with manufacturers are the best ever—not peaches and cream but improved due to personal contact," he observes.

Hammond carries about 1,500 tapes selling at \$1.99 each. "We're selling the same tape that most places are getting \$3.98 for. I do it because I've got to have some tapes in here. It does help traffic and that helps sales. Most people buy three or four tapes to go with a unit," he notes.

The Hammond operation finds car stereo sales are an increasing proportion of total business. "It used to be 10 percent, but in 1975 it'll be 50 percent because we have the Motorola subdistributorship. I see a potential of \$2 million a year in the next 10 years in car stereos," Hammond predicts.

★ ★ ★

"Eight-track car stereo units are very much the pacesetters in our operation," Gene White, electronics buyer for Gold Circle Discount Department Stores, reports. Cassette units comprise only about 2 percent of total car stereo sales. Pioneer and Audiovox recently were supplemented with a Lear Jet in-dash model and a promotional piece, both of which will be carried through the spring.

Quad demand is very slow in the 21 Gold Circle outlets. "I do carry one piece of quad. However, it takes a trained salesman which we don't

have. Maybe this is necessary for cassette car stereo, too, as customers want to know if the cassette will play forward or backward or both. And if it should be taken out and turned over. The customer has to sell himself on it first. And he's not doing it in our stores," White observed.

Although delivery formerly was sporadic on promotional items, the electronics buyer now finds no problems with manufacturers.

He considers tapes significant in selling car stereo units. Gold Circle previously sold car stereo back in the automotive department without software. Six months ago when they resumed autosound sales after a hiatus, White placed them in the electronics department, the proper location in his opinion.

★ ★ ★

Manager William White says 8-track runs 75 percent of total car stereo sales at Stereo Tape Center, a "drive-in fast service" outlet offering Craig, Audiovox, JIL and Sanyo, and Jensen speakers. "People choose 8-track because there are few problems with tapes jamming from driving vibrations," he notes. With only 1 percent of sales attributed to quad, White doesn't see much future for this item.

"Demand for in-dash installation runs about 50 percent and is becoming even stronger because it's theft-proof," White adds. Stereo Tape Center also does much custom work, installing stereos and speakers in ceilings and walls of vans.

"We've been having trouble getting merchandise," he continues. "There's more demand than supply so we order maybe two months ahead. Customers wanting something special might have to wait that long, but one month is an average wait."

White doesn't feel that selling tapes spurs sales of car stereo. "Actually, our tape sales have fallen off because everybody's selling tapes nowadays. We sell 8-track tapes for \$5.50 and people can get the same thing at a gas station for \$1.99. Of course, it's bootleg, but the customer doesn't know that."

★ ★ ★

Ace Radio general manager, Stan Strahl, reports their car stereo sales run about 85 percent eight-track and 10 percent cassette in Panasonic, Medallion and Boman brands. "Cassette unit sales are picking up, though," Strahl says. Ace's quad unit sales comprise only about 5 percent of total business. "People are just not hip to what quad is," Strahl opines.

The general manager gave two reasons for a 70-percent in-dash versus 30 under-dash installation: theft and appearance. Ace does much custom work to make car stereos resemble original equipment.

"The manufacturers we deal with haven't had any problems answering customer demand. And our service department has experienced no problems fixing the particular brands we carry," he says.

Ace Radio sells tapes but doesn't link software sales with car stereo sales. "Some companies specialize in tapes but we're primarily sales and service. We handle tapes only for the convenience of our customers and for a little extra profit," Strahl says.

★ ★ ★

Swallen's, handling Pioneer, Panasonic, Audiovox, Craig, Sony and Hammond car stereos, finds cassette sales increasing faster than 8-track but the latter still leads, 60 to 35 percent. Tom Brinkman, brown goods manager, estimates 5 percent of sales are in quad and attributes the negli-

gible amount to a lack of promotion.

A mass merchandiser, Swallen's does no installation. Brinkman says some customers have come back with installation problems. "They have abused the unit or installed it wrong. But there's been no problem with manufacturers or with servicing of their products."

Although shortages have been a problem, resulting in a six-month lead time on orders, Brinkman notes Swallen's generally can furnish customers with their specific needs. "If not, we can show them something else as a suitable substitution."

The brown goods manager sees no correlation between tape sales and car stereo units. "We sell prerecorded tapes in our record department, while the blanks are sold in the autosound department. I don't think it has any effect on sales," he observes. Swallen's car stereo business has been increasing until it now comprises about 20 percent of total audio business. "With the fall season here now, I look for a continued increase."

★ ★ ★

MILWAUKEE

Dan Garr, owner of Dan the Car Radio Man, has found that he can make sales by letting customers install their own stereo units. In the auto radio sales and servicing business for 30 years, he opens up his shop to radio bugs, gives tips and loans out his tools.

Actually, Garr wants to stick with repairs. "The manufacturers' put-ins are pretty tacky stuff, hard to repair. Delco had the worst, in 1972, with their radios and stereos way up in price and way below in quality. However, Motorola and Audiovox are well engineered, and Pioneer is beautiful."

Cassettes make up only about 3 percent of his sales and he doesn't stock prerecorded units, saying the cassette fan prefers to record his own material.

Garr stocks blank Dynasound cassettes and 8-tracks; with a 40-minute 8-track selling at \$2.49 for two, and a 60-minute cassette, \$3.49 for two. "These are the best things I've found in 30 years and believe me, I've tried them all," he says. The company offers a lifetime guarantee on their products, Garr notes.

He also installs and stocks Craig, Motorola, RCA, Audiovox and Clarion units, with Audiovox making up about 40 percent of his business. "We're having trouble though getting shipments from them," he says. "I don't know why."

As far as quad goes, Garr doesn't think it will sell. "I got stuck with two Motorola and two RCA units two years ago and they're still here. A car doesn't provide the best separation. Besides it's a luxury item, especially for my neighborhood."

He also stocks a large supply of Spanish tapes, allowing customers to listen to a tape before playing them by providing an earphone hookup. "People want to know what they're getting," he says.

(Continued on page 49)

Credits

Section editor, Earl Paige. Editorial coordination, Steve Traiman, tape, audio, video editor. Staff writers Radcliffe Joe, associate tape/audio/video editor: John Sippel, marketing editor. Other writer, Chris White, Music Week, England; Hideo Eguchi, Japan. Sales coordination, Ron Willman, New York. Production, John F. Halloran.

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Rep Rap

Twenty happy **Panasonic Auto Products** distributors are back from an Acapulco junket won for making their sales quotas in a special Feb.-July vacation promotion. Making the trip, hosted by **Clark Jones**, auto products national sales manager, and **Cal Shera**, vice president, special products division, were 19 couples and one bachelor, **Paul Glass**, Token Distributing, 5059 S. Kedzie Ave., Chicago 60632; Couples included **Jerry Chase**, Astro Sales Corp., 12124 Riverwood Dr., Burnsville, Minn. 55377; **Marty Goldman**, Auto Music Distributors, 52-25 Wisconsin Ave., N.W., Washington, D.C. 20015; **Herb Blumenfeld**, Dalis Marketing, 35-09 24th St., Long Island City, N.Y. 11106; **Frank De Mambro**, De Mambro Radio Supply, 1095 Commonwealth Ave., Boston 02215; **Harold Garfinkel**, H&H Distributing, 3765 Bigelow Blvd., Pittsburgh 15213.

Also, **John Harris**, J. Jay Harris Enterprises, 208 Sunflower Ave., Clarksdale, Miss. 38614; **Irwin Jennis**, J&J Corp., 10 Milltown Ct., Union, N.J. 07083; **John Stanley** and **Charles Larrick**, Larrick's, 23 Mackoill St., Dayton, Ohio 45403; **Norman Fuchs**, Mobile Sound Distributors, 2334 N. 32nd St., Phoenix 85008; **Richard Brower** and **Rulon Reynolds**, Mountain West Distributors, 2560 S. 2nd West, Salt Lake City 84115; **Robert Nash**, Robert Nash Distributors, 2780 Limekiln Pike, Glenside, Pa. 19038.

Also, **George Natinsky**, Normark Corp., 4839 Memphis St., Dallas 75207; **Ed Sanford**, Southeastern Radio Supply, 414 Hillsboro St., Raleigh, N.C. 27603; **Hank Uhlaender**, T&M Distributing, 401 S. 12th St., McAllen, Tex. 78501; **Charles Thompson**, Thompson Auto Care Center, 2321 Chapman Hiway, Knoxville, Tenn. 37902; **Jules Huppert**, Travel Music, 5047 W. Pico Blvd., Los Angeles 90013; **Jack Schneider**, Walder Electronic, 1801 N.E. 2nd Ave., Miami 33132; **Herman Weingrod**, Weingrod Co., 623 N. 2nd St., Milwaukee 53203, and **Lawrence Weiser**, Weiser Distributing, 500 N. Shepherd, Houston 77007.

Retailers Ordering New Guide

NEW YORK—Nearly 200 audio retailers across the country have ordered volume one of the new Harrison Guide to 4-Channel Records & Tapes, according to co-publishers Gerald and Sybil Weiss.

Providing the first exclusive industry listing of more than 700 quadraphonic disks and 650 Q-8 cartridges now available in the U.S., the new Guide includes pricing information and identity of the quad recording system used—SQ or QS matrix, or CD-4 discrete—for each release.

Recordings are listed by artist within categories that include pop, country, jazz, shows & films, classical, opera and electronics.

With a cover price of 75 cents, the Guide is being sold by most retailers, and given as a premium by others in conjunction with special quad hardware packages as a recognized booster for vital repeat business.

Among the major retailers already committed to bulk copy orders, according to sales manager Ellen Schneider, are the nationwide chain of Discount Records; ABC Record & Tape Corp., Des Moines; Albert Schultz, New York; Bialek's Discount Record Shop, Chevy Chase, Md.; Marshall Field & Co., Chicago; London Records, Niles, Ill.; Franklin Music, Philadelphia; Princeton (N.J.) University Store; Record Bar, Durham, N.C.

Also, Rose's Record Stores, Chicago; King Karol chain, New York; Stereo City, Detroit; Tower Records, San Francisco; Wallich's Music, Hollywood; Waxie Maxie Quality Music, Washington D.C.; Wally's Stereo Tape City, New York; MacBeans, Brunswick, Mo.; Major Distributors, Seattle; Hoyt Stereo, Jacksonville, Fla., and Cass Industries, Short Hills, N.J.

A credit crunch has replaced shortages as the most immediate problem facing the electronics market, **Clark Gibb**, president of Minneapolis-based **Clark G. Gibb Co.** rep firm, declares.

Dealers are experiencing good weeks inter-

persed with slow weeks, and as a result, are slowing up on payment to vendors, who consequently are holding off shipment of product.

Gibb sees a hesitancy and lack of confidence

(Continued on page 49)

Aiko Extending Warranty Policy

CHICAGO—Aiko Corp. is finalizing plans for a comprehensive warranty service program that will establish a national network of independent service contractors, and extend the warranty period from 90 days on labor, to one year, on car stereo units.

The extended warranty is in line with other manufacturers extensions, such as Lear Jet, Hitachi, Panasonic and Motorola, and is possible because of a recently initiated quality control program that checks 100 percent of the units twice, according to Frank Dolik.

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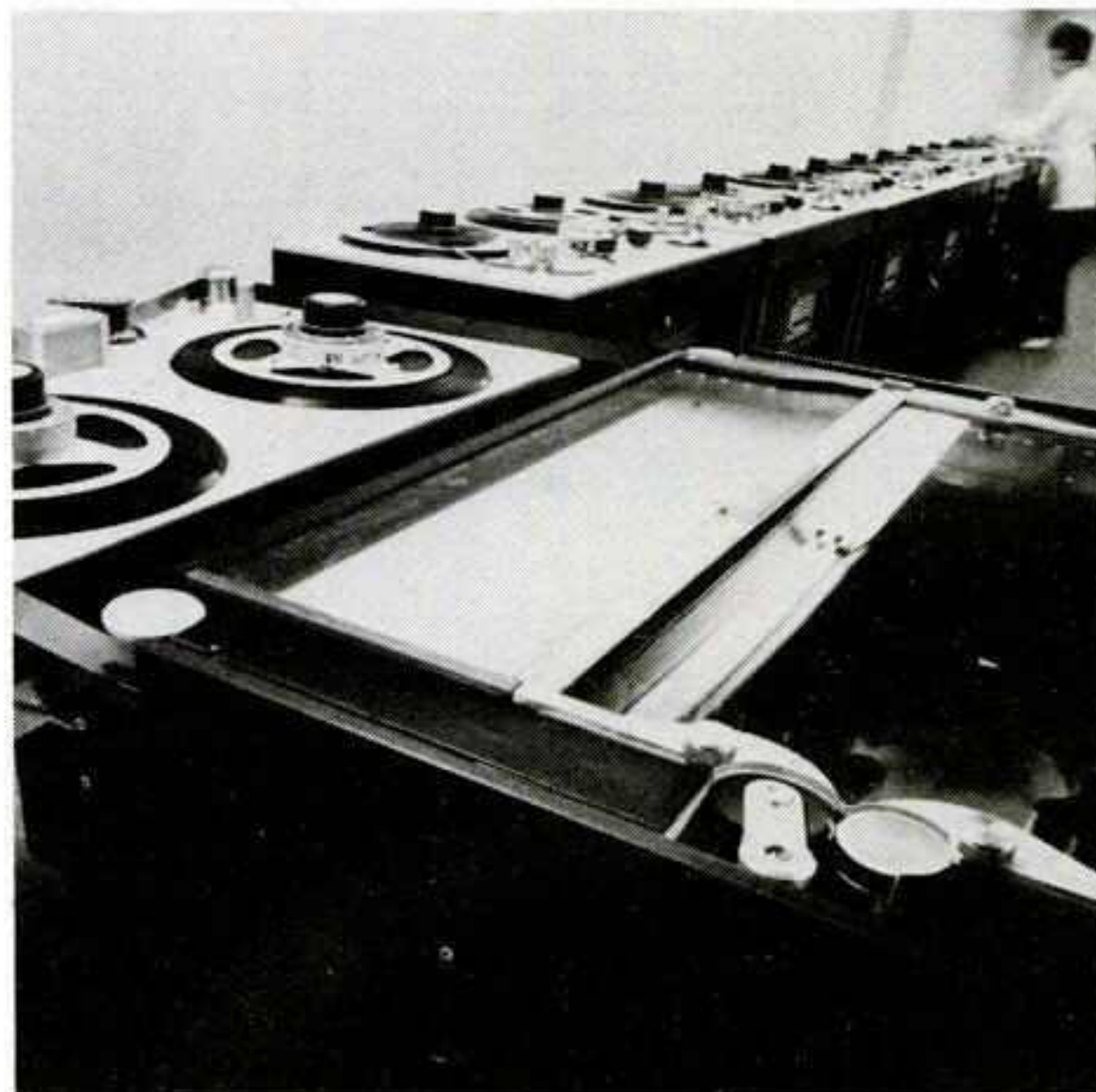
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BASF In U.S. Overhaul; Balz Returns to Germany

Continued from page 3

years to become national sales manager of BASF Systems.

Unusually close-lipped officials at BASF are even less revealing than usual about the changes, but it is understood that they are sweeping, and will affect the music (BASF Records) as well as the blank tape operations.

Top BASF brass from Mannheim and Ludwigshafen, Germany, have for the past two months been going through the U.S. Operations at Bedford, Mass., with a literally fine-

toothed comb. It is believed that the findings of this review resulted in the current changes.

New products developed by BASF in Germany with the lucrative U.S. market primarily in mind; i.e., the Unisette cassette-type system (Billboard, June 22) and Longitudinal Video Recording (LVR) color videocassette system (Billboard, Sept. 14), should benefit from the organizational changes.

The long-term results will be seen largely in marketing and merchandising strategies developed by BASF for these evolving markets.

Dealers See Koss' Speaker

MILWAUKEE—Koss Corp. will introduce its new electrostatic speaker to private dealers at regional showings throughout the country this month. No firm introductory date for entry into the market has been set. Jacob Turner, general manager of Koss Speaker Division, says. When available, the speaker unit will have limited distribution through high quality audio shops and will retail for approximately \$600.

The speaker being introduced represents the top of the line, with more electrostatic speaker models planned, with lower price points.

The unit will reproduce in the 30-20,000 Hz range without dynamic components, and will have sound radiation from front to back, with a perimeter shell. Recommended signal source is 60 to 75 watts RMS per channel.

Nakamichi Attracts Rivalry

NEW YORK—The Nakamichi Research Company's unprecedented success in pioneering a new high and audiophile market with its Series 500 and 1000 cassette decks, is spurring other audio equipment manufacturers to develop product for this lucrative market.

Among the newest contenders for these top dollar cassette deck stakes are Toshiba and Dokorder which have developed systems in the \$500 to \$800 price range with the hope of siphoning off some of Nakamichi's spillover customers.

The Lyra Systems Division of Avnet, Inc., is also reported to be developing a similar high end deck for release on the U.S. market early next year. However, Robert Furst, Lyra's general manager, declined comment, stating that it would be premature to do so at this time.

It is common knowledge that Nakamichi, which captured the imagination of the sophisticated consumer with systems that offered a frequency response of from 35 to 18,000 hz plus/minus 3dB, is heavily backlogged on orders.

It is these backlogged orders that are whetting the appetites of enterprising competitors whose secret arguments are that with little additional effort they could crossover from the now popular \$300 and \$400 cassette deck price range to the really solid money market.

Other major manufacturers, who feel a commitment to the popular priced deck market which they have pioneered, are more cautious about following in Nakamichi's footsteps, but most are reported to be closely monitoring the market's growth.

The new super-high end cassette equipment market is also expected to create a demand for better-engineered cassette housings.

Reliable industry sources point out that few blank-loaded cassette manufacturers, ie: Maxell, BASF, TDK, pay attention to quality housing, and unless the engineering deficiencies of most cassette shells are corrected, the units will not maintain their high performance characteristics so important when used with the new generation of decks.

Burwen Labs Commences Delivery of Noise Filter

NEW YORK—Burwen Laboratories has begun deliveries of its new consumer model Dynamic Noise Filter, model DNF 1201, first demonstrated at this year's Summer Consumer Electronics Show.

The unit, with a \$299.95 price tag, is capable of obtaining noise reduction in excess of 14 dB, is equipped with pushbutton controls, and offers noise reduction modes for 45, 78 and 33 1/3 rpm records, as well as cassette, 8-track and open reel tapes and FM broadcasts. A sensitivity control is also included for optimum noise freedom over the total sound spectrum.

According to Burwen's sales manager, Ron Bollman, the DNF 1201

unlike other noise reduction systems does not require pre-encoding of the sound source, and so can be used effectively with sound produced by any existing method without modification.

Bollman discloses—that model 1201 functions by constantly changing its bandwidth, depending on the program material used. He says it can work with any stereo or matrix 4-channel source; and that its dynamic range substantially exceeds that of records or tapes.

The DNF model 1201 is easily incorporated into any existing hi fi system through the record jacks on any receiver or preamp.

Magnavox / Korvettes Furor

Continued from page 35

name. They are also optimistic that their position as specialists would be enhanced by comparison shopping where price is the same, but the services they offer would help solidify the sale.

At the three-store Encore chain, Ed Cheskis, co-owner welcomes Magnavox's expansion "to include any honest retailer who will do extensive advertising." He says, "The more people are exposed to Magnavox, the more they will come in here for comparison shopping. We have a distinct advantage as specialists in knowing what we are doing in marketing, retailing and servicing."

Walt Smithe, of Smithe & Shanan, adds that people will buy where they are recognized. He also notes that audio and TV products are not impulse items; and shoppers will browse through at least three shops before buying. Smithe continues, "They will find they can get better service from a smaller store, on a personal basis."

Meanwhile, sources close to Magnavox claim that the company has not changed its marketing philosophy. Of the Korvettes' arrangement, the feeling is that Magnavox found a large dealer who was interested in the product, and decided to do business.

NOVEMBER 2, 1974, BILLBOARD

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ALL SALES C.O.D.—F.O.B., N.Y. WE SELL OLDIES—TRY US—SAVE \$\$\$\$

Tape Duplicator

Continued from page 36

take over the market from 8-track," Paul believes.

MBS Studios, a subsidiary of Midwestern Broadcasting School, plans to expand its duplicating facilities with a greater number of slaves, and a duplicator that will allow custom timing. What began as a service to customers three years ago, is building into a business that handles 10,000 copy orders a week.

Current equipment includes pre-measured Capitol tape, Pentagon duplicator, Altech and Ampex recorders, and Telefunken mikes. The company also plans to add 8 and 16-track recording equipment.

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Preferred Sounds Will Show at CES

Continued from page 4

sales figures for fiscal 1974 are healthy, and the encouraging growth pattern is expected to continue through 1975.

Dicker also denies that his company has notified its prime raw tape supplier of imminent cutbacks (Billboard, Oct. 26).

Problems within the learning and leisure time division of Westinghouse Corp., were brought to light recently when it was disclosed that the Longines Symphonette Society was being phased out as a direct mail record club operation, and that its affiliate, the Capitol Record Club, was up for sale (Billboard, Sept. 28).

Despite the internal upheavals, Dicker paints a glowing picture of his division. He says that Preferred Sounds is marketing more blank tape products than at any other time in its three-year history.

Dicker also claims that Preferred's markets have been expanded to include college bookshops, and such spoken-word accounts as the Archdiocese of Philadelphia. The Preferred executive further says that his company's custom duplication business is booming.

Preferred, which markets its line of blank tape products under the "All Purpose," "Music," and "Voice" labels, with a Communicator series for the spoken word market, plans to beef up its marketing and merchandising strategies.

The firm, which concentrates on the mass merchandise market through such outlets as discount houses, variety stores, supermarkets and drug chains, has until now, traded largely on the Longines name, using only a controlled amount of media advertising and point-of-purchase displays. This is up for review and may be changed in the future.

Custom Hi Fi Opens 5th Store In Houston Area

HOUSTON—A fifth Houston Custom Hi Fi retail outlet has opened in the city.

From a two-store chain that began five years ago, present operations have grown to 13 stores in Texas, and it is fast becoming the largest audio chain in the Southwest.

Vice president of Expansion for Custom Hi Fi, Jim Lawless, announces additional retail outlets planned in the states of Arizona, Arkansas, Colorado, Kansas, Louisiana, Missouri, Oklahoma and New Mexico for the near future.

Bob Weisman is Houston regional manager. Bob Powers is manager of the new store with other members of the staff being Sherri Norris and Mark Jones.

Custom Hi Fi showcases name brands in stereo and quadraphonic equipment, speakers, record changers and turntables, stereo players for home and car, recording tape, headphones and stereo accessories.

The Memorial area store with its 2,200 square foot facility will be open from 10 a.m. to 6 p.m. Monday through Saturday and open until 8 p.m. Monday and Thursday.

Backing up the sales force are a highly qualified staff of service technicians headed by Don Wilson, regional service manager along with Dan Downey, local service manager.

Continued from page 46

Lee Fairchild of Fairchild Radio-TV wishes he had some answers to why it's so hard getting parts. "Just pick any of them," he says, referring to the companies he handles.

Fairchild, a wholesaler and service dealer, carries parts for Bendix, Automatic, Tenna, Lear Jet, Phillips, Blaupunkt and others. His average order takes from two to three weeks for delivery, "and that doesn't mean we get everything."

The shop, now with four servicemen, opened in 1947. "It seems that everyone follows the leader. Tape players are in big demand, with 8-tracks the most popular. One person has one and their friends want one too," he says. "Quad is stagnant. We haven't gotten into that line at all."

There's a lot more competition in the car stereo field around Milwaukee, notes Charles Richter, owner of Car-Feteria. He and his wife Nancy have operated for eight years, handling all major brands, but specializing in Panasonic, Motorola, Clarion, Audiovox and Craig. "A lot more units are being built in at the factory," Richter said. "And we're avoiding customizing work also, because it costs too much for us for the time involved."

The Richters have three full-time technicians working with them and depend primarily on a walk-in trade but advertise heavily on area radio stations. "It's hard to tell returns on something like that, except after a special sale which we have whenever I get the notion."

He's had some trouble lately with parts delivery from Audiovox and Panasonic. "But there's nothing you can do about that, although the customer gets unhappy. It's only a minority of the time, though," he says.

"There's a lot more persons asking about cassettes but they aren't necessarily buying once they know the difference in cost, maintenance and frequency between that and 8-track," says James Patterson, manager of Sam the Stereo Man.

About 85 percent of the dealership's customers stress they prefer 8-track taping. Most units are installed in-dash, depending on the age of the car, Patterson notes.

Their units range from a \$39.95 Motorola tape deck up to a \$299.95 AM/FM 8-track, quad, in-dash imported house unit. The firm also handles most other major brands with Craig the most popular under-dash models, and Audiovox as in-dash.

"Repair parts are a problem, and we sell over the counter. But we take care of our customer," Patterson says.

The majority of work at Auto-Stereo is customizing, averaging about 150 units a week. "It's grown

steadily in the five years we've been around," reports manager Thomas Zabec. The firm has two employees.

Auto-Stereo carries Clarion, Craig, Audiovox, Motorola, Lear Jet, Becker, Blaupunkt and others with prices ranging from \$35.50 for an 8-track under-dash Motorola system to a \$600 AM/FM stereo unit by Becker.

LINCOLN, Neb.

"Like most things today, car stereos leave a lot to be desired," says A.G. Ferguson, manager of General Radio. "We've gotten a lot of bad equipment lately." He says the problems lie in wires being left disconnected, speakers not working and generally bad construction. "Quality control seems to have gone completely from this end of the stereo business," continues Ferguson.

General Radio sells more 8-track than cassette at about a 9 to 1 ratio.

The store specializes in Admiral, Fisher, Motorola and Craig car stereos. Although Ferguson says that he hasn't sold any quad systems yet, he thinks he may in the future. "We've sold a few regular component parts in quad systems, and I suspect any day it will take off in the car stereo area."

Bob Pavlik, sales manager of Stereo Studio, hasn't had any problems with servicing. "All our brands seem to be in pretty good shape and we haven't had the trouble that other dealers seem to be having."

Stereo Studio sells cassette over 8-track at about a 2 to 1 ratio and Pavlik says that car stereo make up about 10 percent of his total sales.

The store specializes in Pioneer and Craig, and sells a few Sony cassette units. "The Craig brand seems to work out best for us," comments Pavlik. Stereo Studio doesn't carry prerecorded tape: "There's too much cut-rate competition in that area around here," he says.

Pavlik claims that quad systems are a dead issue and that the business in that area is absolutely zero.

World Radio sells "8-track over cassette at about a 100 to 1 ratio," comments manager Irv Feldman. They sell no under-dash units, with all their car stereo sales in-dash installations. They do no customizing, but will order special systems on customer request.

Feldman claims they have had no problem with servicing: "If we do," he laughs, "we get rid of it quick. It goes straight back to the manufacturer."

World Radio has no demand for quad auto systems. "We might eventually," says Feldman, "but right now we don't even handle them, because there just isn't a demand for them." Feldman only sells blank tape, no prerecorded. "There isn't as much of a market for us in prerecorded tape."

Woolco Digs 'Autosound'

Continued from page 35

Through our six stores, we are one of the largest BASF tape retailers in the U.S.

"We take the mass merchandising approach in soft as well as hard lines, running specials encouraging people to buy in quantities. C-60 tapes at 10 for \$8.99 or \$9.50, for example, instead of \$1.29 each.

"Our check out system is designed for convenience and to move small items faster. We have check outs in the departments. But customers may also pick up merchandise and take it through the central check out. They don't have to interrupt us to buy a pre-packaged accessory when we are pitching a major stereo system to someone."

Rep Rap

Continued from page 47

on the part of dealers, reflected in shorter periods of commitment in buying, and a less heavy fall and Christmas inventory. There is no trading up or down in price range, however.

Gibb sees some manufacturers extending the payment period to accommodate for slower sales.

While sales are up for Gibb, he sees a general slowdown creating a profit squeeze because of fixed commission rates on contracts with manufacturers, with some contracts remaining virtually the same over a 20-year period.

With the cost of doing business rising (gasoline is up 25 percent, and other cost increases are in traveling, meals, paper, and subscriptions), his salesmen have been instructed to "make every trip count, pare expenses, and trim visits to outlying areas by 50 percent."

Gibb reps Technics, JBL, Sennheiser, Utah and Dyanco.

In a move to better support its dealer structure, Nikko Electric Corp. of America has named two new sales reps: Edco Industries, 939 Keeaumoku St., Honolulu, Hawaii; and Sukop & Cox, 2070 E. 54th St., Indianapolis, for Ind. and Ky.

The territory of Sullivan & Associates, Irving, Tex., was expanded from Tex. to include Okla., La., and Ark.

Richard Alan Sales has added Fidelitone to its line of consumer products. It is headquartered at 2711 Carroll Ave., Chamblee, Ga. 30341, 404-458-3195.

After four years of serving St. Louis, BEAMS has built its own office building in the Creve Coeur Executive Office Park convenient to downtown and Lambert Intl Airport, and is looking for an OEM salesman for the area, Glenn E. Medley, vice president of OEM markets for BEAMS, says. The address is 689 Craig Rd., St. Louis 63141, (314) 569-1060.

Stan Axelrod Associates has added Don Sullivan as vice-president to head industrial distributor sales for metro N.Y. and No. N.J. The firm is headquartered at 161 Cedar Lane, Teaneck, N.J. 07666 (201) 836-6661.

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NOVEMBER 2, 1974, BILLBOARD

U.K. Mart Survey: Pye Comeback EMI Gains, President in Spurt

• Continued from page 1

Having scored two No. 1 hits with Stephanie de Sykes's "Born With A Smile On My Face" on the associated Bradley's label, and Carl Douglas's "Kung Fu Fighting" listed by the BMRB as No. 4 and No. 9 among the 10 best-selling singles,

and with further chart action from Sweet Dreams, Barry White and Sweet Sensation, Pye rocketed from a 3.2 percent share in the previous quarter to a mighty 12.1 percent share.

This put the company in third place behind Polydor which also

boosted its share to 13 percent, nearly three percent over the second quarter—thanks to the Osmonds and Johnny Bristol, and EMI, with 15.2 percent compared with 18.9 percent in the previous three months.

With solid hits by George McCrae, whose "Rock Your Baby" was logged by BMRB as the quarter's second best-selling single behind "When Will I See You Again" by the Three Degrees (Philadelphia), and KC and the Sunshine Band, President moved into the top 15 with 4.7 percent ahead of such potentially strong competition as WEA and British Decca. In fact, Decca is having problems in finding regular Top 50 singles success and has seen its share of market slump from 8.1 percent in the comparable quarter of 1973 to 3.8 percent.

On full-price albums, EMI came romping home, leaving the rest of the field gasping in its wake. The British major collected a handsome 27 percent of the business, a 7.2 percent improvement over July-September 1973, and had the added satisfaction of seeing the next four companies, CBS, Polydor, WEA and RCA all credited with a smaller market share than in the same period last year.

A restructured price category of \$3-\$4.78 covering mid-price and TV albums now excludes such previously important labels as World of ... and RCA International. As a result, traditional leader Decca has slipped back into eighth position and EMI has taken over at No. 1 with 16.5 percent, followed by Phonogram (12.1 percent) and Pye (10.6 percent).



POLARIZATION—Stig Anderson, president of Polar Records, distributes gold and diamond disks to label signings—the Hootenanny Singers received two gold disks; Ted Gardestad one diamond disk for his album "Upptag," which sold more than 50,000 copies here. Gardestad's brother Kenneth received a gold for writing the lyrics to the "Upptag" songs, and Sweden's biggest act Abba received diamond disks—their "Waterloo" has so far sold 300,000 albums and cassettes in Sweden alone. Back row (left to right): Hansi Schwartz (Hootenanny Singers); Stig Anderson; Ted and Kenneth Gardestad; Tony Rooth (Hootenanny Singers); front row (left to right) Abba members Bjorn Ulvaeus, Anna Faltskog, Frida Lyngstad, Benny Andersson.

U.S. Sound-Alikes Into U.K. as Low-Price Line

• Continued from page 3

product at a realistic price, we believe we shall be meeting a major retail need and I'm confident that SAM tapes will pay their way anywhere where foot traffic flows."

Roscon will be operating from its base at Hayling Island, Hampshire. The company will operate a nationwide sales service and has guaranteed to ship all orders within 24 hours of receipt. Customers will also be serviced by merchandisers who will carry by stock to meet urgent re-orders and also replace slow-selling titles with new stock. It will also be possible to order through Roscon any hardware in the Beltek range of in-car stereo equipment.

Rickie Scarth, a director of Roscon and—like Robson and fellow director Malcolm Paton—formerly connected with Bi-Label, comments: "We believe we have a very competitive price and, barring anything drastic happening, we should

be able to hold it constant for at least a year. Our finance is carried out in American currency, so we are ruled by the dollar rather than the pound."

He adds: "Record companies will probably hate our guts for coming out with these tapes, but there is nothing they can do. Everything is legal and above board with royalties fully paid. Although the cassettes and cartridges are packaged similarly to actual releases by the original artists, they carry pictures of the artists, not actual photos. We have also made clear that the songs are not performed by the original artists."

Robson adds that no special promotion was being planned for SAM tapes. "We shall be selling through department stores, record shops, supermarkets, news agents, confectioners and the motor trade. SAM tapes are designed for background music and we think there is a large potential market for them."

Videocassettes in France For Clubs & Discotheques

PARIS—The first serious use of videocassettes in French show business has started with Videoshow announcing it is now able to hire out full entertainment programs to clubs.

The aim is to keep clubs, including discotheques, supplied with a constant flow of videocassettes, with programs by such names as Mud, the Who and the Rolling Stones. And, says Videoshow, all the artists have collaborated, all rights and royalties have been paid on a catalog involving 17 groups.

The basic method used is quite simple. Each cassette lasts approximately one hour and each week Videoshow delivers, on rental, two cassettes—a total of 104 cassettes through the year.

Agreements have been made to enable clubs to hire cassette players, too. Clubs' own stereo systems will be used. M. Ojival, of the company known as Videocass-France, claims his organization to be the first in the world to exploit video this way in show business.

Macaulay Is Not Bound to Pact With Schroeder: Ruling in U.K.

LONDON—Five law Lords last week brought to an end a four-year fight by songwriter Tony Macaulay to prove that he was entitled to break a contract with Schroeder Music. The judges in the House of Lords ruled that Macaulay is not bound by a contract, signed in 1966, which gave Schroeder worldwide copyright in his songs.

In what may prove to be an historic decision in music publishing, the House of Lords dismissed the appeal by Schroeder against the decision of the Court of Appeal last December, holding the contract was so unfair to Macaulay as to be oppressive. Where the decision may turn out to be critical in the future relationships of writers and publishers is that the contract signed by Macaulay was, with a few alterations, the standard form of agreement.

Lord Reid said that the agreement was for five years in any event and for 10 years if royalties during the first five exceeded \$12,000. He ruled that it was an unreasonable restraint to tie the composer for that period. His work would be sterilized and he could earn nothing from his abilities as a composer if the publishers chose not to publish.

"In the interests both of the public and the individual, everyone should be free so far as practicable to earn a livelihood and give the public the fruit of his particular abilities," said Lord Reid. But under the terms of the contract, Schroeder was required to do nothing. "As has been said they may put them (the songs) in a drawer and leave them there."

It did not seem fanciful to suppose that purely commercial considerations might cause a publisher to refrain from publishing and promoting promising material. He might think it likely to be more profitable to promote the work of other composers under contract and unwise or too expensive to popularize Macaulay's work in addition. And there was always the possibility that less legitimate reasons might influence a decision not to publish his work.

Lord Reid said he agreed with Schroeder's argument to the extent that he did not think a publisher could "reasonably be expected to enter into any positive commitment to publish future work by an unknown composer." There might be some general undertaking regarding promotion of copyrights but it would probably be in such general terms as to be of little use to the composer. But if no satisfactory undertaking by the publisher could be devised it appeared to be an unreasonable restraint to tie the composer for this number of years. "If there had been any provision entitling the composer to terminate the agreement in such an event, the case might have had a very different appearance. But as the agreement stands, not only is the composer tied but he cannot recover the copyright of work which the publisher refuses to publish."

Lord Diplock said the agreement had not been the subject of negotiation or approved by any organization representing the interests of the weaker party. Although it had

been dictated on take-it-or-leave-it terms, there was no presumption that Schroeder's attitude was used to drive an "unconscionable bargain", but in the field of trade restraint it was up to the court to be vigilant to see that this did not happen.

"It is not without significance, on the evidence of the present case, that music publishers in negotiating with songwriters whose success has been established, do not insist on adhering to a contract in the standard form they offered to Macaulay," he noted.

Viscount Dilhorne, Lord Simon of Glaisdale and Lord Kilbrandon agreed in dismissing the appeal.

San Remo Fest Changes Rule On Recordings

SAN REMO—Following a meeting between the Municipality of San Remo and record company representatives, it has been decided that the 1975 San Remo Song Festival—the 25th—will not be for previously unrecorded compositions as in previous years.

It will still be for Italian songs only, but recordings of them will be available from Jan. 15 and so enjoy two months sales before the contest which this year will run from March 13-15. However, the songs will be judged entirely according to merit as performed at the contest—respective record sales will not be taken into account.

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LONDON

Multiple Sound Distributors is mounting a huge TV promotion campaign on two double albums in the middle-of-the-road field—and managing director **Ian Miles** predicts sales of 500,000 for one of them, "30 Smash Hits Of The War Years," by the Royal Australian Air Force Central Band and Chorus. . . . MSD's other package, "40 All Time Honky Tonk Hits" has already received regional TV promotion with immediate sales response.

Richochet Enterprises, management company headed up by former Kinks' managers **Robert Wace** and **Grenville Collins** and onetime **Elton John** manager **Ray Williams**, has gone into voluntary liquidation primarily because of "a lack of cash flow"—main artists handled by the company were **Stealers' Wheel** (A and M) and former **Wheel** member **Rab Noakes** (Warners). . . . **Pat Fairley**, director of the publishing division of the **Robert Stigwood** Organisation, has signed a three-year worldwide deal with five-piece band **Highway**, and it includes all songs on their EMI album "Smoking At The Edges."

Negotiations between Carlin Music and top U.S. producer **Mike Curb** ended when Curb signed for Carlin to have U.K. representation of his three publishing companies, **Kayseym**, **Curb Music** and **Michael Lloyd Music**. . . . **United Artists** releasing 32-track compilation double album "Merseybeat '62-'64," documenting the Liverpool beat boom and compiled by UA's **Andrew Lauder** and **Bill Harry**, onetime editor of **Merseybeat** magazine. . . . **Horslips**, now signed to RCA worldwide, touring U.K. following release of their album "Dance Hall Sweethearts."

World Records here released its first six-album box set featuring a variety of artists—previous sets have concentrated on the work of one particular artist—and it features, under the title "100 Fabulous Hits," artists ranging from **Steve Conway** and **Alma Cogan** to the **Beach Boys** and **Glen Campbell**. . . . For the first time a major record industry trade conference is to be held in Scotland—aim of the event, Edinburgh May 1975, is to promote sales, help trade generally, and full support has been promised from EMI, Philips, RCA, CBS, Pye, WEA.

Genesis booked for a major North American tour opening Chicago (November 20), extending into February 1975, with a three-week break at Christmas, and including Indianapolis, St. Louis, Cleveland, Columbus, Detroit, Pittsburgh, Baltimore, Philadelphia, New York, Boston, Montreal, Toronto, Buffalo, Miami, Atlanta, New Orleans, Houston, Dallas, Oklahoma, Denver, Los Angeles, San Francisco, Phoenix, San Diego and Vancouver.

Contour Records is moving into the export market, via Polydor—managing director **Tom Parkinson** said: "We have a formidable list of product specially made for Contour and we'll exploit some 40 titles, listed in a special catalog, through the world." Contour handles U.K. marketing independently and distributes through Phonodisc. . . . Only two of the acts at this year's Royal Variety Performance at the London Palladium on November 18 are directly involved with the record industry—**Perry Como** and **Paper Lace**. It is hoped the show and tele-recording will raise \$200,000 for charity.

The independent U.S. label **Casablanca** has been acquired by EMI for Europe and launches this month (November) with a single by **Peter Noone**, with major publicity campaign back-up. . . . Phonogram holding a series of "at home" receptions for dealers and retailers hosted by managing director **Tony Morris**, and artist **Demis Roussos** was at the first three prior to his U.K. concert tour. . . . After only week of the sell-in period, WEA achieved sales of 75,000 units of its new mid-price label **Midi**—marketing manager **Ron Smith** described dealer reaction as "fantastic," particularly as the local radio campaign was not due to start for another two weeks. . . . **Dart** has signed teenage group **Kydd** and plans heavy promotion to secure a first hit for the band.

Leo Music group of companies has concluded a three-year sub-publishing deal for the U.S., Canada and Mexico covering the catalogs of **Leo**, **Bees Knees** and **Carmen**, with **ATV Music Corp.** in the U.S. . . . **Ronco** out to improve on its sales achievement with "That'll Be The Day," last year's top-selling album, with the follow-up "Stardust"—the double album contains 44 tracks (32 oldies and 12 originals) and release coincides with public screening of the movie which stars CBS's **David Essex** and **Warners' Adam Faith**.

PETER JONES

(Continued on page 52)

International All-Industry Action Seen to Tackle U.K. Faulties, Returns

LONDON—All-industry action through the British Phonographic Industry (BPI) is likely to tackle the problems of faulty records and returns, following the row which has blown up between the retail trade and the CBS/WEA/A&M alliance over its new get-tough policy.

In an effort to combat a serious abuse of the system for returning damaged records by dealers anxious to dispose of unsold stock, CBS two weeks ago announced that records returned as damaged would no longer be credited and only exchanged.

After a three-hour meeting last week between a Gramophone Record Retailers' Committee (GRRC) delegation and representatives of CBS, WEA and A&M, both sides agreed to meet again after this week's full meeting of the GRRC committee. In the meantime, consideration is being given to passing the matter over to the BPI to treat on an industry basis. "This is not a problem limited to CBS," GRRC secretary **Harry Tipple** told **Billboard**. "There are certain things which could be done towards standardization of returns policy throughout the industry and one extremely useful improvement would be the introduction of a simplified returns form to be used by all companies."

Jack Florey, CBS sales director, said that CBS was standing firm on its decision to exchange records returned as faulty instead of giving

credit. However at the meeting **Florey** offered to reintroduce credit arrangements on records which could not be replaced from stock in seven days.

However, the GRRC delegation decided against taking up the CBS offer. "We have told CBS that we believe that such a system is totally impracticable," said **Tipple**. "Dealers would be bewildered as to what

EMI Electrola Displays 'New Ways—New Success'

COLOGNE—"New Ways—New Success" was the theme of EMI Electrola's sales and marketing meeting held at Lahnstein. Some 120 of the company's sales staff participated in the information and training program.

In his welcoming address, **Electrola's** managing director, **Wilfried Jung**, said the company was a well-managed organization that one could rely on. During the last financial year (July 73 to June 74) the company had realized a 24.9 percent increase in sales. This figure is even more impressive when compared with the over-all German record industry increase of only 16 percent.

The figures for single sales were even more startling. EMI Electrola had achieved an increase of 16.8 percent while the entire industry had suffered a loss of 14.4 percent. The company's LP sales had increased by 13.8 percent while the total industry increase was 4 percent. Cassette sales had increased by 44.8 percent compared with 41.3 percent for the industry. **Jung** said the company at present held a 22 percent share of the market.

The address was followed by a brief description of the international department and a sales training program. After the participants had been introduced to the new German product there was a live performance by **Marek and Vacek**, the Polish piano duo who stopped at Lahnstein before returning to Paris that evening.

The report on new product in the extensive classical catalog also featured a short performance by the pianist, **Alexis Weissenberg**. The day ended with an evening program by EMI Electrola artists, **Katja Ebstein** and **Christian Anders**.

On the second day, after the top salesmen had been presented with their awards, there was a chance to

listen to new classical curiosities. One was a quadraphonic production of the **Humperdinck** opera, "Hansel and Gretel" which, for the first time, had been made with child singers. **Hansel** is interpreted by **Eugen Hug** and **Gretel** by **Brigitte Lindner**, who surprised everybody with an already well-trained voice.

The new label, **Songbird**, which has been distributed world-wide by EMI Electrola for some time already, was also introduced at the meeting. **Dr. Hansa Strecker**, manager of the **Schott** publishing company which established this new label, gave some brief examples from the repertoire supplemented by a short live performance by **Rick Abao** and **Tom Kannmacher** as well as EMI's artist, **Lerry**.

Then, the participants were divided into five groups to discuss internal matters and market topics. This discussion was followed by a report on up-to-date advertising methods particularly with regard to the development of contemporary window display. Music was provided by the Spanish group, **Santabarbara** with some examples from their new album.

The sales and marketing meeting, which lasted two and a half days, ended with lectures on **Isarton**, delivered by proprietor of the popular label, **Alfons Bauer**, and on **Walt Disney**. **Rudolf Ludwig**, production manager of the **Disney** publishing company, introduced the new cartoon, "Robin Hood." He said that EMI Electrola's recently concluded sales campaign for **Disney** had been a genuine success. Quite a few retailers, he said, had since decided to establish a **Disney** department in their shop.

The meeting ended with a report on general aspects of sales and marketing.

NOVEMBER 2, 1974, BILLBOARD

International Turntable

Geoffrey Heath, managing director of **Bradley's Records**, has appointed **Stuart Slater**, **Eddie Levy** and **Len Beadle** to the board of the company. **Slater** is general manager of **Bradley's**, the record off-shoot of **ATV Music**, and **Levy** and **Beadle** are London and Brighton office heads, respectively, of **ATV Music**. **Michael Blancken Hagen** has been appointed manager of organization and manpower, overseeing the personnel departments at CBS head office and the **Barlby Road** distribution center. He will report to managing director, **Dick Asher**. Also reporting to **Hagen** will be the **Consumer relations** and **transport** departments. His task is to advise and assist in implementing matters of employee compensation, industrial relations, training, recruiting, corporate PR, pensions and benefits, manpower planning, transportation and organization.

For the past year **Hagen** has been personnel controller for **Clarkson's Holidays**.

Richard Blasky, 22, has joined the promotion and PR division of **Phonogram U.K.**, reporting to **Terry Bartram**. He was previously with **J. Walter Thompson**, where his accounts included **Rowntree Macintosh**, **Access** and **Lever Brothers**, and in p.r. with **Childs Green**. For a while he played the professional tennis circuit, and has also worked on promotion in radio in Canada. **Jane Blanchard** is leaving the **Phonogram Press** office and in December marries former **Record Mirror** journalist **Roy Hill**, now working on a newspaper in **Torquay**.

Desmond Lewis has joined **Music for Pleasure** as director of sales reporting to managing director **Richard Baldwin**. **Lewis** comes to **MfP** from **Imperial Foods** and has held managerial posts in various food companies in the past 20 years.

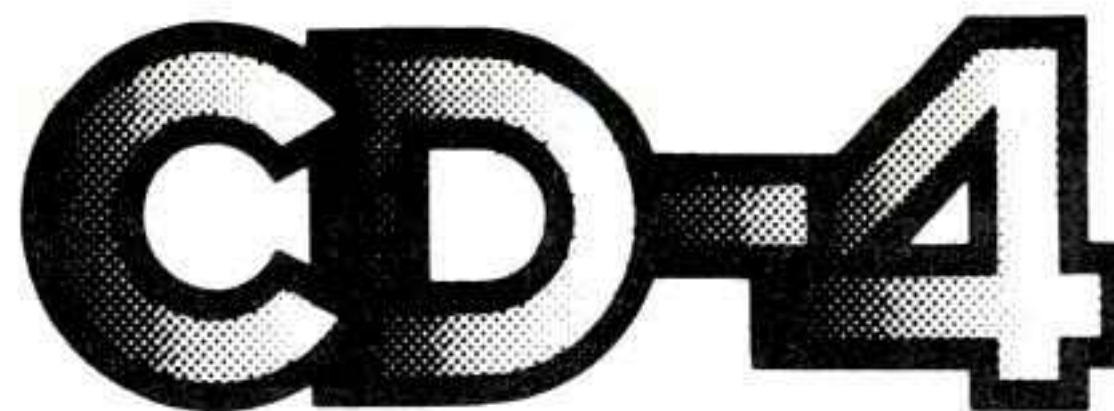
In accordance with the present ex-

pansion policy at CBS and as a start to the promised reorganization of the sales department, sales executive **Len Carpenter** has been appointed manager of export and import sales for CBS U.K. He will report to **Maurice Oberstein**, M.D., CBS manufacturing.

Following his appointment, sales director **Jack Florey** has appointed **John Mair** as national sales manager U.K. domestic sales. **Mair** was formerly a sales manager with EMI where he had been involved with setting up the second sales force which EMI has now decided to shelve for the time being.

Mair began as a salesman with EMI before becoming a sales manager at **Philips**. He later moved to **A&M** where he was responsible for setting up the field sales force before returning to EMI.

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Canada

A&M Spurting; Has 500 P.C. Gain In Business Since Its Inception

By MARTIN MELHUISS

TORONTO—A&M Records of Canada, set up in Toronto in February 1970, has realized close to a 500 percent increase in business from the first year to the present, excluding product from independent labels now distributed by A&M. Much of the credit for the growth of the company must go to managing director Gerry Lacoursiere.

Lacoursiere came to A&M with a strong background in all phases of the music industry. Starting out in August 1957 as a record picker in a warehouse in Detroit, he eventually joined the Decca organization and moved through the ranks, eventually holding positions as salesman and internal operations manager until he went to work in promotion with an independent distributor in Detroit that handled such labels as Atlantic, Smash and Verve. He did that for a year and then went back to Decca. A year and a half later he joined Liberty.

From that point on he worked his way up the ladder of the Liberty organization, first as promotion manager covering the Midwest and then into sales when the company went into a branch operation with offices in Cleveland, St. Louis and Chicago.

The years that followed involved a great deal of moving around. Lacoursiere recalls: "They got me to go and take over a branch in Atlanta and I had two great years there. Following that they were going to make me national branch manager, which meant I would have to move to Los Angeles. Before that could happen, Liberty/United Artists bought a rackjobber in Chicago so they changed their plans and decided that it would be better if I spent some time in a rackjobbing operation, so I moved to Chicago. At about the same time the company was looking to Canada for expansion and as I was born in Sturgeon Falls, Ontario, and I was bilingual, I was given the task of making calls into Canada and looking after our licensees in this country."

In June of 1969, Liberty/UA made the decision that they would open up in Canada with Lacoursiere as head. While spending some time in Canada on vacation that year, before the company was set up, a person from Lacoursiere's past appeared to alter his plans for the future.

Explains Lacoursiere: "Bob Fead, who had originally hired me at Liberty/UA and who was then vice president and general manager of A&M Records, called me to say that he and Dave Hubert, the head of A&M international operations,

would be in Montreal and wanted to talk to me. At a second meeting in Toronto they indicated that they wanted me to come and work for them in Canada. I went to Los Angeles to meet Jerry Moss and I made the decision to take the position."

For the first month, Lacoursiere spent time in Los Angeles looking over previous figures for Canada, seeing how much royalties were being paid and which artists were successful in this country. From that study he came out with a philosophy towards the Canadian market. Continues Lacoursiere: "If we were to become a viable company in Canada we had to reverse the trend of all the hits coming from the U.S. We had to give the U.S. as many hits as they gave us or strive to give them more. I look back over the four and a half years that we have been in Canada and I can give examples of artists such as Miguel Rios, Rita Coolidge, Blue Haze, Gino Vannelli, Nazareth and the Strawbs, who got their initial break in Canada. That gives us pride in our company and our own efforts. Instead of looking and saying that we should be doing 10 percent of the U.S., we're doing from 40 to over 80 percent on some product."

When Lacoursiere first came to Canada, he set up Capitol Records as distributor from Toronto to Vancouver, London Records out of Montreal and an independent in the Maritimes. Quality Records had been the original licensee for A&M in Canada so Lacoursiere bought up everything that they had pressed and accepted all liability for A&M product currently in the stores.

In July 1971, not being completely happy with his original distribution setup, Lacoursiere went into partnership with John Schlee, who he had worked with in Detroit and who had his own distribution setup called MDC. The new distribution arrangement became MDC for Manitoba and Ontario; London Records for Quebec; Canadian Assemblies in the Maritimes; Joy Music Distributors in the west and Taylor Pearson and Carson in British Columbia.

A&M has in the past had success in its development of Canadian artists signed to the label including those that came from independents such as Naja and Much Records. Recently A&M signed Terry Jacks and Ray Pettinger's Goldfish Records and Frank Davies' Daffodil and Strawberry Records for distribution in Canada. The roster of Canadian-signed artists is impressive and includes names such as Valdy, Keith Hampshire, Bruce Miller, Charity Brown, Savannah, Linda Brown, and through the independents, Terry Jacks, Chilliwack, Susan Jacks, Barry Greenfield, A Foot In Coldwater, Dillinger, the Huggett Family, Cochrane, Tony Kingston, Michael Hasek and Christmas among others.

Says Lacoursiere: "When you have a bad day with Canadian artists you say, 'What the hell are we doing with Canadian content and it is really worth the aggravation.' When you sit back and think about it for a while you realize that the reason we set up here in the first place was to become a record company and not just a distributor. To be a true record company you have to be able to take an unknown and sell it first to your own people and then to the industry."

A&M in Canada has had the opportunity to break quite a few artists from this country. The most recent example of this is British-band Nazareth, who are currently in the middle of a 19-date tour of Canada.

"The figures for record sales on Nazareth are incredible," continues Lacoursiere. "With this tour the excitement that has been generated, not only at retail level but at the ticket box offices, has been unbelievable. About eight weeks ago the manager of that particular group was in Los Angeles and made the comment to one of the vice presidents of the company that the next time that they come into North America they were going to tour Canada to make money and then go into the U.S. to do promotion, which is the opposite of what usually happens."

Overdrive Hits Gold

VANCOUVER — Bachman-Turner Overdrive, after a year on the national charts with their first album "BTO I," had the LP turn gold on Oct. 3. The RIAA certified it on Oct. 11. A platinum album has been awarded to the band by Mercury Records for their "BTO II" album.

The reaction to the band on their latest tour has been exceptional with two shows sold out well in advance for Detroit's Cobo Arena on Oct. 21 and 22. Promoter Steve Glantz added an unprecedented afternoon show for the band on Oct. 12 in a venue that usually sees no more than two appearances by a band in succession.

In Pittsburgh, BTO set a house attendance record at the Pittsburgh Civic Centre on Sept. 28 for Dicesare-Engler Productions. The band has had a policy of no television appearances and recently turned down the opportunity to host an NBC Midnight Special show. As a point of interest, Randy Bachman on Sept. 27 celebrated his 31st birthday—the 13th time he has done that on the road.

BTO manager Bruce Allen has just signed a management agreement with Painter, a Canadian band now recording for Elektra.

Bruce Miller A 'Hot Ticket'

VANCOUVER—Bruce Miller, who recently had a top five country single on A&M Records entitled, "Anna Marie"—the largest selling country single that the label has ever put out—has in the last few months become one of the hottest artists on the Canadian West Coast.

Besides selling out The Hovell in Edmonton during his week's stay there and bringing in three times the guarantee for the club owners, he drew 2,500 to a benefit for the West Coast newspaper Georgia Straight. Miller, who recently completed a western tour with fellow A&M recording artist Valdy, is touring the Maritimes as part of the same package.

Miller will be recording his first album in January at Andre Perry's Morin Heights Studio, with Gay DeLorme producing. Delorme played guitar on Cheech and Chong's "Earache My Eye" and also produced the new Airto album. Miller's latest single is "Fly Raven Fly."

From the Music Capitals of the World

• Continued from page 51

TOKYO

Nippon Columbia's veteran composer Masao Koga has replaced the late lyricist Hachiro Sato as president of The Japanese Society of Authors & Composers (JASRAC), says Saburo Sakai, chairman of Japan's official music licensing organization. . . . Marlene Dietrich, who appeared at the 1970 World Exposition in Osaka, will be singing in Japan again, Dec. 16-25, following performances in Venezuela, says Toyo Yokoyama, president of Universal Orient Promotions. The admission fees to her dinner shows will range from 40,000 to 60,000 yen. Total expenses including the guarantees for her performances are figured to be close to 100 million yen, much more than for Harry Belafonte who played Japan again last March 5-18.

The Crusaders and the Pointer Sisters are due to play Japan for the first time. The instrumental quintet and the vocal foursome will give a joint recital, too, at the Nakano Sun Plaza Hall on Nov. 15, says the head of UOP. Five concert dates have also been fixed for John Mayall and his new group between Oct. 22 and Oct. 28, the Japanese promoter adds. . . . The first three concerts by Cliff Richard and the Shadows in this music capital Oct. 5, 7 & 8 of his second Japan performance tour were, both literally and figuratively speaking, fully paced with teenage girls according to Jiro Uchino, president of Kyodo Tokyo. . . . Japan's Economic Planning Agency says 88.8 percent of all families owned color TVs, 76.1 percent radios, 49.8 percent stereo sets, 49.6 percent black-and-white TVs and 49.3 percent tape recorders as of Aug. 31. Also as the same date, the Hippon Hoso Eyokai (Japan Broadcasting Corporation) was operating 1,965 color TV and 173 AM radio stations in general service, also 442 in its FM radio network.

Maria Callas has arrived here on schedule. She opened her Japan performance tour Oct. 12 in a joint recital with Giuseppe di Stefano at the NHK Hall that was videotaped for telecasting. . . . Europe will enter the quadrasonic era within the next five years, predicts G. M. Oord, managing director of EMI Records, who recently paid a visit to this music capital. Among other developments, Brain Dockery is here to succeed Robert Ascott as EMI group representative in Japan. . . . There's been some changes made in the management of Sansui Electric, developer of the QS matrix system of quadraphonic recording. The company's new president is Keizo Fujiwara, formerly a senior managing director. Kosaku Kituchi, long-time president, has resigned. Masuo Yamada, ex-managing director, is expected to resign, too, from his position on Sansui's board of directors.

HIDEO EGUCHI

TORONTO

WEA Music of Canada is now handling product from Waldo de los Rios, who is on the Warner Bros. label. The initial release from Rios is "Nabucco (Fly My Thoughts—Chorus of the Slaves)" from his "Operas" album, which will be released by WEA in Canada shortly. Back catalog from Rios will also be available from WEA in the near future. . . . Francois Guy's first single for the Montreal-based Pumpkin Records is "Mary Go Round." . . . Andy Kim has just returned from

England, where he taped three Top of the Pops programs. "Rock Me Gently" has sold over 250,000 copies in England so far, and the album has just been released. While in Europe he also spent some time in Holland and Germany. On Oct. 27 Kim played a concert in Miami and will appear at Hamilton Place in Hamilton, Ont. on Nov. 18 and 19. In mid-November he will record another album at Los Angeles' Sound Lab Studio. An American tour is in the planning stages. . . . Octavian, one of MCA's first Canadian signings and produced by John Stewart, have just had their first single released entitled "Good Feeling (To Know)." . . . Pedal steel player Ron Dann from Montreal, who produced Alexandre Zalkine's new album, is music director of the Cliff Edwards television show and has been in charge of Band's backing Lee Clayton, Diane Dufresne, Jean Pierre Ferland and Ginette Reno, has relocated in Toronto. . . . A planned Ontario tour by Wale was postponed from the end of September until Oct. 12 by Music Shoppe International when the band's road manager, Mike Napoli, lost control of the group's truck on the way home from an engagement running it into an 18 foot deep section of a bay just outside of Rochester, N.Y. The group features Mike Marconi on guitar who is currently recording with the Alice Cooper Band.

Jesse Winchester, who recently completed a week at Egerton's in Toronto, gave that club its most successful week in its history, according to owner Jim Holt. . . . Burton Cummings, lead singer of the Guess Who, and new guitarist Dom Troiano co-wrote the next album for the group called "Flavors" and a release date has been set for January. . . . Fairport Convention with Sandy Denny played Carleton University in Ottawa on Oct. 26 and the University of Toronto the next night. . . . Quality Records will distribute Casablanca Records in Canada with the first release being "So You Are A Star" by the Hudson Bros. . . . Peter Rochon, organist for Fludd, has left to form a duo with John Moran. Greg Godovitz has also left and will be replaced by bass player Donny Underhill. . . . King Biscuit Boy has been signed to American Talent International for agency representation and to Ron Sunshine for management. Ron Sunshine and Kevin Hunter, who were partners in New Direction Management, have parted company with Hunter now representing the Bells and Jason in the U.S. and Sunshine representing King Biscuit Boy, the Stampede and Babe Ruth. . . . Concept 376, the Toronto-based booking agency is representing Gino Vannelli and Blue Swede in Canada. . . . This year's Canadian Entertainment Conference will be held at the Valhalla Inn in Kitchener from Nov. 7-10. For registration information call Joe or Betty Recchia at (519) 743-8921. . . . GRT has restructured their promotion team throughout Canada. In B.C. the contact is Monica Netupsky of Emerson Sales; in Alberta, Bryan Tucker from Taylor, Pearson and Carson; in Manitoba and Saskatchewan, Glen Gore Smith from Laurel Records; in Quebec Bruce Hogan at GRT's Montreal office; and in the Maritimes, Ted Evans. David Paget is the new Ontario promotion manager. . . . There is talk of David Clayton Thomas rejoining Blood, Sweat & Tears as lead singer. MARTIN MELHUISS

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Beetle Publications,
Post Office Box 5696,
Station "A",
Toronto, Ontario,
Canada.

Billboard Hits of the World

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AUSTRALIA

(Courtesy Of DIGAMAE PTY. LTD.)

This Week

- 1 THE NIGHT CHICAGO DIED (Single)—Paper Lace (EMI)—(April)
- 2 JOURNEY TO THE CENTRE OF THE EARTH (LP)—Rick Wakeman (A&M)
- 3 YOU MAKE ME FEEL BRAND NEW (Single)—Stylistics (Avco)—(April)
- 4 CARIBOU (LP)—Elton John (DJM)
- 5 ROCK YOUR BABY (Single)—George McCrae (RCA)—(Southern)
- 6 ROOM FULL OF ROSES (Single)—Mickey Gilley (Playboy)—(Ast. Con.)
- 7 BONAPARTE'S RETREAT (Single)—Glen Campbell (EMI)
- 8 SUGAR BABY LOVE (Single)—Rubettes (Polydor)—(Castle)
- 9 RADAR LOVE—Golden Earring (Polydor)—(Cop. Con.)
- 10 TELL LAURA I LOVE HER (Single)—J. Frank Wilson
- 11 SHOOP SHOOP SONG (Single)—Bootleg Family Band (Bootleg)—(TM)
- 12 MAMA'S LITTLE GIRL (Single)—Linda George (Image)—(Assoc.)
- 13 ROCK THE BOAT (Single)—Hues Corporation (RCA)
- 14 SILVER MOON (Single)
- 15 MOONTAN (LP)—Golden Earring (DJM)
- 16 GO CHASE A RAINBOW (Single)
- 17 BACK HOME AGAIN (LP)—John Denver (RCA)
- 18 SLIPSTREAM (LP)—Sherbert (Infinity)—(Porter)
- 19 CAN'T STOP MYSELF (Single)
- 20 HEY PAULA (Single)

BELGIUM

(Courtesy Of HUMO) SINGLES

This Week

- 1 WALL STREET SHUFFLE—10 CC
- 2 I SHOT THE SHERIFF—Eric Clapton
- 3 KUNG FU FIGHTING—Carl Douglas
- 4 I'VE GOT THE MUSIC IN ME—Kiki Dee Band
- 5 AIR DISASTER—Albert Hammond
- 6 CAN'T GET ENOUGH—Bad Company
- 7 CLAP FOR THE WOLFMAN—Guess Who
- 8 ROCK YOUR BABY—George McCrae
- 9 ROCKET—Mud
- 10 TONIGHT—Rubettes

BRITAIN

(Courtesy: Music Week) *Denotes local origin SINGLES

This Week Last

- 1 2 EVERYTHING I OWN—Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
- 2 3 FAR FAR AWAY—Stade (Polydor)—Barn (Chas Chandler)
- 3 1 SAD SWEET DREAMER—Sweet Sensation (Pye)—M&M Music (Tony Hatch/Des Parton)
- 4 11 ALL OF ME LOVES ALL OF YOU—*Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)
- 5 4 GEE BABY—*Peter Shelley (Magnet)—Magnet (Peter Shelley)
- 6 12 (YOU'RE) HAVING MY BABY—Paul Anka (United Artists)—MAM (Rick Hall)
- 7 9 I GET A KICK OUT OF YOU—*Gary Shearston (Charisma)—Chappels (Hugh Murphy)
- 8 8 ROCK ME GENTLY—Andy Kim (Capitol)—Intersong (Andy Kim)
- 9 13 I CAN'T LEAVE YOU ALONE—George McCrae (Jayboy)—Southern (T.K. Prod.)
- 10 19 GONNA MAKE YOU A STAR—*David Essex (CBS)—April/Rock On (Jeff Wayne)
- 11 7 FAREWELL—BRING IT ON HOME TO ME—*Rod Stewart (Mercury)—G.H. Music (Rod Stewart)
- 12 5 ANNIE'S SONG—John Denver (RCA)—ATV (Milton Okun)
- 13 10 REGGAE TUNE—*Andy Fairweather Low (A&M)—Rondor (Elliott Mazer)
- 14 6 LONG TALL GLASSES—*Leo Sayer (Chrysalis)—Blanedell/Compass (A. Faith/D. Courtney)
- 15 25 DOWN ON THE BEACH TONIGHT—Drifters (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)
- 16 17 ALL I WANT IS YOU—*Roxy Music (Island)—E.G. Music (Roxy Music/J. Punter)
- 17 28 HAPPY ANNIVERSARY—Siim Whitman (United Artists)—MCPS (Kelso Herston)
- 18 31 (HEY THERE) LONELY GIRL—Eddie Holman (ABC)—Chappell (Peter De Angelis)
- 19 48 LET'S GET TOGETHER AGAIN—*Glitter Band (Bell)—Ram (Mike Leander)
- 20 18 YOU LITTLE TRUST MAKER—Tymes (RCA)—April/Maximus (Billy Jackson)
- 21 33 NEVER TURN YOUR BACK ON MOTHER EARTH—*Sparks (Island)—Island (Muff Winwood)

BRITAIN

(Courtesy: Music Week) LPs

This Week Last

- 1 2 ROLLIN'—Bay City Rollers (Bell)
- 2 1 SMILER—Rod Stewart (Mercury)
- 3 3 TUBULAR BELLS—Mike Oldfield (Virgin)
- 4 4 BACK HOME AGAIN—John Denver (RCA)
- 5 5 BAND ON THE RUN—Paul McCartney (Apple)
- 6 14 WALLS & BRIDGES—John Lennon (Apple)
- 7 — JUST A BOY—Leo Sayer (Chrysalis)
- 8 6 HERGEST RIDGE—Mike Oldfield (Virgin)
- 9 7 THE SINGLES 1969-73—Carpenters (A&M)
- 10 — ODDS & SODS—Who (Track)
- 11 8 ANOTHER TIME ANOTHER PLACE—Bryan Ferry (Island)
- 12 13 MUD ROCK—Mud (Rak)
- 13 21 DAVID ESSEX—(CBS)
- 14 11 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
- 15 10 SHEET MUSIC—10cc (UK)
- 16 — THE IMPOSSIBLE DREAM—Alex Harvey Band (Vertigo)
- 17 19 BEST OF JOHN DENVER—(RCA)
- 18 15 SANTANA'S GREATEST HITS—(CBS)
- 19 — A STRANGER IN MY OWN BACK YARD—Gilbert O'Sullivan (MAM)
- 20 17 HANG ON IN THERE BABY—Johnny Bristol (MGM)
- 21 26 THREE DEGREES—(Philadelphia)
- 22 — MOTOWN CHARTBUSTERS, VOL. 9—(Tamil Motown)
- 23 35 FULFILLINGNESS' FIRST FINALE—Stevie Wonder (Tamil Motown)
- 24 28 ROCK YOUR BABY—George McCrae (Jayboy)

- 22 29 I HONESTLY LOVE YOU—Olivia Newton-John (EMI)—Rondor (John Farrar)
- 23 — KILLER QUEEN—*Queen (EMI)—Feldman/Trident (Roy Thomas Baker/Queen)
- 24 23 MINUETTO ALLEGRETTO—*Wombles (CBS)—Batt Songs (Mike Batt)
- 25 16 KNOCK ON WOOD—*David Bowie (RCA)—Warner Bros. (Tony Visconti)
- 26 22 YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
- 27 27 SAMBA PA TI—Santana (CBS)—Chrysalis (Fred Catero/Santana)
- 28 34 LET'S PUT IT ALL TOGETHER—Stylistics (Avco)—Avemb/C. Shane (Hugo & Luigi)
- 29 20 MACHINE GUN—Commodores (Tamil Motown)—Jobete London (James Carmichael)
- 30 38 DA DOO RON RON—Crystals (Warner Spector)—Carlin (Phil Spector)
- 31 15 HANG ON IN THERE BABY—Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
- 32 14 KUNG FU FIGHTING—Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
- 33 45 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Mike Curb (Venice)
- 34 24 YOU YOU YOU—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
- 35 30 CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Pye)—Schroeder (B. White)
- 36 39 YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Tamil Motown)—Jobete London (Wonder)
- 37 26 QUEEN OF CLUBS—K.C. & the Sunshine Band (Jayboy)—Southern
- 38 49 THEN CAME YOU—Dionne Warwick/Detroit Spinners (Atlantic)—(Gamble/Huff/T. Bell)
- 39 — HOT SHOT—*Barry Blue (Bell)—ATV Music (Barry Blue)
- 40 37 I'M A BELIEVER—Robert Wyatt (Virgin)—Screen Gems/Columbia (Nick Mason)
- 41 41 WHATEVER GETS YOU THRU' THE NIGHT—*John Lennon (Apple)—Lennon/ATV (Lennon)
- 42 40 LEAVE IT—*Mike McGear (Warner Brothers)—McCartney/ATV Music (Paul McCartney)
- 43 42 LOVE ME—Diana Ross (Tamil Motown) Jobete—London (Tom Baird/Berry Gordy)
- 44 32 I GOT THE MUSIC IN ME—*Kiki Dee Band (Rocket) Rocket/April (Gus Dudgeon)
- 45 35 BLACK EYED BOYS—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
- 46 21 THE BITCH IS BACK—*Elton John (DJM)—Big Pig Music—(Gus Dudgeon)
- 47 44 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
- 48 43 BABY LOVE—Diana Ross & The Supremes (Tamil Motown)—Jobete London (Brian Holland/Lamont Dozier)
- 49 36 SILLY LOVE—*10CC (UK)—St. Anne's (10CC)
- 50 — PEPPER BOX—Peppers (Spark)—Instant

DENMARK

(Courtesy Of I.F.P.I.)

This Week

- 1 KAJ & ANDREA (Single)—(Metronome)
- 2 JOHNNY REIMAR PARTY No. 8 (LP)—(Philips)
- 3 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
- 4 DR. HOOK (LP)—(CBS)
- 5 WATERLOO (LP)—Abba (Polar/EMI)
- 6 FUNNY HOW SWEET CO CO (LP)—The Sweet (RCA)
- 7 WALLS AND BRIDGES (LP)—John Lennon (Apple/EMI)
- 8 THE NIGHT CHICAGO DIED (Single)—Paper Lace (Philips)
- 9 TYGGEGUMMEBANDEN (LP)—(EMI)
- 10 THE STING/SOUNDTRACK (LP)—(MCA)

FRANCE

(Courtesy Of Centre d'Information et de Documentation du Disque) *Denotes local origin. SINGLES

This Week

- 1 NABUCCO—Waldo de los Rios (Hispanovox/Polydor)
- 2 LE PREMIER PAS—*Claude M. Schonberg (Vogue)
- 3 SUGAR BABY LOVE—Rubettes (Polydor)
- 4 ROCK YOUR BABY—George McCrae (RCA)
- 5 EL BIMBO—*Bimbo Jet (Pathe-Marconi)
- 6 SUGAR BABY LOVE—Dave (CBS)
- 7 OH LES FILLES—*Au Bonheur Des Dames (Philips)
- 8 HISTOIRE VECUE—*Y. Joffroy (Philips)
- 9 JOHNNY RIDER—*Johnny Hallyday (Philips)
- 10 REMETS CE DISQUE—*Ringo (Carrere)
- 11 POR POUR RIRE M. Le President—*Green & Lejeune (Pathe-Marconi)
- 12 AMERICA—David Essex (CBS)
- 13 TROP BEAU (Sugar Baby Love)—Dave (CBS)
- 14 ROCK THE BOAT—Hues Corporation (RCA)
- 15 KUNG FU FIGHTING—C. Douglas (Vogue) LPs

HOLLAND

(Courtesy Stichting Nederlandse Top 40) *Denotes local origin SINGLES

This Week

- 1 KUNG FU FIGHTING—Carl Douglas (VIP)
- 2 WALL STREET SHUFFLE—10 CC (UK)
- 3 ROCK YOUR BABY—George McCrae (RCA)
- 4 AIR DISASTER—*Albert Hammond (Epic)
- 5 IN THE SUMMERNIGHT—*Teach In (CNR)
- 6 SWINGIN' ON A STAR—*Spooky & Sue (Negram)
- 7 I'M LEAVING IT ALL UP TO YOU—Marie & Donny Osmond (MGM)
- 8 SUCH A NIGHT—Ricky Gordon (CNR)

- 25 20 CARIBOU—Elton John (DJM)
- 26 30 SIMON & GARFUNKEL'S GREATEST HITS—(CBS)
- 27 16 461 OCEAN BOULEVARD—Eric Clapton (RSO)
- 28 12 RAINBOW—Peters & Lee (Philips)
- 29 38 KIMONO MY HOUSE—Sparks (Island)
- 30 9 TAPESTRY OF DREAMS—Charles Aznavour (Barclay)
- 31 22 OUR BEST TO YOU—Osmonds (MGM)
- 32 37 INNERVISIONS—Stevie Wonder (Tamil Motown)
- 33 24 AND I LOVE YOU SO—Perry Como (RCA)
- 34 34 HIS 12 GREATEST HITS—Neil Diamond (MCA)
- 35 31 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
- 36 45 DIANA & MARVIN—Diana Ross & Marvin Gaye (Tamil Motown)
- 37 40 ABRAXAS—Santana (CBS)
- 38 25 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 49 MEDDLER—Pink Floyd (Harvest)
- 43 44 HEY—Glitter Band (Bell)
- 44 47 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 18 STONE GON—Barry White (Pye)
- 49 32 A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT—Nilsson (RCA)
- 50 42 THE BEATLES 1962-66—(Apple)

ITALY

(Courtesy Of Germano Ruscitto) SINGLES

This Week

- 1 E TU...—Claudio Baglioni (RCA)
- 2 BELLA SENZ'ANIMA—Riccardo Cocciante (RCA)
- 3 INNAMORATA—I Cugini Di Campagna (Pull/Fonit/Cetra)
- 4 NESSUNO MAI—Marcella (CGD/MM)
- 5 TSOP—MFSB (Philadelphia International/MM)
- 6 PIU' CI PENSO—Gianni Bella (CGD/MM)
- 7 JENNY—Gli Alunni Del Sole (PA/Ricordi)
- 8 SOLEADO—Danile Santacruz Ensemble (EMI)
- 9 ROCK YOUR BABY—George McCrae (RCA)
- 10 PICCOLA & FRAGILE—Drupi (Ricordi)
- 11 DEVIL GATE DRIVE—Suzi Quatro (Columbia/EMI)
- 12 BUGIARDI NOI—Umberto Balsamo (Phonogram)
- 13 STARDUST—Alexander (Odeon/EMI)
- 14 SE SAI, SE PUOI, SE VUOI—I Pooh (CBS/MM)
- 15 SOMEDAY SOMEWHERE—Demis Roussos (Phonogram)

NEW ZEALAND

(Courtesy Of N.Z.B.C.) SINGLES

This Week

- 1 I SHOT THE SHERIFF—Eric Clapton
- 2 KISSING IN THE BACK ROW OF THE MOVIES—Drifters
- 3 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond
- 4 ROCK YOUR BABY—George McCrae
- 5 DON'T LET THE SUN GO DOWN ON ME—Elton John
- 6 THE NIGHT CHICAGO DIED—Paper Lace
- 7 YOU MAKE ME FEEL BRAND NEW—Stylistics
- 8 EYES OF SILVER—Doobie Brothers
- 9 TONIGHT—Rubettes
- 10 CLAP FOR THE WOLFMAN—Guess Who
- 11 ROCK ME GENTLY—Andy Kim
- 12 RUB IT IN—Billy "Crash" Craddock
- 13 BLACK EYED BOYS—Paper Lace
- 14 IF YOU LOVE ME LET ME KNOW—Olivia Newton-John
- 15 ROCK THE BOAT—Hues Corporation

SOUTH AFRICA

(Courtesy Of Springbok Radio) SINGLES

This Week

- 1 WHY ME—Kris Kristofferson (Monument)—(Cian)
- 2 IF YOU LOVE ME LET ME KNOW—Olivia Newton-John (EMI)—(EMI/Brigadiers)
- 3 THE NIGHT CHICAGO DIED—Paper Lace (Parlophone)—(Francis Day)
- 4 ROCK YOUR BABY—George McCrae (RCA)—(Southern)
- 5 TOUCH TOO MUCH—Arrows (RAK)—(Francis Day)
- 6 ROCK THE BOAT—Hues Corporation (RCA)—(Laetec)
- 7 ROCK ME GENTLY—Andy Kim (Capitol)—(Joachim)
- 8 LET ME ROLL IT—Paul McCartney & Wings (Parlophone)—(MPA/Laetec)
- 9 JACK OF DIAMONDS—The Walkers (RPM)—(Tro Essex)
- 10 A ROSE HAS TO DIE—Dennis East (Epidemic Rash)—(Cian)

- 9 AUF WIEDERSEHN—Demis Roussos (Philips)
- 10 GIGI L'Amoroso—Dalida (Omega)

ITALY

(Courtesy Of Germano Ruscitto) SINGLES

This Week

- 1 LET ME GET TO KNOW YOU—Paul Anka (Hispanovox)
- 2 ROCK YOUR BABY—George McCrae (RCA)
- 3 EL SONIDO DE FILADELFIA—MFSB (CBS)
- 4 TOMAME O DEJAME—Mocedades (Zafiro)
- 5 LOVE THEME—Love Unlimited Orch (Movieplay)
- 6 POR EL AMOR DE UNA MUJER—*Danny Daniel (Polydor)
- 7 CONVERSACIONES COMMIGO MISMO—*Juan Pardo (Ariola)
- 8 GIGI L'AMOROSO—Dalida (Poplandia-Z)
- 9 DO YOU LOVE ME?—Sharif Dean (CBS)
- 10 NO SE, NO SE—*Rumba Tres (Belter) LPs
- 1 JOURNEY TO THE CENTER OF THE EARTH—Rick Wakeman (Ariola)
- 2 EL SONIDO DE FILADELFIA—MSFB (CBS)
- 3 MOCEADES 5—*Mocedades (Zafiro)
- 4 TUBULAR BELLS—Mike Oldfield (Ariola)
- 5 JOAN MANUEL SERRAT—*Joan Manuel Serrat (Zafiro)
- 6 JESUS CHRIST SUPERSTAR—Original Soundtrack (Movieplay)
- 7 BAND ON THE RUN—Wings (EMI)
- 8 RHAPSODY IN WHITE—Barry White (Movieplay)
- 9 BEFORE THE FLOOD—Bob Dylan (Hispanovox)
- 10 CONVERSACIONES CONMIGO MISMO—*Juan Pardo (Ariola)

NEW ZEALAND

(Courtesy Of N.Z.B.C.) SINGLES

This Week

- 1 I SHOT THE SHERIFF—Eric Clapton
- 2 KISSING IN THE BACK ROW OF THE MOVIES—Drifters
- 3 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond
- 4 ROCK YOUR BABY—George McCrae
- 5 DON'T LET THE SUN GO DOWN ON ME—Elton John
- 6 THE NIGHT CHICAGO DIED—Paper Lace
- 7 YOU MAKE ME FEEL BRAND NEW—Stylistics
- 8 EYES OF SILVER—Doobie Brothers
- 9 TONIGHT—Rubettes
- 10 CLAP FOR THE WOLFMAN—Guess Who
- 11 ROCK ME GENTLY—Andy Kim
- 12 RUB IT IN—Billy "Crash" Craddock
- 13 BLACK EYED BOYS—Paper Lace
- 14 IF YOU LOVE ME LET ME KNOW—Olivia Newton-John
- 15 ROCK THE BOAT—Hues Corporation

SPAIN

(Courtesy Of "El Musical") SINGLES

This Week

- 1 LET ME GET TO KNOW YOU—Paul Anka (Hispanovox)—(Musica del Sur)
- 2 ROCK YOUR BABY—George McCrae (RCA)—(Musica del Sur)
- 3 TSOP—MFSB (CBS)—(April)
- 4 TOMAME O DEJAME—Mocedades (Zafiro)—(Discorama)
- 5 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)—(Quiroga)
- 6 POR EL AMOR DE UNA MUJER—Danny Daniel (Polydor)—(Otilia)
- 7 CONVERSACIONES CONMIGO MISMO—Juan Pardo (Ariola)—(Arabella)
- 8 GIGI L'AMOROSO—Dalida (Poplandia-Z)—(Monserat)
- 9 DO YOU LOVE ME?—Sharif Dean (CBS)—(April)
- 10 NO SE NO SE—Rumba Tres (Belter)—(Armonico) LPs

SPAIN

(Courtesy Of "El Musical") SINGLES

This Week

- 1 LET ME GET TO KNOW YOU—Paul Anka (Hispanovox)—(Musica del Sur)
- 2 ROCK YOUR BABY—George McCrae (RCA)—(Musica del Sur)
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- 7 CONVERSACIONES CONMIGO MISMO—Juan Pardo (Ariola)—(Arabella)
- 8 GIGI L'AMOROSO—Dalida (Poplandia-Z)—(Monserat)
- 9 DO YOU LOVE ME?—Sharif Dean (CBS)—(April)
- 10 NO SE NO SE—Rumba Tres (Belter)—(Armonico) LPs

WEST GERMANY

(Courtesy Of Musikmarkt) *Denotes local origin SINGLES

This Week

- 1 ROCK YOUR BABY—George McCrae (RCA)
- 2 SUGAR BABY LOVE—The Rubettes (Polydor)
- 3 HONEY HONEY—Abba (Polydor)
- 4 THE SIX TEENS—The Sweet (RCA)
- 5 TONIGHT—The Rubettes (Polydor)
- 6 CHARLY—Santabarbara (Harvest)
- 7 THE NIGHT CHICAGO DIED—Paper Lace (Phonogram)
- 8 Rocket—Mud (RAK)
- 9 THEO, WIR FAHRN NACH LODZ—*Vicky Leandros (Philips)
- 10 I SHOT THE SHERIFF—Eric Clapton (RSO)
- 11 TRANEN LUGEN NICHT—*Michael Holm (Ariola)
- 12 ICH HAB' DIE LIEBE VERSPIELT IN MONTE CARLO—*Gitta (EMI)
- 13 ABER AM ABEND DA SPIELT DER ZIGEUER—*Cindy and Bert (BASF)
- 14 DU FANGST DEN WIND NIEMALS EIN—*Howard Carpandale (EMI)
- 15 HEY BOB ICH BRAUCH MEHR GELD—*Gunter Gabriel (Ariola). LPs

SWITZERLAND

(Courtesy Of Radio HITPARADE) SINGLES

This Week

- 1 ROCK YOUR BABY—George McCrae (RCA)
- 2 GIGI L'AMOROSO—Dalida (Sonopresse Int'l)
- 3 SOLEADO—Daniel Santacruz Ensemble (Odeon)
- 4 PICCOLA & FRAGILE—Drupi (Ricordi)
- 5 CHARLY—Santabarbara (Harvest)
- 6 BABY BLUE—Waterloo & Robinson (ATOM)
- 7 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)
- 8 SUGAR BABY LOVE—Rubettes (Polydor)
- 9 HONEY HONEY—Abba (Polydor)
- 10 THE ENTERTAINER—Marvin Hamlisch (MCA)

WEST GERMANY

(Courtesy Of Musikmarkt) *Denotes local origin SINGLES

This Week

- 1 ROCK YOUR BABY—George McCrae (RCA)
- 2 OTTO II—Otto (Russel)
- 3 40 GOLDEN HITS—*Various Artists (Arcade)
- 4 MEIN LIED FUR DICH—*Vicky Leandros (Philips)
- 5 THE BEATLES 1967-1970—The Beatles (Apple)

BILLBOARD IS BIG INTERNATIONALLY



Spotlight

VAN MORRISON—Veedon Fleece, Warner Bros. BS 2805. As always, Morrison has come up with a superb effort capturing many moods and styles, with the slower, often almost dirge like material hitting the listener with the most immediate effect. Of all current pop stars, Morrison is certainly one of the few who may be legitimately called a stylist as well as a superb writer and adequate singer. Here, mixing his gruff vocals against backups ranging from almost jazz like to highly orchestrated to quite simple arrangements, he comes up with another set that should reach AM as well as FM listeners. Best studio set from the artist in some time.

Best cuts: "Bulbs," "You Don't Pull No Punches But You Don't Pull The River," "Streets Of Arklow," "Comfort You," "Country Fair."

Dealers: Use country cover shot for effective display and remember Morrison has extremely loyal audience.

TODD RUNDREN—Todd Rundren's Utopia, Bearsville BR 6954 (Warner Bros.). The man who has produced so many brilliant sets for others and hasn't done badly himself in the recording end comes up with his best yet, an LP that is virtually a rock symphony with none of the pretensions that hinder so many efforts of this kind. Rundren's vocals are their usual sure self, but it is his work on guitar here in conjunction with the synthesizers of M. Frog Labat and the keyboards of Moogy Klingman that set this album apart. It's rock but there are classical overtones that should appeal to all music fans, and this is an LP that can be played all at once or in parts and be equally enjoyable. A new thing for Todd, and proof that he can do pretty much as he chooses and do it well. Watch for strong FM action here.

Best cuts: "Utopia," "Freak Parade," "The Ikon."

Dealers: Todd's name value will sell this one.

BEACH BOYS—Friends & Smiley Smile, Reprise 2MS 2167 (Warner Bros.). Both Warner Bros. and Capitol have served up Beach Boys' double reissues in the past six months, and both have met with outstanding success. This package, containing two of the group's finest sets, should be no exception to the pattern already weaved. A bit of everything for all Beach Boys' fans here, from some of their biggest hit singles to some of the most critically acclaimed material put together by Brian Wilson and friends. Another must for collectors and at the \$7.98 suggested list price a real bargain for the whole generation just now getting into the group. And another reminder of just how ahead of their time they were and how contemporary the material sounds seven years after its debut.

Best cuts: "Friends," "Heroes And Villains," "Vegetables," "She's Goin' Bald," "Good Vibrations," "Wind Chimes."

Dealers: You know what the last two sets did. Display and play this one to the hilt.

CHER—Greatest Hits, MCA 2127. While many tend to take Cher for granted, she has proven one of the most consistent hitmakers of the past five years with a batch of songs that are not only good but which vary from rock to ballads to that vague in-between. Working with Snuff Garrett, Cher has almost always managed to come up with that "just right" song, be it through use of a strong hook, a catchy chorus or perfect words. As a plus, she is a fine singer whose audience ranges from teenage AM listeners to people who never listen to a radio but have been captivated by her on her TV show. And, these songs really are her greatest hits.

Best cuts: "Dark Lady," "Half-Breed," "Gypsies, Tramps & Thieves," "I Saw A Man And He Danced With His Wife," "Train Of Thought."

Dealers: A proven superstar who always sells records. Place this one in MOR as well as rock and pop and take full advantage.

FOGHAT—Rock And Roll Outlaws, Bearsville BR 6956 (Warner Bros.). In a way, Foghat are throwbacks. Throwbacks to the days of the groups that never stopped touring and whose only goal seemed to be good rock. The band (all ex Savoy Brown except vocalist/guitarist Rod Price) doesn't change a lot, but then again they don't have to. They've worked hard to perfect their art, and good rock is an art. And it's all paid off here. And the cuts are short enough to fit either the increasingly tightening FM formats and commercial enough in spots to fit AM Top 40. Basic, excellent musicianship and singing still work when done well, and Foghat proves this.

Best cuts: "Hate To See You Go," "Trouble In My Way," "Rock And Roll Outlaw," "Shirley Jean," "Chateau Lafitte '59 Boogie."

Dealers: Band does a lot of touring and TV. Tie this in with displays.

DAVE LOGGINS—Apprentice (In A Musical Workshop), Epic KE 32833 (CBS). This is Loggins newest album and it features his single "Please Come To Boston." Most of the album was recorded in Nashville, which ideally suited his country style. His voice is very soothing and he should score on some other songs from this record. Dave Loggins appears to have a bright path in front of him.

Best cuts: "Someday," "Let Me Go Now," "So You



MARIA MULDAUR—Waitress In A Donut Shop, Reprise MS 2194 (Warner Bros.). Ms. Muldaur toiled for nearly a decade as one of the most respected singers in the nation with little commercial success until her last single and LP went top five. With this set, she shows the last one was no fluke. Singing with one of the most distinctive and expressive voices in the business, she proves herself perhaps the best song stylist among the pop female stars of today. Her material, ranging from the jazzy blues of Fats Waller to traditional blues to current rock blues to her version of rock, offers the opportunity to expose every facet of her skills. Backed by a magnificent array of instrumentalists, the LP remains Maria's. An absolutely outstanding effort that should establish her once and for all as a genuine superstar who has reached that status in the best possible way—her own. Better, in many ways, than the last set, and certain for AM and FM play.

Best cuts: "If You Haven't Any Hay," "Squeeze Me," "I'm A Woman," "Gringo En Mexico," "Brickyard Blues," "Oh Papa," "It Ain't The Heay It's The Motion."

Dealers: You know where the last effort went. This should do the same.

Shouldn't Get To Me," "Please Come To Boston," "My Father's Fiddle."

Dealers: In-store play will gather buyers and this album should be displayed so that people know it is finally out.

BADFINGER—Wish You Were Here, Warner Bros. BS 2827. When Badfinger first surfaced nearly five years back, they were hailed as "original" throwbacks to the days of the early Beatles when everyone had fun and nobody really took rock music too seriously. Here, they have added some sophistication while remaining one of the more fun bands to listen to. Alternating between excellent harmony singing that really does sound like it could have come from the '60's fun period with strong lead vocals and the basic rock instruments backed tastefully by horns that project without intruding, the group has again come up with a fine effort that should be welcomed by anyone who enjoys rock. Several potential singles here, from the group that was back to basics before it became fashionable.

Best cuts: "Just A Chance," "Got To Get Out Of Here," "Know One Knows," "Love Time," "King Of The Road (T)," "Meanwhile Back At The Ranch/Should I Smoke."

Dealers: Cover makes for good display.

GLEN CAMPBELL—Reunion, Capitol SW 11336. The reunion of Campbell and Jimmy Webb, who helped make each other household names in the late '60's produces a smooth, easy to listen to set highlighted by a grouping of superb ballads that should receive both pop and country airplay. Also included are several more uptempo cuts, but it is the quieter ones that are more in the Campbell tradition. Almost a certain bet to shoot him back up to the top of the pop charts.

Best cuts: "Roll Me Easy," "Wishing Now," "You Might As Well Smile," "Ocean In His Eyes," "I Keep It Hid."

Dealers: Both are superstars. Display heavily.

DON McLEAN—Homeless Brother, United Artists UA-LA315-G. McLean is back to what he does best, singing his own songs with a deceptive simplicity in both lyrics and music. Working with the likes of Pete Seeger, Willie Weeks, Cissy Houston and strings and horns on several cuts, this set should remind fans of the man who sailed up the Hudson with Seeger several years back and who had one of the biggest hits of the decade in "American Pie." Beautiful, sensitive songs dominate, with several seemingly on their way to becoming the kind of classics "Vincent" has grown into. All told, a truly masterful effort and in a way, a strong comeback for one of our top singer/songwriters.

Best cuts: "La La Love You," "Homeless Brother," "Sunshine Life For Me (Sail Away Raymond)," "You Have Lived," "Did You Know."

Dealers: McLean is a familiar voice to customers and his material here ranges from large productions to stark works. Play in store.



LOGGINS AND MESSINA—Mother Lode, Columbia PC 33175. This is another well thought out album by one of America's most popular bands. Each tune features a different quality. Because the group is a self-contained unit of rhythm and horns, they are capable of reproducing each tune almost exactly the same in concert. Musically, this six-man band is getting tighter and tighter and the vocals of each group leader are different, but complementary to one another. Several of the tunes are almost certain to garner commercial appeal and overall this record sure will enhance their reputation for putting out appealing and danceable material. One of the group's most fortunate attributes is the presence of its versatile musicians. Because of this they are able to pull off soft material utilizing a violin and flute, as well as more rocking numbers using a rich array of horns. This is definitely one of America's premier groups.

Best cuts: "Growing," "Changes," "Brighter Days," "Time To Space," "Lately My Love."

Dealers: This is one of America's biggest groups and they are proven record sellers of the past. Display it throughout the store and in-store play is a must.

THE KIKI DEE BAND—I've Got The Music In Me, Rocket 458 (MCA). Riding the charts with a huge hit single (title cut of the set) Ms. Dee serves up a set full of goodtime material much in the vein of the single as well as a grouping of fine ballads. Working with a voice that is powerful enough to belt out the rockers and adaptable enough to work on the slower material (as well as with a band that is equally adaptable), Kiki has come up with an album that should appeal to rock and easy listening audiences. More refined all through than her first effort, with the kind of material that should take her in several directions at once. Highly commercial and AM radio should have no difficulty finding a followup single in this grouping.

Best cuts: "I've Got The Music In Me," "Step By Step," "Out Of My Hand," "Do It Right," "You Need Help."

Dealers: Remember, the title cut is still high on the charts.

JERRY JEFF WALKER—Walker's Collectables, MCA 450. Jerry Jeff has been around for a while, with initial fame coming as the writer of "Mr. Bojangles." Here, one of the Austin new breed cowboys comes up with a fine mix of country oriented material, rag timey tunes and several almost narratives. Somewhat more subdued in some places than on prior sets, but he proves in others that he can still rock with the best. Should appeal to country and rock fans alike. Not a great deal here to smash the tight AM pop barriers, but there should be country and FM play.

Best cuts: "She Left Me Holdin'," "I Like To Sleep Late In The Morning," "The First Showboat" (a good, jazzy tune), "Wingin' It Home To Texas."

Dealers: Walker's is the kind of music that is crossing all boundaries these days.

MONTROSE—Paper Money, Warner Bros. BS 2823. Rock music seems to be moving back to the basics these days, and with their second set, Montrose show that their initial fine effort was no fluke. For the most part, the band engages in brand of rock that for lack of a better name must be dubbed heavy metal. Yet they are more subtle than some of the top name bands of this genre. Mixing original hard rockers (including a fine instrumental) and a fine rendition of one of the Stones' earlier cuts, the band rocks through eight cuts highlighted by the frenetic yet controlled vocals of Sammy Hagar and guitars of Ronnie Montrose. Outside chance for an AM hit on several of these cuts, and if this happens Montrose could well become one of the major bands of the next year.

Best cuts: "Connection," (the Stones song), "The Dreamer," "Spaceage Sacrifice," "Paper Money."

Dealers: Play in store. LP should draw questions.

BOOKER T—Evergreen, Epic KE33143 (CBS). Mr. Jones has touched all the bases on this one and comes up with a winner. Jazz, r&b, reggae, folk, rock, et al are presented by the former MG's head, and each is given exceptional treatment. Several instrumentals are included in the package, but

it is the mixture of vocals and playing that does the job.

Best cuts: "Jamaica Song," "Flamingo," "Song For Casey," "Why Me," "Lie To Me."

Dealers: This talented man has a following in the instrumental world.

THE WALTON'S CHRISTMAS ALBUM—Columbia KC 33193. Strictly seasonal, but the enormous popularity of the Walton's TV show coupled with the fine music, chorale singing and readings here from Earl Hammer should make this a perfect family album, especially for the kids. Done with enough sentiment but handled with enough taste not to be "corny."

Best cuts: "The Walton's Theme," "Silent Night," "Joy To The World," "O Come All Ye Faithful."

Dealers: Put this one on the racks now.



THE STYLISTICS—Heavy, Avco AV-69004. One of the few groups today that defies categorization has come up with another winner, featuring the standard, almost falsetto vocals that have become a trademark for this quintet as well as a gospel oriented tune, some real rockers and some fine ballads. As always, the production of Hugo and Luigi combined with the arrangements of Van McCoy contribute greatly, but the set belongs to the group. Smooth singing, songs that should hit soul, pop and in some cases easy listening simultaneously and an overall effort that flows as smoothly as anything on the market make this album a true masterpiece. Not a bad cut on the LP, and that's a rarity anytime.

Best cuts: "The Miracle," "She Did A Number On Me," "Heavy Fallin' Out," "Go Now," "Don't Put It Down Till You Been There."

Dealers: Colorful cover makes for powerful display, but this supergroup could probably release an album in a paper bag and hit it big.

CURTIS MAYFIELD—Got To Find A Way, Curtom CRS 8604 (Buddah). From his days with the Impressions 15 years ago to his sensational scoring of "Superfly" to the present, Mayfield has remained one of the truly original forces in popular music. Here we are treated to another collection of his unique singing and excellent writing on this six tune set. Most of the material is on the down tempo side, though there are some funky things and some top notch dance numbers. A lesser singer could get lost and begin to bore using the style Curtis does, but combine his production, writing, singing and the arrangements of Rich Tufo and we arrive at an LP that is distinctly unique. Possibly his best all around effort since "Superfly," full of life and potential singles.

Best cuts: "Love Me (Right In The Pocket)," "A Prayer," "Mother's Son," "Cannot Find A Way."

Dealers: Play in store. Consumers will instantly recognize the new Curtis.

CANDI STATON—Candi, Warner Bros. BS 2830. One of the finest and most powerful vocalists in soul or pop comes up with another super set moving from some of the most earthy soul vocalizing heard in a long while to songs that could easily make the cross into pop. Sparked by the production of Rick Hall and the help of some of Muscle Shoals musicians and a set of songs that stretch in all directions, Ms. Staton, long a familiar face and voice on the soul scene, has come up with what may well be her best effort yet. Whether she's shouting and belting or molding a song around her highly individual style, Ms. Staton proves a winner. Should establish her as top LP as well as singles' artist.

Best cuts: "Here I Am Again," "A Little Taste Of Love," "Stop And Smell The Roses," "As Long As He Takes Care Of Home," "We Can Work It Out."

Dealers: Push this one pop as well as soul and use colorful cover portrait for effective display.

K.C. & THE SUNSHINE BAND—Do It Good, TK 500. Another super dance disk from the TK stable, this one with the huge "Queen Of Clubs" hit included. The tracks for the most part are as basic as possible, yet there is an infectiousness about the music and almost chanting lyrics that works well on a dance floor or over the radio. Very uptempo for the most part, but a few medium tempo cuts also work well. Right in the groove of what's going on in soul and pop music today, with danceable melodies and good hook songs to be followed along with.

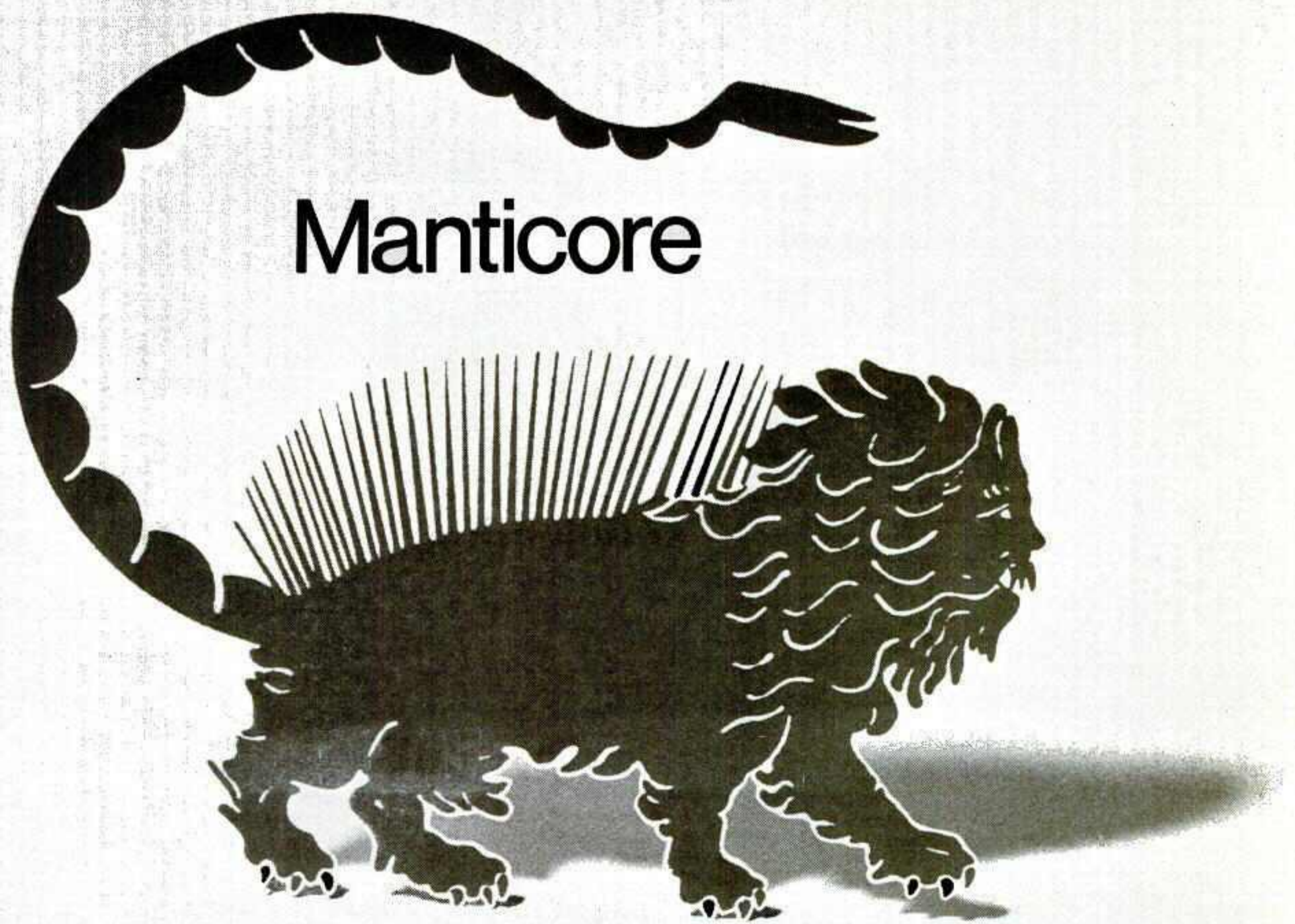
Best cuts: "Do It Good," "Queen Of Clubs," "You Don't Know," "All My Love."

Dealers: Remember the band has a hit single and that this is the kind of material that is jumping up the charts today.

(Continued on page 56)

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions or other albums of superior quality; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch, Jim Fishel.

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Pop

STEVIE WONDER—Boogie On Reggae Woman (4:05); producer: Stevie Wonder; writer: S. Wonder; publishers: Jobete/Black Bull, ASCAP. Tamla 54254F (Motown). The man who never misses comes up with another uptempo, irresistible beat done in a not quite reggae but certainly Caribbean flavor. Infectious melody makes for good dancing disk while fun lyrics make for easy hook. Should be another across the board smash for one of rock's true giants.

PAUL ANKA WITH ODIS COATES—One Man Woman/One Woman Man (2:58); producers: Denny Diante and Spencer Proffer; writer: P. Anka; publisher: Spanka, BMI. United Artists XW569-X. Anka comes off the number one "You're Having My Baby" with another romantic number featuring Odis Coates, the voice from the last single to an even greater extent than before. Good mid-tempo material that should appeal to all facets of Anka's already large audience. Title makes for good hook.

ARETHA FRANKLIN—Without Love (3:15); producers: Jerry Wexler, Arif Mardin & Aretha Franklin; writer: I.J. Hunter; publishers: Probe II/Pundit/Afghan, BMI. Atlantic 45-3224. The Queen of Soul comes up with her most commercial entry in some time with this soulful, medium tempo ballad highlighted by her superb stylizing. Excellent instrumental changes and effective use of backup chorus make song even more exciting.

RIGHTEOUS BROTHERS—Dream On (2:58); producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publisher: ABC/Dunhill, BMI. Haven 7006 (Capitol). The blue eyed soul duo come back with a powerful ballad entry highlighted by the individual singing of Bill Medley and Bobby Hatfield and the unique harmonizing that the pair has always used. Reminiscent in parts of some of their earlier Phil Spector material, particularly when they trade off lead slots. Certain to catch the AM crowd instantly. Flip: Dr. Rock And Roll (3:38); producer: same; writer: G. St. Clair; publisher: 125th Street Music, ASCAP.

BO DONALDSON AND THE HEYWOODS—The Heartbreak Kid (2:58); producer: Steve Barri; writers: Michael Price-Daniel Walsh; publisher: American Broadcasting, ASCAP. ABC 12039. Good, raucous rocker from the group that has not missed in the past six months. Strong singing from Donaldson with other voices coming in to repeat title makes for the perfect AM sound the boys have become associated with.

recommended

BONNIE RAITT—You Got To Be Ready For Love (If You Wanna Be Mine) (3:09); producer: Jerry Ragovoy; writer: Lou Courtney; publishers: Ragmar/Emalou, BMI. Warner Bros. 8044.

KATHY DALTON—Justine (2:54); producer: Greg Dempsey; writer: Greg Dempsey; publishers: Fez Music/Abernathy/Eye, BMI. Discreet 1313 (Warner Bros.).

AWB—Pick Up The Pieces (3:00); producer: Arif Mardin; writers: R. Ball-H. Stuart-AWB; publisher: AWB Music, BMI. Atlantic 45-3229.

MICHAEL DINNER—The Great Pretender (3:35); producer: not listed; writer: Michael Dinner; publisher: Parker Music, BMI. Fantasy 732.

VIGRASS & OSBORNE—Gypsy Woman (3:05); producer: Jeff Wayne; writers: P. Vigrass-G. Osborne; publishers: Jeff Wayne/April, ASCAP. Epic 8-50044.

FRESH START—Goin' Down To Get Ya (2:40); producer: Steve Barri; writers: R. Rancifer-S. Sheppard; publishers: Lanie, BMI; Neck-Doeski/Mappo Time Period, ASCAP. ABC/Dunhill 15017.

ANDY & DAVID WILLIAMS—I Don't Know How To Say Goodbye (3:01); producer: David Paich; writer: Maldwyn Pope; publisher: Yellow Dog, ASCAP. Barnaby 609.

EDWARD BEAR—Freedom For The Stallion (2:46); producer: Gene Martynec; writer: Alan Toussaint; publisher: Marsaint, BMI. Capitol 3978.



Soul

LEON HAYWOOD—Believe Half Of What You See (And None Of What You Hear) (2:41); producer: Leon Haywood; writer: Leon Haywood; publisher: Jim-Edd, BMI. 20th Century 2146. Smooth lead vocals bouncing off a repetitive chorus highlight this mid tempo cut. Haywood's half-talk half-singing style fit right into the mainstream of what's happening in soul and pop today. Watch for possible crossover on this one.

BUNNY SIGLER—Keep Smilin' (3:16); producer: B. Sigler; writers: B. Sigler-A. Felder; publisher: Mighty Three/Golden Fleece, BMI. Philadelphia International ZS8 3554 (CBS). Beginning with a few seconds of sobbing, this cut soon moves into an almost Barry White type talking intro and then some top notch singing from one of soul's most consistent hit makers, as both a singer and writer.

LOVE COMMITTEE—One Day Of Peace (2:50); producer: Allan Felder; writers: A. Felder-R. Tyson-T. Conway; publisher: Mighty Three/Golden Fleece, BMI. Golden Fleece ZS8 3256 (Columbia). Lots of strings, smoothly handled harmony vocals and a title used exceptionally well as a hook should push this one onto the soul charts with ease and possibly into the pop area. Good rocker that doesn't get out of control.

recommended

TOM BROCK—I Love You More And More (2:46); producer: Barry White; writers: Tom Brock-Robert Relf; publishers: Savette/January, BMI. 20th Century 2136.

FREDA PAYNE—It's Yours To Have (3:15); producer: McKinley Jackson; writers: R. Dozier-M. Jackson; publisher: Bullet-Proof, BMI. ABC/Dunhill 15018.

THE INTRUDERS—A Nice Girl Like You (3:19); producers: Gamble-Huff; writers: K. Gamble-L. Huff; publisher: Mighty Three, BMI. TSOP ZS8 4758 (Columbia).

THE RANCE ALLEN GROUP—Ain't No Need Of Crying (3:39); producer: To-Da Productions; writer: David Porter; publisher: Robosac, BMI. Truth 3210 (Stax).

HODGES, JAMES & SMITH—Never Gonna Break It Up (2:52); producer: William Mickey Stevenson; writer: Richard Henn; publisher: Stevenson, ASCAP. 20th Century 2148.

MEBEUS—Party Crazy (2:50); producers: Richard Shade, Claydes Smith, Freddie Vee; writers: Herbert Thomas-Mebeus; publishers: Vignette/Gang, BMI. Vigor 1715.



First Time Around

MIKE MCGEAR—Leave It (3:14); producer: Paul McCartney; writer: McCartney; publishers: McCartney Music/ATC, BMI. Warner Bros. 8037. Paul McCartney's brother is not exactly new, having been with the fine British satirical group Scaffold, but this Badfingerish, Beatlish rocker is by far the most commercial thing he's come up with and should move him onto the AM playlists.

PETER SHELLEY—Gee Baby (2:58); producer: Peter Shelley; writer: Peter Shelley; publisher: Screen Gems-Columbia, BMI. Bell 45,614. Fine, fiftish ballad highlighted by Shelley's smooth singing and a saxophone that darts in and out among the strings is currently riding the top of the charts in Britain and could easily do the same here.

OCTAVIAN—Good Feeling (To Know) (2:27); producer: John Stewart; writers: W. Barbour-B. Gauvreau; publisher: Duchess, BMI. MCA 40319. Goodtimey rocker with fine harmony singing has that infectious quality which could move it onto the Top 40 and MOR playlists.

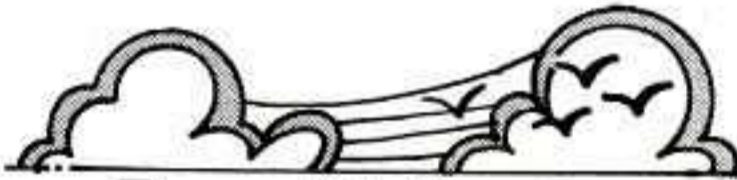
CARL GRAVES—Baby, Hang Up The Phone (3:15); producer: John Florez; writers: P. McManus-L. Pedroski; publisher: Tiny Tiger, ASCAP. A&M 1620. Soft ballad works almost as mood music. Could hit on soul and pop outlets.

SPARKY—I'll Never Say 'Never Again' Again (2:07); producer: Tommy Oliver; writer: Harry Woods; publisher: Bregman, Vocco & Conn, ASCAP. GTO 1001 (ABC). Song from the 1930's brought back with cute, catchy arrangement that should appeal to kids of all ages.

BOB BUELOW—Let The Boy Boogie (3:14); producer: Bob Buelow; writer: Bob Buelow; publisher: Hit Brigade, BMI. 20th Century 2144. Strong soul cut with a fun message—"Let The Boy Boogie."

BLACKHAWK COUNTY—Oregon (I Can't Go Home) (3:52); producer: Ron Stassens; writers: Ron Stassens-Bill Coleman-Scott Riodan; publisher: not listed. Seagull 5115. Very pretty ballad with proceeds going toward fighting a foreign prison sentence for an Oregon girl.

SIR WALES—What Ever You Want (3:20); producer: Willie Henderson; writers: A.J. Tribble-Lowell Simon-George Davis; publisher: Kiman/Quintrac, ASCAP. Innovation II 8045 (Warner Bros.). Smooth soul cut with strong string backup. Could hit MOR.



Easy Listening

FRANKIE VALLI—My Eyes Adored You (3:25); producer: Bob Crewe; writers: Bob Crewe-Kenny Nolan; publishers: Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP. Private Stock 45,003. Veteran star takes first shot on new label and makes it a good one with this pretty ballad that could easily cross into the Top 40 market place. Well done all the way around, with Frankie's better than ever vocals working against superb instrumental arrangements.



Country

HANK WILLIAMS JR.—Angels Are Hard To Find (3:10); producer: Jim Vienneau; writer: Hank Williams Jr.; Hank Williams Jr. (BMI); MGM 14755. Another of his self-written tunes, out of his last album, with a lot of the soul which has been finding its way into his songs. Flip: no info available.

CONNIE SMITH—I've Got Baby On My Mind (2:24); producer: Ray Baker; writer: Whitey Shafer; Acuff-Rose (BMI); Columbia 3-10051. A fast-moving, well-paced song which she sings with the style she has created, and which has been so successful. Flip: no info available.

FREDDIE HART—My Woman's Man (2:52); producer: George Richey; writers: George Richey, Ben Peters; Al Gallico/Ben Peters (BMI); Capitol 3970. Perhaps his best since "Easy Lovin'," and it's a well-written, well-produced number which he sings to perfection. Flip: "Let's Clean Up The Country," producer: same; writer: Freddie Hart; Hartline (BMI).

MOE BANDY—It Was Always So Easy (To Find An Unhappy Woman) (2:39); producer: Ray Baker; writers: Whitey Shafer & Doodle Owens; Acuff-Rose/Hill & Range (BMI); GRC 2036. Moe takes a new approach to a familiar subject, and does it well. Good material. Flip: no info available.

SUE RICHARDS—You Don't Have To Change The World (2:59); producer: Milton Blackford; writers: Joe Dougherty & David Gillon; Famous (ASCAP); ABC-Dot 17529. Again, a single from an album cut, and it's one which already is getting strong play. Good reason, too. Fine song, and great singing. Flip: no info available.

DOYLE HOLLY—Richard And The Cadillac Kings (2:40); producer: Ken Mansfield; writers: Stephen Smith, Elwood Simpson Jr.; Sing Me/Backyard (ASCAP); Barnaby 608. A very funny parody, yet in good taste, on country music. Mansfield scores again with his production, and Holly has a fine delivery. Flip: "She Can't Make The Hurt Go Away"; producer: same; writers: Pat Bunch, Jimmy Chappell; Front Lawn/Loyd of Nashville (BMI).

recommended

HANK SNOW—Easy To Love (2:18); producer: Chet Atkins; writer: Dave Burgess; Singletree (BMI); RCA 10108.

THE STATLER BROTHERS—Susan When She Tried (3:00); producer: Jerry Kennedy; writer: Don Reid; American Cowboy (BMI); Mercury 73625.

PAUL METCALF—Some Sweet Morning (2:34); producer: Don Fowler; writers: Bobby Fisher & Ricci Mareno; Ricci Mareno (SESAC) Loyd of Nashville 1003.

RONNIE SESSIONS—Poor Little Rich Girl (2:43); producer: Walter Haynes; writer: Shel Silverstein; Evil Eye (BMI); MCA 40326.

ETHEL DELANEY—Turn Back The Hands Of Time (2:45); producer: not listed; writers: J. Eaton, L. Wagner, C. Hammond; Choice (ASCAP); Ohio 107430.

JAN CRUTCHFIELD—Goin' Away Party (2:46); producer: Tommy Allsup; writer: C. Walker; 4-Star (BMI); United Artists 566.

RAY GRIFF—I'm All Loved Out (2:42); producer: Ray Griff; writer: Ray Griff; Blue Echo (ASCAP); ABC-Dot 17519.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard LPs

• Continued from page 54



Country

JIMMY WAKELY—Revisits Country Western Swing With The Big Band Sound, MCR (ARTCO) 1254. This album has a good many things going for it, among them: the resurgence of western swing, the nostalgia kick, and Jimmy Wakely. Here he revives some of the old great ones, and they range from country (or western) standards to a country version of the Dorsey hit, "Marie." It should recall a good many memories, and create new clientele as well.

Best cuts: "No Letter Today," "Columbus Stockade Blues," "Born To Lose" and "I Really Don't Want To Know."
Dealers: Take advantage of the swing to the past.

BILLY WALKER—Fine As Wine, MGM 4969. As Doodle Owens notes on the liner, Billy Walker is very selective about

"choosing the right songs." Here he has an array by some of the greatest songwriters in the business, and it shows. They include tunes by Eddy Rabbitt, Gary Stewart, Curley Putman, Jan Crutchfield, Buddy Kollen, Kris Kristofferson, Shel Silverstein, Johnny Wilson, Bobby Braddock, Ray Griff just to name a few. How can he miss?

Best cuts: "Traces Of A Woman," "Give Her A Chance" and "How Far Our Love Goes."

Dealers: It's his best in a long while, and he's always done well.

JERRY JEFF WALKER—Walker's Collectables, MCA 450. If you're in to the FM and underground thing, this should be a masterpiece. That's the sort of album it is. Some extremely long cuts which will make AM air play difficult, but it's down to earth, gutsy, and, as they say, different. There also is quite a variety, demonstrating his talents as a writer as well as a singer. There is only one short take, the others ranging from over three minutes up to more than seven.

Best cuts: "The First Showboat," "Wingin' It Home To Texas."

Dealers: A good push in the college campus area would reap benefits.

MEL TILLIS—Greatest Hits, MGM 4970. Another collection of the hit songs this great performer has done over the years, most of them relatively recent. Anything Tillis does smacks of greatness, and when the label packages his top singles, it's bound to turn into an outstanding LP. So here are ten of them, all of which have done well.

Best cuts: "Sawmill," "Memory Maker," "Midnight, Me and the Blues."

Dealers: The fact that they've all had big exposure in the past should help.

RICHARD BETTS—Highway Call, Capricorn 0123. This is another which is bound to cause some concern, for it has only six cuts totally, and most of them are long. One, indeed, is more than 14 minutes in length. Nonetheless, it's an exceptional album by a fine singer, and buyers will listen all the way through even though air time will be restricted.

Best cuts: "Long Time Gone," "Rain" and "Kissimnee Kid."

Dealers: We got ours in a plain cover, but this is a young man to watch.



Jazz

DEODATO—Artistry, MCA 457. Cut live at the Mississippi River Festival, Deodato puts his keyboard wizardry to work here on material ranging from the most standard jazz blues tunes to a number of strong originals including his current single. The arrangements, from Deodato, help make the set as they flow easily with the material. LP should break pop, jazz and MOR and should continue to add fans to the already legion who follow this superb musician and writer. Most interesting cuts come when he works with a full orchestra.

Best cuts: "Rio Sangre," "St. Louis Blues," "Super Strut," "Jivin'."

Dealers: Portrait on cover makes for good display.

THE MODERN JAZZ QUARTET—In Memorium, Little David LD 3001 (Warner Bros.). This brilliant group is gone now, but this "jazz symphony" simply offers further proof of what a

(Continued on page 65)

EVERYONE'S NEXT SINGLE!

Paul

ANKA

with

ODIA COATES



Performed on The Midnight Special, October 18, 1974

“ONE MAN WOMAN [ONE WOMAN MAN]”

UA-XW-569-X

Paul Anka on United Artists Records



Produced by Denny Diante and Spencer Proffer

Executive Producer: Rick Hall

A Fame Production in association with Paul Anka.

Billboard HOT 100 *Chart Bound

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BOOGIE ON REGGAE WOMAN—Stevie Wonder (Tamla 5425 (Motown))
WITHOUT LOVE—Aretha Franklin (Atlantic 45-3224)
ONE MAN WOMAN/ONE WOMAN MAN—Paul Anka & Oya Coates (United Artists 588)
SEE TOP SINGLE PICKS REVIEWS, page 34

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	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Stevie Wonder, S. Wonder, Tamla 54252 (Motown))	34	34	7	SECOND AVENUE—Garfunkel (Roy Halee, Art Garfunkel), T. Moore, Columbia 3-10020	69	71	4	WOMAN TO WOMAN—Shirley Brown (N. Jackson, Jim Stewart), J. Banks, E. Marion, H. Tippen, Truth 3206		
★	3	7	YOU AIN'T SEEN NOTHING YET—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73622 (Phonogram)	★	43	6	PLAY SOMETHING SWEET (Brickyard Blues)—Three Dog Night (Jimmy Ienner), A. Toussaint, ABC/Dunhill 15013	★	80	4	EARLY MORNING LOVE—Sammy Johns (Jefferson Lee), S. Johns, GRC 2021		
3	4	10	JAZZMAN—Carole King (Lou Adler), C. King, D. Palmer, Ode 66101 (A&M)	★	44	3	ANGIE BABY—Helen Reddy (Joe Wissert), A. O'Day, Capitol 3972	★	73	8	THE PLAYER, Part 1—First Choice (Stan Watson, Norman Harris), N. Harris, A. Felder, Philly Groove 200 (Bell)		
4	5	9	THE BITCH IS BACK—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40297	★	50	5	CAT'S IN THE CRADLE—Harry Chapin (Paul Leka), H. Chapin, S. Chapin, Elektra 45203	★	82	2	LET'S STRAIGHTEN IT OUT—Lattimore (Steve Naimo), B. Lattimore, Glades 1722 (TK)		
5	6	12	CAN'T GET ENOUGH—Bad Company (Bad Company), M. Ralph, Swan Song 70100 (Atlantic)	★	53	5	AFTER THE GOLD RUSH—Prelude (Fritz Fryer), R. Young, Island 002	★	83	3	ASK ME—Ecstasy, Passion & Pain (Bobby Martin), E. Gastin, Roulette 7159		
★	12	6	WHATEVER GETS YOU THRU THE NIGHT—John Lennon (John Lennon), J. Lennon, Apple 1874 (Capitol)	★	39	15	NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	★	74	5	SHE'S GONE—Tavares (Dennis Lambert, Brian Potter), D. Hall, J. Oates, Capitol 3957		
7	7	11	STEPPIN' OUT (Gonna Boogie Tonight)—Tony Orlando & Dawn (Hank Medress, Dave Appell), I. Levine, L. Brown, Bell 45601	★	41	42	7	YOU GOT THE LOVE—Rufus Featuring Chaka Khan (Bob Monaco, Rufus), C. Khan, R. Parker, ABC 12032	★	75	33	11	NEVER MY LOVE—Blue Swede (Bengt Palmers), D. Adrial, R. Adrial, EMI 3938 (Capitol)
8	8	15	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Recordings-Van Zant, MCA 40258	★	42	19	12	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280	★	87	2	2	FIRE BABY, I'M ON FIRE—Andy Kim (Andy Kim), A. Kim, Capitol 3962
9	9	11	STOP AND SMELL THE ROSES—Mac Davis (Gary Klein), M. Davis, D. Severinsen, Columbia 3-10018	★	43	48	6	DEVOTION—Earth, Wind & Fire (Joe Wissart, Maurice White), M. White, P. Bailey, Columbia 3-10026	★	88	2	2	COUNTRY SIDE OF LIFE—Wet Willie (Tom Dowd), R. Hirsch, Capricorn 0212 (Warner Bros.)
★	11	11	TIN MAN—America (George Martin), D. Bunnell, Warner Bros. 8014	★	44	23	9	SKIN TIGHT—Ohio Players (Ohio Players), J. Williams, C. Stachelli, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73609 (Phonogram)	★	89	2	2	WHATEVER YOU GOT, I WANT—Jackson 5 (Mel Larson, Jerry Marcellino), M. Larson, J. Marcellino, E. Marcellino, Motown 1308
★	14	7	BACK HOME AGAIN—John Denver (Milton Okun, Kris O'Connor), J. Denver, RCA 10065	★	45	25	12	YOU LITTLE TRUSTMAKER—The Tymes (Billy Jackson), C.M. Jackson, RCA 10022	★	80	NEW ENTRY	NOBODY—Doobie Brothers (Ted Templeman, Lenny Waronker), T. Johnson, Warner Bros. 8041	
★	16	9	LIFE IS A ROCK (But The Radio Rolled Me)—Reunion (Joey Levine, Marc Bellack, Paul DiFranco), N. Dolph, P. DiFranco, J. Levine, RCA 10056	★	56	5	5	DORAVILLE—Niaura Rhythm Section (Buddy Buie, Robert Nix, J.R. Cobb), B. Buie, R. Nix, Bailey, Polydor 12428	★	81	84	15	LIVE IT UP PART 1—Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, O. Isley, E. Isley, T-Neck 2254 (Columbia)
★	17	10	CAREFREE HIGHWAY—Gordon Lightfoot (Lenny Waronker), Gordon Lightfoot, Reprise RPS 1309	★	47	54	6	SHE CALLED ME BABY—Charlie Rich (Chet Atkins), H. Howard, RCA 10062	★	83	92	3	BUNGLE IN THE JUNGLE—Jethro Tull (Ian Anderson), I. Anderson, Chrysalis 2101 (Warner Bros.)
★	18	6	DO IT (Til You're Satisfied)—B.T. Express (J. Lane For Doo Prods.), Nichols, Scepter 12395	★	86	2	PROMISED LAND—Elvis Presley (Not Listed), C. Berry, RCA 10074	★	84	85	3	LOOSE BOOTY—Sly & The Family Stone (Sly Stone, Freddie Stone), S. Stewart, Epic 8-50033 (Columbia)	
15	1	15	THEN CAME YOU—Dionne Warwick And Spinners (Tom Bell), S. Marshall, P. Pugh, Atlantic 3203	★	60	5	5	LA LA PEACE SONG—N. Wilson (Johnny Bristol), J. Bristol, L. Martin, Rocky Road 30200 (Bell)	★	85	90	2	EASY STREET—Edgar Winter Group (Rick Derringer), D. Hartman, Epic 8-50034 (Columbia)
★	16	13	DO IT BABY—Miracles (Freddie Perren), F. Perren, C. Yarian, Tamla 54248 (Motown)	★	50	55	4	I CAN'T LEAVE YOU ALONE—George McCrae (H.W. Casey, R. Finch), H.W. Casey, R. Finch, TK 1007	★	86	93	3	DON'T EAT THE YELLOW SNOW—Frank Zappa (Frank Zappa), F. Zappa, Discreet 1312 (Warner Bros.)
★	21	7	MY MELODY OF LOVE—Bobby Vinton (Bob Morgan), B. Vinton, H. Mayer, ABC 12022	★	61	5	5	FAIRYTALE—Pointer Sisters (David Rubinson & Friends, Inc.), A. Pointer, B. Pointer, ABC/Blue Thumb 254	★	87	94	2	BRING BACK THE LOVE OF YESTERDAY—Dells (Don Davis), W. Schofield, Cadet 5703 (Chess/Janus)
★	22	8	THE NEED TO BE—Jim Weatherly (Jimmy Bowen For Amos Prod.), J. Weatherly, Buddah 420	★	52	28	16	BEACH BABY—First Class (J. Carter), J. Carter, Shakespears, UK 49022 (London)	★	88	NEW ENTRY	EVIL BOLL-WEEVIL—Grand Canyon (Jeff McKee), J. McKee, E. Brown, Bang 713 (Web IV)	
★	26	7	EVERLASTING LOVE—Carl Carlton (A Papa Don & Tommy Coghill Prods.), B. Cason, M. Gayden, Backbeat 27001 (ABC)	★	63	4	4	THE BLACK-EYED BOYS—Paper Lace (Mitch Murray, Peter Callander), M. Murray, P. Callander, Mercury 73629 (Phonogram)	★	89	NEW ENTRY	NEVER CAN SAY GOODBYE—Gloria Gaynor (Meco Mondardo), Tony Bongiovanni, Jay Ellis, C. Davis, MGM 14748	
★	24	8	OVERNIGHT SENSATION (Hit Record)—Raspberries (Jimmy Ienner), E. Carmen, Capitol 3946	★	65	4	4	TOUCH ME—Fancy (Mike Hurst), M. Hurst, R. Fenwick, Big Tree 16026 (Atlantic)	★	90	NEW ENTRY	SEXY IDA Part 2—The & Tina Turner (The Turner, Claude Williams, Gerhard Augustin), T. Turner, United Artists 528	
★	21	10	LOVE ME FOR A REASON—The Osmonds (Mike Curb), J. Bristol, W. Brown, Jr., D. Jones, Jr., MGM 14746	★	67	4	4	KUNG FU FIGHTING—Carl Douglas (Biddo), C. Douglas, 20th Century 2140	★	91	95	3	CANDY'S GONE BAD—Golden Earring (Golden Earring), G. Kooymsen, B. Hay, MCA 40309
★	29	5	LONGFELLOW SERENADE—Neil Diamond (Tom Catalano), N. Diamond, Columbia 3-10043	★	56	58	6	VIRGIN MAN—Smokey Robinson (Smokey Robinson), W. Robinson, R.E. Jones, Tamla 54250 (Motown)	★	92	NEW ENTRY	SHOE SHOE SHINE—Dynamic Superiors (Nicholas Ashford, Valerie Simpson), N. Ashford, V. Simpson, Motown 1324	
★	31	7	LOVE DON'T LOVE NOBODY Part 1—Spinners (Tom Bell), C. Simmons, J. Jefferson, Atlantic 45-3206	★	68	4	4	PRETZEL LOGIC—Stoely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12033	★	93	76	4	BATTLE OF NEW ORLEANS—Nitty Gritty Band (William E. McEuen), I. Driftwood, United Artists 544
★	30	8	I'VE GOT THE MUSIC IN ME—The Kiki Dee Band (Gus Dudgeon), B. Boshell, MCA 40293	★	70	4	4	IN THE BOTTLE—Brother To Brother (M. Burton), S. Heron, Turbo 039 (All Platinum)	★	94	45	13	EARACHE MY EYE FEATURING ALICE BOWIE—Cheech & Chong (Lou Adler), T. Chong, R. Marin, G. DeLorme, Ode 66102 (A&M)
★	36	6	I CAN HELP—Billy Swann (Chip Young, Billy Swann), B. Swann, Monument 8-8621 (Columbia)	★	69	4	4	I FEEL A SONG (In My Heart)—Gladys Knight & The Pips (Tony Camillo), T. Camillo, M. Sawyer, Buddah 433	★	95	46	14	ANOTHER SATURDAY NIGHT—Cat Stevens (Cat Stevens), S. Cooke, A&M 1602
★	32	6	WHEN WILL I SEE YOU AGAIN—Three Degrees (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 8-3550 (Columbia)	★	64	5	5	TRAVELIN' SHOES—Elvin Bishop (Johnny Sandlin), E. Bishop, Capricorn 0202 (Warner Bros.)	★	96	47	9	STRAIGHT SHOOTIN' WOMAN—Steppenwolf (Steppenwolf), J. Edmonton, Mums 6031 (Epic)
★	27	27	HONEY HONEY—Abba (Bjorn Ulvaeus, Benny Andersson), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 45-3209	★	62	66	6	LA LA PEACE SONG—D.C. Smith (Johnny Bristol), J. Bristol, L. Martin, Columbia 4-45863	★	97	57	6	DON'T SEND NOBODY ELSE—Ace Spectrum (Ed 'Easy' Zant), Tony 'Champagne' Silvester, N. Ashford, V. Simpson, Atlantic 3012
★	38	6	DISTANT LOVER—Marvin Gaye (Marvin Gaye), M. Gaye, G. Fuqua, S. Greene, Tamla 54253 (Motown)	★	74	5	5	SUGAR PIE GUY (Part 1)—The Jonases (Lee Valentina), G. Dorsey, Mercury 73614 (Phonogram)	★	98	49	16	CLAP FOR THE WOLFMAN—Guns Who (J. Richardson), Cummings, Wallace, Winter RCA 0324
★	35	7	SO YOU ARE A STAR—Hudson Brothers (B. Hudson, M. Hudson, B. Hudson), B. Hudson, M. Hudson, B. Hudson, Casablanca 801	★	79	3	3	HEAVY FALLIN' OUT—Stylytics (Hugo & Luigi), Hugo & Luigi, G.D. Weiss, Avco 4647	★	99	52	9	BLOOD IS THICKER THAN WATER—William DeVaughn (Frank Ficoanti, John Davis), P. Rakaz, R. Faith, Roxbury 2001
★	37	4	ROCKIN' SOUL—Hues Corporation (Tom Sellers, Wally Holmes), W. Holmes, RCA 10066	★	78	3	3	LAUGHTER IN THE RAIN—Neil Sedaka (Neil Sedaka, Robert Appera), N. Sedaka, Cody, MCA 40313	★	100	72	11	PAPA DON'T TAKE NO MESS PART 1—James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14255
★	39	3	WISHING YOU WERE HERE—Chicago (James William Guercio), P. Cetera, Columbia 3-10049	★	66	20	9	GIVE IT TO THE PEOPLE—Righteous Brothers (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7004 (Capitol)					
★	40	7	PEOPLE GOTTA MOVE—Gino Vanelli (Gino & Joe Vanelli), G. Vanelli, A&M 1614	★	77	3	3	THREE RING CIRCUS—Blue Magic (Baker, Harris, Young), B. Eli, V. Barrett, Atlantic 45-7004					
★	41	6	SHA-LA-LA (Makes Me Happy)—Al Green (Willie Mitchell), A. Green, Hi 2274 (London)										

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Upward movement of 4 positions / 11-20 Upward movement of 6 positions / 21-30 Upward movement of 8 positions / 31-40 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-Licenses)		HOT 100 A-Z—(Publisher-Licenses)		HOT 100 A-Z—(Publisher-Licenses)		HOT 100 A-Z—(Publisher-Licenses)	
After The Gold Rush (Cotillion/Broken Arrow, BMI)	38	Angie Baby (Warner Bros., ASCAP)	36	Another Saturday Night (Kags, BMI)	95	Ask Me (Big Seven, BMI)	73
Back Home Again (Cherry Lane, ASCAP)	11	Battle Of New Orleans (Walden, BMI)	93	Beach Baby (Mainstay, BMI)	52	The Bitch Is Back (Big Pig/Leeds, ASCAP)	4
The Black-Eyed Boys (Murray Callender, ASCAP)	53	Blood Is Thicker Than Water (Philmetta/Common Good, BMI/Melomela/Coral Rock, ASCAP)	99	Bring Back The Love Of Yesterday (Groovesville, BMI)	87	Can't Get Enough (Baddo, ASCAP)	91
Carefree Highway (Moose, CAPAC)	13	Cat's In The Cradle (Stony Songs, ASCAP)	37	Clap For The Wolfman (G.L.C./Walrus Moore/Septima, BMI)	98	Country Side Of Life (No Exit, BMI)	77
Devotion (Sagittaire, BMI)	43	Devotion (Sagittaire, BMI)	43	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14
Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14
Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14
Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14	Do It (Til You're Satisfied) (Jeff-Lee/O/Songs, BMI)	14

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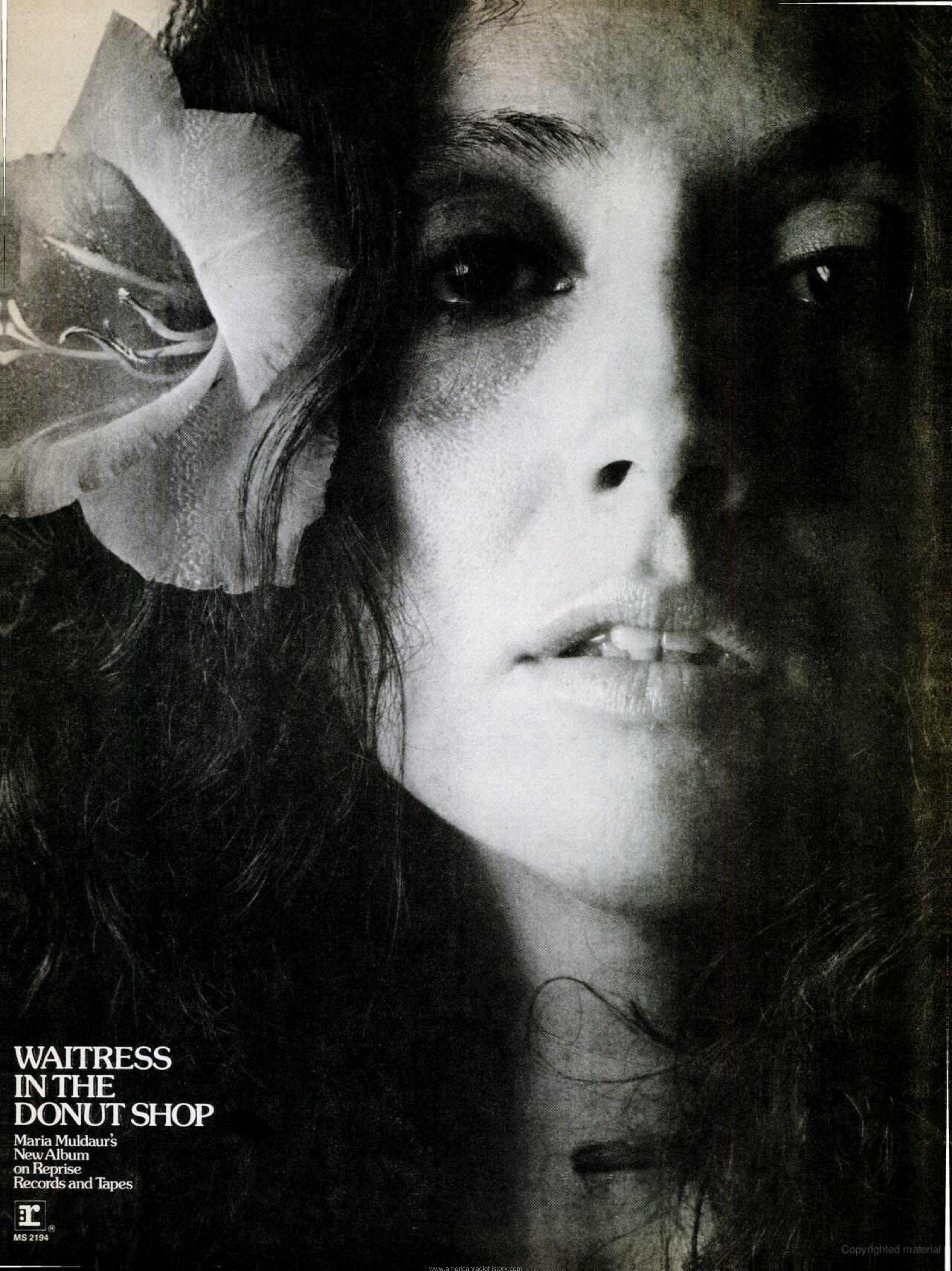
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TOP LPs & TAPE

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POSITION
107-200

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE													
			ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE		REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	0-8 TAPE	CASSETTE	REEL TO REEL						
107	107	4						167	3	★	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98	7.98	7.98				170	114	7	★	DELLS The Mighty, Mighty Dells Cadet CA 50030 (Chess/Janus)	6.94	7.94	7.94						
108	89	103						139	115	27	GOLDEN EARRING Moontan MCA/Track 396	6.98	7.98	7.98				171	116	41		THE STING/SOUNDTRACK MCA 390	6.98	7.98	7.98	8.95					
★	120	6						150	6	★	JIM WEATHERLY Song Of Buddah BDS 5608 ST	6.98	7.98	7.98				172	143	13		10 CC Sheet Music UK AUKS 53107 (London)	6.98	6.98	6.98	7.95					
★	121	2						141	142	7	TAVARES Hard Core Poetry Capitol ST 11316	6.98	7.98	7.98				173	147	23	★	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98	7.97	7.97						
★	111	91	20					142	122	15	★	SLY & THE FAMILY STONE Small Talk Epic PE 32930 (Columbia)	6.98	7.98	7.98	7.98			★	196	2		FIRST CHOICE The Player Bell PG 1502	5.98	6.98	6.98					
★	112	119	5					★	—	1	★	NEW RIDERS OF THE PURPLE SAGE Brujo Columbia PC 33145	6.98	7.98	7.98				★	186	2		MIGHTY CLOUDS OF JOY It's Time ABC/Dunhill DSK 50177	5.98	6.98	6.98					
★	113	118	5					★	155	2	★	UNICORN Blue Pine Trees Capitol ST 11334	6.98	7.98					★	176	145	64	★	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	6.98	7.95	7.95				
★	114	97	8					145	152	3		TRACY NELSON Atlantic SD 7310	6.98	7.97	7.97				★	177	179	3		CHARLIE RICH Sings The Songs Of Hank Williams Hi SHL 32084 (London)	6.98	7.98	7.98				
★	115	100	11					146	146	6		SONNY & CHER Greatest Hits MCA 7117	6.98	7.98	7.98				★	178	178	3		MAC DAVIS I Believe In Music Columbia C 30926	4.98	5.98	5.98				
★	—	1						147	153	3		RASPBERRIES Starting Over Capitol ST 11329	6.98	7.98	7.98				★	190	2		REDBONE Beaded Drums Through Turquoise Eyes Epic KE 33053 (Columbia)	5.98	6.98	6.98					
★	—	1						★	159	25	★	AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98	6.98				★	—	1		DAVE LOGGINS Apprentice (In A Musical Workshop) Epic KE 32833 (Columbia)	5.98	6.98	6.98					
★	—	1						★	149	123	6	★	ROGER McGUINN Peace On You Columbia KC 32956	5.98	6.98	6.98				★	—	1		GENE CLARK No Other Asylum 7E 1016	6.98	7.97	7.97				
★	129	6						★	—	1	★	STYLISTICS Heavy A&M AV 69004	6.98	7.95	7.95				★	182	187	3		MAC DAVIS Song Painter Columbia CS 9969	4.98	5.98	5.98				
★	119	104	17					★	151	124	17	★	BLUE SWEDE Hooked On A Feeling EMI ST 11286 (Capitol)	6.98	7.98	7.98				★	183	189	3		AL WILSON La La Peace Song Rocky Road RR3700 (Bell)	6.98	7.98	7.98			
★	120	106	24					★	162	3	★	TOM RUSH Ladies Love Outlaws Columbia KC 33054	5.98	6.98	6.98				★	—	1		TRAPEZE The Final Swing Threshold THS 11 (London)	6.98	7.98	7.98					
★	121	93	32					★	153	125	17	★	JAMES TAYLOR Walking Man Warner Bros. W 2794	6.98	7.97	7.97	8.95			★	185	149	34		THE SPINNERS Mighty Love Atlantic SD 7296	6.98	7.97	7.97	7.98		
★	122	113	29					★	166	4	★	TIM MOORE Asylum 7E 1019	6.98						★	154	34		BONNIE RAITT Streetlights Warner Bros. BS2818	6.98	7.97	7.97					
★	134	7						★	155	127	43	★	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98	6.98	7.98	6.98			★	187	188	187		CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
★	—	1						★	156	128	33	★	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98	7.98	7.98	7.98			★	188	156	26		THE GUESS WHO Road Food RCA APL1-0405	5.98	6.98	6.98			
★	125	86	26					★	157	131	33	★	WAR War Live United Artists UA-LA193 J2	9.98	9.98	9.98	8.95			★	189	161	69		CHICAGO VI Columbia KC 32400	5.98	6.98	6.98			
★	136	4						★	158	132	56	★	KOOL & THE GANG Wild & Peaceful De Lite DEP 2013 (P.I.P.)	5.95	7.95	7.95				★	190	—	1		BOB JAMES One CTI 6043 (Motown)	6.98	7.98	7.98			
★	127	110	8					★	159	133	15	★	ELVIN BISHOP Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98	7.97	7.97				★	191	163	47		EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	6.98	7.97	7.97	8.95		
★	138	4						★	160	160	2	★	GATO BARBIERI Chapter 3: Viva Emiliano Zapata ABC/Impulse ASD 9279	6.98	7.98	7.98				★	192	—	21		CURTIS MAYFIELD Sweet Exorcist Custom CRS 8601 (Buddah)	6.98	7.98	7.98			
★	129	117	7					★	180	2	★	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY 9002-2	9.98	10.98	10.98				★	193	164	14		GEORGE McCRAE Rock Your Baby TK 501	5.98	6.98	6.98				
★	141	5						★	173	2	★	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98	7.98	7.98				★	194	168	35		TOWER OF POWER Back To Oakland Warner Bros. BS 2749	6.98	7.97	7.97	8.95			
★	—	1						★	—	1	★	ELVIS PRESLEY Having Fun With Elvis On Stage RCA CPML-0818	6.98	7.95	7.95				★	195	169	29		JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	6.98	7.97	7.97				
★	144	2						★	184	2	★	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY-50190-2	9.98	10.98	10.98				★	196	170	4		GENESIS From Genesis To Revelation London PS 643	6.98	7.98	7.98				
★	157	2						★	—	1	★	FIRESIGN THEATRE Everything You Know Is Wrong Columbia KC 33141	5.98	6.98	6.98				★	197	174	16		STEVIE WONDER PRESENTS SYREETA Motown M6-808 S1	6.98	7.98	7.98				
★	134	109	21					★	166	135	20	★	THE BLACKBYRDS Fantasy F-9444	6.98	7.98	7.98				★	198	191	77		CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98	
★	135	111	15					★	167	137	9	★	EARTH, WIND & FIRE Another Time Warner Bros. ZWS 2798	9.98	10.97	10.97				★	199	194	89		JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98	7.95	7.95	7.95	6.95	
★	136	140	104					★	—	6	★	HERBIE MANN Reggae Atlantic SD 1655	6.98	7.97	7.97				★	200	197	47		JIM CROCE I Got A Name ABC ABCX 197	5.98	7.95	7.95	7.95			
★	137	130	7					★	169	139	8	★	STAPLE SINGERS City In The Sky Stax STS 5515 (Columbia)	5.98	6.98	6.98															

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

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POPULAR ARTISTS

ACT I
Act I
LP Spring SPR6704..... \$6.98

BADFINGER
Wish You Were Here
LP Warner Bros. BS2827..... \$6.98

BAILEY, J.R.
Just Me 'N You
LP MAM 9..... \$6.98

BARRETTO, DAVID
David Barretto
LP Mercury SRM 1-1005..... \$6.98

BEACH BOYS
Friends & Smiley Smile
LP Reprise 2MS2167 [2]..... \$7.98
BT J82167..... \$9.97
CA J52167..... \$9.97

BOOKER T
Evergreen
LP Epic KE33143..... \$5.98
BT EA33143..... \$6.98

BOWIE, DAVID
Live At The Tower Philadelphia
LP Victor CPL2-0771 [2]..... \$11.98
BT CPS2-0771..... \$12.95
CA CPK2-0771..... \$12.95

BRISTOL, JOHNNY
Hang On In There Baby
LP MGM M3G4959..... \$6.98
BT MBH4959..... \$7.98
CA M5H4959..... \$7.98

BROWNE, JACKSON
Late For The Sky
LP Asylum 7E1017..... \$6.98
BT ETB1017..... \$7.97
CA T51017..... \$7.97

BUCKLEY, TIM
Look At The Fool
LP DiscReet DS2201..... \$6.98

BURGUNDY, WILLIE, FIVE, FEATURING MICHEL RUBINI
On The Midnight Train From Boston
LP MGM M3G4972..... \$6.98

CAMEL
Mirage
LP Janus JXS7009..... \$6.94

CANNON, ACE
That Music City Feeling
LP Hi SHL32086..... \$6.98

CARMEN
Fandangos In Space
LP ABC/Dunhill DSD50192..... \$6.98
BT 8023-50192H (GRT)..... \$7.95

CARTER, CLARENCE
Real
LP ABC ABCD833..... \$6.98
BT 8022-833H (GRT)..... \$7.95

CASHMAN & WEST
Lifesong
LP ABC/Dunhill DSD50179..... \$6.98
BT 8023-50179H (GRT)..... \$7.95

CHEECH & CHONG
Wedding Album
LP Ode SP77025..... \$6.98
BT 8777025..... \$7.98
CA CS77025..... \$7.98

CLARK, GENE
No Other
LP Asylum 7E1016..... \$6.98

CLARK, ROY
Classic Clark
LP ABC/Dot DSD2010..... \$6.98
BT 8150-2010H (GRT)..... \$7.95
CA 5150-2010H (GRT)..... \$7.95

COHEN, LEONARD
New Skin For The Old Ceremony
LP Columbia KC33167..... \$5.98
BT CA33167..... \$6.98
CA CT33167..... \$6.98

CROCE, JIM
Photographs & Memories, His Greatest Hits
QB ABC 7022-835H (GRT)..... \$7.95

DIAMOND, NEIL
Serenade
LP Columbia PC32919..... \$6.98
BT PCA32919..... \$7.98
CA PCT32919..... \$7.98

ELECTRIC LIGHT ORCH.
Eldorado
LP UA UALA339G..... \$6.98
BT UAEA339G..... \$6.98
CA UACA339G..... \$6.98

ELF
L.A./59
LP MGM M3G4974..... \$6.98

FAIRPORT CONVENTION
A Moveable Feast
LP Island ILPS9285..... \$6.98

FATBACK BAND
Keep On Steppin'
LP Event EV8902..... \$6.98

FIRESIGN THEATRE
Firesign Theatre
LP Columbia KC33141..... \$5.98
BT CA33141..... \$6.98
QL QO33141..... \$6.98
QB CAQ33141..... \$7.98

FIRST CHOICE
The Player
LP Philly Groove PG1502..... \$6.98
BT 8302-1502H (GRT)..... \$7.95
CA 5302-1502H (GRT)..... \$7.95

FOGELBERG, DAN
Souvenirs
LP Epic KE33137..... \$5.98
BT EA33137..... \$6.98

FOUR TOPS
Live & In Concert
LP ABC/Dunhill DSD50188..... \$6.98
BT 8023-50188H (GRT)..... \$7.95
CA 5023-50188H (GRT)..... \$7.95

GEILS, J., BAND
Nightmares & Other Tales From The Vinyl Jungle
LP Atlantic SD18107..... \$6.98
BT L818107..... \$7.97
CA L518107..... \$7.97

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; BT—8-track cartridge; CA—cassette; R3—open reel 3 1/2 ips; R7—open reel 7 1/2 ips; QL—quadrasonic album; Q7—quadrasonic open reel 7 1/2 ips; Q8—quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

GENTLE GIANT
The Power & The Glory
LP Capitol ST11377..... \$6.98
BT BTX11377..... \$7.97

GOOSECREEK SYMPHONY
Do Your Thing But Don't Touch Mine
LP Columbia KC32918..... \$5.98
BT CA32918..... \$6.98
CA CT32918..... \$6.98

GRAY, DOBIE
Hey Dixie
LP MCA 449..... \$6.98
BT MCAT449..... \$7.98

HAGERS
Hagers
LP Elektra 7E1021..... \$6.98

HALL, DARYL, & JOHN OATES
War Babies
LP Atlantic SD18109..... \$6.98
BT L818109..... \$7.97
CAL518109..... \$7.97

HENDERSON, BILL
Please Send Me Someone To Love
LP VJ Int'l VJS3055..... \$6.98

HO, DON
Home In The Country
LP Mega 605..... \$6.98

IF
Tea Break Over-Back On Your 'Eads!
LP Capitol ST11344..... \$6.98

IMAGINATIONS
Imaginations
LP 20th Century T453..... \$6.98

IVES, BURL
Little White Duck
LP Columbia C33183..... \$4.98

JACKSON, MILLIE
Caught Up
LP Spring SPR6703..... \$6.98

JANS, TOM
Tom Jans
LP A&M SP3644..... \$6.98

JEFFERSON STARSHIP
Dragon Fly
LP Grunt BFL1-0717..... \$6.98
BT BFL1-0717..... \$7.95
CA BFK1-0717..... \$7.95

JETHRO TULL
War Child
LP Chrysalis CHR1067..... \$6.98
BT LB 1067..... \$7.97
CA L51067..... \$7.97

JOEL, BILLY
Streetside Serenade
LP Columbia PC33146..... \$6.98

JOHNSON, SYL
Diamond In The Rough
LP Hi SHL32085..... \$6.98

KAEMPFERT, BERT
Gallery
LP MCA 447..... \$6.98
BT MCAT447..... \$7.98

KING, B.B.
Together For The First Time, W. Bobby Bland
LP ABC/Dunhill DSY50190/2 [2]..... \$9.98
BT 8023-50190Z (GRT)..... \$9.95
CA 5023-50190Z (GRT)..... \$9.95

KOSTELANETZ, ANDRE
Musical Reflections
LP Columbia KC33061..... \$5.98
BT CA33061..... \$6.98
CA CT33061..... \$6.98

KOTTKE, LEO
Dreams & All That Stuff
LP Capitol ST11335..... \$6.98

LEE, PEGGY
Let's Love
LP Atlantic SD18108..... \$6.98

LENNON, JOHN
Walls & Bridges
LP Apple SW3416..... \$6.98
BT 8XW3416..... \$7.98
CA 4XW3416..... \$7.98

LINDISFARNE
Happy Daze
LP Elektra 7E1018..... \$6.98

LOGGINS, DAVE
Apprentice
LP Epic KE32833..... \$5.98
BT EA32833..... \$6.98

LOGGINS & MESSINA
Mother Lode
LP Columbia PC33175..... \$6.98
BT PCA33175..... \$7.98
CA PCT33175..... \$7.98

LOVE UNLIMITED
In Heat
LP 20th Century T443..... \$6.98

MANILOW, BARRY
Barry Manilow II
LP Bell 1314..... \$6.98

MANN'S, MANFRED, EARTH BAND
The Good Earth
LP Warner Bros. BS2826..... \$6.98

MASON, DAVE
Mason, Dave
LP Columbia PC33096..... \$6.98
BT PCA33096..... \$7.98
CA PCT33096..... \$7.98

MASTERS OF THE AIRWAVES (MOTA)
Masters Of The Airwaves
LP Epic KE33060..... \$5.98
BT EA 33060..... \$6.98

MCCOY, VAN, & THE SOUL CITY SYMPHONY
Love Is The Answer
LP Avco AV60092..... \$6.98

MCCREARY, MARY
Jezebel
LP Shelter SR2110..... \$6.98
BT SRT2110..... \$7.98

MCGEAR, MIKE
McGear
LP Warner Bros. BS2825..... \$6.98

MERMAN, ETHEL
Ethel's Ridin' High
LP Phase 4 PS909..... \$6.98

MILES, BARRY, & SILVERLIGHT
Barry Miles & Silverlight
LP London PS651..... \$6.98

MILES, BUDDY
Miles, Buddy
LP Columbia KC33089..... \$5.98
BT CA33089..... \$6.98
CA CT33089..... \$6.98

MOMENTS
Those Sexy Moments
LP Stang 1023..... \$6.98

MONTROSE
Paper Money
LP Warner Bros. BS2823..... \$6.98

MORRISON, VAN
Veodon Fleece
LP Warner Bros. BS2805..... \$6.98

MOUNTAIN
Mountain
QL Columbia CQ33088..... \$6.98
QB CAQ33088..... \$7.98

MULDAUR, MARIA
Waitress In A Donut Shop
LP Reprise MS2194..... \$6.98

NERO, PETER
Greatest Hits
LP Columbia KC33136..... \$5.98
BT CA33136..... \$6.98
CA CT33136..... \$6.98

NEW RIDERS OF THE PURPLE SAGE
Brujo
LP Columbia PC33145..... \$6.98
BT PCA33145..... \$7.98
CA PCT33145..... \$7.98

NUGENT'S, TED, AMBOY DUKES
Tooth Fang
LP DiscReet DS2203..... \$6.98

OSMONDS
Love Me For A Reason
LP MGM/Kolob M3G4939..... \$6.98
BT MBH4939..... \$7.98
CA M5H4939..... \$7.98

PARSONS, SAM
Sam Parsons
LP ABC ABCD845..... \$6.98
BT 8022-845H (GRT)..... \$7.95

PEPPERS
Peppers
LP Event EV6901..... \$6.98

PHILADELPHIA
Philadelphia
LP Victor APL1-0714..... \$6.98

PRESLEY, ELVIS
Having Fun With Elvis On Stage
LP Victor CPM1-0818..... \$6.98

PRESTON, DON
Been Here All The Time
LP Shelter SR2114..... \$6.98
BT SRT2114..... \$7.98

PRICE, RAY
Like Old Times Again
LP Myrrh 6538..... \$6.98

R E O SPEEDWAGON
Lost In A Dream
LP Epic PE32948..... \$6.98
BT PEA32948..... \$7.98
CA PET32948..... \$7.98

RANKIN, KENNY
Silver Morning
LP Little David LD3000..... \$6.98

REDDY, HELEN
Free & Easy
LP Capitol ST11348..... \$6.98
BT 8XT11348..... \$7.98
CA 4XT11348..... \$7.98

REDWING
Dead Or Alive
LP Fantasy F9459..... \$6.98

RICH, ALLAN
Rich, Allan
LP Epic KE33078..... \$5.98
BT EA33078..... \$6.98

RICHARDS, SUE
A Girl Named Sue
LP ABC/Dot DSD2012..... \$6.98
BT 8150-2012H (GRT)..... \$7.95

RICH, CHARLIE
Songs Of Hank Williams & Others
LP Hi SHL32064..... \$6.98

RIPERTON, MINNIE
Perfect Angel
LP Epic ET32561..... \$6.98

ROLLING STONES
It's Only Rock 'N Roll
LP Rolling Stones COC79101..... \$6.98
BT TP79101..... \$7.97
CA CS79101..... \$7.97

SANTANA
Bofoletta
LP Columbia PC33135..... \$6.98
BT PCA33135..... \$7.98
CA PCT33135..... \$7.98
QL PCQ33135..... \$7.98

SHANKAR, RAVI
Shankar, Family & Friends
LP Dark Horse SP22002..... \$6.98

SMITH, O.C.
La La Peace Song
LP Columbia KC33247..... \$5.98

SMITH, SAMMI
Sammi's Greatest Hits
LP Mega 604..... \$6.98

SOUND EXPERIENCE
Don't Fight The Feeling
LP Philly Soulville PS1650..... \$6.98

SOVINE, RED, & THE GIRLS
It'll Come Back
LP Chart 2056..... \$6.98

SPLINTER
The Place I Love
LP Dark Horse SP22001..... \$6.98
BT 8T22001..... \$7.98
CA CS22001..... \$7.98

STAMPLEY, JOE
Take Me Home To Somewhere
LP ABC/Dot DSD2006..... \$6.98
BT 8150-2006H (GRT)..... \$7.95

STATION, CANDI
Candi
LP Warner Bros. BS2830..... \$6.98

STEWART, BILLY
Cross My Heart
LP Cadet Ch50059..... \$6.94

STEWART, ROD
Smiler
LP Mercury SRM 1-1017..... \$6.98
BT MC8-1-1017..... \$7.95
CA MCR4-1017..... \$7.95

TAYLOR, CHIP
Some Of Us
LP Warner Bros. BS2824..... \$6.98

THEM
Backtrackin'
LP London PS639..... \$6.98

THOMPSON, HANK
Movin' On
LP ABC/Dot DSD2003..... \$6.98
BT 8150-2003H (GRT)..... \$7.95

TRAPEZE
The Final Swing
LP Threshold THS11..... \$6.98
Hot Wire
LP Warner Bros. BS2828..... \$6.98

TRASK, DIANA
Greatest Hits
LP ABC/Dot DSD2007..... \$6.98
BT 8150-2007H (GRT)..... \$7.95

WAITS, TOM
The Heart Of Saturday Night
LP Asylum 7E1015..... \$6.98

WHITMAN, SLIM
Happy Anniversary
LP UA UALA319G..... \$6.98

WHO, THE
Odds & Sods
LP MCA 2126..... \$6.98
BT MCAT2126..... \$7.98
CA MCAC2126..... \$7.98

WILLIAMS, DON
Don Williams, v.3
LP ABC/Dot DSD2004..... \$6.98
BT 8150-2004H (GRT)..... \$7.95

WILSON, AL
La La Peace Song
LP Rocky Road PR3700..... \$6.98

WRIGHT, CHARLES
Ninety Day Cycle People
LP ABC/Dunhill DSD50187..... \$6.98
BT 8023-50187H (GRT)..... \$7.95

WYNETTE, TAMMY
Woman To Woman
LP Epic KE33246..... \$5.98
BT EA33246..... \$6.98
CA ET33246..... \$6.98

YOULDEN, CHRIS
Lunch
LP London PS642..... \$6.98

YOUNGHEARTS
A Taste Of
LP 20th Century T454..... \$6.98

POPULAR COLLECTIONS

DISCO PAR-R-TY NON STOP MUSIC
J. Brown, B. White, J. Simon, etc.
LP Spring SPR6705..... \$6.98

THIS IS REGGAE MUSIC
B. Marley & The Wailers, Toots & The Mayalls, Zap, etc.
LP Island ILPS9251..... \$6.98

TOP COUNTRY HITS
Volume 1
BT Dolike 8102-2002U (GRT)..... \$3.95
Volume 2
BT Dolike 8102-2004U (GRT)..... \$3.95
Volume 3
BT Dolike 8102-2006U (GRT)..... \$3.95
Volume 4
BT Dolike 8102-2014U (GRT)..... \$3.95

TOP ROCK HITS
Volume 1
BT Dolike 8102-2001U (GRT)..... \$3.95
Volume 2
BT Dolike 8102-2003U (GRT)..... \$3.95
Volume 3
BT Dolike 8102-2005U (GRT)..... \$3.95
Volume 4
BT Dolike 8102-2007U (GRT)..... \$3.95
Volume 5
BT Dolike 8102-2008U (GRT)..... \$3.95
Volume 6
BT Dolike 8102-2009U (GRT)..... \$3.95
Volume 7
BT Dolike 8102-2010U (GRT)..... \$3.95
Volume 8
BT Dolike 8102-2011U (GRT)..... \$3.95
Volume 9
BT Dolike 8102-2012U (GRT)..... \$3.95
Volume 10
BT Dolike 8102-2013U (GRT)..... \$3.95
Volume 11
BT Dolike 8102-2015U (GRT)..... \$3.95

INTERNATIONAL

ANGELES NEGROS, LOS
Applaudes Mi Final
LP International XSLP00465..... \$5.98
BT 8XT00465..... \$6.98
CA 4XT00465..... \$6.98

ANTONIO, JOSE
El Feeling Unico De
LP Oro Sound 1975..... \$6.98

COLON, WILLIE
Willie
LP Fania XSLP00464..... \$5.98
BT 8XT00464..... \$6.98
CA 4XT00464..... \$6.98

CONSPIRACION, LA
Cada Loco Con Su Tema / Different
LP Vaya XVS29..... \$5.98
BT 8XT29..... \$6.98
CA 4XT29..... \$6.98

PALMIERI, EDDIE
The Sun Of Latin Music
LP Coco CLP109XX..... \$6.98

YANES, ROBERTO
Many Moods Of
LP International XSLP00475..... \$5.98
BT 8XT00475..... \$6.98
CA 4XT00475..... \$6.98

JAZZ

THE BASS
R. Brown, J. Blanton, R. Workman, etc.
LP ABC/Impulse ASY9284-3 [3]..... \$9.98

BRUBECK, DAVE
Two Generations Of Brubeck, Brother, The Great Spirit Made Us All
LP Atlantic SD1660..... \$6.98

COLTRANE, JOHN
His Greatest Years, v.3
LP ABC/Impulse ASH9278-2 [2]..... \$7.98
BT 8027-9278H (GRT)..... \$7.95

Intersellar Space
LP ABC/Impulse ASD9277..... \$6.98
BT 8027-9277H (GRT)..... \$7.95

CRAWFORD, HANK
Don't You Worry 'Bout A Thing
LP Kudu KU19S1..... \$6.98

CRUSADERS
Southern Comfort
LP ABC/Blue Thumb BTSY9002-2 [2]..... \$9.98

ELLINGTON, DUKE
Ellingtonia, v.2
LP ABC/Impulse ASH9285-2 [2]..... \$7.98
BT 8027-9285H (GRT)..... \$7.95

FAMILY OF MANN
First Light
LP Atlantic SD1658..... \$6.98

FARRELL, JOE
Upon This Rock
LP CTI 6042S1..... \$6.98

GASCA, LUIS
Born To Love You
LP Fantasy F9461..... \$6.98

GILLESPIE, DIZZY
A Musical Safari
LP Boomer BM1001..... \$6.98

HANCOCK, HERBIE
Death Wish
LP Columbia PC33199..... \$6.98
BT PCA33199..... \$7.98
CA PCT33199..... \$7.98

HORN, PAUL
Paul Horn
LP Mushroom MRS5502 [2]..... \$6.98

HUBBARD, FREDDIE
High Energy
CA Columbia CT33048..... \$6.98

JACKSON, MILT
The Impulse Years
LP ABC/Impulse ASH9282-2 [2]..... \$7.98
BT 8027-9282H (GRT)..... \$7.95

Olinga
LP CTI 6046S1..... \$6.98

JONES, ELVIN
The Impulse Years
LP ABC/Impulse ASH9283-2 [2]..... \$7.98
BT 8027-9283H (GRT)..... \$7.95

KENTON, STAN
Plays Chicago
LP Creative World ST1072..... \$6.98

MARDIN, ARIF
Journey
LP Atlantic SD1661..... \$6.98

MODERN JAZZ QUARTET
In Memoriam
LP Little David LD3001..... \$6.98

MOODY, JAMES
The Moody Story
LP Trip TLP5521..... \$5.98

NEWMAN, DAVID
Newmanism
LP Atlantic SD1662..... \$6.98

ROACH, MAX
Plus 4
LP Trip TLP5522..... \$5.98

SANDERS, PHAROAH
Love In Us All
LP ABC/Impulse ASD9280..... \$6.98
BT 8027-9280H (GRT)..... \$7.95

SIMS, ZOOT
Zoot Sims' Party
LP Choice CRS1006..... \$6.98

STITT, SONNY
Satan
LP Cadet CA50060..... \$6.94

TERRY, CLARK
Swahili
LP Trip TLP5528..... \$5.98

TURRENTINE, STANLEY
Pieces Of Dreams
LP Fantasy F9465..... \$6.98
BT 8160-9465H (GRT)..... \$7.95

VARIOUS ARTISTS
The Bass
LP ABC/Impulse ASY9284-3 [3]..... \$9.98

WHITE, MICHAEL
Go With The Flow
LP ABC/Impulse ASD9281..... \$6.98
BT 8027-9281H (GRT)..... \$7.95

WILLIAMS, MARY LOU

Zoning
LP Mary M102

TV/FILMS/SOUNDTRACK

AIRPORT 1975
Soundtrack
LP MCA 2082..... \$6.98
BT MCAT2082..... \$7.98
CA MCAC2082..... \$7.98

MAD ADVENTURES OF "RABBI" JACOBS
Soundtrack
LP London PS652..... \$6.98

THE ROCKY HORROR SHOW
Original L.A. Cast
LP Ode SP77026..... \$6.98

CLASSICAL

ADAM, ADOLPHE-CHARLES
Giselle (Complete)
London Sym. Orch., Fistoulari
LP Mercury SRI 2-77003 [2]..... \$13.98

BRAHMS, JOHANNES
Concerto For Piano No. 2 in B-flat, Op. 83
Brendel, Concertbouw Orch., Haitink
LP Philips 6500.767..... \$7.98

Concerto For Violin in D, Op. 77
Szeryng, Concertgebouw Orch., Haitink
LP Philips 6500.530..... \$7.98

HANDEL, GEORGE FREDERIC
Cantata Lucrècia; Various Arias
Baker, English Chamber Orch., Leppard
LP Philips 6500.523..... \$7.98

Messiah (Highlights)
Harper, Watts, Wakefield, Shirley-Quirk,
London Sym. Choir & Orch., Davis
LP Philips 6833.144..... \$7.98

HOLST, GUSTAV
The Planets
London Sym. Orch., Previn
LP Angel S38927..... \$6.98

HUMPERDINCK, ENGELBERT
Hansel & Gretel
Moffo, Donath, Ludwig, Fischer-Dieskau,
Bavarian Radio Orch., Eichhorn
LP Red Seal ARL2-0637 [2]..... \$11.98

IVES, CHARLES
Symphony No. 4
London Philh., Serabrier
LP Red Seal ARL1-0589..... \$5.98

Three Places in New England; Symphony No. 3
Eastman-Rochester Orch., Hanson
LP Mercury SRI 75035..... \$6.98

LISZT, FRANZ JOSEPH
Piano
Slobodyanik
LP Columbia M33119..... \$6.98

Symphonic Variations
Watts, Leinsdorf
LP Columbia M33072..... \$6.98
BT MA33072..... \$7.98
CA MT33072..... \$7.98
QL MQ33072..... \$7.98
QB MAQ33072..... \$6.98

MONTEVERDI, CLAUDIO
Madrigals Of War
Glyndebourne Chorus, English Chamber
Orch., Leppard
LP Philips 6500.663..... \$7.98

MOZART, WOLFGANG AMADEUS
Concerto For Piano No. 21
Gilels
LP Columbia M33098..... \$6.98

Concertos For Violin Nos. 3 in G, K.216 & 5 in A, K.219
Grumiaux, London Sym. Orch., Davis
LP Philips 835.112..... \$7.98

Quartet (String), No. 13, K.173; Divertimenti in D, K.136, in B-flat, K.137, in F, K.138; Adagio & Fugue in C, K.546
Quartetto Italiano
LP Philips 6500.645..... \$7.98

Symphonies (Early)
Academy Of St. Martin-in-The-Fields,
Marriner
LP Philips 6747.099 [8]..... \$63.84

PROKOFIEV, SERGE
War & Peace
LP Columbia M4 33111 [4]..... \$27.98

PUCCINI, GIACOMO
La Bohème
Domingo, Caballe, Milnes, Blegen, Raimondi, London Philh. Orch., Solti
LP Red Seal ARL2-0371 [2]..... \$11.98

RACHMANINOFF, SERGEI
Concerto For Piano No. 2 in C, Op. 18
Janis, Minneapolis Sym. Orch., Dorati/
Tchaikovsky; Con. Piano 1
LP Mercury SRI 75032..... \$6.98

Symphony No. 2
Bolshoi Theatre Orch.
LP Columbia M33121..... \$6.98

RAVEL, MAURICE
Music Of
Detroit Sym. Orch., Paray
LP Mercury SRI 75033..... \$6.98

SCHUBERT, FRANZ
Wanderer Fantasy
Watts
LP Columbia M33073..... \$6.98

TCHAIKOVSKY, PETER ILYTCH
Concerto For Piano No. 1 in b-flat, Op. 23
Janis, London Sym. Orch., Menges
LP Mercury SRI 75031..... \$6.98

Concerto No. 1
Watts, Bernstein
LP Columbia M33071..... \$6.98
BT MA33071..... \$7.98
CA MT33071..... \$7.98
QL MQ33071..... \$7.98
QB MAQ33071..... \$6.98

Nutcracker
LP Columbia M2 33116 [2]..... \$13.98

Symphony No. 6 in b (Pathétique)
London Sym. Orch., Dorati
LP Mercury SRI 75031..... \$6.98

VERDI, GIUSEPPE
Ballet Music (Complete)
(Continued on page 65)

New LP/Tape Releases

Continued from page 64

Monte Carlo Nat'l Orch., London Sym. Orch., de Almeida
LP Philips 6747.093 [2] \$15.98

Un Giorno Di Regno
Norman, Carreras, Wixell, Sardineto, Ganzaroli, Cossotto, Elvin, Ambrosino Singers, Royal Philh. Orch., Gardelli
LP Philips 6703.055 [3] \$23.94

CLASSICAL COLLECTIONS

EASTMAN WIND ENSEMBLE (FREDERICK FENNEL)
Ruffles & Flourishes
LP Mercury SRI 75034 \$6.98

MAZUROK, YURI
Yuri Mazurok & The Bolshoi Theatre Orch.
LP Columbia M33120 \$6.98

ROMEROS
The Royal Family Of The Spanish Guitar
LP Mercury SRI 75027 \$6.98

VARIOUS ARTISTS
Great Stars Of The Bolshoi Opera
LP Columbia M33099 \$6.98

CHRISTMAS

MAGIC ORGAN
A Magic Christmas
BT Ranwood 8058-8136H (GRT) .. \$7.95

WALTONS
Christmas Album
LP Columbia KC33193 \$5.98
BT CA33193 \$6.98

WILLIAMS, ANDY
A Christmas Present
LP Columbia C33191 \$4.98
BT 18-C33191 \$6.98
CACT33191 \$6.98

U.S. Eyes O'Keefe's Tape Cache

NORFOLK, Va.—Judge D. Dortch Warriner has ordered federal marshals to seize about 10,000 alleged pirated tapes plus a quantity of duplicating equipment owned by James A. O'Keefe, doing business as Chesapeake Tape Co., here.

The order came in response to a civil suit for infringement of copyrighted sound recordings and unfair competition brought by five record companies against O'Keefe and Chesapeake Tape.

The civil action followed after O'Keefe pleaded guilty in federal district court here to one count of criminal copyright infringement and being fined \$1,000.

The action brought by Atlantic, CBS, Polydor, Warner Bros. and A&M, asked not only for the seizure of the infringing tapes and equipment, but also statutory and punitive damages, an accounting of sales and profits, a permanent injunction, and attorneys' fees. The plaintiffs posted a bond for \$80,000 against the seizure of the tapes and equipment.

FBI agents had raided O'Keefe's residence, his place of business and two vans, seizing 6,000 pirated tapes and about \$3,000 worth of equipment and supplies prior to O'Keefe's criminal prosecution. Those were also turned over to the U.S. marshals under the writ of seizure.

MONMOUTH EVERGREEN PROSPERS Tenth Birthday For Borden's Label Despite His Odd Tastes

NEW YORK—It was exactly 10 years ago that a former Claude Thornhill orchestra arranger found himself in the record business.

Bill Borden knew little about pressing, promotion and distribution but he lived for music. He particularly admired the dance band of Ray Noble and the music Noble's British sideman had recorded back in the early 1930s.

Borden wrote a note to an old friend at Capitol Records in Los Angeles, Dave Dexter, who had reissued 24 classic Noble tracks several years earlier. Advised that Capitol had deleted the two-disk package, Borden obtained permission from EMI in London to put the Noble masters on the market again on his

new Monmouth Evergreen label.

"I couldn't find anyone in New York who enthused about my Noble album," Borden recalls. "Most of them had never heard of Noble. But somehow we got it together, released it and sold enough to show a modest profit."

Borden's daring was uncontrollable. He issued British original cast 78 r.p.m. shellacs in LP form of shows dating back to the early 1929s. He concentrated on musical comedy songs, many of them long forgotten. Soon he was rounding up his own favorite musicians and cutting new LPs of non-chart tunes long lost in oblivion.

None made the charts, but each brought in small profits.

Last week, on a national basis, Borden's lusty Monmouth Evergreen label celebrated its tenth anniversary with the issuance of the late Libby Holman's "Something to Remember Her By" and a Rodgers and Hart LP, newly recorded, featuring Ronny Whyte and Travis Hudson.

Helping Borden maintain his high aesthetic standards are his associates, Claire Olivier, Steve Marvin and Stanley Green. The four will share a magnum of champagne in their Broadway offices and look to another full decade of, as Borden says, "making whatever we think is good and not worrying about it being commercial."

That's the secret, he says, of staying in business.

SIMON THE CATALYST RCA, Crowell Combine In Miller LP-Book Promo

By DAVE DEXTER JR.

LOS ANGELES—RCA Records and the Thomas Y. Crowell book publishing firm are collaborating in an unusual national promotion revolving around the late trombonist, arranger and orchestra leader Glenn Miller.

RCA hopes to hypo the sale of its many Miller masters. Crowell aims for thousands of additional sales of its "Glenn Miller And His Orchestra" book by George T. Simon which was published last summer.

Utilizing the graphics from the book's front jacket, the diskery also turned to author Simon to select the songs for a deluxe two-record package which will contain a 12-page booklet by Simon delineating Miller's career in music.

"We are using rare cuts from the old CBS Chesterfield radio show," Simon says, "along with excerpts from broadcasts from the Miller band's first opening night at Glen Island Casino and several from the Cafe Rouge of Hotel Pennsylvania."

"The package will close with Glenn's final Chesterfield broadcast including his tearful remarks when he handed the program over to

Harry James. Harry even blows a few fine bars of horn."

Miller accepted a commission in the U.S. Army Air Force, conducted a classy orchestra, took it to England and in December, 1944, disappeared on a foggy flight across the English channel. His body was never found.

RCA, in the nearly 30 years that have elapsed, has repeatedly reissued Miller's records. Sales have been consistently brisk not only within the 50 states but in Great Britain as well.

RCA also benefits from the LPs produced from ancient 78 r.p.m. shellacs by Enrico Caruso, the Italian tenor who died 53 years ago. Columbia still sells music cut by Leon "Bix" Beiderbecke, the Iowa jazz cornetist, and Bessie Smith, Empress of the Blues, both of whom died in the 1930s.

"But," says Simon, long a prominent and popular writer, "to my knowledge this RCA-Crowell tie is the first in which a diskery and a book publisher have teamed to promote music and a book together based on an artist who has been dead 30 years."

"It opens up a wide new exploitation area."

Audiofidelity Using Teletype

NEW YORK—Audiofidelity Enterprises has stepped up its shipment program to distributors by using teletype systems to link its office with two pressing plants.

The firm, according to Bill Singer, national sales manager, previously used mainly the mail as conduit for its orders. The new set-up means an improvement of some 48 hours in orders being shipped by the plants, he says.

In another area, AFE is releasing three additional sets in its Two for One Series. In its regular series, new product emphasizes an international flavor. One entry in the rock field is an album by a new group, Scorpio Brothers.

Violinist Oistrakh Dies In Amsterdam

AMSTERDAM—One of the world's most gifted musicians, David Oistrakh, died here Thursday (24) while on a concert tour. He was one of Russia's most celebrated native sons.

Oistrakh, 66, was regarded as a skilled conductor as well as a virtuoso of the violin. Among his survivors is his son, violinist Igor Oistrakh, who had recorded duets with his father for the Angel/Melodiya label in the U.S.

NOVEMBER 2, 1974, BILLBOARD

EMI Label Bows In Japan

Continued from page 3

on to New York to meet with John Lennon.

"I feel it's vitally important to create a rapport with the artist. While it's nice to make money, the creative effort is extremely important. Some artists feel that record companies are only concerned with them because of their record sales. However, my philosophy has been that an artist is one of the most valid assets a record company has and that the record company has to be, from top to bottom, dedicated to the artist. He needs attention ... and all of the exploitation possible."

"I've got an interest in them ...

their creations ... whether they're older established artists or young artists who've just joined the label."

Contracts Seminar In N.Y. On Nov. 4

NEW YORK—A seminar on the negotiating of artist contracts will be featured at the next meeting of the Music & Performing Arts Lodge of the B'nai B'rith here Nov. 4. Participating will be Sidney Siedenberg of S.A.S., Seymour Stein of Sire Records, Elliot Goldman of Bell Records, Jeff Franklin of Sire Records, and music attorney Harold Orenstein. Toby Pieniek of RCA Records will moderate.

Billboard LPs

Continued from page 56

magnificent grouping they were. The title cut is a work in two movements, allowing each member (John Lewis-piano, Milt Jackson-vibes, Percy Heath-bass and Connie Kay-drums) to show off his individual talents as well as to work in brilliant tandem with the others. As much as music has fused over the years, jazz and symphony orchestras have never been common combinations. Here, however, we see just how brilliant such a match can be. As mentioned, all the musicians shine, so listen for the areas where they work together as well as the solos. And don't be frightened because this is an older, established quartet. The music is the kind anyone can enjoy, jazz buffs or not.

Best cuts: The "In Memoriam Suites," "Jazz Ostinato."
Dealers: Display and play. This group still has lots of fans.

CHARLIE BYRD—Byrd By The Sea, Fantasy F-9466. Byrd's guitar work has a consistency about it at all times—sensitive and delicate. And that's what comes across the most here during this on location set at Concerts By The Sea in Redondo, Beach, Calif. Byrd plays acoustic guitar with as much power and verve as any electric player can muster. His rhythm players—Joe Byrd on bass and Bertell Knox on drums—are a beautiful supporting unit. The program of pop tunes—new and old—are gems of melodic construction and cohesive improvisations by Byrd. His single note playing has a real force but one which doesn't overpower—only impresses.

Best cuts: "Wave," "Killing Me Softly," "Norwegian Wood," "Ela."
Dealers: Stock in guitar section; Byrd has a good following.

CAL TJADER—Puttin' It Together, Fantasy F-9463. Vibes are a beautiful instrument and Tjader remains one of the outstanding rhythmic vibists in the business. He remains faithful to his credo of performing regular tunes and interspersing an Afro-Cuban tinge to his music on this quintet LP cut at Concerts By The Sea in Redondo Beach, Calif. A fine addition to his group is pianist Mike Wolff, whose electric keyboard sounds are supple and vital. There is fine sparkling interplay between Tjader and Wolff throughout. Dick Berk's drumming is controlled but swinging with the pulse of the moment and Michael Smithe is an able conga man, but nothing spectacular.

Best cuts: "Mambo Inn And Theme," "Amazones," "The Prophet."
Dealers: Solid programming in the Latin jazz and regular jazz categories.

GEORGE SHEARING WITH THE QUINTET AND AMIGOS—The Way We Are, BASF MC 25351. Shearing has returned to his piano-vibes-Latin motif which was his trademark in the 50s. This disk, cut in Germany, has him working with vibist Heribert Thusek, a new name in the American market, as well as German guitarist Sigi Schwab along with Americans Andy Simpins on bass, Rusty Jones on drums and percussionists Chino Valdes and Carmelo Garcia. Shearing's vamps and his block chords are full of spice and the music combines some older pop tunes (circa 1966-67) along with some newer works. The Latin flavor adds a controlled dynamics to the works.

Best cuts: "Do You Know The Way To San Jose," "Killing Me Softly," "The World Is A Ghetto," "Eleanor Rigby," "You

Are The Sunshine Of My Life."

Dealers: Can go in Latin and regular jazz sections.

JOHNNY A HAMMOND—Gambler's Life, Salvation SAL 702 S1 (Motown). Hammond has a fine album here with the complete disappearance of his trademarked organ. He has abandoned it in favor of electric piano and synthesizer and the results are very listenable jazz. Part of the success with this record lies in the production by Larry Mizell of Donald Byrd fame. One of nicest bits about this album is the instrumentation which aids and abets Hammond.

Best cuts: "Gambler's Life," "Star Borne," "Back To The Projects," "Virgo Lady."

Dealers: The cover art is very intriguing and the liner notes are very different and interesting.

GEORGE BENSON—Bad Benson, CTI 6045 S1 (Motown). This is an incredibly fine effort from one of the world's finest jazz guitarists. Part of the success may lie in the fact that he is aided by Phil Upchurch on rhythm guitar. The two of them playing off each other makes this one of the most rocking jazz albums in some time. Still, even with all of these rockers, Benson finds time to throw in a soft ballad interpretation or two.

Best cuts: "Take Five," "No Sooner Said Than Done," "Full Compass," "The Changing World."

Dealers: This is one of the hottest acts in jazz.

GEORGE DUKE—Feel, BASF MC 25355. Keyboard ace Duke has done it again with this record. He has offered a fine array of tunes on this one, including several with his boss, Frank Zappa on guitar. The music is very finely constructed jazz

with a smattering of rock influence thrown in for safe keeping. Duke is a rare talent and his reputation is rising rapidly.

Best cuts: "Funny Funk," "The Once Over," "Old Slipper," "Rashid."

Dealers: Stock this in the jazz section as well as The Mothers section for effective sales merchandising.



First Time Around

ALLAN RICH—Epic KE 33078 (CBS). Charlie's son has come up with a superb debut set that immediately establishes him as a talent of his own, not simply a super star's off spring. Allan plays the piano like his father and the vocal intonations are similar in spots, but the likeness ends here. Allan has taken a fine mix of rock, country-oriented material, ballads and good old fashioned rockability for his first LP, and with a skilled piano and fine voice that belies his age, should achieve strong radio play in country and pop. Son of a star or not, this LP would be a welcome addition to any company's catalog.

Best cuts: "Friday Night," "A Part Of Your Life," "Break Up," "What Could Be More Beautiful."

Dealers: Let consumers know this is Charlie's son but treat it as a separate entity as well.

HUNGRY FOR SUPERSTARS

Greatest Hits, Live Cuts Own 23 of Top 200 Chart

LOS ANGELES—Twenty-three of the albums currently on the Top LP chart are either greatest hits packages or live sets (often amounting to a greatest hits grouping), indicating that the consumer is hungry for superstar material whether it is new or not.

This underlines the fact that the major acts are the ones that have been on the scene long enough to produce a greatest hits package rather than "new" artists.

While many artists and companies are shying away from the greatest hits title, and while many live sets include a new tune or two or a new arrangement of an older song, the fact remains that familiar material is occupying more than 10 percent of the chart.

The No. 1 LP in the nation is "So Far," an example of a set that avoids the greatest hits title but includes some of the most familiar cuts from Crosby, Stills, Nash & Young.

At a starred 8 is Jim Croce with "Photographs & Memories, His Greatest Hits," while Emerson, Lake & Palmer hold down number 10 with their three record set, "Welcome Back My Friends, To The Show That Never Ends—Ladies And Gentlemen, Emerson, Lake & Palmer." At 12 is Alice Cooper with "Alice Cooper's Greatest Hits." Neither ELP nor Cooper have had a "studio" LP in a year.

At 33 is "Santana's Greatest Hits," while John Denver has a greatest

hits album at 52. Denver's most recent studio LP is also on the charts. The Beach Boys' "Endless Summer," a two record set which includes most of the group's major AM hits is at 53. The package is a former No. 1 album. "Anne Murray Country," another package including many of the artist's major efforts as well as her most recent hit is at 54.

"The Best Of Bread" holds down the number 59 slot, while "Marvin Gaye Live" is in the number 61 position. Gaye's set consists of some of his more recent major efforts.

Two super artists have come in recently with LPs that while not exactly greatest hits, are not brand new either. At a starred 40 is the Who with "Odds & Sods," a collection of previously unreleased tracks which have been discussed among Who fans for years.

David Bowie is at a starred 51 with his "Live At The Tower Philadelphia," a collection of well known songs and some unfamiliar numbers.

At 96 are the Pointer Sisters with "Live At The Opera House," while "Neil Diamond's Greatest Hits" is at number 100. Number 104 is the "O'Jays Live In London" while Bob Dylan and The Band are at 105 with "Before The Flood," covering the tour made by the superstars earlier this year and including major hits from both.

Another live set, Loggins & Messina "On Stage" is at 125. Close behind, at 127, is Rory Gallagher's "Irish Tour '74," while the Four Tops "Live & In Concert" featuring many of their major disks is at a starred 132. At 146 is Sonny & Cher's "Greatest Hits," while War holds down the number 157 slot with "War Live." Finally, B.B. King and Bobby Bland are at 164 with "Together For The First Time."

The fact that so many live LPs and greatest hits collections are on the charts is no indication of any kind of rip-off. Many of the songs on live sets feature new arrangements and offer the consumer a chance to hear a favorite in concert as well as in the studio. In some of the greatest hits cases, the artists have moved to other labels and the best of their previous catalogs are being offered.

In all cases, however, it is evident that today's super acts can release greatest hits packages or the equivalent while they are still "on top of the pile" and do as well with these items as they would with a new set.

'Q' Situation

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releasing quad product in batches rather than in a normal release pattern like ordinary stereo product.

Mochizuki says that Russell Peters, vice president of Keyser-Century, has a new quad compound just released this week called Q540-3. "It's especially blended for CD-4 records."

In addition, Peters estimates that there is still a 20 percent shortage of vinyl to market demand, but that Jan. 1 should see an abatement of the shortages to some extent.

Hardware in quad has been "coming along nicely," Mochizuki says. "If it has been conservative at all, it's been because of the compound shortage."

NO BOOZE SOLD

Ex-Spaghetti Factory New Address of Heritage Hall

NEW ORLEANS—Heritage Hall, which moved a few weeks ago from Bourbon street into what was once Taorwhia's spaghetti factory at Jackson Square, appears to be solidly on the road to boxoffice success.

With nightly entertainment featuring the Heritage Hall Jazz Band led by clarinetist Louis Cottrell, recording regularly for GNP-Crescendo Records in Los Angeles, the Hall sells no alcoholic beverages and appeals to family and tourist trade with a \$1.50 admission charge.

Above the Hall, on the site that dates back to 1722 and a long line of distinguished owners, is the Chart House Restaurant. With the con-

struction of a new French Market facility, increased activity at the riverfront and major improvements being made in Jackson Square it's figured that Heritage Hall's nightly audiences can only increase.

Also featured along with Cottrell and his combo are Albert "Papa" French, the New Orleans Ragtime Orchestra, Wallace Davenport and the Onward Brass Band. Doors open at 8:30 p.m. every night of the year except during Mardi Gras.

And as in the old days, patrons are invited to show their appreciation of traditional jazz by "feeding the kitty." Are there any rock groups in the world today who know what that means?

Inside Track

John Fruin, head of Polydor in England is reported leaving Nov. 1 to form his own company. . . . Hear the score for Leonard Bernstein-Alan Lerner's first collaborative musical, "1600 Pennsylvania Ave.," going to the New York Times Music Publishing Co. which has been in competition for the copyrights with more established firms.

Reports persist that ABC is negotiating for the purchase of GRT Corp. GRT is exclusive duplicator for ABC tapes and also duplicates for many of the labels previously in the Famous Music Group, including Dot. These labels are now owned by the ABC family.

A five-night Hawaiian rock festival with charter airfare included in ticket prices is being organized for fall 1975 by David Shapiro.

Al Green is in satisfactory condition recovering from his first degree burns and Memphis police have apparently tabbed the death of his female assailant as suicide.

George Harrison on Beatles reunion possibilities at his Los Angeles press conference—it'll happen only if "everybody's broke."

Top winners of the 15th Music Industry Golf-Tennis tournament held Oct. 18-20 at Palm Springs are: Golf: business manager Phil Diamond and attorney Lee Drabin. Tennis: producer Marty Kupps in singles as well as with doubles partner Barry Grieff of A&M.

The Spinners have been forced to cancel some engagements due to illness of group member Henry Fambrough. He contacted malaria during their appearance at the Zaire festival. . . . Argent has replaced its lead guitarist with John Grimaldi, 19-year-old neighbor of Rod Argent. . . . Sax and flute man Sonny Fortune has joined Miles Davis' group. . . . The title of Bob Dylan's newest album is "Blood On The Tracks."

Chappell Music garnered print rights to the film Moore catalog through an agreement with his publisher. Burlington Music . . . Screen Gems-Columbia Music earned its ninth BMI special citation for one million broadcast performances of "I Love You You Love Me," written by Barry Mann and Larry Kolber. . . . Bob Mason of Stardrive and his synthesizer were both toppled during a bizarre assault onstage at Radio City Music Hall. Mason was only slightly injured but the instrument sustained \$5,000 in damages.

John Lennon reportedly set to do a Monday night football telecast on ABC with Howard Cosell and friends. Lennon will not make the customary half-time appearance in the booth, but rather spend the whole game with the broadcasters.

Guy Lombardo and his Royal Canadians appear at Pittsburgh's Heinz Hall, Dec. 11-12 to benefit Kiwanis Charities and the women's auxiliary to the city's blind association. Gap clothiers making up a special guitar case in denim for Paul McCartney.

Cimino Publications will be the sole selling agent of all printed music for the catalogs of Manon and Tithonus Music. . . . Howard Stein will present Traffic in Brazil in

association with Koski-Ellis Producoes Artisticas of Rio de Janeiro. The tour will begin Nov. 10 and end Nov. 19. . . . The Berlin Jazz Festival begins Wednesday (30) and continues through Sunday (3) with an array of talent including Sonny Rollins, McCoy Tyner, Aretha Franklin, Chet Baker, Lee Konitz, Herbie Mann, Earl Hines, Herbie Hancock and bluesmen Robert Jr Lockwood and Little Brother Montgomery.

Within one week's time, New York's The Bottom Line was visited by Bob Dylan, Odetta, Mick Jagger, Dick Shawn, Todd Rundgren, Lou Reed, Phil Ochs and Tony Bennett. . . . Bonnie Raitt will be joined in several concerts by veteran blue aces Roosevelt Stykes and Sippie Wallace.

Madison Square Garden struck the right chord with more than 61,000 people attending three music-filled nights, Oct. 12-14. Artists presented in that time include Frank Sinatra, the Isley Brothers and Rick Wakeman.

The Jamaica Reggae Festival is coming to Madison Square Garden Saturday and Sunday (2-3) featuring Byron Lee and The Dragonaires, Vic Taylor, Ken Boothe, the Fabulous Five Combo, Toots and the Maytels, Delroy Wilson, Roberta Sweed, Roy Richards, Keith Lynn, Barry Biggs and Tony Verity. . . . Eric Clapton and The Bee Gees are touring Japan.

Shawn Phillips reportedly cut his long hair and beard for upcoming tour. . . . Norman Gimbel wrote lyric for "Nightmoves" film starring Gene Hackman. . . . Freda Payne may portray title role in Broadway musical bio of Josephine Baker.

Oscar-winning songwriter Leslie Bricusse and former CMA agent Frank Levy formed a film-stage musical production company in Los Angeles. They have seven complete Bricusse properties in the can.

Stevie Wonder got city keys to Cincinnati, along with the promoter of his local concert, Dick Griffey. Wonder's new single, "Boogie On, Reggae Woman," ships this week with 500,000 advance orders.

Don McLean is out this week with his first album of new songs in two years, "Homeless Brother." . . . Ernie Stewart, of Las Vegas Riviera entertainment staff dead at 61.

Paul Anka guest-stars on TV cop series "Kojak" and its star Telly Savalas makes Vegas debut at Sahara next summer.

Who is building that blank audio tape factory in San Diego? A story last week said Fuji Photo Film U.S.A. will. But Fred Nakamura, executive vice president and head of the firm's North American operation, parries with "We have found the above has absolutely no truth in it." Still, reliable industry sources confirm the basics of the story and also reveal another blank tape operation planned for Canada. Another Fuji spokesman only acknowledges that they "have ambitious plans for the North American market in the future." But will that tape plant say Fuji or some other related name on its door?

RIAA Probes Music In Sex Locations

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fer of recorded music to tape believed to be extensive in these red light establishments where there is a heavy dependence on recorded music either as background sounds for strippers and topless dancers, or soundtracks for exploitation flicks.

Although the RIAA, and to some lesser extent the Harry Fox Agency, will be carefully chronicling the extent of copyright infringements in these so-called pleasure palaces, it is unlikely that any positive legal steps will be taken until the Warner Bros. Music test case comes to court.

In the Warner Bros. Music action the film was seized on orders from Los Angeles city attorney Burt Pines, and deputy city attorney Jim Hodges, who also filed a criminal complaint based on the alleged unau-

thorized usage of Charles Wright's song, "Loveland," from which the flick got its title.

Wright, a composer and performer affiliated with Warner Bros. Records and Warner Bros. Music, has sworn affidavits denying the issuance of a mechanical license for the use of "Loveland," in the movie.

Appeals Court

• Continued from page 10

of purchase merchandising aids for in-store usage on all its acts.

The Wayne Newton LP was taped live at the Sands in Las Vegas. The Bitter End set includes 30 performances by a host of well-known artists.

New acts debuting with singles include Ronnie Williams and Marion Jarves (both on Roxbury) and High and Mighty (on Chelsea). Fessor Funk and His Queens 8th St. Funk Band is also represented in the singles release.

In a new repertoire expansion move, label president Wes Farrell has his debut country single by Jerry Inman. That product was produced by Jim Ed Norman and Don Burns.

Approximately 120 persons attended the meetings in New York, Chicago, New Orleans and Los Angeles, with the Coast meeting last week ending the national presentations.

Ed Silvers, president, Warner Bros. Music, believes this is the first time that a movie has been seized in an antipiracy action.

Jules Yarnell, legal counsel to the RIAA, confesses that until now his organization had been so preoccupied with the uprooting of regular music pirates, it had not had the time, nor the manpower needed to expand its investigation to the flourishing pornography market.

Al Berman of the Harry Fox Agency also acknowledges the use of unauthorized music by pornography peddlers, but admits that it is even more difficult to enforce the law in this area than it is with regular music pirates.

Chelsea/Roxbury

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payments of royalties to publishers did not constitute a defense against infringement (Billboard, March 16).

A 1972 Appeals Court ruling in Arizona for the Ninth Circuit, which includes virtually all of the West Coast states, also held for the publishers.

Colorado Magnetics, principal defendants in the Ninth Circuit case, has since brought a petition to the U.S. Supreme Court, requesting permission for a hearing before the top court body. The court's decision on the hearing is still pending.



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