

# Billboard®

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YEAR

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## McClellan Bomb: \$20 Jukebox Fee

### Gortikov Asks Radio To Help Fight Pirates

By CLAUDE HALL

KANSAS CITY—Stan Gortikov, president of the Recording Industry Assn. of America, has called on the radio industry to help combat tape piracy. Speaking here Monday (2) at Bill Gavin's annual Radio Program Conference, Gortikov stated that "our business is being raped" and proposed four steps by which radio men can help fight piracy.

"I hope you can realize that to the extent that radio and recordings are interdependent, then piracy is harmful to us both. Piracy threatens the life and cycles and commercial potential of recording artists, eroding their usually limited careers and time spans of income potential, reducing the creative options of the

recording companies themselves. Your own industry's raw material embraces recording talent and creativity. Piracy is the enemy of both.

"But what can you do?"

- "Keep your eyes and ears open. Whenever you learn of a pirate manufacturer, wholesaler, or retailer, re-

(Continued on page 14)

### Vox Secures 4 American Orchestras

By IS HOROWITZ

NEW YORK—Vox Records has signed contracts with four American symphony orchestras, calling for the production of some 40 LPs through 1976 at an estimated talent cost of more than \$500,000.

The deals, incorporating a unique recoupment provision for the sponsoring orchestral societies, come at a time when other domestic labels are still playing it close and cautious on American orchestral recordings.

Vox signatories are the St. Louis, (Continued on page 27)

### \$12 Increase Would Depend On 'Freeze'

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan has tossed a legislative time bomb into the jukebox camp. He suggests raising the annual \$8 per box music performance royalty in the next Senate revision bill to over \$20—if the jukebox rate remains frozen in the 1975 version of the Senate bill.

The chairman of the Senate Copyrights Subcommittee says the adjustment to a higher rate would be called for, in view of the fact that the Senate, in passing the revision bill last September, voted to exempt the jukebox rate from any review or adjustment by the Copyright Royalty Tribunal set up in the bill to oversee statutory rates in U.S. copyright law.

### U.K.'s Rock 'Tidal Wave'

By PETER JONES

LONDON—The U.K. pop-group scene remains strong and varied as new groups emerge onto the singles charts in a kind of tidal wave of fresh-found talent.

Among the more recent batch of new "successes" are the Rubettes, Bay City Rollers, Glitter Band, Paper Lace, Mud, Wizzard and Roxy Music.

In some cases there is evidence of the tremendous influence of the

(Continued on page 74)

### Discos Demand Five-Minute Singles

By JIM MELANSON

NEW YORK—Record labels looking to expose product through discotheques would enhance their chances of success by releasing disks with extended playing times, preferably in the area of five minutes.

The above opinion is just one of

several resulting from a nationwide Billboard mail and telephone survey of some 60 disco disk jockeys and 30 club owners.

Also surfacing from the survey are the following revelations:

(Continued on page 74)

### The Recording Studio Scene in New York is still 'Big Apple.'

A special report on pages 39-49.

### 20 Acts Dominate Top LP Chart; 3 Factors Credited

By BOB KIRSCH

LOS ANGELES—Forty-two of the 200 positions on this week's Top LPs and Tape chart are held by a select roster of 20 artists covering a wide range

#### Chart Analysis

of product including straight rock, straight soul, country, folk material, comedy, oldies and repackages and the type of music traditionally referred to as easy listening.

Indications from these figures are:

- Major artists are taking a greater overall foothold on the LP charts than several years back;

- The consumer is buying a more varied product and in greater

(Continued on page 14)

### NBC Switches Format At Two N.Y. Stations

By RADCLIFFE JOE

NEW YORK—NBC Radio has changed the formats of both its AM and FM stations and has realigned the time slots of its air personalities for greater effectiveness.

WNBC-AM with its giant 50,000-watt transmitter that reaches as many as 30 states during nighttime broadcasting, has moved from its nearly three year Top 40 rock playlist to an MOR format designed to reach listeners in the 20 to 40 age group.

WNBC-FM has moved from the "Rock Pile," an automated all-rock

(Continued on page 29)



Lenny Dee ... steppin' forward with his organ instrumentals of today's top hits including "Rock Your Baby," "I Honestly Love You," "You're Having My Baby" and eight other chart songs. Florida based Lenny Dee can always be counted on to deliver top entertainment for everyone. Hear for yourself, his latest LP "STEPPIN' OUT WITH LENNY DEE" (MCA-455).

(Advertisement)



On the Billboard Charts for the last seven weeks, Mary McCreary's new album "JEZEBEL" is beginning to reflect her vast potential and scintillating new music with positive sales. Somebody new coming through on Shelter Records.

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(Advertisement)



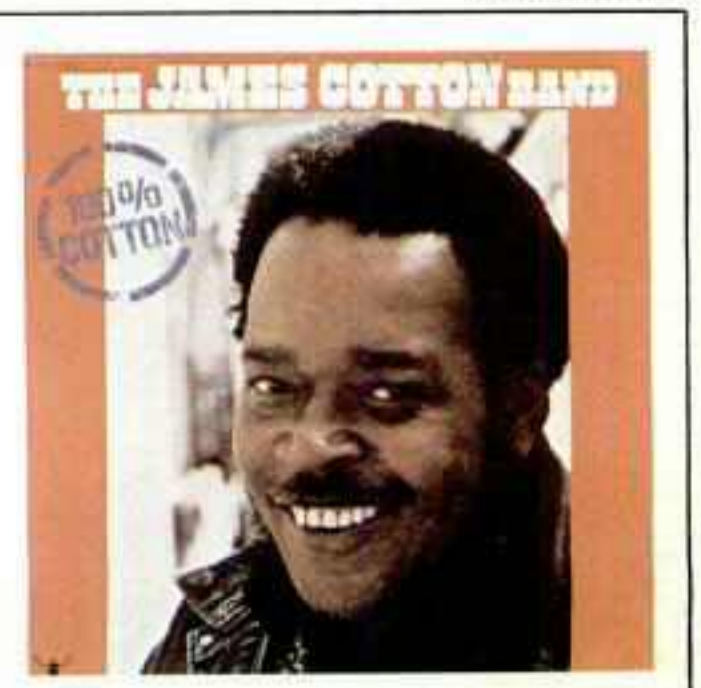
## A NEW KIND OF COTTON

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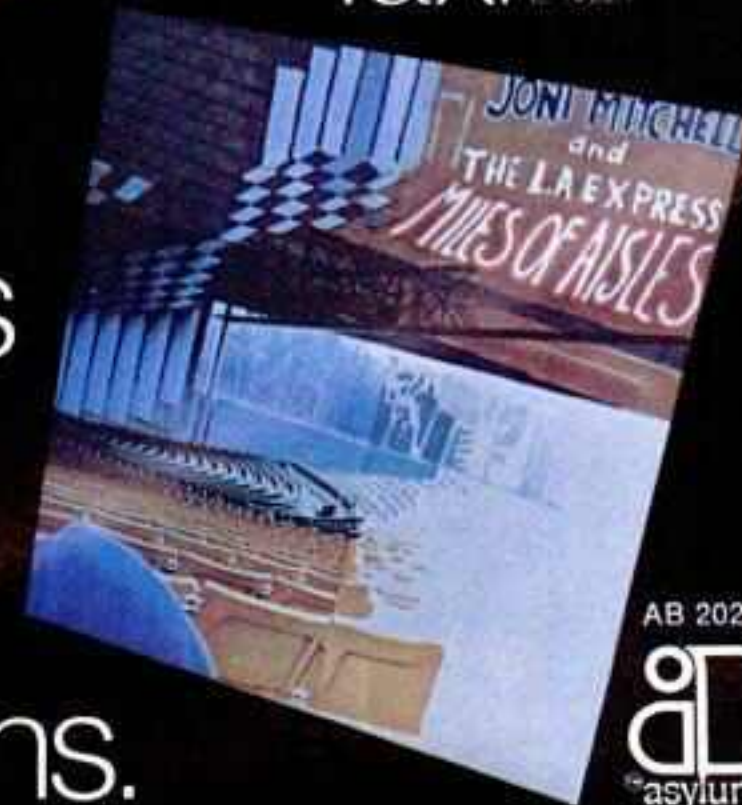


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Includes Her  
New Single  
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Asylum Records proudly presents  
"Miles of Aisles." The two record set  
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The musical event for all seasons.



KWST GOES PROGRESSIVE

New Acts Will Be Promoted In L.A.

By CLAUDE HALL

LOS ANGELES—New record artists—currently being stifled by the tight playlist rampant coast-to-coast in both Top 40 and many progressive formats—will now have a chance at a career as the City of the Angels receives its third major progressive operation Jan. 1.

Century Broadcasting is moving John Detz here to assume command of KWST and the 72,000-watt horizontal and vertical facility will dump its background music format and march against such established giants as KMET and KLOS.

Detz—in Los Angeles last week only briefly—states that the new progressive station “will stress the breaking of new records . . . and new artists.”

Detz, a pioneer in the progressive format, has been responsible for giving several new acts their first exposure at WABX in Detroit—often before they even had a record on the market. Acts that he helped discover include Teagarden & Van Winkle and the MC5. WABX was one of the first four or five progressive stations in the nation and its success led to KSHF in St. Louis, also owned by Century, switching to a progressive format.

Oddly enough, the rate card at KWST, as a beautiful music format operation, was more than that charged by WABX. However, WABX was able to sell its spots and was one of the most successful FM stations in the nation. For the time being, Detz will commute between Los Angeles and Detroit.

There will be no playlist at KWST. But each week the station will distribute to record labels a list of the different albums released by them in the past 45 days with the airplay that each of the LPs is getting.

“The station will not be totally like (Continued on page 66)

Senator Brooke Bill Would End Fair Trade Law

By MILDRED HALL

WASHINGTON—Sen. Edward W. Brooke (R., Mass.) has spearheaded a Congressional drive to end state Fair Trade laws with a bill introduced last week. The Fair Trade laws have come under increasing fire as inflation boosts prices of audio equipment and other consumer items to new highs.

The Senator's bill, S. 4203, would repeal those sections of the Antitrust and Federal Trade Commission laws which permit states to enact resale price maintenance laws. Passage of a bill to kill the Miller-Tydings Act of 1973 and the McGuire Act of 1952, would make price resale maintenance laws illegal in all states, since just about all U.S. Fair Traded items are involved in interstate commerce.

The Brooke bill will have to be reintroduced next session for any active consideration, but it has a lot going for it in the way of bipartisan support. The Ford administration is known to favor an end to inflationary price maintenance laws, with both the President and the Attorney General having spoken against them.

Sen. Philip A. Hart (D., Mich.) had also planned to introduce legis- (Continued on page 8)

Bell Will Stay Bell In England

By BRIAN MULLIGAN

LONDON—Bell Records will not lose its label identity in Britain, although it has been dropped in the U.S. by new president Clive Davis.

Here for a hectic round of meetings with local staff, artists and producers—his first since taking over the label—Davis says that although Arista, the new label he launched for Columbia Pictures is the American flagship, Bell will be retained in Britain.

But, stresses Davis, Bell will be used primarily for existing British artists whose success has given it such a strong label identity within the U.K. industry.

Future signings will be given the option to go with either label. Bell and Arista will retain separate identities in Europe also.

Davis says the U.S. company will continue to retain all its U.K. acts, although a certain amount of talent pruning has taken place. Regarding Gary Glitter and the Glitter Band, rumored ready to make a label switch, Davis says he has agreed to a release in the event of another com- (Continued on page 62)

DISNEY BANS 'CATALOG' RETURNS

LOS ANGELES—Disneyland-Vista Records has notified distributors it is discontinuing the return of “catalog merchandise.”

In its notification, the label states that its album product will in the future be divided into “promotional” LPs, which it defines as seasonal material, such as Halloween, Christmas or Easter goods, and new movie-based albums. All other LPs are to be considered “catalog.”

The label will accept Halloween LPs for return until Feb. 1; Christmas—March 31 and current new movie releases, such as “Winnie The Pooh” and “Island At The Top Of The World” can be returned until June 30, 1975.

Diamond-Rosner Form Pub Firm

LOS ANGELES—Neil Diamond and publishing executive David Rosner have formed the Bicycle Music Company here.

Aside from managing Diamond's catalog, which Rosner has done for the past three years through his own New York office, Bicycle Music will concentrate on developing new songwriters.

Rosner, Bicycle president, was a New York professional manager for Dick James Music before starting the David Rosner Music Company in 1971. Rosner Music managed copyrights for Ringo Starr and George Harrison as well as Diamond's Stonebridge and Prophet Music catalogs. All of these activities will be transferred to Bicycle Music.

Bicycle staff includes Tom Gantz, for two and one-half years professional manager with Snuff Garrett Music Enterprises, and Dennis St. John, Diamond's musical coordinator and drummer who will concen- (Continued on page 74)

Michigan Passes Antipiracy Rule

NEW YORK—Music pirates in Michigan could be jailed for up to three years and made to pay fines of up to \$100,000 after Sept. 1, 1975 when a new stringent antipiracy law goes into effect, making the practice a felony.

The new law just passed by the Michigan State Legislature makes a first offender liable to a fine of \$25,000 for the distribution and sale of pirated recordings.

The law which now goes to the Governor for final signature, also requires all tapes to carry the name and address of the duplicator on the face of the package. Michigan is the 27th state to outlaw unauthorized music duplication.



Ringo Starr, new label owner, flanked by Al Coury, Capitol's senior vice president and Bhaskar Menon, Capitol's topper.

Starr's Label: Ring O

LOS ANGELES—Ring O Records has been formed by Ringo Starr and will be distributed in the United States and Canada by Capitol.

Initial product to be released in February includes the debut LP “Sta★ring Music” featuring material from Starr's “Ringo” LP, performed by David Hentschel on the ARP synthesizer.

Ringo's own records will con-

tinue to be released on Apple, distributed by Capitol.

Starr is the first of the ex-Beatles to form his own label for distribution by Capitol and he joins a growing list of performers who have their own logos which are distributed by a major label, such as the Osmond's Kolob which MGM handles. George Harrison's Dark Horse is, of course, going through A&M.

Soul Disco a New Japanese Rage

LOS ANGELES — Japanese young people, with their passion for rock, are currently getting behind soul disco music with frenzied enthusiasm.

So says Stewart Levine, manager-producer of the Crusaders, who just returned from a sold-out 10-concert tour of Japan.

Levine found that more than 70 discotheques, specializing in r&b records, have opened up in the Tokyo area in recent months. Rhythm & blues music is called “funk” in Japan.

Japan's new breed of soul discotheques are jammed every night, even though they charge as much as \$8-\$7 admission and keep after the customers to buy drinks, according to Levine.

Levine came across no private clubs in Tokyo and found that most of these discos have live bands at some point during the evening as well as the latest soul records.

“Jazz used to be popular in Japan before they turned to rock,” he says. “It's still a great market for jazz oldies product. Because most Japanese

still really don't understand English that well, Western pop instrumentals in general go over particularly well. But the craze for jazz and rock now seems to be focused on r&b dance records.”

To his pleased surprise, Levine discovered that popular U.S. acts can earn as much on Japanese concert tours as they do stateside. Japanese promoters pay artists' air fare from America on Japan Airlines plus first-class hotel accommodations. (Continued on page 4)

ALL KINDS OF SONGS

Combine Versatility Paying Off

NASHVILLE—The RIAA gold certification of the Billy Swan single “I Can Help” points up the versatility of a publishing firm here, Combine, which has not confined its efforts to country music.

The song scored on all chart categories, as have others of this publishing firm, headed by Bob Beckham.

Also in the non-country grouping are such tunes as the Carl Carlton Backbeat recording of “Everlasting Love,” Bonnie Kolac's version of “You're Gonna Love Yourself In the Morning,” written by Donnie Fritts. His first recording on Atlantic of “300 Pounds of Honrgy” also is becoming a pop hit. Works by Kris Kristofferson also continue to cross over in all directions.

Dennis Linde, a Combine writer, turned out Elvis Presley's “Burning Love,” while Tony Joe White has written his own new single.

Bob Morrison of the Combine staff turned out “Roll On Sweet Mississippi” for Dobie Gray, while writer Rob Galbraith has both written for others and has now recorded his own tune.

Still other combine writers: Alan Rush, Randy Cullers and Bobby

Ogden, have formed an act called Captain Easy & The Radio Flyers, and the group will have an RCA release shortly.

Combine's Lee Clayton has written the “Ladies Love Outlaws” by Tom Rush on Columbia.

(Continued on page 51)

Angel Unveils First Two SQ Matrix Albums Quietly

NEW YORK—Angel Records has quietly released its first disks in SQ matrix quad—but you can't tell it by the jackets which indicate only a stereo designation and S-prefix for the stock numbers.

The telltale SQ prefix appears on the labels of two recent Andre Previn/London Symphony recordings: Gustav Holst's “The Planets” (SQ-1-36991) and a three-LP set of Tchaikovsky's “The Sleeping Beauty” (SQ-2-37039, 37040, 37041).

Even harder to find is the quad designation on the “Orchestral Music Of Debussy” with Jean Martinon conducting the ORTF Orchestra. The SQ-2-37064 stencil is on the dead space between the live grooves and label.

All three releases are priced as stereo disks, \$6.98 for the single LPs

and \$21.94 for the Tchaikovsky package, as Angel and its parent Capitol continues to test the quad waters without making a commitment to either matrix or discrete. “The Planets” was a \$4.34 stereo special in Sam Goody's Sunday (1) New York Times supplement.

Also continuing is the insertion of single-sheet flyers for Toshiba America audio hardware which first appeared in Angel and Seraphim product several months ago (Billboard, Sept. 28, Oct. 5). Included are ads for the “\$160 recording studio” cassette recorder, a quad receiver and an AM/FM clock-radio.

More Late News See Page 74

# Rock & Roll 'College' Prospers

## San Francisco's Blue Bear Enlarges, Opens Studio

By JACK McDONOUGH

SAN FRANCISCO—Blue Bear Waltzes School of Genuine Music, to its knowledge "the only rock and roll college in the world," has just completed work on its own 4-track studio and in addition shows a doubling of student enrollment over the past year. With the addition of the studio the school can now train engineering and production students in addition to the purely music-oriented students they have always had.

Blue Bear School was founded in 1971 by two brothers, Richard and Steven Strauss. It is now headed by Ed Denson, long-time figure in the grass-roots San Francisco music scene, who in the past has managed Bukka White, Mississippi John Hurt, Country Joe and the Fish and Joy of Cooking.

Blue Bear came to the public eye in 1972 and 1973 when its ensemble, Wolfgang and Strauss and the Electric Orchestra and Folk Chorus, gave local performances that were well received.

The main thrust of Blue Bear has been to provide all-around musical knowledge at a bare bones price to people who are interested in creating their own pop music.

A student normally pays a flat three or four-month rate which entitles him to one hour of private instruction each week plus access to as many as 30 seminars, plus the opportunity to band together with other students in studio projects.

The seminars cover all theoretical and practical aspects of music: harmonic theory, rhythmic notation, songwriting, guitar/fingerboard theory, ear training, performance workshops, etc.

All of this is done out of incredibly cramped quarters at two adjacent storefronts on Ocean Ave. in the Ingelside District. Blue Bear has long been looking for larger and painfully necessary quarters but city rents are high and the school already has a stretched budget.

The studio, assembled piecemeal in the backyard by student volunteers who were as good carpenters as musicians, is outfitted with a Crown 4-track and a Sony 850 2-track for mixdown.

Designed by a student named Neil Young (no relation to his famous namesake), the studio is mod-



Jules Kliot photo

Ed Denson: he trains "students" for engineering-a&r positions.

ular and can easily be disassembled and loaded onto a small truck or van. They have just picked up two Dolby units and also have the use of several excellent mikes through an arrangement with Kicking Mule Records, Denson's blues-oriented label.

Tom Sharples built the console and mixing board; Mark Needham manages studio affairs and Ross Winetsky teaches production and engineering to about 20 students. The school overall has about 150 students.

Blue Bear also maintains a sound workshop, run by Sharples, who rides herd, along with Needham, on the school's equipment as well as doing contract work for private repair shops.

Denson feels that the studio—which rents commercially for \$15 an hour—provides "a place where bands can work out their concepts at \$15 per hour instead of \$150. The idea is a little difficult to sell because

no record company ever thinks it's signed someone who isn't ready to go."

In addition to the studio, the school can also provide the service of backup musicians and singers; of people who can train backup musicians and singers; and people who can write arrangements and lead sheets.

The addition of these courses makes Blue Bear the second locale in San Francisco to be teaching production. The other is the College of Recording Arts, operated by Leo Kulka, head of the local NARAS chapter. Considerably more expensive, Kulka's program includes courses in music law and finance as well as music theory and audio equipment theory and operation.

"Leo's approach," says Denson, "is that he is training executive talent for the industry. But there's no need in the industry for executive talent. There's too much of it already. What they need is hits. It seems to me that the only way to be an effective producer within the industry is to have a track record, which you gain by being associated with a successful record. And its hard to train someone for that. So our courses are very practical. Our students go on the board the first day; of course someone is with them but they are learning the controls from the beginning."

### Phonodisc Opening New Distrib Center

INDIANAPOLIS — Phonodisc will open a Midwest distribution center here later this month. The installation is computerized and incorporates the latest material-handling equipment.

The management team heading the new depot will be Dean White, at present Phonodisc's operation manager in Morton Grove, Chicago. He will relocate here when the Chicago operation is closed. Deliveries to Chicago, Detroit, Cincinnati, Milwaukee, St. Louis and other Midwest centers will start from the new depot after Christmas.

## Executive Turntable

Tony Martell is the new vice president of East Coast operations and special marketing for ABC Records in New York. He was president of Famous Music Corp. three years prior to its sale to ABC last August. Michael Ochs named national director of press and public information for ABC in Los Angeles.

Irving Candiotti to national sales administration manager for JVC Industries. He was the company's East Coast regional sales manager. . . . Johnny Daives to newly-created post of manager/national promotion for New York Times Music.

Robert Mollerstuen named vice president and general manager of the consumer electronics and appliance division of RCA Limited (Canada). He succeeds Roy A. Phillips who has become vice president of consumer relations. . . . Naohiko Kobayashi to production manager in the marketing department of TEAC Corporation of America. . . . Jerry Adams has resigned from the Handelman Company in Detroit after 17 years. He joins Carl Thom as general manager of Harmony House Record and Tape stores and Music Peddlers, their one-stop/rack division.

Capitol Records has made five new appointments in its international activities including Don Grierson to manager of international a&r/promotion, Brian Shepherd to manager of European marketing, Joe Little to manager of international operations and administrations Madeline LaMarr to international merchandising as press and publicity manager and Fran Rogers to international administration assistant. . . . Gary Kenton appointed chief writer for Columbia and Epic Records. . . . Paula Scher to assistant art director for Atlantic/Atco Records.

Dick Wingate, a former radio man, becomes East Coast director of album promotion at Chess/Janus Records, New York. . . . Louis Ragusa joins Norman Winter Assoc., Los Angeles. . . . Robert LaValle succeeds the resigned Edward L. Schreiber as manager of the Heilicher Bros. distributorship in Miami. . . . At Warner Bros. Records, Russ Vail becomes branch credit manager, Alan Shapiro takes over as regional sales manager in the Houston-New Orleans market and Charles Wallace is the new assistant controller at W/E/A headquarters in Burbank.

A host of changes at Magnavox: Charles Wolf named vice president/general manager, assembly operations. He will report directly to John Faith, president of the Magnavox Co. of Tennessee. Wolf will retain his responsibility as plant manager for the firm's Jefferson City electronics plant. Raymond Hibbard named vice president/general manager components operations. He was plant manager of the company's Morristown electronics facility. Theodore Susac named vice president/general manager, cabinet operations. Ralph Horne now vice president and director of materials management. He was director of production and inventory control. Phillip Collier named vice president and director of manufacturing services. Richard Simpson appointed vice president and director of distribution services. Clifford Hendry now vice president and director of industrial relations. John Gross named vice president and director of quality assurance. James Clem appointed vice president and controller.

## Discounted LPs a Holiday Lure For So. Californians

By JOHN SIPPEL

LOS ANGELES—Southern California retail chains are using discounted merchandise as a major holiday season lure.

The Los Angeles Times carried a record amount of recorded music advertising in the Thursday Thanksgiving and Sunday (1) editions.

The 16-plus pages in the metropolitan daily included an eight-page Capitol Records insert, tagged to the Wherehouse chain.

The cut-price advertising, coming at the peak record/tape buying season, included:

- Montgomery Ward (14 departments): current hit LPs and tapes at \$4.66 and \$5.66, respectively;

- Tower Records (one store): All Nonesuch LPs at \$1.66; all John Denver RCA LPs at \$3.66; all WB group, Atlantic and Elektra LPs and tapes at \$3.66 and \$4.66, respectively;

- Wallich's Music City (seven departments): Bobbie Vinton's "Melodies Of Love" and four Jim Croce ABC LPs at \$4.19; "This Is The Moody Blues" at \$7.19; all RCA Red Seal classics at \$4.44 per record; and 19 select RCA hit LPs at \$4.19;

- Discount Record Center (eight stores): "Here's Johnny" on Casablanca at \$6.99;

- Musicland (eight stores): all Nonesuch LPs at two for \$5.33; 10 selected current hits at \$4.87 to \$5.87;

- Sears (27 departments): "Winnie The Pooh" and "Island At The Top Of The World" at \$2.79;

- May Co. (23 departments): six MCA current soundtrack LPs at from \$4.78 to \$5.48, "American Graffiti" at \$6.99 and "That's Entertainment" at \$9.66;

- Wherehouse (33 stores): Angel LPs at \$3.79 per LP; Seraphim at \$2.49 per disk; Capitol \$6.98 LPs at \$3.79 and tapes at \$4.79; Select hits from WB; Capricorn, Atlantic and RCA at \$3.79 and \$4.79 for records and tape, respectively.

### Peter Pan Places 'Apes' On Records

NEW YORK—Peter Pan Industries has introduced a new children's record series, "Planet Of The Apes," consisting of 7-inch disks and comic books, with each package pegged to retail at \$1.49. Counter and floor displays will be made available to dealers, according to Martin Kasen, Peter Pan president. He says the series will also be offered on LP in the near future.

### New Japanese Rage

Continued from page 3

The only travel expense they don't pick up is meals, because food has become so expensive in Japan's galloping inflation.

Concert ticket prices have also risen drastically in Japan. Major concert scale now is normally \$10-\$20, which means that even a 3,000-seat hall has a gross potential of some \$50,000.

## DELMARK CELEBRATES SOULFULLY

CHICAGO—Soul food and soul music were dished up to approximately 300 guests at the 20th anniversary of Delmark Records, independent jazz and blues label.

Delmark artists Sleepy John Bates, Hammie Nixon and Big Joe Williams, and pianists Blind John Davis, Jimmy Walker, and Erwin Helfer, jammed at the newly redecorated offices, site of the celebration.

Label president Bob Koester announced the release of five albums as part of the celebration by New Orleans Ragtime Orchestra, Joseph Jarman and Anthony Braxton, Clancy Hayes and The Salty Dogs, Yank Rachell, with Sleepy John Estes, Hammie Nixon and Mike Bloomfield and Roosevelt Sykes.

### Settle Plant Strike

NEW YORK—A settlement has been reached in a strike by record club union workers at Columbia's Terre Haute plant.

The walkout, which lasted some three weeks, only affected production schedules on club product, and not regular Columbia product, which is handled by a separate union.

## 25 Famous LPs To Be Launched By U.K. Anchor

By ADAM WHITE

LONDON—In its second major product launch in four months, Anchor Records will issue 25 albums in January originating from the U.S. Famous Music group of labels, which had included Dot, Paramount, Famous, Neighborhood and Steed. The Famous group was acquired earlier this year by Anchor's American parent, the ABC Leisure Group.

Jan. 1 is the official date on which Anchor assumes responsibility in Britain and Europe for the marketing of repertoire from Famous—one day after the existing U.K. licensing agreement between Famous and EMI comes to an end.

For its 25-album launch, Anchor will "adopt" 24 records already issued by EMI—but re-ship them under ABC catalog numbers—and release one LP not previously available, Andy Kim's "Greatest Hits."

A total of 22 titles will also be put  
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# Chicago and Herbie Hancock will make this your happiest New Year ever!

After the last Chicago TV special, all seven Chicago albums wound up on the Billboard chart! And their special guest star, Charlie Rich, became the second hottest artist on the charts for weeks to come.

Now here's the most spectacular Chicago TV special yet. A full hour-and-a-half...New Year's Eve...from the closing moments of 1974 to the first moments of 1975.

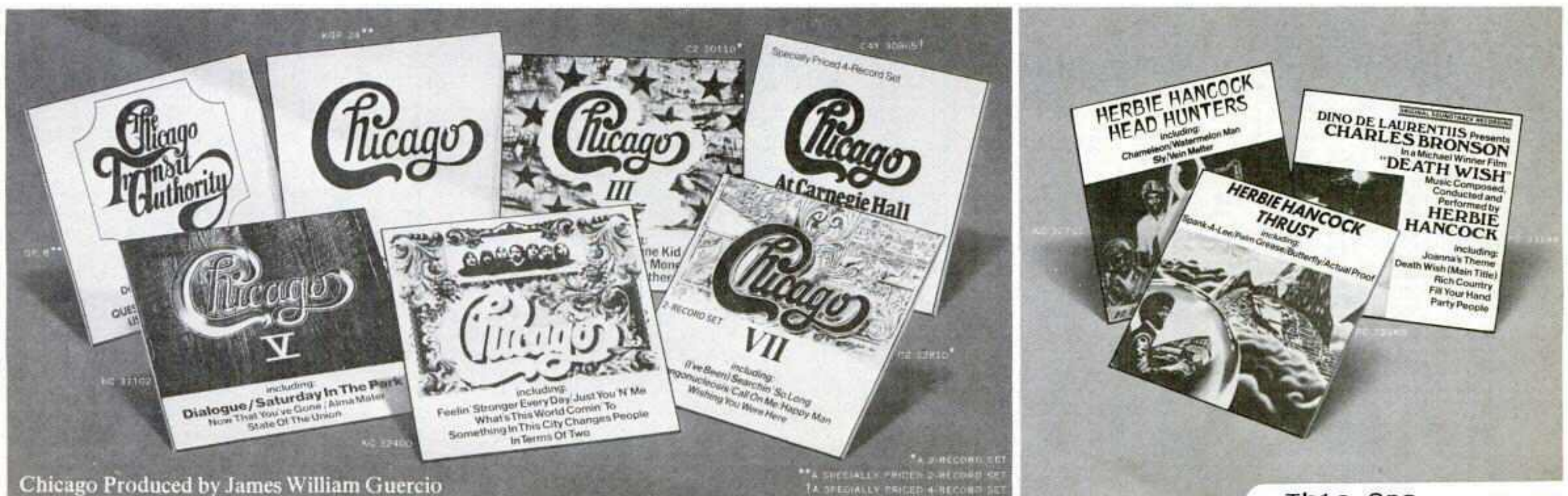
Among the special guests will be Herbie Hancock. And we're promoting the event in true Columbia style.

Watch for national and local print and radio support for the entire Chicago and Herbie Hancock catalogs on Columbia. Including "Chicago VII," now with three smash singles! "Chicago at Carnegie Hall," once again this year's most spectacular gift! "Chicago Transit Authority," the two-record set with the incredible list price of \$5.98! And the Herbie Hancock albums: "Thrust," his big new best seller... "Head Hunters," the album that broke Herbie Hancock wide open... "Death Wish," Herbie's brilliant, steady-selling soundtrack!

Don't be caught short. 1975 is going to start off with a boom...in Chicago and Herbie Hancock albums. Be part of it.

**On Columbia Records and Tapes**

Be prepared for the spectacular 90-minute Chicago TV special, with special guest, Herbie Hancock, New Year's Eve on ABC!



Chicago Produced by James William Guercio

This One



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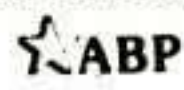
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Vol. 86 No. 50

## 2 Billboard No. 1 Winners



Billboard photo by John David Kalodner  
**SPIN ONE**—The Spinners and producer Thom Bell receive a Billboard No. 1 award for their participation in the single "Then Came You" with Dionne Warwick. Billboard's Ron Willman (second left) makes the presentation to producer Bell with members of the group beaming.



MCA photo  
**DOUBLE WINNER**—Olivia Newton-John accepts her Billboard No. 1 awards for LPs and singles from MCA president Mike Maitland. At the presentation are left Peter Hebbes, her manager and Johnny Musso, MCA's a&r vice president

## BURDON THE KEY

# Cap Makes Distrib Pact With Far Out

LOS ANGELES — Capitol Records has signed Far Out Productions, Ltd., to obtain exclusive worldwide distribution rights to product from Eric Burdon, Jimmy Witherspoon and other Far Out artists to be named in the future.

Initial product released under the deal, according to Capitol senior vice president, a&r/promotion/artist development Al Coury and Far Out senior vice president Steve Gold, is the Eric Burdon Band's "Sun Secrets." Burdon has not recorded for three years.

## RCA Sets Rock Gig For 2 Acts

NEW YORK—RCA Records is promoting its first rock concert in a long time with the Friday (13) production of Gil Evans and Rachel Faro at Town Hall here. "If it goes off well, we'll consider additional shots," Ray Harris, label product manager, says.

Bargain tickets scaled to \$3.50-\$2.50 are being sold at King Karol's and Musiel Maze, Manhattan; Joseph's Tape World and Titus Oakes, Brooklyn; Triboro Records, Jamaica, Queens, and Vogel's, Elizabeth, N.J.—all recommended by the promotion department.

Ad campaign, plugging their current LPs, "The Gil Evans Orchestra plays The Music Of Jimi Hendrix" and Faro's "Refugees," includes the Village Voice, and on FMers WQIV, which will also simulcast the 7:30 p.m. concert, WRVR, WNEW and WBRF.

His career began more than a decade ago, however, as lead singer of the Animals, one of the more successful bands of the first "British musical invasion." He later formed Eric Burdon and the Animals. Both groups enjoyed a number of Hot 100 chart successes. Burdon goes on the road with his new band on the Grand Funk tour starting Jan. 2.

Witherspoon's first LP under the agreement, "Love Is A Five Letter Word/Spoon," is slated for Jan. 6 release.

Far Out Management, Ltd., was formed in 1969 by Gold, Burdon and Jerry Goldstein. War, which began as Burdon's backup band and has grown into one of the country's most popular bands on its own, is also handled by the firm but is not included in the current agreement.

Capitol and Far Out expect to work on building new artists as well as handling the current roster.

## Two Heilichers Set To Keynote

LOS ANGELES—Ira Heilicher will keynote the National Assn. of Independent Record Distributors convention starting here Feb. 27. Last week, his father Amos Heilicher agreed to keynote the National Assn. of Recording Merchandisers convention also to be held in Los Angeles beginning March 2.

The elder Heilicher is the founder of the nationwide distribution-rack-ing-retailing empire and president of Pickwick International.

## Jazz Week For L. A. Dec. 6-12

LOS ANGELES—It's Jazz Week here Dec. 6-12 with a series of concerts and activities planned by the city's jazz community.

Mayor Tom Bradley signed the proclamation Monday (25) in ceremonies attended by KBCA-FM's owner Saul Levine, disk jockey Chuck Niles and bandleader Gerald Wilson.

The first concert Friday (6) featuring an all-star sextet led by Louie Belson took place at the California Museum of Science and Industry at 6 p.m. The second hour of the two hour free concert was broadcast by KBCA-FM, the city's 24-hour all jazz specialist.

A second free concert takes place Tuesday (10) at 6 p.m. from headquarters of Local 47 of the musicians union, with KBCA-FM again airing the second hour.

Musicians performing include the Red Holloway quartet and the Joe Piscatelle sextet.

Several of the areas jazz clubs, including Dontes and The Times, a new San Fernando Valley location, are arranging special programs.

## L. A. Judge Rules Against Platters In Buck Ram Suit

LOS ANGELES—A ruling here that the public is being misled when a group uses the name of a known act but yet contains none of the original members, could have longtime impact industrywide.

Superior court judge William H. Levitt, ruling in a November, 1972, suit brought by the Five Platters Inc. vs 12319 Corp. and Paul Robi, held that the plaintiff was not entitled to any damages.

The Platters corporation, owned by Buck Ram, producer-personal manager of the original group, from whom he had purchased individual rights to the name, was misrepresenting when it fielded five new singers and billed them as the Platters, the judge ruled.

Ram contended that Robi had no right to perform and head a group which appeared in a local bistro as "Paul Robi and the Original Platters."

Judge Levitt also pointed out that Ram filed a similar litigation against Robi in 1967, but failed to follow it up in five years.

## Discos Factor For 20th Hits

LOS ANGELES—The power of discotheques is amply illustrated in the current success of 20th Century Records, which had a \$2 million month in November and has three pop singles with stars on the Hot 100 Chart and four soul singles with stars on the Hot Soul Singles Chart.

Tom Rodden, general manager, points out that both "Kung Fu Fighting" by Carl Douglas and his follow-up "Kung Fu Fighting Man" started in discotheques. The first is again No. 1 on the Hot 100 Chart and the latter is racing up the soul chart.

Douglas' first hit was No. 1 in England, a land of discotheques, when 20th picked up the master and supported it in the U.S. with a discotheque promotion. "Radio stations also quickly picked up on the record right after that," Rodden points out.

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# Viewlex Sells Audio Visual Arm

GREAT NECK, N.Y.—Viewlex Inc., will be concentrating on its profitable music and entertainment divisions with the recently announced agreement to sell substantially all the assets of its money-losing audio visual division.

AVD, which manufactures and sells various types of projection equipment to the education/training market, is being purchased by a group of investors headed by Viewlex executive vice president Harry Charlston.

The newly formed company is Viewlex Audio Visual, Inc., and Charlston will leave his former post to take over the firm at the closing of the sale. Most of the AVD group, headed by general manager Ned Underhill, will also be involved in

the new company. In addition to assuming all liabilities connected with the AVD, the acquiring firm will pay Viewlex, Inc., an undisclosed sum represented by two promissory notes.

Viewlex president David Peirez notes that "although we probably will incur an accounting write-off of approximately \$4 million in the sale of the AVD, our continuing operations should be profitable (exclusive of the writeoff) at the conclusion of the current fiscal year next May 31."

He emphasizes that while AVD presented less than 14 percent of Viewlex sales, it had lost more than \$12 million in the last two years, over half the corporate loss. The AVD lost \$4.1 million in the last fiscal

year, while the total Viewlex loss was only \$3.7 million on sales of \$47.7 million.

Ongoing Viewlex operations include Buddah Records, headed by Art Kass; Electro Sound, Inc., professional audio equipment manufacturer with Chuck Link as president, and Custom Services, under executive vice president Dick Burkett.

The latter includes Sonic Record Pressing, Andrews-Nunnery Paper Corp., Bell Sound Studio, A&B Tape Duplicating, Monarch Record Manufacturing, Monarch Tape Duplicating and Viewlex Packaging West. The Viewlex Packaging East record packaging and manufacturing plant and equipment in Hauppauge, N.Y., was sold in September to Modern Album (Billboard, Oct. 5).

Although income for the first quarter ended Aug. 31 dipped about \$450,000 from a year ago to \$11.1 million, this was due mainly to delayed release of key Buddah product, including Curtis Mayfield and Gladys Knight. Profits from both releases should be reflected in second quarter figures ended Nov. 30, Peirez notes.

# Sen. Brooke Pushes Bill

Continued from page 3

lation to end Fair Trade. But Sen. Hart's office said last week that he may simply co-sponsor and support Sen. Brooke's bill in January.

Sen. Brooke told fellow senators last week that economists estimate Fair Trade is costing American con-

sumers over \$2 billion a year. He quoted a Justice Department estimate that resale price maintenance increases prices on Fair-Traded goods by 18 to 27 percent.

Sen. Brooke points out that there are Federal laws to prohibit bait-and-switch and other pricing practices in restraint of trade. Meanwhile, an increasing number of retailers have begun to prefer competing on their own in view of intense consumer dissatisfaction with the high prices.

For the first time, a small business group, the Smaller Business Assn. of New England (SBANE), has come out in support of legislation to end Fair Trade laws, and a return to a more competitive free enterprise system, without the artificial government shelter for manufacturers' prices.

The Senator notes that there are now 13 non-signer states where a contract with a single retailer is binding on all other sales of a Fair Traded product in that state. Another 23 states require individual agreements to be made with each retailer. The remaining 14 states do not have Fair Trade laws.

# GRT-ABC Merger Denied

LOS ANGELES—GRT "officially" told shareholders it was not conducting negotiations to merge with American Broadcasting Companies Inc.

Alan J. Bayley, president of GRT, denies published press reports that the two companies would merge by stating, "There are no current merger discussions with ABC."

In the company's quarterly report to shareholders, Bayley instead reported "strengthening" the company's product lines through new licenses negotiated with Private Stock, a record company owned by EMI Ltd., London, and former executives of Bell Records; other independent record producers; and British Talent Managers.

GRT's operations, for the most part, have moved ahead of last year in sales and earnings for the six months ended Sept. 30. The company's Music Tape Division, its largest sales and earnings contributor, "has done well," and after an operating loss in the first six months of fiscal 1974, GRT of Canada, a subsidiary, has "moved moderately into the black for the fiscal year as a whole," Bayley said.

Chess/Janus Records has continued to operate at a loss, he said, with internal restructuring and cost reduction programs being initiated.

The company also reported that progress in its Direct Mail operation, with startup costs of \$163,000 in the second quarter and \$369,000 in the first half, has not been satisfactory. "If results do not show some improvement in the very near future," Bayley said, "we will reevaluate the entire direct mail market and our place in that market."

In addition to test marketing the use of television as a medium for merchandising products, GRT is "considering additional plans to expand our product line and strengthen distribution channels to the retail consumer."

Bayley did not reveal those plans

(Continued on page 66)

# Market Quotations

As of closing, Thursday, December 5, 1974

1974		NAME	P-E	(Sales 100's)	As of closing, Thursday, December 5, 1974			Change
High	Low				High	Low	Close	
20%	12%	ABC	4.0	270	13%	12%	12%	- 1/8
4%	2%	Ampex	2.7	126	2%	2%	2%	- 1/8
2%	1%	Automatic Radio	3.7	64	1%	1%	1%	- 1/8
9%	4%	Avnet	2.2	311	4%	4%	4%	- 1/8
25%	9%	Bell & Howell	3.2	119	10%	9%	9%	- 1/8
40%	25	CBS	8.4	909	31	30	30	Unch.
4%	1%	Columbia Pic	-	100	2	1%	1%	- 1/8
3	1%	Craig Corp.	2.1	44	2	2	2	Unch.
6%	2	Creative Management	5.9	43	5%	5%	5%	+ 1/8
52%	19%	Disney, Walt	13	864	21%	19%	19%	- 2%
3	1%	EMI	3.8	62	1%	1%	1%	Unch.
29%	18%	Gulf & Western	3.7	139	22	21%	21%	- 1/8
8%	3	Handelman	7.2	86	3%	3%	3%	- 1/8
12%	5	Harman Ind.	2.3	10	7%	7	7	- 1/8
7%	2%	Lafayette Radio	3.4	63	3%	3%	3%	- 1/8
17%	11%	Matsushita Elec. Inc.	5.6	2590	12%	12%	12%	- 1/8
26%	19%	MCA	4.4	76	26	25%	26	- 1/8
17%	9%	MGM	5.4	26	17%	17	17%	+ 1/8
80%	46	3M	17	1520	49%	46	46	- 6%
8%	1%	Murse Elec. Prod.	2.5	83	1%	1%	1%	- 1/8
61%	36%	Motorola	13	573	42%	39%	39%	- 3%
23	12%	No. Amer. Phillips	3.5	111	14%	12%	12%	- 2%
19%	6%	Pickwick Int.	3.3	38	7%	6%	6%	- 1/8
6%	2%	Pickboy	4.3	49	3%	2%	2%	- 1/8
21%	10%	R.C.A.	5.0	1278	10%	10%	10%	- 1/8
10%	4%	Sony	9.1	1753	5	4%	5	- 1/8
25	9%	Superscope	2.1	125	11%	10%	10%	- 2%
26	12%	Tandy	5.6	81	13	12%	12%	- 1/8
6%	2%	Telecor	2.1	83	3%	2%	2%	- 1/8
4	2%	Telex	-	235	3%	3%	3%	- 1/8
2%	1	Tenna	-	78	1	1	1	- 1/8
10%	5%	Transamerican	6.3	744	6	5%	5%	- 1/8
9	4%	20th Century	12	93	4%	4%	4%	- 1/8
1%	.09	Viewlex	-	75	10	.09	.09	-01
18%	6%	Warner Communications	2.7	138	7%	7%	7%	- 1/8
31%	11%	Zenith	9.3	331	12	11%	11%	- 1/8

As of closing, Thursday, December 5, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABSCO Inc.	-	-	-	-	Schwartz Bros.	6	1/2	1/2	1/2
Gates Learjet	123	4 1/2	4 1/2	4 1/2	Wallich's	-	1/4	1/4	1/4
GRT	-	3/4	3/4	3/4	Music City	-	1/4	1/4	1/4
Goody Sam	-	1 1/2	1 1/2	1 1/2	NMC Corp.	-	1/4	1/4	1/4
Integrity Ent.	-	3/4	3/4	3/4	Kustom Elec.	28	1 1/2	1 1/2	1 1/2
Koss Corp.	28	5	4 1/2	4 1/2	Orrox Corp.	97	1	1	1
M. Josephson	12	4 1/2	4 1/2	4 1/2	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.

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# Earnings Reports

Year to Oct. 31	FUJI	
	1974	1973
Sales	\$302,200,000	\$256,000,000
Net income	10,500,000	13,000,000

Computed at the yen's current rate.

Income Per share	342.136	341.300
Common shares	2,910,008	2,895,008

3rd qtr. to Sept. 30:	MAGNAVOX CO.	
	1974	1973
Sales	\$127,573,000	\$154,033,000
Loss before tax	16,957,000	e1,572,000
Income tax	18,276,000	860,000
Net loss	8,681,000	e712,000
Per share		.04

Sales	nine-months	
	1974	1973
Sales	384,542,000	440,323,000
Loss before tax	15,415,000	e7,548,000
Income tax	7,446,000	4,002,000
Loss	7,969,000	e3,546,000
Extraordinary credit		b1,531,000
Net loss	7,969,000	e5,077,000

a—Based on income before extraordinary credit.  
b—From sale of Consolidated Furniture Industries.  
c—Income Equal to 29 cents a share. e—Income. f—Credit.

6 mo. to Sept. 30:	GRT CORP.	
	1974	1973
Revenues	\$16,647,501	\$14,818,022

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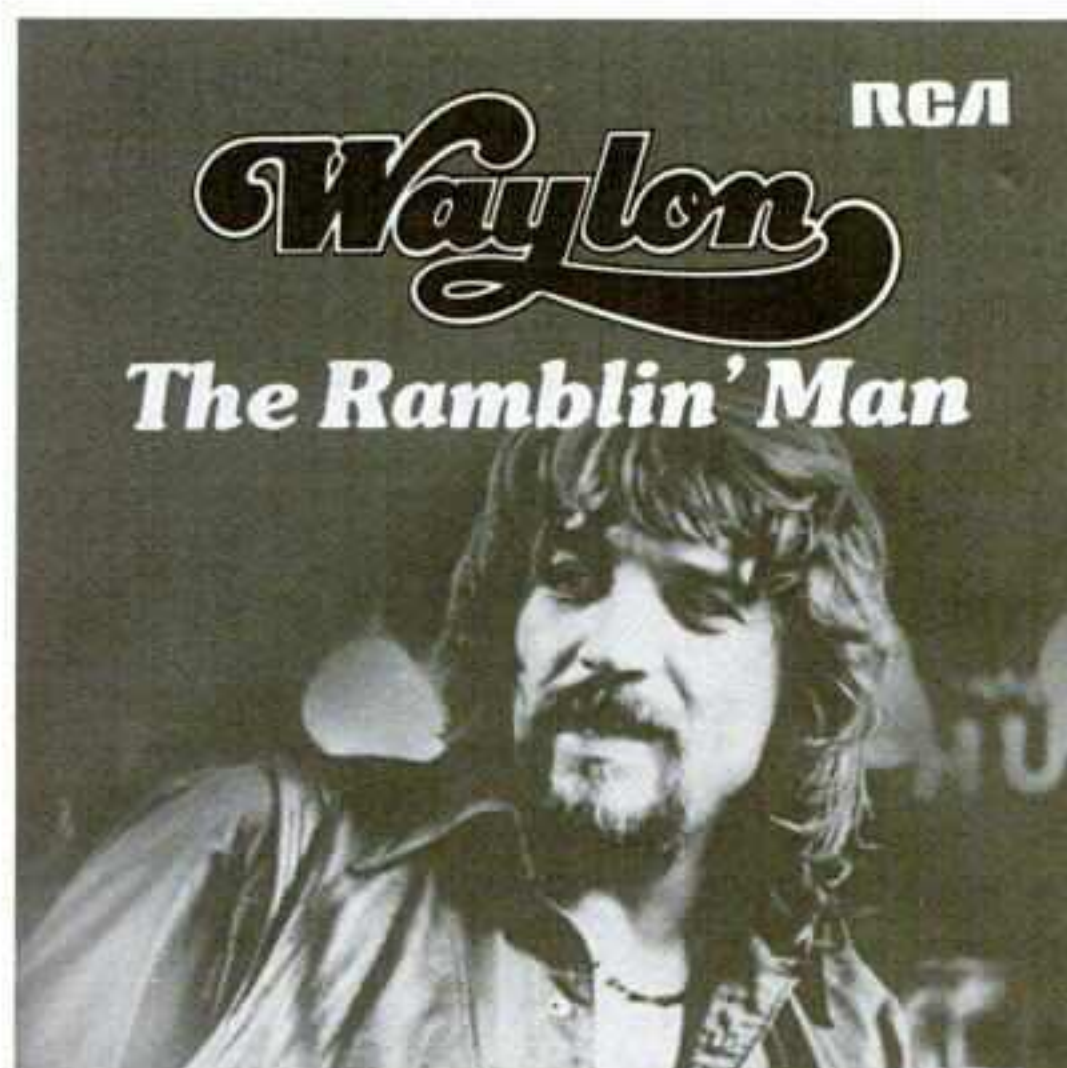


**Once they  
get a taste  
of the single,**

**they'll eat up  
the album.**

Waylon Jennings' new single, "Rainy Day Woman," from his new album, "The Ramblin' Man," is just what all the fans are hungry for. That's right, *all* the fans. Because Waylon is the missing link that connects country music with *all* music.

And connects, is right. "The Ramblin' Man" is already bulleting up the charts. Guess what it'll do once "Rainy Day Woman" starts cookin'!



APL1/APS1/APK1-0734

**RCA Records and Tapes**

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# Billboard Singles Radio Action

Playlist Top Add Ons • Playlist Prime Movers • Regional Breakouts & National Breakouts

Top Add Ons and Prime Movers are Determined by Radio Stations. Breakouts are Determined by Billboard's Chart Dept.

Based on station playlists through Thursday (12/5/74)

## TOP ADD ONS - NATIONAL

- BARRY MANILOW—Mandy (Bell)
- CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
- GRAND FUNK—Some Kind Of Wonderful (Capitol)

## PRIME MOVERS - NATIONAL

- ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
- NEIL SEDAKA—Laughter In The Rain (MCA)
- CARPENTERS—Please Mr. Postman (A&M)

## BREAKOUTS - NATIONAL

- BARRY MANILOW—Mandy (Bell)
- CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
- LINDA RONSTADT—You're No Good (Capitol)

### Pacific Southwest Region

- TOP ADD ONS:**
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
  - CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
  - BARRY MANILOW—Mandy (Bell)

- PRIME MOVERS:**
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century)
  - NEIL SEDAKA—Laughter In The Rain (MCA)

- BREAKOUTS:**
- NEIL SEDAKA—Laughter In The Rain (MCA)
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple)
  - CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)

- KPOI—Honolulu**
- GUESS WHO—Dancin' Fool (RCA)
  - NEIL SEDAKA—Laughter In The Rain (MCA) 16-7
  - THREE DEGREES—When Will I See You Again (Philly Int'l.) 17-10

### Pacific Northwest Region

- TOP ADD ONS:**
- AMERICA—Lonely People (Warner Brothers)
  - STEVIE WONDER—Boogie On Reggae Woman (Tamla)
  - CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)

- PRIME MOVERS:**
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
  - CARPENTERS—Please Mr. Postman (A&M)
  - HARRY CHAPIN—Cat's In The Cradle (Elektra)

- BREAKOUTS:**
- LINDA RONSTADT—You're No Good (Capitol)
  - CARPENTERS—Please Mr. Postman (A&M)
  - CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)

- KHJ—Los Angeles**
- DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
  - CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 20-9
  - NEIL SEDAKA—Laughter In The Rain (MCA) 29-18

- K100 (KIQQ-FM)—Los Angeles**
- BARRY MANILOW—Mandy (Bell)
  - PAUL DAVIS—Ride 'Em Cowboy (Bang)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 24-11
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 19-10

- KKDJ-FM—Los Angeles**
- NEIL SEDAKA—Laughter In The Rain (MCA)
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 14-7
  - DAVID BOWIE—Changes (RCA) 19-12

- KAFY—Bakersfield, CA**
- STEVIE WONDER—Boogie On Reggae Woman (Tamla)
  - JOHN DENVER—Rocky Mountain Suite (RCA)
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 15-0
  - NEIL SEDAKA—Laughter In The Rain (MCA) 23-17

- KCBQ—San Diego**
- FRANK ZAPPA—Don't Eat The Yellow Snow (DiscReet)
  - HARRY CHAPIN—Cat's In The Cradle (Elektra) 5-2
  - BILLY SWAN—I Can Help (Monument) 11-6

- KSEA-FM—San Diego**
- PAUL ANKA WITH ODIA COATES—One Man Woman/One Woman Man (U.A.)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 20-14
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 13-5

- KRUX—Phoenix**
- BARRY MANILOW—Mandy (Bell)
  - AL GREEN—Sha-La-La (Makes Me Happy) (Hi)
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 18-6
  - RINGO STARR—Only You (Apple) 16-9

- KUPD—Phoenix**
- GRAND FUNK—Some Kind Of Wonderful (Capitol)
  - EAGLES—Best Of My Love (Asylum)

- KQEO—Albuquerque**
- LINDA RONSTADT—You're No Good (Capitol)
  - BILLY JOEL—The Entertainer (Columbia)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 30-12
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 22-10

- KING—Seattle**
- JETHRO TULL—Bungle In The Jungle (W.B.)
  - CARPENTERS—Please Mr. Postman (A&M)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) EX-15
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 15-10

- KIRB—Tacoma**
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
  - EAGLES—Best Of My Love (Asylum)
  - CARPENTERS—Please Mr. Postman (A&M) 28-17
  - ELVIS PRESLEY—Promised Land (RCA) EX-31

- KTAC—Tacoma**
- N/A
  - N/A
  - KGW—Portland
  - N/A
  - NEIL SEDAKA—Laughter In The Rain (MCA) 14-6
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) EX-22

- KISM—Portland**
- NIGEL OLSSON—Only One Woman (Rocket)
  - LINDA RONSTADT—You're No Good (Capitol)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 23-14
  - BLACK HAWK COUNTRY—Oregon, I Can't Go Home (Seagull)

- KTLC—Denver**
- FANNY—Butter Boy (Casablanca)
  - AMERICA—Lonely People (W.B.)
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 23-13
  - POINTER SISTERS—Fairytale (ABC/Blue Thumb) EX-31

- KIMN—Denver**
- AMERICA—Lonely People (W.B.)
  - GRAND FUNK—Some Kind Of Wonderful (Capitol)
  - LINDA RONSTADT—You're No Good (Capitol) 35-24
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 37-28

- KCPX—Salt Lake City**
- JETHRO TULL—Bungle In The Jungle (Chrysalis)
  - B.T. EXPRESS—Do It ('Til You're Satisfied)
  - BARRY MANILOW—Mandy (Bell) 16-7
  - BOBBY VINTON—My Melody Of Love (ABC) 9-4

### Southwest Region

- TOP ADD ONS:**
- BARRY MANILOW—Mandy (Bell)
  - GRAND FUNK—Some Kind Of Wonderful (Capitol)
  - CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)

- PRIME MOVERS:**
- NEIL SEDAKA—Laughter In The Rain (MCA)
  - HARRY CHAPIN—Cat's In The Cradle (Elektra)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA)

- BREAKOUTS:**
- CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
  - BARRY MANILOW—Mandy (Bell)

- KILT—Houston**
- DONNY AND MARIE OSMOND—Morning Side Of The Mountain (MGM)
  - GRAND FUNK—Some Kind Of Wonderful (Capitol)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 25-12
  - JETHRO TULL—Bungle In The Jungle (Chrysalis) 37-26

- KLIF—Dallas**
- JETHRO TULL—Bungle In The Jungle (Chrysalis)
  - N/A
  - HARRY CHAPIN—Cat's In The Cradle (Elektra) 19-11
  - CAROL DOUGLAS—Kung Fu Fighting (20th Century) 17-10

- KNUZ-FM—Dallas**
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
  - BILLY PRESTON—Struttin' (A&M)
  - NEIL SEDAKA—Laughter In The Rain (MCA) 39-18
  - LYNYRD SKYNYRD—Free Bird (MCA) 40-21

- 92-K (KAFM-FM)—Dallas**
- JEFFERSON STARSHIP—Ride The Tiger (RCA)
  - J. GEILS BAND—Must Of Got Lost (Atlantic)
  - ELVIS PRESLEY—Promised Land (RCA) 29-18
  - LATIMORE—Let's Straighten It Out (Glades) 31-20

- KFJZ—Fl. Worth**
- LINDA RONSTADT—You're No Good (Capitol)
  - BARRY MANILOW—Mandy (Bell)
  - AL GREEN—Sha-La-La (Makes Me Happy) (Hi) 29-17
  - GLORIA GAYNOR—Never Can Say Goodbye (MGM) 24-14

- KXOL-Ft. Worth**
- CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
  - GRAND FUNK—Some Kind Of Wonderful (Capitol)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 28-15
  - GEORGE HARRISON—Dark Horse (Apple) 24-13

- KONO—San Antonio**
- AL GREEN—Sha-La-La (Make Me Happy) (Hi)
  - PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
  - NEIL SEDAKA—Laughter In The Rain (MCA) 15-9
  - BOBBY VINTON—My Melody Of Love (ABC) 11-4

- KELP—El Paso**
- GEORGE HARRISON—Dark Horse (Apple)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
  - SHIRLEY BROWN—Woman To Woman (Truth) 23-10
  - NEIL SEDAKA—Laughter In The Rain (MCA) 14-8

- XEROK—El Paso**
- PAUL DAVIS—Ride 'Em Cowboy (Bang)
  - NEIL SEDAKA—Laughter In The Rain (MCA)
  - HARRY CHAPIN—Cat's In The Cradle (Elektra) EX-11
  - JETHRO TULL—Bungle In The Jungle (Chrysalis) 16-8

- KAKC—Tulsa**
- NIGEL OLSSON—Only One Woman (Rocket)
  - CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
  - NEIL SEDAKA—Laughter In The Rain (MCA) 15-8
  - POINTER SISTERS—Fairytale (ABC/Blue Thumb) 13-7

- KELI—Tulsa**
- CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
  - J. GEILS BAND—Must Of Got Lost (Atlantic)
  - JOE COCKER—You Are So Beautiful (A&M)
  - B.T. EXPRESS—Do It ('Til You're Satisfied) (Scepter) 17-9

- WKY—Oklahoma City**
- DICK FELLER—Cry For Lori (Asylum)
  - CHILLIWACK—Crazy Talk (Sire)
  - NEIL SEDAKA—Laughter In The Rain (MCA) 36-17
  - ERIC CLAPTON—Willie And The Hand Jive (RSO)

- KOMA—Oklahoma City**
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
  - BARRY MANILOW—Mandy (Bell)
  - SHIRLEY BROWN—Woman To Woman (Truth) 29-17
  - JIM WEATHERLY—The Need To Be (Buddah) 30-18

- WTIX—New Orleans**
- ERIC CLAPTON—Willie And The Hand Jive (RSO)
  - BARRY MANILOW—Mandy (Bell)
  - PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 26-14
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 16-8

- KEEL—Shreveport**
- CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
  - EAGLES—Best Of My Love (Asylum)
  - BILLY JOEL—The Entertainer (Columbia) 29-21
  - CARPENTERS—Please Mr. Postman (A&M) 30-22

### Mid-West Region

- TOP ADD ONS:**
- CARPENTERS—Please Mr. Postman (A&M)
  - JETHRO TULL—Bungle In The Jungle (Chrysalis)
  - RINGO STARR—Only You (Apple)

- PRIME MOVERS:**
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
  - NEIL SEDAKA—Laughter In The Rain (MCA)
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century)

- BREAKOUTS:**
- CARPENTERS—Please Mr. Postman (A&M)
  - ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (United Artists)
  - BARRY MANILOW—Mandy (Bell)

- WLS—Chicago**
- PAUL ANKA WITH ODIA COATES—One Man Woman/One Woman Man (U.A.)
  - CARPENTERS—Please Mr. Postman (A&M)
  - BILLY SWAN—I Can Help (Monument) 15-5
  - THREE DEGREES—When Will I See You Again (Philly Int'l.) 12-3

- WCFL—Chicago**
- RUFUS—You Got The Love (ABC)
  - RINGO STARR—Only You (Apple)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 31-12
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 28-15

- WOKY—Milwaukee**
- N/A
  - N/A
  - WZUU-FM—Milwaukee
  - JETHRO TULL—Bungle In The Jungle (Chrysalis)
  - EAGLES—Best Of My Love (Asylum)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 238-12
  - NEIL SEDAKA—Laughter In The Rain (MCA) 20-10

- WIFE—Indianapolis**
- N/A
  - NEIL SEDAKA—Laughter In The Rain (MCA) 22-11
  - CARPENTERS—Please Mr. Postman (A&M) 28-17
  - WIRL—Peoria, IL
  - DOOBIE BROTHERS—Black Water (W.B.)
  - RIGHTEOUS BROTHERS—Dream On (Haven)
  - CAROL DOUGLAS—Kung Fu Fighting (20th Century) 20-8
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 29-17

- WDGY—Minneapolis**
- CARPENTERS—Please Mr. Postman (A&M)
  - DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
  - JETHRO TULL—Bungle In The Jungle (Chrysalis) 22-13
  - NEIL SEDAKA—Laughter In The Rain (MCA) 10-5

- KDWB—Minneapolis**
- TODD RUNDGREN—Wolfman Jack (Bearsville)
  - PAUL McCARTNEY & WINGS—Sally G (Apple)
  - NEIL SEDAKA—Laughter In The Rain (MCA) 31-14
  - HELEN REDDY—Angie Baby (Capitol) 29-19

- KOIL—Omaha**
- ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.)
  - MARIA MULDAUR—I'm A Woman (Reprise)
  - CARPENTERS—Please Mr. Postman (A&M) 40-28
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 32-21

- KIOA—Des Moines**
- BARRY MANILOW—Mandy (Bell)
  - GRAND FUNK—Some Kind Of Wonderful (Capitol)
  - BARRY WHITE—You're The First, The Last, My Everything (20th Century) 22-12
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 21-13

- KKLS—Rapid City, SD**
- DAVID BOWIE—Changes (RCA)
  - DOOBIE BROTHERS—Black Water (W.B.)
  - BARRY MANILOW—Mandy (Bell) EX-20
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 27-19

- KQWB—Fargo, ND**
- GLORIA GAYNOR—Never Can Say Goodbye (MGM)
  - DOOBIE BROTHERS—Black Water (W.B.)
  - ELECTRIC LIGHT ORCHESTRA—Can't Get It Out Of My Head (U.A.) 29-19
  - BILLY JOEL—The Entertainer (Columbia) 25-17

- KXOK—St. Louis**
- STYLISTICS—Heavy Fallin' Out (Avco)
  - NEIL SEDAKA—Laughter In The Rain (MCA)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 22-11
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 23-14

- KSLQ-FM—St. Louis**
- CARPENTERS—Please Mr. Postman (A&M)
  - JETHRO TULL—Bungle In The Jungle (Chrysalis)
  - ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 18-7
  - HARRY CHAPIN—Cat's In The Cradle (Elektra) 14-9

- WHB—Kansas City**
- N/A
  - N/A
  - NEIL SEDAKA—Laughter In The Rain (MCA) HB-19
  - ROLLING STONES—Ain't Too Proud To Beg (Rolling Stones) HB-20

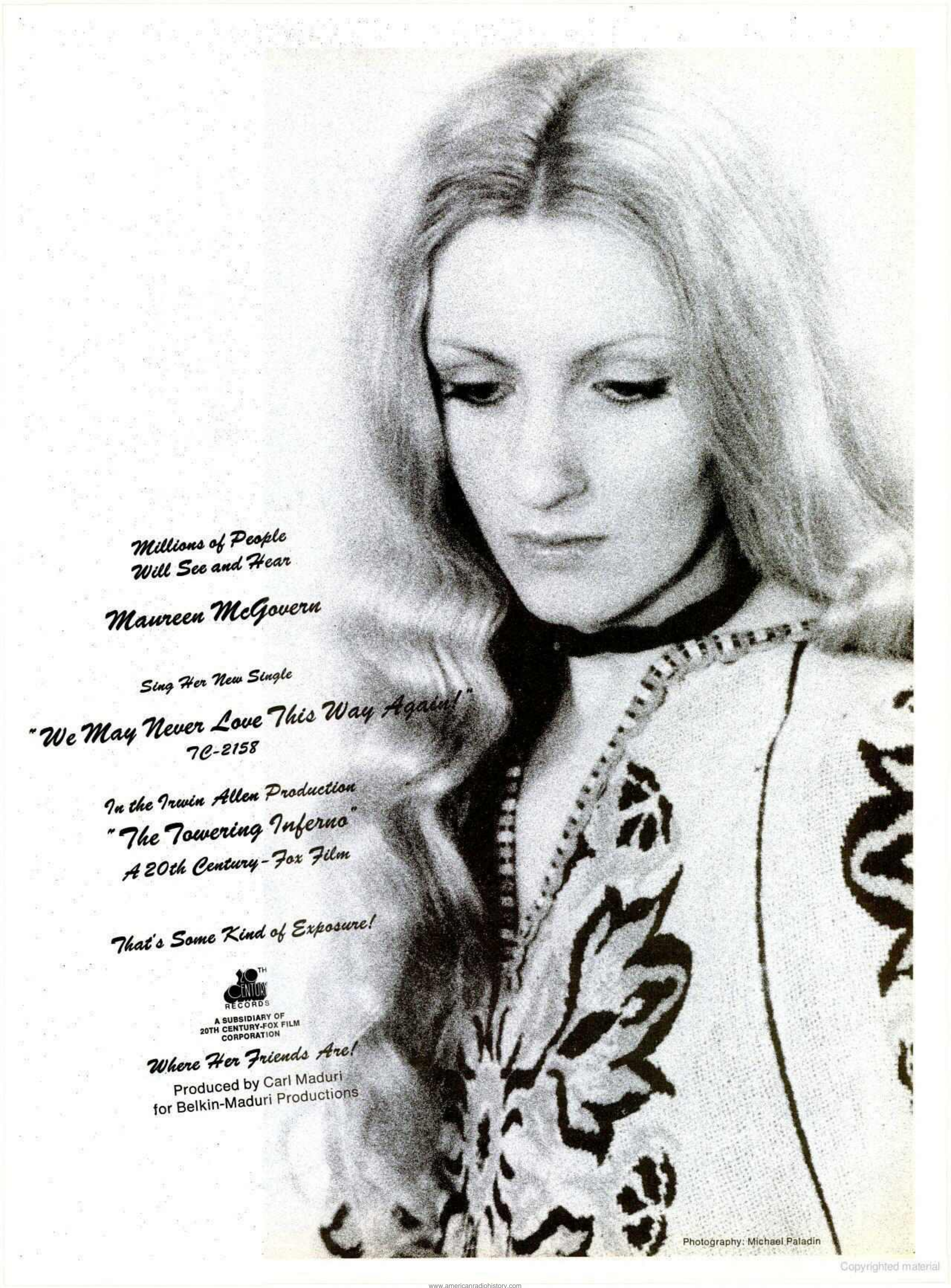
### North Central Region

- TOP ADD ONS:**
- BARRY MANILOW—Mandy (Bell)
  - JETHRO TULL—Bungle In The Jungle (Chrysalis)
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple)

- PRIME MOVERS:**
- ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
  - BARRY MANILOW—Mandy (Bell)
  - HELEN REDDY—Angie Baby (Capitol)

- BREAKOUTS:**
- BARRY MANILOW—Mandy (Bell)
  - PAUL McCARTNEY & WINGS—Junior's Farm (Apple)
  - GLORIA GAYNOR—Never Can Say Goodbye (MGM)

(Continued on page 12)



*Millions of People  
Will See and Hear*

*Maureen McGovern*

*Sing Her New Single*

*"We May Never Love This Way Again!"*  
7C-2158

*In the Irwin Allen Production  
"The Towering Inferno"  
A 20th Century-Fox Film*

*That's Some Kind of Exposure!*



A SUBSIDIARY OF  
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*Where Her Friends Are!*

Produced by Carl Maduri  
for Belkin-Maduri Productions

Photography: Michael Paladin

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# Billboard Singles Radio Action

Top Add Ons and Prime Movers are Determined by Radio

Stations. Breakouts are Determined by Billboard's Chart Dept.

Playlist Top Add Ons • Playlist Prime Movers ★ Based on station playlists through Thursday (12/5/74)

**WGRD—Grand Rapids**

- NEIL SEDAKA—Laughter In The Rain (MCA)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) EX-14
- ★ KIKI DEE BAND—I've Got The Music In Me (MCA) EX-16

**WZZM-FM—Grand Rapids**

- JETHRO TULL—Bungle In The Jungle (Chrysalis)
- BARRY WHITE—You're The First, The Last, My Everything (20th Century)
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 15-8
- ★ HARRY CHAPIN—Cat's In The Cradle (Elektra) 7-3

**Z-96 (WZZM-FM)—Grand Rapids**

- BARRY MANILOW—Mandy (Bell)
- Gloria GAYNOR—Never Can Say Goodbye (MGM)
- ★ BARRY WHITE—You're The First, The Last, My Everything (20th Century) 28-15
- ★ CARPENTERS—Please Mr. Postman (A&M) 25-17

**WTAC—Flint, MI**

- JOE COCKER—You Are So Beautiful (A&M)
- IKE & TINA TURNER—Sexy Ida, Part 1 (U.A.)
- ★ BARRY MANILOW—Mandy (Bell) 27-22
- ★ CHER—A Woman's Story (Warner-Spector) 29-25

**WIXY—Cleveland**

- JETHRO TULL—Bungle In The Jungle (Chrysalis)
- GEORGE HARRISON—Dark Horse (Apple)
- ★ IKE & TINA TURNER—Sexy Ida (U.A.) 39-27
- ★ LYNRYD SKYNYRD—Free Bird (MCA) 37-26

**13-Q (WKPQ)—Pittsburgh**

- GINO VANELLI—People Gotta Move (A&M)
- N/A
- ★ BARRY MANILOW—Mandy (Bell) 20-14
- ★ KIKI DEE BAND—I've Got The Music In Me (MCA) 21-16

**KQV—Pittsburgh**

- RINGO STARR—Only You (Apple)
- ★ BARRY MANILOW—Mandy (Bell)
- GINO VANELLI—People Gotta Move (A&M) 18-7
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 14-15

**WKBW—Buffalo**

- CARPENTERS—Please Mr. Postman (A&M)
- RUFUS—You Got The Love (ABC)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 20-4
- ★ HELEN REDDY—Angie Baby (Capitol) 18-10

**WGRQ—Buffalo**

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- EAGLES—Best Of My Love (Asylum)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 20-10
- ★ KIKI DEE BAND—I've Got The Music In Me (MCA) 24-17

**WSAI—Cincinnati**

- JIM STAFFORD—Your Bulldog Drinks Champagne (MGM)
- ★ BARRY MANILOW—Mandy (Bell)
- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM) 23-16
- ★ EAGLES—Best Of My Love (Asylum) 29-22

**WCOL—Columbus**

- LINDA RONSTADT—You're No Good (Capitol)
- FALLENROCK—She's A Mystery (Capricorn)
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM) 38-26
- ★ BARRY MANILOW—Mandy (Bell) 34-24

**WAKY—Louisville**

- TELLY SAVALAS—If (MCA)
- N/A
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 28-14
- ★ HELEN REDDY—Angie Baby (Capitol) 10-1

**WTUE—Dayton, OH**

- GUESS WHO—Dancin' Fool (RCA)
- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ BARRY MANILOW—Mandy (Bell) 38-26
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 36-25

**WBGH—Bowling Green, KY**

- TELLY SAVALAS—If (MCA)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ HELEN REDDY—Angie Baby (Capitol) 19-9
- ★ LYNRYD SKYNYRD—Free Bird (MCA) 7-3

**WJET—Erie, Pa**

- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)

## Southeast Region

**TOP ADD ONS:**

- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- DAVID BOWIE—Changes (RCA)
- JONI MITCHELL—Big Yellow Taxi (Asylum)

**PRIME MOVERS:**

- ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
- CARPENTERS—Please Mr. Postman (A&M)
- STEVIE WONDER—Boogie On Reggae Woman (Tamla)

**BREAKOUTS:**

- MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- JONI MITCHELL—Big Yellow Taxi (Asylum)

**WQXI—Atlanta**

- DAVID BOWIE—Changes (RCA)
- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 18-10
- ★ ELVIS PRESLEY—Promised Land (RCA) 23-17

**WFOM—Atlanta**

- AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ DAVID BOWIE—Changes (RCA)
- ★ ROLLING STONES—Ain't Too Proud To Beg (Rolling Stones) 24-15
- ★ POINTER SISTERS—Fairytale (ABC/Blue Thumb) 14-9

**Z-93 (WZGC-FM)—Atlanta**

- JETHRO TULL—Bungle In The Jungle (Chrysalis)
- ★ MICHAEL HOLM—When A Child Is Born (Mercury)
- ★ CARPENTERS—Please Mr. Postman (A&M) EX-12
- ★ RINGO STARR—Only You (Apple) 13-9

**WBBQ—Augusta, Ga.**

- JONI MITCHELL—Big Yellow Taxi (Asylum)
- ★ ROY ROGERS—Hoppy, Gene, & Me (20th Century)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 29-10
- ★ RINGO STARR—Only You (Apple) 18-7

**WSGN—Birmingham, AL**

- DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 17-7
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla) 21-13

**WHHY—Montgomery, AL**

- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 17-8
- ★ GUESS WHO—Dancin' Fool (RCA) 30-23

**WTOB—Winston/Salem, NC**

- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- ★ GLADYS KNIGHT & THE PIPS—I Feel A Song (In My Heart) (Buddah)
- ★ ELVIS PRESLEY—Promised Land (RCA) 28-15
- ★ B.T. EXPRESS—Do It ('Til You're Satisfied) (Scepter) 26-14

**WSGA—Savannah, GA**

- ★ DOOBIE BROTHERS—Black Water (W.B.)
- ★ EAGLES—Best Of My Love (Asylum)
- ★ LYNRYD SKYNYRD—Free Bird (MCA) 27-17
- ★ BARRY MANILOW—Mandy (Bell) 29-24

**WTMA—Charleston, SC**

- ★ BARRY MANILOW—Mandy (Bell)
- ★ CARPENTERS—Please Mr. Postman (A&M)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 26-14
- ★ BARRY WHITE—You're The First, The Last, My Everything (20th Century) 15-6

**WKIX—Raleigh, NC**

- ★ PAUL McCARTNEY & WINGS—Sally G (Apple)

- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- ★ CARPENTERS—Please Mr. Postman (A&M) 23-13
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 26-16

**WORD—Spartanburg, SC**

- ★ AMERICA—Lonely People (W.B.)
- ★ MICHAEL HOLM—When A Child Is Born (Mercury)
- ★ LATIMORE—Let's Straighten It Out (Glades) 12-5
- ★ BARBARA MASON—From His Woman To You (Buddah) 6-4

**WAYS—Charlotte, NC**

- ★ PAUL DAVIS—Ride 'Em Cowboy (Bang)
- ★ THE JONESES—Sugar Pie Guy (Part 1) (Mercury)
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 25-19
- ★ SHIRLEY BROWN—Woman To Woman (Truth) 8-3

**WNOX—Knoxville, TN**

- N/A
- N/A
- ★ PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.) 38-24
- ★ JETHRO TULL—Bungle In The Jungle (Chrysalis) 38-24

**WGOW—Chattanooga**

- N/A
- N/A
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 25-8
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla) EX-9

**KAAY—Little Rock**

- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 20-13
- ★ ELVIS PRESLEY—It's Midnight/Promised Land (RCA) 12-8

**WHBQ—Memphis**

- ★ RINGO STARR—Only You (Apple)
- ★ LYNRYD SKYNYRD—Free Bird (MCA)
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 15-4
- ★ STAPLE SINGERS—My Main Man (Stax) 30-21

**WMPS—Memphis**

- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- ★ JONI MITCHELL—Big Yellow Taxi (Asylum)
- ★ BARRY WHITE—You're The First, The Last, My Everything (20th Century) EX-6
- ★ RINGO STARR—Only You (Apple) EX-8

**WMAK—Nashville**

- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- ★ MAC DAVIS—Rock 'N Roll (I Gave You The Best Years Of My Life) (Columbia)
- ★ BARRY WHITE—You're The First, The Last, My Everything (20th Century) 24-16
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 15-10

**WLAC—Nashville**

- ★ BARRY MANILOW—Mandy (Bell)
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (MGM)
- ★ SHIRLEY BROWN—Woman To Woman (Truth) EX-8
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla) EX-10

**WQAM—Miami**

- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- N/A
- ★ CARPENTERS—Please Mr. Postman (A&M) 15-7
- ★ POINTER SISTERS—Fairytale (ABC/Blue Thumb) 23-17

**WFUN—Miami**

- ★ AL GREEN—Sha-La-La (Makes Me Happy) (Hi)
- ★ PAUL ANKA/ODIA COATES—One Man Woman/One Woman Man (U.A.)
- ★ BARRY MANILOW—Mandy (Bell) EX-10
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 9-4

**Y-100 (WHYI-FM)—Miami/Fl. Lauderdale**

- ★ AL GREEN—Sha-La-La (Makes Me Happy) (Hi)
- ★ NEIL SEDAKA—Laughter In The Rain (MCA)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 12-3
- ★ BARRY WHITE—You're The First, The Last, My Everything (20th Century) 9-6

**WLCY—Tampa**

- N/A
- N/A
- N/A
- N/A

**WQPD—Lakeland, FL**

- ★ LINDA RONSTADT—You're No Good (Capitol)
- ★ BILLY PRESTON—Struttin' (A&M)

- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 28-12
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 19-9

**Mid-Atlantic Region**

**TOP ADD ONS:**

- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
- ★ EAGLES—Best Of My Love (Asylum)

**PRIME MOVERS:**

- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
- ★ BARRY MANILOW—Mandy (Bell)
- ★ JETHRO TULL—Bungle In The Jungle (Chrysalis)

**BREAKOUTS:**

- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- ★ BARRY MANILOW—Mandy (Bell)

**WFIL—Philadelphia**

- N/A
- N/A
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 21-14
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 23-16

**WIBG—Philadelphia**

- ★ GLADYS KNIGHT & THE PIPS—I Feel A Song (In My Heart) (Buddah)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ BARRY MANILOW—Mandy (Bell) 28-16
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 20-9

**WPGC—Washington**

- N/A
- N/A
- ★ JETHRO TULL—Bungle In The Jungle (Chrysalis) 31-24
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla) 23-17

**WRC—Washington**

- ★ J. GEILS BAND—Must Of Got Lost (Atlantic)
- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 22-16
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 15-10

**WCAO—Baltimore**

- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)
- ★ EAGLES—Best Of My Love (Asylum)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 26-16
- ★ BARRY MANILOW—Mandy (Bell) 25-19

**WLPL-FM—Baltimore**

- ★ FRANKIE VALLI—My Eyes Adored You (Private Stock)
- ★ WHO—Postcard (Track)
- ★ JETHRO TULL—Bungle In The Jungle (Chrysalis) 24-13
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 29-18

**WGH—Newport News, VA**

- ★ PAUL DAVIS—Ride 'Em Cowboy (Bang)
- ★ GLORIA GAYNOR—Never Can Say Goodbye (MGM)
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 18-9
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla) 22-13

**WYRE—Annapolis, MD**

- ★ NEIL SEDAKA—Laughter In The Rain (MCA)
- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- ★ BARRY MANILOW—Mandy (Bell) 22-11
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 29-20

**WLEE—Richmond VA**

- ★ STYLISTICS—Heavy Fallin' Out (Avco)
- ★ BILLY PRESTON—Struttin' (A&M)
- ★ RINGO STARR—Only You (Apple) EX-10
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) EX-16

**Northeast Region**

**TOP ADD ONS:**

- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ PAUL DAVIS—Ride 'Em Cowboy (Bang)
- ★ BARRY MANILOW—Mandy (Bell)

**PRIME MOVERS:**

- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA)
- ★ NEIL SEDAKA—Laughter In The Rain (MCA)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.)

**BREAKOUTS:**

- ★ BARRY MANILOW—Mandy (Bell)
- ★ LINDA RONSTADT—You're No Good (Capitol)
- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)

**WABC—New York City**

- ★ DISCO TEX & THE SEX-O-LETTES—Get Dancin' (Chelsea)
- N/A
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 25-15
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 21-7

**WPIX-FM—New York City**

- N/A
- N/A
- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.) 20-9
- ★ BARRY MANILOW—Mandy (Bell) 29-22

**WBFB—Rochester, NY**

- ★ NEIL SEDAKA—Laughter In The Rain (MCA)
- ★ PAUL McCARTNEY & WINGS—Sally Gee (Apple)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 13-6
- ★ DOOBIE BROTHERS—Black Water (WB) 22-16

**WRKO—Boston**

- ★ AVERAGE WHITE BAND—Pick Up The Pieces (Atlantic)
- ★ DONNY & MARIE OSMOND—Morning Side Of The Mountain (Island)
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 22-13
- ★ RINGO STARR—Only You (Apple) 29-21

**WMEX—Boston**

- ★ FLASH CADILLAC & THE CONTINENTAL KIDS—Good Times, Rock & Roll (Private Stock)
- ★ ELTON JOHN—Step Into Christmas (MCA)
- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.) 18-13
- ★ J. GEILS BAND—Must Of Got Lost (Atlantic) 13-9

**WVBF-FM—Framingham, MA**

- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ LABELLE—Lady Marmalade (Epic)
- ★ CARPENTERS—Please Mr. Postman (A&M) 23-5
- ★ HELEN REDDY—Angie Baby (Capitol) 19-14

**WPRO—Providence**

- ★ PAUL DAVIS—Ride 'Em Cowboy (Bang)
- ★ BARRY MANILOW—Mandy (Bell)
- ★ SHIRLEY BROWN—Woman To Woman (Truth) EX-13
- ★ CAROL DOUGLAS—Doctor's Orders (Midland Int'l.) EX-17

**WORC—Worcester, MA**

- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ AMERICA—Lonely People (W.B.)
- ★ LINDA RONSTADT—You're No Good (Capitol) NEW 22
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) 28-11

**WDRG—Hartford**

- ★ STEVIE WONDER—Boogie On Reggae Woman (Tamla)
- ★ GEORGE HARRISON—Dark Horse (Apple)
- ★ HARRY CHAPIN—Cat's In The Cradle (Elektra) 26-16
- ★ BARRY WHITE—You're The First, The Last, My Everything (20th Century) 30-22

**WPOP—Hartford**

- ★ RUFUS—You Got The Love (ABC)
- N/A
- ★ HARRY CHAPIN—Cat's In The Cradle (Elektra) 18-8
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 14-6

**WTRY—Albany**

- ★ GRAND FUNK—Some Kind Of Wonderful (Capitol)
- ★ LINDA RONSTADT—You're No Good (Capitol)
- ★ PAUL McCARTNEY & WINGS—Junior's Farm (Apple) 21-11
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 22-12

**WPTR—Albany**

- ★ BARRY MANILOW—Mandy (Bell)
- ★ PAUL DAVIS—Ride 'Em Cowboy (Bang)
- ★ NEIL SEDAKA—Laughter In The Rain (MCA) 29-15
- ★ ELTON JOHN—Lucy In The Sky With Diamonds (MCA) HB-23

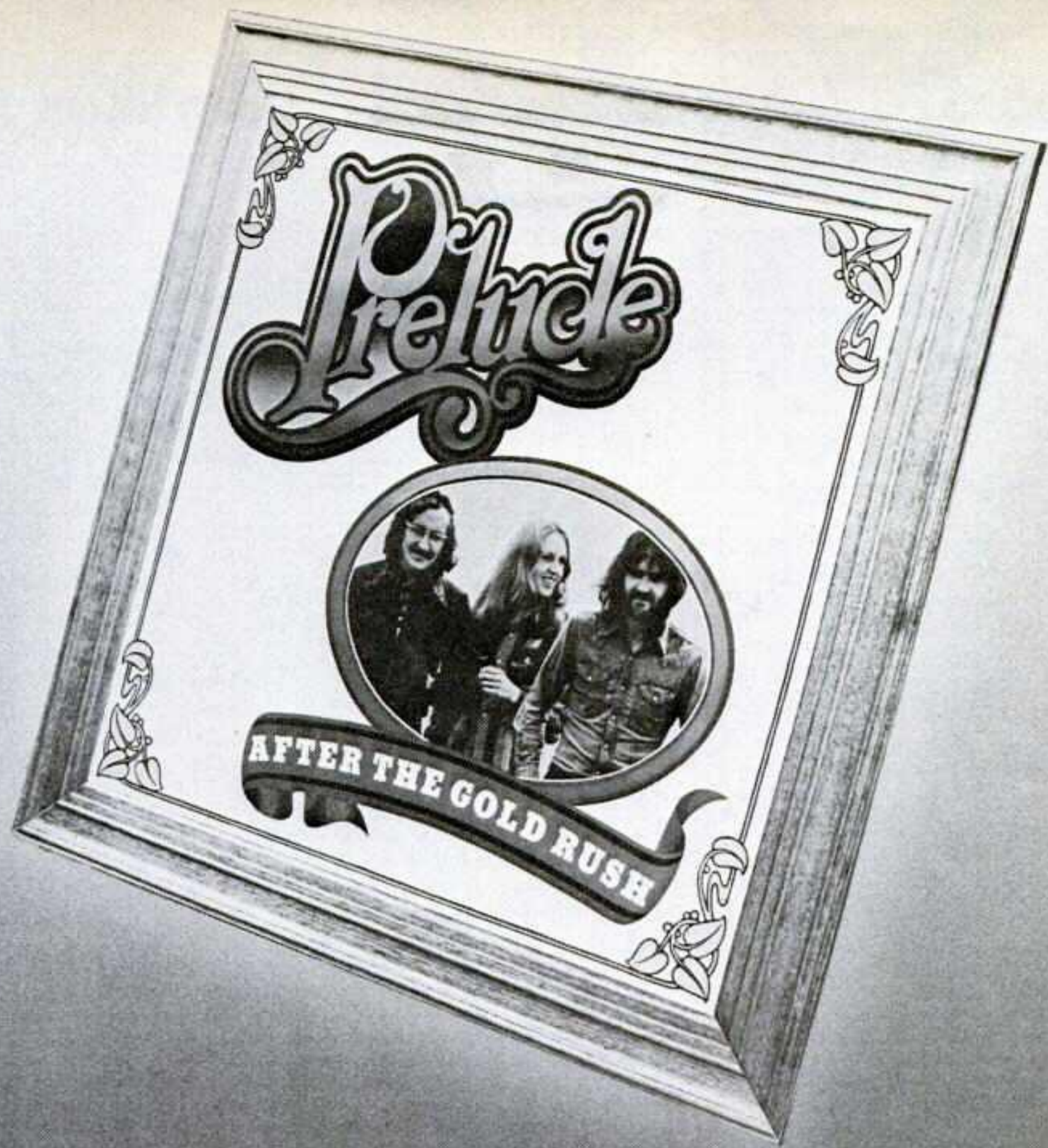
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8-track: Y8I 9282  
cassette: ZCI 9282  
single: IS 018

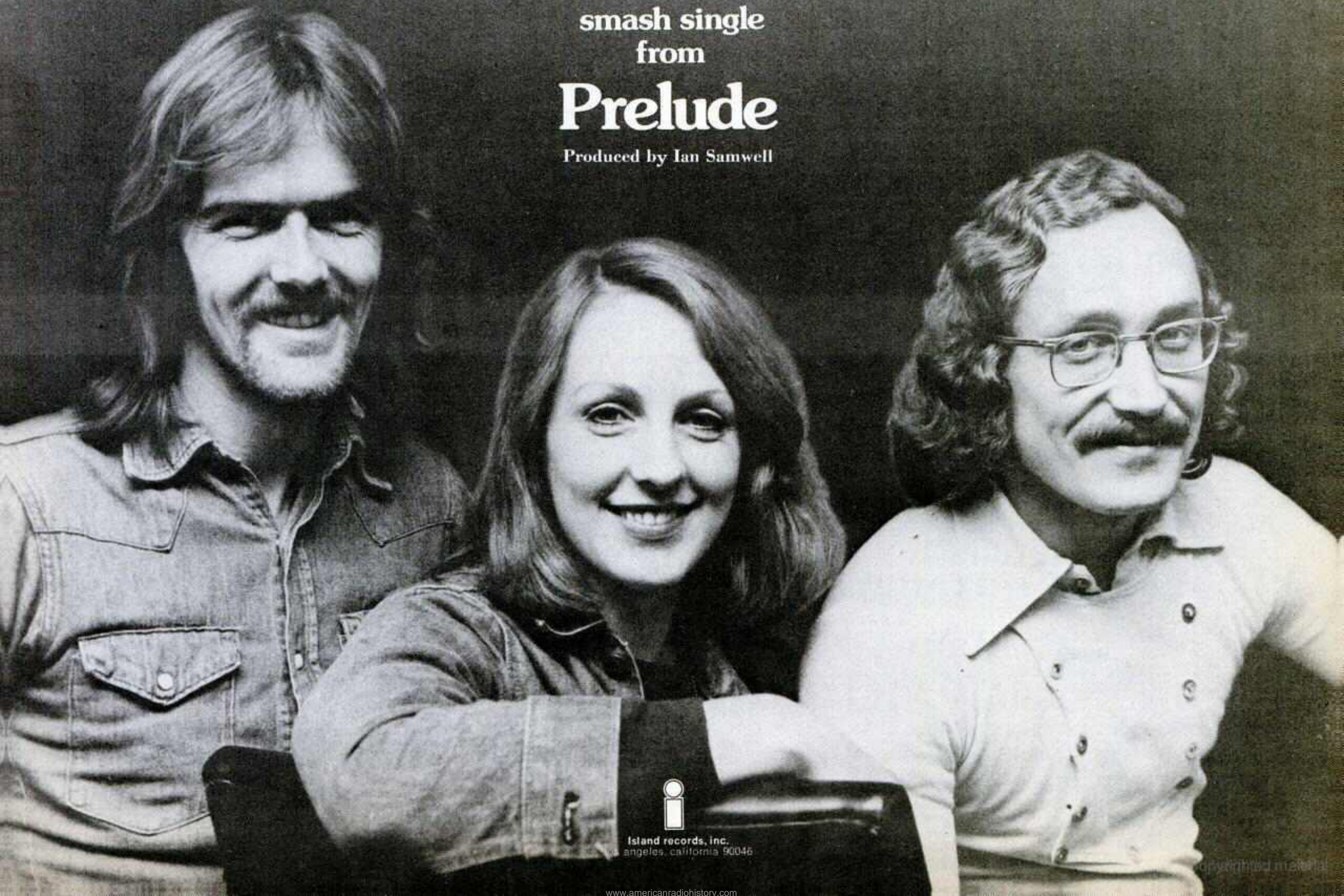


# "Fly"

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angeles, california 90046

## McClellan Bomb: \$20 Jukebox Fee Urged

• Continued from page 1

BMI and SESAC, and other interested parties. He says he hopes the final version of the 1975 bill will uphold his view that "all royalty rates should be periodically revised."

The ultimate decision on the jukebox rate issue is uncertain. But if the jukebox fee is to be frozen, then the subcommittee will have to establish "a jukebox royalty fee which is reasonable under conditions prevailing at the present time. Such a rate must

be determined by an analysis of all available economic data."

The letter asks comment by Jan. 15 on two dynamite questions. The first asks "What jukebox royalty fee should be established at this time in the statute if the rate review by the Copyright Royalty Tribunal is precluded?"

The second leads up to the higher rate with a reference to a 1958 Judiciary Committee finding that a per-box payment of \$19.70 would be reasonable. (This was in connection

with a 1958 Senate bill to end the jukebox royalty exemption in the 1909 law, which did not get beyond committee approval.)

The letter asks: "Would a fee of \$19.70 with some adjustment for the rate of inflation since 1958 be a reasonable jukebox royalty fee at the present time?"

The McClellan letter bolsters this approach with a reminder that the present Judiciary Committee decided during the 1974 markup of S. 1361 that the mechanical royalty for recording copyrighted music should be adjusted to reflect "to some extent the rate of inflation since the initial consideration of the bill."

The reference is to Sen. Philip A. Hart's (D., Mich.) attempt to get the mechanical royalty ceiling up to three and a half cents, but the committee settled on three cents, or a half cent above the bill's originally proposed rate.

In its April 1974 consideration of the revision bill, the subcommittee considered a cost-of-living raise of 26.6 percent for all statutory rates in the bill, but decided, instead, to let adjustments be handled by the Tribunal set up to make periodic review and adjustments of rates.

## Datax Sued By Maker Of Tape Pinch Rollers

LOS ANGELES—IMCO, a prime manufacturer of pinch rollers used in tape cartridge assembly, is suing Datax Corp., the defendant firm in the recent federal tape piracy conviction here, in two superior court suits.

IMCO, formerly known as Indiana Moulding Co., Huntington, Ind., claims in its first suit that it is owed \$50,235.30 for pinch rollers sold to Datax at \$27.50 per thousand.

The second suit alleges that Richard Taxe, treasurer of Datax, put up as collateral in 1973 for a promissory note to IMCO five parcels of land, which he later transferred in 1973 from Datax to his mother and father, Dave and Rose Taxe.

The suit claims that Taxe acted without authority because California Secretary of State Edmund G. Brown withdrew Datax's state corporate charter in August, 1973, due to Taxe's failure to pay state taxes. The suit charges Richard Taxe could not transfer corporate property in October of that year because by then Datax was legally dissolved.

The second suit reiterates that IMCO is owed \$50,235.30 for pinch rollers allegedly delivered between Jan. 29 and April, 1974.

Richard Taxe is currently appealing his four-year sentence in the Circuit Court of Appeals in San Francisco.

## Col Seeks Approval

LOS ANGELES—Columbia Records has filed for approval of a rider to a contract with 14-year-old Brenda Evonne Smith calling for payment to her of \$510 salary per month in semi-annual payments of \$3,060. Petition was filed here in superior court.

## Caytronics To Court

LOS ANGELES—Caytronics Corp. of New York City is suing Mildred Weiss, doing business locally as Merchandise Promotions of America, in superior court for \$66,810.61, which they allege is owed for merchandise which the defendants bought.

## Gortikov Asks Radio's Aid

• Continued from page 1

port full information to the local FBI office and local law enforcement; and feel free to report details to RIAA's anti-piracy headquarters in New York City;

• "If your state has no antipiracy law, join with local record retailers and distributors in encouraging your legislature to enact such a law;

• "Urge your radio and television stations carefully to screen advertising for recorded product to be sure it comes from a legitimate source. Any record company will be glad to help you confirm whether inclusion of a given artist in such recordings has been legitimately authorized;

• "Realize that you communicate over the air every day with the same people who buy pirate tapes. You are the best communicators with those purchasers who currently feed the crime by their actions and who thus jeopardize the rights and

interests of the artists, musicians, and composers whose music these consumers so enjoy."

Earlier, Gortikov pointed out that if there is a statement on the tape cartridge box that all fees have been paid it was a sure tipoff that it was a pirate tape.

"The pirates have created a 'shadow' industry alongside our own but outside the law," he stated. "Pirates take our money, cream our talent, rape our rights, and suck our life blood like unwholesome parasites. About one out of every four tapes made in America today is an unauthorized duplication for which a pirate pays nothing to any recording artist, nothing to any musician, nothing to any record company, and rarely anything to any music composer or publishers."

Gortikov claimed that pirates drain off sales of \$200 million a year, noting piracy has virtually wiped out legitimate business in such areas as Taiwan and Malaysia.

## Only 20 Acts Hog the Top 200

• Continued from page 1

amounts, thus accounting for more crossover;

• The release of a new album does not necessarily hurry the departure of previous product from the charts.

In addition to the artists doubling up, there are a number of LPs high on the charts which cover country, hard soul and a great deal of greatest hits and repackage.

Elton John holds down the No. 1 slot with his "Greatest Hits," while his "Caribou" is at 47. At 3 is Bachman-Turner Overdrive's "Not Fragile," while the band who helped bring hard rock back to American this year is also at 79 with "Bachman-Turner Overdrive II." Neil Diamond is at a starred 5 with his "Serenade," and Diamond is another artist with a greatest hits package on the charts, this one at 142. Diamond straddles the line between rock and a more easy listening kind of effort.

John Denver, with his pleasant blend of folk and rock, is at a starred 6 with "Back Home Again" and at 61 with his "Greatest Hits." Jim Croce has another greatest hits package on the charts. "Photographs & Memories," at 8 while his "I Got A Name" is at 194.

The Ohio Players, a straight soul band with strong disco appeal, are at a starred 10 with "Fire" and also hold down the 78 slot with "Skin Tight." At a starred 18 is Helen Reddy with "Free and Easy." Ms. Reddy, who was first known as a singles artist and has developed into a TV and club entertainer appealing to many types of audiences, also shows her ability to hit the album market, with her "Love Song For Jeffery" also on the charts at 187.

Cheech & Chong, the comedy duo who have broken through to the record buyer as well as the club audience, have three LPs on the charts. "Cheech & Chong's Wedding Album" is at 23, "Los Cochinos" is at 150 after 64 weeks and "Big Bambu" is at 182 after 110 weeks. At 24 is Carole King, with her "Wrap Around Jot," while the songstresses' "Tapestry" is at 183 after 193 weeks. At 31 is Paul Anka with "Anka." The artist, who began as a teen idol and has become known over the years as a club and MOR star, is also in the 190 slot with a double LP of his earliest hits.

The Stylistics, a group that began as traditional soul but have increasingly crossed into pop are at a starred 43 with their "Heavy" and

are also in the 196 slot with "Let's Put It All Together."

Bobby Vinton, thought of in recent years as strictly a club and easy listening act, is at a starred 44 with his "Melodies Of Love" thanks to his recent top 5 single and is also at a starred 109 with "With Love," a collection of older material.

Chicago, which recently had all seven of its LPs on the charts, are on at 57 with their jazz/rock style with "Chicago VII" and at 177 with "Chicago Transit Authority," an LP that has been on the charts for 164 weeks. Charlie Rich represents the country duplicates with his "Silver Fox" at a starred 60 and "Behind Closed Doors" at 188. Stevie Wonder is at 64 with "Fulfillingness' First Finale" and at 147 with "Innervisions" and at 191 with "Talking Book."

Joni Mitchell jumped on the charts at 67 with her live "Miles Of Aisles" and is also at 161 with "Court And Spark." Tony Orlando & Dawn, traditionally thought of as almost completely a singles act, are at a starred 99 with "Prime Time" and at 108 with "New Ragtime Follies."

The Beach Boys are on the charts twice with two repackage. "Endless Summer," a former No. 1 LP, is at 125 while "Friends & Smiley Smile" is at 131. Anne Murray is at 146 with "Country" and has jumped on at 181 with "Highly Prized Possession."

The Hudson Brothers, who have had one mild hit single, have two LPs on the charts. Probably as a result of a successful TV show this summer and a weekly cartoon show, the group is at 176 with "Hollywood Situation" and at 179 with "Totally Out Of Control."

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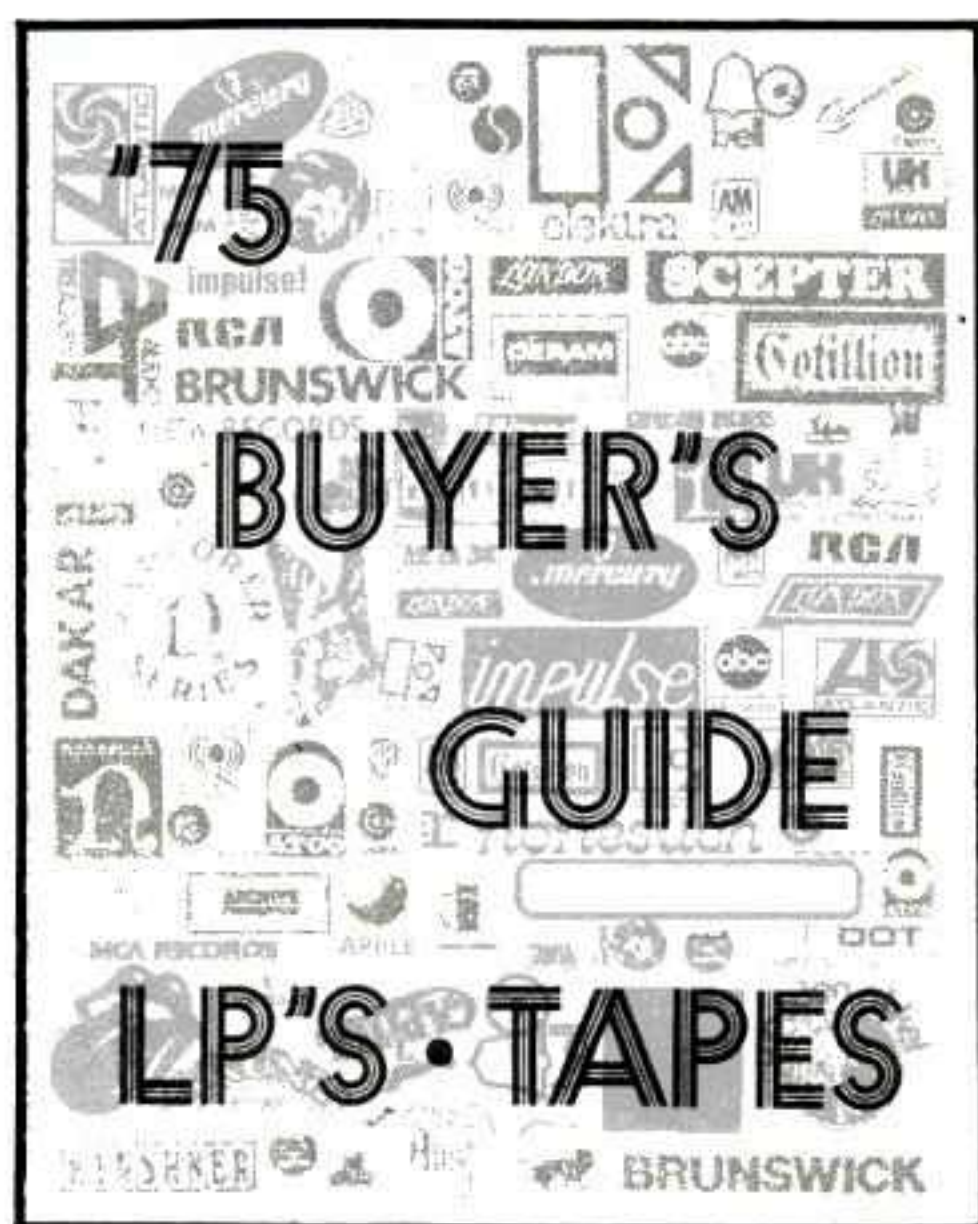
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## Signings

John Lewis, pianist-composer for the recently-disbanded Modern Jazz Quartet, to Columbia as artist, producer and conductor in both the classical and jazz fields.

Tom Pacheco, musician-songwriter, to Frank Music for publishing. ... Simtec Simmons and Sir Wales Wallace to Innovation Records, Chicago. ... Mad Whip Thunder to Marc Josephson, Los Angeles personal manager.

2 A.M. CONCERT

## McLaughlin, Havens Bill Lures Vegas Rock Fans

By ELIOT TIEGEL

LAS VEGAS—Thanksgiving Eve, 2 a.m. Over 1,700 persons sit quietly in the Space Center convention facility of the Sahara Hotel waiting for the local debut of John McLaughlin's Mahavishnu Orchestra and Richie Havens.

In the hotel's showroom a clean-

ing crew picks up after the midnight show's audience which saw vocalists Jim Nabors and Charo.

In the huge Space Center (site of Jerry Lewis' muscular dystrophy telethons), the second of two shows for Thanksgiving Eve draws a local audience of persons over 18 but not exceeding the low 30s.

The lure of contemporary musicians draws 3,200 (many 14-15) to an 8 p.m. concert which begins with Havens and closes with the Mahavishnu.

For the late stay-uppers, promoter Gary Naseef starts off with McLaughlin and his new 10-piece Mahavishnu Orchestra.

This aggregation, which has been together since March, sports three violins, one cello, plus featured amplified violinist Jean Luc-Ponty plus bass, organ, standard drums and a combination percussionist-trumpeter-flautist.

With the smell of incense wafting through the huge room arranged with tables and with hard liquor being served, McLaughlin leads his troupe through three extended works, "Resolution," "You Know You Know" and "Hymn To Him" during their 60 minute set.

The fire and intensity of the music as generated by McLaughlin's explosive, virtuoso playing on his double necked guitar, by his French compatriot on electric violin, by his amplified bassist and by his superb drummer, are contrasted by the soft undercoating provided by the violins and cello.

McLaughlin holds the audience's attention with his fuzz tone technique, his single note high pitched solo runs and his string distortions on his six and 12-string necks.

Ponty's own searing solos match the high energy level formulated by McLaughlin. Drummer Michael Walden, the replacement for Billy

(Continued on page 18)

## ALLEN'S BOARDING HOUSE

# Treat People Right, S.F. Club's Mandate

By JACK McDONOUGH

SAN FRANCISCO—In a city where the club competition is, as he puts it, "very stiff," owner David Allen's Boarding House consistently offers carefully-chosen, top quality entertainment and has developed a strong reputation.

The amenities available here, the warm demeanor of the employees,

also have what I think is a beautiful club."

The acoustics is attributable to the fact that the upstairs showroom was once a recording studio. Coast Recorders was at this location (960 Bush Street) for eight years. "The room was engineered for sound," says Allen. "They had already spent all the money to make the room perfect that I never would have been able to spend."

Besides the acoustics, one of the nicer amenities of the Boarding House is the dinner menu. Allen, as his Falstaffian girth indicates, is a lover of good food and he takes pains to run a good kitchen. (A recent press release heralded the fact that after 12 years of searching Allen had finally found a hot dog worthy of being served here).

The dinner menu includes a special dish that changes nightly, plus steaks, seafood and vegetarian dishes. The soups are homemade. A complete dinner—soup, bread, entree, dessert and coffee—generally runs \$3.95, although Allen says inflation is about to cause a rise to \$4.25. Even so, the kitchen generally runs at a loss, though when someone like Ms. Muldaur is in it will make money. People who make dinner reservations get preferred seating at the shows.

Beer, wine, and some ingenious wine cocktails are served. Allen speculates sometimes on obtaining a liquor license but hesitates because he feels it will change the composition of his clientele. "We want to avoid a booze and downers crowd. That's one reason we have the bonafide eating license; it makes it possible for people under 21 to come to the shows. Some places don't like any under-21 trade because they don't spend money on booze."

Allen employs about 50 persons here, maintaining separate serving crews for upstairs and down, as well as doormen, ushers and technical help. "This is a very rambling place," he points out, "and the overhead is fierce."

(Continued on page 31)



Poe Asher photo  
David Allen, San Francisco club owner: holding down prices and booking for local tastes keep the Boarding House filled up.

the spaciousness and humane decoration of the club all combine to make it as comfortable and relaxing as a night spot can be. "We like to treat people like human beings," says Allen. "That's what we offer here."

The Boarding House has a broad booking policy that generally focuses on non-hard rock acts and on singers rather than bands. Recent bookings have included Johnny Nash, Syreeta Wright and San Francisco's famed improvisational comedy troupe, the Committee. Roy Buchanan, Maria Muldaur and Kenny Rankin all will be in during December; Rankin will do the New Year's Eve show (with locals Peter Spelman and Clarice Jones), which is always a special occasion at the Boarding House. January is shaping up to be a blues month with both Bobby Blue Bland and Esther Phillips scheduled; Jamaican reggae masters the Wailers have already been contracted for the first week in April.

Ms. Muldaur's appearance provides a good example of the appeal of the Boarding House to a particular style of entertainer. "Maria," says Allen "had an offer to do a concert here that had a higher guarantee for one night than her absolute potential here for four nights. Still she decided to come back here again."

Allen is conscientious about booking local acts also, sometimes as headliners but most often as supporting acts. In addition he employs an excellent pianist, William Tenant, who plays every night to the patrons in Allen's downstairs dining room.

The dining area seats 160, while the upstairs showroom holds almost 300. Allen originally ran the entire operation downstairs; the upstairs sporadically got rented out to theater groups and small rock promotions.

"We were in a bind for more room," says Allen, "just like Keystone Korner here in the city is in now. To book a certain level of act you have to be able to attract enough people to generate that level of income. The Great American Music Hall here is fortunate in that respect. They can hold about 500, and they

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## New on The Charts



Ballyhoo photo

CARL GRAVES

"Baby, Hang Up The Phone"—91

This A&M soul crossover hit is a sweet, heartfelt ballad, sung with great style by Carl Graves, a Canadian from Vancouver. Graves has been fronting soul bands since he was in high school and put in a stint with Skylark, replacing "Wildflower" lead singer Donny Gerard. Lyric of "Baby, Hang Up" . . . asks the ex-lover to hang up so she won't hear the singer cry. Graves is managed by Scott Lavin of Right Arm Management, Los Angeles.

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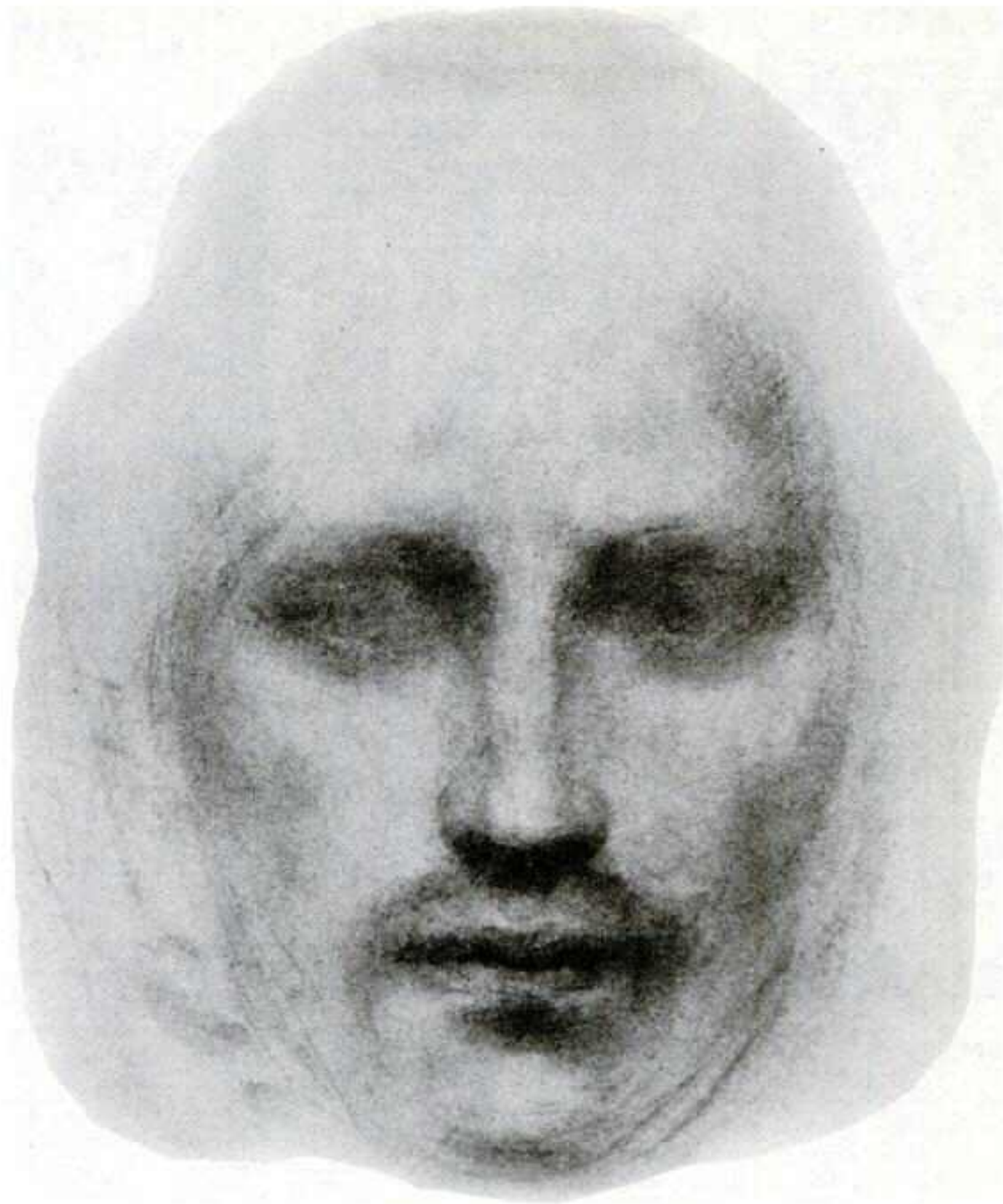
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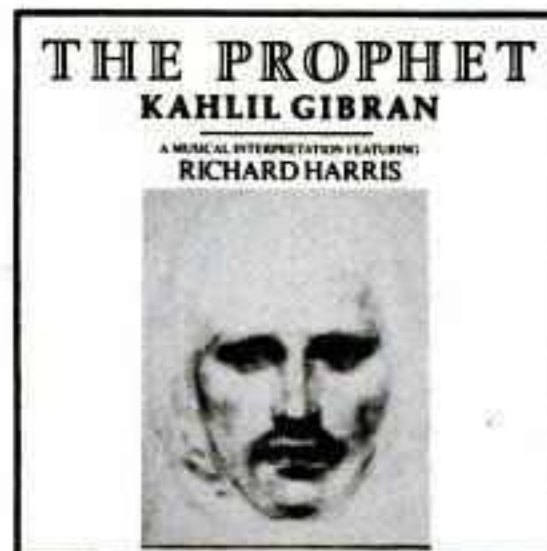




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## New on the Charts



AVERAGE WHITE BAND  
"Pick Up The Pieces"—★ MCA photo

Atlantic's Scottish rhythm & blues band is so authentic that the Recording Academy put their Grammy nomination into the soul category, rather than rock. "Pick Up the Pieces," from their second album is a Crusaders-influenced, zesty instrumental that bounces along with a driving gusto. However, the "Average White Band" has no shortage of fine lead vocals and high-flying harmonies within the group. The boys also write all their own material, and they won cross-country rave reviews on their U.S. tour this autumn. The tour's triumph, however, was bitter due to the tragic accidental death of drummer Robbie McIntosh in Los Angeles. Management representative is Tunc Eria in New York.

## Both Sides Considered In Ms. Jackson's 'Caught Up'

By JIM FISHEL

NEW YORK—Millie Jackson not only believes in women's liberation, but lives the life of an independent and creative woman as well.

Since her first album in 1972, she has had a steady string of r&b hits and has conducted almost all of her own business arrangements.

The theme of her current album, "Caught Up," is twofold. One side conveys the thoughts and feeling of the man's wife trying to win back her man, and the other tells the tale of the man's other woman trying to steal him away.

"I had to put myself into both positions on the record, and what I've really come up with is a musical soap opera," she says. "The story had to have an adequate beginning as well as an ending and that's what I tried to carry out."

The success of several album cuts on various radio stations throughout the country has prompted her label, Spring Records, to rush release a single, "If Loving You Is Wrong" and "The Rap." The latter cut has caused an amount of controversy,



Millie Jackson: hard-won success with soul's first concept album.

and radio play from these two songs had been so great that they were picked as the number one singles of the week on several stations even though no singles existed.

The road to singing success has been a tough one for Ms. Jackson. Although she first sang professionally in 1964, after a challenge from some friends in an amateur contest, it wasn't until 1969 that she released her first product. And even then, it wasn't until 1971 that she had any success.

Up until this time, she had been a very successful black model in New York.

"I wanted to be a model very much when I was growing up in Georgia and that's why I left for New York at the age of 15," she says. "I did very well for a while and then jobs started tapering off as there were more and more black models."

Success was right around the corner for Ms. Jackson, though, as she ran off a string of singles including "My Man Is A Sweet Man," "Ask Me What You Want," "It Hurts So Good" and "How Do You Feel The Morning After." Each of these had large success in the r&b market, but all this is beginning to change with the new album.

One of the most surprising items in the Millie Jackson story is the fact that she was co-producer of her latest album and will continue to grow, musically, by producing another group of friends, The Gospel Truth.

"Although I used to sound like Gladys Knight, since she was my foremost idol, I have developed a style that I think is distinctly Millie's," she says. "I have also started writing more and more songs."

## McLaughlin, Havens Lures

• Continued from page 16

Cobham, is less an explosive force than his predecessor, but his strength lies in his clean propulsion and his ability to add an infectious rock kick to the rhythm.

The addition of the strings gives a gossamer feeling to the music, as on "You Know You Know," with Ponty and McLaughlin developing similar solo lines as the violin repeats the phraseology of the guitar.

There are colors from the East, from American blues and gospel (only slightly) and the freewheeling spirit of jazz combined with crescendo levels only found in the most aggressive rock bands.

The tension and release pattern of the music is felt by the audience which responds enthusiastically to two selections in 55 minutes. The contrapuntal concept of pitting Ponty against McLaughlin is dramatized on the encore number "Hymn To Him" with McLaughlin bathed in white light; Ponty in pink.

At 3:45 a.m., with a few souls having left the room, Havens emerges with two of his three backup men. (The bass player has fallen asleep in his room and never makes the show.)

Havens is up for this second go-around in a setting he knows is new for contemporary-rock music. He promptly breaks two strings working frantically on "She Upped And Died." His lengthy guitar intros are often more powerfully miked by Metro Sound of Los Angeles than are his vocals.

But the crowd knows his repertoire and hears his distinct pronunciation on "Fire And Rain" and joins in the handclapping on "Here Comes The Sun."

The intensity inherent in McLaughlin's music is matched by the fire and soul of Havens, who finds release in a slow "Lean On Me" which leads into an anti-establishment song, a personal statement ending with "no taxation without representation."

Havens's unamplified guitar is an extension of his resolute spirit, and he literally knocks the hell out of the instrument.

"Freedom," one of his best known crowd stimulators, engulfs the listener like a rush of adrenalin. With conga and rhythm guitar building a foundation of pulsations, he weaves his tale of a better tomorrow for a hand clapping, wide-eyed assemblage.

In a sense it is fitting that Havens be working this series of rock concerts on the Strip, for it was here in the grandiose environment of Caesars Palace in the late 1960s that he was first introduced to record people at an MGM convention.

Now, he's part of the lure to close the gap between young people and the hotels. At 4:15 a.m., having completed a short encore, Havens leaves the stage and the eligible audience heads hopefully to the casino.

## Talent In Action

YES, GRYPHON

Madison Square Garden, New York

It is truly a rarity that a sell-out audience gives a five-minute standing ovation to any group's entrance. That is just how enthusiastic this crowd was throughout Yes' performance Nov. 20. Each successive tune had the house clapping and jumping at a fervor that seemed to shake the Garden.

The act, comprised of eight songs, included two from their new Atlantic LP "Relayer." Although the opening numbers were somewhat indistinct, the act progressively improved. As the complexity of the melodies became more defined, so came the ear-splitting accuracy their material requires. It is apparent by many of their new songs that Yes is maintaining its classical influence without allowing it to interfere with free experimentation in electronics.

It is the innovative use of the wah-wah pedal with a bass guitar and spacey sounds of the steel guitar coupled with Jon Anderson's unique voice that give Yes their unparalleled sound. Although the audience was zealous toward the band, it was evident that they would have liked to hear more of Anderson's spell-binding tenor vocals. Plaudits go to Patrick Moraz for filling Rick Wakeman's shoes at the keyboards with style and poise.

Another reason for the overwhelming success of this act is the \$100,000 worth of lunar set and lighting equipment designed expressly for Yes. These massive, moving set pieces were lit internally, the effect was something along the lines of Jules Verne. After an unbelievable five-minute standing ovation, Yes returned for a finale of "Roundabout." Even after this the audience was left unsatiated.

The opening act was Bell's recent acquisition "Gryphon" who performed much of their recent release, "Red Queen to Gryphon Three." The originality of this group stems from a fusion of Rock with Baroque styles. Added to this is an atypical instrument for a Rock band. Bassoonist Brian Gulland, who also doubles on flute, plays a

(Continued on page 20)

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January 7  
**THE ARTIST: The Multi-Million Dollar Asset**  
*Guest Speaker:* Joe Smith, President, Warner Brothers Records  
*Panel:* To be announced

January 14  
**"TOMORROW YOU'LL BE A STAR":  
Managing and Booking the Artist's Career**  
*Guest Speaker:* Marc Gordon, Manager, President, Marc Gordon Productions  
*Panel:* Dick Broder, Manager, Executive Vice President, Marc Gordon Productions  
Mike Gurse, Vice President, Creative Management Associates  
Norman Winter, President, Totem Pole, Ltd.

January 21  
**BIG BUSINESS IN NASHVILLE: The Development of Our Music  
Community in Working with Government, Banks, and Businessmen**  
*Guest Speaker:* Ms. Frances Preston, Vice President,  
Broadcast Music Inc.  
*Panel:* To be announced

January 28  
**"WE CAN WORK IT OUT":  
Creativity in Negotiating Artists' Contracts**  
*Guest Speaker:* John "Mike" Maitland, President, MCA Records  
*Panel:* Lou Cook, Administrative Vice President, MCA Records  
Ned Shankman, Attorney, Manager  
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February 4  
**"WE LOVE OUR COMPETITION, AS LONG AS WE ARE  
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*Guest Speaker:* Bruce Lundvall, General Manager, CBS Records  
*Panel:* Ron Alexenburg, Vice President, Merchandising, Sales,  
and Distribution, Epic Records  
Thom Bell, Producer, Writer; Owner, Philly International Records  
Fred Foster, Vice President, Monument Records

February 11  
**MUSIC AND THE BROADCAST MEDIA:  
Programming for Our Audience**  
*Guest Speaker:* Dick Clark, President, Dick Clark Enterprises  
*Panel:* Bruce Johnson, President, RKO General Radio  
David Moorhead, General Manager, KMET-FM  
Edward Wright, President, EWW Corp.

February 18  
**EVERYTHING INCLUDING THE MOO:  
Residual Rights**  
*Guest Speaker:* Chuck Blore, Producer  
*Panel:* Johnny Mann, Artist  
Paul Williams, Artist

February 25  
**GOVERNMENT AND THE ARTS, A DEBATE:  
Are Artists and Record Companies Entitled to a Fee for Public  
Performance of Their Works?**  
*Guest Speaker:* Stan Gortikov, President, Recording Industry  
Association of America  
*Panel:* Vincent Wasilewski, President, National Association of  
Broadcasters  
Major Federal Government representatives to be announced

Note: Other major artists participating to be announced in the news media.

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# Studio Track

By BOB KIRSCH

Now that Elektra/Asylum has moved its headquarters from New York to Los Angeles, the firm's two Los Angeles studios have been consolidated into one. However, there's still lots of activity at Studio B.

Engineer Bruce Morgan explains that the board from Studio A has been moved to B, and a new control room, designed by Westlake Audio, is now in B. So far, Jackson Browne, Orleans and David Gates have been among the Elektra/Asylum artists using the facility. Equipment in the room includes the Automated Processes custom built board with 24-in, 16-out capability, Westlake monitors, time cubes, limiters, two grand pianos, 3M tape machines and an assortment of microphones.

Morgan says the recording schedule has been primarily in-house recently, but the facility is happy to do outside work. January and February will see the beginning of a push to attract such business, he says. Rates at the studio are \$100 per hour, moving to \$110 per hour after 6 p.m. and on weekends. Elektra also has three production rooms, with four producers.

Fantasy artists have been keeping busy around the country. Betty Everett is recording at the Sound Factory in Los Angeles, with Gene Page producing. Charles Earland has been at New York's Electric Lady Studios, while Bill Evans and Eddie Gomez cut an LP at the Fantasy studios. Also at the Fantasy studios in Berkely, Wayne Henderson, who plays trombone with the Crusaders, is producing the first LP for a new group called Pleasure. Airtio is in producing the debut album for Raul, a Brazilian trombonist. Cal Tjader is due in the studio soon for his next project.

At Independent Recording Services in Studio City, Calif., Cannonball Adderley has been cutting an LP with David Axelrod producing and Maurice Leach at the engineering controls. Jerry Weaver has completed a single for MGM (producing himself), with Michael Easley and Leach engineering. Faith and Bobby Wilde were in, produced by Don Lee with B.B. Cunningham and Leach working the control boards. The studio has also remodeled its "A" studio, with a new MCI board and MCI 16-track. A "B" studio has been added with Electrodyne and Ampex components.

Alan Parsons, engineer at London's Abbey Road Studios, is in Los Angeles at Mama Jo's to mix the first LP from Ambrosia. Parsons was nominated for a Grammy last year for his engineering job on Pink Floyd's "The Dark Side Of The Moon," and has also worked with the Beatles, Paul McCartney, Donovan, Cockney Rebel, Ringo Starr and the Hollies.

From SRM Studio in New York comes good news from manager Alan Korwin that his business was up some 62 percent last month. The firm recently published the Sudden Rush Music 'Studio Guide,' the book is basically a guide to recording techniques, covering areas such as pre-session preparation, tips on how and what to listen for on a tape, production, gauging time and other areas. Single copies of the guide are available free at SRM, 750 Kappock Street, Bronx, N.Y. 10463. SRM is a 4-track studio in Riverdale, N.Y.

Lots of activity at Columbia Studios around the country. In New

York, the label's new custom mastering facilities were displayed to artists, producers and others in the industry. Diane Brooks, new East Coast studio sales manager, explained that the mastering facilities are part of the overall effort toward full scale production capabilities. The mastering rooms have been totally redecorated and a CD-4 mastering room has been added to complement the firm's SQ equipment. Also available in the New York studios are 24-track recording capability, Dolby facilities and other custom designed equipment.

In Nashville, Tammy Wynette and Johnny Paycheck of Epic were in cutting at the Columbia studios, as were Columbia's Sonny James, Connie Smith and the Oak Ridge Boys. Non-Columbia artists using the studios recently included Mel Tillis, Eddie Rabbit, Chris Gantry and Vicki Bird. Bob Luman dropped by to do some work with producer Billy Sherrill at Studio B, while Norro Wilson handled the production chores for Jody Miller (cutting her "Country Girl" LP for Epic) and David Houston, who stopped in to do some work on his way back from Shreveport, La., where he was named a special deputy for the local police department.

In Los Angeles, George St. John & the Glory Band wrapped up a single at Wally Heider's with Bob Epstein producing. And in Moline, Ill., Artie Schroeck (who produced "Lovin' Things" for the Grass Roots a few years back and arranged "Brooklyn Roads" for Neil Diamond), produced Doug Guyot's latest single at the new Kajac Studio 16-track facilities.

## Talent In Action

Continued from page 18

major role in the group's sound. This solid, energetic ensemble was well-received by the audience. STEVE FRIEDEL

### THE SENSATIONAL ALEX HARVEY BAND STUART GETZ & THE WONDERAMA BAND Whisky, Los Angeles

There are too few artists in today's often too serious business of rock who know how to have fun and be thoroughly professional at the same time, yet Alex Harvey Nov. 20 showed without question that he can.

Harvey (not to be confused with the American singer-songwriter who penned "Delta Dawn" and others) is already a giant attraction in Britain. What he served up here was basically

the same type of show that has moved him to the top overseas, a non-stop set of songs ranging from Alice Cooper's "School's Out" to Jacques Brel's "Next" to a number of originals to a strange but powerful encore of "Jumpin' Jack Flash." Employing costume changes (he becomes a trench-coated detective type at one point), simple but well used props such as lamp posts and boards he sprayed paints on. Harvey gave the Whisky what amounted to a genuine theatrical production. Harvey's voice moves alternately and early from a whisper to a scream and various in-between stages yet is always well controlled. The band is far more than adequate and the material all works well. The 39-year-old rocker can draw sadness or laughter from an audience and is a true original who with proper exposure could become one of the major rock names in this country as well as in England.

Stuart Getz & The Wonderama Band are a group of young men (ages 17-20) who show promise as a hard rock group. Getz possesses a versatile voice which is at its best with slower tunes while the band are fine musicians who should get a lot stronger (they've only been together nine months). All told, this was one of the stronger double bills offered by the Whisky in some time. BOB KIRSCH

### POCO, P.F.M. JOHN SEBASTIAN Felt Forum, New York

Through the changes and rearranges, Poco has been a consistent delight. In their Nov. 14 performance, they introduced material from their new Epic LP "Cantamos." The new songs

(Continued on page 21)

### Harrison's Toronto Gig Taped For Film

TORONTO—The George Harrison-Ravi Shankar concert tour appearance at Maple Leaf Gardens here will be videotaped by Harrison's Dark Horse Records for conversion to standard 35mm film. April 1975 is planned as release date for the movie in Europe with U.S. distribution to follow.

# Campus

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## Grinnell Radio KDIC-FM Gets Students Price Break

By JIM FISHEL

NEW YORK—One of the most unique services to collegiate radio listeners is being offered at Grinnell College in Iowa through the campus' radio station, KDIC-FM. Three times a week, the station offers an inexpensive record buying service to the student body and allows them to purchase any album they desire for only 19 cents above cost.

Music director Frank Stoller initiated the service this past March, after he was given the idea by Bruce Iglauer of Chicago's Alligator Records. They decided that many of the small jazz and blues labels listed on the station's playlist were unavailable through area record stores, so Iglauer introduced Stoller to the management of Pacifica Sounds Unlimited in Skokie, Ill.

A purchasing network between KDIC and Pacifica was set up and the station took orders one day per week allowing one week for delivery. Business started increasing at such a quick rate, that the service was lengthened to an additional day and prices were lowered.

"Business volume has increased about six times in the last nine months and we are finding this to be an extra service to us as well as the students," Stoller says. "Before we started ordering, many record companies didn't want to service the station with records, because they felt it would serve them no purpose, if students couldn't find them to buy."

Now, we are receiving more and more albums from smaller labels, since we are making them available as we play them."

The criteria for pricing of the ordered product is a combination of its list price and whether it is on the station's current playlist. Records on the playlist with a \$6.98 list are being offered for \$3.99 and those not on the playlist cost an additional 26 cents.

"We will be keeping the prices at a stable level and we hope to increase our volume to more than the current 100 albums per week," he says. "One of the ways we hope to accomplish this is by stocking many of the current records, so that people can have them the same day and don't have to go into town to purchase them."

Also scheduled for the future are a line of tapes, cutouts and older and harder to locate material.

The marginal profit made from this listener service is being recycled into the needs of the station, Stoller states.

### Talent Signed For NEC Conventioneers

NEW YORK—The list of showcase acts for the upcoming NEC national convention includes a number of national recording acts.

Included in this list are: Dan Fogelberg, Jim Stafford, Don Shirley, Grandpa Jones, Jimmy Walker, Cannonball Adderley, Herbie Mann, Orleans, Jimmy Buffet, Denny Brooks, Doug Kershaw, Jimmy Castor Bunch, Passport, Bill Watrous and the Manhattan Wildlife Refuge, Tom Rush, Monty Alexander, Michal Urbaniak and Fusion, Jimmy Walker, The Brighter Side of Darkness, Marry Stuart, Ripple, Denny Brooks, Malombo, Arthur, Hurley and Gottlieb, Harlem Hey Day, Country Store, Doug Henning, All-Star Frogs and Calico.

In addition to the buying service, KDIC also offers a program guide to the city and university community. Stoller says this has also helped to stir interest in the station, which offers a free format of progressive, blues, jazz, r&b, gospel, in addition to classical music. The classics are offered, when the other area stations don't and this has brought in additional listeners, Stoller says.

## Jazz Profs At Chicago Convention

CHICAGO—Symposiums, seminars, clinics and performances by professional and young student musicians are on the agenda for the Dec. 15-18 second annual national convention of the National Assn. of Jazz Educators, to be held at the Pick/Congress Hotel.

Matt Betton, executive secretary and a former bandleader himself, has booked as guests, drummer Louie Bellson, guitarist Johnny Smith, trumpeter Cat Anderson, trombonists Bill Watrous and Phil Wilson, woodwind virtuoso Paul Horn and trumpeter Bobby Herriot.

Betton discloses that a myriad of sessions will be devoted to many music subjects, including vocal as well as instrumental jazz techniques.

National offices of the NAJE are at Manhattan, Kan. Betton is accepting reservations there at Box 724, zip 66502.

## Jazz Served By Philly Academy

PHILADELPHIA—Two highly rated jazz festival bands, both in residence at the Philadelphia Musical Academy, presented a spectacular program Sunday (8) at the Shubert Theater. The program featured a world premiere of "Concerto For Electric Guitar" by Steven Margoshes.

Philadelphia's jazz-rock quartet, Citadel, also participated.

The two PMA jazz bands were formed in 1966 and have won honors at the Villanova, Quinnipiac and St. Louis Intercollegiate Festivals. Many of the members, through the years, have gone on to work as professionals with name orchestras.

The two groups were founded by Evan Solot, a '67 magna cum laude graduate of PMA. Last August, president Joseph Castaldo of PMA conferred an honorary doctor of music degree upon Count Basie in front of an audience of thousands at Robin Hood Dell.

## Campus Briefs

The concert series at University of Toledo has been dealt a blow, due to student behavior and vandalism at the school's past two concerts by Sly & The Family Stone and Lou Reed. School officials have placed a temporary ban on rock concerts, after the Oct. 27 Sly concert and Nov. 2 Reed concert produced episodes of rowdiness and caused damage to the UT fieldhouse and other campus buildings. Both concerts were sponsored by the University Union Board and that organization was unavailable for comment.

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## Talent In Action

• *Continued from page 20*

are geared more toward powerful rock than most of the tunes that established the group. However, these are definitely an extension of the old style rather than a departure into something entirely different. Rusty Young's prowess at the steel guitar was evidenced in "Bad Weather" and "Blue Water." Guitarist Paul Cotton took many fine solos, among them "Sagebrush Serenade." The highlight of the act was the finale of "Good Feelin'." Poco is not a personality group, but what they lack in presence they made up in energy and excitement.

John Sebastian made a disappointing showing in his native New York. His twelve-selection act was comprised primarily of the songs that have made his fame. Most of Sebastian's act was like a walk down memory lane. He performed "You Didn't Have To Be So Nice," "She's a Lady," and "Daydream" as if he's been performing them for years. The fact that he can perform songs that were hits seven years ago with any sense of freshness is in itself admirable. But, without qualitative growth the artist stagnates. The hard-driving rock from his new album "Tarzana Kid" shows that he is not stagnating, but the quality of his new music does not represent growth. The rock tunes are slick and the folksy tunes lack Sebastian's old sunshine style. The most impressive thing about the show was the consistently fine performance of lead guitarist Jerry McKuen.

Italy's P.F.M. made a big hit with his audience. Their music is a fusion of heavy electronic rock and classical and gypsy music. Franco Mussida displays fine talent on the guitar throughout the act. But, it is Mauro Pagani who sets P.F.M. apart from other rock groups. His violin and flute provide the gypsy flavor that is such an integral part of P.F.M. The next time this Manticore group comes to New York it is certain that they will not be third-bill.

STEVEN FRIEDEL

### MARIA MULDAUR LIVINGSTON TAYLOR

*Avery Fisher Hall, New York*

She traipses around stage like a high camp floozy straight from a Mae West stage set. She sings in a voice so reminiscent of Billie Holiday that a vocal graphologist would have difficulty discerning the difference. Enter: Maria Muldaur.

The Warner Bros. artist literally had the audience at her feet Nov. 18. Small Wonder! Coupling her talent with a 10-piece band fronted by Benny (The King) Carter was a tour de force. The presence of such jazz notables as trombonist

Frank Rosolino, trumpeters Harry (Sweets) Edison and Snooky Young, saxophonists; Tony Ortega and Sahib Shihab and guitarist John Collins (ex-Lady Day accompanist) to mention just a couple, was awesome.

Ms. Muldaur's evolution from the Cashmeres

to the Even Dozen Jug Band to the Kweskin Band has been a good maturity, musically. She has finally emerged as an out-and-out blues singer specializing in early blues.

Her repertoire for the evening drew heavily on her nostalgia trip. She did "Lover Man,"

"Prelude To A Kiss," "It Don't Mean A Thing If It Ain't Got That Swing," and, of all things, a "Don't Touch My Leg," to name just a few. All were standouts and drew heavy audience response. Carter's band performed a band showcase entitled "Doozy" which featured each

player in a solo spot while Ms. Muldaur gyrated appreciatively.

The second youngest member of the Taylor family, 24-year-old Livingston Taylor opened the concert and was warmly received by his fans. He

*(Continued on page 31)*

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## Hawaii New Year: Davis And Reddy

HONOLULU—Two of show business' biggest names—Sammy Davis Jr. and Helen Reddy—will perform cabaret-style shows here New Year's Eve.

Ms. Reddy and her accompanying act, the Aliis, are being presented by Tom Moffatt in the Sheraton Waikiki's Hawaii Ballroom. For \$25 the customer sees both acts, receives a free "Free and Easy" Reddy LP plus two drinks, tax and tip.

This will be her first New Year's Eve appearance in the Islands. For Davis, the tab is \$50 per person for a filet mignon dinner, open bar and Abbe Lane as an extra attraction in the Hilton Hawaiian Village's Coral Ballroom.

Davis precedes his New Year's show with performances in the hotel starting Dec. 26. This is the second year that Davis has headlined here at year's end.

The Aliis are a local favorite who work the Waikiki Beach area and are managed by Moffatt and Irv Pinensky, veteran record distributor and owner of the local Trim label.

**More Talent  
See Page 31**

## 28 FM Stations Air In QS Matrix

LOS ANGELES — Twenty-eight FM radio stations are now broadcasting in QS matrix quad 24 hours a day, according to Jerry Le Bow of Sansui which invented the QS system. Le Bow, says he is shipping two of the new QSE 5B broadcast encoders a week. "And I could sign up even more radio stations to the QS systems if we could get more of the encoders into the states from Japan. I'm trying to use my present supply of encoders sparingly ... only for the best FM stations."

Just last week, he shipped encoders to KYA-FM in San Francisco, KLOL in Houston, and KTNW in Madison, Wis.

Le Bow says he believes this is the first time so many stations have made total commitments to quad broadcasting. "We even have four stations in New York broadcasting in QS matrix 24 hours a day."

The stations are encoding live concerts, demodulating and re-encoding CD-4 discrete disks, produc-

ing their own quad programs, transferring discrete 4-channel tapes through the encoder, and lastly, using the synthesizing function for 2-channel material, says Le Bow.

"And in each market the stations are promoting heavily on the air the fact that they are using QS 24 hours a day; each has found that this generates a large amount of revenue for the station through hi fi retail stores, as well as record dealers in their area. Secondly, this creates an audience interest and excitement, which is sure to be reflected in the rating books.

"Finally, it offers a state-of-the-art position in the market. One of the main comments received by stations using the QSE 5B is the enhanced stereo effect that listeners notice. This is caused by the creation of some additional out-of-phase components, which seem to come from beyond the two speakers instead of between them. The net effect is a wider and more dimensioned stereo sound."

Among the stations currently broadcasting in QS matrix quad are: KRGV, Las Vegas; WXXY, Watkins Glen, N.Y.; WKRX, Cincinnati; WBUS, Miami Beach; WSHE, Miami, WPHD, Buffalo; KBBC, Phoenix; WAYL, Minneapolis; WYSP, Philadelphia; KLOS-FM, Los Angeles; WZMF, Milwaukee; KRCB, Council Bluffs, Iowa; WQIV, New York; WFMT, Chicago; KRAV-FM, Tulsa; WWWW, Detroit; WRFM, New York; WOOF, Birmingham, Ala.; KCPX-FM, Salt Lake City; WDHA-FM, Dover, N.J.; WRNO-FM, New Orleans; WFMK, Lansing, Mich.; WHUD, Peekskill, N.Y.; WEIZ, Columbus, Ga.; WRIF-AM, Detroit; WMMS, Cleveland; WGNE, Panama Beach, Fla.; and WABX, Detroit.

## Thought Transmissions: That's Baby Love's Secret Ploy On N.Y. FM Airings

NEW YORK—Before he goes on the air, WXLO-FM air personality Walt "Baby" Love prepares 10 thoughts and writes them down. Then he ambles into the office of program director Jerry Clifton and discusses the "thoughts" with him. If Clifton approves, the thoughts will probably be adlibbed that very day over the station, which bills itself as 99X.

"Preparation is necessary from the standpoint of being well-informed," says Love, "in regard to what I'm go-

## KIDDIE ROCK: Hoyt Curtin Uses Today's Sounds In His TV Programs

LOS ANGELES—The dinosaur churns down the jungle path on Saturday morning television and, entwined with the shuddering sound effects of its footsteps, the music rises to a crescendo. And the music in the background may sound like a rock record.

"Kids want to hear the same kind of music that they are buying on records," says Hoyt Curtin, who creates music for 16 and a half hours of television programming each week, week in and week out.

"So, I have to stay tuned to trends in the music industry in order to give the listeners the sounds they like. Not that I would do rock music ... in fact, that's the challenge: To give them sounds they like without going overboard. Even the music to fit the coming of a dinosaur has to have a rock kind of beat."

Curtin is head of Soundtrack Music and he spends 10 hours a week in recording studios creating anywhere from 50 to 75 minutes of original music. His music is heard mostly on Saturday morning kiddie TV shows, especially the Hanna-Barbera shows. But you can listen to Curtin music, too, on weeknights on "Wait 'Til Your Father Gets Home."



SCORING—Hoyt Curtin, king of cartoon music, examines a score for a new cartoon show before stepping into a record studio; he favors Whitney's Studio, Los Angeles.

Curtin composes the music; his firm has four arrangers working constantly on the material. He is involved in the cartoons from the initial sketch stages. The music is suggested by the script and is paced along the lines of the action. The music is keyed to the picture by digital metronomes, a device that makes clicks which Curtin and his musicians hear via headphones.

The music is written to the tempo of the metronome and "if the music has been written properly, it will fit the picture." Only about half the time does Curtin have the opportunity to see the film as he's composing or conducting the music in the recording session.

All music is written via a book that tells how many beats per length of film.

"And the production schedule is so tight," says Curtin, "there's no time to redo anything; it has to be right the first time."

The other day, he says, a music editor was picking up the music "as we finished it in the studio to dub on film. It couldn't have taken more than half an hour between the time we finished the music and it was on the film."

Among the sidemen that Curtin uses frequently on his recording sessions are Bud Brisbois, trumpet; Lloyd Ulyate, trombone; Tom Johnson, tuba; Pete Jolly, piano; Frankie Capp, drums; Andy Kostelas, woodwind. Paul DeKorte held in the booth during the sessions as music supervisor. "While I'm out there waving my arms, he's making sure the music mix is good."

Curtin praises Jack Stern, "my arranger. I've kept him chained to his desk in a cave and all he's allowed to do is occasionally come out to look at the sun."

For his band, he demands all professionals. The same goes for his in-house crew. "Sometimes, I would like to try a new writer or musician, but there's just not any time allowed for mistakes."

The cartoon field is extremely limited. Hanna-Barbera is the biggest supplier of animation. And Curtin feels there might be a couple of others of note. H-B just celebrated its 100th different series. Their "Last Of The Curtaws" and "The Runaways," both of which Curtin did the music, have won Emmys.

Curtin has been involved with H-B almost from the beginning. He'd worked with them on commercials and then around 1957 they called one day and dictated some lyrics over the phone. He called back and gave them the music a while later. Since then, their business association has been "amazing." Curtin says there's no contract and no hemming and hawing. "Those two fellows say what they want and say if they like it or not."

A lot of his business was over the phone in the early days. "It wasn't until 'The Flintstones' that we had a formal meeting about a particular

## WFMF-FM New In Baton Rouge

BATON ROUGE, La.—To give the FM station its own image, WJBO-FM has been changed to WFMF, according to Don Grady, program director of WJBO-AM and WFMF. The station features a progressive rock format and has just moved its tower and installed a new transmitter and antenna. "We now have a signal that is truly loud and clear, quite a change from our signal of previous years," says Grady.



show to decide what we were going to do."

Curtin, who had been primarily in music for commercials prior to H-B, still does commercials—the beers, Datsun.

His aim is to be consistent in each show—"hopefully, you should be able to identify the show by the sound of the music." It usually takes a three-hour session to do music for a half-hour TV show. The score for this show will weigh 40 pounds.

On a recent Saturday morning, starting at 7 a.m., Curtin's music was featured on "Addams Family," "Yogi's Gang," "Chopper Bunch," "Speed Buggy," "Emergency Plus 4," "Hong Kong Phooey," "Scooby Doo," "Jeannie," "Devlin," "Partridge Family," "Korg: 70,000 BC," "Valley Of The Dinosaurs," "Super Friends," and "These Are The Days," which carried him through 11:30 a.m.

## Bubbling Under The HOT 100

- 101—CAN'T GET IT OUT OF MY HEAD, Electric Light Orchestra, United Artists 573
- 102—LET ME START TONIGHT, Lamont Dozier, ABC 12044
- 103—GUILTY, First Choice, Philly Groove 202 (Arista)
- 104—CHARADE, Bee Gees, RSO 501 (Atlantic)
- 105—WORDS (Are Impossible), Margie Joseph, Atlantic 45-3220
- 106—THE CREDIT CARD SONG, Dick Feller, United Artists 535
- 107—MS. GRACE, Tymes, RCA 10128
- 108—GONNA MAKE YOU A STAR, David Essex, Columbia 3-10039
- 109—SAD SWEET DREAMER, Sweet Sensation, Pye 71002 (ATV)
- 110—HOPPY, GENE & ME, Roy Rogers, 20th Century 2154

## Bubbling Under The Top LP's

- 201—GOOSE CREEK SYMPHONY, Do Your Thing But Don't Touch Mine, Columbia KC 32918
- 202—ERIC BURDON BAND, Sun Secrets, Capitol ST 11359
- 203—SHANKAR FAMILY & FRIENDS, Dark Horse SP 22002 (A&M)
- 204—JONESES, Keepin' Up With The Joneses, Mercury SRM-1-1021 (Phonogram)
- 205—THE SENSATIONAL ALEX HARVEY BAND, The Impossible Dream, Vertigo VEL-2000 (Phonogram)
- 206—JOHNNY CARSON, Here's Johnny, Magic Moments From The Tonight Show, Casablanca STNB 1296
- 207—GRYPHON, Red Queen To Gryphon Three, Bell 1316 (Arista)
- 208—CHARLIE DANIELS BAND, Fire On The Mountain, Kama Sutra KSBS 2603 (Bud-dah)
- 209—MARY McCREARY, Jezebel, Shelter SR 2110 (MCA)
- 210—TYMES, Trustmaker, RCA APL1-0727

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(Continued on page 24)

## Vox Jox

By CLAUDE HALL

There's a book I recommend to you—"The Improbable Rise of Redneck Rock" published by Heidelberg Publishers, 3707 Kerbey Lane, Austin, TX 78731. It talks about that whole Austin music scene and KOKE-FM, a progressive country radio station, and Willie Nelson. Another book you might check into, if interested, is "Broadcast Announcer—3rd Class FCC Study Guide" by James Ashe and published by Tab Books, Blue Ridge Summit, Pa. 17214.

Jay Preston reports that the lineup now at WLBJ-AM, country station in Bowling Green, Ky., now includes himself 5-10 a.m., Shirley Smith 10 a.m.-2 p.m., Don Pierson 2-6 p.m., Michael Patrick McNay 6-midnight and weekenders Debbie Abbott,

Jimmy C, Chuck Scoggins, and the Yankee Clipper, whoever that is. On WLBJ-FM, which features gospel music, you'll hear Gary Hays and Lew Kinslow. Preston is music director of the country station. . . . Victor Pryles, 617-723-6330, is looking for an on-air or programming position. He won a Billboard personality award at WFEA in Manchester, N.H., a station he programmed, then went to WMEX in Boston and all of you thousand-plus guys who've been through the doors at WMEX probably can figure out what happened there.



PRYLES

Tom Watson reports in from CHUM-AM in Toronto; he'd been up in Canada shortly before going to WQXI-FM to program that Atlanta station, then caught the axe. . . . Mark Driscoll, program director of WBBF in Rochester, N.Y., sent me an official WBBF Boogie Bee patch for my levis battle jacket, but one of the girls in the chart department ripped it off. Hooper for Sept./Oct. shows WBBF doing fantastic in teens and leading the market, too, in 18-24 men and women. Hello, Tom Cox, George Wilson still appreciates you, as does Bill Drake.

I've never really been cognizant of The National Assn. of Progressive Radio Announcers. That is, I've known about them, but never paid enough tribute to them. Hilary Hicks has constantly been up to my office, pounding on my door step. Not forcing himself in, but just making me aware of all the good things the organization is doing.

What has happened is that NAPRA now has a division called The Progressive Broadcast Foundation, which was set up just to handle radio-TV spots on the Get Off anti-drug abuse campaign. NAPRA, of course, produces the spots. Two of the TV networks have approved the spots—eight of the 15 done thus far—and NBC-TV probably will approve some of the spots soon. NAPRA is a non-profit operation. They've done some spots on LP for radio. The first volume was an enormous success; the second volume is just awaiting

another contribution of funds to make it a reality.

Rob Carpenter reports in from WAFL in Milford, Del. "You may remember, Claude, receiving a note or two in the last year about WFDU in Teaneck, N.J., outside of New York City. We're a college station (Fairleigh Dickinson University) and were doing country music before WHN arrive, quite successfully, for a couple of years.

"Well, the first great era, so to speak, has come to an end and many of us have gotten ourselves placed in good radio jobs. I had been country music director at WFDU and am now assistant music director at WAFL, Milford, Del., a fine country operation, after doing a short stint at WIXL in Newton, N.J. Dene Hallam is working part-time at WNNJ and WRNW, a progressive rock station in Westchester County, N.Y., while he's still in school.

"Al Bernstein is our leader so far. He'd preceded us at WNNJ, then went to WRNW and WBAB, a rocker on Long Island, N.Y. He's now been hired at New York's new rocker, WQIV. This year's graduates from WFDU also include Barry Luchkowec, board operator and production man, and Evan Dakes, board operator, both at WXLO, New York, and Sharon Davis, part-time and fill-in at WWDJ, Hackensack, N.J. Also, Dave Overcash, who had been program director at WDFU, is now fulltime general manager there, and former general



TAPING TALK—Bobby Goldsboro finishes up a last minute detail on the syndicated "Bobby Goldsboro Show" that's now on TV stations in 140 markets with his writer Ed Hider. Hider was chief writer on the music variety show which just completed videotaping its last show of the season.

manager Dave West is now a marketing associate with Bonneville Broadcast Consultants. Overall, I guess you could say it was a good year for WFDU. It almost puts one's faith back into college radio."

Some news for you old-time radio freaks. "Information Please" is returning. Richard Pack, a gent who was senior vice president for Westinghouse Broadcasting and kind to me in my younger years—yesterday—has acquired rights to the old show from Mrs. Ann Golenpaul, widow of Dan Golenpaul, who created and produced the original show. The new show will be on TV, but a radio version is also in the planning stages. Pack is a good man; I suggest you check into either one of the versions. . . . Ken Fritz posts me on Felix Grant and the big number done on him by Sabin's Radio Free

Jazz! USA publication. Grant has been a nightly giant in jazz on WMAL-AM in Washington since 1954 and has to be credited with exporting some of the most exciting sounds of Brazil, including the bossa nova.

And that brings up some observations on Brazilian radio I'd like to share with you: First, there's a hell of a lot of good music there that's not reaching the United States. And some good people. Among the recording artists I met were Titto Santos, Carlos Jose, Ivon Curi, Clara Nunes, and Jerry Adriani. All of these artists spoke English. Curi speaks several languages and sings in them all.



SANTOS

(Continued on page 24)

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## San Diego's KGB-FM-AM Produces, Sells Own Album

SAN DIEGO—"Homegrown II," the second annual KGB-FM-AM album of material by San Diego recording artists, is selling at the rate of 1,000 copies a day, according to Ron Jacobs, coproducer of the LP with Richard W. Leibert III. Jacobs is operations director of the station, Leibert is program manager. Their first LP a year ago sold around 30,000 copies.

The price is \$1.01 to correspond with the frequency of KGB-FM-101 on the dial. All funds raised by the LP go to the local United Way campaign.

All of the tunes are music composed, performed and recorded by San Diego musicians and the tunes are about the San Diego area. For instance, a group called Listen has a

## N.Y. FM Airings

• Continued from page 22

studio. Then Leonard had an engineer put together an aircheck on Love. It was this aircheck that helped Love get a job on soul-formatted KYOK-AM in Houston.

Love says that he'll always be grateful to Dick Oppenheimer, who hired him for KYOK-AM, "because most soul station managers said I sounded too white. Even Dick asked for a second picture... he thought I was a white dude who merely dug soul."

From KYOK-AM, Love went to KILT-AM in Houston after a year. And it was Bill Young, the veteran program director of KILT-AM, who taught him a lot of the basics in radio. "Working there was fantastic. I didn't know too much about professional radio; Young took me under his wing. He would criticize tapes with me, which no one had bothered to do during my first year in radio. He taught me what a 'set' was.

"I think I've had the benefit of learning some really good radio, simply because of the heavy program directors I've worked with thus far in my career—Young, Sebastian Stone, Mel Phillips, Al Brady, Paul Drew and Jerry Clifton."

Love has been in radio over six-and-a-half years and four-and-a-half of that with RKO General Radio, the owners of WXLO-FM. Between his first stint with the station and now, he spend seven months with KHJ-AM, another station owned by RKO General.

Stone programmed WOR-FM (and later Mel Phillips). "Stone was a different kind of radio... into oldies and album cuts. FM was just being accepted then. While Clifton has a very creative, exciting kind of personality radio going... for me, anyway. New York has accepted me as a personality and Clifton lets me be one."

On the air, Love tries to be himself... "be Walt Baby Love on a one-to-one basis with the listeners. I might talk about subways, the rain, Central Park and getting mugged. But I always talk to women, because that's where I think a lot of radio's success is, or can be."

## 'Sammy' Stanza In 40 Markets

LOS ANGELES—"Sammy and Company," a new 90-minute weekly syndicated television show featuring talk and music, has already been cleared for 40 markets. The show is being handled by Syndicast Service. Executive producer is Pierre Cossette. Production starts Jan. 15 in Las Vegas, but other locations will be used for future shows.

tune on the LP called "Where Is San Diego?" by Dennis Bales. Gary Hyde, Peter Filacio, Aragon, and Ravenleft are some of the other artists and groups on the LP.

As a spinoff of the LP, Jacobs and Leibert are now helping the local NBC-TV affiliate, channel 10, on a TV show based on the album's artists. Harold Green is producing the show and serving as host.

Jacobs had expected to sell only 1,000 copies of the first LP, but when he arrived at the station the morning it went on sale, people were lined up down the block, waiting to buy a copy.

The LP takes the place of the Charity Ball held at the station in November 1972 that drew more than 51,000 fans at \$1.01 a ticket to San Diego Stadium; when the station couldn't obtain the use of the stadium the next year, the LP resulted.

More than 300 songs were submitted this year for the LP. Leibert weeded the pile of tunes down to a manageable number, then the music staff of the station made the final decision on the tunes.

Among the places the record is on sale are local Tower and Wherehouse stores.

## Iowa Sister Stations Go Separately

MUSCATINE, Iowa—KFMH-FM here and its sister station, KWFC-AM, a daytime operation, have both switched formats, according to staff member Steve Bridges. KFMH-FM went to a progressive format and increased power to 50,000 watts; the station is soon to go stereo. The AM station went to a country music format. Both had been featuring MOR music basically, though the AM station played country music in the morning hours.

Vince Beckey is general manager of both stations. Air personalities on the FM station include Joe Beckey, music director Samm Simpson, Bruce Craig, and Steve Hammer. Bridges doubles on the air with country music in the morning on the AM station, followed by Bill Longman until signoff.

The station is located just 15 miles outside of Davenport, and covers that market well, says Bridges. Last week, he was trying to accumulate a library of progressive rock albums. "We'll give everything the record companies send us a chance on the air," he says.

## Vox Jox

• Continued from page 23

Adriani, a handsome guy, sings so well in English that he could score easily on nearly all MOR radio stations. Santos, who once hosted a popular TV music show, is one of those warm friendly guys you immediately like; he'd just had a record called "Quando Sali de Cuba" released on Tapevar Records there.

But it was Jose who clued me in on something happening down there that I think will interest you extremely. Because of the tight playlist situation in Top 40 radio and the fact that even most of that playlist is occupied by U.S. and British artists, the local artists were changing their names to something like David McLean and recording English versions of records. Resulting in Brazilian hits. Jose is one of the leading artists of Brazil. He had 25 LPs in the country since 1958; his biggest single—"Oracao de Mae Meninha"—sold 150,000 copies. His brother Luis Claudio, is a leading arranger in Brazil. Jose is now on Polydor Records and Phonogram is building a new recording studio south from Rio which should greatly improve acoustics on records in Brazil.

While in Petropolis I visited Cid Camargo, general manager of Radio Imperial, Fernando Mora, owner of the local Cascata Brewery, came over and played blues for an hour during lunch for Camargo, Guilherme De Souza and Antonio Porto.

More than anything else, I was impressed with the fantastic radio that exists in Brazil. And one of the leading forces in radio there is, without doubt, Luiz Brunini, director superintendent of the whole Globo Radio system. Brunini has agreed to join the advisory committee for the 1975 International Radio Programming Forum. This, of course, ties in very strongly with the plans that George Wilson, chairman of the Forum this next year, and past chairmen David Moorhead and Jack Thayer and myself have conceived for radio overall—we're out to build an international spirit in radio.

There has long been a very strong rapport between U.S. and Canadian radio. The Japanese, the Australians, the British, the Brazilians, the military men everywhere in the world—it's all coming together. Radio is a common language, as much as is music. Thus, Wilson, Moorhead, Thayer and all of the others who devote sweat, blood and tears to the Forum really appreciate Brunini joining the effort.

\*\*\*

Jerry Jackson, program director of KOGO in San Diego, has been upped to station manager. He adds: "Would you believe? It can happen to programming people. Many, many years coming, but Retlaw Enterprises is one super company."

\*\*\*

Gary Semro signed off the air on his afternoon drive show at WLLP in Pittsburgh in a definitive fashion. The station is country formatted. He said goodbye to the listeners and then started playing selections by Simon & Garfunkel and other rock acts. The



whole thing came as a surprise to program director Ed Salamon, who was out of the city on license renewal activities.

## Augie Bloom Launches New Promotion Org

MILL VALLEY, Calif.—Augie Blume, veteran record promotion executive, has launched 27th Music Promotions here, a division of Augie Blume and Associates. The new firm will be providing in-depth artist and record promotion services at radio stations and record stores in Northern California. Blume had recently helped the Jefferson Airplane establish their Grunt Records label. Prior to that, he was national promotion director of RCA Records in New York.

## Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	10	<b>THRUST</b> Herbie Hancock, Columbia PC 32965
2	2	28	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
3	3	17	<b>ONE</b> Bob James, CTI 6043 (Motown)
4	6	8	<b>PIECES OF DREAMS</b> Stanley Turrentine, Fantasy F-9465
5	4	25	<b>MYSTERIOUS TRAVELLER</b> Weather Report, Columbia KC 32494
6	7	10	<b>IS IT IN</b> Eddie Harris, Atlantic SD 1659
7	5	14	<b>HIGH ENERGY</b> Freddie Hubbard, Columbia KC 33048
8	8	10	<b>WHERE HAVE I KNOWN YOU BEFORE</b> Return To Forever Featuring Chick Corea, Polydor PD 6509
9	13	6	<b>SOUTHERN COMFORT</b> Crusaders, ABC/Blue Thumb BTSY-9002-2
10	15	10	<b>ALL IN LOVE IS FAIR</b> Nancy Wilson, Capitol ST 11317
11	17	4	<b>BAD BENSON</b> George Benson, CTI 6045 S1 (Motown)
12	10	25	<b>THE BLACKBYRDS</b> Fantasy F-9444
13	12	32	<b>CROSSWINDS</b> Billy Cobham, Atlantic SD 7300
14	11	53	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731
15	18	8	<b>ILLUMINATIONS</b> Devadip Carlos Santana & Turlya Alice Coltrane, Columbia PC 32900
16	14	33	<b>LAND OF MAKE BELIEVE</b> Chuck Mangione, Mercury SRM-1-684 (Phonogram)
17	9	25	<b>WINTER IN AMERICA</b> Gil-Scott Heron & Brian Jackson, Strata-East 19742
18	16	8	<b>ECHOES OF A FRIEND</b> McCoy Tyner, Milestone 9055 (Fantasy)
19	19	41	<b>BLACK AND BLUES</b> Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
20	NEW ENTRY		<b>SATIN DOLL</b> Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)
21	22	36	<b>STREET LADY</b> Donald Byrd, Blue Note BN-LA 140-F (United Artists)
22	NEW ENTRY		<b>FEEL</b> George Duke, BASF/MPS MC 25355
23	30	4	<b>SAMA LAYUCA</b> McCoy Tyner, Milestone M 9056 (Fantasy)
24	29	8	<b>UPON THIS ROCK</b> Joe Farrell, CTI 6042S1 (Motown)
25	25	12	<b>CHAMELEON</b> Maynard Ferguson, Columbia KC 33007
26	NEW ENTRY		<b>ARTISTRY</b> Deodato, MCA 457
27	34	14	<b>PERFORMANCE</b> Esther Philips, Kudu/CTI 18 (Motown)
28	26	82	<b>SWEETNIGHTER</b> Weather Report, Columbia KC 32210
29	NEW ENTRY		<b>THE BADDEST TURRENTINE</b> Stanley Turrentine, CTI 6048S1 (Motown)
30	NEW ENTRY		<b>FLYING START</b> Blackbyrds, Fantasy F-9472
31	20	19	<b>LEAVING THIS PLANET</b> Charles Earland, Prestige PR 66002 (Fantasy)
32	NEW ENTRY		<b>OLINGA</b> Milt Jackson, CTI 6046S1 (Motown)
33	24	19	<b>REGGAE</b> Herbie Mann, Atlantic SD 1655
34	NEW ENTRY		<b>POTPOURRI</b> Thad Jones & Mel Lewis, Philadelphia International KZ 33152 (Columbia)
35	35	4	<b>CHANGE UP THE GROOVE</b> Roy Ayers, Polydor PD 6032
36	37	4	<b>TEASIN'</b> Cornell Dupree, Atlantic SD 7311
37	28	8	<b>CHAPTER 3: VIVA EMILIANO ZAPATA</b> Gato Barbieri, ABC/Impulse ASD-9279
38	38	6	<b>DON'T YOU WORRY 'BOUT A THING</b> Hank Crawford, Kudu/CTI 19 (Motown)
39	39	4	<b>INTERSTELLAR SPACE</b> John Coltrane, Impulse ASD 9277 (ABC)
40	36	4	<b>SLEW FOOT</b> Norman Connors, Buddah BDS 5611

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# Prestige means business



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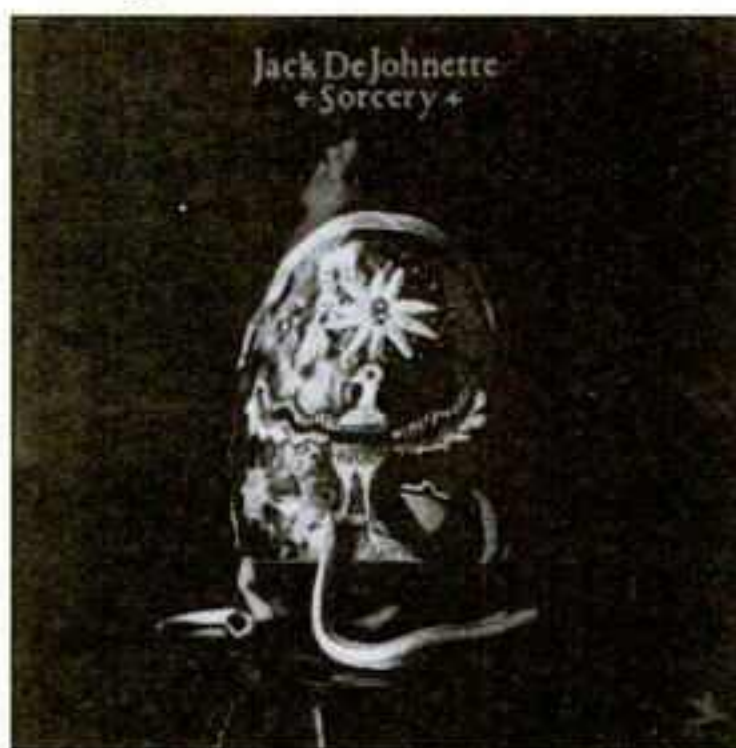
P-10083  
Gary Bartz  
Singerella



P-10084  
Gene Ammons  
Greatest Hits



P-10082  
Charles Earland  
The Dynamite Brothers (soundtrack)



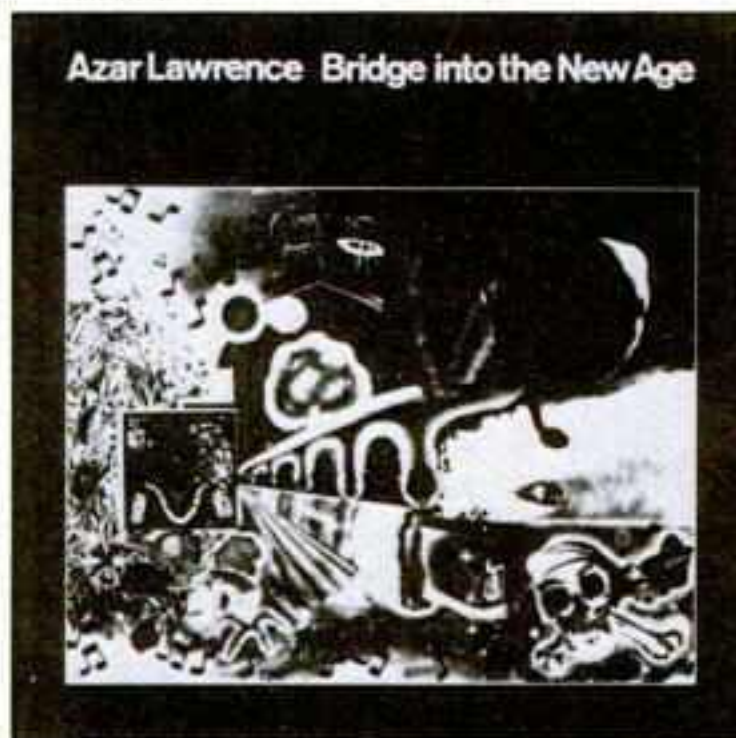
P-10081  
Jack DeJohnette  
Sorcery



P-10089  
Patrice Rushen  
Prolusion



P-10088  
Hampton Hawes  
Northern Windows



P-10086  
Azar Lawrence  
Bridge Into the New Age



P-10085  
Rusty Bryant  
Until It's Time for You to Go

## For the holidays... and the year 'round

# Latin Scene

## NEW YORK

TR News... A cut by **Cindy Rodriguez** on her new LP titled "San Juan," is done in English and has been breaking into the American market. Cindy will debut her night club act titled "In the Tito Rodriguez Tradition." In the show Cindy uses an all-girl background choro, all soulful Latin sisters.

**Louie Ramirez** and **Willie Mullins** take the arrangement credit and Cindy did all the dancing choreography. It's definitely a "Motown-Latin Show."

The **Kako LP** moving nicely in P.R. and Chicago... **Coco News**: On June 25, **Cortijo Y Su Combo Original Con Ismael Rivera** were reunited after 12 years for a concert at the Roberto Clemente Coliseum in P.R. The original combo included **Roberto Roena** and four members of **El Gran Combo (Rafael Ithier, Eddie Perez, Martin Quinones & Miguel Cruz)**. Special invited guests were **Andy Montanez** and **Rodney Santos**, son of **Daniel Santos**. Other members of the original combo were **Sammy Ayala, Kito Velez, Mario Cora, Hector Santos, and Roy Rosario**. An historical music event took place and an LP entitled "Juntos Otra Vez" was recorded on **Coco Records**, produced by **Harvey Averne**. The single chosen from the new material in this LP is "Ellos Se Juntan" b/w "Perico (Quitate De La Via)." Release date Nov. 10.

**Harvey Averne** of **Coco Records** is in Puerto Rico promoting the single, "Ellos Se Juntan" from the LP "Juntos Otra Vez"—**Cortijo Y Su Combo Original Con Ismael Rivera**. Also, the single "Rodolfo" on the Christmas album, "Un Regalo De Salsa En Navidad"—**Joe Quijano**—both singles available at record shops... "Ray Rivera Raps with the Music Makers" is the name of a new Latin Explosion Productions featured

over **WEDC**, Chicago. Writer, arranger and performer **Ray Rivera** raps with top Latin and Jazz recording artists like **Charlie Palmieri, Billy Taylor, Hector Rivera, Chico O'Farrill** and **Machito**, along with their music. Ray is rapping to all the heavy cats in New York and will be contacting top musicians in the Big Apple and from out-of-town. The show will be aired over **WEDC's Latin Explosion** in Chicago, produced nightly by **Juan Montenegro**. This one-hour program is aired twice weekly. **RAY TERRACE**

## MIAMI

Holiday season is here and there's lots of action in local clubs. At the Centro Espanol, **Rolando Laserie, Conjunto Universal (Velvet), Jovenes del Hierro (Sound Triangle)**, plus two house bands entertain the crowds, while at the new **Rustic Yayo, Pellin Rodriguez (Borinquen)** appears for the first time in Miami along with the music of **Tipica Tropical (Mate)**, and **Creacion '75 (Velvet)**. The Liceo Club offers dancing only to the beat of New York's relocated **Orch. Broadway, Conjunto Cristal, and Los Conquistadores**. Plush Club Montmatre is featuring singer **Juan Legido**, and the Versailles has **Luis Garcia**, whose new LP on **Audio Latino** is selling out at record speed.

**Olguita (Borinquen)** coming to Miami to appear on the **Blancita Amaro** show on Channel 23... **Judge's Nephew's LP** on **Audio Latino** being released this week, and they are now playing at **My Other Place** and then go to the **Forge Restaurant** on Miami Beach in two weeks... The **Cervantes** night club is featuring **Cafe (Vaya)**.

Mate announces the release of a new **Johnny Ventura LP**, "Poquito Pa' Atras"... **Southeastern's Mateo San Martin** says **Music Hall** will

press the new **Sabu LP** with him here in Miami. On the same label, **Orlando Contreras** has been signed to a recording contract and is preparing his first LP with the label at **Criterion Sound Studios**.

**Zeida Records** has released an LP by a new Colombian singer, **Luis Gabriel**, "Asi En Mi Pueblo," which is gaining much attention on New York radio... **Musart** is releasing an LP by **Los Zethas**, "La Epoca de Oro de Rock."

**ART "ARTURO" KAPPER**

## Bandolero Hits, Pride of P.R. Is Latin Rock

By **RAY TERRACE**

LOS ANGELES—**Bandolero** is regarded as Puerto Rico's most successful rock band, but they've been around a long time and making it wasn't easy.

Their new "Bandolero" LP on **Eclipse** marks the first release of a rock group from Puerto Rico and it reflects the musicianship that enabled them to steal the show back in '72 at the **May Y Sol Pop Festival** in Puerto Rico on a bill that also featured **Alice Cooper, John Baldry, ELP** and the **Faces**.

**Peter Hays**, a&r director of **London Records** in New York, heard the first test pressing by the combo and said, "it sounds like a cross between **Santana** and **Grand Funk**; the vocalist reminds of **Mark Farmer** and their heavy percussion resembles early **Santana** along with **Hammond organ** licks and moving guitar riffs."

The group comprises **Jose Noguera, Ismael Rodriguez, Junior "El Loco" Garcia, Felix Romero, George Garcia** and **Herman Cortez**.

Their "Bandolero" album, for sure, marks another step in the path of Latin rock pioneered by **Santana** and continues to develop a chain for the crossover of Latin music into the American pop market.

## Syracuse U. Will Give Music Degrees

NEW YORK—**Syracuse University** will launch degree courses on the recorded music industry next September, according to **M. Douglas Soyars**, assistant dean for music at the university's College of Visual and Performing Arts.

The courses, believed to be the first of their kind in the country, developed out of the success of a similar course held at the school last spring.

The program, which has the backing of **Seymour Leslie** of **Pickwick International**, who also helped structure the original course, will initially offer a **Bachelors Degree**, with a **Doctorate** to follow.

## Calif. Groups Awarded Grants

LOS ANGELES—Music organizations have been awarded \$198,802 of a total of \$424,709 in matching grants by the **California Arts Commission**.

Sixty-five groups are involved. The average grant amounted to \$3,000.

The range varied to wide extremes. The **California Music Educators Assn.**, for example, got \$949 while the **University of Southern California School of Performing Arts** rated \$7,753. **Symphony orchestras** in numerous California cities also benefitted.

Forty dance groups were allotted \$86,000 and 30 theatrical organizations rated a total of \$139,907.

# Jukebox Programming

## Ops Dubious Of 'Q' As a Business Risk

By **ANNE DUSTON**

CHICAGO—Operators viewing the new quad jukeboxes at the **MOA** Nov. 1-3 are cautious in committing themselves to the new format, and express doubt about whether quad will be financially advantageous.

**Bill Stone**, 26-year-old owner of **Stone Amusement Co.**, **Tullahoma, Tenn.**, notes that stereo boxes have jumped in price about \$400 in the past two years, and quad boxes would be an additional \$400 to \$500. His best locations are on 2/25 play, and he doubts that he could raise it to 1/25.

**Roane Fowler, Fowler Vending, Bartlesville, Okla.**, would like to see a return of the mono box as a way to cut costs. "Even with stereo, you need to be in the middle for full advantage of the sound, so in 80 percent of the locations, it really doesn't make any difference." There aren't even too many stereo singles, he adds.

Objections raised by operators included; cost of the machine; lack of software; no more money in cash-box; limited type of location.

In rebuttal, **Ed Doris**, executive vice-president, **Rock-Ola**, said that the cost includes extra speakers with separate 12-inch full range cones and tweeters, and 100-watt amplification that can be individually regulated for customized installation. The equipment also includes a decoder that directs the sound to the four boxes. Sophisticated electronics requires sophisticated testing equipment for trouble free operation, a plus in the operator's favor.

The lack of quad software is no hinderance to the performance of the good box, which will enhance the sound of stereo, **Doris** says. **Milt**

**Berenson, Musical Sales One-Stop, Baltimore**, estimates that it will be another year before quad singles are available in the latest hits. Meantime, he says, quad records will be on a custom basis, maybe half a dozen a month. **Ovation Records** has 49 quad singles, with 30 more planned by the end of the year.

The philosophy behind jukebox manufacturers is to bring the better sound in now to compete with expensive home entertainment equipment, and have it available for the flood of quad records expected next year. With the rate of inflation, it is always possible that quad jukeboxes, as well as stereo boxes, would be more expensive next year.

On adding money in the cashbox, **Doris** says the operator will have to go to quarter play, an inevitable move in the face of an inflation that has the wholesale price index up 57 percent.

**Seeburg** encourages the use of dollar bill validator act at either seven or nine plays to appeal to a public that is becoming more "bulk buying" conscious. The advantage to the operator is that it produces more music time, and increases overlap, for more cash in the cash-box.

On locations, **Doris** admits that the quad concept is not applicable to every location, for example, small restaurants with limited seating.

But the format is especially valuable in larger bars and restaurants that draw a younger crowd that is likely to have invested in an expensive home sound system. Also, lounges with separate restaurants could benefit from a quad installation.

## What's Playing?

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

### DELPHIA, IND.: MIXED PURCHASES

**Marjorie Sales**  
**Reid Sales Music Co.**  
412 Cottage 46923  
(317) 564-3182

- "Free Bird," **Lynyrd Skynyrd**, MCA 40228
- "Train Kept A Rollin'," **Aerosmith**, Columbia 10034
- "Please Mr. Postman," **Carpenters**, A&M 1646
- "Ruby Baby," **Billy "Crash" Craddock**, ABC 12036
- "Ain't Too Proud To Beg," **Rolling Stones**, Dot 7530
- "Dancin' Fool," **Guess Who**, RCA 10075
- "Then Who Am I," **Charley Pride**, Victor 10126

### KNOX, IND.: POP PURCHASES

**Ivyl Wallace**  
**Automatic Music**  
10 N. Main St.  
(219) 772-3012

- "Dark Horse," **George Harrison**, Apple 1877
- "Please Mr. Postman," **Carpenters**: A&M 1646
- "Morning Side Of The Mountain," **Donny & Marie Osmond**, MGM 14765
- "Junior's Farm," **Paul McCartney**
- "You're The First, The Last, My Everything," **Barry White**
- "Lucy In The Sky With Diamonds," **Elton John**, MCA 40344

### LANGLEY, S.C.: COUNTRY PURCHASES

**Thelma Drawdy**  
**Connell's Amusement Co.**  
Box 201  
(803) 593-3986

- "City Lights," **Mickey Gilley**, Playboy 6015
- "Legend In My Time," **Ronny Milsap**, Victor 10112
- "For A Minute There," **Johnny Paycheck**, Epic 50040
- "I Can Help," **Billy Swan**, Monument 33279
- "Out Of Hand," **Gary Stewart**, Victor 10061

### NORTH BEND, NEB.: COUNTRY PURCHASES

**Mazine Bolt**  
**Kort Amusement**  
410 W. 10th St., Box 17  
(402) 652-8187

- "What A Man My Man Is," **Lynn Anderson**
- "The Door," **George Jones**, Epic 50038
- "If She Just Helps Me Get Over You," **Lefty Frizzell**, ABC 12023
- "U. S. of A.," **Donna Fargo**, Dot 17523
- "Like A First Time Thing," **Ray Price**, Columbia 10006
- "Everybody Needs A Rainbow," **Ray Stevens**, Barnaby 510
- "We're Over," **Johnny Rodriguez**, Mercury 73621

### TRENTON, MO.: MIXED PURCHASES

**Art Bauhoff**  
**Automatic Music Co.**  
320 W. 10th St. 64683  
(816) 399-3022

- "Angie, Baby," **Helen Reddy**
- "Everlasting Love," **Carl Carlton**
- "When Will I See You Again," **Three Degrees**
- "Richard & The Cadillac Kings," **Doyle Holly**, Barnaby 608
- "Wishing You Were Here," **Chicago**
- "There Goes My Everything," **Ace Cannon**, Hi 2273

- Christmas**
- "Please Mr. Postman," **Carpenters**
  - "Blue Christmas," **Ernest Tubbs**
  - "Jingle Bell Rock," **Bobby Helms**
  - "White Christmas," **Bing Crosby**

## 20th Century Buys

LOS ANGELES—**Rosebud Music** has sold a master of **R.B. Greaves** to 20th Century Records. The tune, "I'm Married, You're Married," was produced by **Marshall Lieb** and **Steve Metz**, who're partners in **Rosebud** with **Red Schwartz**.

DECEMBER 14, 1974, BILLBOARD

Billboard SPECIAL SURVEY for Week Ending 12/14/74

## Billboard Special Survey Hot Latin LPs

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### IN LOS ANGELES

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>VICENTE FERNANDEZ</b> El Idolito de Mexico, Caytronics 1420	8	<b>FELIPE ARRIAGA</b> El Nuevo Idolito de La Cancion, Caytronics 1415
2	<b>ANGELICA MARIA</b> Angelica Maria, Sonido Internacional 8009	9	<b>LOS DIABLOS</b> Lo Nuevo de Los Diablos, Averno 1001
3	<b>CHAYITO VALDEZ</b> Tu Sigues Siendo El Mismo, Musimex 5080	10	<b>LOS HUMILDES</b> Un Pobre No Mas, Fama 524
4	<b>TEEN TOPS CON E. CUZMAN</b> Discos del Millon Vol. #1, Orfeon 2090	11	<b>SONIA LOPEZ</b> Voz Sentimiento Y Amor, Caytronics 1416
5	<b>AMALIA MENDOZA</b> Yo Lo Comprendo, GAS 4064	12	<b>LOS BABYS</b> Como Sufró, Peerless 1769
6	<b>ANTONIO AGUILAR</b> A Mi Querido Puerto Rico, Musart 1646	13	<b>EDDIE PALMIERI</b> The Sun of Latin Music, Coco 109XX
7	<b>ROSENDA BERNAL</b> La Esposa Olvidada, Latin International 5027	14	<b>LUCHA VILLA</b> Los Discos de Oro, Musart 1636
		15	<b>JUAN TORRES</b> A Borinquen, Musart 1640

### IN MIAMI

1	<b>CELIA &amp; JOHNNY</b> Quimbara, Vaya XVS 31	9	<b>ISMAEL MIRANDA</b> En Fa Menor, Fania XSLP-00466
2	<b>JULIO IGLESIA</b> A Flor de Piel, Alhambra 19	10	<b>VICTOR ITURBE</b> Victor Iturbe, Miami 6098
3	<b>JOVENES DEL HIERRO</b> El Bilingue, Sound Triangle	11	<b>JOSEITO MATEO</b> Callese La Boca, Teca 732
4	<b>OLGUITA</b> Quando Estoy En Tus Brazos, Borinquen 1271	12	<b>KING CLAVE</b> Los Hombres No Deben Llorar, Clamarar 3006
5	<b>WILLIE COLON</b> Willie Colon, Fania-464	13	<b>LISETTE</b> Lisette, Borinquen 1261
6	<b>FERNANDO ALBUERNE</b> Motivos, Panart 3132	14	<b>FANIA ALL STARS</b> Latin, Soul, Rock, Fania 00470
7	<b>PALITO ORTEGA</b> Yo Tengo Fe, International 458	15	<b>PEDRO MIGUEL Y SUS MARACAIBOS</b> Con Sabor A Cuba, Audio Latino 1030
8	<b>LUISA MARIA GUELL</b> Luisa Maria Guell, Gema 5018		

# Classical Vox Secures 4 U.S. Symphonies

• Continued from page 1  
Minnesota, Baltimore and Utah orchestras. In most cases, recording programs have already begun. Some product has recently been issued, but the bulk remains yet to be produced. It was also learned that Vox president George Mendelssohn has been holding discussions with the Cincinnati and Seattle orchestras that may eventually lead to similar programs.

Promotionally, the project will peak this coming February when Vox will issue eight records by the four pacts under the rubric, "American Orchestra Festival." The albums, to be released under one or more of the company labels—Candida, Turnabout or VoxBox—will all be compatible stereo/quad, encoded in the Sansui "QS" mode.

Basic contract formulas call for the orchestral societies to advance talent costs for orchestral musicians at union scale, with Vox arranging separately for fees to conductors and soloists, and absorbing technical expenses. The societies will receive royalties on sales.

To this extent, the formula has had frequent precedent. But Vox's special element is a guaranteed return to the orchestras over a specified number of years. "In most cases this guarantee is more than half the budgeted talent outlay," says Mendelssohn, "with the accounting not accrued, but calculated on a record-by-record basis."

The guarantee will have to be paid whether or not the albums do well in the market. Mendelssohn views this as a challenge to his expertise in selecting salable repertoire.

The deal with the St. Louis Symphony is the most ambitious in the group. More than 20 LPs are slated to be recorded during its three-year term. Three of the disks, comprising a Gershwin VoxBox package, have been released to date, with five additional LPs already recorded and now being processed. Among the latter are a Holst "The Planets," and a R. Strauss "Also Sprach Zarathustra." Another two albums are to be recorded in January.

The St. Louis project stems from a proviso in the orchestra's current union contract guaranteeing each player an annual minimum of \$1,040, over base pay, for recording.

Conductors will include Walter Susskind, its retiring director; Leonard Slatkin, associate conductor; and Georg Semkow, due shortly to take over as St. Louis' music director. Among the soloists in concerto literature will be violinist Ruggiero Ricci, cellist Zara Nelsova, and pianist Rudolf Firkušny.

In all the Vox orchestral deals some allowance is made to feature soloists, a factor which provides Mendelssohn some added leverage in negotiating artist contracts.

In the case of the Baltimore Symphony, six LPs are planned for completion by March, 1976. The program calls for recording all the orchestral works of Mendelssohn, with Sergiu Comissiona conducting.

The contract with the Minnesota Orchestra, under its regular conduc-

tor, Stanislaw Skrowaczewski, runs through the 1976 concert season. First sessions were held in October, and the initial product, the orchestral works of Ravel, is due for completion this week.

In May, Vox will record three disks with the Utah Symphony, under Maurice Abravanel, with the probability that an additional three will be contracted for the following year, Mendelssohn says. Under a prior arrangement, Vox produced nine Tchaikovsky disks with the Utah, all of which have been released.

Vox orchestral production is handled by Marc Aubort and Johanna Nickrenz of Elite Recording. Remote gear is trucked or flown to the orchestra's home concert hall from Elite's headquarters here.

## Ariola/Eurodisc, Melodiya: 10 Years of Cooperation

HAMBURG — Ariola-Eurodisc and the Soviet state company, Melodiya, will soon mark 10 years of musical cooperation.

In 1965, Ariola-Eurodisc signed an exclusive contract with Melodia covering the presentation of the Soviet catalog in important western countries, priority being given to the German Federal Republic, Austria, Switzerland and Scandinavia. "It began with a series of 20 records, featuring the artists mentioned above, and its success was not only promising, it was sensational," reports Ariola director, Monti Lueftner.

Today the Melodia-Eurodisc catalog comprises more than 200 albums in the spheres of symphonic music, concertos, chamber music, opera and folklore.

In building this interesting and many-sided catalog, Ariola availed itself of those composers and works which were otherwise hard to find on the German record market. The list includes at present, for example, complete recordings of the symphonies of Tchaikovsky, Scriabin, Rachmaninoff, Prokofiev, and Shostakovich and, in addition, symphonic poems by Rimsky-Korsakov, Liadov, Rachmaninov, Mussorgsky, Glazounov and many others.

Eurodisc has paid special atten-

tion to the younger generation of Russian music interpreters. Consequently, it regularly presents the prizewinners of the Tchaikovsky competition in Moscow. These have included pianists Sokolov, Yerescov, Krainjev, Slobodianik, Shukov and Postnikova; violinists Pikaisen, Kremer, Tretiakov, P. Kogan and cellists Gutman, Khomitzer and Geringas.

The success of these records encouraged many artists to present themselves to Germany audiences personally. There is no renowned interpreter who has not made extensive tours of the German Federal Republic during the last 10 years.

In the fall of 1971, Sviatoslav Richter started recording his entire repertoire for Eurodisc in Germany. Emil Gilels, a constant guest in West Germany, is represented by his incomparable recordings of the Beethoven and Tchaikovsky concertos. Gennady Rozhdestvensky, Russian conductor, has made a new recording of the Tchaikovsky symphonies and further the complete symphonies of Prokofiev, Schoenberg's "Pelleas and Melisande," Bruckner's Third and Ninth, Berlioz, Sibelius, Stravinsky and Bartok.

All the great orchestras of the USSR have given guest appearances. The Leningrad Philharmonic under Eugene Mravinsky, the USSR Symphony Orchestra under Eugene Svetlanov, Rudool Barshai's excellent Moscow Chamber Orchestra, the USSR State Radio Orchestra under Gennady Rozhdestvensky and the Moscow Philharmonic under Kiril Kondrashin.

Contemporary Russian composers find their way onto record too, including Khatchaturian, Khrennikov, Kabalevsky, Sviridov and Shchedrin. Eurodisc's own productions of Soviet artists, timed to coincide with guest appearances and tours in W. Germany, constitute an important element of this cultural cooperation. This partnership finds specially meaningful expression when artists from east and west take their places together before the microphones.

### A&M Plays Host

LOS ANGELES—More than 100 representatives of numerous California colleges attended an A&M Records seminar here to which Tim Weisberg was honored guest. The event, which featured a quadraphonic demonstration of Weisberg's new "Tim Weisberg—4" album, was directed by Rob Wunderlich and Sherry Klinger.

## A Program For Young Conductors Launched

NEW YORK—A longrange program to develop directors for American symphony orchestras has been set jointly by the National Endowment for the Arts and the Exxon Corp. The new program will place six young conductors with six of the nation's leading orchestras in special positions designed to give them appropriate musical and administrative experience to qualify as future music directors.

Affiliate Artists, a New York-based non-profit service organization that specializes in career and community development in all of the performing arts, will serve as administrator of the program.

Inaugurating the program are the National Symphony of Washington, D.C., which has named Murry Sidlin, 34, as its Exxon/Arts Endowment Conductor; the Atlanta Symphony with conductor Michael Palmer, 29; the Milwaukee Symphony with John Covelli, 38; the Pittsburgh Symphony with Thomas Michalak, 34; the St. Paul Chamber Orchestra with John DeMain, 30;

and the San Diego Symphony with Charles Ketcham, 31.

Richard Clark, President of Affiliate Artists, says the aim of his organization will be "to give these exceptional young musicians an in-depth orchestral experience to prepare them for dynamic musical leadership in our communities."

The young conductors will be given a wide range of assignments. In addition to podium work, they will select programs, help in audience development, work in every aspect of production and presentation, and give public lectures and demonstrations.

To focus attention on the co-sponsorship by industry and government of a major cultural initiative, the program will be called the Exxon/Arts Endowment Conductors Program.

The program evolved from a successful pilot project by Exxon and Affiliate Artists last season, which indicated that a program of this kind could make a major contribution to the field of music.

Billboard  
Top 50

Billboard SPECIAL SURVEY for Week Ending 12/14/74

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	<b>WHEN WILL I SEE YOU AGAIN</b> Three Degrees, Philadelphia International ZS83550 (CBS) (Mighty Three, BMI)
2	1	7	<b>ANGIE BABY</b> Helen Reddy, Capitol 3972 (Warner Bros., ASCAP)
3	4	8	<b>WISHING YOU WERE HERE</b> Chicago, Columbia 3-10049 (Big Elk, ASCAP)
4	3	10	<b>LAUGHTER IN THE RAIN</b> Neil Sedaka, MCA 40313 (Don Kirshner/KEC, BMI/ASCAP)
5	9	6	<b>MANDY</b> Barry Manilow, Bell 45613 (Arista) (Screen Gems-Columbia/Wren, BMI)
6	6	8	<b>RIDE 'EM COWBOY</b> Paul Davis, Bang 712 (Web IV) (Web IV, BMI)
7	16	4	<b>ONLY YOU</b> Ringo Starr, Apple 1876 (Capitol) (Tro-Hollis, BMI)
8	5	10	<b>LONGFELLOW SERENADE</b> Neil Diamond, Columbia 10043 (Stonebridge, ASCAP)
9	10	6	<b>MY EYES ADORED YOU</b> Frankie Valli, Private Stock 45003 (Stone Diamond/Tanny Boy, BMI/Kenny Nolan, ASCAP)
10	12	5	<b>ONE MAN WOMAN/ONE WOMAN MAN</b> Paul Anka With Odia Coates, United Artists 569 (Spanka, BMI)
11	7	9	<b>I CAN HELP</b> Billy Swan, Monument 8-8621 (Columbia) (Combine, BMI)
12	8	8	<b>IT'S MIDNIGHT/PROMISED LAND</b> Elvis Presley, RCA 10074 (Arc, BMI)
13	21	5	<b>DREAM ON</b> Righteous Brothers, Haven 7006 (Capitol) (ABC/Dunhill, BMI)
14	11	11	<b>CAT'S IN THE CRADLE</b> Harry Chapin, Elektra 45203 (Story Songs, ASCAP)
15	25	3	<b>PLEASE MR. POSTMAN</b> The Carpenters, A&M 1646 (Jobete, ASCAP/Stone Agate, BMI)
16	13	14	<b>MY MELODY OF LOVE</b> Bobby Vinton, ABC 12022 (Pedro & Galahad, BMI)
17	23	6	<b>FAIRYTALE</b> Pointer Sisters, ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
18	14	7	<b>IF</b> Telly Savalas, MCA 40301 (Colgems, ASCAP)
19	15	9	<b>EVERLASTING LOVE</b> Carl Carlton, Backbeat 27001 (ABC) (Rising Sons, BMI)
20	22	5	<b>FOUR OF FIVE TIMES</b> Peter Dean, Buddah 434 (Miller, ASCAP)
21	27	5	<b>NEVER CAN SAY GOODBYE</b> Gloria Gaynor, MGM 14748 (Jobete, ASCAP)
22	30	3	<b>MORNING SIDE OF THE MOUNTAIN</b> Donny & Marie Osmond, MGM 14765 (Warner Bros., ASCAP)
23	17	10	<b>AFTER THE GOLDRUSH</b> Prelude, Island 002 (Cottilion/Broken Arrow, ASCAP)
24	18	13	<b>BACK HOME AGAIN</b> John Denver, RCA 10065 (Cherry Lane, ASCAP)
25	31	6	<b>EVERGREEN</b> Booker T, Epic 8-50031 (Columbia) (Universe, ASCAP)
26	24	7	<b>LET'S LOVE</b> Peggy Lee, Atlantic 3215 (McCartney, ATV, BMI)
27	36	4	<b>EVERYBODY NEEDS A RAINBOW</b> Ray Stevens, Barnaby 610 (Chess/Janus) (Ahab, BMI)
28	19	16	<b>CAREFREE HIGHWAY</b> Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
29	28	7	<b>THREE RING CIRCUS</b> Blue Magic, Atlantic 7004 (W.M.O.T./Friday's Child/Mighty Three, BMI)
30	38	2	<b>WHEN A CHILD IS BORN</b> Michael Holm, Mercury 73643 (Phonogram) (Beechwood, BMI)
31	35	8	<b>YOU FOXY THING, I LOVE YOU</b> Ronnie & Natalie O'Hara, Legacy 103 (Happy Girl, ASCAP)
32	34	3	<b>BABY, HANG UP THE PHONE</b> Carl Graves, A&M 1620 (Tiny Tiger, ASCAP)
33	37	3	<b>LOVING ARMS</b> Petula Clark, ABC/Dunhill 15019 (Almo, ASCAP)
34	40	3	<b>ISN'T IT LONELY TOGETHER</b> Stark & McBrien, RCA 10109 (Star Spangled/American Wordways, ASCAP)
35	33	6	<b>CHARADE</b> Bee Gees, RSO 501 (Atlantic) (Casserole, BMI)
36	43	2	<b>JUST LEAVE ME ALONE</b> Don Potter, Columbia 3-10059 (Combine, BMI)
37	47	2	<b>SALLY G</b> Paul McCartney & Wings, Apple 1875 (Capitol) (McCartney/ATV, BMI)
38	41	6	<b>I BELIEVE IN HAPPY ENDINGS</b> Mary McCaffrey, Playboy 6006 (Don Eugenio, ASCAP)
39	44	2	<b>GEE BABY</b> Peter Shelley, Bell 45614 (Arista) (Screen Gems-Columbia, BMI)
40	NEW ENTRY		<b>BEST OF MY LOVE</b> Eagles, Asylum 45218 (Kicking Bear/Benchmark, ASCAP)
41	NEW ENTRY		<b>THE DOOR OF THE SUN (Alle Porte/Del Sole)</b> Al Martino, Capitol 3987 (April, ASCAP)
42	42	5	<b>CAROUSEL MAN</b> Cher, MCA 40324 (Senor, ASCAP)
43	48	2	<b>RUBY BABY</b> Billy "Crash" Craddock, ABC 12036 (Hill & Range/Quintet/Freddy Biensstock, BMI)
44	46	4	<b>JUSTINE</b> Kathy Dalton, Discreet 1313 (Warner Bros.) (Feg/Abernathy/Eye, BMI)
45	49	2	<b>LIKE A SUNDAY MORNING</b> Lana Cantrell, Polydor 14261 (Silver Blue, ASCAP)
46	NEW ENTRY		<b>IT'S A SIN WHEN YOU LOVE SOMEBODY</b> Glen Campbell, Capitol 3988 (Canopy, ASCAP)
47	45	4	<b>YOU AND I</b> Johnny Bristol, MGM 14762 (Bushka, ASCAP)
48	NEW ENTRY		<b>THAT GREAT OLD SONG</b> George Fischhoff, Lisa 1 (George Fischhoff, ASCAP)
49	NEW ENTRY		<b>LOOK IN MY EYES PRETTY WOMAN</b> Tony Orlando & Dawn, Bell 45620 (Arista) (ABC/Dunhill, BMI)
50	NEW ENTRY		<b>SAD SWEET DREAMER</b> Sweet Sensation, PYE 71002 (ATV) (Leeds/Jacktone, ASCAP)

DECEMBER 14, 1974, BILLBOARD

# Billboard Hot Soul Singles

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## Soul Sauce Can't Grow In Detroit, Says Dozier

By LEROY ROBINSON

LOS ANGELES—"If you want to work, then Detroit's a good town to do it in. But you can't grow there," says songwriter Lamont Dozier, whose 10 successful years with the Holland Brothers, writing almost all of Motown's hit songs, reaped financial benefits.

"But to reap the benefits of your talent, you've got to go to Los Angeles," adds Dozier.

Dozier's arrival in his new creative home base was not followed with going right to work, at least not in terms of writing songs. There were still the ties to the triumvirate, Holland-Dozier-Holland, both spiritually and professionally.

"Those were happy days with Brian and Eddie," recalls Dozier. "Completing an album was an all-night thing. And we had a ball drinking and eating while we did."

Because of the regularity of the writing team in the studio, little else was known about them except their name and their work. "Some people thought we were a myth," Dozier later found out.

And arriving in Los Angeles, Dozier found the myth, in terms of "who is Lamont Dozier" still intact.

It was necessary, then, to create a new Lamont Dozier. An eventual contract with ABC-Dunhill Records, and an album release ("Out Here On My Own") was the first step in establishing an identity, for both the industry and the public.

There is now a second album, "Black Bach," set for release soon. Unlike the first album, Dozier has written all the songs. The LP also highlights some conceptual changes and directions for the songwriter-singer.

"I've stumbled on an r&b-pop-country feeling that I like and I'm comfortable with," says Dozier.

Is country suited to r&b artists?

"It's a new, good, outlet for black artists, and more are going to be getting into it soon. Whatever you feel,

(Continued on page 29)

DECEMBER 14, 1974, BILLBOARD

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	<b>YOU GOT THE LOVE</b> —Rufus Featuring Chaka Khan (C. Khan, R. Parker), ABC 12032 (American Broadcasting, ASCAP)	33	36	8	<b>SHOORAH! SHOORAH!</b> —Betty Wright (A. Toussaint), Alston 3711 (TK) (Marsaint/Warner-Tamerlane, BMI)	88	83	3	<b>I AM, I AM</b> —Smokey Robinson (W. Robinson), Tamla 54251 (Motown) (Tamla, ASCAP)
2	1	10	<b>I FEEL A SONG (In My Heart)</b> —Gladys Knight & The Pips (T. Camillo, M. Sawyer), Buddah 433 (Etude/Kama Surra, BMI)	34	26	20	<b>DO IT (Til You're Satisfied)</b> —B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI)	69	79	3	<b>MASTER PLAN</b> —Kay Gees (R. Bell, Kay Gees), Gang 1322 (PIP) (Delightful/Gang, BMI)
3	3	13	<b>SHE'S GONE</b> —Tavares (D. Hall, J. Oates), Capitol 3957 (Unichappell, BMI)	35	39	7	<b>I'VE GOT TO SEE YOU TONIGHT</b> —Timmie Thomas (W. Hale), Glades 1723 (TK) (Sherlyn, BMI)	70	80	3	<b>GUILTY</b> —First Choice (R. Roker, G. Shury), Philly Groove 202 (Arista) (ATV, BMI)
★	6	8	<b>WHATEVER YOU GOT, I WANT</b> —Jackson 5 (M. Larson, J. Marcellino, G. Marcellino), Motown 1308 (Jobete, ASCAP)	36	23	11	<b>PHILADELPHIA</b> —B.B. King (D. Crawford), ABC 12029 (American Broadcasting/DaAnn, ASCAP)	71	88	2	<b>DOCTOR'S ORDERS</b> —Carol Douglas (Stephane, Greenaway, Cook), Midland International 60113 (RCA) (Cookaway, ASCAP)
★	10	8	<b>HEAVY FALLIN' OUT</b> —Stylistics (Hugo & Luigi, G.D. Weiss), Avco 4647 (Avco Embassy, ASCAP)	37	25	13	<b>WORN OUT BROKEN HEART</b> —Sam Dees (S. Dees, S. Drayton), Atlantic 45-3205 (Moonsong, BMI)	72	76	5	<b>SAD SWEET DREAMER</b> —Sweet Sensations (D.E.S. Parton), Pye 71002 (ATV) (Leeds/Jacktone, ASCAP)
6	7	9	<b>ROCKIN' SOUL</b> —Hues Corporation (W. Holmes), RCA 10066 (Jimi Lane, BMI)	38	28	10	<b>LOOSE BOOTY</b> —Sty & The Family Stone (S. Stewart), Epic 8-50033 (Columbia) (Stoneflower, BMI)	73	81	5	<b>I WANT TO TAKE YOU HOME (To See Mama)</b> —Syl Johnson (D. Carter, B. Johnson), Hi 2275 (London) (Jec, BMI)
★	12	5	<b>BOOGIE ON REGGAE WOMAN</b> —Stevie Wonder (S. Wonder), Tamla 54254 (Motown) (Jobete/Black Bull, ASCAP)	39	31	12	<b>DISTANT LOVER</b> —Marvin Gaye (M. Gaye, G. Fuqua, S. Greene), Tamla 54253 (Motown) (Jobete, ASCAP)	74	47	11	<b>TIME</b> —Mighty Clouds Of Joy (D. Crawford), ABC/Dunhill 15012 (Contilium, BMI)
★	9	12	<b>WHEN WILL I SEE YOU AGAIN</b> —Three Degrees (K. Gamble, L. Huff), Philadelphia International 8-3550 (Columbia) (Mighty Three, BMI)	40	34	12	<b>LA LA PEACE SONG</b> —Al Wilson (J. Bristol, L. Martin), Rocky Road 30200 (Arista) (Bushka, ASCAP)	75	63	7	<b>YOU'RE SO RIGHT FOR ME</b> —Choice Four (V. McCoy), RCA 10088 (Warner-Tamerlane/Van McCoy, BMI)
★	11	7	<b>WHERE ARE ALL MY FRIENDS</b> —Harold Melvin & The Blue Notes (V. Carstarphen, G. McFadden, J. Whitehead), Philadelphia International 8-3552 (Columbia) (Mighty Three, BMI)	41	46	7	<b>LET ME BACK IN</b> —Little Milton (M. Bollison), Stax 0229 (Columbia) (Ark/Julio-Brian, BMI)	76	67	7	<b>IS IT IN</b> —Eddie Harris (R. Muldrow), Atlantic 45-5120 (Wardo, BMI)
★	13	7	<b>FUNKY PRESIDENT (People It's Bad)</b> —James Brown (J. Brown), Polydor 14258 (Dynamite/Belinda/Unichappell, BMI)	★	56	6	<b>I BELONG TO YOU</b> —Love Unlimited (B. White), 20th Century 2141 (Sa-Vette/January, BMI)	★	NEW ENTRY		<b>FIRE</b> —Ohio Players (J. Williams, C. Satchel, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck), Mercury 73643 (Phonogram) (Ohio Players/Unichappell, BMI)
★	14	8	<b>KUNG FU FIGHTING MAN</b> —Carl Douglas (C. Douglas), 20th Century 2140 (Chappell, ASCAP)	43	40	8	<b>SWEET EXORCIST</b> —Curtis Mayfield (C. Mayfield), Curtom 2005 (Buddah) (Curtom, BMI)	78	84	4	<b>BOOGIE JOE, THE GRINDER</b> —Quincy Jones (Q. Jones, D. Grusin, T. Bahler), A&M 1638 (Quicksand, BMI)
★	15	6	<b>YOU'RE THE FIRST, THE LAST, MY EVERYTHING</b> —Barry White (B. White, T. Sepe, P.S. Raddcliffe), 20th Century 2133 (Sa-Vette/January, BMI)	44	42	11	<b>IT'S SEPTEMBER</b> —Johnnie Taylor (D. Gilmore), Stax 0226 (Columbia) (Conquistador, BMI)	79	78	5	<b>SOUTH AFRICAN MAN (Part 1)</b> —Hamilton Bohannon (H. Bohannon), Dakar 4539 (Brunswick) (Hog, ASCAP)
★	13	10	<b>THREE RING CIRCUS</b> —Blue Magic (B. Eli, V. Barrett), Atlantic 45-7004 W.M.O.T./Friday's Child/Mighty Three, BMI)	45	50	6	<b>PALM GREASE</b> —Herbie Hancock (H. Hancock), Columbia 3-10050	★	92	2	<b>BELIEVE HALF OF WHAT YOU SEE (And None Of What You Hear)</b> —Leon Haywood (L. Haywood), 20th Century 2146 (Jim-Edd, BMI)
★	14	11	<b>SHA-LA-LA (Makes Me Happy)</b> —Al Green (A. Green), Hi 2274 (London) (Jec/Al Green, BMI)	46	57	5	<b>PLAYING ON YOU</b> —Jerry Butler (Z. Grey, L. Hutson), Mercury 73629 (Phonogram) (Butler, ASCAP)	81	86	3	<b>BUMPIN</b> —Ground Hog (L. Hutson), Gemigo 100 (Aopa/Silent Giant, ASCAP)
★	15	12	<b>WOMAN TO WOMAN</b> —Shirley Brown (J. Banks, E. Marion, H. Tippen), Truth 3206 (East/Memphis, BMI)	47	49	8	<b>JUICE IT UP Part 2</b> —Hot Line (Hot Line), Red Coach 808 (Stephanie, BMI)	82	87	4	<b>TRUSTING HEART</b> —Trammps (M. Steals, M. Steals), Golden Fleece 8-3255 (Columbia) (Mighty Three/Golden Fleece/Steals Bros, BMI)
★	29	5	<b>WITHOUT LOVE</b> —Aretha Franklin (R.J. Hunter, C. Franklin), Atlantic 45-3224 (Probe II/Pundt/Alphan, BMI)	48	54	7	<b>CALIFORNIA MY WAY</b> —Main Ingredient (W. Hutch), RCA 10095 (Dramatis, BMI)	83	91	2	<b>GIRLS (Part 1)</b> —Moments and Whatnauts (H. Ray, A. Goodman, V. Dodson), Stang 5057 (All Platinum) (Gambel, BMI)
★	17	16	<b>I CAN'T LEAVE YOU ALONE</b> —George McCrae (H.W. Casey, R. Finch), TK 1007 (Sherlyn, BMI)	★	61	4	<b>DO YOUR THING</b> —James & Bobby Purify (I. Hayes), Casablanca 812 (East/Memphis, BMI)	★	NEW ENTRY		<b>MY MAIN MAN</b> —Staple Singers (B. Crutcher, M. Rice, B. Manuel, L. Nix), Stax 0227 (Columbia) (East/Memphis, BMI)
★	18	8	<b>I'LL BE YOUR EVERYTHING</b> —Percy Sledge (G. Soule), Capricorn 0209 (Warner Bros.), (Muscle Shoals, BMI)	52	55	9	<b>I ENJOY LOVING YOU</b> —Sidney Joe Qualls (L. Simpson, A.J. Tribble, C. Davis), Dakar 4537 (Brunswick) (Julio-Brian, BMI)	85	89	3	<b>FIRST ROUND KNOCKOUT</b> —New Censation (V. McCoy), Pride 7600 (Atlantic) (Warner-Tamerlane/Van McCoy, BMI)
★	19	12	<b>LOVE DON'T LOVE NOBODY Part 1</b> —Spinners (C. Simmons, J. Jefferson), Atlantic 45-3206 (Mighty Three, BMI)	★	66	3	<b>HEARTBREAK ROAD</b> —Bill Withers (B. Withers), Sussex 629 (Interior, BMI)	86	93	2	<b>MAN TO WOMAN</b> —Lionie Youngblood (J. Murphy, M. Thomas), Shakat 708 (Chess/Janus) (Jans, BMI)
★	27	6	<b>I FEEL SANCTIFIED</b> —Commodores (J. Bowen, B. Miller, Commodores), Motown 1319 (Jobete, ASCAP)	54	43	8	<b>BE TRUTHFUL TO ME</b> —Billy Paul (K. Gamble, L. Huff, J. Whitehead, G. McFadden), Philadelphia International 8-3551 (Columbia) (Mighty Three, BMI)	★	NEW ENTRY		<b>RHYME TYME PEOPLE</b> —Kool & The Gang (D. Thomas, P. Sanders), De-Lite 1563 (PIP) (Delightful/Gang, BMI)
★	21	10	<b>A NICE GIRL LIKE YOU</b> —Intruders (K. Gamble, L. Huff), TSOP 8-4758 (Epic) (Mighty Three, BMI)	★	65	4	<b>PICK UP THE PIECES</b> —Average White Band (R. Ball, H. Stuart, Average White Band), Atlantic 45-3229 (AWB, BMI)	88	94	2	<b>TESTIFY</b> —Parliament (G. Clinton, D. Taylor), Casablanca 811 (Groovesville, BMI)
★	32	6	<b>LONG AS HE TAKES CARE OF HOME</b> —Candi Staton (P. Mitchell), Warner Bros. 8038 (Muscle Shoals, BMI)	56	59	4	<b>KEEP SMILIN'</b> —Bunny Sigler (B. Sigler, A. Felder), Philadelphia International 8-3554 (Columbia) (Mighty Three/Golden Fleece, BMI)	89	90	4	<b>WHAT'S YOUR GAME</b> —M-D-L-T Willis (Jackson 5), Ivory Tower 101 (Isengard, BMI)
★	23	15	<b>LET'S STRAIGHTEN IT OUT</b> —Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)	★	73	3	<b>LET ME START TONITE</b> —Lamont Dozier (L. Dozier), ABC 12044 (Dozier, BMI)	★	NEW ENTRY		<b>LOVE IS WHAT YOU MAKE IT</b> —New York City (J.B. Jefferson, B. Hawes, C. Simmons), Chelsea 3008 (Mighty Three, BMI)
★	24	8	<b>I DON'T KNOW</b> —Bobby Womack (B. Womack), United Artists 561 (Unart/Bobby Womack, BMI)	★	75	2	<b>ONE TEAR</b> —Eddie Kendricks (L. Caston), Tamla 54255 (Motown) (Stone Diamond, BMI)	91	NEW ENTRY		<b>STRUTTIN'</b> —Billy Preston (B. Preston, G. Johnson, L. Johnson), A&M 1644 (Irving/WEP, BMI)
★	25	13	<b>SHOE-SHOE SHINE</b> —Dynamic Superiors (N. Ashford, V. Simpson), Motown 1324 (Nick-O-Vai, ASCAP)	59	60	8	<b>UM, UM, UM, UM, UM</b> —Major Lance (C. Mayfield), Playboy 6017 (Jalynne/Curtom, BMI)	92	95	2	<b>GET DANCIN'</b> —Disco Tax & The Sex-O-Lettes (B. Crewe, K. Nolan), Chelsea 3004 (Hearts Delight, BMI/Kenny Nolan/Coral Rock, ASCAP)
★	26	18	<b>PARTY DOWN</b> —Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	★	72	4	<b>BABY HANG UP THE PHONE</b> —Carl Graves (C. McManus, L. Pedroski), A&M 1620 (Tiny Tiger, ASCAP)	93	97	3	<b>COMIN' FROM ALL ENDS</b> —New Birth (J. Baker, M. Wilson), RCA 10110 (Dunbar/Rutri, BMI)
★	27	7	<b>WORDS (Are Impossible)</b> —Margie Joseph (D. Janssen, B. Hart), Atlantic 45-3220 (ATV, BMI)	61	68	6	<b>I AM YOUR LEADER</b> —Walter Heath (W. Heath), Buddah 435 (Jasmine/Seven Valley, ASCAP)	94	98	3	<b>HOT DAWGIT</b> —Ramsey Lewis & Earth, Wind & Fire (M. White, C. Stepanye), Columbia 3-10056 (Sagittaire/Elbur, BMI)
★	37	7	<b>DON'T TAKE YOUR LOVE FROM ME</b> —Manhattans (A. Felder, B. Sigler, R. Versey), Columbia 3-10045 (Mighty Three/Golden Fleece, BMI)	62	64	5	<b>BABY YOU KNOW (I'm Gonna Miss You) Part 1</b> —Montclairs (P. Perry), Paula 409 (Jewel) (Frye/Su Ma, BMI)	95	NEW ENTRY		<b>TELL ME WHAT YOU WANT</b> —Jimmy Ruffin (J. Ruffin), Chess 2160 (Chess/Janus) (Ruffin-Ready, BMI)
★	29	18	<b>SEXY IDA (Part 1)</b> —Ike & Tina Turner (T. Turner), United Artists 528 (Hub/Unart, BMI)	63	71	5	<b>LET YOUR LOVE COME DOWN (Let It Fall On Me)</b> —Paul Kelly (P. Kelly), Warner Bros. 8040 (Tree, BMI)	96	NEW ENTRY		<b>HARLEM</b> —5th Dimension (B. Withers), Bell 45612 (Arista) (Emanay, ASCAP)
★	45	4	<b>FROM HIS WOMAN TO YOU</b> —Barbara Mason (B. Crutcher, L. Snell), Buddah 441 (East/Memphis, BMI)	64	52	10	<b>WAKE UP AND START STANDING</b> —Younghearts (V. Bullock, C. Ingersell, R. Preyer, B. Solomon), 20th Century 2130 (Unichappell/Mafundi/Younghearts, BMI)	97	99	2	<b>I CAN'T GO ON</b> —Truth (P. Girolando, J. White), Roulette 7160 (Big Seven/O'Boy, BMI)
★	41	5	<b>YOU AND I</b> —Johnny Bristol (J. Bristol), MGM 14762 (Bushka, ASCAP)	★	82	2	<b>I CAN'T MAKE IT WITHOUT YOU</b> —Tyrone Davis (R. Parker), Dakar 4538 (Brunswick) (Julio-Brian, BMI)	98	NEW ENTRY		<b>LADY MARMALADE</b> —LaBelle (B. Crewe, K. Nolan), Epic 8-50048 (Columbia) (Stone Diamond, BMI/Tanny Boy/Kenny Nolan, ASCAP)
★	44	5	<b>I WOULDN'T TREAT A DOG (The Way You Treat Me)</b> —Bobby Blue Bland (M. Price, D. Walsh, S. Barri, M. Omarlian), ABC/Dunhill 15015 (American Broadcasting/Holicanthus/Golden Clover, ASCAP)	66	70	6	<b>SURE THING</b> —Dionne Warwick (J. Ragovoy, A. Schroeder, G. Weiss), Warner Bros. 8026 (Dandy Dittys, ASCAP)	99	100	2	<b>IT'S YOURS TO HAVE</b> —Freda Payne (R. Dozier, M. Jackson), ABC/Dunhill 15018 (Bullet-Proof, BMI)
				67	69	4	<b>DON'T MAKE NO PROMISES</b> —Dramatics (T. Hestor), Cadet 5706 (Chess/Janus) (Groovesville, BMI)	100	NEW ENTRY		<b>DON'T CHA LOVE IT</b> —Miracles (F. Perren, C. Yarian), Tamla 54256 (Motown) (Jobete, ASCAP)

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- Millie Jackson—Caught Up—Spring 6703
- The Blackbyrds—Flying Start—Fantasy 9472
- Al Green—Explores Your Mind—Hi 32087
- Bobbi Humphrey—Satin Doll—Blue Note 344
- Eddie Kendricks—For You—Tamla 335
- Stanley Turrentine—Pieces of Dreams—Fantasy 9465
- Quincy Jones—Body Heat—A&M 3617
- Stylistics—Heavy—Avco 6904
- Brian Auger—Live Oblivion—RCA 0645
- B.B. King—Friends—ABC 825
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- Kool & The Gang—Light of Worlds—DeLite 2014

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**General News**  
**NBC Switch**

• Continued from page 1

format on the air almost one year to a contemporary easy listening playlist aimed at listeners in the 25 to 49 age group.

The changes are the brainchild of John Lund, program director of both the AM and FM stations, and are calculated to fill what Lund sees as "a void in radio programming in this city."

Lund stops short of calling the new formats "nostalgia radio," but stresses that the listeners in the age groupings to which his stations are catering have a psychological need to return—if only through music—"to the best years of their life."

Lund who moved to NBC from WNEU-AM just two months ago, accuses most New York radio stations of being boring, predictable, confining and redundant. He says "Our research has shown that people want radio to give them the life they don't have. It is largely a psychological need and we think we can fill it."

Lund emphasizes that the troubled AM station will not be just another "jukebox MOR" station, but will have a contemporary playlist that will mix the golden years of rock 'n' roll—Elvis Presley and the Beatles—with current MOR sounds. The station thus retains several of the top rock names it has been airing for the past three years.

Lund explains that he wants to reach those people who were teenagers in rock's heyday, but who are now a little older and a little more sophisticated and not into the acid rock music of the Top 40s playlists.

He adds, "The audience we are trying to reach are the young housewives and the blue collar worker who lighten their work day by listening to their transistor radios."

The NBC program director also feels that the audience for today's rock sounds is shrinking, and that this is the opportune time for change. He feels that this theory is borne out by what he calls the overwhelming positive public response to the station's new time slot of 10 a.m. to 2 p.m. for the popular "Cousin" Bruce Morrow.

Lund reasons that Morrow, who has been a Top 40 radio institution in New York for the past 15 years, can relate to the new audience WNBC-AM is now trying to reach.

(Continued on page 74)

**Can't Grow In Detroit, Says Dozier**

• Continued from page 28

whether it's c&w to polkas, you should do it.

"Music shouldn't be labeled to anybody or race. It's a feeling and it should be treated as such," believes Dozier.

Dozier also believes in "songwriters with lasting power," which is to say those composers like Stevie Wonder or Burt Bacharach who have outlasted and have been able to adapt themselves to the times and the musical needs of the masses.

How does he fit that role?

"Well, I also feel that composers should start a trend. That's what I concentrate on, trying to start something new."

Part of Dozier's plans for 1975 include a new act as a performer, and to do something for the ham inside of me. I would like to get my first crack at writing music for a film."

**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	19	FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	32	28	7	HIGH ENERGY Freddie Hubbard, Columbia KC 33048	
2	2	11	THRUST Herbie Hancock, Columbia PC 32965	★	42	4	PIECES OF DREAMS Stanley Turrentine, Fantasy F-9465	
★	10	5	SOUTHERN COMFORT Crusaders, ABC/Blue Thumb BTSY-9002-2	34	22	17	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495	
4	4	7	DO IT BABY Miracles, Tamla 334V1 (Motown)	35	35	8	LA LA PEACE SONG Al Wilson, Rocky Road RR 3700 (Artista)	
5	3	26	THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	★	46	2	ROCKIN' SOUL Hues Corporation, RCA APL1-0775	
6	8	27	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	37	37	9	LIGHT OF WORLDS Kool & The Gang, De-Lite DEP 2014 (PIP)	
★	11	4	I FEEL A SONG Gladys Knight & The Pips, Buddah BDS 5612	38	36	6	THE PLAYER First Choice, Philly Groove 1502 (Artista)	
8	9	12	LIVE IT UP Isley Bros., T-Neck PZ 33070 (Columbia)	★	52	2	FLYING START Blackbyrds, Fantasy F-9472	
9	5	28	BODY HEAT Quincy Jones, A&M SP 3617	40	33	6	ILLUMINATIONS Devadip Carlos Santana & Turiya Alice Coltrane, Columbia PC 32900	
★	13	4	HEAVY Stylistics, Avco AV 69004	41	30	26	THE BLACKBYRDS Fantasy F-9444	
11	7	15	HANG ON IN THERE BABY Johnny Bristol, MGM M36	42	39	46	HEAD HUNTERS Herbie Hancock, Columbia KC 32731	
12	12	16	HELL James Brown, Polydor PD2-9001	43	38	21	DREAMER Bobby Blue Bland, ABC/Dunhill DSX 50169	
13	6	14	CAN'T GET ENOUGH Barry White, 20th Century T-444	★	55	2	ALL IN LOVE IS FAIR Nancy Wilson, Capitol ST 11317	
★	31	3	FIRE Ohio Players, Mercury SRM-1-1013 (Phonogram)	45	47	28	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	
★	21	4	WHITE GOLD Love Unlimited Orchestra, 20th Century T-458	★	57	2	DEATH WISH/SOUNDTRACK Herbie Hancock, Columbia PC 33199	
16	19	8	IN HEAT Love Unlimited, 20th Century T-443	★	NEW ENTRY	DISCS OF GOLD Independents, Wand WDS 699 (Scepter)		
17	18	33	SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	★	NEW ENTRY	THE BADDEST TURRENTINE Stanley Turrentine, CTI 6048S1 (Motown)		
18	20	5	BORBOLETTA Santana, Columbia PC 33135	★	NEW ENTRY	IN THE BOTTLE Brother To Brother, Turbo TU 7013 (All Platinum)		
19	15	31	MARVIN GAYE LIVE Tamla T6-33351 (Motown)	★	NEW ENTRY	SATIN DOLL Bobbi Humphrey, Blue Note BN-LA344-G (United Artists)		
20	23	3	GOT TO FIND A WAY Curtis Mayfield, Curtom CRS 8604 (Buddah)	★	NEW ENTRY	SOULFUL ROAD New York City, Chelsea 500		
★	25	3	CAUGHT UP Millie Jackson, Spring SPR 6703 (Polydor)	51	53	8	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	
22	27	8	TOGETHER FOR THE FIRST TIME LIVE B.B. King & Bobby Blue Bland, ABC/Dunhill DSX-50190	52	34	33	RELEASE YOURSELF Graham Central Station, Warner Bros. BS 2814	
★	43	2	EXPLORES YOUR MIND Al Green, Hi SHL 32087 (London)	53	41	9	THE MIGHTY MIGHTY DELLS Cadet CA 60030 (Chess/Janus)	
★	40	3	DO IT 'TIL YOU'RE SATISFIED B.T. Express, Scepter SPS 5117	54	44	12	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	
25	24	10	THE KIDS & ME Billy Preston, A&M SF 3645	55	49	36	I NEED TIME Bloodstone, London APS 647	
26	14	24	LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	56	50	20	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)	
27	17	18	MORE, MORE, MORE Lattimore, Glades 6503 (TK)	57	48	15	PYRAMID Cannonball Adderly, Fantasy F-9455	
28	16	38	MIGHTY LOVE The Spinners, Atlantic SD 7296	58	59	2	THE BADDEST HUBBARD Freddie Hubbard, CTI 604751 (Motown)	
29	26	15	HARD CORE POETRY Tavares, Capitol ST-11361	59	NEW ENTRY	SLEWFOOT Norman Connors, Buddah BDS 5611		
30	32	7	CLIMAX Ohio Players, Westbound WB 1003 (Chess/Janus)	60	51	6		
31	29	6	LIVE & IN CONCERT Four Tops, ABC/Dunhill DSD 50188					

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**Talent In Action**

• Continued from page 21

began solo and later was joined by Bill Elliot and Walter Robinson on piano and bass respectively. He is a most animated performer with a penchant for pop-eyed pleasure at the successful conclusion of his songs, almost as if it weren't supposed to happen that way. His waltz time rendering of "Over the Rainbow" was unique and well received. He seems to indicate a preference for college crowds and would do well to season his act there to attain the maturity he will need to headline in major performances.

JIM STEPHEN

**PETULA CLARK  
FRANK GORSHIN**

Riviera Hotel, Las Vegas

Frank Gorshin moved from headliner to opening act Nov. 22 and did his headline act, a good 15 minutes more than he should be allowed on stage. He is extremely talented, but he has fallen into the trap of most impressionists. Whereas singers are constantly up-dating and re-doing their act to show the audience they are with it and pushing their latest records, impressionists add a new voice to the routine the minute it is perfected, but never remove any of the voices. I guess they figure if a voice isn't included the stupid crowd won't realize they are capable of doing the imitation. The results are: the act gets longer and longer and more repetitious.

Petula Clark is a delight. It is a credit to her amazing talent that she was not only capable of waking up a stone cold crowd but keeping them alert and happy. She's a lady and it shows both in her selections and manner of delivery. Newly signed to ABC she sang her first release, "Loving Arms."

Her Scorpio Medley is brand new. It features shots of famous Scorpions on a movie screen with songs to fit their occupations, personalities, love life. It was a cute segment.

Over half of the act is composed of her record hits. "I Got a Name," which she opens with is followed by "Let's Put It All Together" and "Feel Like Making Love," all recent additions. Vocally she has never sounded better in this her first outing on the Riviera stage.

LAURA DENI

**ANTHONY NEWLEY  
HENRY MANCINI**

Uris Theater, New York

The twin bill of Henry Mancini (RCA Records), and Anthony Newley, MGM singer/actor/composer provided a solid bill of fare for that devoted nucleus of pop music lovers who eschew the frenetic over-amplified sounds of today's rock, and gravitate instead to the less emotionally-demanding strains of soft strings and muted horns.

Both men, though not exactly generators of mass audience hysteria, have their own quiet sort of charisma enhanced by the solid musicianship that lends longevity in a business where transience is the norm.

Mancini, with a dazzling array of credits that includes three Oscars and 20 Grammys, has penned the score for such movies as "Breakfast at Tiffany's," "Hatari," "Charade," "Experiment In Terror," "The Pink Panther," "Romeo and Juliet," and "Days of Wine & Roses"; as well as the Peter Gunn TV series; and the Overture to "That's Entertainment." He drew heavily on this repertoire Nov. 7.

Newley is an outstanding artist in his own right. Remember his performances in "Stop the World—I Want to Get Off" and "The Roar of the Greasepaint, The Smell of the Crowd." He also wrote many of Sammy Davis' successes.

With palatable low-keyed humor and a great deal of aplomb he too went through the list of his greatest hits which ran the gamut from "Candy Man," "Goldfinger," and "What Kind of Fool Am I," to "On a Wonderful Day Like Today," "Who Can I Turn To," and "Once In A Lifetime."

RADCLIFFE JOE

**GENTLE GIANT**

Academy of Music; New York

Capitol recording act Gentle Giant blew into town for a one-night performance Nov. 4 with some promising results.

Steadily gaining recognition as an underground group with a strong "cult" following, Gentle Giant showed here that they have the skills and the stage excitement to broaden their horizons still further.

The group, though, can become overbearing with material used. And, right now, it seems to be the only stumbling block in their way. Their songs are worked just too long and sound too repetitious.

Make no mistake, though, the talent is there

on a fine professional level. Only a few minor alterations as far as musical direction are needed. Either which way, the crowd loved them this time around.

Focus, who headlined the show, was reviewed here recently. JAMES MELANSON

**DOYLE HOLLY**

Palomino, Los Angeles

One-time Buckaroo Doyle Holly paid Southern California his first visit in four years Nov. 23 and showed himself to be as strong a solo artist as he was a guitarist and singer with Buck Owens.

Holly puts on a "straighter" country show than is generally seen at the Palomino, meaning a bit more banter and a few more jokes between numbers. Yet he drew a full house and his songs are among the best in contemporary country. Besides running through his own major hits ("Queen Of The Silver Dollar," "Lila"), the artist offered a number of humorous imitations, moved through some excellent versions of other artists' hits and showcased one of the fullest and purest voices in country. He uses his band and a female vocalist well, incorporating them into the show as vocalists as well as having them do a brief mini-show before he takes the stage himself. Those who stayed around for the second show (and a substantial number did) were treated to a guest appearance from Holly friend Roger Miller who ran through "Dang Me" and "Me And Bobby McGee." Still, it was Doyle Holly's night, and with a few steady hits under his belt now, he should become an increasingly familiar name in country music.

BOB KIRSCH

**RICK NELSON  
LORI LIEBERMAN**

Avery Fisher Hall, New York

Predictably, Rick Nelson's Nov. 17 concert was practically a sellout. Unpredictably, the age span of his audience ranged from teenagers to senior citizens and their adulation was not in the least hampered by the time difference.

Why not? If he can be a surrogate little brother why can't he be a surrogate grandchild to the thousands who remember when his ex-bandleader father's face graced the cover of Billboard in the thirties?

Rick Nelson relates easily and humbly to the audience and radiates a kind of "gee whiz" naivete that is endearing. His tunes run the gamut from "Travelin' Man" to "The Bridge Washed Out and I Can't Swim and My Baby's On the Other Side Blues." His smooth performance of "Garden Party" was another highlight.

Audience reaction was warm and appreciative and at the end of his set grew demonstrative. They surged forward and demanded and got several encores from him. Interesting sidelight: while onstage he sipped slowly from a paper cup that sure didn't look like it held one of Ozzie's malts.

Lori Lieberman and her exceptionally warm alto voice were spotlighted in the opening segment. She performed so well and was received so well by the audience it is difficult to imagine that she has never had a hit single. Her most notable effort seems to have been "Killing Me Softly With His Song" which was written for her first album. Roberta Flack heard it and the rest is history. Time is on Lori's side however and her

genuine gift for music has been waiting on the sidelines too long. JIM STEPHEN

**BILLY COBHAM  
NATURAL ESSENCE**

Avery Fisher Hall, New York

Billy Cobham's Nov. 11 Hall performance gave support to the argument that Cobham is the finest young drummer in the business. Unfortunately it also showed that you need more than good musicians to make good music.

Cobham's group included some of the finest sidemen working in the jazz-rock idiom. However the talents of trumpeter Randy Brecker, bassist Alex Blake and keyboardist Milcho LeVie, among others, seemed to get lost in the noise.

The concert started with a loud uptempo version of Cobham's "Pleasant Pheasant," went on without letup through hard-driving number after hard-driving number without any significant change in tempo. Much of the audience was happy with the program, though, as it highlighted Cobham's athletic drumming. The way many of the young fans were reacting to Cobham's display of his talents it might be a good idea to bill Cobham's future performances as a drum clinic rather than a concert.

Opening the show was Natural Essence, a group that Cobham produces. This young act of eight multi-talented performers proved to be a pleasant surprise. The group makes the type of music that gives the people who put labels on music fits. Keyboard man Onaje Allan Gumbs is an experienced jazz sideman, vocalist Yvonne Fletcher and bassist Eric King add a soulful touch, and percussionist Thelonus Monk Jr. chips in with strong Latin-flavored rhythms. In addition to Fletcher, the other five band members are capable vocalists creating strong harmony to go along with fine musicianship. With a little luck this group could have a bright future.

BOB FORD

**THE ROY CLARK SHOW**

Frontier Hotel, Las Vegas

Nobody has more fun on stage than Roy Clark. His enthusiasm spills over, gathering up the audience like a magnet. He offers the first segment of the show beginning with "Alabama Jubilee" setting a jubilee attitude which remained for the rest of the evening Oct. 30.

The Spurrlovs are a group of youngsters, no better or worse than any other vocal act playing around a headline singer. During their last Vegas gig they finally got their act together and have maintained the same strength this time. They are cute, pleasant and sound well together.

If you deliberately set out not to like Roy Clark he'd win you over before the show ended. He's just outright lovable. The biggest change in his presentation is the featuring of his guitarist Buck Trent, who is also the newest member of "Hee Haw." The two team up for "Dueling Banjos" and "Farewell Blues." Then Trent takes over the spotlight for his first attempt at singing, which he carried off commendably.

The show ran a little long, but nobody seemed to care. His "Yesterday When I Was Young" is always a crowd pleaser as well as his medley of records. As usual he closed with his instrumental "Malaguena."

LAURA DENI

**Allen's Boarding House**

• Continued from page 16

Allen managed San Francisco's hungry i on Broadway for 10 years. During that time he became well acquainted with Doug Weston of Los Angeles' Troubadour, who wanted to open a San Francisco club as well. Allen called Weston to suggest the Bush Street location when it became available and then went to work for him when Weston opened the San Francisco Troubadour.

Weston's venture lasted two months. "He had no lasting competition in L.A.," says Allen. "He still doesn't. So he tried to run the same kind of place here. For his first show, with Kris Kristofferson and Doug Kershaw, he charged \$3.50. But afterward when no one at all heavy was in, the price stayed the same. And San Franciscans weren't buying it. They had other places to go. Now it's four years later, and I still charge only \$3.50 and \$4 for shows.

Maria's getting \$4.50, but that's by contract, and that's the most we've ever charged.

"So Doug just abandoned the building after losing \$100,000. That's the legal term, I think. A few months later I went down to talk to the property manager, Joe Irvine, and since he didn't know what he was going to do with the place I said, 'Listen, if it's all right with you, I'll take over the place.' So that's what happened, and along the way he has helped me tremendously in getting my feet on the ground here."

Allen's feet are now firmly on the ground. The club is successful as well as well-liked, and he has certain coups to his credit: Oakland's Pointer Sisters, for instance, virtually broke from the Boarding House. And when record companies get around to realizing that there may be no better place for live recording of their acts, Allen will have other worlds to conquer.

## John Promo For Pioneer

By RADCLIFFE JOE

MOONACHIE, N.J. — MCA Records artist Elton John will endorse U.S. Pioneer Electronics hi fi products in print, radio and TV ads for an unspecified period of time.

The deal was negotiated between John, his agent, Philip Stogel of the ad agency of the same name which handles U.S. Pioneer advertising, and Bill Minkin, radio-TV director of the Stogel agency.

According to Stogel, the transaction involved no monetary exchange, with John agreeing to do the endorsements "merely because he is a hi fi buff who's sold on Pioneer products."

Stogel will not say whether John will do concerts or other music-oriented programs sponsored by Pioneer.

Other top rock acts that have endorsed Pioneer products are Blood, Sweat & Tears, the Allman Bros. Band, and Slade.



U.S. Pioneer photo

Pioneer Buff—MCA superstar Elton John, right, has signed for U.S. Pioneer Electronics promo campaign. He is seen with Bill Minkin, left, King Biscuit Flower Hour M.C., and ad agency head Philip Stogel.

## BIG JUMP IN CHRISTMAS AMPEX TAPES

NEW YORK—Ampex Music Division's record 24-tape November release from a dozen labels is double last year's, according to Tom Davis, general manager of AMD in Elk Grove Village, Ill.

"Everything seems to have come loose at once," he observes, "and we're predicting an uptrend in holiday music shopping based on extraordinarily high orders from distributors."

At the same time he notes "beautiful charts play" for new double-play tape releases of LPs by Gladys Knight & The Pips, Al Green and the Moody Blues—their best ever, and very good response to the just released "Hotter Than Hell" by The Kiss on Casablanca.

The record November output comes on the heels of 24 quad tapes in October on Q-8 and open reel from four labels, London, Roxbury, Sussex and Mercury.

Included is a re-release of two Mantovani Christmas packages, the only holiday product as such by AMD. Although December output will be only four tapes, similar to last year, January release list is shaping up strong, Davis says.

## RCA MagTape Is Taking Back Seat To Vidisk Plans

INDIANAPOLIS—RCA made it emphatic that its SelectaVision MagTape player will take a back seat to its emerging videodisk system with the firing of its marketing staff and a number of engineers. Gordon Bricker continues his responsibility for tape development, and will be adding some duties in the videodisk area, an RCA spokesman emphasizes.

Dismissals of such key marketing people as David Miller, Bob Eastwood and Lloyd Carmen came at the windup of the in-home testing of the MagTape players by approximately 100 area families. Among key results of feedback: Families opt for a stand-alone deck that can be hooked to any TV set, tuner and timer both are vital for home record-

ing preference, two-hour cassette is desirable for movies without changing (RCA confirms that such a time limit is currently feasible), and prerecorded product is not that vital.

Findings dovetail with the major thrust of the SelectaVision capacitance videodisk system which reportedly drew favorable comments at recent showings in Japan (Billboard, Nov. 30). The variety of videodisk experimental programming shown to the Japanese, including the David Bowie disk adapted by RCA Records, apparently emphasized the creative possibilities—versus the old movie and TV show syndrome—the most observers deem vital for the success of any home videodisk system.

## Magnavox Shifts Consumer's Wing

NEW YORK—In a far-reaching reorganization, believed related in part to major fiscal losses, as well as its recent acquisition by Philips, Magnavox has realigned the functions and management structure of the operations department of its consumer electronics group.

The new structure has given Magnavox's CEG operations department management responsibilities for all activities involved in producing and distributing the company's consumer electronics products and services, according to John Fauth, president of the Magnavox Co. of Tennessee, under whose umbrella the department comes.

The new responsibilities include purchasing, manufacturing, trans-

portation, distribution and related functions, says Fauth. (See Executive Turntable this issue for new heads of restructured departments.)

The reorganization comes on the heels of a reported Magnavox net loss of \$8.6 million for the third quarter of fiscal 1974, as compared to a profit for the same period last year. Much of the loss has been attributed to the consumer electronics group of the company.

Also tied in with the losses and internal changes is the retrenchment of an estimated 1,140 workers at the Tennessee CEG operations. Magnavox officials have cited "generally depressed economic conditions prevalent in the consumer electronics industry" as the main reason for the layoffs.

## Tetrad Cartridges Purchased By BSR

BLAUVELT, N.Y.—BSR (USA) Ltd. has acquired the assets of Tetrad, N.Y., one of the largest manufacturers of ceramic and magnetic cartridges in the U.S.

The Tetrad acquisition is expected to eliminate BSR's dependence on outside suppliers for cartridges, stylus assemblies and plastic molded parts.

John Hollands, president, BSR (USA) Ltd., who also assumes the presidency of Tetrad, discloses that Tetrad and ADC cartridges will now be included in BSR changer packages earmarked for both OEM and its own BSR brand retail markets.

BSR will incorporate Tetrad into its consumer products division headed by Vic Amador. The division also includes BSR Electronics (Metrotech) and Audio Dynamics Corp., its speaker and magnetic phonograph cartridge arms.

Disclosure of the acquisition was made almost simultaneously with reports from England that the parent company, BSR LTD., was laying off in excess of 3,700 workers next

month from plants in Scotland and England.

BSR is the second major British producer of record changers within recent weeks to announce expansions in the U.S. and layoffs at its British home base.

Last month the Glenburn Corp. moved to larger quarters in Waldwick, N.J., to cope with what is called "the continuing growth in the consumer record changer market" (Billboard, Nov. 23). At the same time, however, the company's home office in England announced staff cutbacks of up to 1,300 people to initiate what the company's president William McDaid called "important cost savings in manufacturing procedures."

## 5 Sony Units At '75 CES

NEW YORK—Two stereo receivers and an AM/FM tuner are among the new products Sony will unveil at the upcoming winter CES. Other units in the new line are a power amplifier and an integrated amplifier.

The new STR-7035 receiver handles up to 25 watts RMS power per channel and features solid state filters as well as lower distortion and better separation, according to Sony's engineers.

Model STR-7025 handles 18 watts RMS power per channel and incorporates most of the features found in the STR-7035.

The FM/AM stereo tuner, model ST-4950, utilizes "Phase Locked Loop" circuitry for accuracy in the multiplex decoding network. Other features include high resolution linear tuning dial, multiplex indicator, and center of channel tuning meters.

Sony's new integrated amplifier, TA-4650 offers 30 watts RMS power per channel and has a reported frequency response of 20 Hz to 20,000 KHz.

The new power amplifier, model TAN-8550, delivers up to 100 watts RMS power per channel. List prices on the new products will be released at CES.

### CAR STEREO

## Santy Shows New Gift This Year

By MAURIE ORODENKER

PHILADELPHIA—Santa Claus can be counted on filling the stockings this year with a new sound-oriented gift for practically the first time. Car stereos are being advertised in the Christmas gift ads in newspapers all over the area, with many major stereo and hi fi shops, and store chains including Auto Sound, in their ads.

Most significant, appliance stores, discount department stores and auto supply stores—where car stereos usually were kept on a back shelf—are now highlighting autosound as holiday gift specials.

While Korvettes features a \$109.97 Craig 8-track with FM for \$89.99 in the Audio Department section of its newspaper ad, other department stores include the car stereo with tires and automotive supplies. Two Guys, discounter with 10 stores on the New Jersey side and 8 in Eastern Pennsylvania, has its Auto Dept. advertising a \$34.95 Motorola Mini 8-Track Player for \$24.95. J. M. Fields, with five dis-

count stores in the area, lists under Automotive Specials an 8-track stereo set for \$24.88.

Sears Tire & Auto Center carries as "Special Purchases," an 8-track mini-tape player for \$47.88 and another for \$32.88. GEX Discount Department Store in Pennsauken, N.J., has its Automotive Dept. advertising a Kraco FM Stereo Multiplex and 8-Track Auto Stores, regular \$99.95, for \$59.95. The J.C. Penney Stores in the area, in their Auto Center Sale sections, call attention to "Sound Savings on Your Car" with 8-track sets at \$74.88 (save \$25.07), \$40.88 (save \$14.07) and a \$22.44 FM converter (save \$7.51). And the K mart discount department stores upstate are highlighting as Auto Discounts a \$68.88 Audiovox Slim AM/FM for \$49.88, and Audiovox FM Converter, regularly \$34.88, for \$24.88.

The two big auto part store chains in the area, which used to drop in a cheap car radio in their sports page ads each week, are now spotlighting higher-priced hard goods. Pep Boys,

with some 750 stores mostly along the East Coast, offers a \$64.95 8-track stereo tape & FM Multiplex set. The Penn-Jersey Auto Parts Stores, with 117 stores throughout the area, now has an Auto Sound heading in its ads, showing a \$69.95 8-track tape player with FM radio.

Appliance stores are also beginning to put car stereos in the same company with refrigerators, TV sets and washing machines in their newspaper ads. Dee's Appliance Stores, with six outlets in New Jersey and one store on the Pennsylvania side, advertises Panasonic Car Stereos with a \$99.99 cassette for \$59.99 and an 8-track player, regular \$59.99, for \$44.99. Lowe's Appliance Store in Wilmington, Del., highlights a Gibbs 8-track tape player with FM radio for \$63.98.

While co-op advertising money for autosound is still very slim, car stereos are beginning to creep into the newspaper advertising of more and more stereo and record shops in (Continued on page 35)

DECEMBER 14, 1974, BILLBOARD

## TWA Gives Cutrate Fares To CE Show

NEW YORK—As a special service to EIA and ERA metro area members attending the winter Consumer Electronics Show, Jan. 5-8 in Chicago, Show Management has arranged for group discount flights via TWA. Scheduled for Jan. 3, 4 and 5 from LaGuardia and Newark, with returns via any direct TWA flight, trips will save attendees \$30 on round-trip coach fare. Reservations available through Mrs. Fran Aronson, Town & Country Travel, West End, N.J. Phone: 201-229-8700.

## Toshiba To Open

LOS ANGELES—Toshiba America, Inc., will occupy its new western headquarters and distribution center next spring in the new Pacific Gateway Center under development here. Company recently signed a 10-year lease for a 56,000-square-foot facility scheduled for completion in March 1975.



## Verit Unshutters 28 New Speakers At Winter CES

SUN VALLEY, Calif.—Emphasizing its continuing growth in both the private label and OEM markets, Verit Industries will introduce 28 new speakers in four lines at the winter Consumer Electronics Show in Chicago.

Six models in its Ampex-branded line include three vinyl and three walnut cabinets. Two-way vinyl speakers are priced at \$29.50 and \$49.50, with a three-way unit, model 1210, at \$77.50. Two-way walnut models are \$79.50 and \$119.50, with the top-of-line model 1200 a three-way unit with 45 watts at \$159.50.

Ten new models in the Stradavari line, previously marketed under the Verit corporate name, have been shifted to the Wald Sound subsidiary. It is topped by four-way model 1060 WT, The Tower, at \$249.95. Two redesigned units from the Strad III and Strad IV models are three-way speakers at \$169.95 and \$139.95, with other units ranging down in price to model 820 W at \$59.95.

Both Verit's Apollo and Trend lines are private-labeled. Nine new Apollo models, now being shipped, run the gamut from three-way

model 1530 at \$99.95 to model 620, a two-way unit at \$19.95. Three Trend models include Trend and both two-way units, and Trend 4, a three-way speaker, priced from \$49.95-\$99.95.

An inventory of more than \$1 million  
(Continued on page 35)

## What's Ahead



At CES  
Chi/Jan. 5-8

## SANKYO SEIKI AT CES

# Combine AM-FM With Cassettes

NEW YORK—A comprehensive line of cassette recorders with built-in AM/FM radios will highlight the new products to be unveiled by Sankyo Seiki at the upcoming Winter CES in Chicago, according to Hideaki Ueda, general manager of the firm's audio division.

Top of the line is a three-way portable AM/FM combination cassette recorder with built-in condenser microphone, total automatic shutoff and a 4-inch dynamic speaker. Model ST-225 may be powered by batteries, household current or an auto cigarette lighter. Accessories supplied include AC power cord, earphone and blank cassette. List price is \$109.95.

Model ST-215F incorporates many of the features of the ST-225. It also features Sankyo's ARL circuitry that adjusts sound level. Other features are built-in condenser microphone, and a three-way tape/radio sleep switch. The ST-215F also comes with accessories, and can be operated either on AC or DC power. It lists for \$99.95.

The ST-235D is also an AM/FM combination cassette recorder with

pause control, total automatic shutoff and a 4-inch dynamic speaker. Other features include record and battery level meter, as well as color-coded pushbuttons to facilitate ease of operation. It lists for \$89.95.

At \$79.95, model ST-235 is also a combination AM/FM radio cassette recorder, with a frequency response of 80 to 8,000 Hz and wow and flutter of less than 0.3 percent. The ST-235 also comes with accessories including an AC power cord, and is available in quantities for immediate delivery.

The Sankyo model ST-230 is a portable cassette recorder that weighs only 3.8 pounds and has an auxiliary input jack to permit recording from both live and electronic sources. Its recording level indicator also functions as a battery tester, and the unit lists for \$54.95.

Model ST-220 is another portable cassette recorder with automatic level control and built-in condenser microphone. It lists for \$39.95.

Rounding out the line is Sankyo's Dolbyized cassette deck, model STD-1510 with automatic bias switching that adjusts itself for dif-

ferent types of tape. This unit offers frequency response of 30 to 15,000 Hz, with distortion of less than 1.5 percent and a signal to noise ratio of 55db. List price is \$199.95.

### 3-WAY AIR SUSPENSION SPEAKER SYSTEM



**THE HSS-1**  
12" HIGH COMPLIANCE WOOFER, 6" ACOUSTICALLY ISOLATED MID-RANGE, 4" FLARE CONE TWEETER (AIR-TIGHT, GLASS FILLED WALNUT VINYL CABINET)  
24" x 14" x 11". Freq. range: 30-22,000 HZ.

CROSSOVER: 2 & 5 KHZ. MIN. POWER 5 WATTS. 25 CONTINUOUS. IMP. 8 OHMS. (5-year guarantee) (INCLUDES CONNECTING CORD) (3.00 PER SPEAKER SHIPPING. 5.00 OVER 500 MILES).

Quantity One 2up 4up 12up  
HSS-1 \$69.95 \$49.95 \$44.95 \$39.95  
Dealers welcome—Frt./Ppd. 24 Spkrs.

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Norelco Cassette Cleaner .60 .55 .50 .45  
Cassette Paper Mailer boxes .025 .022 .02 .018  
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10% Metal NAB Hole Used 1.00 .90 .80 .75  
\*Buy 10, SC-90HE, Get 5 Free  
Plus Postage by Weight and Zone  
Minimum Order, \$5.00

Buy 3 AMPEX #364 "20/20+"

C-90 at \$2.33. GET ONE FREE

Plus! a Stackette Storage Case

Per Deal \$6.99

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# Tape Duplicator

By ANNE DUSTON

An optimistic outlook for 1975, and a growing educational duplication market has enticed **American Sound Corporation** to purchase the Media Division assets of **Visual-Educom**, and move machinery and equipment 225 miles to American's Warren, Michigan plant.

The additional equipment brings American Sound's capacity to 25,000 cassettes and 10,000 8-track units a day, and adds short-run capability to the eleven-year-old pioneer's duplicating production, Paul Hayes, vice-president and general manager, reports.

The plant duplicates on three shifts with Gauss hi-speed machines, and includes labelling, packaging and mailing services. The firm molds its own cassette and 8-track cartridges under its subsidiary, Dyna-Day Plastics.

★ ★ ★

**Image Transform, Inc.**, a major videotape-to-film conversion company in N. Hollywood, Calif., has signed an exclusive marketing pact renewal with **Far East Laboratories, Ltd.**, Japan, which inaugurated a major videotape post-production

operation last month. The agreement was finalized by Joseph E. Bluth, president, Image Transform, Inc., and Soichi Yasuda, director, Far East. ★ ★ ★

It is now possible to rent or buy over 1,000 hours of Public Broadcasting Service programs for non-broadcast use, through the **Public Television Library**, Washington, D.C.

All programs are available on 1/4-inch U-matic videocassette and two-inch videotape, with some materials also available on other videotape or film formats.

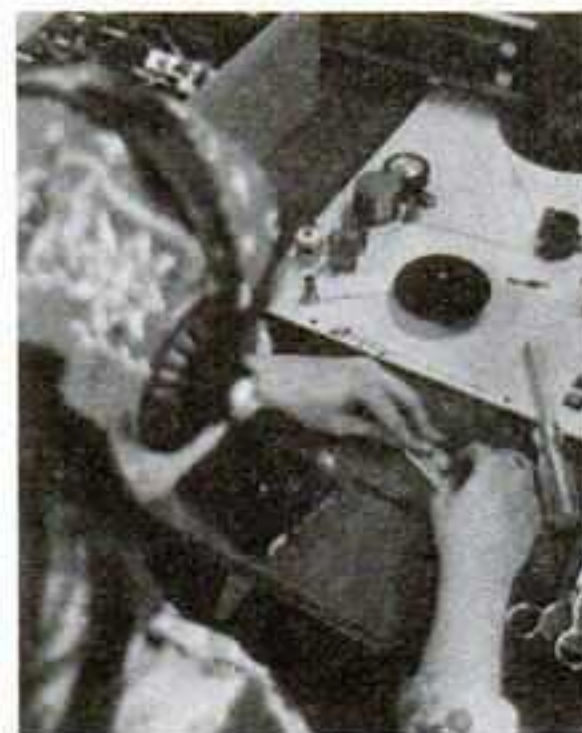
A right to reduplicate one copy only during a three-year period is also available for an additional charge to purchasers.

Material can be purchased by quarter-hour, half-hour or hour programs, at \$100, \$130 or \$150. Rental for a two-week period is \$40 per quarter, \$50 per half, and \$70 per hour program. Lease-to-buy arrangements are also available for orders over \$5,000.

A catalog of over 200 titles is available through the Public Television Library.

## FIX 200 A DAY

# Rackjobbers Test-Selling Novel Envelope Tape Repair Service



Pinnacle Productions photos

**Save-A-Tape In Action**—From left, flipped-over tapes are unwound and rewound, then hand-spliced, and get final listen-through on headphones before return to customer. All equipment is modified for custom use.

By STEPHEN TRAIMAN

**NEW YORK**—At least four rackjobbers, including J.L. Marsh, Minneapolis, and ABC Records & Tapes, Des Moines, are test-marketing a new prerecorded cassette/18-track tape repair service started by a former disk/tape retailer in Colorado Springs.

Also involved in the testing, according to F.W. "Wes" Howard, president of Save-A-Tape and parent Pinnacle Products Inc., are General Record Services, Seattle, and Billings (Mont.) Hardware Co.

In a nutshell, the suggested dealer price for each \$1.99 cartridge/cassette postpaid mailer (similar to film) is \$1.49 from the distributor/rackjobber. The 5 1/2 x 7 1/2-inch envelope is shrink-wrapped with a fiberboard insert and instruction label on the other side, and punched for peg-board display.

Layered packaging is a rip-off protection, suggested by Bob Mitchell, J.L. Marsh vice president, musical products, who turned down the original mailer as too-easily folded by a potential shoplifter.

Marsh will test the item for at least a month in a dozen outlets running from department and discount stores to specialty record/tape locations. "We'll look at it as objectively as possible," Mitchell emphasizes, "based on feedback from the retailers on weekly sales and customer reports on service."

As Marsh racks more than 300 Montgomery Ward record/tape departments among other customers, "we have nothing to lose on a test basis," he notes. "Since Marsh is in the forefront of record/tape accessories in the U.S., we have an obligation to our customers to take a look at everything."

Howard, who got excellent response to the service at the recent Auto Parts & Accessories Assn. show

in Chicago, started Save-A-Tape just six months ago in Colorado Springs with about a dozen retailers. It was an outgrowth of his own experience with defective or broken tapes in nearly three years at his Sound Center retail operation there.

After repairing tapes for his own customers, he got the idea for a full-time operation and now has 15 employees working in both sales and service. Six repair stations now handle up to 200 tapes a day, with more to be added as business increases.

Each tape repair is guaranteed for 60 days, and is returned in a new case, now being supplied by El-Mar Plastics and Capitol Magnetics. Howard notes that most cassettes coming in are home recorded, while 8-tracks run the gamut from cutouts to new product.

In addition to the four rackjobber tests under way, he claims more than 200 retail outlets are now selling the envelopes in Colorado, Texas, New Mexico, Nebraska, Kansas and Oklahoma, with more territories opened each week. Howard works both the East and West Coasts, with Doug Wettstead, also in Colorado Springs, handling Midwest outlets. While the two are on the road, Linda Johannes keeps things running at home base.

Patents are pending for the customized tape winding and loading equipment being used for repairs, and a new technique for opening sealed cassettes. All splices are by hand on Webtek equipment, and operators listen carefully to each repaired tape before it is marked "OK" with their identifying number.

DECEMBER 14, 1974, BILLBOARD

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Billboard photo by Stephen Traiman  
**Pinnacle Duo**—Wes Howard and aide Linda Johannes are seen in **Save-A-Tape** booth at recent **APAA** show.

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## FM TUNER, TOO

## New Speakers, Turntable Round Out Yamaha's Line

NEW YORK — Yamaha has rounded out its new line of high fidelity equipment with the addition of a set of speaker systems ranging in price from \$460 to \$960 a pair.

Also new to the line are a direct drive professional turntable model YP-800, and an FM tuner model CT-7000. Both were introduced at the summer Consumer Electronics Show in Chicago and are now going to dealers.

According to Stewart Greenberg, Yamaha's audio products manager, the company has drawn on its expertise as a manufacturer of musical instruments to craft its speaker systems as well as the other products in the hi fi audio line.

The speaker line includes the NS-670 with 10-inch woofer, 2½-inch midrange and 1¼-inch tweeter. It has a frequency response of 40 to 20,000 ohms, 50-watt power handling capacity, and lists for \$460 a pair.

Model NS-690 is a step-up of the NS-670 with its sound transducer system handling up to 60 watts. The woofer is 12 inches, with a 3-inch midrange and 1¼ inch tweeter; list price is \$560 per pair.

Top-of-the-line bookshelf-size model NS-100M is sold only in pairs at \$960.

Greenberg explains that with Yamaha being essentially a music

company, major consideration was given to the aesthetic value of the speakers. They utilize many advanced design concepts including special acoustic equalizers which flatten out the frequency response beyond that achieved by other high-end speaker systems, he says.

The turntable with its direct drive system, 12-pole DC servo motor and no-interference suspension, and the FM tuner, complete the 1975 Yamaha line.

## Philly Dealers Pushing Car Stereo At All Levels

• Continued from page 32

the area. And significantly, they are advertising the higher-priced units. Franklin Music, with six stores here, makes it a "Car Stereo Super Sale" with a \$144.95 Pioneer TP 700 for \$109.97, and a \$94.95 TP 777 for \$69.95. Sam Goody's, with three stores, goes even higher with Pioneer sets plus Jansen speakers priced from \$129.95 to \$159.95 under a heading: "Sam Goody Sells Car Stereos TOO!" plus a reminder to "See Our Complete Line of Car Equipment." Herb Levin's center-city 437 Radio Store, which was one of the first to list car stereos in its

newspaper ads, lists Sanyo, J.I.L. and Superscore specials and spotlights a \$149.95 8-track or cassette in-dash player for \$97.88.

For the "Grand Opening Specials" tying in with the opening of its 11th "and largest" store in Kenneth Dion's chain of Wall to Wall Sound stores, a number of car stereos ranging from \$18.44 to \$59.44, including Pioneer branded sets, are featured. Silo, Inc., for the opening of its 50th store, includes Sanyo and Pioneer sets with a "famous brand" 8-track player as a \$22.88 special. And for its Audio World adjunct, it's a Sanyo 8-track for \$49.95.

A "Grand Opening Celebration"

for Gammatronics in Westville, N.J., includes an under-dash Mustang for \$96.88 and a \$94.95 Pioneer 8-track player for \$79.95 to highlight its "Car Stereo Sale" section. Another "Grand Opening Sale" by RPM Electronics in Camden, N.J., a Radio Shack associate store, offers a \$44.95 under-dash 8-track for \$29.95; while the Radio Shack chain, for its "Early Christmas" Sale, has a \$49.95 Realistic 8-track for \$39.88. Custom Stereo Centers, for the "Grand Opening" of a second store at Hilltop, N.J., features a \$169.99 in-dash 8-track stereo for \$79.99, "one per customer."

## No matter how many record labels you stock, you only need one line of record care products.

And that's Watts. Unlike the Johnny-come-lately companies with one or two untried and unproven record care products, Watts is a pioneer in the record care business with a complete line of quality items popularly priced from three to twenty dollars. It includes every item necessary to clean, maintain and protect records whether they're played on a turntable or record changer. Watts' Parastat, Preener and Dust Bug have become classics with record buyers.

Watts is the one line that's asked for by brand name because it's backed up

with the heaviest record care advertising program in the industry.

You can stock the complete Watts line across-the-board and display it in only 36 inches of space with the Watts Record Care Center merchandising display. Dealers from coast-to-coast are finding this sales-stimulating unit to be the most profitable turnover area in the store. You will, too. Become a Watts dealer. Write or call for details today. Elpa Marketing Industries, Inc., New Hyde Park, N.Y. 11040 (516) 746-3002/7301 E. Evans Rd., Scottsdale, Ariz. 85260 (602) 948-1070.



For the life of your records



## RepRap

To commemorate 40 years as a professional organization, the Electronic Representatives Association (ERA) is planning a 40th anniversary yearbook to be unveiled at the January Interface V Conference in Waikiki, Oahu, Hawaii.

The ERA began in 1935 as the Representatives of Radio Parts Manufacturers, and today represents 1,400 firms with 6,000 salesmen, selling over \$4.5 billion of electronic products.

The Yearbook will include a complete report on all ERA activities and programs; a background of ERA; a salute to the industries' trade associations and press; a directory of reps; and a complete 1975 annual marketing conference program.

\*\*\*

The Chicagoland Chapter, ERA, is following a new policy of inviting manufacturers with lines available to chapter meetings, for face-to-face contact with potential reps. The December 16 meeting, to which NEDA and AEM members are invited, will feature Dr. Whitt Schultz, industrial consultant and motivational speaker, on "The Gold Mine Between Your Ears." Call Tom Sullivan, (312) 724-7880, for information.

\*\*\*

The three proposed amendments to the national ERA bylaws have passed by an overwhelming majority, according to Paul Mazza-cano, communications director.

Under the new amendments, Canadian members will be billed under "international member" rules; a cost of living index of seven percent will be added to membership dues; and, the selection of a nominating committee for president will be made seven months prior to the expiration of his term.

## 28 New Speakers

• Continued from page 33

lion in raw materials means "we can absolutely avoid a back-order situation on any order of any size," according to Jim Adams, Wald executive vice president. The Wald Sound subsidiary now offers 21 standard model speakers as "off-the-shelf" private label entries, plus special orders or designs as part of its OEM program, he notes.

# Disco Action

By TOM MOULTON

NEW YORK—Barry Lederer reports from Miami that the disco scene there has been going strong for some two-and-a-half years now, having originally sprung from jukebox clubs to places with both disk jockeys and live bands.

One of the most popular places in the heart of Miami is Rumbottoms. Wayne Scott, who used to spin at the Alley in Queens, is the disk jockey there. The club has a 2,000 person capacity, and the disk jockey alternates with a live group, Calhoun, also originally from New York. On weekends the club also books such top name disco acts as Ecstasy, Passion & Pain and Eddie Kendricks.

Another popular Miami spot is the Warehouse, which has a 3,000 person capacity. The main disk jockey there is Bill Kelly. (George Martinez alternates with him.) The club doesn't have live entertainment, but does feature casual rooms and an outdoor deck for relaxing.

While the above clubs are the two most popular and the largest, there are several other discos in Miami with strong followings. Among them are the Ambassadors, where Doug DJ spins nightly, and Keiths. The sound systems at both clubs are close to New York standards.

As in a number of other disco cities, the complaints from disk jockeys in Miami are similar, mainly that they are having a difficult time getting some of the popular disco records.

The most difficult record to obtain in the Miami area now is Al Downing's "I'll Be Holding On," currently the No. 2 disco se-

lection in New York this week. Miami disk jockeys also had a hard time getting Jimmy Ruffin's latest disco effort, although that problem has been recently alleviated.

Over-all, the top records in Miami are basically the same as in New York. There are a few exceptions, though. One of these would be "You Are The Song I've Always Wanted To Sing" by Timmy Thomas (Glades). At the top of most disk jockey lists for being serviced with product in Miami is Gary Schaffer of T.K. Productions. He has the reputation for constantly keeping the clubs up-to-date with his product.

Turning back to the New York scene, RCA Records, getting more and more disco oriented, is set to release "Free & Easy" by Satyr. The disk will have the vocal version on one side and the instrumental on the other. Although the label has scheduled an early January release, most New York disk jockeys are already aware of the record and are hoping for an earlier release date.

Event Records is going to re-release "I Feel Love Comin' On" by Jay and the Techniques. The disk was deleted from Silver Blue Records a few months back, even though its disco popularity has been maintained. Word is that Event will be going all out for the record.

Columbia Records will be releasing, within the next two weeks, "I Just Can't Say Goodbye" by the Philly Devotions. The record, which was going to be released several months ago but was held up because of contractual negotiations, has an instrumental version of the flip side.

Billboard SPECIAL SURVEY for Week 12/14/74

# Billboard FM Action

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

- |  |  |   |
|--|--|---|
| <p><b>1 JONI MITCHEL/L A EXPRESS, MILES OF AISLES, Asylum:</b> KSHE, KMYR, KGB, KFMV, KZEL, KTMS, KSML, WRAS, CJOM, WZMF, WLIR, WKTK, WMMR, WQFM, KZEW, KBPI, WSDM, WABX, KOME, KLOL, WORJ, WZZQ, WBAB, WTUL, W149, WOUR, WDWI, WAER, KLB, WBRU, WNEW, WIOT, WVVS</p> <p><b>2 OZARK MT. DAREDEVILS, IT'LL SHINE WHEN IT SHINES, A&amp;M:</b> KSHE, KLOL, KMET, W149, KZEW, WBAB, KSML, WPLR, WQFM, WORJ, WRAS, WTUL, WDWI, WLIR, KFMV, KZEL, WAER, WOUR, WZMF, KBPI, KZAP, KMYR, KOME, CHUM, KLB, WVVS</p> <p><b>3 CHARLIE DANIELS BAND, FIRE ON THE MOUNTAIN, Buddah:</b> W149, WQFM, KZEL, WLIR, KBPI, WBAB, WDWI, CJOM, WVVS, WZZQ, WPLR, KMYR, WORJ, KOME, WOUR, WRAS, WAER, KSHE, KSML, WKTK, KZAP, KMET, WTUL, WBRU, WSDM</p> <p><b>GENESIS, LAMB LIES DOWN ON BROADWAY, Atco:</b> KLOL, WLIR, WNEW, KSHE, WRAS, WDWI, WAER, WOUR, CJOM, WZMF, WMMR, WQFM, KOME, KMYR, KZEL, KMET, WORJ, WBAB, WTUL, WZMF, WKTK, CHUM, WVVS, WPRB, WSDM</p> <p><b>4 RITA JEAN BODINE, BODINE, RITA JEAN, 20th Cent.:</b> WOUR, KZEL, KSHE, WABX, CJOM, KMET, WIOT, KLB, W149, KLOL, WPLR, KOME, WRAS, WTUL, WKTK, KZAP, WQFM, KTMS, WDWI, KSAN, WSDM, WORJ, WBRU</p> <p><b>ROY BUCHANAN, IN THE BEGINNING, Polydor:</b> KFMV, KLOL, KSAN, KOME, KZEL, WOUR, WRAS, WDWI, KLB, KSML, WTUL, WLIR, WBRU, WZZQ, KZEW, WPRB, KZAP, KSHE, KMET, WBAB, W149, CHUM, WVVS</p> <p><b>5 ERIC BURDON BAND, Capitol:</b> KLOL, KFMV, KZEL, KSML, WDWI, WZMF, WLIR, WBAB, KBPI, WABX, WORJ, KZAP, KTMS, KOME, KSML, KSHE, WOUR, W149, CHUM, CJOM, WNEW, WIOT</p> <p><b>HUDSON AND FORD, FREE SPIRIT, A&amp;M:</b> CHUM, KLOL, WLIR, CJOM, WBAB, WPLR, WQFM, WORJ, KSHE, WABX, WRAS, WTUL, WDWI, WNEW, WOUR, WBEU, KMYR, KZAP, KOME, WKTK, WVVS, KFMV</p> <p><b>6 FREDDIE KING, BURGLER, RSO:</b> WPLR, W149, WOUR, KZAP, KLOL, WLIR, WTUL, WDWI, WIOT, KEFC, KMET, KZEW, KFMV, WQFM, WABX, WBRU, CJOM, KLB, CHUM, WZZQ, WPRB</p> <p><b>7 LOVE, REEL TO REAL, RSO:</b> WOUR, KFMV, WQFM, WLIR, KZEW, WMMR, WBAB, WDWI, KMET, KLOL, WABX, WIUL, CJOM, WZMF, CHUM, WPRB</p> <p><b>P F M, COOK, Manticore:</b> W149, WORJ, KSHE, WTUL, WAER, WKTK, KGB, WMMR, WBAB, WQFM, KOME, WLIR, KMYR, WRAS, WIOT, WVVS</p> <p><b>QUEEN, SHEER HEART ATTACK, Elektra:</b> KSHE, WRAS, WDWI, WOUR, CJOM, WZMF, WLIR, WMMR, WQFM, KMET, WORJ, WTUL, WZMF, CHUM, WBRU, WIOT</p> <p><b>8 ESSRA MOHAWK, Asylum:</b> KFMV, WQFM, KTMS, WLIR, WMMR, WOUR, KOME, KZEL, WAER, WIOT, CJOM, KSMI, WBAB, WBCU, WPRB</p> <p><b>9 JAMES COTTON BAND, 100% COTTON, Buddah:</b> WNEW, WLIR, KMET, W149, WPLR, WQFM, WABX, WOUR, KFMV, KZEL, WBRU, WSDM, KSML, WIOT</p> | <p><b>10 FENTON ROBINSON, SOMEBODY LOAN ME A DIME, Alligator:</b> WOUR, KZEL, KCFR, WDWI, WIOT, KEFC, KLOL, WBEU, KLB, KMYR, WARX, WPRB, WTUL</p> <p><b>11 CAPABILITY BROWN, VOICE, ABC:</b> KSHE, WMMR, WNEW, KSMI, WLIR, WQTM, KBPI, WABX, KMYR, WKTK, KTYM, WPRB</p> <p><b>SEVENTH WAVE, THINGS TO COME, Janus:</b> KCFR, KSHE, WOUR, WTUL, WBEU, KMET, WAER, WQFM, WPRB, KOME, KZEL, WRAS</p> <p><b>12 TRACE, Sire:</b> KSHE, WRAS, WDWI, WOUR, WQFM, KMYR, KCFR, KOME, WBAB, CJOM, WVVS</p> <p><b>13 BILLY COBHAMTOTAL ECLIPSE, Atlantic:</b> WLIR, KTMS, KSML, KLOL, WORJ, WBAB, WRAS, WOUR, WDWI, WAER</p> <p><b>HIST. OF BRITISH ROCK, VOL. 2, Sire:</b> WQFM, WOUR, WABX, WLIR, WORJ, W149, WDWI, CJOM, KLB, WBRU</p> <p><b>TURTLES, GREATEST HITS, Sire:</b> WPLR, WQTM, WKTK, WOUR, WABX, WLIR, WBAB, WTUL, CJOM, KLB</p> <p><b>14 PERSUASIONS, I JUST WANT TO SING WITH MY FRIENDS, A&amp;M:</b> KSML, WABX, WQFM, KZAP, KMYR, WOUR, WDWI, WAER, WIOT</p> <p><b>WALLY, Atlantic:</b> WQFM, WDWI, WLIR, KFMV, KOME, KZEL, WIOT, KMYR, CHUM</p> <p><b>15 A FOOT IN COLD WATER, ALL AROUND US, Elektra:</b> WQFM, WLIR, CHUM, WIOT, WBRU, WBAB, KOME, CJOM</p> <p><b>ARGENT, ENCORE, Epic:</b> WLIR, KTMS, KLOL, WTUL, WRAS, WZMF, WNEW, WVVS</p> <p><b>JOSE FELICIANO, AND THE FEELINGS GOOD, RCA:</b> KSAN, WIOT, KFMV, KZEL, WTUL, WBAB, KZAP, CJOM</p> <p><b>BRIAN FERRY, ANOTHER TIME, ANOTHER PLACE, Atlantic:</b> KFMV, WPLR, WQFM, KZEL, WABX, WMMR, WIOT, KZAP</p> <p><b>16 EDGAR FROESE, AQUA, Virgin:</b> KCFR, WABX, WRAS, WIOT, WAER, CHUM, WTUL</p> <p><b>DANA GILLISPIE, AIN'T GONNA PLAY NO SECOND FIDDLE, RCA:</b> WPLR, WIOT, WTUL, WLIR, KLOL, KSAN, WQFM</p> <p><b>KRISTOFFERSON/COOLIDGE, BREAK AWAY, Monument:</b> KLOL, WZZQ, WOUR, WZMF, KLB, WNEW, KFMV</p> <p><b>17 GALLAGHER AND LYLE, LAST COWBOY, A&amp;M:</b> WLIR, WDWI, CJOM, KZAP, WIOT, KFMV</p> <p><b>ROSS, PITT AND THE PENDULUM, RSO:</b> WTUL, WRAS, WVVS, KEFC, WQFM, WIOT</p> <p><b>18 ARETHA FRANKLIN, WITH EVERYTHING I FEEL IN ME, Atlantic:</b> KTMS, KSML, WOUR, WDWI, WNEW</p> <p><b>HONK, Epic:</b> KTMS, WQFM, WLIR, KMET, WSDM</p> | <p><b>DENNIS LINDE, TRAPPED IN THE SUBURBS, Elektra:</b> WDWI, CJOM, W149, KZEL, WIOT</p> <p><b>DAVID RUFFIN, ME AND ROCK 'N ROLL ARE HERE TO STAY, Motown:</b> W149, WABX, WOUR, KZAP, KMET</p> <p><b>TONIGHT SHOW, HERE'S JOHNNY, Casablanca:</b> KZEL, WABX, WZZQ, KZAP, WNEW</p> <p><b>19 BITTER END YEARS, Roxbury:</b> KZEL, WOUR, WQFM, WBAB</p> <p><b>MILES DAVIS, GET UP WITH IT, Columbia:</b> WTUL, WAER, WSDM, KCFR</p> <p><b>FREDDIE HUBBARD, BADEST HUBBARD, CTI:</b> CJOM, WBRU, KSML, CHUM</p> <p><b>MICHAEL O MARTIAN, WHITE HORSE, Dunhill:</b> WDWI, WLIR, W149, WNEW</p> <p><b>TYMES, TRUSTMAKER, RCA:</b> KJLH, KMET, KZAP, KSAN</p> <p><b>WHO, MY GENERATION/MAGIC BUS, MCA:</b> KLOL, WABX, WQFM, KLB</p> <p><b>WHO, SELL OUT AND A QUICK ONE, MCA:</b> KLOL, WABX, WQFM, KLB</p> <p><b>20 SEVREN BROWN, THE NEW IMPROVED, Motown:</b> WORJ, WBAB, WQFM</p> <p><b>STANLEY CLARK, Nemperor:</b> KTMS, KSML, WAER</p> <p><b>DINO AND SIMBELLO, A&amp;M:</b> WRAS, WQFM, KZAP</p> <p><b>ALBERT HAMMOND, Mum:</b> WQFM, KFMV, WTUL</p> <p><b>HOT CHOCOLATE, CICERO PARK, Big Tree:</b> WQFM, WLIR, KZEL</p> <p><b>THAD JONES/MEL LEWIS, POTPOURRI, Phil. Inter.:</b> WAER, WSDM, WIOT</p> <p><b>RAMSEY LEWIS, SUN GODDESS, Columbia:</b> WOUR, WAER, WSDM</p> <p><b>MASTERS OF THE AIRWAYS, Epic:</b> WQFM, WOUR, KSHE</p> <p><b>PORTSMOUTH SINFONIA, PLAY THE MODERN CLASSICS, Columbia:</b> WPRB, WBRU, WOUR</p> <p><b>FLORA PURIM, STORIES TO TELL, Milestone:</b> KSML, KMYR, KZEL</p> <p><b>PAT REBILLOT, FREE FALL, Atlantic:</b> KZEL, KFMV, WIOT</p> <p><b>ROTO ROOTER GOOD TIME XMAS BAND, Vanguard:</b> WDWI, WMMR, WAER</p> <p><b>STRAY DOG, WHILE YOUR DOWN THERE, Manticore:</b> KMET, WQFM, WIOT</p> <p><b>KITTY WELLS, FOREVER YOUNG, Capricorn:</b> WOUR, KSML, KZEL</p> |
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Following lists participating stations. Numeral after each specifies selections programmed.

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| <p>ATLANTA, GA.: WRAS-FM, Jim Morrison: 1, 2, 3, 4, 5, 7, 11, 12, 13, 15, 16, 17, 20</p> <p>AUSTIN, TEXAS: KLB-FM, Greg Thomas: 1, 2, 4, 6, 10, 13, 16, 19</p> <p>BABYLON, LONG ISLAND: WBAB-FM, Bernie Bernard: 1, 2, 3, 4, 5, 7, 8, 12, 13, 15, 19, 20</p> <p>BALTIMORE, MD.: WKTK-FM, John Reeves: 1, 3, 4, 5, 7, 11, 13</p> <p>BEAUFORT, S.C.: WBEU-FM, Bill Calvert: 5, 8, 10, 11</p> <p>CHICAGO, ILL.: WSDM-FM, Burt Burdette: 1, 3, 4, 9, 18, 19, 20</p> <p>COMPTON, CALIF.: KJLH-FM, Rod McGrew: 19</p> <p>DALLAS, TEXAS: KZEW-FM, Mike Taylor: 1, 2, 4, 6, 7</p> <p>DENVER, COL.: KBPI-FM, Jean Valdez: 1, 2, 3, 5, 11</p> <p>DENVER, COL.: KCFR-FM, Bob Stecker: 10, 11, 12, 16, 19</p> <p>DETROIT, MICH.: WABX-FM, John Petrie: 1, 4, 5, 6, 7, 9, 10, 11, 13, 14, 15, 16, 18, 19</p> <p>EUGENE, ORE.: KFMV-FM, Randy Chase: 1, 2, 4, 5, 6, 7, 8, 9, 11, 14, 15, 16, 17, 20</p> <p>EUGENE, ORE.: KZEL-FM, Stan Garrett: 1, 2, 3, 4, 5, 8, 9, 10, 11, 14, 15, 18, 19, 20</p> <p>HEMPSTEAD, N.Y.: WLIR-FM, Gil Colquitt: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 13, 14, 15, 16, 17, 18, 19, 20</p> <p>HOUSTON, TEXAS: KLOL-FM, Jim Hilly: 1, 2, 3, 4, 5, 6, 7, 10, 13, 15, 16, 19</p> <p>JACKSON, MISS.: WZZO-FM, Keith Carter: 1, 3, 4, 6, 16, 18</p> <p>KNOXVILLE, TENN.: W149-FM, Frank Costa: 1, 2, 3, 4, 5, 6, 7, 9, 13, 18, 19</p> <p>LOS ANGELES, CALIF.: KMET-FM, Joe Collins: 2, 3, 4, 6, 7, 9, 11, 18, 19, 20</p> <p>MILWAUKEE, WISC.: WZMF-FM, John Houghton: 1, 2, 3, 5, 7, 15, 16</p> <p>MILWAUKEE, WISC.: WQEM-FM, Mark Billinski: 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20</p> <p>NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 2, 3, 4, 5, 6, 9, 13, 15, 16</p> <p>NEW ORLEANS, LA.: WTUL-FM, Bryan Melan: 1, 2, 3, 4, 5, 6, 7, 10, 11, 13, 15, 16, 17, 19, 20</p> | <p>NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 1, 3, 5, 9, 11, 15, 16, 18, 19</p> <p>NORFOLK, VA.: WOWI-FM, Rollie Bristol: 1, 2, 3, 4, 5, 6, 7, 10, 12, 13, 14, 17, 18, 19, 20</p> <p>ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 5, 7, 13, 20</p> <p>PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 3, 7, 8, 11, 15, 20</p> <p>PRINCETON, N.J.: WPRB-FM, Daisann McLane: 3, 4, 6, 7, 8, 10, 11, 20</p> <p>PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 1, 3, 4, 6, 7, 9, 13, 15, 19, 20</p> <p>SACRAMENTO, CALIF.: KZAP-FM, Robert Williams: 2, 3, 4, 5, 6, 14, 15, 17, 18, 19, 20</p> <p>SAN DIEGO, CALIF.: KGB-FM, Art Schroeder: 1, 7</p> <p>SAN FRANCISCO, CALIF.: KSAN-FM, Bonnie Simmons: 4, 15, 16, 19</p> <p>SAN JOSE, CALIF.: KOME-FM, Ed Romig: 1, 2, 3, 4, 5, 7, 8, 11, 12, 14, 15</p> <p>SANTA BARBARA, CALIF.: KTMS-FM, Steve Sellman: 1, 4, 5, 8, 13, 15, 18, 20</p> <p>ST. LOUIS, MO.: KSHE-FM, Shelly Grafman: 1, 2, 3, 4, 5, 7, 11, 12, 20</p> <p>SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 1, 2, 3, 5, 6, 8, 9, 10, 12, 13, 14, 15, 16, 17, 19, 20, 23, 24, 25</p> <p>SYRACUSE, N.Y.: WAER-FM, George Gilbert: 1, 2, 3, 7, 8, 11, 13, 14, 16, 19, 20</p> <p>TOLEDO, OHIO: WIOT-FM, Niel Lasher: 1, 4, 5, 6, 7, 8, 9, 10, 13, 14, 15, 16, 17, 18, 20</p> <p>TORONTO, CANADA: CHUM-FM, Benji Karch: 2, 3, 4, 5, 6, 7, 14, 15, 16, 19</p> <p>VALDOSTA, GA.: WVVS-FM, Scott Crane: 1, 2, 3, 4, 5, 7, 12, 15, 17</p> <p>WACO, TEXAS: KEFC-FM, David Collins: 6, 10, 17</p> <p>DETROIT, MICH.: CJOM-FM, Dave Lonco: 1, 3, 4, 5, 6, 7, 8, 12, 13, 15, 17, 18, 19</p> <p>KINGS BEACH/TRUCKEE: KSMC-FM, Bill Ashford: 1, 2, 3, 4, 5, 8, 9, 11, 13, 14, 18, 19, 20</p> <p>ALBUQUERQUE: KMYR-FM, Jeff Pollack: 1, 2, 3, 5, 7, 10, 11, 12, 14, 20</p> |
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DECEMBER 14, 1974, BILLBOARD

**Audience Response Top Fifteen**

- This Week
- 1 EXPRESS—B.T. Express—Scepter (LP only)
  - 2 I'LL BE HOLDING ON—Al Downing—Chess
  - 3 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 4 HEY GIRL, COME AND GET IT—Stylistics—Avco (LP only)
  - 5 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
  - 6 E-MAN BOOGIE—Jimmy Castor—Atlantic (LP cut) not commercially available yet
  - 7 ASK ME—Ecstasy, Passion & Pain—Roulette
  - 8 GET DANCIN'—Disco Tex & the Sex-o-lettes—Chelsea
  - 9 LADY MARMALADE/WHAT CAN I DO FOR YOU?—LaBelle—Epic
  - 10 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 11 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century-Fox
  - 12 SUGAR PIE GUY (part 1 & 2)—The Joneses—Mercury
  - 13 THAT'S WHAT I WANT FOR YOU BABY—B.T. Express—Scepter (LP only)
  - 14 ONE DAY OF PEACE—Love Committee—TSOP
  - 15 AFRICAN SYMPHONY—Van McCoy—Avco (LP only)

**Best Sellers (New York) Colony Records**

- This Week
- 1 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 2 ESCAPE FROM TOMORROW—Lalo Shiffirin—20th Century-Fox
  - 3 EXPRESS—B.T. Express—Scepter (LP only)
  - 4 I'LL BE HOLDING ON—Al Downing—Chess
  - 5 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 6 YOU'VE GOT TO TRY HARDER—Ronnie Walker—Event
  - 7 LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco
  - 8 I FEEL LOVE COMIN' ON—Jay and the Techniques—Silver Blue Records
  - 9 WANNA BE WHERE YOU ARE—Zulema—RCA
  - 10 HAPPY PEOPLE—Temptations—Gordy
  - 11 I DON'T KNOW—Bobby Womack—UA
  - 12 ONE DAY OF PEACE—Love Committee—TSOP
  - 13 LADY MARMALADE—LaBelle—Epic
  - 14 FIRST ROUND KNOCKOUT—New Sensations—Pride
  - 15 BUMP ME BABY—Dooley Silverspoon—Cotton

**Best Sellers (New York) Downstairs Records**

- This Week
- 1 EXPRESS—B.T. Express—Scepter (LP only)
  - 2 LOVE DON'T YOU GO THROUGH NO CHANGES ON ME—Sister Sledge—Atco
  - 3 I'LL BE HOLDING ON—Al Downing—Chess
  - 4 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 5 EACH MORNING I WAKE UP—Major Harris Boogie Blues Band—Atlantic
  - 6 ONE DAY OF PEACE—Love Committee—TSOP
  - 7 HEY GIRL, COME AND GET IT—Stylistics—Avco (LP only)
  - 8 YOU'VE GOT TO TRY HARDER—Ronnie Walker—Event
  - 9 SOON, EVERYTHING IS GONNA BE ALRIGHT—Third Time Around—Denine
  - 11 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 12 LADY MARMALADE—LaBelle—Epic
  - 13 NEVER CAN SAY GOODBYE—Gloria Gaynor—MGM
  - 14 ESCAPE FROM TOMORROW—Lalo Shiffirin—20th Century-Fox
  - 15 HAPPY PEOPLE—Temptations—Gordy

**Melody Song Shops (Brooklyn, Queens, Long Island)**

- This Week
- 1 YOU'RE THE FIRST, THE LAST, MY EVERYTHING—Barry White—20th Century-Fox
  - 2 DOCTOR'S ORDERS—Carol Douglas—Midland International
  - 3 GET DANCIN'—Disco Tex & the Sex-o-lettes—Chelsea
  - 4 BERTHA BOOGIE BUMP—Jimmy Castor—Atlantic
  - 5 KUNG FU FIGHTING—Carl Douglas—20th Century-Fox
  - 6 PARTY IS A GROOVY THING—People's Choice—TSOP
  - 7 EXPRESS—B.T. Express—Scepter (LP only)
  - 8 TELL ME WHAT YOU WANT—Jimmy Ruffin—Chess
  - 9 BUMP YOUR BOOTY—Bobby Marchan—Dial
  - 10 SOON, EVERYTHING IS GONNA BE ALRIGHT—Third Time Around—Denine
  - 11 WHEN WILL I SEE YOU AGAIN—Three Degrees—Phila. Intl.
  - 12 HAPPY PEOPLE—The Temptations—Gordy
  - 13 I'LL BE HOLDING ON—Al Downing—Chess
  - 14 LOOK ON THE GOOD SIDE—Invitations—Silver Blue Records
  - 15 ROCKIN' SOUL—The Hues Corp.—RCA



**ARETHA  
FRANKLIN**

*With Everything  
I Feel In Me*

SD 18116

PRODUCED BY JERRY WEXLER, TOM DOWD, ARIF MARDIN & ARETHA FRANKLIN

*On Atlantic Records*  *and Tapes*

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REPLAY

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25,000 POINTS

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10,000 POINTS

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THE BIG APPLE

## Gotham Sets the Pace

By IS HOROWITZ

It once could be done with a horn, and at first it didn't make much difference where you used it. The performers huddled up close to the horn, which in itself provided much of the acoustic environment. Even then, in those old days bracketing the turn of the century, New York was the center of recording in America.

In a small studio in the building which houses Carnegie Hall on Manhattan's 57th Street, recordings by Caruso and other luminaries were waxed which still are delighting collectors. And it wasn't too many years later, in 1917, that the Victor Company produced what many consider the first authentic jazz recordings. This series, by the Original Dixieland Jass Band, was also cut in New York.

Since the earliest days, American recording activity has largely centered in Gotham. And that is where so much of the significant experimental and developmental work was done, a tradition that has lasted into our own time.

Bell Telephone Laboratories, the research arm of the American Telegraph and Telephone Company, set up its first research lab for electrical recording in downtown Manhattan around 1920, taking feeds from the Capitol Theater via telephone line. It took some time for the researchers to convince record manufacturers to adopt the new technique. But the superiority of electrical recording could not be denied. And use of the microphone rather than the horn created for the recording studio a new importance. It now became a recording environment whose acoustical properties, good or bad, had a new impact on the finished record.

The development of the microphone stimulated studio improvement, just as each subsequent technical breakthrough led to new concepts of studio design and purpose.

With the arrival of tape technology, shortly after World War II, the vistas opened wider still. Again, much of the more significant work was done in New York. In the early 1950s, well before stereo on disk was more than a glimmer on the commercial horizon, Atlantic's Tom Dowd was laying down multiple tracks on specially adapted tape recorders. Their mix-down to mono gave the company a flexibility in sound potential that many credit with part of the Atlantic success story.

Bob Fine, the owner and chief technical guide of the late and still lamented Fine Sound Studio in Manhattan, showed what could be done with a single properly-placed, omni-directional microphone, in engineering some of the finest orchestral recordings near the close of the mono era.

When stereo finally arrived, it was another New York company, Audiofidelity, that jumped the gun with record releases before there was more than prototype playback equipment available. Then along came Enoch Light, and with his Persuasive Percussion showed that ping-pong effects could be integrated artistically in a valid musical experience.

In Queens, at the outer perimeter of the city, Everest Records was one of the first labels to issue commercial recordings of material cut on sprocket-driven magnetic film. Until later tape improvements and the development of noise suppressor devices, these were considered state-of-art recordings by many.

And more recently, many of the more innovative experiments in quadrasonic technique emanated from New York. In the field of symphonic recordings, Columbia produced a pace-setter in its "wrap-around" recording of Bartok's "Concerto for Orchestra," taped at Manhattan's Center's venerable 7th floor ballroom, the scene of scores of significant pop, symphonic, oratorio and operatic recordings.

Even in the earliest days, of course, many recordings were made in other parts of the country. The center, though, was New York, and from there much of the knowhow radiated. It wasn't until the West Coast and Nashville became significantly active that the creative mantle was shared with other areas to any significant degree.

Today, good recordings are made anywhere technical facilities and creative talent are to be found. But often it is with a look back to the source.

When folk and then rock took over as dominant forces in

pop music, the trend toward decentralization was hastened. It was easier for small self-contained groups to record in any location where good multi-track equipment was available. Soon that became almost anywhere in the country. And there was less need for that pool of performing talent, most plentiful in metropolitan centers, and especially in New York, to back up the solo singer.

But even when so much of the work was traveling to other centers, or just dispersing around the country, New York expertise and resources remained at a bountiful level. Los Angeles may have a good deal of TV and film tracking to keep its musicians and studios busy when recording is scarce, but New York remains the place where the bulk of radio and TV jingles originate. It is where the big advertising agencies are, and where they headquarter is where most of the commercial work is done.

The jingle industry furnishes both studios and musicians in New York with a continuing chunk of work. It has served to keep studios prosperous that otherwise might not be able to survive on recordings alone. And it has kept that skilled pool of players and singers from abandoning the city to seek greener employment opportunities elsewhere. Too, the city has experienced some success in luring back motion picture production in recent years under the prodding of ex-mayor John V. Lindsay, with a proportionate increase in studio work.

The quality and variety of free-lance performing talent available in the city is arguably unsurpassed anywhere else in the States. One can put together a small orchestra entirely composed of former concertmasters or section leaders of major symphonies. Several times a week one can find David Nadien, former concertmaster of the New York Philharmonic, playing his Strad sweetening rock tracks, or on an MOR or classical date.

Nadien, and players such as Vinnie Bell on guitar, Bob McCoy on trumpet, Bill Watrous on trombone, Phil Kraus on mallets, Eric Weissberg on banjo, and some dozens of performers equally talented, comprise the nucleus of several score top session men who handle much of the recording chores in town.

But when that special touch is required to add a new dimension to a recording, the most unusual specialists are also to be found. Any record contractor worth his salt can quickly come up with an oud player, a bagpipe performer, or a krumphorn blower, when a producer wants something really out of the way.

Today, while performing musicians in New York mourn reduced recording work opportunities as compared to the old days, they still provide producers active in New York with the utmost variety in backup opportunities.

Certainly no source of sound producing devices exists anywhere else in the country that comes near matching Carroll Musical Instrument Service for size and variety. Literally tens of thousands of instruments crowd its six-story building and nearby warehouse in midtown Manhattan. Any combination can be furnished to studios in the city at short notice.

Think a tuned set of antique cymbals or an electronic callopie will give that unusual color to a recording? It can be found at Carroll, as can, of course all standard instruments, electronic or acoustic, plus a full range of synthesizers. Or how about an authentic cymbalon, or a hand organ (but without monkey).

Tuned auto horns keyed for Gershwin's "An American in Paris" are examples of the firm's huge selection of instruments stored and maintained for special repertoire needs. There is also at Carroll a full-size replica of the 60-inch Chinese gong of J. Arthur Rank fame. Used once on a Ray Conniff session, the gong taught a Columbia engineer new respect for its awesome sound potential after swamping an early take with overload.

From country to classics, and every other musical genre along the way, New York studios continue to provide a full range of choices for optimum record production.

At one end of the spectrum may be found the traditional,

(Continued on 6th page of section)

## On the Trail Of A New York Sound

By IAN DOVE

Nashville has one. Memphis has one. So does Muscle Shoals and Detroit.

But New York? It's hard to pin down whether or not there is a New York Sound.

Most of the studio heads talked to deny that it exists—although the Latin music industry puts forward a strong claim that salsa music is the New York sound, having developed in the city and mainly being recorded in the city.

But as far as the general music scene is concerned, studio people reckon that New York is too big, too diffuse, too fragmented, too frantic for that elusive New York sound to develop.

"New York is more of a melting pot than an innovator," says Cal Roberts, in charge of recording activities for CBS. Warner Communications' Bob Rolontz, who has been observing New York's studio scene for over a decade, says the New York sound isn't specific: "It's a composite of different sounds." Jerry Ragovoy, producer, songwriter and owner of the Hit Factory in New York (as well as the one in Los Angeles), says the whole concept of a sound indigenous to a city or studio is nonsense.

He comments: "I don't think there is such a thing as a Los Angeles sound, a Memphis sound. It has nothing to do with studios—it has to do with the creators of the music first, then the arrangers and then the producers. Motown could have recorded all their hits at the Hit Factory—then it would be called the Hit Factory sound! Total nonsense."

So on the trail of the New York sound, let's get back to the Latins from Manhattan.

Ralph Lew is a Latin music veteran in New York, producer of the Caytronic organization, a&r head of the Mericana label and a man who uses New York's studios. He is particularly vocal on salsa music, which is essentially the music of second generation Puerto Ricans in the city.

He says: "This is the New York sound identified. It's New York based recording and the music developed here from the Puerto Ricans playing their idea of Cuban music, the old music that, because they are second generation and have lived all their lives in the city, they are divorced from. So they listen to other music and interpret the Cuban style with changes of instrumentation, getting involved in what they think it should sound like. It is music of their own and it is music of New York."

Like the music scenes in Nashville and in Memphis, the Latin recording scene—and music scene—is small (but growing, growing, says Lew) and self-contained.

According to Lew there are now 80 Latin labels in New York, all producing. "A company like Fania has six labels and each one is a producing label with a definite release schedule," he comments. "And most of the recording is done here in New York. We are at the apex of a situation and the studios are kept very busy with Latin salsa talent."

Lew can remember when "there were only two or three Spanish engineers in the city and everybody followed them around. But no more. Americans have decided that if they are going to do this, to record salsa, and they are, then they'd better learn. One studio in New York is hiring me to sit with their engineer while recording . . . just to get training in salsa."

Lew himself uses three studios for his Latin work; Good Vibration (engineer John Fausty), Broadway Recording Studio (engineer Irv Greenbaum) and Regent Sound (engineer Vince Garrett).

"Vince Garrett is from Philadelphia and sat for two weeks listening to Latin music. You can't fool him," says Lew.

Once upon a time, well, the early 1950s actually, there was a New York sound, built up by the New York based record labels in at the birth of rock'n'roll—Jubilee, Atlantic, Herald, Rama, Gee, Roulette, Gone, Old Town and more. Not all of them, of course, recorded exclusively New York groups but there were enough of the street corner ensembles and the subway singers to give the music an identifiable stamp.

(Continued on 4th page of section)

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# N.Y.C.—Creative Metropolis

By GEORGE T. SIMON

At the October membership get-together of the New York chapter of the Recording Academy (NARAS), a visitor attending his first such meeting in several years murmured loudly enough for those nearby to hear, "Is this really a NARAS meeting?" Prodded further by his neighborly eavesdroppers, he intimated that he's always thought these were rather stodgy affairs. "But now what do I see? Four members of Kiss preening away, and a guy in a dress and, I presume, wearing a wig (Wayne County), camping and pouting his way to Queendom come!"

If the visitor had attended the next meeting, he would have found an entirely different ambiance: some of the industry's most respected leaders in a serious discussion of the problems of inflation relative to the recording business. And instead of the many bearded, V-naveled shirted attendees, he would have found some more conservatively-dressed NARAS members and guests, looking not very different—except, perhaps for a few more wrinkles and less hair—than they did back in 1958, when the chapter held its very first such meeting.

What does this show? Primarily, I guess, that New York, as mirrored by its Academy chapter, has kept up with the times, while still reflecting some of the traditions of a recording community where it really all began and where, quite obviously, recording still continues to flourish in a mixture of the old and the new.

Brooks Arthur, the young, energetic and thoroughly modern president of the chapter, recently expostulated proudly that because of its unique combination of tradition and continuing creativity, "New York is still the town to beat." Then, he added, "Although we may not have the advantages of a 'next-door-neighbor' approach, because of all the competition from so many other industries, we do have a collective pride in all the sophistication that the city and its music community have to offer. Remember, we have so many different needs to take care of, so, while our over-all change may be a bit slower, it is also a good deal broader."

The chapter, he pointed out, has recently adopted a refreshingly progressive stance, thanks in part to a healthy influx of younger members. At a recent meeting of the National Board of Trustees, he noted, it was the New York contingent that proposed some modernization of the Grammy Awards procedures, including the creation of a Producer of the Year award, reflecting conditions in the recording field, "as they exist today. And they were enthusiastically accepted by the other chapters," he added with pride.

Of course, change in New York has sometimes had to compete with inertia and other forms of resistance. I remember one meeting back in 1961 called "Is Stereo Necessary?", at which one of our distinguished panelists blatantly asserted, "Stereo is not only a gimmick, it's a fraud!" And quite a few die-hards agreed with him too.

Then, 10 years later, after the channel situation had doubled, the members spent another evening investigating the potential of quadraphonic sound. This time nobody cried "fraud!" though some traditionalists and purists did question the advantages of hearing a trumpet section coming from the direction of Staten Island, strings from somewhere near Brooklyn, a synthesizer from the Bronx, and voices from the direction of nearby Rockland County.

Tradition has always run deep in New York, and, I guess, rightfully so because, after all, this is where Nipper first started begging Enrico Caruso for a bone, and where all the first great recordings in many music fields were made. Fortunately, links to those glorious early days still remain to remind us that New York does have a continuing and unbroken record of creativity. Thus, at a recent membership meeting, it was a thrill and a revelation to see and listen to one of our most enthusiastic and dedicated members, Ben Selvin, who sold millions of records as far back as the 20s, tell us firsthand what it was really like then, and follow it up with some spirited dialogue with some of our younger members about the equally real present.

Our chapter is blessed with many other highly respected veterans: George Avakian, Milt Gabler, Dave Kapp, Alan Kayes, Goddard Lieberson and George Marek, to name a few that come quickly to mind. They, who have contributed so

much to our heritage, are blessed in one special way reserved for persons of their attainments and stature: They no longer need to prove themselves. And so they can look upon and accept change without fear and without suspicion, but with open eyes and ears and hearts and minds, enabling them to share freely their experiences and knowledge with those who have emerged as their creative successors.

For me, the one man who typifies so wonderfully well the combination of the past, the present and, I daresay, the future is John Hammond, the chapter's first president and for years one of its most active national trustees. Zealously involved in recording since the early 30s (Ben Selvin, by the way, gave him one of his first jobs), he has ridden each wave of change with confidence and grace, often taking others along with him.

It was Hammond who, two generations ago, started Benny Goodman, Billie Holiday, Count Basie and Teddy Wilson (just to mention a few) on their recording careers, and then many years later functioned in the same capacity for Bob Dylan and Aretha Franklin. And just a few weeks ago he described with boyish enthusiasm how exciting it was to have been sitting in the night before on a Dylan recording session that heralded his return to Columbia Records—for whom Hammond is still uncovering new talent.

John, and others like him, represent something else very typical of New York and its local chapter members: a tremendous breadth of interest, and often active participation in all forms of music: classical, jazz, rock, gospel, show tunes, and more recently in various kinds of electronic music. But that's not entirely unexpected, for where in the world, except New York, can one find such a diversity of performers and places in which they can sing and play for audiences (and also for producers)—interested in such a wide variety of arts of all kinds.

It's exciting, too, to discover that our younger members are continuing with great enthusiasm to take advantage of what New York has to offer and to continue building on its broad base. Credit must go directly to them for new ideas and new ventures that have kept the chapter and New York so vital—like working to bring live musical groups to perform for inmates in correctional facilities; enlightening the advertising fraternity with a symposium called "Everything You Always Wanted To Know About Recording But Were Afraid To Ask," and following a serious membership meeting titled "Honest Music vs. Technology" with a fascinating, open-faced rap session featuring Yoko Ono and other contemporaries dissecting "Sex and the Single—and the Album, Too!"

Two years ago, the chapter decided to take a hard look at local conditions, devoting an entire evening to an in-depth probe of "What's Happening To Recording In New York?" What emerged most clearly was the realization that New York, though intensely proud of its heritage, was willing to follow some sage advice once proffered by Satchel Paige, the venerable baseball star, who warned, "It's great to look back at the past—but don't stare!"

It was imperative, those at the meeting agreed, that the local recording community recognize the importance of artistic and scientific change and development, and of working along with it by taking direct action (even the New York Mayor's representative got caught up in the spirit of the meeting) so that the city will always remain a vital recording center, contributing, as it has for many more years than any other city can lay claim to, to the careers of so many performers, producers and creators of all kinds, both in and outside of the recording community.

As Brooks Arthur has aptly put it: "The minute New York City is mentioned, everybody gets their act together. This is the place where the ultimate must be done!"

George T. Simon, a native and concerned New Yorker, was the executive director of the New York chapter of the Recording Academy from 1961 to 1973. Now a special consultant for the Academy, he is also an established author (his latest book, "Glenn Miller and His Orchestra," is about to go into its fourth printing) who is currently working on five more books dealing with popular music.

## Broadway's 'Fabulous Invalid'

### The Home of Original Cast Recording

By ROBERT SOBEL

If one may extend the Fabulous Invalid phrase not just to the Broadway theater (a name given to it by George S. Kaufman and Moss Hart), one would get an accurate and rather vivid description of the current state of recording cast albums.

Yet, like the Fabulous Invalid, hurting and sometimes gasping for economic breath, New York not only refuses to give up but remains the only home of cast recordings. What are the factors that continue to kindle the flames of cast production even in these days of investment hesitation and a sagging economy?

Tom Shepard, vice president of RCA's Red Seal division, put it this way: "New York is still where the recording action is. It's still alive and vibrant because the talent and the audience response are here. Also, the vitality of the record buyer is primarily here too. From what I understand, the East Coast ac-

counts for more than 50 percent of all cast albums sold nationwide."

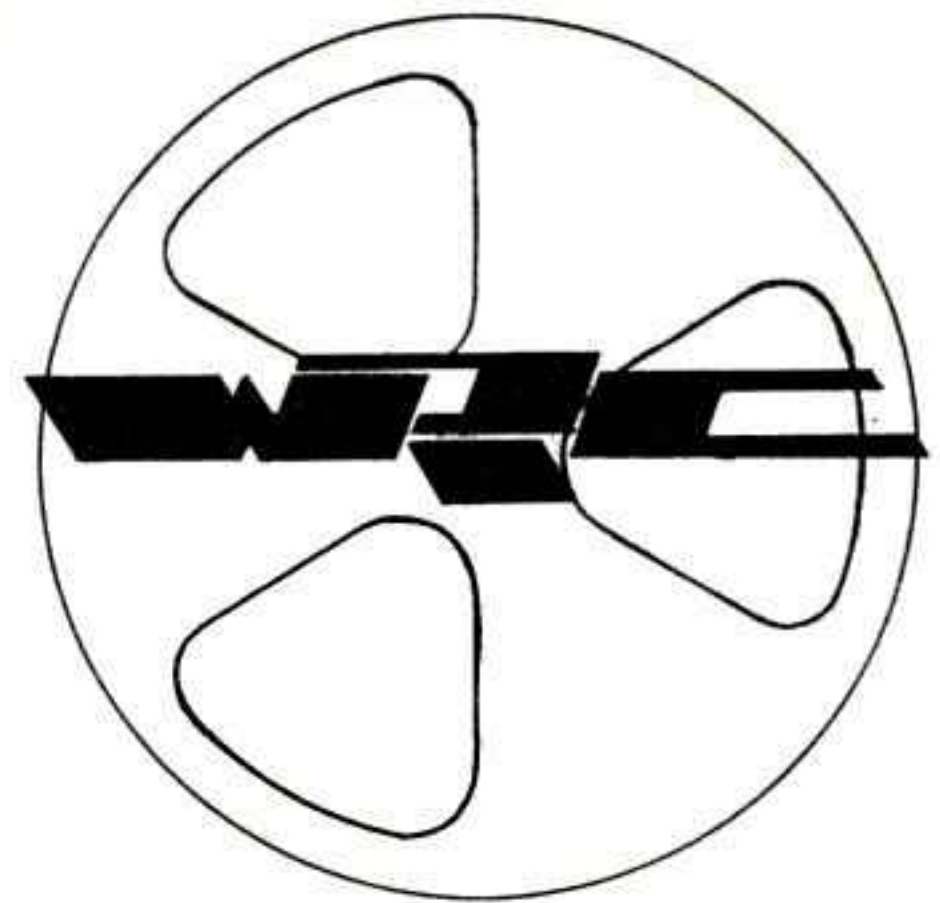
However, Shepard's picture of the recording scene is not all that bright. "Of course, if I were to compare the production scene today with that of 15 years ago, I would have to say that I walk more humbly. We are much more cautious in producing a cast album because of the economy and other reasons.

"Today, in addition, Broadway shows are in a do or die financial situation. A show is either an instant hit or an instant flop."

Shepard notes that there are exceptions. "Raisin In The Sun," he says, built slowly, then became a boxoffice success primarily because of television advertising and its award-winning status.

Charles Burr, director of literary services for Columbia Records, agrees that Broadway has staying power in the face

(Continued on page 44)



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# NYC: Mecca for Location Recording Despite Rising Costs

By RADCLIFFE JOE

With the continuing availability of acoustically outstanding auditoriums for location recording in this city, and the magic consumer appeal of such renowned concert halls as Radio City Music Hall, Carnegie Hall, the Palace, and Madison Square Garden, it is unlikely that New York City will ever lose its attraction as a prime center for location recordings.

Unfortunately, the rising cost of location recording, and the variables encountered in trying to capture the live performance, are forcing record labels to be much more selective in picking acts for that "recorded live" album.

However, the trend is still to pack microphones and console, cables and speakers, and all the other paraphernalia of location recording into a truck and take them to where the big names are playing.

Among the big acts that have been captured live in the city within recent times are Aretha Franklin, Radio City Music Hall; Liza Minnelli, Winter Garden; Frank Sinatra, Madison Square Garden; Loggins & Messina, Carnegie Hall; and Bob Dylan & the Band, Madison Square Garden.

Still, a major fly in the ointment of this recording format, and one that restricts many other big names from location recording in this city, is cost.

This cost factor, already aggravated by runaway inflation, is further intensified by high fees mandatory for union stagehands whenever a major auditorium is used for location recording in this city.

Although forced to go along in exchange for the privilege of recording their favorite artist live in concert at some renowned auditorium whose name would further enhance the calibre of the act, most a&r directors and recording engineers resent the union stipulation which they see as unnecessary and unjust in many instances.

As put by one recording engineer who has recorded many top acts in many popular auditoriums in this city, "I would much prefer to go into a hall with two people who know what is expected of them, than have 10 or 11 union guys standing around doing nothing yet costing me a fortune."

Because of the cost factor and the risks involved in live recording, as opposed to the studio recording which is virtually "risk-proof," most record companies are super selective about the acts they pick for live recordings, particularly when they play New York City.

Among the criteria used in selecting artists for location recordings, is the "hot" act which has demonstrated saleabil-

ity of its product through its chart record, and its ability to establish a rapport with an audience, so necessary if the recording engineer is to capture that "feeling" everyone expects and looks forward to in the "live" recording.

Current acts that easily fulfill these requirements include the Rolling Stones, Elton John, Stevie Wonder, Chicago, Aretha Franklin, Liza Minnelli, Elvis Presley and Sly & The Family Stone.

However, in spite of the precautions generally taken by record companies to keep risks and costs at a minimum, location recording can often be hair-raising experiences.

Gary Klein, producer and assistant to the vice president of national a&r at CBS Records, vividly recalls his experience with the location recording earlier this year of Liza Minnelli when an inexplicable hum on the tapes destroyed an entire session. It turned out that the hum came from an ungrounded water cooler. The fault was corrected and other recording sessions were structured. But as Klein points out, had the Minnelli concert been a one-nighter, a lot of time, energy and money would have gone down the drain.

Klein also finds that splitting p.a. systems with "house" technicians poses aggravating problems of feedback over which he has little control. Still, he believes that with good equipment, and knowledgeable people, a greater feeling of security can be achieved in the face of coping with frustrating situations.

Arif Mardin, vice president, Atlantic Records, and one of the better-known producers in the country, identifies with the problems encountered by most recordists trying to capture the live performance in this city.

Like most, he tries to keep his risks and his costs at a minimum. In selecting his acts, for instance, Mardin looks for the artist that is "hot" in terms of audience appeal. His auditorium is selected with equal care. Carnegie Hall is among his favorites. His preference in recording facilities (as is the case with most recording engineers) is the mobile truck which offers studio-type convenience and flexibility.

To further minimize that ever-present element of risk, Mardin also uses dual mikes for each musician on the set. He feels that to some extent, this duality helps stave off total disaster in the event of breakdowns.

RCA Records has gone one better than most record companies in the city and has acquired its own mobile truck for location recordings. Usually, similar trucks and/or personnel can be leased from any of a number of recording studios in the city.

However, despite the advantage of having their own mobile recording facility, RCA engineers are invariably faced with the same disadvantages which beset recording personnel from other labels trying to capture the "live" act.

Larry Schapf, RCA's manager for recording operations, acknowledges these variables, but points out that the thrill of capturing "that experience of an artist at his best before a live audience" often makes the frustrations worthwhile.

Still, in spite of the setbacks, location recordings are, dollar for dollar, cheaper than the studio recording. As Schapf points out, studio sessions have been known to go on endlessly, while the location recording is usually one shot, with crossed fingers.

Live recordings are also often best sellers. They hold a certain magical appeal for audiences who have either been at the concert, or identify with the name of the auditorium. In fact, most auditorium owners, convinced that a renowned hall enhances the salability of an album, charge a fee for the use of the name. And it's often well worth it.

## The Trail of a N.Y. Sound

Continued from page 39

And the studios then played an important part. Regent Sound's Bob Lifton is one studio boss who reckons there is a New York sound.

Is and was. "First of all, the New York sound was quite different from anywhere else—in terms of music in the 1950s and early 1960s the New York sound was equal to anywhere else in terms of music but in terms of presence and dimension, in terms of quality of production, it was ahead.

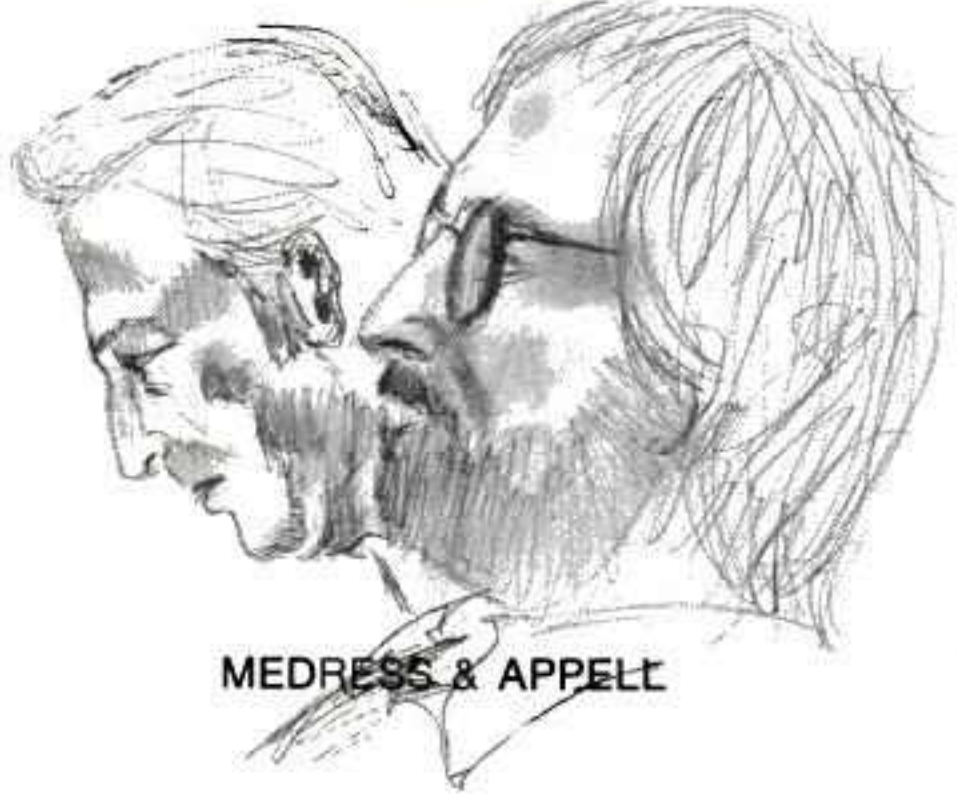
"Look at the chart for say 1959 and you'll find that around 80 percent of the singles were New York produced—it all changed, of course, in the 1960s when music started really coming out of England and the West Coast. But if you listen to those early studio records—the Flamingos, Little Anthony and the Imperials, the Coasters, and so on—there is a dimensional characteristic to the vocal sound. Real presence, the vocal way out front. That diminished over the years when music started coming in from Britain, the Beatles and so on, when the vocals started getting buried in the music, all the dimensional configurations, sound moving from left to right, or right to left. An unnatural sound.

"The reason r&b had its start in New York's recording studios was because New York was able to get an environment in the studio and record what the artist actually did. There was none of the 'hey, I like his singing. Let's hear what he sounds like in the studio.' They were able to hear them on the street corner and get that feeling in the studio."

CBS' Roberts, while not agreeing that there is a New York sound, is more specific in saying that the musicianship in New York (Continued on page 44)



STEVIE WONDER



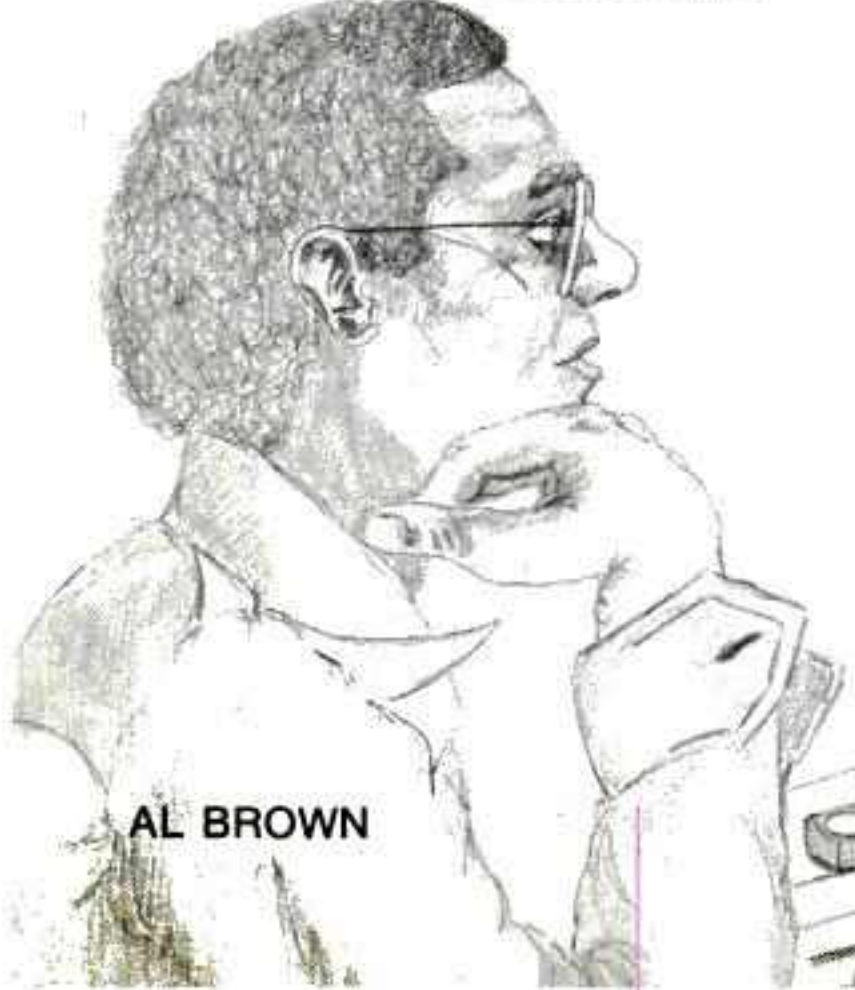
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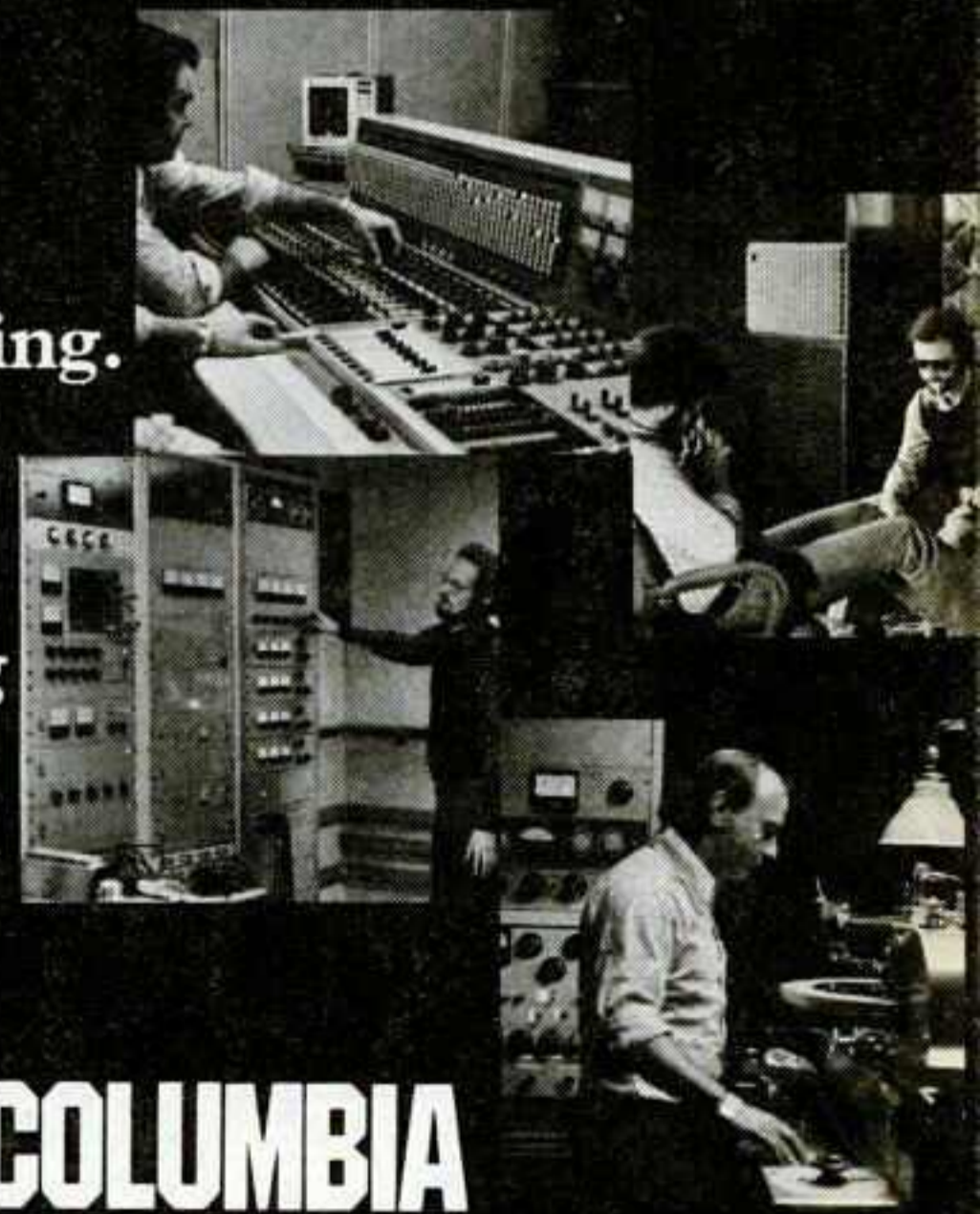
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## Gotham Sets the Pace

• Continued from page 39

somewhat antiseptic, no-nonsense facility, where sound and efficient service remain the basic criteria. But at the other end are studios cognizant of their function as a total music environment. And more are trending in this latter direction. For them, lighting and decor, and the atmosphere they induce, are important complements to the creative process. There one finds soft lights, contemporary design, and a deceptively loose relationship between engineer, producer and artist. To the uninitiated this might indicate an equally relaxed attitude toward the technical aspects of recording. However, the stream of hits and quality recordings that continue to pour out of New York belie such a quick conclusion.

The best of both worlds are to be found in the Big Apple. On one hand, technical excellence and bountiful resources. And on the other, a complex of "undefinables"—traditional and forward looking concepts—that stimulate an artist to perform at his best.

## The Trail of a N.Y. Sound

• Continued from page 42

York's studios is the best in the country when it comes to sight reading an arrangement. It is this kind of super competence with prepared music that brings artists into Manhattan's studio world, he says. "It's probably hard to find a good woodwind player in Peoria—New York has a lot of symphony and classically trained musicians. New York is the place to be for them. That in itself gives New York studios an edge. We may not have the best studios in the country but New York does have the best engineering techniques. A lot of engineering talent finds its way here although there has, of late, been a shift away again, to California, to Nashville."

Producer Ragovoy, who commutes between his Hit Factory studios on the East and West Coasts, is another New York booster. "There are hundreds of superb players in New York—how many does Memphis have? Ten, maybe more? In the smaller cities naturally only a handful of musicians exist that are qualified for studio work. There is a camaraderie that exists also in these smaller places that could account for a specific sound. Certainly New York doesn't have that kind of atmosphere and I suppose a certain kind of atmosphere in a place has a minor influence on the way some artists may handle themselves musically, but a studio is a studio wherever it is.

"Music is national. Worldwide—everybody listens to it wherever it was recorded. Music is not geographic."

A&R Studio boss Phil Ramone once attributed the exodus of the rock artist from New York's recording scene, the kind of musician who wanted to use the studio for extended periods

while recording, to New York making people feel unwelcome and not being able to find adequate housing.

But veteran music business executive Loren Becker summed up his idea of the New York sound once. "Its name would be diversification," he said.

## Broadway's Fabulous Invalid

• Continued from page 41

of continuing adverse circumstances. He claims that the production of original cast albums has dipped some 50 percent in the last 10 years, but feels that the output pendulum has swung as far as it can go.

"It may be at low ebb now, but there could be a strong resurgence in the next two years because of the U.S. bicentennial celebration, which should bring us back to original material again and to themes that appeal more to theatergoers. Should this happen, I'm sure that the musical theater will receive a lift as will the number of recordings produced."

Both also agree that Top 40 radio has caused immeasurable harm in getting show tunes exposed. "Top 40 and Broadway are wide apart," declares Shepard. "They probably will remain so, certainly as long as airplay continues to be limited to the rock idiom. Songs from 'My Fair Lady' or 'Annie Get Your Gun' became record hits because they were being heard on the radio after being recorded as singles. If it doesn't get heard it's not going to sell."

Burr says that Broadway's attempt to close the exposure gap is a costly mistake and narrow-minded in concept. "We shouldn't attempt to induce youth on their terms by giving them rock shows in the hopes that these shows will bring them to Broadway and, consequently, cause airplay. A rock musical deliberately designed for youth is destined for failure." Shepard also believes that there is a sameness in rock material.

"Hair," rock musical recorded by RCA in 1969, became a million seller but both executives state that it was a "freak" and not likely to happen again for some time. "Dude" and "Via Galicia," two musicals in the rock genre, were failures, Burr points out. "Broadway should be contemporary, perhaps in reflecting changes in moral attitudes. But rock for rock's sake is not the answer."

Shepard feels that audiences haven't changed nor have buyers of cast albums. "The sooner we forget those theories the better. The audience of 1944 is similar to today's. Their tastes in theater are the same. And the average age of the audience has remained constant—somewhere between 30 and 45. This group also represents most of the cast-buying public."

Shepard likes to record a show soon after it opens. He feels that the cast is on its toes, and he attempts to get "that kind of chemistry on records." Shepard's credits include "My Fair Lady," "Camelot," "Company" and "Raisin In The Sun," among a host of other top recordings.

Both label executives also agree that a theatrical success at the box-office does not automatically connote that the cast album will also succeed. Actually, there are very few cast album sales which have earned Recording Industry Assn. of America certification. According to RIAA figures, only 16 cast albums have reached that magic gold circle since 1958, the year when the society began its certification system.

The first musicals to be certified by the RIAA, in 1959, were "The Music Man" and "South Pacific." "Sound Of Music," "My Fair Lady," "Hello, Dolly!" and "Man Of La Mancha" were some others that followed in later years. "The last musical to strike gold was "Godspell," in 1972. Albums of musicals such as "Oklahoma!" and "Showboat" were issued prior to 1958. Although they were never certified, there's little doubt they reached the million mark and more.

Of course, Goddard Lieberson, head of the CBS Records Group, helped stimulate much of the interest in musical soundtracks. And as producer, seven of his recordings were certified by the RIAA. These include "Camelot," "South Pacific" and "West Side Story."

He also made important contributions to the recorded repertoire by producing a number of works of the American musical theater such as "Girl Crazy," "Babes in Arms" and "On Your Toes."

Albums containing original cast members began in the 1930's, according to Miles Kreuger, president of the Institute of the American Musical, Inc., a not-for-profit corporation started in 1972. Jack Kapp, then head of Brunswick Records, is credited with much of the cast album movement. Some of the albums which he produced in the 1930s were "Showboat," (first LP of show music), Lou Leslie's "Blackbirds of 1928" (recorded in 1933); and in 1940, he recorded "Porgy and Bess," on Decca Records, although the show had opened in 1935. These records and others were not "pure." Either some of the cast performed in different roles from the ones they portrayed in the show, were personality-oriented by "outside" performers with more popular value, or were not complete scores.

The first album utilizing the full cast and all the tunes was from the show "The Cradle Will Rock," by Marc Blitzstein. Orson Welles produced the record in April 1938, and starred in the production. However, this was considered a special recording because it was released on a non-commercial label, American Legacy.

At last, in the fall of 1943, "Oklahoma!" was issued on Decca Records. It was the first musical cast show to be recorded complete with all its original members. The package, Volumes I & II, contained six 10-inch records each.

The exact number of original "pure" cast albums recorded is obscure. However, based on figures beginning with 1949, it is approximately 275.

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# A Guide to New York City Studios

## A-1 SOUND STUDIOS

242 West 76 St. 10023. (362-2603).  
Studio: 36 x 25, height 11; accommodates 40.

## A & R RECORDING

322 West 48 St. 10036 & 799 Seventh Ave. 10019. (582-1070).  
Studio A-1: 40 x 50, height 30; accommodates 90.  
Studio A-2: 25 x 30, height 12; accommodates 20.  
Studio R-1: 38 x 28, height 13½; accommodates 26.  
Studio R-2: 20 x 25, height 13; accommodates 12.

## ARTCRAFT RECORDING STUDIOS

285 East 49 St., Brooklyn 11203. (778-8150).  
Studio 1: 40 x 20, height 10; accommodates 20.  
Studio 2: 20 x 20, height 7; accommodates 10.

## ASSOCIATED RECORDING STUDIOS

723 Seventh Ave. 10019. (245-7640).  
Studio 1: 35 x 45, height 14; accommodates 30.  
Studio 2: 23 x 15, height 14; accommodates 8.

## AUDIO-TECH LABORATORIES

2819 Newkirk Ave., Brooklyn 11226. (469-7134).  
Studio: 14 x 17, height 8; accommodates 5.

## AURA RECORDING

136 West 52 St. 10019. (582-8105).  
Studio 1: 24 x 35, height 13; accommodates 35.  
Studio 2: 24 x 28, height 13; accommodates 20.

## BELL SOUND STUDIOS

237 West 54 St. 10019. (582-4812).  
Studio A: 42 x 24, height 17; accommodates 24.  
Studio B: 38 x 27, height 17; accommodates 26.  
Studio C: 28 x 18, height 13; accommodates 12.  
Studio D: 10 x 13, height 9½; accommodates 4.

## BLUE ROCK STUDIO

29 Greene St. 10013. (925-2155).  
Studio: 22 x 45, height 14; accommodates 20.

## BROADWAY RECORDING STUDIOS

1697 Broadway 10019. (247-1690).  
Studio 1: 30 x 40, height 14; accommodates 35.  
Studio 2: 15 x 15, height 14; accommodates 8.

## C I RECORDING

110 West 57 St. 10019. (582-5310).  
Studio 1: 30 x 55, height 20; accommodates 35.  
Studio 2: 18 x 30, height 12; accommodates 12.

## DICK CHARLES RECORDING

729 Seventh Ave. 10019. (582-7920).

## CHARLES LANE STUDIOS

7 Charles Lane 10014. (242-1479).  
Studio: 20 x 30, height 10; accommodates 10.

## COLUMBIA RECORDING STUDIOS

49 East 52 St. 10022. (765-4321).  
Studio C: 55 x 97, height 50; accommodates 100.  
Studio B: 43 x 58, height 19; accommodates 40.  
Studio E: 25 x 31, height 19; accommodates 12.

## COORDINATED SOUND SYSTEMS

320 West 46 St. 10036. (541-7799).  
Studio: 55 x 30, height 12; accommodates 35.

## CUE RECORDINGS

1156 Ave. of the Americas 10036. (757-3641).  
Studio A: 21 x 26, height 9; accommodates 12.  
Studio B: 12 x 16, height 9; accommodates 3.  
Mix Room 4: 17 x 19, height 10.  
Mix Room 2: 12 x 19, height 10.

## DELTA RECORDING

1564 Broadway 10036. (757-6720).  
Studio A: 25 x 30, height 11; accommodates 25.  
Studio B: 12 x 12, height 11; accommodates 5.

## DEMO-VOX SOUND STUDIO

1038 Bay Ridge Ave., Brooklyn 11219. (680-7234).  
Studio: 20 x 15, height 8; accommodates 7.

## DIMENSIONAL SOUND

300 West 55 St. 10019. (247-6010).  
Studio 1: 35 x 50, height 14.3; accommodates 50.  
Studio 2: 26 x 41, height 14; accommodates 10.  
Studio 3: 14 x 8, height 14; accommodates 6.

## ELECTRIC LADY STUDIOS

52 West Eighth St. 10011. (777-0150).  
Studio A: 36 x 46, height 16; accommodates 65.  
Studio B: 36 x 20, height 13; accommodates 20.

## DON ELLIOT STUDIO

80 West 40 St. 10021. (524-9677).  
Studio 1: 20 x 40, height 15; accommodates 15.  
Studio 2: 20 x 30, height 12; accommodates 15.

## EMPIRE RECORDING STUDIOS

18 West 45 St. 10036. (757-8855).  
Studio 1: 25 x 45, height 15; accommodates 15.  
Studio 2: 8 x 12.

## EXECUTIVE RECORDING

300 West 55 St. 10019. (247-7434).

## FRANKFORD/WAYNE MASTERING LABS

1697 Broadway 10019. (582-5473).

## GENERATION SOUND STUDIOS

1650 Broadway 10019. (765-7400).  
Studio A: 30 x 30, height 12; accommodates 28.  
Studio B: 11 x 14, height 9; accommodates 5.  
Studio C: 34½ x 28, height 14; accommodates 30.

## GOOD VIBRATIONS SOUND STUDIO

1440 Broadway 10018. (354-8240).  
Studio 1: 35 x 40, height 14; accommodates 45.  
Studio 2: 28 x 20.

## GROOVE SOUND STUDIO

240 West 55 St. 10019. (581-4680).  
Studio: 20 x 80, height 16; accommodates 18.

## HIT FACTORY

353 West 48 St. 10036. (581-9590).  
Studio 1: 40 x 50, height 12; accommodates 35.  
Studio 2: 17 x 40, height 11; accommodates 18.

## LE STUDIO

143 West 51 St. 10019. (581-3674).  
Studio 1: 30 x 35, height 12; accommodates 18.  
Studio 2: 14 x 14, height 12; accommodates 4.

## MASTERTONE RECORDING STUDIOS

130 West 42 St. 10036. (947-2940).  
Studio: 45 x 33, height 20; accommodates 25.

## MAYFAIR RECORDING STUDIO

701 Seventh Ave. 10036. (581-2178).  
Studio 1: 40 x 18, height 15; accommodates 30.  
Studio 2: 40 x 18, height 15; accommodates 30.

## MEDIASOUND STUDIOS

311 West 57 St. 10019. (765-4700).  
Studio 1: 65 x 45, height 30; accommodates 75.  
Studio 2: 30 x 31, height 13; accommodates 20.  
Studio 3: 20 x 20, height 14; accommodates 5.

## NATIONAL RECORDING STUDIOS

730 Fifth Ave. 10019. (757-6440).  
Studio 1: 80 x 60, height 22; accommodates 75.  
Studio 2: 45 x 30, height 15; accommodates 30.  
Studio 3: 35 x 20, height 15; accommodates 15.

## NOLA SOUND STUDIOS

111 West 57 St. 10019. (582-1417).  
Studio 1: 30 x 50, height 20; accommodates 80.  
Studio 2: 27 x 50, height 18; accommodates 60.

## O D O SOUND STUDIOS

254 West 54 St. 10019. (757-3180).  
Studio 1: 40 x 40, height 10; accommodates 38.  
Studio 2: 18 x 15, height 10; accommodates 7.

## OPAL RECORDING STUDIOS

254 West 54 St. 10019. (489-6097).  
Studio: 25 x 45, height 12; accommodates 45.

## PLAZA SOUND STUDIOS

55 West 50 St. 10020. (757-6111).  
Studio: 35 x 65, height 20; accommodates over 100.

## POSTHORN RECORDINGS

185 Ave. C 10009. (677-4082).  
Studio: 50 x 30, height 12; accommodates 10.

## RCA RECORDS

110 West 44 St. 10036. (598-5900).  
Studio 1: 60 x 100, height 30; accommodates 150.  
Studio 2: 50 x 75, height 28; accommodates 120.  
Studio 3: 50 x 75, height 25; accommodates 120.

## RECORD PLANT

321 West 44 St. 10036. (581-6505).  
Studio 1: 55 x 30, height 20; accommodates 35.  
Studio 2: 35 x 25, height 18; accommodates 18.  
Studio 3: 35 x 50, height 16; accommodates 20.

## REGENT SOUND STUDIOS

25 West 56 St. 10019. (246-8340).  
Studio 1: 32 x 46, height 16; accommodates 35.  
Studio 2: 16 x 20, height 13; accommodates 10.

## ROSSI ENTERPRISES

2005 West Eighth St., Brooklyn 11223. (372-2605).  
Studio: 24 x 48, height 12; accommodates 20.

## SADLER RECORDING

123 West 43 St. 10036. (586-0288).  
Studio 1: 50 x 30, height 25; accommodates 80.  
Studio 2: 8 x 4, height 8; accommodates 2.

## THE SECRET SOUND

147 West 24 St. 10012. (675-9876).  
Studio: 25 x 35; height 10; accommodates 15.

## THE SESSION

48 West 48 St. 10036. (581-1622).  
Studio: 12 x 20, height 8.

## 6 WEST RECORDING

6 West 57 St. 10019. (246-7959).  
Studio A: 75 x 50, height 15; accommodates 35.  
Studio B: 20 x 10, height 12; accommodates 5.  
Studio C: 15 x 30, height 15; accommodates 20.  
Studio D: 12 x 15.

## SOUND EXCHANGE

265 West 54 St. 10019. (581-9290).  
Studio: 20 x 50, height 17; accommodates 20.

## SOUND IDEAS STUDIOS

151 West 46 St. 10036. (245-8221).  
Studio A: 1000 sq. ft., height 10; accommodates 25.  
Studio 2: 1500 sq. ft., height 16; accommodates 60.

## SOUNDEX

50 West 57 St. 10019. (489-0806).  
Studio: 25 x 25, height 10; accommodates 15.

## SOUNDWAVE STUDIOS

50 West 57 St. 10019. (582-6320).  
Studio: 15 x 20, height 9; accommodates 6.

## STERLING SOUND

110 West 57 St. 10019. (757-8519).

## SUDDEN RUSH MUSIC

750 Kappock St., Bronx 10463. (884-6014).  
Studio: 30 x 22, height 9; accommodates 8.

## SUN DRAGON PRODUCTIONS

9 West 20th St. 10011. (243-9000).  
Studio: 19 x 26, height 9; accommodates 15.

## TRUE TONE RECORDING

160 West 73 St. 10023. (874-2015).  
Studio: 22 x 23; accommodates 12.

## TWELVE EAST RECORDING

12 East 44 St. 10017. (986-4747).  
Studio 1: 30 x 25, height 12; accommodates 16.  
Studio 2: 12 x 15, height 10.  
Studio 3: 12 x 15, height 12.

## VANGUARD RECORDING STUDIO

71 West 23 St. 10010. (255-7732) & 208 West 23 St. 10010. (255-7858).  
Studio 1: 30 x 80, height 20; accommodates 65.  
Studio 2: 100 x 125, height 45; accommodates 125.

## THE WAREHOUSE RECORDING STUDIO

320 West 46 St. 10036. (581-3970).  
Studio: 31 x 23, height 11.

## DERYCK WARING RECORDINGS

25 West 43 St. 10036. (736-0878).  
Studio: 20 x 20, height 15; accommodates 8.

## WHITMAN RECORDING

298 Bridge St., Brooklyn 11201. (237-0438).  
Studio: 30 x 18, height 12; accommodates 12.

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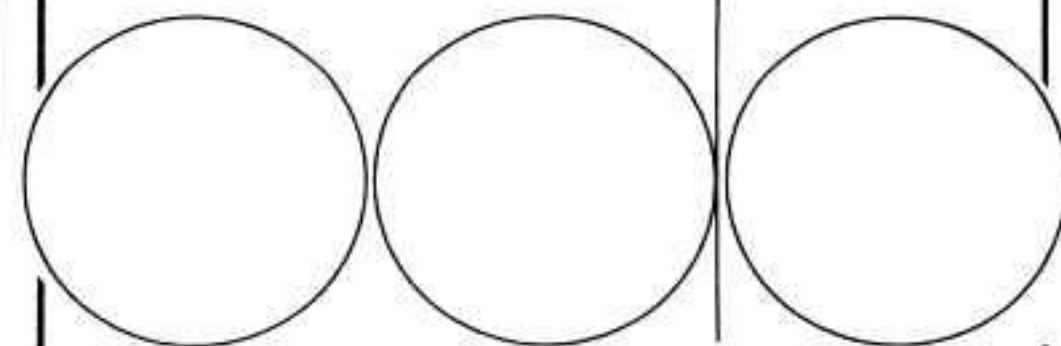


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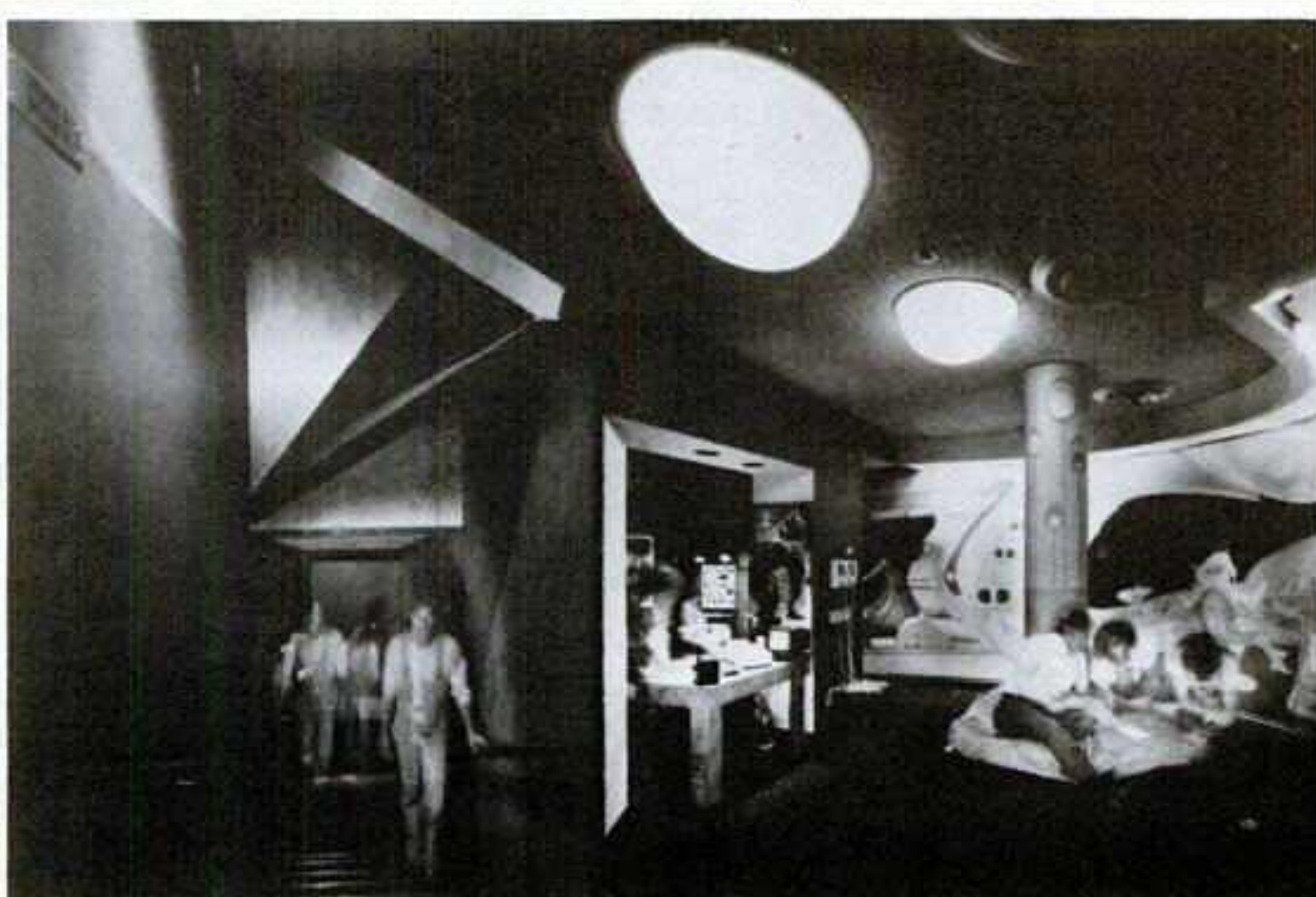
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# Major Labels Compete with Service Studios for Recording Action

By STEPHEN TRAIMAN

Major label studio facilities have traditionally played a significant role in New York's recording scene. This was so from the very beginnings of the craft. And over the years, to varying degrees, they have provided their own special brands of expertise to a host of independents, in addition to satisfying their own recording needs.

RCA and CBS have always maintained extensive studio operations in the Big Apple and, until recent years, were joined to a lesser degree by Decca/MCA and Capitol in this function. While the latter two no longer offer these services on the East Coast, both RCA and CBS continue in full strength.

## RCA

"The so-called Philadelphia sound has really come to New York," says Larry Schnapf, manager of recording operations the last four years at RCA in New York, and before that 17 years as an engineer, working with such artists as Dionne Warwick, Burt Bacharach and Bobby Goldsboro. "Our job is to help in the evolution of the studio-corporate image, as far as RCA is concerned, in the mind of the artist," he explains.

In his four years at RCA, Schnapf has seen business from outside labels, independent producers and ad agencies (for commercials), grow from 10 to 40 percent as the label has continually upgraded facilities and changed with the state of the art. At the same time, he maintains that "in-house acceptance has grown tremendously, to the point where we're no longer aware of any problem—due to the response of our engineers and their efforts to prove their capabilities."

He emphasizes that the union is "very forward thinking and recognizes the need for producers to become involved in the recording of their product—the success of which is the goal of our team effort."

Studio utilization in that same period has risen from 30 to 75 percent, Schnapf notes, a reflection of the continuing evolution in technology as well as increasing acceptance both in-house and outside.

With a \$4 million-plus investment in studio facilities to date, RCA is currently shifting from 16 to 24-track with its first Neve custom console (32-input, 24-output) installed this month in New York, where Gene Catteni runs the studio. This will be followed by similar equipment at studios in Nashville, where Cal Everhardt runs the show, and Hollywood, with Charles Pruzansky in charge.

Schnapf is equally proud of his staff of 48 engineers, including 25 or so in the session area "capable of doing Beethoven to Bowie with gold disks to prove it"; eight mixing rooms that eliminate the need for producer or artist to lock them-

selves into a control room for mixing; and that all cutters are trained for CD-4 quad work, with two of the seven lacquer channels assigned to Q.

Although the studio hasn't encouraged much outside quad work due to heavy in-house demands for the growing CD-4 library, RCA has cut such recent Q disks as "Aretha: Live At Fillmore West" (Atlantic), Alice Cooper's "Billion Dollar Babies" (Warner Bros.), and David Gates' "First" (Elektra). Both John Denver and David Bowie will have their first CD-4 disks on RCA released in January.

Schnapf considers the RCA studio's most unique property a remote recording unit in a truck, built around a specially designed Neve console for a total \$250,000 investment. Self-contained with 32-input, 16-output capability (expandable to 24 in the future), it can be moved to any location and is compact enough to simultaneously make a mono, 2- or 4-track recording without disturbing 16-track mixing.

Available to "anyone, anywhere," the remote unit in recent months recorded the Chicago Symphony there; Waylon Jennings live in Dallas and Austin, Tex.; Don Imus at Jimmy's and Jefferson Starship at the Academy of Music, both in Manhattan, and organist Virgil Fox "At The Mighty Wichita (Kan.) Wurlitzer" and also in Denver.

## CBS

In the four years that Cal Roberts, vice president, operations marketing, has been responsible for CBS studio facilities, "we've gone from almost 100 percent inhouse use to a 50-50 split today," he notes. "With the growing industry trend to more outside deals, probably 80 percent of all CBS records and tapes now come from outside."

As a result, Roberts explains, there are lots of "peaks and valleys" in studio utilization, and CBS is enlisting the aggressive help of the custom record sales staff to solicit business from former clients who used to record at CBS and then had to be turned away as inhouse use built up.

As far as Roberts is concerned, his "ace in the hole" is Eric Porterfield, whose title—director of design and construction—belies the vital role he plays. Joining CBS in 1946 as a draftsman, he now handles the "nuts and bolts" of studio facilities as liaison between technical and operational needs with CBS affiliates around the world. He notes that the custom studio packages he tailors are complicated "by the necessity of keeping up with the swift technical advances."

One unique facility is the West 30th St. sound stage studio, a former church, where virtually every Broadway musical has been recorded since "South Pacific" in 1950. In addition to virtually every CBS original cast LP through the soon-to-be-recorded "Sgt. Pepper," other recent show albums for outside labels include "Mack & Mabel" (ABC), "Lorelei" (MGM), and "Jesus Christ Superstar" (MCA).

CBS has about 80 engineers in the \$5 million-plus New York studio complex, with additional expertise as needed in Nashville and San Francisco locations. About 10 are top session engineers and another 25 remix experts, Roberts notes. There are 12 mixing rooms of varying capacities, and all nine lacquer-cutting channels handle SQ matrix quad. One also cuts CD-4 discrete disks, giving the studio unique dual "Q" capability.

Quad is a proud spot for both Roberts and Porterfield, with emphasis on the \$250,000 invested in the main "Q" mixing room (both SQ and CD-4) that evolved from wants and needs over two years. Big project just completed was the mixing of five of seven "Chicago" LPs for the group's first quad release on SQ disk and Q-8 tape, tied to a big promotion to be launched at the Consumer Electronics Show in Chicago.

Commenting on the fact that some major CD-4 releases were cut at CBS, inventor of the competing SQ matrix system, Roberts says, "in this aspect of the business we have to be prepared for music the way people want it." Five recent cuts for the WEA group include "Quad Charlie Mingus," Duke Ellington's "New Orleans Suite," and Gil Evans' "Svengali," all on Atlantic; Eric Salzman's "Wiretap" and George Flynn's "Wound," both on Fennadar.

"Every portable session is a mystery unto itself," Porterfield explains in noting the CBS remote capability to "play it fast and loose from recording the Cleveland Symphony in quad with 32 mikes, to a singer in a nightclub kitchen." CBS has its own remote field crew but will use outside facilities if necessary to get the job done.

## CREDITS

Section editor, Earl Paige. Editorial coordination, Is Horowitz. Sales coordination, Ron Willman. Concept, Martin Lennard. Staff writers: Robert Sobel, Stephen Traiman, Radcliffe Joe, Jim Fishel. Independent writers: Ian Dove, George Simon. Art and production, Lee Lebowitz.



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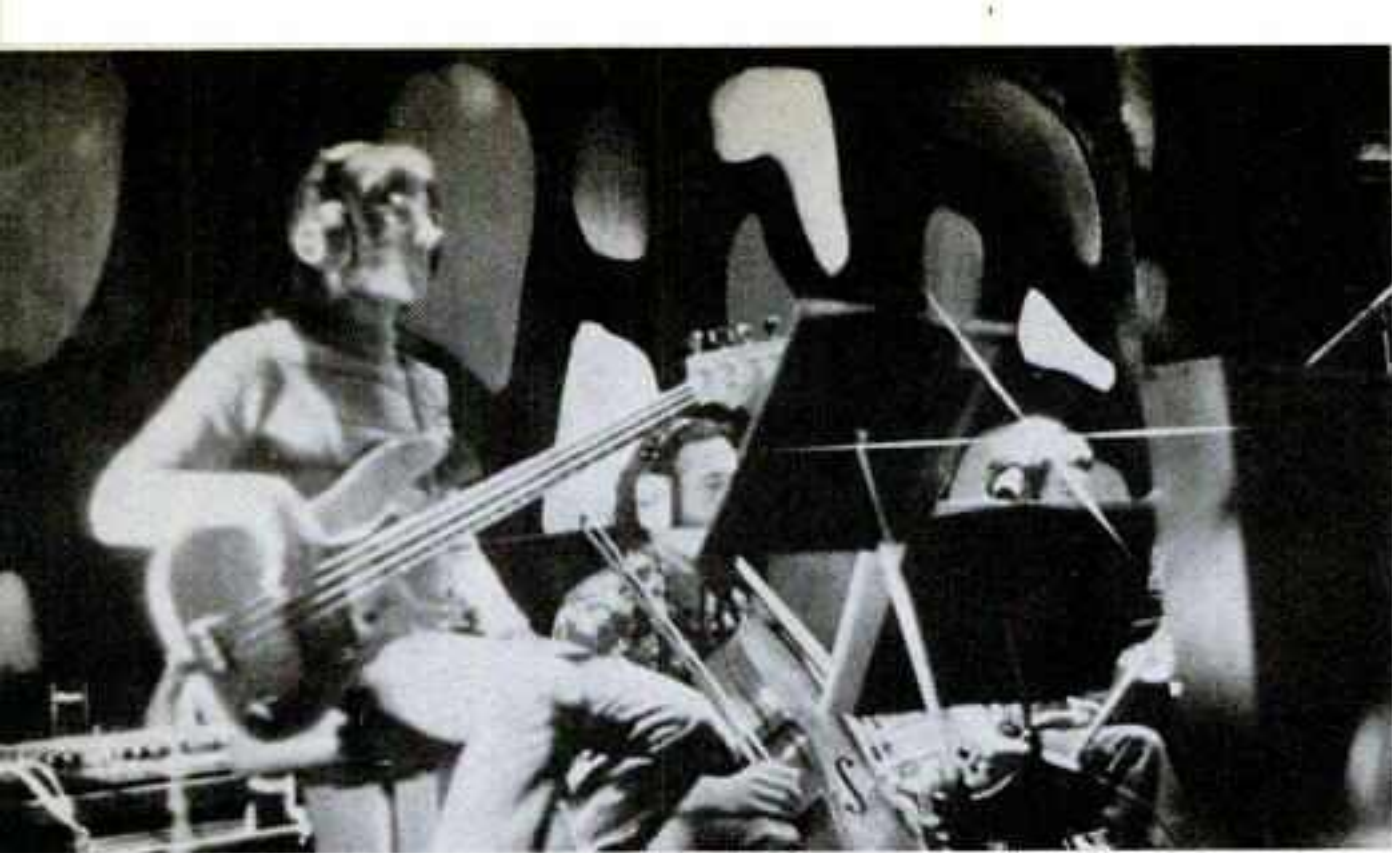
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Top Left, Clockwise:

Studio musicians at Sound Ideas Studios cutting for Leonard Cohen.

Dave Appell (l) and Hank Medress at Broadway Recording Studios.

Pierre Boulez conducting New York Philharmonic at CBS 30th Street Studio.

Jan Rathbun of Bluerock Studio, N.Y.'s only full-time female recording and mixing engineer.

Jazz Piano Quartet at RCA Studios recording their debut album on RCA Records.

photos: top left clockwise

Paul Scicluna, Portogallo & Galate, CBS photo, John Veltri, RCA photo

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'CHEAPEST FORM OR ENTERTAINMENT'

## Country Singles Sizzle Despite Economy Sag, Check Reveals

NASHVILLE—The sagging economy has had no downward affect on the sale of country singles, despite its bite into the over-all singles market (Billboard, Nov. 30).

A check of majors and independents here shows that single sales have not been hurt at all by the price increases (although some are just now raising their prices); indeed, there have been increases in over-all sales, and more people seem to be turning to records as the "cheapest form of entertainment."

While country music has always

been strong in singles, it apparently is showing more strength than ever. Albums and tapes on the other hand have been deeply affected by piracy, which actually is aided by the state of the economy.

Jerry Bradley, vice president of RCA, noted that people are doing less traveling today. "Consequently they need more home entertainment, and this is the simplest and cheapest form." He also said that, if any label has something good to sell, people will buy it.

Most companies agree that con-

certs are hurting to a great degree. Price increases by the artists and a tendency to stay at home has made concert and package booking almost a weekend industry, and has driven some country radio stations out of the concert business (Billboard, Dec. 7).

Even those companies which elevated prices of country singles earlier have felt no decline, particularly with their leading artists.

Most companies noted that they have been successful, despite the economy, in building new artists during the past year, taking them from obscurity or from a plateau and elevating them to a demand level, thus creating sales.

While million-sellers are something of a rarity in the country field, it is not unusual for many of the artists to sell in the 250,000 to 500,000 range, or even higher. There has been no decline in this steadiness.

Nor has product slackened. On the contrary, singles releases in the country field are running about double what they were at this time a year ago, despite the holiday season.

This is due in part to more companies being involved in country, but also due to the failure of long established companies to ease off at this time of year.



BMI Archives photo

**PERFORMANCE CITATION**—BMI senior vice president **Theodora Zavin** presents Screen Gems-Columbia Music president **Lester Sill** (second from left) with BMI One Millionth Performance Certificate in Nashville for "I Love How You Love Me." Looking on from Screen Gems are **Irwin Schuster**, **Irwin Robinson** and **Paul Tannen**.

## Pipers Pipe, Album Cut At Wedding In Nashville

NASHVILLE—A wedding at the Chips Moman studio here involving a music industry official and a dental technician brought in numerous leaders of the music business, and an album recording of the ceremony.

The principals in the wedding were **Chuck Eastman**, longtime booking agent and now head of the Audio Nashville News Bureau, and the former **Helga Ross**, a native of Germany.

Singer **Randy Matthews**, who records for Myrrh, performed the

ceremony and sang the wedding song. **Scotty Turner**, former UA producer and now head of Tower Industries, gave away the bride. Performances were given by Scottish bagpipers and an Irish band. The entire ceremony, in poetry, lacked nothing. Libation was provided by **Dianne Ginsburg**, owner of Tara's, and decorations were by **Anne Miller**.

Guests included **Ronnie Bledsoe**, vice president of CBS; Agent **Jimmy Key**, **Liz** and **Casey Anderson**, **Harold Shedd** and scores of others.

## David Houston Group Hurt

ERIE, Pa.—Epic recording artist **David Houston** and six members of his entourage were injured when their bus went out of control on an ice-covered interstate highway near here.

Two members of the Houston band, **William Wilson** and **George Rogers**, remained hospitalized in satisfactory condition. **Rogers** suffered a broken back and **Wilson** a broken neck.

Also injured, but later released from the **Hamot Medical Center**,

were **Houston**, who suffered side and leg injuries; **Tillman Frank**, his manager, who underwent head injuries; **Ronald Stroupe**, nose injuries; **Shoji Tabuchi**, minor cuts; and **William Wilson**, who had cuts and bruises.

The group was enroute to **Buffalo, N.Y.** for a concert when the accident occurred. **Rogers** was the driver of the bus.

**Houston** was released on crutches. His future dates were uncertain at this writing.

DECEMBER 14, 1974, BILLBOARD

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## Democrats Hire Country Talent To Raise Funds

FORT WORTH—Aladdin Productions, headquartered here, has booked some of the leading country acts from Nashville to perform in a series of Illinois Democratic fund raising activities in cities of that state.

Included in the talent are Tanya Tucker, Mickey Gilley, Jack Greene, Jeannie Seely, Jim Ed Brown, the Cates Sisters, Del Reeves, Jean Shepherd, Stan Hitchcock, Kenny Serratt, and two gospel groups: The Sego Brothers and Naomi and Jake

Hess, with the Jake Hess Sound. The Dixie Diesels, from southern Illinois, also appeared on all five shows. Tanya Tucker appeared only on the Chicago show.

The series of shows, at Moline, Carbondale, Peoria, Chicago and Belleville, was set up by David Clverdon, chairman of an organization known as the Illinois Democratic Fund. Coordinator for the series was Bill Starnes, who now is vice president of Aladdin Productions.

According to Starnes, artists are being paid their going price rather than working, as in many political gatherings, for nothing or for expenses.

## Oak Ridge Boys To Augment Repertoire

NASHVILLE—Columbia's Oak Ridge Boys, long identified with the gospel field, are expanding deeper into secular markets in the year ahead. Their first January release will be totally non-gospel in nature, aimed at both MOR and country.

The song, "Bringing It Back," gives them an opportunity to show their capabilities beyond current boundaries.

In the Gospel field, the Oaks have won virtually every award possible, including a Grammy and 12 Doves.

A second Columbia album on The Oaks has been produced by George Richey, and also will be shipped after Jan. 1.

## Judge Rules For Bill Walker In Suit Against Fargo And Others

NASHVILLE — Arranger-producer-musician Bill Walker has won a major law suit filed in Circuit Court here against Donna Fargo, her husband, Stan Silver; Prima Donna Entertainment, and Dot Records.

Judge Steve North, just elected to the bench, and trying the case without a jury, ruled that Walker was entitled to co-producer royalty on four songs, including "Happiest Girl In the Whole U.S.A.," which shot her to the top of the charts. He did not

rule, however, that in fact Walker was the co-producer.

Walker had sued the defendants for royalties, contending that he was hired by Silver to produce the record. Silver's name alone appears on the label as the producer.

Silver argued that he had retained Walker only as music director for the sessions in question. North held against each defendant except Miss Fargo. And he denied Walker any royalties beyond the four songs cut at one session. He had sought additional credit and royalties.

North ruled that Walker is entitled to two per cent of 90 percent of the gross retail receipts from the four sides, three of which were album cuts. The single has sold in excess of two million units, and the album more than one-million.

The Judge ruled that the case boiled down to the credibility of two people: Walker and Silver. They had told conflicting versions of a conversation regarding production of the session.

Walker had sought \$500,000 punitive damages, which were denied. Also denied was a counter claim against Walker, filed by Miss Fargo and Silver, seeking \$1 million in compensatory damages and \$500,000 in punitive damages for defamation of character.

Attorneys for the plaintiff hinted they might appeal.

## Anderson, MCA In U.K. Push

NASHVILLE—In a cooperative venture with MCA officials in London, artist-writer Bill Anderson will do a series of recording sessions there to further expand country music overseas.

Anderson will visit with Peter Robinson in London after flying there in mid-December, where they will talk to producers, study material, and discuss the sessions for material geared to the U.K.

Anderson has written six songs which have reached the top 10 in the English charts, recorded by others. He is scheduled to undertake a massive tour beginning Feb. 3, after having scored so successfully in last year's International Country Music gathering at Wembley, near London.

Under present plans, Anderson will then return to England a week prior to his tour and record at that time. He is uncertain now whether he will do his own material, or that written by U.K. writers.

Anderson also had asked Owen Bradley, his Nashville producer of

long standing, to accompany him on the trip to be his advisor, but Bradley, vice president in charge of country product for MCA, doubts whether he can make the trip.

Arrangements for the session's and the tour were set through Bobby Brenner, Anderson's manager.

## Dallas Offers Ritter Tribute

DALLAS—The first "Tex Ritter Roundup and Reunion" will be held at Farmers Branch, a suburb of this city, on Dec. 21, a seven-hour event featuring movies and records.

Dewey Groom, owner of the Longhorn Ballroom, will be among the guest speakers.

The "Reunion" will include a varied assortment of Tex Ritter movies, tapes of his radio appearances, and his many Capitol Records, including the recently-released "Fall Away."

The event will be covered by AM stations KBOX and KYAL.

## Combine Versatile

• Continued from page 3

While scoring regularly with pop and r&b, country has not been forsaken. Don Devaney has the current Johnny Rodrigues tune.

Johnny MacRae, newly appointed vice president of the publishing firm, says the ability to hit in all fields is due to the "flexibility within reason" given to staff writers. Despite this creative freedom, MacRae and his associate, Tim Wipermen, consult regularly with the writers.

The Combine staff obviously is among the strongest in the business today, and it is totally an in-house operation which does not accept unsolicited material. Other writers include Larry Gatlin, one of the most promising of the young composers in the business, Michael Bacon and Don Devaney.

## JOHNNY RODRIGUEZ

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KBUC—San Antonio, Texas  
KZIP—Amarillo, Texas  
KLUR—Wichita Falls, Texas  
KCAW—Port Arthur, Texas  
KTXO—Sherman, Texas  
KFYN—Bonham, Texas

KDAV—Lubbock, Texas  
KLLL—Lubbock, Texas  
KZAK—Tyler, Texas  
KEES—Longview, Texas  
KAWA—Waco, Texas  
KPRE—Paris, Texas  
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KSWA—Graham, Texas  
KCAS—Slaton, Texas  
KLES—Eufaula, Okla.  
KGRO—Pampa, Texas  
WEAT—W. Palm Beach, Calif.  
WNRJ—Gainesville, Ga.  
KOKC—Guthrie, Okla.

WMNI—Columbus, Ohio  
KBNY—Billings, Mont.  
KHDN—Hardin, Mont.  
CSHJ—New Brunswick  
WTVL—Monticello, Ill.  
WTCW—Whitesbury, Ky.  
KYAL—McKinney, Texas

KRKT—Albany, Org.  
KWIP—Merced, Calif.  
WIFF—Auburn, Ind.  
KALN—Iola, Kansas  
WLBK—Bowling Green, Ky.  
KBIB—Monette, Ark.  
KSST—Sulphur Springs, Texas

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Billboard

# Hot Country Singles

Billboard SPECIAL SURVEY for Week Ending 12/14/74

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This Week			Last Week			Weeks on Chart			TITLE—Artist			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
1	2	10	35	37	7	68	66	11	I CAN HELP—Billy Swan (B. Swan, Monument 8-8621 (Columbia) (Combine, BMI))	LITTLE GIRL FEELING—Barbara Fairchild (H. Cornelius, J. Crutchfield, Columbia 3-10047 (Duchess, BMI))	68	66	11	BABY'S GONE—Bobby Wright (R. Orbison, B. Goldsboro, ABC 12028 (Acuff-Rose, BMI))
2	1	12	36	46	8	69	79	3	SHE CALLED ME BABY—Charlie Rich (H. Howard, RCA 10062 (Central Songs, BMI))	WRONG ROAD AGAIN—Crystal Gayle (A. Reynolds, United Artists 14490 (Jack, BMI))	69	79	3	ANOTHER YOU—Faron Young (J. Peppers, Mercury 73633 (Phonogram) (Coal Miners, BMI))
3	5	9	37	19	17	70	69	9	WE'RE OVER—Johnny Rodriguez (C. Weil, B. Mann, Mercury 73621 (Phonogram) (Screen Gems Columbia/Summerhill, BMI))	MISSISSIPPI COTTON PICKIN' DELTA TOWN—Charley Pride (H. Dorman, W. Gann, RCA 10030 (Hall Clement, BMI))	70	69	9	BABY'S NOT HOME—Roy Head (M. Newbury, Mega 1219 (PIP) (Acuff-Rose, BMI))
4	11	8	38	25	16	71	74	4	WHAT A MAN, MY MAN IS—Lynn Anderson (G. Suttton, Columbia 3-10041 (Rodeo Cowboy, BMI))	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson, Hickory 327 (MGM) (Acuff-Rose, BMI))	71	74	4	WHAT LADIES CAN DO (When They Want To—Dorsey Burnette (R. Bourke, Capitol 3963 (Chappell, ASCAP))
5	3	11	39	59	3	72	83	3	MEMORY MAKER—Mel Tillis & The Statesiders (M. Tillis, K. Westbury, MGM 14744 (Cedarwood, BMI))	(I'd Be) A LEGEND IN MY TIME—Ronnie Milsap (D. Gibson, RCA 10112 (Acuff-Rose, BMI))	72	83	3	BUSIEST MEMORY IN TOWN—Dickey Lee (G. Morgan, RCA 10091 (Pi-Gem, BMI))
6	8	12	40	54	5	73	81	3	SON OF A ROTTEN GAMBLER—Anne Murray (C. Taylor, Capitol 3955 (Blackwood/Back Road, BMI))	EASY TO LOVE—Hank Snow (D. Burgess, RCA 10108 (Singletree, BMI))	73	81	3	EVERYBODY NEEDS A RAINBOW—Ray Stevens (L. Martine Jr., Barnaby 610 (Chess/Janus) (Ahab, BMI))
7	13	8	41	29	17	74	NEW ENTRY		THE DOOR—George Jones (P. Sherrill, M. Wilson, Epic 8-50038 (Columbia) (Algee, BMI))	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry, MCA 40260 (Irving/Woolnough/Broadside, BMI))	74	NEW ENTRY		THEN WHO AM I—Charley Pride (D. Owens, D. Frazier, RCA 10126 (Hill & Range/Acuff-Rose, BMI))
8	10	9	42	52	8	75	78	9	HE CAN'T FILL MY SHOES—Jerry Lee Lewis (L. Kingstun, F. Dycus, Mercury 73618 (Phonogram) (Window, BMI))	SOMEONE CARES FOR YOU—Red Steagall (R. Steagall, G. Suttton, Capitol 3965 (Pala Duro/Rodeo Cowboy, BMI))	75	78	9	AIN'T IT ALL WORTH LIVING FOR—Mack White (S. King, Playboy 6016 (Milene, ASCAP))
9	4	14	43	31	14	76	NEW ENTRY		GET ON MY LOVE TRAIN—LaCosta (N. Wilson, C. Taylor, Capitol 3945 (Al Gallico/Algee, BMI))	YOU'RE NOT GETTING OLDER—Freddie Weller (F. Weller, Columbia 3-10016 (Roadmaster, BMI))	76	NEW ENTRY		THE TIES THAT BIND—Don Williams (V. Corso, C. Otis, ABC/Dot 17531 (T. Eden, BMI))
10	27	6	44	32	13	77	86	5	KENTUCKY GAMBLER—Merle Haggard (D. Parton, Capitol 3974 (Dewpar, BMI))	LUCKY ARMS—Lefty Frizzell (S.D. Shafer, L. Frizzell, ABC 12023 (Acuff-Rose, BMI))	77	86	5	RICHARD AND THE CADILLAC KINGS—Doyle Holly (S. Smith, E. Simpson Jr., Barnaby 508 (Chess/Janus) (Sing Me/Backyard, ASCAP))
11	15	9	45	35	17	78	87	5	OUT OF HAND—Gary Stewart (T. Jans, J. Barry, RCA 10061 (Almo, ASCAP/Broadside, BMI))	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson, MCA 40282 (Rose Bridge, BMI))	78	87	5	I WANT TO LAY DOWN BESIDE YOU—Marie Owens (T. Drummond, MCA 40308 (Cape Ann, BMI))
12	23	6	46	56	5	79	85	4	RUBY, BABY—Billy "Crash" Graddock (J. Lieben, M. Stoller, ABC 12036 (Hill & Range/Quintet/Freddy Biensstock, BMI))	SINGIN' IN THE KITCHEN—Bobby Bare & The Family (S. Silverstein, RCA 10096 (Evil Eye, BMI))	79	85	4	ANGEL IN AN APRON—Durwood Haddock (G. Paxton, R. Hellard, Caprice 2004 (Acoustic, BMI))
13	16	10	47	53	6	80	NEW ENTRY		U.S. OF A.—Donna Fargo (D. Fargo, ABC/Dot 17523 (Prima Donna, BMI))	YOU DON'T HAVE TO GO HOME—Nat Stuckey (N. Stuckey, P. Wassell, RCA 10090 (Monkhouse, BMI))	80	NEW ENTRY		THE LADY FROM BALTIMORE—Johnny Cash (T. Hardin, Columbia 3-10066 (Hudson Bay, BMI))
14	20	8	48	41	13	81	89	2	LIKE OLD TIMES AGAIN—Ray Price (J. Weatherly, Myrrh 146 (Word/ABC) (Kecca, ASCAP))	HE CAN BE MINE—Jeannie Seely (J. Seely, MCA 40287 (Tree, BMI))	81	89	2	NEVER COMING BACK AGAIN—Rex Allen Jr. (L. Butler, J. Crutchfield, Warner Bros. 8046 (Tree, BMI))
15	28	7	49	42	15	82	91	2	MY WOMAN'S MAN—Freddie Hart (G. Richey, B. Peters, Capitol 3970 (Al Gallico/Ben Peters, BMI))	DELTA DIRT—Larry Gatlin (L. Gatlin, Monument 88522 (Columbia) (First Generation, BMI))	82	91	2	OUR LOVE—Roger Miller (R. Miller, Columbia 3-10052 (Ahrond, BMI))
16	7	11	50	63	4	83	NEW ENTRY		EVERY TIME I TURN THE RADIO ON—Bill Anderson (B. Anderson, MCA 40304 (Stallion, BMI))	IT WAS ALWAYS SO EASY (To Find An Unhappy Woman)—Moe Bandy (W. Shafer, D. Owens, GRC 2036 (Acuff-Rose/Hill & Range, BMI))	83	NEW ENTRY		IT'S A SIN WHEN YOU LOVE SOMEBODY —Glen Campbell (J. Webb, Capitol 3988 (Canopy, ASCAP))
17	6	12	51	57	5	84	92	4	BACK HOME AGAIN—John Denver (J. Denver, RCA 10065 (Cherry Lane, ASCAP))	COUNTRY GIRL—Jody Miller (T. Gosling, A. Hawkshaw, Epic 8-50042 (Columbia) (Al Gallico, BMI))	84	92	4	BIG MAMOU—Fiddlin' Frenchie Bourque & The Outlaws (L. Davis, 20th Century 2152 (Peer, BMI))
18	21	8	52	44	11	85	95	2	IT'S MIDNIGHT—Elvis Presley (B.E. Wheeler, J. Chestnut, RCA 10074 (Imagination, ASCAP/Geronimo, BMI))	GONE—Nancy Wayne (R.B. Burns, 20th Century 2124 (New York Times-Dunbar, BMI))	85	95	2	WOLFCREEK PASS—C.W. McCall (W. Fries, L.S. Davis, MGM 14764 (American Gramophone, SESAC))
19	9	15	53	47	12	86	94	3	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell, MCA 40283 (House of Gold, BMI))	DOWN TO THE END OF THE WINE—Jack Blanchard & Misty Morgan (J. Blanchard, Epic 8-50023 (Birdwalk, BMI))	86	94	3	I MAY NOT BE LOVIN' YOU—Patti Page (G. Richey, N. Wilson, B. Sherrill, Avco 603 (Al Gallico/Algee, BMI))
20	26	7	54	71	2	87	NEW ENTRY		FOR A MINUTE THERE—Johnny Paycheck (J. Foster, B. Rice, Epic 8-50040 (Columbia) (Hall Clement, BMI))	CITY LIGHTS—Mickey Gilley (B. Anderson, Playboy 6015 (T.N.T., BMI))	87	NEW ENTRY		LET'S SING OUR SONG—Jerry Reed (J.R. Hubbard, RCA 10132 (Vector, BMI))
21	24	10	55	61	6	88	NEW ENTRY		HERE WE GO AGAIN—Brian Shaw (S. Throckmorton, RCA 10071 (Reaction/Unart, BMI))	THAT'S THE WAY LOVE SHOULD BE—Brian Collins (M. Blackford, J. Dougherty, D. Gilton, ABC/Dot 17527 (Famous, ASCAP))	88	NEW ENTRY		CAROLINA MOONSHINE—Porter Wagoner (D. Parton, RCA 10124 (Dewpar, BMI))
22	12	14	56	62	5	89	77	8	TAKE ME HOME TO SOMEWHERE—Joe Stampley (G. Richey, N. Wilson, C. Taylor, ABC/Dot 17522 (Al Gallico/Algee, BMI))	THERE'S A SONG ON THE JUKEBOX—David Wills (B. Sherrill, C. Taylor, Epic 8-50036 (Columbia) (Algee, BMI))	89	77	8	NOT TONIGHT—Little David Wilkins (D. Wilkins, T. Marshall, MCA 40299 (Forrest Hills/Battleground, BMI))
23	14	14	57	67	4	90	NEW ENTRY		COUNTRY IS—Tom T. Hall (T. Hall, Mercury 73617 (Phonogram) (Hallnote Music, BMI))	WHATCHA GONNA DO WITH A DOG LIKE THAT—Susan Raye (B. Morris, Capitol 3980 (Blue Book, BMI))	90	NEW ENTRY		I'M A BELIEVER—Tommy Overstreet (S. Barrett, R. Mareno, ABC/Dot 17523 (Ricci Mareno, SESAC))
24	30	8	58	65	7	91	93	3	POOR SWEET BABY—Jean Shepard (B. Anderson, United Artists 582 (Stallion, BMI))	CAN I KEEP HIM DADDY—Red Sovine (Greer, R. Sovine, Chart 5230 (Buddah) (16th Ave., BMI))	91	93	3	THE WALLS OF THE BOTTLE—David Allen Coe (Troy Seals, D. Goodman, Columbia 3-10024 (Danor, BMI))
25	17	13	59	64	9	92	NEW ENTRY		CREDIT CARD SONG—Dick Feller (D. Feller, United Artists 535 (House of Cash, BMI))	IF YOU WANT THE RAINBOW—Melba Montgomery (H. Howard, Elektra 45211 (Wilderness, BMI))	92	NEW ENTRY		LAY BACK LOVER—Dottie West (S. Pippin, R. Vanhoy, RCA 10125 (Tree, BMI))
26	36	7	60	73	3	93	96	3	ROCK ON BABY—Brenda Lee (I. Wilson, G. Dobbins, MCA 40318 (Chappell, ASCAP))	DEVIL IN THE BOTTLE—T.G. Shepard (B. David, Melodyland 6002 (Motown) (Dunbar, SESAC))	93	96	3	IN AT EIGHT & OUT AT TEN—Don Drumm (S. Barrett, R. Mareno, Chart 5223 (Buddah) (Ricci Mareno, SESAC))
27	34	7	61	55	10	94	98	2	ANGELS ARE HARD TO FIND—Hank Williams Jr. (H. Williams Jr., MGM 14755 (Hank Williams Jr., BMI))	IT'S ME AGAIN MARGRET—Paul Craft (P. Craft, Truth 3205 (Acuff-Rose, BMI))	94	98	2	LONG DISTANCE KISSES—Larry Hosford (L. Hosford, Shelter 40312 (MCA) (His & Her, BMI))
28	38	7	62	48	11	95	97	3	FORBIDDEN ANGEL—Mel Street (J. Riggs, M. Street, GRT 012 (Chess/Janus) (Heavy Music/Livisa Music, BMI & Prater Music, ASCAP))	TWO GUN DADDY—Marty Robbins (M. Robbins, MCA 40296 (Mariposa, BMI))	95	97	3	EARLY MORNING LOVE—Sammi Johns (S. Johns, GRC 2021 (One, BMI))
29	18	14	63	80	3	96	99	2	CAN'T YOU FEEL IT—David Houston (C. Taylor, C. Richey, N. Wilson, Epic 8-50009 (Algee/Al Gallico, BMI))	GREAT EXPECTATIONS—Buck Owens (B. Owens, Capitol 3976 (Bluebook, BMI))	96	99	2	SISTER'S COMING HOME—Willie Nelson (W. Nelson, Atlantic 3228 (Willie Nelson, BMI))
30	33	12	64	68	5	97	NEW ENTRY		MAKE IT FEEL LIKE LOVE AGAIN—Bobby G. Rice (E. Conley, D. Heard, GRT 009 (Chess/Janus) (Blues Moon/Andromeda, ASCAP))	RIGHT OUT OF THIS WORLD—Jerry (Max) Lane (E. Rabbitt, Even Stevens, ABC 12031 (Briarpatch/Deb Dave, BMI))	97	NEW ENTRY		HE'S EVERYWHERE—Marilyn Sellars (J. Whitehead, G. Dobbins, Mega 1221 (PIP) (Two Rivers, ASCAP))
31	39	5	65	76	2	98	100	2	I'VE GOT MY BABY ON MY MIND—Connie Smith (W. Shafer, Columbia 3-10051 (Acuff-Rose, BMI))	IT'S TIME TO PAY THE FIDDLER—Cal Smith (D. Wayne, W. Haynes, MCA 40335 (Coal Miners, BMI))	98	100	2	SEE SAW—Patsy Slegg (R. Davis, H. Pratt, C. Suttton, Mega 1217 (PIP) (Arc, BMI))
32	40	6	66	72	4	99	NEW ENTRY		SUSAN WHEN SHE TRIED—Statler Bros. (D. Reid, Mercury 73625 (Phonogram) (American Cowboy, BMI))	ON THE WAY HOME—Betty Jean Robinson (B.J. Robinson, MCA 40300 (4 Star, BMI))	99	NEW ENTRY		POUR IT ALL ON ME—Del Reeves (W. Cross, R. Bowling, P. Richey, United Artists 564 (Brougham Hall, BMI))
33	22	16	67	75	4	100	NEW ENTRY		LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton, RCA 10031 (Dewpar Pub., BMI))	AIN'T SHE SOMETHIN' ELSE—Eddie Raven (J. Foster, B. Rice, ABC 12037 (Jack & Bill, ASCAP))	100	NEW ENTRY		FROM THIS MOMENT ON—Bonnie Guitar (B. Guitar, MCA 40306 (4 Star, BMI))
34	45	5							I WONDER WHOSE BABY (You Are Now)—Jerry Wallace (M. Powell, MCA 40321 (4 Star, BMI))					

# Whatcha Gonna Do With A Dog Like That?!

Capitol Records no. 3980



**Omac Artist Corp.** 1225 NORTH CHESTER AVENUE BAKERSFIELD, CALIFORNIA 93308 (805) 393-1011

# Nashville Scene

By BILL WILLIAMS

**Dottie West** is becoming big in Canada as well as elsewhere. She worked a television show in Edmonton, is booked for another in Toronto and, in between, proved successful in her home place once more, appearing at the Exit/In in Nashville. . . . Long-time songwriter-publisher **Kermit Goell** has moved into the real estate field, specializing in homes for people in the music industry. . . . **KLAC-AM** in Los Angeles had a great benefit on behalf of the John Edwards Memorial Foundation at UCLA. Among those taking part were **Pat Boone, Stuart Hamblen, Hal Southern, Brian Collins, Conny Van Dyke, Bunny Easterday, Uncle Art Satherly, Cliffie Stone, Mac Curtis, Merle Travis, Dorsey Burnett, Jimmy Wakely, Johnny**

**Bond, May Nutter, Nudie, Smokey Rogers, Eddie Dean, Tex Williams, Claire Courtney, Clay Hart and Guy and Ralna.**

**Waylon Jennings** is back in Nashville after a big tour of Texas. The tour, set by the Nova Agency, took him to Tarleton College in Stephenville, where he received three standing ovations. He also played the Memphis State University homecoming. . . . RCA's **Johnny Bush** has returned to his home base in Texas after playing the northwest. . . . **Tanya Tucker** likely will get her own airplane for travel. She still has not recorded at MCA. . . . **Conway Twitty** has concluded his recording session in a duet with his daughter. . . . **Del Reeves** is fine following surgery to correct an injury suffered

some time back in a basketball game. . . . **Jimmy Dry**, front man for the **Jack Greene/Jeanie Seely** show, spent five days of his 10-day tour of Hawaii hospitalized with slipped discs. . . . UA producer **Allen Reynolds** and **Crystal Gayle** have gone into session for Crystal's first LP. . . . **Dolly Parton** recently drove her own bus while on tour, just to frighten members of her band.

**Kris Kristofferson** and **Rita Coolidge** are featured in a one-hour KERA-TV studio concert, with a simulcast on KZEW-FM in Dallas, to be repeated next Sunday. . . . **The Pointer Sisters** cut five more country songs while in Nashville, and will be part of still another country LP. . . . **Jerry Gross** of the **Gross Brothers** is now writing songs with **Richard Surber**, his one-time psychology teacher in college. . . . How do they get to the top? Consider the story of **David Wills**, now recording for CBS. A one-time rock band member from Pulaski, Tenn., he entered a country music festival near Memphis in which **Sy Rosenberg**, manager of **Charlie Rich**, was a judge. Now Sy manages David and Charlie produces him. . . . ABC-Dot's **Gunilla Hutton** and husband, **Allan Freeman**, had their new car stolen and stripped while at a holiday party in Los Angeles. . . . **WICO AM & FM** in Salisbury, Md., has moved into a new home with country sounds. . . . **Roy Clark** is taking one of those rare five week vacations in Florida. . . . **Jim Foster**, writer of the new Johnny Russell single, is a newcomer from Texas. The song also is Johnny's first with producer **Roy Dea**. . . . **Roosevelt Savannah** flew from Seattle to Graham, Tex., to appear with **Jim Hill**, air personality, and his "Boom Country Jamboree Band." . . . RCA's **Danny Davis** and the **Nashville Brass** perform at half-time ceremonies at the Peach Bowl in Atlanta Dec. 28th. . . . **Mickey Sherman** of Homa Records continues to grow. He has signed **Jerry Wayne** to do two sides that will be written by **Walt Wilder**. He also may sign **Gene Tracy** on his Oklahoma City-based label.

**Kenny Roberts** worked the big benefit show in Xenia, O., to aid families stricken by last spring's tornado. A sellout crowd of 14,000 was on hand. Kenny was the only country act, which included everyone from **Bob Hope** and **Teresa Brewer** to **Debbie Reynolds, Woody Hays** and **Johnny Bench**. . . . **Johnny Western** did a weekend of shows at Elmendorf AFB in Alaska, and his audience included Secret Servicemen, there to guard the return home from the Soviet Union of President Ford. They were great country music fans. . . . **Johnny Swendel** of Stewartville, Pa., has signed with Country International Records. . . . **Bobby Bare** and the family will tape the **Dinah Shore Show** this month in California. . . . **Jerry Reed** makes his sixth visit to the "Tonight Show" Dec. 23. . . . Still another record has been cut about the late McNairy County Sheriff, **Buford Pusser**, this one by **J. Allen Gann** in Memphis. It's on the Hazel label. . . . Veteran music business couple **Joe and Betty Gibson** have celebrated their 26th wedding anniversary. . . . **Carol Joyce** has signed with Soundwaves Records. . . . **Homesteaders Enterprises, Inc.**, added writers **Terry Wilborn** and **Dee Faram** to their publishing company. . . . **Jerry Clower** is the guest celebrity at the Sun Bowl festivities in El Paso right after Christmas. . . . **Jim Hardy** has departed Anthony Armstrong Jones and joined the Las Vegas-based **Jim Staggs Show**.

## Country And Gospel Form A Good Musical Marriage

NASHVILLE—Obviously not all marriages are made in heaven, but the recent wedding of country and gospel music seems to be rather blessed.

Not that the two have been far separated in the past. It became almost traditional for many of the country acts to close their show with a gospel or sacred or religious tune of some sort. Or, when all else failed, one might turn at mid-show in this direction to reach an audience.

Now, however, there is a coming-together unsurpassed in the past. **Kristofferson's "Why Me, Lord"** was a strong example of it. **Maralyn Sellar's "One Day At A Time,"** written by **Marijohn Wilkin**, is another. Heretofore **Marijohn** had written only two other religious songs, one co-written with **John D. Loudermilk**, and another recorded by **Porter Wagoner** and **Johnny Cash**.

After **Miss Sellar's** hit, **Marijohn** turned out a complete album of religious songs. And this triggered a series of events which led to a unique union between her **Buckhorn Music** and the Nashville arm of **Canaanland Music**, which is directed by **Gospel** veteran **Aaron Brown**. **Canaanland** began publishing shaped note sheet music with her songs. The action does not involve any corporate merger, but it did result in **Word Records** signing her to a contract.

**Marijohn**, who quit teaching school music in Tulsa to pursue her songwriting career, grew up in religious music and got a college educa-

tion because of a music scholarship.

**Marijohn**, of course, is not alone. **Wanda Jackson** has been recording religious songs ever since she saw the light, and mixes in enough country to keep her on those charts. **Connie Smith** has done entire religious albums, and never does a concert without including some sacred songs in her country presentation.

The **Oak Ridge Boys**, known now simply as **The Oaks**, were at the top of the pack as a **Gospel Quartet** when they signed with **Columbia** and showed their versatility in all fields.

It is now difficult to find a country album by anyone without at least one religious cut, frequently more.

**Johnny Cash** has done a great deal of religious music, on records, in concert, and on his brief radio show.

Virtually every country singer was brought up on church music. Thus the transition is hardly a great one. Earlier this year, one of the top religious writers in America, **Bill Gaither**, suggested strongly that country producers could do well to look to the gospel writers for fresh material, because the traditional songs were overdone. That relationship is still building.

Even comics such as **Jerry Clower** make frequent allusions to religion in their material.

**Word Records**, through its **Myrrh** label, has done the job in both religious and "message" songs, and more of the secular artists likely will be going that route.

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 12/14/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	21	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	1	9	MERLE HAGGARD PRESENTS HIS 30TH ALBUM—Merle Haggard & The Strangers Capitol ST 11331
3	4	27	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
4	6	23	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★	9	6	DON WILLIAMS, VOL. III—ABC/Dot D0SD 2004
6	7	16	COUNTRY—Anne Murray, Capitol ST-11324
7	8	7	SONGS ABOUT LADIES & LOVE—Johnny Rodriguez, Mercury SRM-1-10012 (Phonogram)
8	5	14	I'M NOT THROUGH LOVING YOU YET—Conway Twitty, MCA 441
★	12	5	MISS DONNA FARGO—ABC/Dot D0SD 2002
10	10	9	MONSTER'S HOLIDAY—Buck Owens, Capitol ST 11332
11	3	11	THE RAMBLIN' MAN—Waylon Jennings, RCA APL1-0734
12	14	19	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
★	16	5	HAVING FUN WITH ELVIS ON STAGE—Elvis Presley, RCA CPM1-0818
★	15	26	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★	25	3	PRIDE OF AMERICA—Charley Pride, RCA APL1-0757
16	19	6	TAKE ME HOME TO SOMEWHERE—Joe Stampley, ABC/Dot D0SD 2006
17	13	25	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
18	21	4	GREATEST HITS—Mel Tillis MGM M3G 4970
★	23	6	CLASSIC CLARK—Roy Clark, ABC/Dot D0SD 2010
20	22	4	GET ON MY LOVE TRAIN—La Costa Capitol ST 11345
21	11	10	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn, MCA 444
22	17	15	ROOM FULL OF ROSES—Mickey Gilley, Playboy 401
23	24	5	PLEASE DON'T TELL (That Sweet Ole' Lady Of Mine)—Johnny Carver, ABC ABCD 843
24	26	4	WOMAN TO WOMAN—Tammy Wynette Epic KE 33246 (Columbia)
25	18	10	LOVE IS LIKE A BUTTERFLY—Dolly Parton, RCA APL1-0712
26	20	19	COUNTRY HAM—Jerry Clower, MCA 417
27	31	10	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
★	34	2	WHAT A MAN MY MAN IS—Lynn Anderson, Columbia KC 33293
29	27	86	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
30	33	5	FAMILY & FRIENDS—Roy Clark, ABC/Dot D0SD 2005
31	35	3	LITTLE DAVID WILKINS—MCA 445
32	32	28	PURE LOVE—Ronnie Milsap, RCA APL1-0500
33	28	39	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
★	NEW ENTRY		CITY LIGHTS—Mickey Gilley, Playboy PB 403
35	30	20	RECORDED LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
36	40	4	LIKE OLD TIMES AGAIN—Ray Price Myrrh 6538 (Word/ABC)
37	39	4	MOVING ON—Hank Thompson ABC/Dot D0SD 20023
★	50	14	GREATEST HITS—Johnny Paycheck, Epic KE 33091
★	NEW ENTRY		REUNION—Glen Campbell, Capitol SW 11336
40	41	7	LIVING PROOF—Hank Williams Jr., MGM 4971
41	NEW ENTRY		LATEST & GREATEST—Danny Davis, RCA APL1-0774
42	43	2	BRING BACK YOUR LOVE TO ME—Don Gibson, Hickory HR 4516 (MGM)
43	45	3	GREATEST HITS—Diana Trask, ABC/Dot D0SD 2007
44	36	14	PLEASE DON'T STOP LOVING ME—Porter 'N' Dolly, RCA APL1-0646
45	29	35	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
46	47	3	A MAN & HIS MUSIC—Faron Young, Mercury SR4-1-101 (Phonogram)
47	37	12	THE NASHVILLE HIT MAN—Charlie McCoy, Monument 32922 (Columbia)
★	NEW ENTRY		INSIGHT INTO HANK WILLIAMS IN SONG AND STORY—Hank Williams & Hank Williams Jr., MGM M3G 4975
49	49	2	AT HIS BEST—Mickey Gilley, Paula LPS 2224 (Jewel)
50	44	3	A GIRL NAMED SUE—Sue Richards, ABC/Dot D0SD 201

**Troy Shondell**, executive vice president of **Lucky Records**, has completed negotiations for a distribution deal with **International Records Distributing Assoc.** . . . **Juan Contreras**, assistant to the president of **Monument Records**, has resigned after 20 months there, and it's a very amicable parting, with praise on both sides. . . . **George Jones** over-

came a bout with the flu, then **Tammy Wynette** with laryngitis. . . . Production of an eight-hour country spectacular for radio syndication has been announced by **Moomey/Nestler Media**. It will review the top country hits of 1974, with comments from those who wrote and recorded the song. Marketing is handled by **Toby Arnold** of Dallas.

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## CBS In England Shifts To Co-Op Ads As Aid To Dealer At Yule

LONDON—Rather than produce a glossy Christmas catalog for dealer promotion this year, CBS has instituted a scheme to invest the money set aside in co-operative advertising with retailers.

The first evidence of this was seen in the London area last week when the Cloud 7/Musicland chain took a half-page in the London Evening

Standard advertising a pre-Christmas offer of \$2.20 reductions on 20 important catalog items from the CBS family of labels.

The price-cutting, on such prominent sellers as David Essex, The Wombles, Neil Diamond's "Serenade," Three Degrees and Greatest Hits from Simon and Garfunkel, Bob Dylan, Fleetwood Mac, San-

tana and Barbra Streisand, has been introduced as a special promotion on the CBS product involved only by the Cloud 7/Musicland chain.

CBS director, Allen Davis, confirmed that there had been no special discounts given to the chain on these albums. He said that generally it was too soon to judge the success of the co-operative advertising scheme and added: "The idea was to introduce a scheme that would help the dealer move product. It seems to have a workable future for us."

Co-operative advertising is operating with retailers throughout the country with the CBS area managers operating a certain amount of selectivity in view of the limited budget available. Most of the advertising will appear this week in the form of local newspaper advertising and some involvement of commercial radio.

In the East Anglia and Home Counties area, for example, most of the budget has been earmarked to help the independent and smaller dealers although in the London area itself this has proved more difficult to operate and larger dealers, like Cloud 7, have been involved.

## Midem To Be Biggest —P.O. Strike Problem

PARIS—The ninth Midem, to be held in Cannes Jan. 18 to 24, will be the largest ever and, because of the postal strike in France (more than five weeks), the toughest to organize.

According to publicity chief Catherine Domange, much of the spade-work was done before the strike started. Nevertheless, there is always a buildup of activity in the last few weeks before the event.

The main difficulty is not in contacting people but getting their replies. Xavier Roy, who looks after Midem's international affairs, is always on the move, so it is simple enough for him to take an armful of letters to whichever country he is visiting and post them there. And the organizers often send a special messenger to Luxembourg to post letters.

Even so, the problem is in organizing guests who find it virtually impossible to return their forms. The use of telex and telephone helps. And with representatives based in

Britain and the U.S., these countries can be dealt with on the spot. Others are not so easy.

The Japanese have already announced they will arrive in a special charter plane—a party of 23, including Watanabe.

To help this bigger-than-ever event, stands will be set up in the cinema-theater of the Palais, and the galas will be held in the Casino. But the strike has created problems here, too. Bernard Chevy's ambition, as organizer, has always been to find talent generally unknown beyond national acceptance, and the main way to do this is to listen to disks.

Records of some South American artists who interest Chevy are not available in France and have to be sent through the post. The Midem organizers are still waiting.

But there is no doubt that despite the snags and the problems, Chevy's capacity for overcoming all obstacles is assurance enough of final success.

## Soviet Contest Goes To Singing Hearts

MOSCOW—The fifth national contest for estrada (variety) artists was a big success here, with pop singers and vocal and instrumental groups from all over the country taking part.

First prize went to Poyushtchiye Serdtsa (The Singing Hearts), with Aisi placed second and the girl group Krymskie Tchaiki in third place. Others named as winners in the vocal and instrumental group section: Ariel, the Raymond Pauls band Samotsvety, Mria, Armina and Verasy.

The Moscow based Samotsvety were well-known nationally long before the contest. With extended concert tours inside Russia and the East European nations, the band has had strong exposure on national radio and television networks. They starred in a TV-special, "My Address Is The Soviet Union," title of a David Tukhmanov song, a top hit here over the past year and now used by Samotsvety as a signature tune.

Ariel was surely the most talented act of all in the contest. This band first tasted success at the Silver Strings amateur rock group festival in Gorky, December 1971 (reported then in Billboard), when they won first prize.

Raymond Pauls has enjoyed a long reputation as a gifted jazz composer, songwriter, bandleader and pianist. He has led the Latvian jazz orchestra Reo for many years and it is reckoned one of the best jazz outfits in the country.

The other winners are relative newcomers to the Russian pop scene. They come from the USSR's different national republics: Aisi is from Georgia; Mria is a Ukraine group; Verasy is a Diolorussia-based act; and Armina is from Armenia.

These groups use a lot of national material in their repertoire.

Valeri Tchemodanoff, Renat Ibragimov, Valeri Kutchinski and Nadezhda Yakimova were selected by the jury as the top singers in the contest—and Kutchinski also won the Silver Disk prize, specially awarded by Melodiya Records, as the best interpreter of songs by Soviet writers.

Some of the winners have already been presented on the Central television and radio programs.

## Imports Dominate In Trade Balance Shift

LONDON—A marked deterioration in the export-import ratio of recorded music albums and singles is revealed by the Department of Industry statistics for the second quarter of 1974.

The Government Statistical Service Business Monitor, published recently, reveals that 3.48 million albums were exported in the period April-June this year, worth \$6,144,000. In the same period last year, 3.52 million records were exported worth \$5,040,000.

However, 8.15 million albums were imported, worth \$9,120,000,

compared with 3.23 million records worth \$3,600,000 in the same period last year.

Exports of singles showed an even more remarkable slump. Last year, 991,000 singles were exported in the second quarter, valued at \$1,612,800. This year in the same period only 109,000 singles were exported, worth \$144,000.

In the second quarter this year, 1.5 million singles were imported, worth \$698,000. Last year, only 682,000 singles were imported in that period, worth \$326,400.

(Continued on page 62)

## Profit Dip Seen By EMI

LONDON—A less profitable financial year ahead was forecast for EMI by Sir Joseph Lockwood in his final statement to the annual general meeting of EMI Ltd. last week.

He pointed out that in the year ended June 30, 1974, the pre-tax

profit of around \$98 million was slightly below that of the previous year. He added: "it is too early to forecast the results for the year to June 30 next but your board, at this time, sees little hope of their exceeding last year's results."

The reason, he said, was the economic difficulty facing the international music, electronics and leisure group alongside the rest of industry. Of the past year's profits he said: "I hope you will regard them as not unsatisfactory in the face of the major difficulties of the winter months. Profits earned overseas—in Europe, North America and elsewhere—were significantly higher than those of the previous year."

Of the future he said: "Although the board is sure that the profit potential of the group is extremely promising, the economic situation through the world is a serious factor which must be taken into account. Group sales worldwide are running at record levels, but margins are not keeping pace and interest costs have risen sharply. Consequently profits are hard to maintain."

The meeting coincided with the formal retirement of Sir Joseph Lockwood after 20 years as chairman. He is succeeded by John Read, previously deputy chairman and chief executive.

## O'Donovan: World Tourist

LONDON—Danny O'Donovan runs Danny O'Donovan Enterprises on an international basis from his London headquarter or "communications center," as he terms it. He has opened branch offices in Paris, Sydney, Melbourne, Auckland, Hong Kong, Tokyo, Cape Town and Rio de Janeiro to handle his worldwide tours by big name artists, and is in an authoritative position to make comparisons between the various countries and continents in terms of inflation.

"Inflation has taken most effect here in Britain during the last year," he said. "12 months ago \$6.90 plus Value Added Tax was the normal top price on concert seats, but the top rate for the Andy Williams tour since was \$13.80. I've personally not charged more than \$10.35 as opposed to a year ago when my top rate was about \$8.

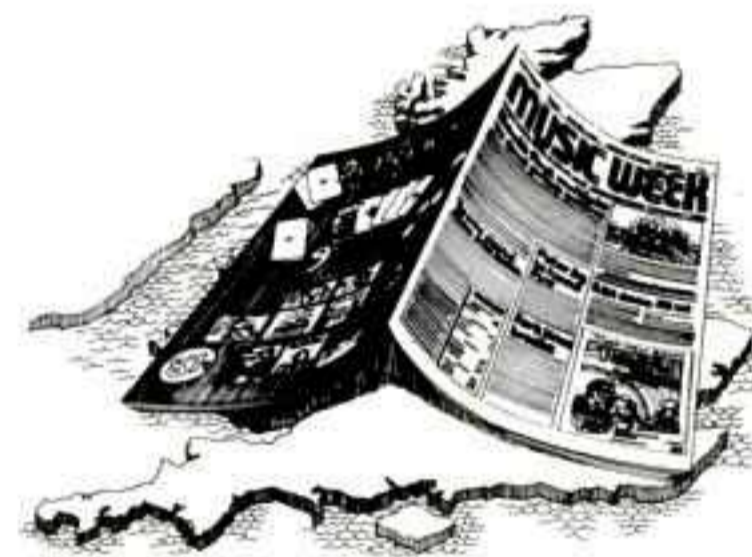
"Japan is the place where inflation is most apparent. Harry Belafonte toured there for me at a top

seat rate of \$30, and Frank Sinatra did a dinner show in an hotel at \$300 a head—a good ten times the equivalent price in Las Vegas."

O'Donovan agrees with his fellow impresarios that artists' asking prices are a major factor involved, and adds that American acts ask for more each time, which means that seat charges are forced up.

"With top stars there isn't much problem because the public will pay to see them, and at the other end of the market, the low-price sets and groups can still work 52 weeks in the year in the clubs and dance halls.

"It's the middle range of acts that are suffering most, because in their case, there's a definite ceiling on what you can charge for seat tickets, and if you go above it, the public just won't pay. I'm trying to solve this problem by presenting two middle range acts on the same bill in the hope that together they'll rate as a top draw."



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## Bachman May Do Solo LP And Add Other Artists

VANCOUVER—Randy Bachman, the guitar player and one of the motivating forces behind Bachman-Turner Overdrive, has been asked by Mercury Records to do a solo album. Besides members of BTO, Fred Turner, Blair Thornton and Rob Bachman, the session may include other musicians from diverse musical backgrounds.

## CRIA Chief Hits Charge By S. Harris

TORONTO—Ross Reynolds, the president of the Canadian Recording Industry Assn. and president of GRT of Canada Ltd., has taken exception to remarks made by Steve Harris of the radio division of the Canadian Radio and Television Commission indicating that payola was commonplace in the Canadian music industry (Billboard, Nov. 30).

Says Reynolds: "I don't know of any degree of payola in the Canadian recording industry. I may be naive but from the way Steve Harris was talking, he made it seem commonplace. It may go on in the U.S. but there have been no indications or complaints that it actually happens in Canada."

He continues: "Morality aside, the size of the Canadian market alone precludes that sort of situation. It just is not big enough to warrant the buying off of a program director or somebody of similar influence. It is just not financially feasible. I found Steve Harris' remarks not only to be insulting to the record industry in this country, but to radio stations as well."

Says Bachman: "The place where I am building my new home in Washington state just across the Canadian border from Vancouver is where Larry Knechtel and Jim Horn live and I thought that it would be interesting to have them on the sessions.

There is also talk of having some members of Chicago, Tower of Power, and the Beach Boys play on some of the album cuts.

"It will have the BTO element," continues Bachman. "I think it's smart when you do a solo album to use your group. Neil Young always has Graham Nash and David Crosby singing harmony on a couple of cuts just for the familiarity of sound. I'd like to get Mike Pinera from Cactus to play guitar on a cut and maybe Bob Seger to sing harmony on a cut with me. It would be more or less having fun with a bunch of friends."

In the meantime, BTO continues to top the North American charts with the latest single "You Ain't Seen Nothin' Yet" and the album "Not Fragile." The band played to capacity crowds at the Long Beach Arena on Nov. 2 and duplicated the feat the following night at the San Diego Concourse. In Long Beach with Bob Seger and Jo Jo Gunne the 14,777 seats were sold out almost a week in advance, according to David Forest of Fun Productions.

A tour of Canada is tentatively being planned for August of 1975 by the band's manager Bruce Allen, playing only the major fairs and concert venues in this country. Preliminary plans are for Don Fox of the New Orleans-based Beaver Productions to organize the tour along with a major Canadian promoter.

## Canada Dion & Yorke Form New Co.

TORONTO—Broadcaster Wayne Dion and rock author/journalist Ritchie Yorke have formed a company which will produce, package and syndicate AM and FM rock music documentaries under the name Crystal Rockumentaries.

The company's first project will be a one-hour, AM-oriented special built around the best-selling single of the year internationally, "Seasons In The Sun" by Terry Jacks of Vancouver. The special will document Jacks' career and include many of his other hits including "Which Way You Goin' Billy," "Where Evil Grows," "If You Go Away" and his latest single on his own Goldfish label and Arista Records in the U.S., "Rock 'n' Roll I Gave You The Best Years Of My Life." The special which is being made available to stations around the world on a first-come first-served basis, has been sent to 1,500 key AM stations in North America, Europe and Australia.

Says Yorke: "Our aim is to simply provide the sort of one-of-a-kind radio specials which are not available to stations but which do represent subjects of keen interest to their audiences. Jacks, for instance, has the top record of the year which seems a natural for New Year's Eve programming at every station where 'Seasons In The Sun' went to number one."

Crystal Rockumentaries is preparing special documentaries on Led Zeppelin, Van Morrison and Ronnie Hawkins. Audio Specials, headed by Chuck Camroux of CFTR, Toronto, is the distribution agent for the series.

## From the Music Capitals of the World

### TORONTO

Arlo Guthrie dropped into the Riverboat Coffee House during his recent concert visit to Toronto and sat in with Mimi Farina. . . . The Rolling Stones' quad sound film, Ladies and Gentlemen, The Rolling Stones, will show at Cinecity in Toronto in December. . . . Renaissance appeared at Convocation Hall in Toronto on Nov. 29 for SRO Productions. . . . Latest Canadian Talent Library releases include singles by Lynne McNeil, Frankie Gibbs, and Freddie Hannah and an album by Keith Barrie. . . . Isis Records headed by Hagood Hardy has signed Chris Barbieri. Production is currently being completed on his first single for the Isis label and a release is expected early in 1975.

Diamondback appeared on Keith Hampshire's Music Machine television show on Dec. 4 performing their latest single "Just My Way (Of Loving You)." . . . WPAT-FM, Clinton, N.J.; WJR-FM, Detroit; KPOL-FM, Los Angeles; WDVR, Philadelphia; WKOL, Pittsburgh; WGAY, Washington, D.C.; and WFLA, Tampa are amongst the recent U.S. stations to take out a subscription to the Canadian Talent Library.

### MONTREAL

Demis Roussos, one of Europe's top recording artists, sold out three shows at the Theatre Maissonneuve in Montreal on Dec. 9, 10 and 11 and had to have four additional shows added to meet the ticket demand. . . . Chilliwack did some Northern Ontario dates for Donald K. Donald Productions at the beginning of December. . . . Polydor Ltd. has announced that Bachman-Turner

Overdrive's latest single "You Ain't Seen Nothing Yet" has gone gold in Canada. The single has sold close to 90,000 copies. Current sales figures on the BTO albums for Canada are 79,000 for "BTO I"; 143,000 for "BTO II"; and 138,000 for "Not Fragile."

Mireille Mathieu has signed a long term contract for Canada with Polydor Ltd. The first single to be released under this contract will be "J'Aime, Tu M'Aime, On S'Aime." An album of music by Ennio Morricone sung by Ms. Mathieu will be released shortly. She will undertake a two month tour of Canada in February and March, taking in all major cities including 15 appearances in Montreal. . . . Gloria Gaynor's single "Never Can Say Goodbye," which broke originally in Quebec from jukebox play is top five at CJMS and CKGM in Montreal and has sold close to 14,000 copies so far. . . . Mark Hodes, head of singles promotion for Polydor Ltd., has set up a major cross-Canada promotion tour for the Christmas period for Osmonds' product.

### VANCOUVER

December shaped up to be a month for a heavy schedule of appearances by major acts including Les McCann at Oil Can Harry's from Dec. 2-7; Maria Muldaur at the Queen Elizabeth Theatre on Dec. 7 and 8; the Beach Boys at the Coliseum on Dec. 11 and 14; Marshall Tucker Band at the PNE Gardens, Dec. 12; the Amboy Dukes at the Commodore from Monday (16) to Saturday (21) and the Electric Flag, the Average White Band and Tony Joe White at the Coliseum on Dec. 30. MARTIN MELHUISE

### International

## From the Music Capitals of the World

### BRUSSELS

Paper Lace made a big impact on a recent television show with their new disk "Black Eyed Boys." . . . Barry White's new single "Can't Get Enough of Your Love" is climbing the Belgium radio charts. . . . Alan Stivell, well-known Breton folk singer and harp player, has completed a popular tour of Belgium which also included three TV programs. . . . Demis Roussos invited by RTB Television to record an appearance for the show "Clin d'Oeil." . . . Paul da Vinci in Belgium for the TV show "Slalom." The pop magazine

Joepie recently selected da Vinci as the star of their new picture novel. Also visiting Belgium—Rory Gallagher who has enjoyed tremendous success with his tour. . . . Holland's Dick Annegarn, who composes and sings in French, recently toured the main French-speaking towns in Belgium. . . . George McCrae's "Rock Your Baby" is being followed up by "I Can't Leave You Alone" on the Inelco label. It promises to be another big hit.

New singles from Polydor include "Steppin' Out" by Tony Orlando and Dawn and "Far Far Away" by Slade which is from their film "Flame." . . . After Mozart's "40th Symphony" Waldo de los Rios has a new success in the Belgium hit parade with "Nabucco." It is a big success in the French-speaking part of Belgium—within two months sales have surpassed those of Mozart's 40th. . . . After a slow start Johnny Bristol's "Hang On In There Baby" is doing well throughout the country. . . . After the release of the single "Just For You" by the Glitter Band their album "Hey" has also been issued. . . . Showaddywaddy appeared on the RTB TV show "Follies" on Nov. 10. . . . After their initial success in France the group Au Bonheur des Dames is scoring in Belgium with "Oh! Les Filles." . . . Going to Japan for the Popular Music Festival—Ann Christie, Les Nanas, Leonil McCormick and Nicole and Hugo. . . . Micha Marah's cover version of "Hasta Manana" is breaking. . . . During a recent TV show The Three

Degrees were presented with a gold disk. . . . After their success in France the Chocolate Boys are climbing the Belgium charts with "El Bimbo."

"Swinging On A Star" by new Dutch duo Spooky and Sue already at second place in the BRT chart. Fonior has also scored a hit with an adapted version by the Strangers of Dalida's "Gigi l'Amoroso." It's called "Schele Vanderlinden." Dalida recently started a Belgium tour which was sold out weeks before. . . . The Les Humphries Singers did a concert at the Queen Elisabeth Hall, Antwerp and were officially welcomed by the Governor of Antwerp, Mr. Kinsbergen. . . . Ivan Heylen has recorded a German version of "Wilde Boerendochter" which will probably be released by Teldec in January. . . . Inelco has released five Glenn Miller albums in the last few weeks. Polydor has released the Toots Thielemans album which was recorded live in Holland seven months ago. . . . Herbie Hancock's recent record "Thrust" was followed up by a successful concert in Brussels. JUUL ANTHONISSEN

### LONDON

Phonogram U.K. has secured a world licensing deal, excluding the U.S. and Canada, for the All Platinum label, of Englewood, N.J.—a deal which gives Phonogram such chart artists as the Moments and Sylvia. First releases are "Shame Shame," by Shirley and Company, and "Girls," by the Moments, both for Jan. 17.

First U.K.-made album by Phil Everly, under his worldwide deal with Pye Records here, is "There's Nothing Too Good For My Baby," out Jan. 31, 1975—the bulk of the songs written by Everly with his British songwriting partner Terry Slater. . . . Pye also to release an album "Hans Christian Andersen's Fairy Stories," read by Dame Edith Evans and the Poet Laureate, Sir John Betjeman.

Budget albums here are fast reaching the \$2.40 mark—a price rise by Music For Pleasure in January will hoist the retail cost to \$2.28, an increase of 19 cents, and simultaneously the Surprise Surprise children's line will go up 12 cents to 94 cents. . . . Tours here for the Ch-Lites, high in the charts with "Too Good To Be Forgotten," starting Jan. 22 for six weeks, and for Glen Campbell, starting his fourth annual visit, April 12—both announced by Jeffrey S. Kruger, head of the Ember Concert Division.

Neil Sedaka here again for two-week cabaret season at the Batley Variety Club, and he returns in March for another concert tour tying in with a new album, recently completed. . . . Former New Seeker Peter Oliver, who replaced Peter Doyle in the now defunct vocal group, touring Australia in January, in effort to build a solo career.

Four double album packages from the Mainstream jazz catalog presented as "twofers" by Pye and featuring Charlie Byrd, Ernie Wil-

kins, Clark Terry and the Amboy Dukes. . . . Peter K. Siegel, president of ATV Records, the U.S. arm of Pye Records, signed Penny Farthing singer Daniel Boone—a move described as an all-out assault on the U.S. industry by the hit-maker of "Beautiful Sunday." . . . Silver disk award here for Carl Douglas and his producer Biddu to mark U.K. sales of the single "Kung Fu Fighting."

Advance orders on the latest Slade album, "Slade In Flame," from their debut movie, totalled 110,000 when shipped, and the promotion planned includes TV advertising and publication of the paperback story of the film. . . . High Court settlement between Ronco and EMI here resulted in an undisclosed large sum of money being paid to the Save The Children Fund—EMI successfully claimed that Ronco had infringed the Columbia trademark on an album called "A Christmas Present," featuring seasonal songs and carols.

Following the withdrawal of its Hot Hits series 15 months ago, Music For Pleasure has introduced a new series, Chart Choice, aimed at the middle of the road market and at a more adult market. . . . Decca launching its first television advertising campaign this month—a joint deal with MAM, advertising the Engelbert Humperdinck Greatest Hits album, which includes his earliest chart-busters.

Soundtrack of Universal Pictures' movie "Earthquake" will allegedly (Continued on page 58)

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## PROMOTIONS IN PROGRESS

### CAPITOL BUYS BIG IN TV & RADIO

It's going to be a Capitol Christmas. For the second year in a row, Capitol Canada will be getting its Christmas sales message across to the Canadian public with a massive advertising campaign on the broadcast media.

The collection of albums and tapes by major stars coming out in time for the seasonal buying spree has given Capitol something important to cheer about.

From December 9th to 22nd, the Canadian record-buying public will be viewing and listening to a carefully-planned campaign to acquaint them with the "Great Sounds . . . Great Gift Ideas" from Capitol.

In addition to the Canadians from coast to coast who will be getting the message, millions of Americans will see spots Capitol has brought on stations in Washington, North Dakota, Vermont and especially, New York (where four major TV stations beaming into our Central Region will have a huge U.S. overflow).

The National radio buys supplement the audience and magnify the impact.

Both the radio and the television campaigns are broken down into sets of spots featuring our hardest-hitting FM rockers, our most accessible pop-MOR-artists—and, of course, the Ex-Beatles. As well, they will remind people in both official languages of some of our best-selling catalogue items. (All of the ads will be available in the Quebec market with a French voice-over replacing the English.)

On the dealer and rack jobber level, response to the Christmas blitz has been overwhelming, and Capitol has every expectation that consumer purchasing will equal or even surpass the record figures set by last year's "Star Brite" promotion. (The essential features of that blockbuster have been carried on this year.)

In-store, the program has been very rewarding, so much so that we have had to reorder point-of-purchase materials to satisfy retailer demand.

Combining these indicators with a list of new product that includes **Anne Murray, Helen Reddy, Linda Ronstadt, Frank Sinatra, Grand Funk, Eric Burdon, George Harrison, Ringo, Nat King Cole**, and the best **Glen Campbell** album ever—and wild hopes seem like foregone conclusions.

Coinciding with the media push are sales promotions on Angel boxed sets, United Artists, Vanguard, Pathé and BMI Imports.

### BEAU DOMMAGE MAKES US A PROUD FATHER

A small bundle was delivered to the doorstep of some 100 Quebec program directors, reviewers and retailers last week.

Inside the parcel was a package wrapped in gift paper and tied with a pastel bow.

Inside the package was a beautiful disposable baby-powdered diaper, a fine cigar, and one of the best singles of the year.

The single is by a group newborn on Capitol called **Beau Dommage** who tend to make people very happy.

Les Anglais might be able to think of them as a cross between Mason Williams, Paul Williams and Wet Willie.

Its release preceded by one day the release of the debut album by **Beau Dommage**. The album was being aired by FM stations the very day it arrived. Montreal's progressive rocker CHOM was regularly programming most of the cuts, and one hip Montreal record store predicted easy sales of 1,000 copies.

That's a hell of a reaction to a brand new baby, but Capitol Quebec isn't taking any chances; they've put a major advertising budget where their enthusiasm is.

**Beau Dommage** themselves played at the University of Montreal November 30th with Diane Dufresne. Then they are off on their first province-wide tour. December 9th there is a major press conference for the band in Montreal. The official christening will take place during the two Christmas weeks they will spend entertaining Montreal at the Nelson Hotel.

Eastern promo rep Michel Tremblay, who first got Capitol interested in the band, now says if "Beau Dommage" doesn't turn gold with sales in Quebec alone, he is going to be terribly disappointed. "Disappointed!"

### SINGLES AIRPLAY PRIMES SALES CAMPAIGN

There is no better promotional weapon than a hit single, and during the all-important month of November, Capitol Canada was heavily armed. Fully fourteen singles were receiving steady airplay and chart action. Highlights:

It might have been dangerous to have singles from all four of the ex-Beatles out at the same time—it has never happened before in this country—but they represent such variety that all four of them are doing very well.

Taking a major representative from each region—CKLG in Vancouver, CHUM in Toronto, and CKGM in Montreal—all three of them had **John Lennon** in the top five, all three had immediately charted **Paul McCartney**, and all three were playing **Ringo** (at CKLG it was already 22 last week). Late entry **George Harrison**, just out, is at the writing playlist on CKLG and CHUM.

The Beatles were far from being the only good news: **ANGIE BABY** was leaping up the charts, pushing **Helen Reddy's** new "Free And Easy" album into a very strong display and sales position.

**JUST ONE LOOK** had given the **Anne Murray** "Love Song" album a whole new sales curve and went into a leisurely decline while the B-side, **SON OF A ROTTEN GAMBLER** was boosting the "Anne Murray Country" album. **DAY TRIPPER** is ready to go, and the majors are ready to move with it; some have already jumped the gun with the album cut from "Highly Prized Possession."

**FREEDOM FOR THE STALLION** was still strong for **Edward Bear**, particularly in the Central Region.

By radio station demand, **DREAM ON**, with its different demographic breakdown, was beginning to bring a whole new audience into **The Righteous Brothers**.

## "Justin Paige" First Review

Listen, but carefully, to the lyrics: "Rough trade, never laid, keeps his banana in the palm of his hand" or "Steam Queen, waits in the dark, sits in her room, waits for her man to walk in and begin." Paige tries his hand at some of the "raw" gay talk which he obviously picked up from Toronto's "slightly to the left" community. There's a lot of creative entertainment here, which is rather unique for Canada and well produced by Lee De Carlo at Toronto's Manta Sound. Single action could go to "Rock And Roll Band," a high energy flat out rocker that could stir up the Montreal discos. FM progressives should also get off on set, particularly with the brief (2:58) "What On Earth." Jacket is Canadian in origination and should win an award for Roy Legault. (from RPM)

## GRC

December heralds the release by Capitol of Canada albums from Atlanta's dynamic GRC label.

**Red White and Bluegrass** "Pickin' Up" is the second album from the aptly-named Yankee pickers. Guest fiddlers Byron Berline and Vassar Clements, together on record for the first time, are obviously enjoying themselves on this varied diet of original and traditional bluegrass tunes. Lead vocalist **Ginger Boatright** already has a GRC single of her own—**JUKE BOX BAND**—making waves in Canada.

**Sammy Johns**, presently riding the singles chart with his **EARLY MORNING LOVE**, more than lives up to the promise of that single with the album "Sammy Johns." Produced and arranged by Larry Knechtel (ex-Bread), and featuring the likes of Jim Gordon, James Burton, Buddy Emmons and Jim Horn as side-men, Sammy has turned in a beautiful collection of songs—seven originals and one apiece by Mylon Lefevre, **Sherman Hayes** and **Steve Eaton**. (The latter pair are both Capitol recording artists.)

**Joe Thomas** is The Ebony Godfather, whose second LP, "Moog Fluting," is an instrumental package of flute-led swing and jazz arrangements for lovers of good music.

Completing our GRC release is an album from Moe Bandy, the new country sensation from Texas. His first single, **I JUST STARTED HATIN' CHEATIN' SONGS TODAY**, was an instant hit across the U.S.A., and this album of the same name has a few more hit songs just waiting to be heard.



Capitol's Jim Macdonald (left) and Graham Thorpe (right) welcome The King's Singers to Toronto part way through the sextet's North American tour. The music of the young British vocalists spans five centuries, and their fame now spans the globe. You can hear them on their debut Angel release, "The King's Singers Sing of Courtly Pleasures" (S-37025) and on the Global TV Network Christmas Eve.

(ADVERTISEMENT)



Backstage at Massey Hall, President Arnold Gosewich and First Lady Jackee head the contingent of Capitol Canadians congratulating French superstar Gilbert Bécaud on the success of his Toronto debut.

## ARTISTS IN ACTION

### L'Important, C'est Bécaud

In French Canada, the popularity of Gilbert Bécaud—singer, pianist and composer from France—is such that Capitol has to keep 18 of his Pathé albums in stock . . . more than for any other popular artist except the Beatles.

On December 16th he plays the last of the 27 concerts he has crammed into a one-month tour. (Except for his appearances at Carnegie Hall and at the Kennedy Centre, all the dates are in Quebec and Ontario.) The 16th sees the celebrated entertainer return to Montreal's Place Des Arts for just one more concert at the 3500-seat Salle Wilfrid Pelletier—his eighth (8th!) performance there on the current tour. And, like the previous seven (Nov. 22-24 and Dec. 5-8), it was completely sold out many weeks in advance.

Why? To an English Canadian, the enthusiasm was understandable—the Bécaud songs he would have known include gems like **LET IT BE ME**, and **WHAT NOW MY LOVE**, and **IT MUST BE HIM**. And the passion of his singing can be extraordinarily moving on record.

But live! In person the man is a phenomenon! Pounding the piano, manipulating the band, acting the characters, dancing the rhythms—he brings every song to vivid life. As he analyzed it for Star critic Peter Goddard, "People at my concerts aren't just entertained. I don't tap dance and do things like that. I concern my audiences. I involve them. I'm not up there on stage just to please.

"And I think many French singers create the same response because they usually write the songs they sing. Those songs are part of them. North Americans emphasize the techniques of putting a song over; the French only try to put over the feeling."

And with Gilbert Bécaud, what a feeling! Globe & Mail critic Robert Martin summed up the show as "a sparkling and energetic performance that truly earned the standing ovation he received at its conclusion."

Of course, in Quebec Bécaud has been a household word for a decade or more. But anyone in the rest of North America who has missed the magic should start by picking up a copy of his encore number, **L'IMPORTANT, C'EST LA ROSE**. (It's available on a number of Pathé albums.)

Then when Bécaud comes to town, you too can sing along—and become a part of the intensity and power that has named him "Monsieur 100,000 Volts."

It's a little like being in love all over again.

## ANDRE DEBUT

Maurice André, venerated as the trumpeter's trumpeter made his first appearance in Canada last week at Toronto's Massey Hall.

Accompanied by the Wuertemberg Chamber Ensemble under the direction of Jorg Faerber, he turned in breathtaking performances of two frothy Baroque concertos by Albinoni and Tartini.

The Toronto critics rejoiced for several column-feet of printed praise. But an even better measure of the reaction is the fact that the audience, heavily infiltrated with professional Toronto musicians, dragged him back on stage for a total of nine curtain calls (he rewarded them with two encores), and he was still beaming and signing autographs half an hour later.

Some of the musicians were familiar to him. Last year, during the Toronto Symphony's European tour, he had performed the Haydn Trumpet Concerto with them in Ludwigshafen. And he delighted them with the announcement, backstage after the concert, that he will be back in Canada during next year's session to perform with them again.

At that time he hopes to play the Hummel Concerto he recently recorded for Angel with Herbert Von Karajan and the Berlin Philharmonic.

## International Turntable

Reorganization of the Phonogram press and promotion departments in London: **Mac McIntyre** has joined as senior press officer, concentrating mainly on Mercury and U.C. product, and **Shirley Stone**, former Fleet Street journalist and theatre publicist, is to work on Vertigo and progressive product. **Ken Bruce**, currently handling promotion for Phonogram International in Baarn, Holland, joins early in 1975 as another senior press officer.

**Stewart Coxhead**, formerly northern promotion manager, is field promotion manager with responsibility for all radio and TV promotional activities outside London, supported by **Francis Haime** in the Lancashire and Yorkshire areas. **Sandra Fraser**, currently record librarian with Radio Clyde, is field promotion executive for Scotland and the North-East from the New Year.

**Keith Peacock** has joined EMI as press officer for the Fantasy label, and the recently launched Casablanca and EMI International labels, working alongside label manager **John Cavanagh** and promotion manager **Nigel Mason** at Fantasy. **Charles Webster** handles press now exclusively for Capitol. . . . Now that **Nick Mobbs** has been appointed a&r manager at EMI, his position as Harvest label manager is shared between **Stuart Watson** and **Mark Rye**.

**Michael Gore** has been appointed a&r producer of CBS U.K., reporting jointly to **Paul Myers** (director, International Masterworks) and **Dan Loggins** (director, U.K. a&r). Gore, who gained a degree in music at Yale University, has worked as staff writer for Screen Gems/Columbia and has written and produced for his sister **Lesley Gore**, and was recently involved in the filming of Bernstein's "Mass" at the Vienna Konzerthaus.

**Alan Kaupé** and **Ken Whitmarsh** have been elected to the board of the EMI U.K. subsidiary HMV (Record Shops)—the company has 35 HMV shops through the U.K. Whitmarsh has managed the oldest and largest, in London's Oxford Street, since 1965. Kaupé is executive assistant to **Gerry Oord**, managing director of EMI Records.

**Glyn Evans**, international a&r manager at CBS, has left to become Phonogram International U.K. representative, taking over from **Peter Knight** who heads the U.K. division of **Larry Uttal's** Private Stock label. Evans has been replaced at CBS by **Paul Atkinson**, who joined the CBS artists relations department three years ago.

Decca has appointed **John McCready** as manager of the company's popular marketing and promotion division—McCready recently resigned as general manager of Phonogram's creative division, and prior to that was general manager of Phonogram Records in New Zealand.

Reporting to McCready in his

new post will be **Colin Borland**, who is now responsible for middle-of-the-road product marketing.

EMI Music Publishing Group in London has centralized its copyright departments following the appointment of **Craig Baguley** as copyright manager. Baguley is responsible for all group copyright matters previously run by three separate copyright managers. **Dennis Sinnott**, previously with Feldman in the group, becomes assistant copyright manager; **Ken Chipperfield**, who was with Francis Day and Hunter in the group, is now contracts manager.

## Washboard Contest In Warsaw Set

WARSAW—The Golden Washboard competition for traditional jazz groups will be held for the ninth year running in Warsaw between Jan. 18-20. As in the past two years the competition will be held within the International Old Jazz Meeting Festival.

The Golden Washboard will be contested by all the leading Polish traditional jazz groups and several foreign groups will also be appearing. The preliminary rounds will be staged on Jan. 18 and the elimination round on Jan. 19. The first gala concert will be on Jan. 20, followed by a jam session, and a second gala concert will round-off the event the following day.

## RCA In Precedental Deal In Iran With Rooz Firm

NEW YORK—RCA Records has become the first American company to effect a licensing agreement with a record company in Iran.

Announcement was made by **Robert Summer**, division vice president, RCA Records International, who named the **Ahang Rooz** (Music of Today) Manufacturing Co. of Teheran as the licensee.

The agreement was made, Summer indicated, after months of research and study in the area by an RCA Records team. **James N. Bailey**, the Record division's director of market development, negotiated the pact.

"We found a remarkable cultural and educational boom evolving there," said Summer, "and phonograph records, we feel, can become an exciting part of it."

According to Summer, the **Ahang Rooz** company will manufacture as well as import product from the U.S., England, Germany, Italy, France, and Spain, while also releasing product by local, Iranian artists.

First RCA product to be released under the aegis of the **Ahang Rooz** company includes a pair of **John Denver** albums, LPs by **Henry Mancini**, **Perry Como**, **Artur Rubinstein**

## U.K. Yule Disks At New Peak

LONDON—This looks like being the year when the record industry went Christmas mad, following an unprecedented deluge of Christmas-flavored singles and albums.

Already there have been at least 40 seasonal singles on the market. They range from the annual reissue of **Bing Crosby's** 32-year-old recording of "White Christmas" and competing versions from **David Cassidy**, the **Drifters**, and the **Pasadena Roof Orchestra**, to singles from **Perry Como**, **John Lennon**, **George Harrison**, **Gilbert O'Sullivan** and **Sho-waddywaddy**.

Singles aimed at the Christmas market started appearing early in October and what started as a trickle has now developed into a flood. Apple reissued **John Lennon's** "Happy Christmas (War Is Over)," a top 10 hit from two years ago, at Lennon's own request—an Apple spokesman said: "He asked for it, because he says it sums up what he still feels."

Apple hopes for chart honors with **George Harrison's** "Ding Dong."

**Mark White**, head of the Radio Two middle-of-the-road network told **Billboard**: "Nothing would please me more than to see a new Christmas song emerge this year as a future standard—it's so long since we last had one."

and **Jascha Heifetz** and "The Sound of Music." In addition, Iran gets its first RCA single: "Annie's Song" by **John Denver**.

In January, there will be an official reception and party saluting the agreement and bringing the **Ahang Rooz** sales force together with the company's customers—record dealers from all over Iran.

## Pondwater, Downchild Enter Pact

TORONTO—Downchild Music and Pondwater Music, the latter a division of the Toronto-based **Attic Records** headed by **Al Mair** and **Tom Williams**, have signed a contract whereby Pondwater will administer the Downchild catalog. Negotiations were conducted by **David Bleakney** of Downchild and **Al Mair**. Downchild Music controls the copyrights on all original compositions by members of the **Downchild Blues Band**.

At the outset, the two companies have collaborated on a major promotion to surround the **Downchild Blues Band's** first U.S. appearance in Cleveland in December. A total campaign of radio spots, dealer displays and interviews will support this appearance.

Pondwater is represented by three songs on the Canadian charts: "Long Gone" by **Debbie Fleming**; "Dance Gypsy Dance" by **Fludd**; and "Lost In Colorado" by **Ron Migrini** all on the **Attic Records** label distributed in Canada by **London Records**.

Downchild Music is represented by the **Downchild Blues Band** single "Tell Your Mother," from their latest LP "Dancin'" on **Special Records**, distributed in Canada by **GRT**.

## From the Music Capitals of the World

• Continued from page 56

create a minor "earthquake" if the stereo volume in the home is turned up high—the sleeve note says the frequency of the sound effects measures 15 to 100 "hertz random wave form, comparable to the Sylmar earthquake that hit Los Angeles on Feb. 9, 1971."

International Music Show, planned for Earls Court here from Sept. 2-6 next year, reported receiving enthusiastic reactions from more than 100 potential exhibitors. . . . Six U.S. artists to feature in the **Warner Bros. "Music Shop"**—the **Doobie Brothers**, **Tower of Power**, **Graham Central Station**, **Little Feat**, **Montrose** and **Bonaroo**—tour kicks off in Manchester, Jan. 15, winding up in Paris, Feb. 4. **PETER JONES**

### TOKYO

American disks cost less than Japanese pressings, says the classical record sales manager of **Nippon Gakki's** Ginza Yamaha music store. It's holding a bargain sale of imported classical and pop albums, Dec. 20-22. . . . "Don Everly/Sunset Towers" being released here Dec. 10 by **King Record**. . . . "Tom Jones Live In Japan" was broadcast by all four commercial FM radio stations in QS 4-channel sound Dec. 1. The 60-minute program, sponsored by **Sansui**, was a recording of the London pop artist's live performance at the **Nippon Budokan** Nov. 21. . . . International recording artists due here for Japan performance tours next month include the **McCoy Tyner Quintet**, the **Stylistics**, **Jose Feliciano**, **Rick Wakeman**, **Miles Davis**, **Gladys Knight & the Pips**, the **Lettermen**, **Rory Gallagher**, and **Werner Mueller & His Orchestra**. . . . At least 135 pop album releases are being made in Japan this month. They include 20 from **Toshiba-EMI**, 15 each from **Victor Musical Industries**, **Teichiku** and **Polydor K.K.**, 14 each from **King Record** and **CBS/Sony**, 13 from **Trio Electronics**, 12 from **Nippon Phonogram**, 11 from **Nippon Columbia** and 6 from **Warner-Pioneer**.

Seven concert dates have been fixed for **Super Sax**, due in this musical capital for its first Japan performance tour next month, **Kyodo** says. . . . "Gladys Knight & the Pips/I Feel A Song" being released here Dec. 10 by **Nippon Columbia**. . . . The Japanese-Soviet Assn. is sponsoring a sale Dec. 14 of about 2,000 classical and folk music LPs imported from the USSR. . . . A live concert by the **Toshiko Akiyoshi Quartet** is scheduled for broadcast Dec. 13 by **FM Tokyo**. . . . "Georges Moustaki Live In Japan" is being rushed for release by **Polydor K.K.** The twin-LP album was recorded at the **TBS Hall** last April 26. . . . A live performance by **Nancy Wilson** at the **Shibuya Kokaido** Nov. 9 is being aired over **FM Tokyo** in the Dec. 8 edition of its **Sansui QS "4 Channel Golden Stage"** series.

Selected by public vote to sing for the first time on **NHK's** 25th annual New Year's Eve radio/TV special are **Momoe Yamaguchi**, **Junko Sakurada**, **Shizue Abe**, **Akiko Kosaka**, **Pedro & Capricious**, the **Tonosama Kings**, **Kiyoshi Nakajo**, **Tetsuya Watari**, the **Kaientai** and **Hideki Saijo**. **King Records** is rushing the single release of "Please Mr. Postman" as recorded for **A&M** by the **Carpenters**, to be followed by "Santa Claus Is Coming To Town." . . . "Helen Reddy/Free and Easy" is scheduled for Dec. 20 release by **Toshiba-EMI** on the **Capitol** label. . . . "Shoo" **Kaneko**, the "live wire"

of **Victor Musical Industries** due back here mid-December from a 2-week business tour of the U.S.

**HIDEO EGUCHI**

### MILAN

**Carlo Barbareschi**, who spent 37 years with **EMI-Italiana** and reached the top positions of marketing manager and administrative chief until his retirement a few months ago, has returned to the music scene as adviser to **PDU** president **Giacomo Mazzini**. **PDU**, which is distributed by **EMI**, relies on a wide classical musical catalog, as well as the recordings of Italian singer **Mina**. Its staff has also been enlarged to include **Jurd Grand**, label manager at **Phonogram** until last June, who has been appointed as special adviser to the classical catalog. . . . **Pipa Rosan**, former promotion man with **Rifi Records**, has started **Dig-It Records** which will be distributed by **Ariston Records**. First release is "Waterloo" by **Abba** and the first Italian artist under contract is **Gian Pieretti**, well-known composer and singer.

The 25th **San Remo Festival** will be held March 13-15, and competing records will be released by Jan. 15. . . . **Phonogram** acquired distribution rights of **GTO Records**. . . . **CBS/Sugar** is the new Italian licensee for the **Walt Disney**, **Invictus** and **Gull** labels. . . . **Patrick Samson** has switched from **Carosello** to **Ducalé**. **GERMANO RUSCITTO**

## 25 Famous LPs To Be Launched By U.K. Anchor

• Continued from page 4

out on cassette and cartridge (11 per configuration).

Anchor's field force will sell the product to dealers this month, and a catalog incorporating the new material will be issued in January. The scale of the Famous repertoire launch, however, will be restricted because of the takeover date, according to commercial development director **Colin Hadley**. "We're not going to mount a massive campaign because we don't think it's the right time," he says. "Dealers are too busy with Christmas selling. We prefer to take over the product and just ease our way into it. A full-scale campaign would be superfluous because the product is good enough to stand on its own feet."

Among the Famous repertoire albums due for release Jan. 1 are titles by **Pat Boone** (three), **Commander Cody** (four), **Donna Fargo** (two), **Ralph McTell**, **Billy Vaughn** and **Count Basie**. Also featured are nine film soundtrack LPs, including "Paint Your Wagon," "The Great Gatsby," "Love Story" and "The Godfather." No singles have yet been scheduled.

Anchor will pick up new releases from Famous soon after the New Year launch—the first is a **Donna Fargo** album, scheduled for Jan. 17. The strength of the Famous country music catalog (originating primarily from **Dot**) will, in fact, lead Anchor to stage some form of promotion to tie in with **Wembley's** County Music Festival on March 29 and 30. "We will be undertaking a film music campaign sometime next year, too," says **Hadley**.

Plans are in hand for the American launch of the **Anchor** label, and a statement is expected soon from the company's managing director, **Ian Ralfini**.

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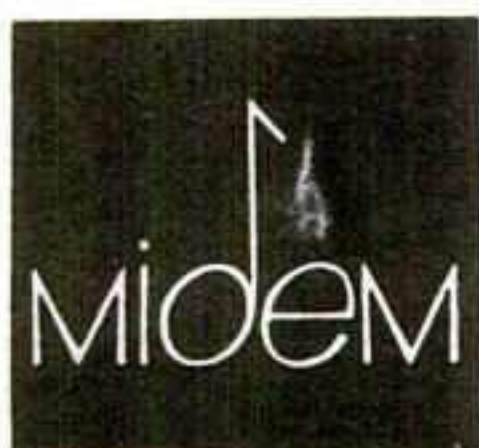
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# New LP/Tape Releases

## POPULAR ARTISTS

**ALLEN, PETER**  
Continental American  
LPA&M SP3643 ..... \$6.98

**ALLMAN, GREGG**  
Allman, Gregg, Tom  
LP Capricorn ..... \$6.98

**ANDERSON, LYNN**  
What A Man My Man Is  
LP Columbia KC33293 ..... \$5.98  
8TCA33293 ..... \$6.98  
CACT33293 ..... \$6.98

**ANKA, PAUL**  
Gold  
LP Sire SASH37042 ..... \$7.98  
8T8147-3704N (GRT) ..... \$7.95

**ARGENT**  
Encore  
LP Epic PEG33079 [2] ..... \$7.98  
8T PEG33079 ..... \$8.98  
CAPTG33079 ..... \$8.98

**AUGER'S, BRIAN, OBLIVION EX-PRESS**  
Live Oblivion, v.1  
LP RCA CPL1-0645 ..... \$6.98

**B T EXPRESS**  
Do It 'Til You're Satisfied  
LP Scepter SPS5117 ..... \$6.98

**BACHARACH, BURT**  
Greatest Hits  
LPA&M SP3661 ..... \$6.98

**BETTS, RICHARD**  
Highway Call  
LP Capricorn 0123 ..... \$6.98

**BLACKBYRDS**  
Flying Start  
LP Fantasy F9472 ..... \$6.98  
8T8160-9472H (GRT) ..... \$7.95  
CA5160-9472H (GRT) ..... \$7.95

**BLACKFOOT, J. D.**  
The Song Of Crazy Horse  
LP Fantasy F9468 ..... \$6.98

**BODINE, RITA JEAN**  
Bodine, Rita Jean  
LP 20th Century T455 ..... \$6.98

**BOOTH, TONY**  
Workin' At The Car Wash Blues  
LP Capitol 11352 ..... \$6.98

**BROTHER TO BROTHER**  
In The Bottle  
LP Turbo TU7013 ..... \$6.98

**BROWNE, SEVERIN**  
New Improved  
LP Motown M6779S1 ..... \$6.98

**BROWN'S HOME BREW**  
Together  
LP Vertigo VEL-2001 ..... \$6.98

**BRUCE, JACK**  
Out Of The Storm  
LP RSO S04805 ..... \$6.98

**CAMERON, G. C.**  
Love Songs & Other Tragedies  
LP Motown M6819S1 ..... \$6.98

**CAMPBELL, GLEN**  
Reunion  
LP Capitol SW11336 ..... \$6.98

**CAPABILITY**  
Voice  
LP Passport PPS098004 ..... \$6.98

**CAPTAIN BEEFHEART**  
Bluejeans & Moonbeams  
LP Mercury SRM1-1018 ..... \$6.98  
8TMC8-1-1018 ..... \$7.95  
CAMCR4-1-1018 ..... \$7.95

**CARLIN, GEORGE**  
Toledo Window Box  
LP Little David LD3003 ..... \$6.98

**CASTON & MAJORS**  
Caston & Majors  
LP Motown M6814S1 ..... \$6.98

**CECILIO & KAPONO**  
Cecilio & Kapono  
LP Columbia CT32928 ..... \$6.98

**CHER**  
Greatest Hits  
LP MCA 2127 ..... \$6.98  
8TMCAT2127 ..... \$7.98  
CAMCAC2127 ..... \$7.98

**COLE, NAT KING**  
Love Is Here To Stay  
LP Capitol SWAK11355 ..... \$7.98

**COLLINS, BRIAN**  
That's The Way Love Should Be  
LP ABC/Dot 2008 ..... \$6.98  
8T8150-2008H (GRT) ..... \$7.95

**CRADDOCK, BILLY "CRASH"**  
Greatest Hits, v.1  
LP ABC 850 ..... \$6.98  
8T8022-850H (GRT) ..... \$7.95  
CA5022-850H (GRT) ..... \$7.95

**DALTON, KATHY**  
Boogie Bands & One Night Stands  
LP DiscReet DS2208 ..... \$6.98

**DAVIS, DANNY, & THE NASHVILLE BRASS**  
Latest & Greatest  
LP Victor 10774 ..... \$5.98

**DAVIS, MAC**  
Baby Don't Get Hooked On Me  
LP Columbia CQ31770 ..... \$6.98  
8TCAQ31770 ..... \$7.98  
Stop & Smell The Roses  
LP Columbia CQ32592 ..... \$6.98  
8TCAQ32592 ..... \$7.98

**DEE, LENNY**  
Steppin' Out With  
LP MCA 455 ..... \$6.98  
8TMCAT455 ..... \$7.98

**DEEP PURPLE**  
Stormbringer  
LP Purple PR2832 ..... \$6.98

**DEODATO**  
Artistry  
LP MCA 457 ..... \$6.98  
8TMCAT457 ..... \$7.98  
CAMCAC457 ..... \$7.98

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; 8T—8-track cartridge; CA—cassette; R3—open reel 3 1/4 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.

**DINO & SEMBELLO**  
Dino & Sembello  
LPA&M SP3657 ..... \$6.98

**DONOVAN**  
7-Tease  
LP Epic PE33245 ..... \$6.98  
8TPEA33245 ..... \$7.98  
CA PET33245 ..... \$7.98

**DOZIER, LAMONT**  
Love & Beauty  
LP Invictus KZ33134 ..... \$5.98

**DRUSKY, ROY**  
Peaceful Easy Feeling  
LP Capitol 11339 ..... \$6.98

**EDWARDS, JONATHAN**  
Lucky Day  
LP Atco SD36104 ..... \$6.98

**ELECTRIC FLAG**  
The Band Kept Playing  
LP Atlantic SD18112 ..... \$6.98

**ELF**  
LA/59  
LP MGM M3G4974 ..... \$6.98

**FAIRWEATHER LOW, ANDY**  
Spider Living  
LPA&M SP3646 ..... \$6.98

**FAITH, PERCY**  
Chinatown  
LP Columbia KC33244 ..... \$5.98  
8TCA33244 ..... \$6.98  
CACT33244 ..... \$6.98  
QLCA33244 ..... \$6.98  
QBCA33244 ..... \$7.98

**FANCY**  
Wild Thing  
LP Big Tree BT89502 ..... \$6.98

**FARO, RACHEL**  
Refugee  
LP Victor CPL1-0689 ..... \$6.98

**FELICIANO, JOSE**  
And The Feeling's Good  
LP Victor CPL1-0407 ..... \$6.98

**FOGHAT**  
Rock & Roll Outlaws  
LP Bearsville BR6956 ..... \$6.98

**A FOOT IN COLD WATER**  
A Foot In Cold Water Or All Around Us  
LP Elektra 7E1025 ..... \$6.98

**GALLAGHER & LYLE**  
The Last Cowboy  
LPA&M SP3655 ..... \$6.98

**GENESIS**  
The Lamb Lies Down On Broadway  
LP Atco SD2-401 ..... \$9.98

**GIBSON, DON**  
Bring Back Your Love To Me  
LP MGM/Hickory H3G4518 ..... \$6.98

**GILLESPIE, DANA**  
Ain't Gonna Play No Second Fiddle  
LP Victor CPL1-0682 ..... \$6.98

**GILLEY, MICKEY**  
City Lights  
LP Playboy 403 ..... \$6.98

**GOODMAN, JERRY, & JAN HAMMER**  
Like Children  
LP Nipper NE430 ..... \$6.98

**GREEN, AL**  
Explores Your Mind  
LP Hi SHL32087 ..... \$6.98

**GREENSLADE**  
Spyglass Guest  
LP Mercury SRM1-1015 ..... \$6.98

**GRIFF, RAY**  
Expressions  
LP ABC/Dot 2011 ..... \$6.98  
8T8150-2011H (GRT) ..... \$7.95

**GRYPHON**  
Red Queen To Gryphon Three  
LP Bell 1316 ..... \$6.98

**HALL, TOM T.**  
Songs Of Fox Hollow  
LP Mercury SRM1-500 ..... \$6.98  
8TMC8-1-500 ..... \$7.95

**HAMMOND, ALBERT**  
Hammond, Albert  
LP Mums KZ32834 ..... \$5.98  
8TZA32834 ..... \$6.98  
CAZT32834 ..... \$6.98

**HART, CLAY**  
Travelin' Minstrel Man  
LP Ranwood RB135 ..... \$6.98

**HART, FREDDIE**  
Country Heart 'N Soul  
LP Capitol 11353 ..... \$6.98

**HARVEY, SENSATIONAL ALEX, BAND**  
The Impossible Dream  
LP Vertigo VEL2000 ..... \$6.98  
8TVCB-2000 ..... \$7.95  
CAVCR4-2000 ..... \$7.95

**HONK**  
Honk  
LP Epic KE33094 ..... \$5.98  
8TEA33094 ..... \$6.98

**HORSELIPS**  
Dancehall Sweethearts  
LP RCA Victor CPL1-0709 ..... \$6.98

**HOT CHOCOLATE**  
Cicero Park  
LP Big Tree BT89503 ..... \$6.98

**HUDSON BROTHERS**  
Totally Out Of Control  
LP Rocket MCA 460 ..... \$6.98

**HUTCH, WILLIE**  
The Mark Of The Beast  
LP Motown M6815S1 ..... \$6.98

**INDEPENDENTS**  
Discs Of Gold  
LP Wand WDS699 ..... \$6.98

**JAN & DEAN**  
Gotta Take One Last Ride  
LP United Artists UALA341H2 [2] ..... \$7.98

**JOHN, ELTON**  
Greatest Hits  
LP MCA 2128 ..... \$6.98  
8TMCAT2128 ..... \$7.98  
CAMCAC2128 ..... \$7.98

**JO JO GUNNE**  
So... Where's The Snow  
LP Asylum 7E1022 ..... \$6.98

**JONAH**  
Jonah  
LP 20th Century T456 ..... \$6.98

**JONESES**  
Keepin' Up With  
LP Mercury SRM1-1021 ..... \$6.98  
8TMC8-1-1021 ..... \$7.95  
CAMCR4-1-1021 ..... \$7.95

**K C & THE SUNSHINE BAND**  
Do It Good  
LP TK 500 ..... \$6.98

**KENDRICKS, EDDIE**  
For You  
LP Tamla T6335S1 ..... \$6.98

**KIM, ANDY**  
Greatest Hits  
LP ABC/Dunhill DSDP50193 ..... \$6.98  
8T8023-50193H (GRT) ..... \$7.95  
CA5023-50193H (GRT) ..... \$7.95

**KING CRIMSON**  
Red  
LP Atlantic SD18110 ..... \$6.98

**KING, FREDDIE**  
Burglar  
LP RSO S04803 ..... \$6.98

**KNIGHT, GLADYS, & THE PIPS**  
I Feel A Song  
LP Buddah BDS5612 ..... \$6.98

**KRISTOFFERSON, KRIS, & RITA COOLIDGE**  
Kris & Rita  
LP Monument PZ33278 ..... \$6.98  
8T PZA33278 ..... \$7.98  
CA PZT33278 ..... \$7.98

**LEE, BRENDA**  
Now  
LP MCA 433 ..... \$6.98  
8TMCAT433 ..... \$7.98  
CAMCAC433 ..... \$7.98

**LEE, LAURA**  
Lee, Laura  
LP Invictus KZ33133 ..... \$5.98  
8TZA33133 ..... \$6.98

**LINDE, DENNIS**  
Trapped In The Suburbs  
LP Elektra 7E1011 ..... \$6.98

**LOVE, TOGETHERNESS, DEVOTION (LTD)**  
Gittin' Down  
LPA&M SP3660 ..... \$6.98

**LOVE UNLIMITED ORCH.**  
White Gold  
LP 20th Century T458 ..... \$6.98

**LOVE WITH ARTHUR LEE**  
Reel To Reel  
LP RSO S04804 ..... \$6.98

**MASON, DAVE**  
Mason, Dave  
LP Columbia PCQ33096 ..... \$7.98  
8TCAQ33096 ..... \$7.98

**MATHIS, JOHNNY**  
The Heart Of A Woman  
LP Columbia KC33251 ..... \$5.98  
8TCA33251 ..... \$6.98  
CACT33251 ..... \$6.98

**MAYFIELD, CURTIS**  
Got To Find A Way  
LP Curtom CRS8604 ..... \$6.98

**MCCORMICK, GAYLE**  
One More Hour  
LP Fantasy F9467 ..... \$6.98

**MCCOY, CHARLIE**  
The Nashville Hit Man  
LP Monument Q332922 ..... \$6.98  
8TZAQ32922 ..... \$7.98

**MCGEAR, MIKE**  
McGear  
LP Warner Bros. BS2825 ..... \$6.98

**MCLEAN, DON**  
Homeless Brother  
LP UA UALA315G ..... \$6.98

**MITCHELL, JONI, & THE L. A. EXPRESS**  
Lilies Of The Aisles  
LP Asylum AB202 ..... \$6.98

**MONROE, BILL**  
Road Of Life  
LP MCA 426 ..... \$6.98  
8TMCAT426 ..... \$7.98

**MOODY BLUES**  
This Is  
LP Threshold 2THS12/13 ..... \$11.98

**MORGAN, GEORGE**  
A Candy Mountain Melody  
LP MCA 461 ..... \$6.98  
8TMCAT461 ..... \$7.98

**MOTT THE HOOPLE**  
Mott The Hoople  
LP Columbia PC33282 ..... \$6.98  
8TPCA33282 ..... \$7.98  
CA PCT33282 ..... \$7.98

**OHIO PLAYERS**  
Fire  
LP Mercury SRM1-1013 ..... \$6.98  
8TMC8-1-1013 ..... \$7.95  
CAMCR4-1-1013 ..... \$7.95  
8TMC8-1-1013 ..... \$7.95

**OMARTIAN, MICHAEL**  
White Horse  
LP ABC/Dunhill DSD50185 ..... \$6.98

**ORLANDO, TONY, & DAWN**  
Prime Time  
LP Bell 1317 ..... \$6.98  
8T8301-1317H (GRT) ..... \$7.95  
CA5301-1317H (GRT) ..... \$7.95

**OSMOND, DONNY**  
Donny  
LP MGM/Kolob M3G4978 ..... \$6.98

**OZARK MOUNTAIN DAREDEVILS**  
It'll Shine When It Shines  
LPA&M SP3654 ..... \$6.98

**P F M**  
Cook  
LP Manticore MA6502S1 ..... \$6.98

**PAGE, GENE**  
Hot City  
LP Atlantic SD18111 ..... \$6.98

**PARTRIDGE FAMILY**  
The World Of The Partridge Family  
Starring Shirley Jones & Featuring David Cassidy  
LP Bell 1319 ..... \$6.98

**PERSUASIONS**  
I Just Want To Sing With My Friends  
LPA&M SP3656 ..... \$6.98

**PHILLIPS, SHAWN**  
Furthermore  
LPA&M SP3662 ..... \$6.98

**PRELUDE**  
After The Gold Rush  
LP Island ILPS9282 ..... \$6.98

**PRIDE, CHARLEY**  
Pride Of America  
LP Victor ..... \$5.98

**PYRAMID**  
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LP Bang BLP402 ..... \$6.98

**R E O SPEEDWAGON**  
Lost In A Dream  
LP Epic PEQ32948 ..... \$7.98  
8TQAQ32948 ..... \$7.98

**RANDOLPH, BOOTS**  
Greatest Hits  
LP Monument PZ33242 ..... \$6.98  
8T PZA33242 ..... \$7.98  
CA PZT33242 ..... \$7.98

**RICH, CHARLIE**  
She Called Me Baby  
LP Victor 10686 ..... \$5.98

**The Silver Fox**  
LP Epic PE33250 ..... \$6.98  
8TPEA33250 ..... \$7.98  
CA PET33250 ..... \$7.98

**RIORDON, DAVID**  
Medicine Wheel  
LP Capitol ST11349 ..... \$6.98

**RONSTADT, LINDA**  
Heart Like A Wheel  
LP Capitol ST11358 ..... \$6.98

**ROSS**  
The Pit & The Pendulum  
LP RSO S04802 ..... \$6.98

**RUFFIN, DAVID**  
Me 'N Rock 'N Roll Are Here To Stay  
LP Motown M6818S1 ..... \$6.98

**RUNDGREN, TODD**  
Utopia  
LP Bearsville BR6954 ..... \$6.98

**SEDAKA, NEIL**  
Sedaka's Back  
LP Rocket MCA463 ..... \$6.98  
8TMCAT463 ..... \$7.98  
CAMCAC463 ..... \$7.98

**SEVENTH WAVE**  
Things To Come  
LP Janus JX57008 ..... \$6.94  
8T8098-7008H (GRT) ..... \$7.95

**SIGLER, BUNNY**  
Keep Smilin  
LP Philadelphia Int'l KZ33249 ..... \$5.98  
8TZA33249 ..... \$6.98

**SINATRA, FRANK**  
The Main Event  
LP Reprise FS2207 ..... \$6.98  
Round #1  
LP Capitol SABB11357 ..... \$8.98

**STARR, RINGO**  
Goodnight Vienna  
LP Apple SW3417 ..... \$6.98

**STRAY DOG**  
While You're Down There  
LP Manticore MA6501S1 ..... \$6.98

**STYLISTICS**  
Heavy  
LP Avco AV69004 ..... \$6.98

**SWAN, BILLY**  
Swan, Billy  
LP Monument KZ33279 ..... \$5.98  
8TZA33279 ..... \$6.98

**TATE, GRADY**  
Movin' Day  
LP Janus JX57010 ..... \$6.98

**TAYLOR, CHIP**  
Some Of Us  
LP Warner Bros. 2824 ..... \$6.98

**THOMAS, TIMMY**  
You're The Song I've Always Wanted To Sing  
LP Glades 6504 ..... \$6.98

**THOMPSON, SUE**  
And Love Me  
LP MGM/Hickory H3G4515 ..... \$6.98

**TRAPEZE**  
Hot Wire  
LP Warner Bros. BS2828 ..... \$6.98

**TUBB, JUSTIN**  
A New Country Heard From  
LP Hilltop 209 ..... \$6.98

**TUCKER, MARSHALL, BAND**  
Where We All Belong  
LP Capricorn 2C0145 ..... \$11.98

**TURTLES**  
Happy Together Again  
LP Sire SASH37032 ..... \$7.98  
8T8147-3703N (GRT) ..... \$8.95  
CA5147-3703N (GRT) ..... \$8.95

**TYPES**  
Trustmaker  
LP Victor APL1-0727 ..... \$5.98

**VINTON, BOBBY**  
Meoldies Of Love  
LP ABC ABCD851 ..... \$6.98  
8T8022-851H (GRT) ..... \$7.95  
CA5022-851H (GRT) ..... \$7.95

**My Love Meoldies**  
LP Epic PE32921 ..... \$6.98  
8TPEA32921 ..... \$7.98

**WAILERS**  
Burnin'  
LP Island IOPS9256 ..... \$6.98

**WALKER, BILLY**  
Fine As Wine  
LP MGM 4969 ..... \$6.98

**WALKER, JERRY JEFF**  
Walker's Collectables  
LP MCA 450 ..... \$6.98  
8TMCAT450 ..... \$7.98  
CAMCAC450 ..... \$7.98

**WALLACE, JERRY**  
I Wonder Whose Baby (You Are Now)/Make Hay While The Sun Shines  
LP MCA 462 ..... \$6.98  
8TMCAT462 ..... \$7.98  
CAMCAC462 ..... \$7.98

**WALLY**  
Wally  
LP Atlantic SD18115 ..... \$6.98

**WARWICKE, DIONNE**  
The Very Best Of  
LP United Artists UALA337G ..... \$6.98

**WEAVER, DENNIS**  
People Songs  
LP ABC 847 ..... \$6.98

**WHO, THE**  
Magic Bus/The Who Sings My Generation  
LP MCA 2-4068 [2] ..... \$7.98  
8TMCAT2-4068 ..... \$9.98

**A Quick One (Happy Jack)/The Who Sell Out**  
LP MCA 2-4068 [2] ..... \$7.98  
8TMCAT2-4068 ..... \$9.98

**WILLIAMS, ANDY**  
You Lay So Easy On My Mind  
LP Columbia KC33234 ..... \$5.98  
8TCA33234 ..... \$6.98  
CACT33234 ..... \$6.98

**WILLIAMS, HANK, & HANK WILLIAMS JR.**  
Insights Into Hank Williams In Song & Story  
LP MGM 4975 ..... \$6.98

**WILLIAMS, PAUL**  
A Little Bit Of Love  
LPA&M SP3655 ..... \$6.98

**WINTER, JOHNNY**  
Winter, John Dawson, III  
LP Blue Sky PZ33292 ..... \$6.98  
8T PZA33292 ..... \$7.98  
CA PZT33292 ..... \$7.98

**WISHBONE ASH**  
There's The Rub  
LP MCA 464 ..... \$6.98  
8TMCAT464 ..... \$7.98  
CAMCAC464 ..... \$7.98

**WOMACK, BOBBY**  
Greatest Hits  
LP United Artists UALA199G ..... \$6.98

**YOUNG, FARON**  
A Man & His Music  
LP Mercury SRM1-1016 ..... \$6.98  
8TMC8-1-1016 ..... \$7.95  
CAMCR4-1-1016 ..... \$7.95

## POPULAR COLLECTIONS

**BITTER END YEARS**  
J. Collins, P. Ochs, Everly Brothers, etc.  
LP Roxbury RLX300 ..... \$6.98

## INTERNATIONAL

**EARTHQUAKE**  
Soundtrack  
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8TMCAT2081 ..... \$7.98  
CAMCAC2081 ..... \$7.98

**MACK & MABEL**  
Original Cast  
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**THE ODESSA FILE**  
Soundtrack  
LP MCA 2084 ..... \$6.98  
8TMCAT2084 ..... \$7.98

**PHANTOM OF THE PARADISE**  
Soundtrack  
LPA&M SP3653 ..... \$6.98

**BENSON, GEORGE**  
Bad Benson  
LP CTI6045S1 ..... \$6.98

**BLACKBYRDS**  
Flying Start  
LP Fantasy F9472 ..... \$6.98

**BYRD, CHARLIE**  
Byrd By The Sea  
LP Fantasy F9466 ..... \$6.98

**COATES, JOHN, JR.**  
The Jazz Piano Of John Coates Jr.  
LP Ormai Sound N1004 ..... \$6.98

## JAZZ

**DAVIS, MILES**  
Get With It  
LP Columbia KG33236 [2] ..... \$6.98  
8TGA33236 ..... \$7.98

**DUKE, GEORGE**  
Feel  
LP BASF MC25355 ..... \$6.98

**HAMMOND, JOHNNY**  
Gambler's Life  
LP Salvation SAL702S1 ..... \$6.98

**HOLIDAY, BILLIE**  
Revisited By Sarah Vaughan/Carmen McRae/Dinah Washington/Morgana King  
LP Mainstream 409 ..... \$6.98

**HUMPHREY, BOBBI**  
Satin Doll  
LP Blue Note BNLA344G ..... \$6.98

**LEWIS, RAMSEY**  
Solid Ivory  
LP Cadet CA50058 ..... \$6.94

**Sun Goddess**  
LP Columbia KC33194 ..... \$5.98  
8TCA33194 ..... \$6.98  
CACT33194 ..... \$6.98

**SHEARING, GEORGE**  
The Way We Are, w. Quintet & Amigos  
LP BASF MC25351 ..... \$6.96

**TJADER, CAL**  
Puttin' It Together  
LP Fantasy F9463 ..... \$6.98

**TURRENTINE, STANLEY**  
The Baddest Turrentine  
LP CTI 6048S1 ..... \$6.98

**WOODS, PHIL**  
Musique du Bois  
LP Muse 5037 ..... \$6.98

**THE WORLD OF SWING**  
LP Columbia KG32945 [2] ..... \$6.98  
8TGA32945 ..... \$7.98

## CLASSICAL

**BACH, JOHANN SEBASTIAN**  
Preludes & Fugues in d, a & e  
Dupre  
LP Mercury SR175046 ..... \$6.98

**BEETHOVEN, LUDWIG VAN**  
Concerto for Violin in D, Op. 61  
Szeryng, Concertgebouw Orch., Haitink  
LP Philips 6500.531 ..... \$7.98

**BERG, ALBAN**  
Wozzeck  
LP Odyssey Y2 33126 [2] ..... \$6.98

**BERLIOZ, HECTOR**  
Symphonie Fantastique, Op. 14  
Concertgebouw Orch., Davis  
LP Philips 6500.774 ..... \$7.98

**DVORAK, ANTONIN**  
Concerto For Cello in b, Op. 104  
Starker, London Sym. Orch., Dorati  
LP Mercury SR175045 ..... \$6.98

**ELGAR, EDWARD**  
Variations On An Original Theme, Op. 36  
London Philh. Orch., Concertgebouw Orch., Haitink  
LP Philips 6500.481 ..... \$7.98

**GINASTERA, ALBERTO**  
Overture To The Creole "Faust"  
Eastman-Rochester Orch., Hanson/Barber, Capricorn/Sessions: Black  
LP Mercury SR175049 ..... \$6.98

**JOPLIN, SCOTT**  
Entertainer Ballet  
LP Columbia M33185 ..... \$6.98  
8TMA33185 ..... \$7.98  
CACT33185 ..... \$7.98  
QLMQ33185 ..... \$7.98  
QBMAQ33185 ..... \$8.98

**Piano Rags, v.3**  
Rifkin  
LP Nonesuch H71305 ..... \$3.98

**MASCAGNI, PIETRO**  
Cavalleria Rusticana/Leoncavallo: Pagliacci  
LP Odyssey Y3 33122 [3] ..... \$10.47

**MOZART, WOLFGANG AMADEUS**  
Concerti for Piano Nos. 20 in d, K.466 & 24 in c, K.491  
Brendel, Academy of St. Martin-in-the-Fields, Marriner  
LP Philips 6500.533 ..... \$7.98  
Don Giovanni & Abduction From The Seraglio (Arrangements For Wind)  
Netherlands Wind Ensemble  
LP Philips 6500.783 ..... \$7.98

**Six Preludes & Fugues, K.404a**  
Grumiaux Trio  
LP Philips 6500.605 ..... \$7.98

**MUSSORGSKY, MODEST**  
Boris Godunov  
Pinza (Scenes)  
LP Odyssey Y33129 ..... \$3.49

**Night On Bald Mountain; Pictures At An Exhibition**  
Minneapolis Sym. Orch., London Sym. Orch., Dorati  
LP Mercury SR175025 ..... \$6.98

**SCHOENBERG, ARNOLD**  
Moses Und Aron  
Reich, Devos, Csapo, Obrowski, Lucas, Austrian Radio Orch. & Chorus, Gielen  
LP Philips 6700.084 [2] ..... \$15.96

**TARTINI, GIUSEPPE**  
Concerti for Violin in A, B-flat & G  
Accardo, I Musici  
LP Philips 6500.784 ..... \$7.98

**TCHAIKOVSKY, PETER ILYICH**  
Concerto for Violin in d, Op. 35  
Fujikawa, Rotterdam Philh. Orch., de Waart/Bruch: Con Violin 1  
LP Philips 6500.708 ..... \$7.98

**Nutcracker Suite, Op. 71a; Sleeping Beauty Suite, Op. 66a**  
Paris Orch., Ozawa  
LP Philips 6500.851 ..... \$7.98

**Symphony No. 4 in f, Op. 36**  
LP Mercury SR175044 ..... \$6.98

(Continued on page 62)

THANKS  
**RUSS** FOR THE  
BARRY WHITE  
SINGLE

THANKS  
**LOUIS** FOR THE  
CARL DOUGLAS  
SINGLE



The biggest thing to hit  
the States since King Kong!

**Carl Douglas**  
**No. 1** In the U.S. charts  
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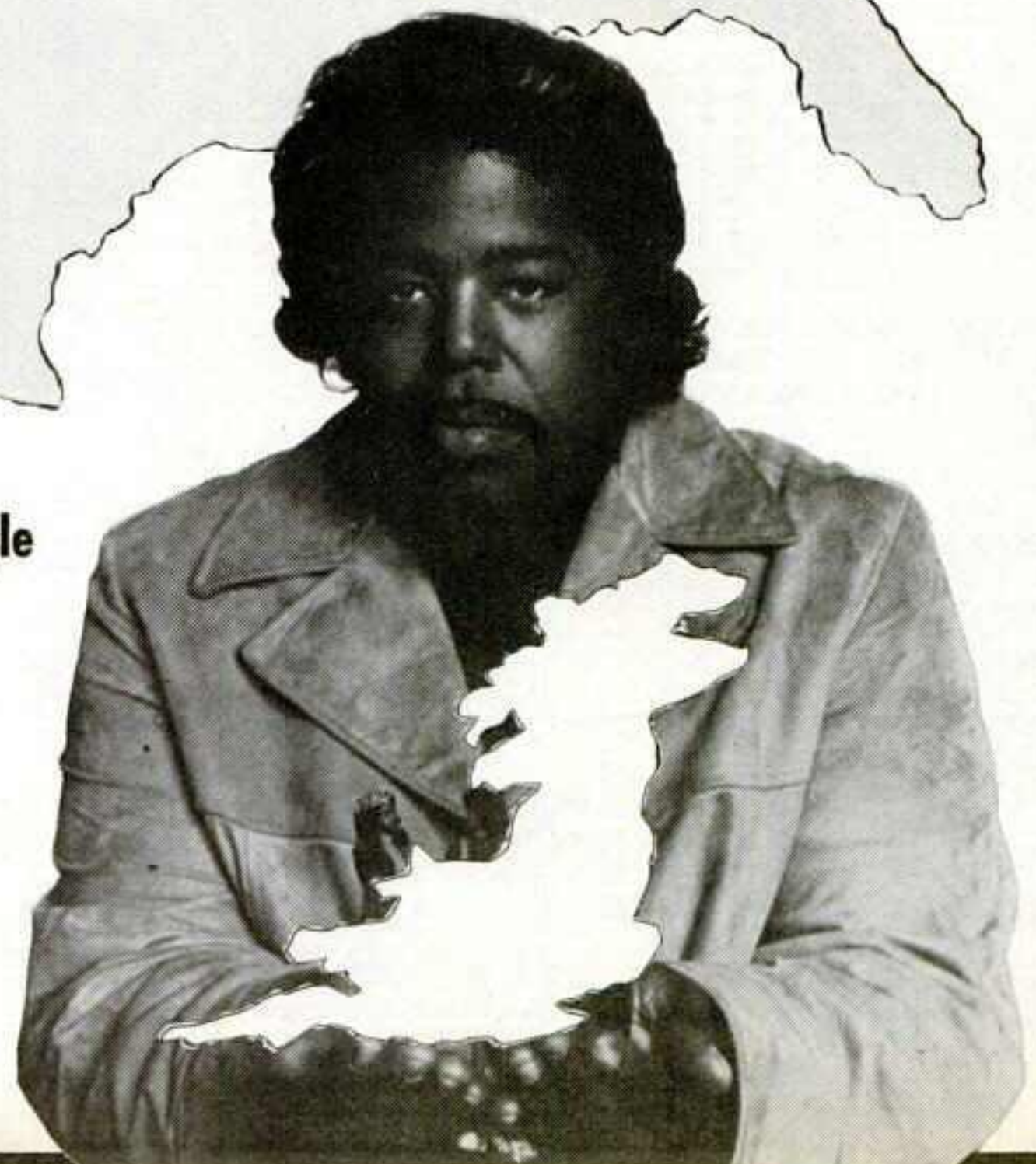
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## New LP/Tape Releases

Continued from page 60

### CLASSICAL COLLECTIONS

- BERNSTEIN, LEONARD** (At Harvard/Norton Lectures)  
**Volume 1**  
 LP Columbia M2X33014 [2] ..... \$10.98  
**Volume 2**  
 LP Columbia M2X33017 [2] ..... \$10.98  
**Volume 3**  
 LP Columbia M3X33020 [3] ..... \$13.98  
**Volume 4**  
 LP Columbia M3X33024 [3] ..... \$13.98  
**Volume 5**  
 LP Columbia M3X33028 [3] ..... \$13.98  
**Volume 6**  
 LP Columbia M4X33032 [4] ..... \$16.98
- EASTMAN WIND ENSEMBLE**  
**Sound Off: Marches By John Philip Sousa**  
 LP Mercury SRI75047 ..... \$6.98
- MORRIS, JOAN**  
**After The Ball, w. William Bolcom**  
 LP Nonesuch H71304 ..... \$3.98
- PATTERSON, FRANK**  
**My Dear Native Land (Irish Songs), w. Thomas Kelly**  
 LP Philips 6599.227 ..... \$7.98

### COMEDY

- FIELDS, W.C.**  
**The Great Radio Feuds**  
 LP Columbia KC33241 ..... \$5.98  
 BTCA33241 ..... \$6.98  
 CACT33241 ..... \$6.98
- The Further Adventures Of Larson E. Whipnade**  
 LP Columbia KC33240 ..... \$5.98  
 BTCA33240 ..... \$6.98  
 CACT33240 ..... \$6.98
- Poppy**  
 LP Columbia KC33253 ..... \$5.98  
 BTCA33253 ..... \$6.98  
 CACT33253 ..... \$6.98

## Bell In U.K. For Artists

Continued from page 3

pany making "a substantial offer which we refused to match." While indicating that Bell will continue to focus on the singles market in the U.K., where its greatest success has been found, Davis says that greater emphasis will be placed in the future on albums.

He feels the evidence of the work going on during the past six months is showing with the Bay City Rollers album, now over the 200,000 mark and likely to go on to sell 400,000, and with the chart activity involving the Glitter Band and Showdaddywaddy.

There will be further expansion of Bell's U.K. operation during 1975—first Arista product is expected in January—there will be additions to the press, publicity and promotion staff, plus the hiring of people to supplement EMI's efforts on the sales and distribution side.

Andrew Bailey, managing editor of the London office of the Rolling Stone newspaper, is joining Bell as head of a&r and Richard Forte, from CBS, has been recruited for the promotion team.

Additionally, the company will move to new offices in Old Burlington St., formerly occupied by Warner Bros. Television.

## Trade Balance

Continued from page 55

The industry had a generally more profitable period this year than last. The total sales and work done by establishments classified under gramophone records and tape recordings were valued at \$47,760,000 for the second quarter of 1974, compared to \$40,560,000 in the same quarter last year.

But against this must be placed the higher cost of records.

# Billboard Hits of the World

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### BRITAIN

(Courtesy: Music Week)  
 \*Denotes local origin  
 SINGLES

This Week	Last Week	Title	Artist
1	2	YOU'RE THE FIRST, THE LAST, MY EVERYTHING	Barry White (20th Century)—Schroeder (Barry White)
2	1	GONNA MAKE YOU A STAR	*David Essex (CBS)—April/Rock On (Jeff Wayne)
3	4	JUKE BOX JIVE	Rubettes (Polydor)
4	3	OH YES YOU'RE BEAUTIFUL	*Gary Glitter (Bell)—Leeds (Mike Leander)
5	6	YOU AIN'T SEEN NOTHING YET	Bachman-Turner Overdrive (Mercury)
6	12	TELL HIM	*Hello (Bell)—Robert Mellin (Mike Leander)
7	8	(HEY THERE) LONELY GIRL	Eddie Holman (ABC)—Chappell (Peter De Angelis)
8	15	MY BOY	Elvis Presley (RCA)
9	5	KILLER QUEEN	*Queen (EMI)—Feldman/Trident (Roy Thomas Baker/Queen)
10	20	IRA FEELINGS (SKANGA)	*Rupie Edwards (Cactus)—Creole (Rupie Edwards)
11	11	MAGIC	*Pilot (EMI)—Robbins (Alan Parsons)
12	9	PEPPER BOX	Peppers (Spark)—Instant
13	10	TOO GOOD TO BE FORGOTTEN	Chi-Lites (Brunswick)—Intersong (Eugene Record)
14	28	GET DANCING	Disco Tex & the Sex-O-Lettes (Chelsea)—Intersong/KPM (Bob Crewe)
15	18	LUCY IN THE SKY WITH DIAMONDS	*Elton John (DJM)—Northern Songs (Gus Dudgeon)
16	7	THE WILD ONE	*Suzi Quatro (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
17	13	NO HONESTLY	*Lynsey De Paul (Jet)—Standard (Lynsey De Paul)
18	17	COSTAFINE TOWN	*Splinter (Dark Horse)—'Oops' (George Harrison)
19	34	LONELY THIS CHRISTMAS	*Mud (Rak)—Chinnichap/Rak (Mike Chapman/Nicky Chinn)
20	22	HOW LONG	*Ace (Anchor)—Anchor (John Anthony)
21	23	WHERE DID ALL THE GOOD TIMES GO	Donny Osmond (MGM)—Carlin (Mike Curb)
22	24	SHA LA LA	AI Green (London)
23	21	JUNIOR'S FARM	*Paul McCartney/Wings (Apple)—McCartney/ATV (Paul McCartney)
24	27	TELL ME WHY	*Alvin Stardust (Magnet)—Magnet (Peter Shelly)
25	31	SOUND YOUR FUNKY HORN	K.C. & the Sunshine Band (Jayboy)—Southern (T.K. Prod.)
26	36	UNDER MY THUMB	*Wayne Gibson (Pye Disco Demand)—Morage (Terry King)
27	26	GOODBYE NOTHING TO SAY	*Javells/Nosmo King (Pye Disco Demand)—Grenyoko (Nosmo King)
28	-	YOU CAN MAKE ME DANCE, SING OR ANYTHING	*Faces/Rod Stewart (Warner Bros.)—Island/Warner Bros. (Faces/Rod Stewart)
29	41	ZING WENT THE STRINGS OF MY HEART	Tramps (Buddah)—Chappells (Baker/Harris/Young)
30	14	LET'S PUT IT ALL TOGETHER	Stylistics (Avco)—Avemb/C. Shane (Hugo & Luigi)
31	33	ONLY YOU	*Ringo Starr (Apple)—Sherwin (Richard Perry)
32	50	CHERI BABE	*Hot Chocolate (Rak)—Chocolate/Rak (Mickie Most)
33	46	HEY MISTER CHRISTMAS	*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
34	-	DOWN DOWN	*Status Quo (Vertigo)—Valley/Shawbury (Status Quo)
35	37	DANCE THE KUNG FU	*Carl Douglas (Pye)—Carren/Woolf (Biddu)
36	16	EVERYTHING I OWN	*Ken Boothe (Trojan) Screen Gems/Columbia (Lloyd Chalmers)
37	-	THE BUMP	*Kenny (RAK)—Mews (Bill Martin/Phil Coulter)
38	30	ALL OF ME LOVES ALL OF YOU	*Bay City Rollers (Bell)—Martin/Coulter (B. Martin/P. Coulter)
39	-	STREETS OF LONDON	*Ralph McTell (Reprise)—Essex (Ralph McTell)
40	29	DOWN ON THE BEACH TONIGHT	Drifters (Bell)—Cookaway/Macaulay (R. Greenaway/B. Davis)
41	-	THE INBETWEENIES/FATHER CHRISTMAS DO NOT TOUCH ME	*Goodies (Bradley's)—Cuckoo/ATV (Miki Antony)
42	19	DA DOO RON RON	*Crystals (Warner Spector)—Carlin (Phil Spector)
43	35	MINUETTO ALLEGRETTO	*Wombles (CBS)—Batt Songs (Mike Batt)
44	42	TELL ME WHAT YOU WANT	Jimmy Ruffin (Polydor)

This Week	Last Week	Title	Artist
45	32	LET'S GET TOGETHER AGAIN	*Glitter Band (Bell)—Ram (Mike Leander)
46	40	HAPPY ANNIVERSARY	Slim Whitman (United Artists)—MCPS (Kelso Herston)
47	-	WOMBLING MERRY CHRISTMAS	*Wombles (CBS)—Batt Songs (Mike Batt)
48	45	YVIVA ESPANA	Sylvia (Sonet)—Sonet (Rune Olverman)
49	-	JE T'AIME	Jane Birkin (Antic)—Shapiro Bernstein
50	-	NEVER CAN SAY GOODBYE	Gloria Gaynor (MGM)—Jobete London (Monardo/Bongiovi/Ellis)

This Week	Last Week	Title	Artist
1	1	ELTON JOHN'S GREATEST HITS	(DJM)
2	4	ROLLIN'	Bay City Rollers (Bell)
3	2	SHEER HEART ATTACK	Queen (EMI)
4	5	DAVID ESSEX	(CBS)
5	3	COUNTRY LIFE	Roxy Music (Island)
6	8	CAN'T GET ENOUGH	Barry White (20th Century)
7	7	TUBULAR BELLS	Mike Oldfield (Virgin)
8	11	BAND ON THE RUN	Paul McCartney (Apple)
9	-	SHOWADDYWADDY	(Bell)
10	-	THE LAMB LIES DOWN ON BROADWAY	Genesis (Charisma)
11	9	PROPAGANDA	Sparks (Island)
12	6	STORMBRINGER	Deep Purple (TPS)
13	20	DARK SIDE OF THE MOON	Pink Floyd (Harvest)
14	12	SMILER	Rod Stewart (Mercury)
15	10	DAVID LIVE	David Bowie (RCA)
16	13	THE SINGLES 1969-73	Carpenters (A&M)
17	16	THERE'S THE RUB	Wishbone Ash (MCA)
18	22	SIMON & GARFUNKEL'S GREATEST HITS	(CBS)
19	19	MUD ROCK	Mud (Rak)
20	15	THIS IS THE MOODY BLUES	(Threshold)
21	14	IT'S ONLY ROCK & ROLL	Rolling Stones (Rolling Stones)
22	29	REMEMBER YOU'RE A WOMBLE	Wombles (CBS)
23	18	BORBOLETTA	Santana (CBS)
24	44	HEY!	Glitter Band (Bell)
25	24	SERENADE	Neil Diamond (CBS)
26	46	THE STING	(Soundtrack) (MCA)
27	41	AND I LOVE YOU SO	Perry Como (RCA)
28	38	LET'S PUT IT ALL TOGETHER	Stylistics (Avco)
29	23	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond (MGM)
30	-	GOODNIGHT VIENNA	Ringo Starr (Apple)
31	26	A STRANGER IN MY OWN BACK YARD	Gilbert O'Sullivan (MAM)
32	-	SOLO CONCERT	Billy Connolly (Transatlantic)
33	17	JUST A BOY	Leo Sayer (Chrysalis)
34	21	BACK HOME AGAIN	John Denver (RCA)
35	27	MOTOWN CHARTBUSTERS, VOL. 9	(Tamla Motown)
36	37	BAD COMPANY	(Island)
37	31	RAINBOW	Peters & Lee (Philips)
38	-	SINGALONGAMAXMAS	Max Bygraves (Pye)
39	39	SANTANA'S GREATEST HITS	(CBS)
40	34	THE BEST OF JOHN DENVER	(RCA)
41	25	ANOTHER TIME ANOTHER PLACE	Bryan Ferry (Island)
42	-	STONE GON'	Barry White (Pye)
43	30	461 OCEAN BOULEVARD	Eric Clapton (RSO)
44	28	GOODBYE YELLOW BRICK ROAD	Elton John (DJM)
45	-	GOLDEN MEMORIES	James Last (Polydor)
46	-	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel (CBS)
47	50	OUR BEST TO YOU	Osmonds (MGM)
48	-	LOVE ME FOR A REASON	Osmonds (MGM)
49	-	SGT. PEPPER'S LONELY HEARTS CLUB BAND	Beatles (Parlophone)
50	-	BY YOUR SIDE	Peters & Lee (Philips)

### JAPAN

(Courtesy of Music Labo, Inc.)  
 \*Denotes local origin  
 SINGLES

This Week	Last Week	Title	Artist
1	-	AMAI SEIKATSU	*Goro Noguchi (Polydor)—Fuji
2	-	FUYU NO EKI	*Rumiko Koyanagi (Reprise)—Watanabe
3	-	YOROSHIKU AISHU	*Hiromi Goh (CBS/Sony)—NET
4	-	WAKE	*Kiyoshi Nakajo (Canyon)—Nichion, Yomi Pack
5	-	FUREAI	*Masatoshi Nakamura (Columbia)—Nippon TV, All Staff
6	-	THE FUGITIVE	*Kenji Sawada (Polydor)
7	-	RYOSHU	*Midori Nishizaki (Minoruphone)—FBI Music
8	-	MIREN	*Hiroshi Itsuki (Minoruphone)—Noguchi
9	-	KOI NO DAIYOGEN	*Finger 5 (Philips)—Nichion, Tokyo Music
10	-	ANATA NI AGERU	*Minao Nishikawa (Victor)—Fuji, PMP, JCM

## Ace Of Hearts' Assets Sold To Toro Records Of Dallas

DALLAS—Toro Records, headquartered here, has purchased all assets and liabilities of Ace of Hearts Records, Inc. of Nashville.

The sale, which lists no price, includes existing masters and record-

## Nippon Columbia Hikes Foreign Singles To \$2

By HIDEO EGUCHI

TOKYO—Nippon Columbia looms as the first Japanese manufacturer to raise the retail price of all new single releases with a&r of international origin to 600 yen (\$2.00) from the standard 500 yen, beginning Jan. 1.

In fact, Nippon Columbia posted the retail price of 600 yen Dec. 1 for the single title cut from the Buddha album of "Gladys Knight And The Pips/I Feel A Song" being released here Dec. 10 at the highest LP retail price of 2,500 yen.

As the oldest member of the Japan Phonograph Record Assn., Nippon Columbia may set a precedent. Crown Record, with Japanese repertoire only, has already raised the retail price of its singles to 600 yen from the 500 yen adhered to by the other member manufacturers.

However, CBS/Sony will not follow suit, says "Tats" Nozaki, the American-Japanese company's general manager.

Apart from the increased costs of raw materials, manufacturing, packaging and shipping, a&r of international origin (U.S. and U.K. acts) now accounts for only 13 percent of Nippon Columbia's record sales. Hence the justification for an upward adjustment in the retail price of non-Japanese singles, industry sources say.

ing artists. The transaction was completed following eight months of negotiations.

Under the new corporate setup, the new Ace of Hearts president is Elmer W. Wilson of Dallas, owner of Toro, who also is chairman of the board; Robert Jeffers, Euless, Tex., secretary-treasurer; Earl Richards, Nashville, director; and Mike Milom, chief counsel and assistant secretary.

Jerry Hayes, vice president of Toro, assumes direction of all promotions for both labels, and Danny Taylor becomes general manager of Ace of Hearts.

Distribution has been established through Bryan Records, Inc., a division of Bryanston Industries of New York City, described as a "million dollar, three-year contract." Bryanston, one of the world's leading film distributors, is taking its initial step into the record distribution business.

Toro will be a flexible label, with product of all sorts. Ace of Hearts will remain country. It ranked 16th in a top 20 Billboard survey during the past year of country recording companies.

Richards has been retained as producer of product. In October, he received seven ASCAP awards for his songs. Toro artists will be produced here by Marvin "Smokey" Montgomery. Richards will handle his production in Nashville.

First release, this week, will be of a new artist, John Anderson.

## Grammy Ballots Ready To Mail

NEW YORK—Ballots and pre-nomination lists for this year's Grammy Awards will be mailed this week to NARAS members in all seven chapters of the Recording Academy. More than 4,000 entries appear on the pre-nomination lists.

Ballots, which will determine the finalists, must be returned to the accounting firm of Haskins and Sells for tabulation no later than Jan. 2. A second round of voting will determine the winners, many of whom will receive their Grammys on the Academy's annual television special, "The Grammy Awards Show," to be aired live from New York on March 1 over CBS-TV.



MCA photo

**DIAMOND MINE**—Neil Diamond accepts a special "diamond" award from MCA international vice president Lee Armstrong (left) and label president Mike Maitland. Accolade is for "Hot August Night" which has achieved reported sales of over \$2 million in Australia.

## Share Sales Of 'Inferno' Disks

LOS ANGELES—The unusual two-studio backing of the film, "The Towering Inferno," is reflected in distribution of the soundtrack records.

Warner Bros. will release the soundtrack album worldwide and the film outside North America. 20th Century meanwhile will have domestic release of the movie and worldwide distribution of the main theme single, "We May Never Love Like This Again."

The single reunites the team that won a 20th gold record and an Oscar for the "Poseidon Adventure" tune, "The Morning After," singer Maureen McGovern and writers Al Kasha and Joel Hirschhorn.

Ms. McGovern actually has a role in the movie and will be seen performing the song as part of the storyline.

## Lawyers Sound Off At SRS Forum Meet

LOS ANGELES—Four lawyers appeared as guest speakers Tuesday (10) at the Song Registration Service meeting at the Holiday Inn. Hollywood. They discussed contracts.

Those participating included Alfred W. Schlesinger, Leroy F. Colton, Jay L. Cooper and Howard Thaler.

## Ramada Tests Disco Appeal In N. Dakota

By JOHN SIPPEL

LOS ANGELES—The important Ramada 600-motel chain is pilot testing a discotheque operation in its Fargo, N.D., 300-seat lounge. The onetime Cabaret room, which uses small combos, has been re-named "Fat Albert's," operating with KQWB air personalities as nightly disk jockeys.

Motel manager Mike Anderson is encouraged by the six-week old experiment. The room is averaging 300 to 400 patrons nightly as a discotheque, much over its former live combo policy.

The p.a. system and synchronized four-color overhead lighting were installed by Barnum Industries, Phoenix, Ariz., home base of the chain.

Program director Wayne Hiller of the local Top 40 format station, which supplies its DJs and its current singles hits for the 9 p.m. to 1 a.m. program, feels the disco chore has brought him and his staff much closer to the listener. "We get a much faster reaction now, as we mix directly with our audience. There are three phones spread over the lounge. People can call us at the lounge console and make requests."

As yet, Hiller can't pinpoint any hits made at the disco, but he is more certain of how to rate the hits on his playlist with the live audience contact.

He is also able to expose more new product. Right now, his play mix at the Ramada is 20 percent new, 50 percent oldies and 30 percent cur-

rent hits. The DJ plays records 45 minutes of the hour. The final 15 minutes is normally less danceable, more listenable music from a single LP to get dancers back to drinking at their tables. The room has a 15 x 20 foot dance floor.

Other KQWB personalities appearing at Fat Albert's are Jack Bell, Tom Simmons and Gary Dixon.

In addition to the 600 operating motels in the chain, an additional 300 are under construction and development.

## Intl Pacts Depend On Catalog, Pubs Advised

LOS ANGELES—Foreign sub-publishing deals depend on the catalog. If you're a power, you select aggressive, medium-sized foreign affiliates. If you're not, you go with a major U.S. or foreign publisher who has offices globally.

That was the advice for dealing with most foreign publishers given the California Copyright Conference meeting last week by Evan Medow of Rondor Music Inc., A&M's overseas publishing wing, and Leonard Golove, WB Music's counsel.

Publisher dealings with the Soviet Union are so minimal that Eliot Chaum, once with Capitol Records and now in private practice, cautioned the meeting to be patient, persevering and creative in dealing with that nation.

Chaum explained that most foreign deals take from two to four drafts, but his Soviet deal required eight drafts and seven months' negotiation. Though he dealt with a U.S.S.R. cultural agency, Chaum said the real decision on the deal came eventually from an official so powerful that once the deal was made, everybody lived up to it.

Several speakers felt there would be problems getting royalty money out of Russia. Mrs. Monique Peer related how in 1958 her firm was offered the opportunity to put royalties into a Russian bank account. Schaum said recently when he negotiated a possible artist tour, the only way the act could get its money was through a bartering arrangement.

## Lucky Moeller III In Baptist Hospital

NASHVILLE—W.E. "Lucky" Moeller, president of the Moeller Talent Agency here, was in critical condition at Baptist Hospital following a massive stroke.

Moeller, who was hospitalized at the time following a series of smaller strokes, underwent surgery immediately, and was in intensive care.

The 62-year-old talent agent first came to Nashville in the 1950s as a partner of the late Jim Denny, and formed the Denny-Moeller Agency.

## TELEPHONE NUMBERS TOO! Managers, Agencies Grab Album Credits

By JIM FISHEL

NEW YORK—Record albums are increasingly listing the names and addresses of personal managers and booking agencies. Several record companies report that the identification of an agent or manager helps to secure future engagements and sell more product.

The inclusion of names, addresses, telephone numbers and agency logos is quite helpful to the consumer and the artist, according to Gloria Bell of Sidney A. Seidenberg Inc.

"The response we get from listing SAS Inc. on all our artists' albums is noticeable and they serve many purposes," she says. "These include kids trying to contact artists, people wanting to book concerts and musicians looking for new management."

Peter Casperson, of Boston's Castle Music Productions, says the management listing serves yet another service function.

"If a person can't find a Jonathon Edwards or Orphan record in their area, they will call us and we'll try to solve the problem," he says.

Logo inclusion is important from a business and public standpoint, according to Jerry Rivers of Nashville's Buddy Lee Attractions.

"Many times, we receive mail from fans, as well as calls from industry people trying to book one of our acts," he says. "These include

club operators, promoters, disk jockeys, jukebox people and television bookers.

"Record companies are more than happy to include our name and address on the album packaging, because they know we are doing everything in our power to sell the artist's records, through more bookings."

Atlantic Records' Barbara Harris says that many groups list their business associates out of "respect."

## Parties For Sick Children Dec. 20

LOS ANGELES—Independent publisher Artie Wayne's Fifth Annual Music Industry Christmas Party For Hospitalized Children will take place Friday (20) at seven facilities throughout Los Angeles; including Martin Luther King Hospital, UCLA Pediatric Center and the Spastic Children's Home.

As in previous years, when Wayne coordinated the drive from his posts at Warner Bros. Music and Irving/Almo, contributions of toys and wrapped candies are sought from music personnel and gift records suitable for children are being solicited from major labels.

Volunteers also are sought to join in delivering the gifts to the hospitalized children on the afternoon of Dec. 20.

"Besides the additional bookings that come out of these listings, the artists can show their appreciation to all these people by giving them a mention," she says.

Several artists have listed associates, other than bookers and managers. For example, Love's albums list the group's public relations firm, as well as management; and The New Riders of the Purple Sage album lists their agent, bookkeeper, secretary, crew manager, road manager and personal manager.

While the contemporary pop acts may just be discovering that the space on the back of LPs can be used for crediting their business associates, the practice goes back several years. The late Sol Hurok always was credited as the manager of a host of Russian artists released by Angel, Melodiya and other classical labels and his office still receives back liner credits.

## New Companies

Florez-Cooper Productions has been formed in Los Angeles by producer John Florez and promotion executive Harvey Cooper. Florez, who recently produced "Rock The Boat" for the Hues Corp. has a number of other gold disks to his credit. The concept of the partnership is that Florez' product will receive promotional attention from Cooper as well as from record manufacturers.

Widget Records has been formed in Muscle Shoals, Ala. The label, a division of International Widget Recording Inc., will be operated in conjunction with the Widget recording studio, production and publishing facilities in Muscle Shoals.

George Fischhoff, writer of "96.6" and "Lazy Day," has formed Lisa Records in New York. First record on his new label, "That Great Old Song," features Fischhoff in the multiple role of artist, writer and producer. Lisa has named six distributors to handle the single.

First release for newly formed soul-oriented Mocha Records, Chicago, is on its lease, "Since You Came Into My Life," by Ben and The Cheers. Also signed to the label by president Ray Haley, are Johnny Dollars & A Few Dollars More and Denise Walters.

DECEMBER 14, 1974, BILLBOARD

Number of LPs reviewed this week **28** Last week **49**



**KINKY FRIEDMAN**—ABC, ABCD-829. Exceptional second set from man who first gained fame as Texas' first Jewish country singer. There's country here, but there is also one of the most tasteful selections of material from straight romantic ballads to rockers to that peculiar breed of song known as country rock. Friedman's vocals move from melodically soft to high powered for the rock cuts, but is more importantly one of the more expressive voices in pop music today. Basically, the LP sounds like an example of a good live set. Lots of changes in tempo, lots of different material, plenty of switches in instrumental use and the backup vocals of Tompall Glaser, Waylon Jennings, Willie Nelson and Billy Swan to help from time to time. Something here for everyone, from Top 40 to FM to country radio, and something that should not be passed by any of these formats. Most songs are self penned.

**Best cuts:** "Rapid City South Dakota," "Popeye The Sailor Man," "Lover Please," "When The Lord Closes The Door (He Opens A Little Window)," "Autograph," "They Ain't Makin' Jews Like Jesus Anymore."

**Dealers:** Place in pop and country.

**MELANIE**—As I See It Now, Neighborhood NB 3000 (Bell). Melanie does not change directions much, but she doesn't have to. She's one of the more distinctive voices on today's pop scene, and it's amazing that her past few singles have not met with more commercial success. For as well as being a singing and songwriting talent, she is highly commercial. With her first record under the Bell banner, we get a quality mix of ballad, mid tempo, good natured rockers, a wonderfully done Dylan tune and an interesting one from the good old days. It's a rare artist who can turn out a fine LP that stands as an album as well as a collection of potential singles, but that's exactly what Melanie has done. Strongest item from the lady in a long while.

**Best cuts:** "You're Not A Bad Ghost, Just An Old Song," "Don't Think Twice, It's All Right," "Sweet Misery," "Record Machine," "Monongahela River," "As I See It Now."

**Dealers:** Fine cover portrait of artist with one of most loyal followings in pop.

**LOU RAWLS**—She's Gone, Bell 1318. One of the truly superb song stylists of our time is back with an LP to please all his fans. Rawls is probably more commercial than he has been at any time during his career, handling contemporary soul rockers and covering some excellent contemporary ballads. At the same time, he uses enough of the style that has made him a fixture in major clubs and on TV over the past decade to retain these fans as well as garnering new ones. Best material are the songs that allow Rawls a chance to show off his powerful and emotional vocals. LP should hit pop, soul and easy listening.

**Best cuts:** "You Don't Miss Your Water," "She's Gone," "Feel Like Makin' Love," "She's Gone," "Got It Here To Give," "Baby You Don't Know How Good You Are."

**Dealers:** Place in pop and with more easy listening oriented male vocalists. But watch Rawls move back into contemporary spotlight.

## Spotlight



**THREE DOG NIGHT**—Joy To The World, Their Greatest Hits, Dunhill DSD-50178 (ABC). One of America's true supergroups comes up with what is a true greatest hits package. Three Dog have been criticized in the past for not writing their own material and for taking cover versions from others—in short, for lack of originality. On the contrary, they are a highly original group. Whatever they take immediately becomes their own, and they hold down one of the most distinctive sounds in the business. And, as a commercial unit skilled at making the best possible AM singles, there is no better. From the softest ballad to the most frenetic rocker, Three Dog knows how to make hits, and that's what really counts.

**Best cuts:** "Joy To The World," "The Show Must Go On," "Old Fashioned Love Song," "Shambala," "Black And White," "Never Been To Spain," "Liar."

**Dealers:** The perfect Christmas gift LP, right down to the packaging.



**GRAND FUNK**—All The Girls In The World Beware, Grand Funk So-11356 (Capitol). One of the world's most successful rock conglomerates comes up with a set of exactly what they do best—good, hard, unpretentious rock with a soft tune or two tossed in for added flavor. Don't expect any radical changes here. The band does seem to become a bit more sophisticated, both instrumentally and vocally, with each release. But the basic premise remains the same—rock as well as you can. Thus, Grand Funk, with help from producer Jimmy Ienner, hand us a set of commercial material with enough singles to last a year and a couple of things that lend themselves to FM play as well. Grand Funk have been the butt of many a joke throughout their career. Yet the undisputed fact remains that they have continually presented one and all with some of the most appetizing, salable music around. This LP offers some more.

**Best cuts:** "Look At Granny Run, Run," "Memories," "All The Girls In The World Beware," "Bad Time," "Some Kind Of Wonderful" (single).

**Dealers:** With Christmas upon us, the LP couldn't have come at a better time. And display enclosed poster.



**FUNK INC.**—Priced To Sell, Prestige P-10087. (Fantasy). Mix of soul, Latin and rock works well for six man congregation, who use some fine singers to handle the vocal tracks. LP in general is rather low key, but the group rocks from time to time on material from Stevie Winwood and a few others. Set should be able to find programming in a number of areas, and fits well into the current jazz/rock mix being tried by so many groups. They are one of the better ones.

**Best cuts:** "It Ain't The Spotlight," "Priced To Sell," "Gimme Some Lovin'," "The Girl Of My Dreams."

**Dealers:** Place in pop and jazz.



**TEX RITTER**—Fall Away, Capitol 11351. A collection of songs by the late Tex Ritter, many of which had not been previously released, but including the title song which was a hit single for him. It's a series done late in his life, for the most part, and includes ballads, a western tune, a patriotic number, and a "place song." Also found is a previous single called "Take Him Fishing." For the many Tex Ritter fans, this should be a collector's must.

**Best cuts:** "One Heaven Of A Woman" and "Through the Years."

**Dealers:** Good time for a quick push, with a Tex Ritter reunion coming up in Texas.



**HAMPTON HAWES**—Northern Windows, Prestige P-10088 (Fantasy). Pianist Hawes has had his ups and downs—mostly downs musically over the past several years. But this LP under the skillful guidance of producer Dave Axelrod has a forthright commercial feeling which could be the key in gaining more radio airplay and hence new public awareness. All six charts are arranged by Axelrod who provides Hamp (along with bassist Carol Kaye and drummer Spider Webb) with some Spanish, soul and straight ahead motifs. Brass and reeds weave their way through several of the cuts, with Hamp's acoustic and electric piano playing liberated music, free of the hammer holds which have locked in his playing in the past. Less avant-garde and more soul filled playing.

**Best cuts:** "Sierra Morena," "Tune Axle Grease," "C&H Sugar."

**Dealers:** Solid funk-soul playing.



**JIMMY BRISCOE & THE LITTLE BEAVERS**—My Ebony Princess, Pi Kappa PK 6000. Quite a well done soul set from these five young men from Baltimore. While there is nothing drastically new here, the quintet are excellent singers (leads and harmonies all fitting exactly into place) and handle several styles skillfully. From oldie type songs that ring of the '50's to more contemporary oriented ballads to a couple of rockers that seem suited for disco play, all fit well into place. To be sure, the label is a small one and the group relatively unknown. Give it a listen and you may be pleasantly surprised.

**Best cuts:** "Rockin' & Dancin' (Never Had No Time For Romancin')," "I Only Feel This Way When I'm With You," "Pack Up," "Marching To Higher Ground."

**Dealers:** Place in soul and new artists.



**BLUE MAGIC**—The Magic Of The Blue, ATCO, SD 36-103 (Atlantic). The second LP under the group's belt was finished back in July proves well worth the wait as there are three strong disco cuts on the disk, including such tunes as "I'm The One You Need," "Love Has Found Its Way," both over five minutes in length, and "Stringin' Me Along." A similar feel of "Welcome To The Club" is present throughout. In all, reaction to this album should be strong at the discos, and should prompt a response of not wanting to wait so long for the group's next recording effort.

**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.

## Billboard's Recommended LPs

### pop

**JOE STAMPLEY AND THE UNIQUES**—Golden Hits, Paula LPS 2208 (Jewel). Joe Stampley is one of the hottest country stars around today, but he began as lead singer of this fine '60's rock group and it's all chronicled here. Good repackage. **Best cuts:** "All These Things," "How Lucky (Can One Man Be)," "Not Too Long Ago."

**ROY BUCHANAN**—In The Beginning, Polydor PD 6035. Guitarist extraordinaire Buchanan comes up with set that demonstrates his ability to be flashy and tasteful at the same time, a rare combination indeed. Fine vocals from Bill Sheffield help make this the most commercial set he's come up with yet. **Best cuts:** "Rescue Me," "CC Ryder."

**TRACE**—Sire SASD-7504 (ABC). Dutch trio comes up with a semi concept set highlighted by strong use of keyboards, electronic and otherwise. Should get play from the type of stations that helped Focus become a major act, with many similar sounds along the way. **Best cuts:** "Gaillarde," "Progression."

**THE RHODES KIDS**—Rock 'N' Rhodes Christmas, GRC GA10011. One of the better contemporary Christmas LPs of the year done with a rock and soul flavor from this family of seven. **Best cuts:** "Jingle Bells," "Christmas Medley."

**THE ROTO ROOTER GOOD TIME CHRISTMAS BAND**, Vanguard VSD-79347. Strange, often humorous set from band that with a bit more practice could well end up as the American version of the Bonzos. Some of it sounds strange, but the boys are fine musicians. Perfect for FM play. **Best cuts:** "Martian March," "Pico & Sepulveda," "Marianne."

**THE GARY MOORE BAND**—Grinding Stone, P.I. PILRS-9004. Good mix of rock, blues and synthesizer oriented material from British rock trio. Strongest points are the lengthy instrumentals which should appeal to the audience already enjoying electronic rock. **Best cuts:** "Sail Across The Mountain," "Maelstrom."

**BABY**—Lone Starrs 9782. Texas band has a nicely balanced first effort including a taste of many kinds of music. At times they sound like other groups including Poco, Loggins & Messina and Grand Funk, but they still retain their own sound. Basically a good straight set. **Best cuts:** "Saturday Night," "Somewhere," "Born And Raised On Rock and Roll."

**THE MILLS BROTHERS**—Inspiration, Songbird SBDP-255 (ABC). One of the prototype pop singing groups comes up with a fine selection of gospel tunes which could open up a whole new audience for them. **Best cuts:** "Rock Of Ages," "Were You There."

### soul

**THE ESSENTIAL JIMMY RUSHING**—Vanguard VSD-65/66. For those who would like an idea of what one of the real masters of the urban jazz/blues school sounds like, and would like the best of that sound to boot, this is the package. **Best cuts:** "See See Rider," "Goin' To Chicago," "If This Ain't The Blues."

**GWEN McCRAE**—Gwen McCrae, Cat 1603 (T.K.). This is a super-session a la Miami's TK Productions featuring Gwen with her heart-pounding vocals and guest appearances from her husband George, Betty Wright, Timmy Thomas, Benny Lati-

more, Little Beaver and many others. **Best cuts:** "He Keeps Something Groovy Goin' On," "For Your Love," "It's Worth The Hurt."

**FENTON ROBINSON**—Somebody Loan Me A Dime, Alligator 4705. This is the slickest sounding side Robinson has ever released. Featuring some sensitive backing from an eight-man group including Mighty Joe Young, the artist has captured the blues in a very polished and commercial sounding way. **Best cuts:** "Somebody Loan Me A Dime," "The Getaway," "Going To Chicago."

**THE JAMES COTTON BAND**—100% Cotton, Buddah BDS 5620. Veteran blues harp man and singer comes up with one of his most commercial entries. Lots here to satisfy his long-time blues purist fans, but the contemporary soul market should be able to get into this one as well. **Best cuts:** "Boogie Thing," "Rocket 88."

**DANCE TO THE DISCO SAX OF MONK HIGGINS**, Buddah BDS 5619. One of the more sensitive saxophone players of the day takes a number of cuts from the rock, MOR, country and soul veins and, with the help of a fine chorus, turns out a highly listenable and in spots highly danceable LP. **Best cuts:** "Soul Train Theme," "I Found Sunshine."

**OLYMPIC RUNNERS**—Put The Music Where Your Mouth Is, London PS 653. Strong, disco oriented set from primarily instrumental group, though there are some chanting vocals from time to time. Already proven a disco winner in New York City, so be on the watch for reaction around the country. **Best cuts:** "Do It Over," "Grab It," "Put The Music Where Your Mouth Is."

### jazz

**RUSTY BRYANT**—Until It's Time For You To Go, Prestige P-10085 (Fantasy). Fine, veteran tenor sax man continues to create mood as well as music on this set, using several rock as well as jazz men to back him. Good chance for some soul play here. **Best cuts:** "Red-Eye Special," "Until It's Time For You To Go."

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# Billboard's Top Single Picks

DECEMBER 14, 1974

Number of singles reviewed  
this week **97** Last week **107**

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**AMERICA—Lonely People (2:27);** producer: George Martin; writers: Peek & Peek; publisher: WB Music, ASCAP. Warner Bros. 8048. Even more commercially appealing than their recent "Tin Man" top five disk, this soft, acoustic number features the group's trademarked harmony vocals and a good story line with title used as a strong hook. Should go even higher than last single. Excellent harmonica break adds to folksy flavor. Flip: Mad Dog; producer: same; writer: Beckley; publisher: same.

**JONI MITCHELL—Big Yellow Taxi (3:10);** producer: not listed; writer: Joni Mitchell; publisher: Siquomb, BMI. Asylum 45221. Live version of one of Joni's most familiar songs sounds more full of life than any single she's done in years. Added by strong instrumental backup and excellent solo work during the break from Tom Scott & The L.A. Express. Flip: Rainy Night House; producer: not listed; writer: Joni Mitchell; publisher: Siquomb Publishing Corp. (4:00).

**GRAND FUNK RAILROAD—Some Kind Of Wonderful (3:16);** producer: Jimmy Ienner; writer: J. Ellison; publishers: Dandelion/Crash, BMI. Capitol 4002. More straight ahead, powerful rock from one of the finest bands of this type. Strong lead vocals against a highly percussive background add strength to the song, which should find immediate AM home. Instrumentals grow as song progresses.

**CASHMAN & WEST—I Could Feel The Morning (3:15);** producers: Steve Barri, Terry Cashman and Tommy West; writers: T. Cashman-T. West; publisher: Sweet City Songs, ASCAP. ABC/Dunhill 15021. One of the finest singing duos around come up with their most commercial single yet. Beautiful harmony singing using the title as a natural hook throughout and an excellent blend of acoustic and electric instruments.

**MARIA MULDAUR—I'm A Woman (3:26);** producers: Joe Boyd and Lenny Waronker; writers: Jerry Leiber-Mike Stoller; publisher: Yellow Dog, ASCAP. Reprise 1319 (Warner Bros.). Uptempo cut from the lady who scored so high with "Midnight In The Oasis" earlier this year. Maria takes the old Leiber-Stoller cut, updates it a bit but keeps the original good-time feeling of the material. Most commercial thing for her since her big hit.

## recommended

**SANTANA—Mirage (3:18);** producers: Carlos Santana, Michael Shrieve and Tom Cocter; writer: L. Patillo; publisher: Micahe, BMI. Columbia 3-10073.

**DOOBIE BROTHERS—Black Water (4:17);** producer: Ted Templeman; writer: Patrick Simmons; publishers: Landowne/WB Music, ASCAP. Warner Bros. 8062.

**DICK FELLER—Cry For Lori (3:49);** producer: Larry Butler; writer: Dick Feller; publisher: Wormwood, BMI. Asylum 45220 (Elektra).

**MINNIE RIPERTON—Lovin' You (3:20);** producer: Scorbu Productions; writers: Minnie Riperton-Richard Rudolph; publisher: DickieBird, BMI. Epic 8-50057 (CBS).

**FLASH CADILLAC & THE CONTINENTAL KIDS—Good Times, Rock & Roll (2:40);** producer: Toxey French; writer: Richard B. Burns; publisher: Dunbar, BMI. Private Stock 45,006.

**CILLA BLACK—He Was A Writer (3:32);** producer: David MacKay; writers: Skierov-Leikin; publishers: Almo/Senor, ASCAP. EMI 4003 (Capitol).

**THE HAGERS—Cherry Pie (2:01);** producers: Michael Curb and Michael Lloyd; writers: Marvin Phillips and Jo Josea; publisher: Modern, BMI. Elektra 45219.

**BUFFY SAINTE-MARIE—Generation (3:00);** producer: Norbert Putnam; writer: Buffy Sainte-Marie; publisher: Caleb, ASCAP. MCA 40347.



**TOM SCOTT AND THE L.A. EXPRESS—Tom Cat (3:40);** producer: not listed; writer: Tom Scott; publisher: Hollenbeck, BMI. Ode 66105 (A&M). Acclaimed sax player comes up with his most commercial single yet on this Crusaders' type cut. Should hit soul first but jump very quickly to pop. This is the cut he's been playing on the current George Harrison tour.

**KOOL & THE GANG—Rhyme Tyme People (3:09);** producer: K&G Productions; writers: Dennis Thomas-Penni Saunders-Kool & The Gang; publishers: Delightful/Gang, BMI. De-Lite 1563 (Pickwick). One of the nation's top disco groups serves up another funky offering with infectious, highly danceable backing from the jazzy instruments and their usual fine chorus vocalizing. Good chance for crossover.

## recommended

**THE MASTER PLAN—Clinton Park (3:15);** producer: Foster Master Plan; writer: Stanley Lippitt; publisher: Delightful, BMI. De-Lite 1564 (Pickwick).

**FRED & THE NEW J.B.'s—Breakin' Bread (4:21);** producer: James Brown; writers: James Brown-Fred Wesley; publishers: Dynatone/Belinda/Unichappell, BMI. People 468 (Polydor).

**BRENDA JONES AND COCONUT LOVE—I Am The Other Woman (3:52);** producer: Herb Abramson; writer: Robert Wilson; publishers: Mafundi/Medal, BMI. Mercury 73645.

**JIMMY WITHERSPOON—Love Is A Five Letter Word (3:01);** producer: Mike Vernon; writer: Gene Barge; publisher: Chevis, BMI. Capitol 3998.

**POWER OF ATTORNEY—Turn Around (3:32);** producer: Stan Vincent; writers: Ronald Aikens-W. Smith; publisher: Moon Flower/Nicetown, BMI. Polydor 14259.



**OWEN GRAY—Cuava Jelly (2:55);** producer: Dave Bloxhan; writer: Bob Marley; publisher: Cayman, ASCAP. Island 010. Established Jamaican star comes up with a true reggae version of this familiar song. Should hit pop and soul and garner some disco play.

**THE REALISTICS—I Think I'll Cry Out Loud (3:07);** producers: Carl Davis and Sonny Sanders; writers: Ronald J. Martinez-Robert E. Wilson; publisher: Hog, ASCAP. Brunswick 55516. Strong soul ballad from group that sounds remarkably like the Stylistics and sing almost as well.

**SILVER, PLATINUM & GOLD—La-La Chains (3:32);** producer: Gary Zekley; writers: Gary Zekley-Mitch Botler-Artie Wayne; publishers: WB Music/Gary Zekley, ASCAP. Warner Bros. 8057. Good soul offering featuring big production and strong female chorus.

**HAZE—I Do Love My Lady (3:22);** producer: not listed; writers: W. Thomas-P. Johnson-P. Johnson-S. Hughes-M. Lopez-S. Powers-J. Green; publisher: Tektra, BMI. ASI 202 (Audiotek Systems). Strong soul ballad reminiscent of some of the nicer things from the '50's.

**BROWN'S HOME BREW—Cincinnati Floor (2:32);** producer: Roger Cook; writer: J. Brown; publisher: Tro/Essex, ASCAP. Vertigo VE-201 (Phonogram). Pleasant, folksy sounding cut from British group.



**SLATER SLEDGE—Love Don't You Go Through No Change On Me (3:24);** producers: Tony Silvester, Bert DeCoteaux; writers: P. Grant, G. Guthrie; publisher: Music Montage, ATCO, BMI. Song is definitely more soulful than the group's last disco hit, "Momma Never Told Me," and should also prove to be a solid candidate for strong radio airplay.

**DOOLEY SILVERSPoon—Bump Me Baby (Parts 1&2) (2:35 & 2:36);** producer/writer: S. Casella; Springfield Music (ASCAP) Cotton 636 WEA. Take the rhythm of "Rock The Boat" and the feel of "Rock Your Baby" and put them together with a strong female backup with Silverspoon singing lead, and the results are what promises to be a monster disco single.



**CONNIE EATON—Lonely Men, Lonely Women (2:29);** producer: Ron Chancey; writer: B. Dees; Hill & Range (BMI); ABC Dunhill 15022. The young lady, on her first outing for the label, shows her abilities well, and the production is excellent. It's a beautiful song, with a fine arrangement. So it's not lacking in anything. Flip: Midnight Train To Georgia; producer: same; writer: Jim Weatherly; Keca (ASCAP).

**TANYA TUCKER—I Believe The South Is Gonna Rise Again (3:01);** producer: Billy Sherrill; writer: Bobby Braddock; Tree (BMI); Columbia 3-10069. While the lady has not yet recorded for her new label, Columbia continues to release her product. This is a song cut by someone else a while back, but this time it has the advantage of a Sherrill production. Flip: No info available.

**JOE ALLEN—Should I Come Home (Or Should I Go Crazy) (2:25);** producer: Chips Moman; writer: Joe Allen; Tree (BMI); Warner Brothers 8052. Great material, handled with skill and feeling by a fine young artist. Flip: No info available.

**JIM MUNDY—The Band (2:28);** producer: Don Gant; writer: Jim Mundy; Chappell (ASCAP); ABC 12041. He has one of the finest voices in the business, and when he gets strong material such as this, it's a winner. Flip: A Little Flame A-Burnin'"; producer: same; writers: Jim Mundy, A. Ward; other credits same.

**JIMMIE PETERS—The Farther We Go (3:23);** producer: Snuffy Miller; writer: Larry Gatlin; First Generation (BMI); MCA 40336. To begin with, a Gatlin-written song is usually a winner. It's for certain in this case, because Peters gives it warm treatment, and makes it convincing. Flip: "This Kind Of Fool Again"; producer: same; writer: Jimmy Peters; Spinback (BMI).

**MAC DAVIS—Rock N' Roll (I Gave You The Best Years Of My Life) (3:25);** producer: Gary Klein; writer: K. Johnson; Tree (BMI); Columbia 3-10070. Davis now appears regularly on the country station charts, and this expression of loyalty to country music should do it. Besides, it's a great song. Flip: No info available.

## recommended

**PAUL RICHEY—Strong Comeback (2:26);** producer: George Richey & Norro Wilson; writers: Wilson, Taylor, Lancaster, All Gallico/Algee (BMI); Capitol 3971.

**THE NASHVILLE CHORALE—Nice 'n Easy (3:10);** producer: Don Gant & Ron Chancey; writers: L. Spence, M. Keith, A. Bergman; Eddie Shaw (ASCAP); ABC 12050.

**WALT WILDER—I Love What's In My Arms (2:35);** producer: Mickey Sherman; writer: Gene Crysler; Central Songs (BMI); Homa 4501.

**CARL SMITH—The Way I Lose My Mind (2:17);** producer: Wesley Rose; writers: Dallas Frazier, Sanger Shafer; Acuff-Rose (BMI); Hickory 337.

**LAWANDA LINDSEY—I Finally Gave Him Enough Rope To Hang (2:09);** producer: Jim Shaw; writers: H. Harbour, Kent Westberry; Willow Fair/Blue Book (BMI); Capitol 3999.

**BOB & LOIS ANN STRUCK—The Story Of Johnny (2:57);** producer: Shelby Singleton; writer: Bernie James; Shelby Singleton (BMI); Plantation 120.

**SHERRI POND—Chocolate Soldier (3:31);** producer: Mike Figlio; writer: Sherri Pond; Fig Tree (SESAC); Music City Workshop 7406.

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.

## New Christmas Selections

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

### ALBUMS

- A CHRISTMAS PRESENT**—Andy Williams, Columbia C 33191
- THE WALTONS' CHRISTMAS ALBUM**—Columbia, KC 33193
- THE PROPHET**, Atlantic SD 18120
- CHRISTMAS ORGAN AND CHIMES**—Robert Rheims, UA UALA 351E2 (a reissue)
- A CHIPMUNK CHRISTMAS**—The Chipmunks, UA UALA 352E2 (a reissue)
- CHARLIE MCCOY'S CHRISTMAS**—Charlie McCoy, Epic ZX 33176.
- ROCK 'N ROLL CHRISTMAS**—The Rhodes Kids, GRC GA 10011

### SINGLES

- SANTA CLAUS IS COMING TO TOWN**—The Carpenters, A&M
- THERE IS A SANTA CLAUS**—Jimmy Osmond, MGM
- CHRISTMAS (Baby Come Home)**—Darlene Love, Warner-Spector (a reissue)
- CHRISTMAS DREAM**—Maynard Williams, MCA
- STEP INTO CHRISTMAS**—Elton John, MCA
- WE THANK THEE (This World Is Not My Home)**—Jim Reeves, RCA
- THE ROTO Rooter GOOD TIME CHRISTMAS BAND**, Vanguard, VSD 7934
- SLIPPING INTO CHRISTMAS**—Leon Russell, Shelter SR-65033

- SNOWFLAKES ARE DANCING**—Tomita, RCA PB-10083-B
- CHRISTMAS IN MY HOME TOWN**—Charley Pride, RCA ZWKS-1554
- CHRISTMAS DREAM**—Perry Como, RCA PB-10122-A
- FATHER FATHER**—Kool & the Gang, De-Lite 1563
- BABY BOY**—Gene Toone & the Cherabin Choir, Wand 11283
- CHRISTMAS CHEER**—The Charlie McCoy Music Machine, Monument ZS8 8633
- SLEIGH RIDE**—Boots Randolph, Monument ZS8 8632

## Herman Re-elected Local 47 President

LOS ANGELES—Former big band trumpet player Max Herman was re-elected president of Local 47, AFM, last week in an election which saw him garner 80.5 percent of the vote over Andy Florio.

Among the musicians winning other posts was Nellie Lutchter, one-time "Hurry On Down" singer and pianist whose records were major hits in the late 1940s. She now is a Local 47 director.

## Merger Denied

Continued from page 8 to shareholders, but did warn of "softness in the sales of records and tapes" at this point in fiscal 1975.

GRT is in the process of reassessing its forecasts for the balance of the fiscal year. "Though it is too early to be certain, it appears that the 12 percent sales growth attained in the first half of fiscal 1975 may not be maintained during the second half of the fiscal period," Bayley said.

## KWST Changes

Continued from page 3

WABX, though similar," Detz says. WABX has a harder sound because of the uniqueness of the Detroit market.

"KWST will be entertainment oriented ... lots of guests and live shows." At night, the station will program a considerable amount of jazz.

Detz states that he is not competing with either KLOS or KMET, two other FMers. "We're going after a slightly older audience than KLOS ... after the 22-plus age demographic. And we're not going against KMET ... it's going in a different direction and getting tighter, so far as I can judge."

The station will be broadcasting in Sansui quad either at the time it switches format or shortly thereafter. WABX in Detroit has featured Sansui quad with considerable success.

Though an outside source indicates that Brad Sobel will be the program director, Detz generally guides the programming of his stations.

**The Great Elektra/Asylum  
Singles Release.**

# **Quality and quantity.**

Everything is relative. True, The Great Elektra/Asylum Singles Release is the greatest release of single records (Pop & Country) in our history. And if you know our history, you know that we've never put much stock in numbers alone. The old story of quality versus quantity still holds true. Look at the titles. Look at the artists. Look at the power. Because we wouldn't want you to miss a single bit of it.

**Joni Mitchell "Big Yellow Taxi" E 45221**

**Harry Chapin "Cat's In The Cradle" E 45203**

**Eagles "Best Of My Love" E 45218**

**Souther, Hillman, Furay Band  
"Safe At Home" E 45217**

**Dick Feller "Cry For Lori" E 45220**

**The Hagers "Cherry Pie" E 45219**

**Linda Hargrove**

**"I've Never Loved Anyone More" E 45215**

**Larry Ballard**

**"Young Blood & Sweet Country Music" E 45216**

**Queen "Killer Queen" E 45226**

**Jo Jo Gunne "Where Is The Show?" E 45225**

**Gene Clark "Life's Greatest Fool" E 45222**

**A Foot In Coldwater**

**"(Make Me Do) Anything You Want" E 45224**

**David Gates "Never Let Her Go" E 45223**

**Jackson Browne "Walking Slow" E 45227**



Billboard HOT 100 Chart Bound

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PLEASE DADDY—John Denver (RCA 0182) LONELY PEOPLE—America (Warner Bros. 8048) BIG YELLOW TAXI—Joni Mitchell (Asylum 45221) SEE TOP SINGLE PICKS REVIEWS, page 85

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and chart positions for three different chart types.

STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA MUSIC; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

Index table listing songs and artists alphabetically with their corresponding chart positions and publisher/label information.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.

# MELANIE

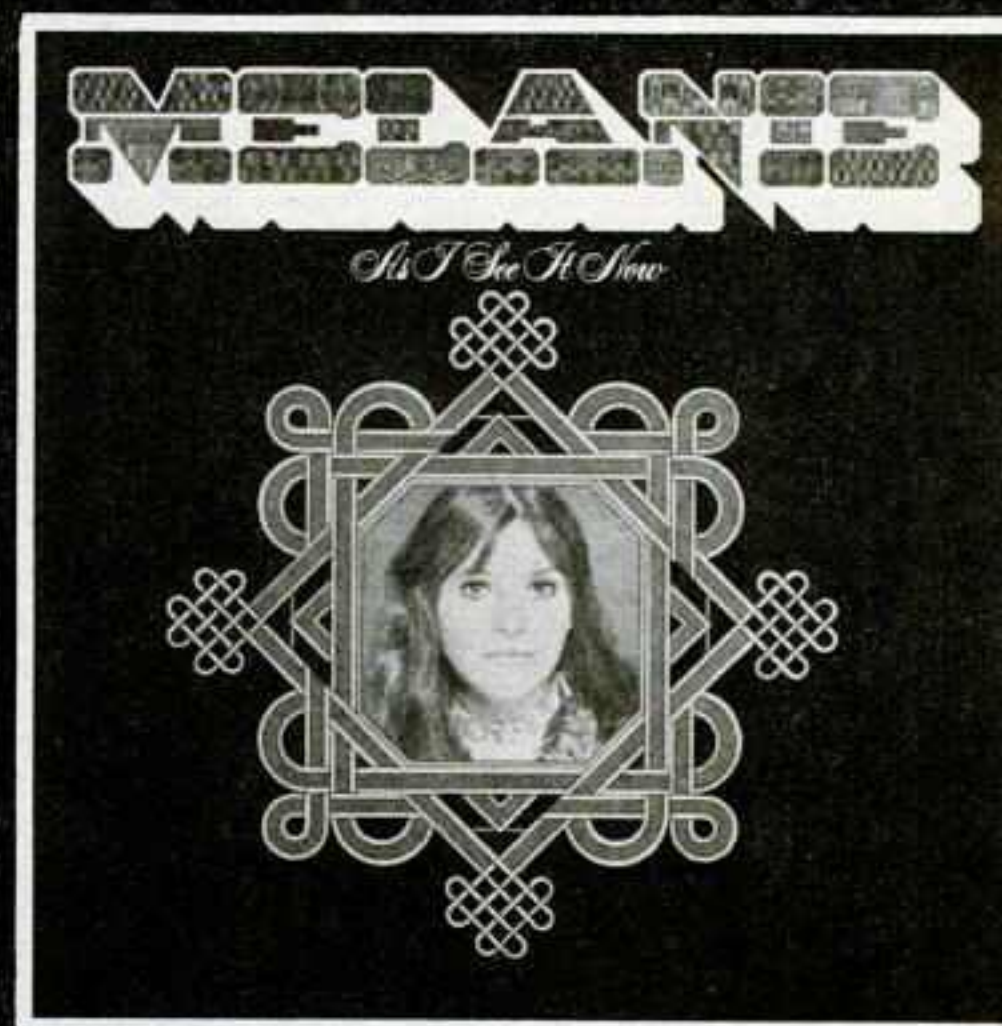
## AS SHE SEES IT NOW:



*As I see it now  
The world has got to change  
Keeping us whole is the main thing  
But me, I just sing  
Sometimes out of my range  
Reaching for notes in my dreams  
Let's dream together for the ride  
It's not forever just tonight  
My visions in sound  
Delivered my sorrows to you and you found me  
So let's dream together for the ride*

**A STUNNING NEW MELANIE ALBUM  
ON NEIGHBORHOOD RECORDS**

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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	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	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL												
★	1	4	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98				36	41	12	★	TRAFFIC When The Eagle Flies Asylum/Island 7E-1020	6.98		7.97		7.97				71	75	11	FRANK ZAPPA/ THE MOTHERS Roxy & Elsewhere Discreet 2D2-2202 (Warner Bros.)	9.98		10.97		10.97							
	2	7	ROLLING STONES It's Only Rock 'N Roll Rolling Stones CDC 79101 (Atlantic)	6.98		7.97		7.97				★	59	2	★	DEEP PURPLE Stormbringer Purple PR 2832 (Warner Bros.)	6.98		7.97		7.97					72	60	12	GINO VANNELLI Powerful People A&M SP 3630	6.98		6.98		6.98						
	3	16	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM-1-1004 (Phonogram)	6.98		7.95	7.95	7.95				38	31	11		JACKSON 5 Dancing Machine Motown MG-78051	6.98		7.98		7.98				73	46	16	ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98		7.97		7.97	7.95						
★	5	8	JETHRO TULL War Child Chrysalis CHR 1067 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97				39	32	12		RETURN TO FOREVER FEATURING CHICK COREA Where Have I Known You Before Polydor PD 6509	6.98		7.98		7.98				74	74	9	★	STANLEY TURRENTINE Pieces of Dreams Fantasy F-9465	6.98		7.98		7.98						
★	6	8	NEIL DIAMOND Serenade Columbia PC 32919	6.98		7.98		7.98				★	62	2	★	LINDA RONSTADT Heart Like A Wheel Capitol ST 11358	6.98		7.98		7.98					75	55	14	MIRACLES Do It Baby Tamla T6-33451 (Motown)	6.98		7.98		7.98						
★	11	25	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95				★	53	7	★	BILLY JOEL Streetlife Serenade Columbia PC 33146	6.98		7.98		7.98					76	76	5	★	CURTIS MAYFIELD Got To Find A Way Curton CRS 8604 (Buddah)	6.98		7.98		7.98					
★	8	15	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	6.98		7.97		7.97				★	52	8	★	CRUSADERS Southern Comfort ABC/Blue Thumb BTSY-9002-2	9.98	10.98		10.98						77	77	8	★	B.B. KING & BOBBY BLUE BLAND Together For The First Time ABC/Dunhill DSY-50190-2	9.98		10.98		10.98					
	8	7	JIM CROCE Photographs & Memories, His Greatest Hits ABC ABCD-835	6.98	6.98	7.95	7.95	7.95				★	54	7	★	STYLISTICS Heavy Avco AV 69004	6.98		7.95		7.95					78	82	34	★	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	6.98		7.95		7.95					
★	10	6	LOGGINS & MESSINA Mother Lode Columbia PC 33175	6.98		7.98		7.98				★	67	3	★	BOBBY VINTON Melodies Of Love ABC ABCD 851	6.98		7.98		7.98				★	158	2	★	GEORGE CARLIN Toledo Window Box Little David LD 3003 (Warner Bros.)	6.98		7.97		7.97						
★	12	4	OHIO PLAYERS Fire Mercury SRM 1-1013 (Phonogram)	6.98		7.98		7.98				★	45	45	6	★	LEO KOTTKE Dreams And All That Stuff Capitol ST 11335	6.98		7.98		7.98				★	92	3	★	SHAWN PHILLIPS Furthermore A&M SP 3662	6.98		7.98		7.98					
	11	9	DAVID BOWIE Live At The Tower Philadelphia RCA CPL2-0771	11.98		12.95		12.95				★	56	13	★	AVERAGE WHITE BAND Atlantic SD 7308	6.98		7.97		7.97				★	93	8	★	SPLINTER The Place I Love Dark Horse SP 22001 (A&M)	6.98		7.98		7.98						
	12	13	JEFFERSON STARSHIP Dragon Fly Grunt BFL1-0717 (RCA)	6.98		7.95		7.95				★	47	47	24	★	ELTON JOHN Caribou MCA 2116	6.98		7.98		7.98	8.95			★	83	70	18	★	MINNIE RIPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98				
	13	4	JOHN LENNON Walls And Bridges Apple SW 3416 (Capitol)	6.98		7.98		7.98				★	48	35	15	★	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98				★	84	79	11	★	FLEETWOOD MAC Heroes Are Hard to Find Reprise MS 2196	6.98		7.97		7.97				
★	18	15	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98		7.98		7.98				★	49	50	7	★	OSMONDS Love Me For A Reason MGM M3G 4939	6.98		7.98		7.98				★	85	63	11	★	KOOL & THE GANG Light Of Worlds De-Lite DEP 2014 (PIP)	6.98		7.98		7.98				
	15	14	JACKSON BROWNE Late For The Sky Asylum 7E-1017	6.98		7.97		7.97				★	61	6	★	LOVE UNLIMITED ORCHESTRA White Gold 20th Century T-458	6.98		7.98		7.98	7.98			★	86	86	8	★	DARYL HALL & JOHN OATES War Babies Atlantic SD 18109	6.98		7.97		7.97					
	16	16	ELECTRIC LIGHT ORCHESTRA Eldorado United Artists UA-LA339	6.98		6.98		6.98				★	51	27	11	★	HERBIE HANCOCK Thrust Columbia PC 32965	6.98		7.98		7.98				★	99	7	★	BOB JAMES One CTI 6043 (Motown)	6.98		7.98		7.98					
★	23	4	THIS IS THE MOODY BLUES Threshold 2THS 12/13 (London)	11.98		13.95		13.95				★	52	40	6	★	FOGHAT Rock & Roll Outlaws Bearsville BR 6956 (Warner Bros.)	6.98		7.97		7.97				★	98	4	★	KING CRIMSON Red Atlantic SD 18110	6.98		7.97		7.97					
★	22	7	HELEN REDDY Free And Easy Capitol ST 11348	6.98		7.98		7.98				★	53	36	11	★	RANDY NEWMAN Good Old Boys Reprise MS 2193	6.98		7.97		7.97				★	89	85	10	★	LOVE UNLIMITED In Heat 20th Century T-443	6.98		7.98		7.98				
★	28	5	BARBRA STREISAND Butter Fly Columbia PC 33005	6.98		7.98		7.98				★	54	30	8	★	ROD STEWART Smiler Mercury SRM 1-1017 (Phonogram)	6.98	7.95	7.95	7.95	7.95				★	101	2	★	BILLY SWAN I Can Help Monument KZ 33279 (Columbia)	5.98		6.98		6.98					
	20	21	SANTANA Borboletta Columbia PC 33135	6.98	7.98	7.98	7.98	7.98				★	55	44	11	★	LOU REED Sally Can't Dance RCA CPL1-0611	6.98		7.95		7.95				★	91	83	15	★	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS— LADIES AND GENTLEMEN EMERSON, LAKE & PALMER Manticore MC 3-200 (Atlantic)	12.98		13.97		13.97				
★	29	3	RINGO STARR Goodnight Vienna Apple SW 3417 (Capitol)	6.98		7.98		7.98				★	56	43	15	★	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	6.98		7.97		7.97	8.95			★	92	71	11	★	GRAHAM CENTRAL STATION Release Yourself Warner Bros. BS 2814	6.98		7.97		7.97				
	23	20	CHEECH & CHONG'S WEDDING ALBUM Ode SP 77025 (A&M)	6.98		7.98		7.98				★	69	5	★	THE GREGG ALLMAN TOUR Capricorn 2C 0141 (Warner Bros.)	11.98		12.97		12.97				★	124	3	★	WISHBONE ASH There's The Rub MCA 464	6.98		7.98		7.98						
	24	19	CAROLE KING Wrap Around Joy Ode SP 77024 (A&M)	6.98		7.98		7.98				★	59	57	16	★	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95			★	107	2	★	DAN FOGELBERG Souvenirs Epic PE 33137 (Columbia)	6.98		7.98		7.98						
	25	25	DAVE MASON Columbia PC 33096	6.98		7.98		7.98				★	91	2	★	CHARLIE RICH The Silver Fox Epic PE 33250 (Columbia)	6.98		7.98		7.98				★	95	95	4	★	PAUL WILLIAMS Little Bit Of Love A&M SP 3655	6.98		7.98		7.98					
★	39	4	AL GREEN Explores Your Mind Hi HSL 32087 (London)	7.98		7.98		7.98				★	61	65	54	★	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95				★	139	2	★	JOHNNY WINTER John Dawson Winter III Blue Sky PZ 33292 (Columbia)	6.98		7.98		7.98					
★	33	5	GLADYS KNIGHT & THE PIPS I Feel A Song Buddah BDS 5612	6.98		7.98		7.98				★	90	3	★	MOTT THE HOOPLE Live Columbia PC 33282	6.98		7.98		7.98				★	97	78	10	★	GENTLE GIANT The Power & The Glory Capitol ST 11337	6.98		7.98		7.98					
★	34	7	MILLIE JACKSON Caught Up Spring SPR 6703 (Polydor)	6.98		7.98		7.98				★	63	51	22	★	NEKTAR Remember The Future Passport PPS-98002 (ABC)	6.98		7.95		7.95				★	171	2	★	BRIAN AUGER'S OBLIVION EXPRESS Live Oblivion, Vol. 1 RCA CPL1-0645	6.98		7.95		7.95					
★	38	6	MARIA MULDAUR Waitress In The Donut Shop Reprise MS 2194	6.98		7.97		7.97				★	64	68	19	★	STEVIE WONDER Fulfillingness' First Finale Tamla T6-33251 (Motown)	6.98		7.98		7.98	7.95			★	118	2	★	TONY ORLANDO & DAWN Prime Time Bell 1317 (Arista)	6.98		7.98		7.98					
★	37	5	KIKI DEE BAND I've Got The Music In Me MCA 458	6.98		7.98		7.98				★	65	49	15	★	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98	7.98	7.98				★	100	72	6	★	VAN MORRISON Veedon Fleece Warner Bros. BS 2805	6.98		7.97		7.97				
	31	24	PAUL ANKA Anka United Artists UA-LA 314G	6.98		6.98		6.98	7.95			★	66	66	5	★	MONTROSE Paper Money Warner Bros. BS 2823	6.98		7.97		7.97				★	101	81	33	★	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98		6.98		6.98				
	32	17	AMERICA Holiday Warner Bros. W 2808	6.98		7.97		7.97				★	69	64	14	★	ANDY KIM Capitol ST 11318	6.98		7.98		7.98				★	102	87	15	★	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolib M3G 4968 (MGM)	6.98		7.98		7.98				
	33	26	J. GEILS BAND Nightmares... And Other Tales From The Vinyl Jungle Atlantic SD 18107	6.98		7.97		7.97				★	70	73	7	★	DAVE LOGGINS Apprentice (In A Musical Workshop) Epic NE 32833 (Columbia)	5.98		6.98		6.98				★	103	88	28	★	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98	7.98			
★	42	6	TODD RUNDGREN'S UTOPIA Bearsville BR 6954 (Warner Bros.)	6.98		7.97		7.97				★	96	2	★	FRANK SINATRA The Main Event—Live Reprise FS 2207	6.98		7.97		7.97				★	115	2	★	PRELUDE After The Gold Rush Island ILPS 9282	6.98		7.98</								

ABC RECORDS  
IS PROUD TO ANNOUNCE  
THE RE-SIGNING OF IT'S  
GREAT AND TALENTED GROUP...

# Three Dog Night

EXCLUSIVELY ON  
ABC/DUNHILL RECORDS

# TOP LPs & TAPE

POSITION 107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	114	61	<b>ELTON JOHN</b> Goodbye Yellow Brick Road MCA 210003	11.98	12.98	12.98	12.98	
108	97	17	<b>TONY ORLANDO &amp; DAWN</b> New Ragtime Follies Bell B 1130 (Arista)	5.98	6.98	6.98		
119	2	2	<b>BOBBY VINTON</b> With Love Epic PE 32921 (Columbia)	6.98	7.98	7.98		
121	5	5	<b>KISS</b> Hotter Than Hell Casablanca NBLP 7006	6.98	7.98	7.98		
111	80	7	<b>NEW RIDERS OF THE PURPLE SAGE</b> Brujo Columbia PC 33145	6.98	7.98	7.98		
112	100	4	<b>TIM WEISBERG</b> 4 A&M SP 3658	6.98	7.98	7.98		
113	103	15	<b>LITTLE FEAT</b> Feat's Don't Fail Me Now Warner Bros. BS 2784	6.98	7.97	7.97		
NEW ENTRY			<b>GENESIS</b> The Lamb Lies Down On Broadway A&M SP 3658	9.98	10.97	10.97		
115	105	21	<b>BAD COMPANY</b> Swan Song SS 8410 (Atlantic)	6.98	7.97	7.97		
116	106	13	<b>BILLY PRESTON</b> The Kids & Me A&M SP 3645	5.98	6.98	6.98		
117	102	7	<b>OHIO PLAYERS</b> Climax Westbound WB 1003 (Chess/Janus)	6.94	7.95	7.95		
118	109	35	<b>FRANK ZAPPA</b> Apostrophe (°) Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	8.95
119	108	31	<b>AEROSMITH</b> Get Your Wings Columbia KC 32847	5.98	6.98	6.98		
137	4	4	<b>BARRY MANILOW II</b> Bell 1314 (Arista)	6.98	7.98	7.98		
121	104	8	<b>BONNIE RAITT</b> Streets Warner Bros. BS2818	6.98	7.97	7.97		
122	110	33	<b>LYNYRD SKYNYRD</b> Second Helping MCA/Sounds of the South 413	5.98	7.98	7.98		
136	11	11	<b>WAYLON JENNINGS</b> The Rambler Man RCA APL1-0734	5.98	6.95	6.95		
124	113	17	<b>JOE COCKER</b> I Can Stand A Little Rain A&M SP-3633	6.98	7.98	7.98		
125	112	22	<b>BEACH BOYS</b> Endless Summer Capitol SYBB 11307	6.98	7.98	7.98		
182	2	2	<b>BOBBI HUMPHREY</b> Satin Doll Blue Note BN-LA344-G (United Artists)	6.98	7.98	7.98		
127	94	12	<b>JIM WEATHERLY</b> Songs Of Buddah BDS 5608 ST	6.98	7.98	7.98		
128	111	8	<b>FOUR TOPS</b> Live & In Concert ABC/Dunhill DSD-50188	6.98	7.98	7.98		
129	116	8	<b>CHARLIE RICH</b> She Called Me Baby RCA APL1-0686	5.98	6.95	6.95		
142	3	3	<b>POCO</b> Cantamos Epic PE 33192 (Columbia)	6.98	7.98	7.98		
131	125	6	<b>BEACH BOYS</b> Friends & Smiley Smile Reprise 2MS 2167	7.98	9.97	9.97		
NEW ENTRY			<b>OZARK MOUNTAIN DAREDEVILS</b> It'll Shine When It Shines A&M SP 3654	6.98	7.98	7.98		
133	131	23	<b>MARVIN GAYE LIVE</b> Tania T6-33351 (Motown)	6.98	7.98	7.98		
134	132	35	<b>EAGLES</b> On The Border Aylum 7E-1004	6.98	6.98	6.98		
135	123	5	<b>DEODATO</b> Artistry MCA 457	6.98	7.98	7.98		
136	138	3	<b>MARLO THOMAS</b> Free To Be You & Me Bell 1110 (Arista)	6.98	7.98	7.98		
137	120	4	<b>DON McLEAN</b> Homeless Brother United Artists UA-LA315-G	6.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
NEW ENTRY			<b>PIANO RAGS BY SCOTT JOPLIN Vol. III</b> Joshua Rifkin Nonesuch H 71305 (Elektra)	3.96				5.97
162	2	2	<b>EDDIE KENDRICKS</b> For You Tania T6-335 (Motown)	6.98	7.98	7.98		
140	140	5	<b>KENNY RANKIN</b> Silver Morning Little David LD 3000 (Warner Bros.)	6.98	7.95	7.95		
151	5	5	<b>R.E.O. SPEEDWAGON</b> Lost In A Dream Epic PE 32948 (Columbia)	6.98	7.98	7.98		
142	149	28	<b>NEIL DIAMOND</b> His 12 Greatest Hits MCA 2106	6.98	7.98	7.98	7.98	
143	122	27	<b>CLIMAX BLUES BAND</b> Sense Of Direction Sire SAS 7501 (ABC)	6.98	7.95	7.95		
155	2	2	<b>BLACKBYRDS</b> Flying Start Fantasy F-9472	6.98	7.98	7.98		
145	130	36	<b>CAT STEVENS</b> Buddah & The Chocolate Box A&M SP 3623	6.98	6.98	7.98	6.98	7.95
146	126	16	<b>ANNE MURRAY</b> Country Capitol ST-11324	6.98	7.98	7.98		
147	154	70	<b>STEVIE WONDER</b> Innervisions Tania T 326 L (Motown)	5.98	6.98	6.98		
160	2	2	<b>DONNY OSMOND</b> Donny Kolib M3G 4978 (MGM)	6.98	7.98	7.98		
149	156	27	<b>RICK WAKEMAN</b> Journey To The Centre Of The Earth A&M SP 3621	6.98	7.98	7.98		
150	147	64	<b>CHEECH &amp; CHONG</b> Los Cochinos Ode SP 77019 (A&M)	6.98	7.98	7.98		
151	133	12	<b>NANCY WILSON</b> All In Love Is Fair Capitol ST 11317	6.98	7.98			
152	134	10	<b>EDDIE HARRIS</b> Is It In Atlantic SD 1659	6.98	7.97	7.97		
NEW ENTRY			<b>QUEEN</b> Sheer Heart Attack Elektra 7E-1026	6.98	7.97	7.97		
154	128	90	<b>BREAD</b> The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	8.95
165	3	3	<b>HELLO PEOPLE</b> The Handsome Devils ABC/Dunhill DSD 50184	6.98	7.98	7.98		
156	127	16	<b>RICHARD BETTS</b> Highway Call Capricorn CP 0123 (Warner Bros.)	6.98	7.97	7.97		
157	157	3	<b>MANFRED MANN</b> The Good Earth Warner Bros. BS 2826	6.98	7.97	7.97		
168	2	2	<b>NEIL SEDAKA</b> Sedaka's Back MCA 463	6.98	7.98	7.98		
159	145	25	<b>RUFUS</b> Rags To Rufus ABC ABCX 809	5.98	7.95	7.95		
170	3	3	<b>CAMEL</b> Mirage Janus JXS 7009 (Chess/Janus)	6.94	7.95			
161	148	45	<b>JONI MITCHELL</b> Court And Spark Asylum 7E-1001	6.98	7.97	7.97		
162	135	16	<b>RIGHTEOUS BROTHERS</b> Give It To The People Haven ST-9201 (Capitol)	5.98	6.98	6.98		
163	144	22	<b>ERIC CLAPTON</b> 461 Ocean Blvd. RSO SD 4801 (Atlantic)	6.98	7.97	7.97		
164	159	52	<b>PAUL McCARTNEY &amp; WINGS</b> Band On The Run Apple SD 3415 (Capitol)	6.98	6.98	7.98	6.98	
165	172	6	<b>BADFINGER</b> Wish You Were Here Warner Bros. BS 2827	6.98	7.97	7.97		
183	2	2	<b>JACK BRUCE</b> Out Of The Storm RSO SD 4805 (Atlantic)	6.98	7.97	7.97		
167	176	16	<b>DUANE ALLMAN</b> An Anthology, Vol. II Capricorn 2CP 0139 (Warner Bros.)	9.98	10.97	10.97		
168	146	21	<b>SANTANA</b> Greatest Hits Columbia PC 33050	6.98	7.98	7.98	7.98	7.98
NEW ENTRY			<b>CARL DOUGLAS</b> Kung Fu Fighting & Other Love Songs 20th Century T 464	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	175	2	<b>SUPERTRAMP</b> Crime Of The Century A&M SP 3647	6.98	7.98	7.98		
NEW ENTRY			<b>THREE DEGREES</b> Philadelphia International K2 32406 (Columbia)	5.98	6.98	6.98		
NEW ENTRY			<b>SPINNERS</b> New & Improved Atlantic SD 18118	6.98	7.97	7.97		
NEW ENTRY			<b>DONOVAN</b> 7-Tease Epic PE 33245 (Columbia)	6.98	7.98	7.98		
174	173	13	<b>RUSH</b> Mercury SRM1-1011 (Phonogram)	6.98	7.95	7.95		
186	11	11	<b>HAWKWIND</b> Hall Of The Mountain Grill United Artists UA-LA328-G	6.98	6.98			
176	180	2	<b>HUDSON BROTHERS</b> Hollywood Situation Casablanca NBLP 7004	6.98	7.98	7.98		
177	169	164	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia GP 8	5.98	7.98	7.98		
178	153	20	<b>RENAISSANCE</b> Turn Of The Cards Sire SAS 7502 (ABC)	6.98	7.98	7.95	7.95	7.95
179	185	3	<b>HUDSON BROTHERS</b> Totally Out Of Control MCA 460	6.98	7.98	7.98		
180	152	5	<b>CHER</b> Greatest Hits MCA 2127	6.98	7.98	7.98		
NEW ENTRY			<b>ANNE MURRAY</b> Highly Prized Possession Capitol ST 11354	6.98	7.98	7.98		
182	189	110	<b>CHEECH &amp; CHONG</b> Big Bambu Ode SP 77014 (A&M)	6.98	7.98	7.98		
NEW ENTRY			<b>BURT BACHARACH</b> Greatest Hits A&M SP 3661	6.98	7.98	7.98		
NEW ENTRY			<b>BOBBY WOMACK</b> Greatest Hits United Artists UA-LA346-G	6.98	6.98	6.98		
185	194	193	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
186	163	22	<b>THE SOUTHER, HILLMAN, FURAY BAND</b> Asylum 7E-1006	6.98	7.97	7.98	7.97	
187	191	35	<b>HELEN REDDY</b> Love Song For Jeffrey Capitol SD 11284	6.98	6.98	7.98	6.98	
188	195	83	<b>CHARLIE RICH</b> Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
189	167	9	<b>TOM RUSH</b> Ladies Love Outlaws Columbia KC 33054	5.98	6.98	6.98		
NEW ENTRY			<b>PAUL ANKA</b> Gold Sire SAS 3704-2 (ABC)	7.98	8.95	8.95		
191	187	109	<b>STEVIE WONDER</b> Talking Book Tania T 319 L (Motown)	5.98	6.98	6.98		
192	188	14	<b>POINTER SISTERS</b> Live At The Opera House ABC/Blue Thumb BTS 8002	9.98	10.98	10.98		
193	196	13	<b>TAVARES</b> Hard Core Poetry Capitol ST 11316	6.98	7.98	7.98		
194	190	53	<b>JIM CROCE</b> I Got A Name ABC ABCX 797	5.98	7.95	7.95	7.95	
195	193	5	<b>STANLEY TURRENTINE</b> The Baddest Turrentine CTI 6048 S1 (Motown)	6.98	7.98	7.98		
196	192	30	<b>STYLISTICS</b> Let's Put It All Together A&M AV 69001-698	6.98	6.95	6.95		
197	174	6	<b>STYX</b> Man Of Miracles Wooden Nickel BWL1-0638 (RCA)	6.98	7.95	7.95		
198	150	7	<b>ELVIS PRESLEY</b> Having Fun With Elvis On Stage RCA CPM1-0818	6.98	7.95	7.95		
199	164	16	<b>JOHNNY BRISTOL</b> Hang On In There Baby MGM M3G 4959	6.98	7.98	7.98		
200	166	5	<b>GLEN CAMPBELL</b> Reunion Capitol ST 11336	6.98	7.98			

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	119
Duane Allman	167
Gregg Allman	58
America	32
Paul Anka	31, 190
Brian Auger	98
Average White Band	46
Burt Bacharach	183
Bachman-Turner Overdrive	3, 79
Bad Company	115
Badfinger	165
Beach Boys	125, 131
Richard Betts	156
Blackbyrds	144
David Bowie	11
Bread	154
Johnny Bristol	199
Jackson Browne	15
Jack Bruce	166
B.T. Express	35
Camel	160
Glen Campbell	200
George Carlin	80
Harry Chapin	7
Cheech & Chong	23, 150, 182
Cher	180
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Eric Clapton	163
Climax Blues Band	143
Joe Cocker	124
Alice Cooper	73
Chick Corea	39
Jim Croce	8, 194
CSNY	56
Crossaders	42
Mac Davis	101
Deep Purple	37
John Denver	6, 61
Deodato	135
Neil Diamond	5, 142
Donovan	173
Carl Douglas	169
Eagles	134
Electric Light Orchestra	16
Emerson, Lake & Palmer	91
Fleetwood Mac	84
Dan Fogelberg	94
Foghat	52
Four Tops	128
Marvin Gaye	133
J. Geils Band	33
Genesis	114
Gentle Giant	97
Graham Central Station	92
Al Green	26
Hall/Oates	86

Herbie Hancock	51
Eddie Harris	152
Hawkwind	175
Hello People	155
Hudson Brothers	176, 179
Bobbi Humphrey	126
Isley Bros.	65
Millie Jackson	28
Jackson 5	38
Bob James	87
Jefferson Starship	12
Waylon Jennings	123
Billy Joel	41
Elton John	1,





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## New Talent Flood In U.K.

• Continued from page 1

Beatles, whose first hit was 13 years ago.

**Splinter**, for instance, hit with the single "Costafine Town," on George Harrison's Dark Horse label. Personally-signed commendations from the ex-Beatle obviously speeded its acceptance. The group is in fact a duo, Bill Elliott and Bob Purvis.

The Beatle "link" in the case of Pilot, whose hit single is "Magic" on EMI, could be more damaging than helpful. This band, once a trio, now a quartet with the addition recently of guitarist Ian Bairnson, was founded on the songwriting talents of Bill Lyall and David Paton.

EMI executives raved about their "treasure chest of songs"—the composers had around 70 songs on tape and many comparisons were made with the early work of Paul McCartney and John Lennon.

Paton and Lyall know the dangers of that kind of praise and admit to being awed by it.

But they are determined to shake off any comparisons and prove their originality on their album "Pilot—From An Album Of The Same Name."

**Ace** hit the charts with its first single, "How Long" released through the new Anchor label. They originally operated, unsuccessfully, under the name Ace Flash and the Dynamos. They say they're not really a singles band and are proud of their first album, "Five Aside." They recently became the first rock band to play a concert prior to a professional football match.

More youthful exuberance emerging fast comes from the band **Hello**. They have hit the charts with "Tell Him" and the four-strong group is just one more example of the apparently inexhaustible supply of teen talent through the Bell label—now Arista in the U.S.

Supporting Gary Glitter on tour helped get Hello known. They look good, in all-black costumes and all-white instruments and experts believe they have the personality as a band to rival the "harder" Slade or the "softer" Bay City Rollers.

There's a group called **Slowbone and the Wonder Boys** which has been working in London's East End for five years now, building a big following. But the big break came when they appeared with Stevie Wonder at the Rainbow Theatre in London—and his approval helped them win a contract with Motown's Rare Earth—the first British band to be signed by the U.S. label.

They eschew the glitter and prettiness, but aim to put on a tough rock show, with visual appeal by using comic props.

## Infringement? Publisher Sues

LOS ANGELES—Screen Gems/Columbia Music is suing Pocket Full of Tunes Inc. claiming their song "Keep On Singing" infringes on "I Believe In Music."

The federal court suit here claims the defendant owes the plaintiff an accounting and damages. Brief states that Morris (Mac) Davis wrote and produced two original arrangements of "I Believe In Music" with their employe Sid Engel in 1970.

## New Diamond Firm

• Continued from page 3

trate on talent discovery and development.

Jeanne Schaefer, a publishing administrator since 1968 for ASCAP, ATV and Apple, will be Rosner's administrative assistant.

The eight-strong **Sweet Sensation**, recording for Pye, has already had a No. 1 single with "Sad Sweet Dreamer" and looks set to avoid a "one-hit wonder" tag.

In terms of visual appeal and stage presentation, Sweet Sensation appears to have what it takes to live up to the performance demands that follow an instant-hit single.

**Hector** is the name of a South Coast quartet whose first engagements were at impromptu and often free lunch-time concerts in Portsmouth, Hampshire, schools.

In a sense, Hector is into a Slade scene. They go for an one-stage party-atmosphere show, and their releases so far, through DJM, have been highly promoted to the teen market. They figure they can prove musical merit to older folk later.

But there are already no doubts about the musical ability of the four-man team known as **Sailor**—originally musicians who played at Le Matelot club in a red-light district of Paris.

Apart from their obvious musicianship, they also go for the visual effects, creating an onstage atmosphere redolent of the red light areas and clubs of France.

Touring with Mott The Hoople in the U.K. helped this CBS band get across to the public. They wear sailor uniforms and part of the off-beat sound is created by a giant nickelodeon, built by Kajanus, who is the son of a Russian prince.

Briefly, it comprises two upright pianos, placed back to back, with seven mechanical music-making devices linked up, including two synthesizers.

**Merlin** is another band from the CBS stable. Its album "Merlin" shows a blend of pop and rock. The band, originally known as Madrigal, is the result of patient market research to find exactly the right blend of image, stage presentation and ability.

Visual appeal also matters to the band **Oscar**, on the new Buk label here. The label is a pop offshoot of the massive BASF organization, with Paul Murphy, London-based, in charge of the production side.

Oscar is a five-piece band. Led by Brian McGladdery, they spend a year writing and rehearsing for a launch which eventually came a few weeks ago with a single "Well-Known Lady" and an album, "Oscar." They claim to have an obsessive dislike of the way rock 'n' roll has become sweaty and dirty, and their aim in dress and manner is "to create an aura of Victorian elegance, splendor and chivalry." The music, however, is contemporary rock.

**Trapeze** is certainly emerging as a powerful attraction. It came from the industrial Midlands and were originally championed by the Moody Blues. The Moodies signed them to their Threshold label and there were three interest-building albums. It is taking time for this band to register in the bigtime, but since abandoning its old close-harmony style, it is into what has been described as "the first successful merging of black soul and white power rock."

Vocal teams like the Reflections, Rain, Design and Love Together vie for the gap left by the split of the New Seekers; Giggles, Fogg and Snapp look for space to emerge; as do Kilburn and the High Roads, Chilli Willi and the Red Hot Peppers, Bilbo Baggins, Gonzalez, Ko Ko Mo and Man.

The heartening thing for the upcoming bands is that the current flexibility of hit styles on the charts gives them a real chance to break through.

**Westbound Records and Chess/Janus have parted company. You can expect a new label distribution pact for the Detroit-based Westbound Records within the next couple of weeks. The label has been responsible for several hits and has been negotiating quietly with several record labels on both coasts. Reported having the inside track is 20th Century.**

**What famous husband & wife performing team on the recognition level of Sonny & Cher is hiring separate personal managers en route to divorce court? . . . Elton John, whose "Greatest Hits" just became his sixth platinum album, would only agree to be godfather of agent Howard Rose's baby if he could choose the name. So the birth certificate reads Melissa Umbrella Rose.**

**LATE SIGNING—Three Dog Night re-signed with ABC.**

**Jack Oliver has exited Peter Asher's management office and is independently managing writer-singer-pianist Tom Snow, reviewed in Billboard Dec. 7 with Asher erroneously named as manager.**

**"Midnight Special" renewed for third year on NBC-TV. . . . Tom Jones to move to Los Angeles with his family. According to Billboard's Tokyo correspondent, who interviewed Jones during the singer's second Japan tour, T.J. is already house-hunting in Southern California.**

**Vicki Lawrence married "Carol Burnett Show" make-up director Al Schultz after divorcing "Night The Lights Went Out In Georgia" writer Bobby Russell. . . . Ike & Tina Turner won first Golden European Record Award for foreign artists who score heavily on the continent.**

**Casablanca Records to distribute soundtrack album of 20th Century film, "Harry & Tonto." . . . The Lion's Share, suburban San Francisco nitery, running Sunday night program of classic rock documentary films along with local bands.**

**Woody Herman's next Fantasy LP to include order form for his jazz band scores from Hal Leonard Publishing, Milwaukee. . . . "Jesus Christ Superstar" score arrived in Moscow as music for an anti-rock, anti-religion propaganda play titled "Rock 'n' Roll At Dawn," with Judas as the hero.**

**Hudson Brothers share a box on "Hollywood**

## Inside Track

**Squares" TV quizzer before tour in February. . . . Dave Grusin to score country music film "W.W. & The Dixie Dance Kings." . . . Tom Bahler scoring "Mary, Bloody Mary" suspense film.**

**Ken Erlich executive producer for Soundstage, the stereo simulcast on WTTW-TV and WBBM-FM, Chicago, has lined up Kris Kristofferson and Rita Coolidge, including Billy Swan and Donny Fritts in the back-up band, for a taping session; and Chick Corea and Herbie Hancock for a keyboard jazz taping session.**

**CAM will produce and publish the motion picture score to "Lancelot Of The Lakes" and "Vincent Francois Paul And The Others," starring Yves Montand. Music for the latter was composed by Philippe Sarde. . . . Roger Williams has recorded theme song for "Murder On The Orient Express," for MCA. . . . Cy Coleman appeared Wednesday (11) in concert at New York's Carnegie Hall with 50 members of American Symphony Orchestra conducted by Frederick Fennell.**

**The pigskin flew high last week after WMAL-FM's Tom Curtis presented Elton John with autographed Redskin football, which the superstar used to play touch football with on his own plane while flying from Washington to New York. . . . A&M hosted a gala opening for Peter Allen at Reno Sweeney in New York. . . . Charlie Rich returns to New York Saturday (14) for a country gig at Felt Forum. . . . Camel are coming and are actually here—in the British rock group's first U.S. tour. Tour was supposed to run until Dec. 22 but it's been extended to Feb. 3.**

**A system that puts sound into the human body through the skin was demonstrated at the Orphanage nitery in San Francisco. . . . Tom McFaul of Lucas/McFaul and the Warehouse Recording Studio plays keyboard on the new Columbia LP by Bob Dylan, "Blood On The Tracks."**

**London Records is backing the Rolling Stones' 10th anniversary of the group's 1st LP in the U.S., with a large-scale sales drive this month. The program is called "World's Greatest Rock N' Roll Band On London Records Where It All Began" and features 17 albums, highlighted by two-record set "Hot Rocks."**

## Discotheques Demand 5-Minute Singles

• Continued from page 1

—A strong conviction on the part of the DJs that they play an active role in "breaking" a record locally.

—A trend towards more labels giving increased attention to servicing the spinners.

—A defining of club audiences as an affluent 18-35 age group.

—A consensus from owners that the disco business is "good" and that forecasts for the coming year are healthy.

—A mixed reaction to having live recording talent performing at the club level.

While, to date, such labels as Scepter, Chess/Janus and Roulette have created special disco-mix versions of commercial singles (Billboard, Nov. 2), a general move on the industry's part to release extended-play dance singles doesn't appear imminent. Observers say that it would be sure to create a dilemma for manufacturers who are constantly pressured by radio for shorter record sales.

Nevertheless, disco spinners would like to see more product specifically geared to their audiences. Adding substance to their arguments, they say that already it's accepted that club players break records, oftentimes weeks, if not months, before local AM and FM outlets.

They consider their audiences as "regulars" and this, they feel, gives them a special first-hand knowledge of their musical likes and dislikes.

More importantly, the club scene provides a live testing ground for new product. Several players stress that their audiences are there to dance and to "listen" and not to use music as just background "filler."

While many of the disco DJs canvassed say that they are receiving service product, it has only been in recent months that a number of labels are treating them seriously. Still, the consensus points to even more

consideration needed on the part of manufacturers.

Closely linked to the DJs' need for product access is a strong attitude of programming independence. They pride themselves on musical tastes and also readily accept the challenge of constantly trying to come up with something new for their audiences. Both traits create a situation, a num-

*Markets covered in the survey included Los Angeles, San Francisco, Chicago, Cleveland, Washington, D.C., Atlanta, New Orleans, Ontario, Montreal, Minneapolis, Miami, and New York and its environs.*

ber of them say, of having to be aware of product long before it gains national acceptance.

Most clubs contacted have admission charges, ranging from a low of \$1 to a high of \$7. Some private discos carry an admission as high as \$13.

The fact that music plays an important role in the discogoeer's life style is also stressed by a number of those canvassed.

They state that the average disco fan, falling in the 18-35 age group,

knows what he/she likes and will spend the money to have it, whether it's going to the clubs themselves or buying the records they hear there.

This same "affluence" has kept many of the clubs above the high water mark, as a sluggish U.S. economy affects most other areas of the entertainment field. While some owners say that they are holding their own, most say that business has been "good," if not "excellent." Forecasts for the coming year, especially as discos grow in popularity, are for continued growth.

Whether more clubs will introduce live label talent during the coming year remains to be seen. So far, reaction at the club level is mixed.

Several DJs like the idea in that it would give added exposure to their clubs and that it would give their audience a first-hand chance to meet the artist. Others feel that live talent would break up the pace they maintain for their dancers.

Overall, the consensus is that live talent belongs in concert halls and that bringing it into discos will hinder their ability to provide non-stop dance music.

## NBC Switches Stations' Format

• Continued from page 29

"They grew up on Cousin Brucie," says Lund, "and when the housewife or garment industry worker turns on the radio in mid-morning, they will hear this voice, and they will remember."

Lund is confident that the new format, along with the new "hand-picked" personnel, will give WNBC-AM the thrust it needs to move up from its current No. 8 spot in the ratings.

He feels too that the FM station could pin down at least the No. 2 spot in its category with its new format of automated easy listening music. The station will be subtitled

"The Love Of New York," and its playlist will emphasize what Lund calls "super creative programming, veering away from the unimaginative 10 Mantovani cuts in a row."

Easy listening was chosen for the FM station over other possible formats because Lund feels there is as much a need for it here as there is a need for contemporary MOR. He explains that in Los Angeles the "good music" format accounts for as much as a 50 percent share of the radio market, while in New York it is just about 30 percent.

"The format will be the perfect complement to our new AM sound," Lund assures.

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