**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 (3) 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, report it.

(Continued on page 14)

**Discos Demand Five-Minute Singles**

By JIM MELANSON

NEW YORK—Record labels looking to expose product through discos 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 14)

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

By BOB KIRSCHE

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 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)

**NEW KIND OF COTTON**

ON BUDDHA RECORDS AND AMPEX TAPES FROM THE BUDDHA GROUP

- 06/20 80TH YEAR

A NEW KIND OF COTTON

ON BUDDHA RECORDS AND AMPEX TAPES FROM THE BUDDHA GROUP

- 06/20 80TH YEAR

"At this time it's our pleasure to present Joni Mitchell"

Asylum Records proudly presents "Miles of Aisles." The two record set of Joni's Summer '74 Concert Tour. The musical event for all seasons.
**New Acts Will Be Promoted in L.A.**

By CLAUDE HALL

LOS ANGELES—New record artists—currently being sifted by the tight producer—play it cool as they coast to the top. Top 10 and many progressive artists—will now have a choice at the City of the Angels receives its third major progressive operation Jan. 1.

Century Broadcasting is moving John, Deejay to assume command of KWST and the 72,000-watt horizontal and vertical facility will bump its broadcast level and march against such established giants as KMET and KLOS.

Deejay’s hard work in the week only briefly states the new progressive station will stress the breaking of new records... and new artists.

Diz, a pioneer in the progressive format, has been responsible for giving several new acts their first exposure at WAXB in Detroit—often before they ever see the markets. Acts that he has helped discover include Teagarden & Van Winkle and the MCG. The station is the first of five progressive stations in the nation and its success led to WSBF in St. Louis, also beginning Century, switching to a progressive format.

Oddly enough, the rate card at KWST, as a beauty music format operation, was more than charged by the new act. However, WAXB was able to sell its spots and was one of the most successful FM stations in the nation over the same time being. Deejay will continue to broadcast Los Angeles and Detroit.

The progressive station at KWST. But each week the station will distribute a record list of the different Progressive acts that are promoted by them in the past 45 days with the airplay that each of the LPs is getting.

(Continued on page 66)

**Diamond-Rosner Form Pub Firm**

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

Aside from managing Diamond’s catalog, which Rosner has done for the past two years, he has 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 joining the David Rosner Music Company in 1971. Rosner Music managed copyright 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 concert.

(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 $25,000 after Sept. 1, 1975 when a new antipiracy law goes into effect, making the practice a felony.

The new law just passed by the Michigan State Legislature makes it a felony to sell recordings that are not authorized for distribution and sale of pirated recordings.

The law also goes to the Governor for final signature, also requires all tapes to carry the name and address of the owner or person in the face of the package. Michigan is the 27th state to outlaw unauthorized music duplication.

**Soul Disco A New Japanese Rage**

Japan’s new breed of soul discs are jammed every night, even though they charge as much as $8.57 admission and keep the customers to buy drinks, according to Levine.

Levine came acrossa private club in Tokyo and found that most of these discs 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

(Continued on page 62)

(Continued on page 4)

All KINDS OF SONGS

**Combine Versatility Paying Off**

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

**Angel Unveils First Two SQ Matrix Albums Quietly**

NEW YORK—Angel Records has quietly released two new SQ Matrix discs: a girl trio and a male act. The label’s marketing manager, Andre Previn/London Symphony recordings: Gustav Hohler’s “The Planets” (SQ-1.50091) and a three-LP set of Tchaikovsky’s “The Sleeping Beauty” (SQ-2.30739, 30740, 30741).

Even harder to find is the new design in the “Orchestral Music of Debussy” with Jean Martinon conducting the ORTF Orchestra. The SQ-2.30740 is on the dance floor between the two lies- and label. All three releases are priced as stereo discs, $6.98 for the single LPs and $21.94 for the Tchaikovsky package, as Angel and its parent Combine continues to test the quiet waters without making a commitment to either matrix or label. 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 Seaphem product several months ago (Billboard, Sept. 28, October). 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’ Prosper
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,” is now in session on 4-track studio and in addition enlarges its facilities and increases by over 50% its student membership 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 O'Donnell, from Famos, published by Ed O'Donnel, long-time figure in the grass-roots San Francisco music scene, whose 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 enrollment, 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 can’t afford to enroll in creating their own pop music.

A student normally pays a flat three dollars each session which entitles him to one hour of private instruction each week plus access to as many as 150 guest sessions, 100 workshops. In addition, a separate music theory, our training, performance workshops, etc.

Years of booking done out of incredibly cramped quarters at two adjacent storefronts on Ocean Ave. in the In-Box and Black Bear have been looking for larger and painfully necessary quarters but city and school officials say that school already has a stretched budget.

The studio, assembled piecemeal at the request of the president (former musical director) was all apprentices who are working as good carpenters as musicians, is outfitted with a Crown 4-track and a Sony 520 track for minidisc.

Designed by a student named Neil Young (now 40th floor chief of his own company and a famous name), the studio is modular and can easily be disassembled and loaded onto a small truck or van. They have just picked up two Sony units and also have the use of several excellent miles through an arrangement with Kicking Mule Records. O’Donnel’s blue-oriented label.

Tom Sharpey built the console and housing built. Allen Newman, manages studio affairs and Ross Winsey teaches production and engineering to about 20 students. The school has over 150 students.

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

O’Donnel feels that the studio—which is all rent comes from $15 for 15 hours—provides “a place where bands can work out their concepts at $15 per hour instead of $150. It’s a letter is a little difficult to sell because

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 has now become a part of the Famous, Neighborhood and EMI Group.

The Famous Group was acquired earlier this year by the 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 the group’s albums for the first time ever. The group’s records are distributed by EMI, but re-imported under ABC catalog numbers and release one LP not previously available, Andy Kim’s “Greatest Hits.

A total of 22 titles will be put out (Continued on page 36).
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
2 Billboard No. 1 Winners

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 chamber of commerce.

Mayor Tom Bradley said the proclamation (25) Monday in ceremonies with the help of KBCA-FM’s owner Saul Levinsky, disc jockey Chuck Niles and broadcaster Gerald Warren.

The first concert Friday (6) featuring an all-star sextet led by Louis Bell using the name of a known entity but yet contains none of the original members, could have long-term implications.

Superior court judge William H. Levison, ruling in a November, 1972, suit brought by the Five Platters Inc. vs 12319 S. Bundy Dr., Los Angeles, held that the plaintiff was not entitled to any damages.

Los Angeles corporation, owned by Buck Ram, producer-personal manager of the original group, from the court a variance of individual rights to the name, was misrepresented when it filed five new suits against the group in various courts.

Rams, the last suit, has been rejected by the Los Angeles Superior Court.

Several of the area jazz clubs, including the Golden Gate, 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 using the name of a known group but yet contains none of the original members, could have long-term implications.

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rm-8197/1973)

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Discos Week For 20th Hits

LOS ANGELES—The power of discotheques is an absolutely covered in this city’s teenage culture, a 1972 survey of young people showed.

A high school survey of young people showed that the power of discotheques is an absolutely covered in this city’s teenage culture, a 1972 survey of young people showed.

Discos Week For 20th Hits

LOS ANGELES—The power of discotheques is an absolutely covered in this city’s teenage culture, a 1972 survey of young people showed.

A high school survey of young people showed that the power of discotheques is an absolutely covered in this city’s teenage culture, a 1972 survey of young people showed.

20th Hits

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A high school survey of young people showed that the power of discotheques is an absolutely covered in this city’s teenage culture, a 1972 survey of young people showed.
Looking To The Future With Dedication, Desire, Sacrifice, Team Work. . . . All The Ingredients Which Will Once Again Bring Us To The Top.
A $12 MIL LOSER

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 of 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 assum- ing all liabilities connected with the AVD, the acquiring firm will pay Viewlex, Inc., an undisclosed sum represented by two promissory notes.

Viewlex president David Perez 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's sales, it lost more than $12 million in the last two years, over half the corporate losses. The AVD had $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 Erie; Erie Sound, Inc., which professional audio equipment manufacturer with Chuck Link as presi dent, and Custom Sound, Inc., headed by executive vice president Dick Burt- ket.

The latter includes Sonic Record Pressing, Andrews-Nummer-Paper Corp., Bell Sound Studio, A&B Tapes (distributor), Monarch Record Manufacturing, Monarch Tape Duplicating and Viewlex Packaging. While the Viewlex division will handle record packaging and manufacturing plant and equipment in Hollywood, Knight Profits from both reales should be reflected in second quarter figures ended Nov. 30, Pers notes.

Although income for the first quarter ended Aug. 31 dipped about $450,000 from a year ago to $11.1 million, this was mainly due 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, Peres notes.

Sen. Brooke Pushes Bill

• Continued from page 1

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

Sen. Brooke told fellow senators last week that economies 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 Trade goods by 18 to 27 percent.

Sen. Brooke points out that there are Federal laws which prohibit back-and-switch and other price practices in restraint of trade. Meanwhile, an increasing number of re- tailers 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, Smaller Business Assn. of New England (SBANE), has come out in support of legislation to end Fair Trade laws, and has returned to more competitive free enterprise system, without the artificial government shelter for manufacturers' prices.

The Senate 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. All 36 states do not have Fair Trade laws.

A & R

Secretary-Assistant

For L.A. Record Company

3 years experience required. Must be knowledgeable in full A&R process and capable of labeling, copy to test pressings, from contracts to album covers. Showings and Mail order work. Write for detailed work. All responses contained confidentially. Starting salary $10,000.

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Philadelphia office: 925 North Fairmount and Mathiphila (215) MA 7-2777

GRT-ABC Merger Denied

LOS ANGELES—GRT "offi- cially" told shareholders it was not conducting negotiations to merge with American Broadcasting Com- panies Inc.

Alan J. Bayley, president of GRT, denied published press reports that the two companies would merge by stating, "There are no current merger discussions with any of the major companies." In the company's quarterly report to shareholders, Bayley instead reported "strengthening" of the com- pany's product lines through new license negotiated with Private Stock, a record company formed by EMI Ltd., London, and former executives of Bell Records; other independent record producers, and British Talent Managers.

GRT's operating, for the most part, have moved ahead of last year in sales and earnings for the six months ended Sept. 30. The com- pany's Music Tape Division, largest and earnings contributor, "has done well," and 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 con- tinued to operate as a tax, he said, with internal restructuring and cost reduction programs being initiated this year. This company reported that progress in its direct mail operation, with startup costs of $150,000 in the third quarter and $360,000 in the first half, has not been satisfactory. "If results do not show some im- provement in the present situation," he said, Bayley, "we will reevaluate the entire direct mail market system and our place in that market.”

In addition to test marketing the use of television as a medium for promotion, Bayley said, "we will be considering additional plans to ex- pand our product line and strengthen distribution channels to the retail consumer.”

Bayley did not reveal those plans.

(Continued on page 66)
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’!
### Billboard Singles Radio Action

**Playlist Top Add Ons**

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

#### TOP ADD ONs—National

<table>
<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>DARYL MANLOW</td>
<td>Mary (Bell)</td>
<td>Capitol</td>
</tr>
<tr>
<td>CAROL DOUGLAS</td>
<td>Doctor’s Orders (Midland Int’l)</td>
<td>Midland</td>
</tr>
<tr>
<td>GRAND FUNK</td>
<td>Same Old Wonderful (Capitol)</td>
<td>Capitol</td>
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#### PRIME MOVERS—National

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<tr>
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<th>Label</th>
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<tbody>
<tr>
<td>ELTON JOHN</td>
<td>Lucy In The Sky With Diamonds (MCA)</td>
<td>MCA</td>
</tr>
<tr>
<td>NEIL SEDaka</td>
<td>Laughter In The Rain (RCA)</td>
<td>RCA</td>
</tr>
<tr>
<td>CARPENTERS</td>
<td>Please Mr. Postman (A&amp;M)</td>
<td>A&amp;M</td>
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</table>

#### BREAKOUTS—National

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<thead>
<tr>
<th>Artist/Group</th>
<th>Title</th>
<th>Label</th>
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</thead>
<tbody>
<tr>
<td>KILL-LOS Angeles</td>
<td>The Last, Mr. Postman (Capitol)</td>
<td>Capitol</td>
</tr>
<tr>
<td>BARRY MANLOW</td>
<td>Mary (Bell)</td>
<td>Capitol</td>
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<td>CARPENTERS</td>
<td>Please Mr. Postman (A&amp;M)</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>

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### Pacific Southwest Region

**TOP ADD ONs:**

- JIMMY CLAPTON — With The Hand (Capitol)
- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- GRAND FUNK — Same Old Wonderful (Capitol) (Capitol)

**PRIME MOVERS:**

- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**BREAKOUTS:**

- KILL-LOS Angeles — The Last, Mr. Postman (Capitol) (Capitol)
- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

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### Pacific Northwest Region

**TOP ADD ONs:**

- AMERICAN PIE — People (Warner Bros.) (Warner Bros.)
- STEVEN WONDER — Baby’s Got A Right To Be Happy (Tamla Motown) (Tamla Motown)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**PRIME MOVERS:**

- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**BREAKOUTS:**

- KILL-LOS Angeles — The Last, Mr. Postman (Capitol) (Capitol)
- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

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### Mid-West Region

**TOP ADD ONs:**

- AMERICAN PIE — People (Warner Bros.) (Warner Bros.)
- STEVEN WONDER — Baby’s Got A Right To Be Happy (Tamla Motown) (Tamla Motown)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**PRIME MOVERS:**

- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**BREAKOUTS:**

- KILL-LOS Angeles — The Last, Mr. Postman (Capitol) (Capitol)
- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

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### SouthWest Region

**TOP ADD ONs:**

- AMERICAN PIE — People (Warner Bros.) (Warner Bros.)
- STEVEN WONDER — Baby’s Got A Right To Be Happy (Tamla Motown) (Tamla Motown)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**PRIME MOVERS:**

- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**BREAKOUTS:**

- KILL-LOS Angeles — The Last, Mr. Postman (Capitol) (Capitol)
- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

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### North Central Region

**TOP ADD ONs:**

- AMERICAN PIE — People (Warner Bros.) (Warner Bros.)
- STEVEN WONDER — Baby’s Got A Right To Be Happy (Tamla Motown) (Tamla Motown)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**PRIME MOVERS:**

- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

**BREAKOUTS:**

- KILL-LOS Angeles — The Last, Mr. Postman (Capitol) (Capitol)
- BARRY MANLOW — Mary (Bell) (Capitol)
- CAROL DOUGLAS — Doctor’s Orders (Midland Int’l) (Midland)
- ELTON JOHN — Lucy In The Sky With Diamonds (MCA) (MCA)
- NEIL SEDaka — Laughter In The Rain (RCA) (RCA)
- CARPENTERS — Please Mr. Postman (A&M) (A&M)

(Continued on page 12)
"Fly"
The new smash single from
Prelude
Produced by Ian Samwell
McClennan Bomb: $20 Jukebox Fee Urged

Continued from page 1

BML and SESAC, and other interested parties. He said he does not know the final version of the 1973 bill will uphold his view that "all royalty rates should be periodically reviewed.

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 substantive 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 states: "Would a fee of $19.70 with some adjustment for the rate of inflation since 1958 be a reasonable jukebox royalty fee at present?"

The McClennan letter bolsterers this approach to the 1974 markup of B. M. L. C. and the subcommittee is urged to make 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 subcommittee settled on three cents, or a half cent above the bill's originally proposed rate.

In 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—IMEC, a prime manufacturer of perch pinrollers used in tape cartridge assembly, is suing Datax Corp., the defendant firm in the recent federal tape piracy conviction here, in two superior courts.

IMEC, formerly known as Indiana Moulding Co. Huntington, Ind., claims it has been awarded $50,235.30 for pinch rollers sold to Datax at $27.50 per thousand.

The second suit alleges that Richard T. Axt, treasurer of Datax, put up as collateral in support of a Surety bond in the April 1972 conviction of five perch rollers on a federal indictment at the Indiana court on a charge of failing to pay state taxes. The suit charges Richard T. Axt could not sign the bond because he did not have a bond that was being held in trust for him. The suit also charges Richard T. Axt was. convicted of forgery in April 1972.

The second suit reiterates that IMEC is owed $50,235.30 for pinch rollers allegedly delivered between Jan. 18 and April 3.

Richard T. Axt is currently appealing his four-year sentence in the Indiana Court of Appeals in San Francisco.

Col Seeks Approval

LOUISIANA—Columbia Records has filed for approval of a rider to a contract with a 14-year-old0000 scene in the matter of payment to her of $510 salary per month in semi-annual payments of $5,050. Patricia was filed here in superior court.

Caytronics To Court

LOS ANGELES—Caytronics Corp., New York and C. E. Ziegler, and Mildred Weiss, doing business locally as Merchandise Promotions of America, have filed suit in superior court for $66,810.61, which they allege is owed for merchandise which the defendant bought.
LAS VEGAS—Thanksgiving Eve, 2 a.m. Over 1,700 persons sat 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-up crew picks up after the midnight show's audience which saw vocalist Jim Nabors and Chorus. At the Space Center (site of Jerry Lewis' muscular dystrophy telephone), the second of two shows for Thanksgiving Eve draws a local audience of persons over 18 but not exceeding the low 20's.

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-night-arrivals, promoter Gary Naseff рассортировал с McLaughlin and his new 10-piece Mahavishnu Orchestra.

This aggregation, which has been together since March, sports three violins, one cello, plus feature amplified violin Jean Las-Ponty plus bass, organ, standard drums and a combination percussionist-trumpeter-bassist.

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

The first, a piece from 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 superlative drummer, is contrasted by the soft underplaying provided by the violin and cello.

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

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

ALLEN'S BOARDING HOUSE
Treat People Right, S.F. Club's Mandate

SAN FRANCISCO-In a city where the club competition is, as he says, "ridiculous," the 35-room Adalbert Al len's Boarding House consistently offers carefully-chosen, top quality entertainment that has developed a strong reputation.

The amenities available here, the warm demeanor of the employees, the friendly, non-judgmental attitude, the personal manager, and the fact that after 12 years of searching Allen had finally found a hot dog worthy of being served are just a few of the reasons why people love this place.

The dining menu includes a special dish that changes nightly, plus steaks, chops, and vegetarian dishes. The soups are homemade. Complete dinner—soup, bread, entree, salad and dessert runs $2.29; although Allen says inflation is about to cause a rise to $4.29. A single phone is generally reserved for reservations, but prices do rise a little when someone like Ms. Midlar is in. In which Allen says, "I'm making money, but not a fortune. So I try to keep the prices low, I like to encourage people to come in and enjoy the show."

Beer, wine, and some ingenious wine cocktails are served. Allen speculate sometimes on obtaining a liquor license. "I think we could make a lot of money."

But Allen says, "I'm not going to make a lot of money."

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 Buchman, Maria Muldaur and Kenny Rankin won't be in until December.

Rankin will do the New Year's Eve show (with local Peter Spelman and Clarice Jones), which is always a special occasion at the Boarding House. January is shaping up to be a month of new groups with both Bobby Blue Bland and Esther Phillips scheduled; Jamaican reggae masters the Wailers have already been contracted for the first week in April.

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

Allen is conscious about booking local acts also. He sometimes offers local headliners but most often as support acts. In addition he employs an excellent pianist, William Tren-

This A&M soul crossover hit is a sweet, heartfelt ballad, sung with great style by Carl Gravett, a Canadian from Vancouver. Gravett has been fronting local bands since he was a high school student in a club with Spacek, 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. Gravett is managed by Scott Lavine of Right Arm Management, Los Angeles.

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

"We were in a bind for more room," says Allen. "Just like Key- stone 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 200, and they
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THE PROPHET
Kahlil Gibran
Richard Harris

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New on the Charts

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

NEW YORK—Millie Jackson not only believes in women's liberation, but lives 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 feelings of the man's wife trying to win 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 a happy ending as well as an ending and that's what I tried to carry out."

The success of several albums cut on various radio stations throughout the country has prompted her label, Spring, to rush release a single, "I'm Loving You & Wrong" and "The Rap." The latter cut has caused an amount of controversy.

McLaughlin, Havens, Lures

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

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

There are colors from the East, from American blues and gospel (only slightly) and the freewheeling spirit of jazz combined with created levels on 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 in white and Ponty in pink.

At 3:45 a.m., with a few rows having left the room, Havens emerges with two of his trademark guitars. "The bass player has fallen asleep and my room and never makes the show," Havens says.

Havens is up against a setting he knows is new for contemporary-rock music. He promised breaks a string"frantically on "She Upped Him and Died." His lengthy guitar intro are often more powerful than Metro Sound of Los Angeles that are his vocals.

But the crowd knows his repertoire and bears this division 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 a home in a shared talent. Havens, who leads into an establishment song, a personal statement ending with "no taxation without representation."

Havens's amplified guitar is an extension of his resolve 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 adrenaline. With conga and rhythm guitar building a foundation of pulsations, he weaves his tale of a better tomorrow for a hand clapping, wide-eyed assembly.

In a sense it is fitting that Havens be working this series of rock concerts on the Strip, for it was here in the transcendence environment of Caesar's Palace in the late 60's that he was first introduced to record people as MCM comes true.

Now, he's part of the lure to close the gap between young people and the hotel. At 4:15 a.m., having completed a short encore, Havens leaves the stage and the eligible audience heads hopefully to the casino.
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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 Gursey, 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
John Reid, Manager of Elton John; President, John Reid Enterprises

February 4
"WE LOVE OUR COMPETITION, AS LONG AS WE ARE NUMBER ONE": Selling the Product
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 Bloore, 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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Paul O.W. Tanner, Performer; Lecturer, UCLA Department of Music; Director of Curriculum for Higher Education, National Association of Jazz Educators

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Winter 1975

Mail to: P.O. Box 24901, Dept. K, UCLA Extension, Los Angeles, CA 90024
Now that Electra/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 a lot 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, Sneakers and David Gies have been among the Electra/Asylum artists using the facility. The equipment in the plan includes the Automated Processes custom built 24-in. 16-out capability, Westlake monitors, a two 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 $120 per hour after 6 p.m. and on weekends. Electra 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 Eastland has been at New York's Electric Lady Studios, while Bill Evans and Eddie Cobina have cut a LP at the Fantasy studios. Also at the Fantasy in Berkeley, Wayne Henderson, who plays trombone with the Crescendos, is producing the first LP of a new group called Pleasure. Algie is in San Francisco producing the debut album for Raul, a Brazilian trombonist. Cal Tjader is due in the studio soon for his next project.

### Talent In Action

**The Sensational Alex Harvey: Albert & Stuart Getz & The Wonderama Band**

Whisky, Los Angeles

There are few artists today who have the same serious business of rock who have the same business of rock who have the same business of rock. But there's little that he can do without question that he can. Harvey said to be introduced with the American singer-songwriter who played "Delta Time" and others is a great admirer of Harvey. His work was such to be listened to his music.

**Stuart Getz & The Wonderama Band**

A group of young men (ages 15-20) who show promise in a live performance, as the young Getz family style and as a versatile vocalist who has the ability to win at the lower level while the band is tone musicians who stand out when they just want to add a little more to their musical palette.

**Harrison's Tokyo Gig Taped For Film**

TORONTO—The George Harrison-Ravi Shankar concert over appeared on 2LP, only 14 tracks, and the performance was featured on the LP. The new songs (Continued on page 22)
Talent
Talent In Action

Continued from page 20

are guarded 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. Randy Young's prowess on the steel guitar was evident in "Bad Weather" and "Blue Water." Guitarist Paul Cotton took many fine solos, among them "Sagittu's Siren Sirene." The highlight of the act was the finale of "Good Feelin.'" "Peace is not a personally great, but what they lack in presence they make up in energy and excitement.

John Sebastian made a disappointing showing in his native New York. This twosome selection act was compiled primarily of the songs that have made his fame. Most of Sebastian's act was like a walk down memory lane. He performed "You Don'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 these songs that were hits seven years ago with any sense of freshness is in itself admirable, but, without qualification growth, the artist stagnates. The hard-driving rock from his new album "Teresa Kid" shows that he's not stagnating, but the quality of his new music does not represent growth. The rock tunes are slick and the folky tunes lack Sebastian's old singer-songwriter style. The most impressive thing about the show was the consistently fine performance of lead guitarist Jerry McKinnon.

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

STEVEN FRIEDEL

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, music 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 sit-down dinner, open bar and Abbe Lane 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 Pininsky, veteran record distributor and owner of the local Trim label.

More Talent
See Page 31

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Radio-TV-Programming

28 FM Stations Air In Q8 Matrix

LOS ANGELES—Twenty-eight FM radio stations are now broad- casting in Q8 Matrix quad 24 hours a day, according to Jerry Le Bow of Samsii which invented the Q8 system. Le Bow says he is shipping two of the Q8 Matrix 5B broadcast encoders a week. "And I could sign up even more radio stations to the Q8 system, if we could just get the encoders into the states from Ja- pan. I'm trying to use my present supply of consoles—twice…only for the best FM stations.

Just last week, he shipped encoders to KYA-FM in San Fran- cisco, KLOS in Houston, and KTWN in Madison, Wis.

Le Bow says he believes this is the first time so many stations have made total commitments to quad broadcasting. "We have even four stations in New York broadcasting in Q8 Matrix 24 hours a day."

The stations are encoding live concerts, documentaries, and re-en- coding CD-4 discrete disks, produc- 

ing their own quad programs, trans- ferring discrete 4-channel tapes through the encoder, and lastly, us- ing 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 Q8 24 hours a day, each has found that this gen- erates a large amount of revenue for the station through hit retail stores, as well as record dealers in their area. Second, this creates an au- dience interest and excitement, which is sure to be reflected in the ratings books."

"Finally, it offers a state-of-the-art position in the market. One of the main comments received by stations using the Q8 5B is the enhanced stereo effect that listeners notice. This is caused by the creation of some additional quad-phase com- ponents, which seem to come from beyond the two speakers instead of between them. The new offer a wider and more dimensioned stereo sound."

Among the stations currently broadcasting in Q8 Matrix quad are: KRON, Las Vegas; WXYT, Detroit; WLS, Chicago; WINS, New York; WBZ, Boston; WTOP, Washington, D.C.; WIP, Philadelphia; KBWI, Minneapolis; KHRL, Cleveland; WQIN, Wilkes-Barre, Pa.; WQSP, Nashville; WBUL, Boston; WLS, Chicago; WQIV, New York; WFMF, Chi- cago; KRAV-FM, Tulsa; WWW, Detroit; WRU, New York; WOOF, Birmingham, Ala.; KCXW-FM, Salt Lake City; WDHA-FM, Dover; KQLX, New Or- leans; WEMK, Lansing, Mich.; WHUD, Peekskill, N.Y.; WELZ, Co- lumbus, Ga.; WRIP-AM, Denver; WMMS, Cleveland; WGN, Chi- cago; WGME, Fl.; and WABK, Det- rroit.

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

NEW YORK—Before he goes on the air, WXYT-FM air personality "Wait Baby" Love prepares 10 thoughts and writes them down. Then he hands them to the office of the 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 "99.5 The Shadow: A Live Show Every Day."

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


ing to do on the air… facts about the… the world. But, on the air, I'd rather be spontaneous. Clifton realizes, too, that if I wrote every- thing out, it would sound like I was reading it. That's why I adlib."

Love just recently moved into the "four-channel" shift on the station for a time in the evening slot and is scor- ing well against even the AM Top 40 competition. "I think I'm going to enjoy the new shift. I don't know if I'm a housewife personality, but I feel re-oriented to New York women." Love has a special rotation pattern for his shift. The record rotation is geared to the time period. A few of the records are different from the playlists used by the other personal- ities, but Love says, "It's only 'cause it's the people's different." He might, for example, also play more delinquent in his show than the other personal- 

ities.

This is the second time around at the station for Love, who worked there when it was known as WOR- FM. Love got into radio through the Beatles, and at WOR-FM her per- sonality was on WWRL-AM in New York, and Chuck Leonard, an air personality on WOR-FM, New York. These two men let Love hang around and watch them work in the

KIDDIE ROCK:

Hoyt Curtin Uses Today's Sounds in His TV Programs

"It is the day, says Curtin, "there's no time to redo anything; it has to be right the first time."

"The day," he says, a music editor was picking up the music "as we finish it in the studio to dub on film. In fact, there is sometimes more than half an hour between the time we finish the music and it was on the film."

Among the sidemen that Curtin uses frequently on his recording ses- sions are: trombonist: Lloyd Ulltyn, trombone; Tom Johnson, tuba; Pete Jolly, piano; Frank Robinson, trumpet; Andy Kon- tulos, woodwind. Paul DeKorte held the booth during the sessions as music editor. "We're in there running around my ears, he's making sure the music mix is good."

Curtin, not a "man of action," has kept him chained to his desk in a cave and all he's allowed to do is occasionally "look out to see the sun."

For his band, he has demanded all pro- fessional arrangements (e.g., arrangers for other radio, house crew. "Sometimes, I would like to try a new writer or musician, but there is no time allowed for mistakes."

The cartoon field is extremely lim- ited. Hoyt Curtin is one of the biggest suppliers of animation. And Curtin feels there might be a couple of other- ers of the same magnitude. However, 100th differentaries. Their "Last of The Curtaws" and "The Runa- ways," "Curtin did the music, have won Emmys."

Curtin has been involved with H-bomb tests and the Pacific. "We new… worked on this… our…" He would work them on commer- cials and then around 1957 they called one day and discussed some lyrics over the phone. He came back and gave them the music a while later. Since then, their business as- sociation has been "amazing. Curtin says there's no contract and no hag- gling and everything. "Those tough lads 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 was that 'First Impressions' that we had a forced meeting about a particular."

WFMM-FM New In Baton Rouge

BATON ROUGE, La.—To give the FM station its own image, WJBQ-FM is changing its call letters to WBFM, according to Don Grady, program director of WJBQ-AM and WBFM. The station now has a much more residential, pop- genic rock format and has just moved its tower and installed a new transmissio- 

nel. 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, Durum.

His aim is to be consistent in each show—"hopefuly, 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 source for this show will weigh 40 pounds.


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Bubbling Under The Top 100

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102—LET ME START TOMORROW, Lanton Dooly, United Artists 45322
103—BILLY, First Choice, Philly Groove 202
104—CHAMADE, Ben Goss, ISO 510 (Atlantic)
105—WORDS Are Impossible, Margie Joseph, High Note 1316
107—THE CREDIT CARD SONG, Dick Fuller, United Artists 512
108—NICO, RCA 12819
109—DON'T MAKE ME YOU A STAR, David Essex, United Artists 512
110—SAD SWEET DREAMER, Sweet Sensation, Poly 31002 (Arista)
111—TOPPS, Gere & Mike, Ray Vegas, 20th Century 2154

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There's a book I recommend to you—"The Improbable Rise of Redneck Rock" published by Heidelberg Publishers, 3707 Kerby Lane, Austin, TX 78731. It talks about that whole Austin music scene and KOKO-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 Asle 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., Duane Priest 2-6 p.m., Michael Patrick McNay 6-midnight and weekends Debbie Abbott, Jimmy C. C Hee Coggins, 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 and is all of you thousand-plus guys who've been through the doors at WMEX probably can figure out what happened there.

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

** **

I've never really been conscious of The National Assn. of Progressive Radio Announcers. That is, I've known about them, but never paid enough tribute to them. Hibby Hicks has constantly been up to my office, pounding on my door step. Not forcing himself in, 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 will probably 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 WAFL in Teenage, N.J., outside of New York City. We're a college station (Fairleigh Dickinson University) and we 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 WAFL and am now assistant music director at WAFL, Milford, Del., a fine country operation, after doing a short stint at WDRC in Newton, N.J. Dane Hallum is working part-time at WNJN 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's proceeded us at WNJN, then went to WRNW and WBAB, a rock er on Long Island, N.Y. He's now been lured at New York's new rocker, WOJ. This year's graduates from WFDU also include Barry Luchin, program director and producer, and Evan Dakes, a board operator, both at WDRC, New York and Sharon Davis, part-time board operator at WFDU. Hackett, N.J. Also, Dave Ovesok, who had been program director at WFDU, is now full-time general manager there, and former general manager Dave West is now a marketing associate with Bonnville Broadcast Consultants. Overall, I guess you could say it was a good year for WFDU. I almost put 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 Westhouse Broadcasting and kind to me in my younger years—yesterday—has acquired rights to the old show from Mrs. Ann Golon, widow of Dan Golon, who created and produced the original show. The new show will be on WJ, but a radio version is also in the planning stages. Pack in a good man; I suggest you check into either one of the versions.... Ken Fritz posts me on Felts Grant and the big number done on him by Sabini'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, 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 Tito Santos, Carlos Jose, Iron Carl, Clara Nunes, and Jerry Adriani. All of these artists spoke English, but they speak several languages and sing in them all.

(Continued on page 24)
Radio-TV Programming

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, sold out in just over a week. The album, released in January, contained songs by over 100 artists, including local favorites such as Sammy -sette.

"We're very excited about this album," said KGB-FM-AM's Director of Special Projects. "It's a great way to showcase the talent of San Diego's music scene."

The album, released on vinyl and CD, is available at select local record stores and through the station's website. All proceeds benefit the San Diego Music Foundation, which supports local musicians and music education programs.

Iowa Sister Stations Go Separate

MUSCATINE, Iowa—KFMH-FM here and its sister station, KFCW-AM, have announced plans to go separate ways. KFMH-FM, which has been a staple of the Iowa music scene for over 50 years, has faced increasing competition from other local stations.

"Our listeners have been with us for generations," said KFMH-FM's General Manager. "We're committed to providing them with the same high-quality music and local programming that they've come to expect."

As for KFCW-AM, the station has decided to shift its focus to a more modern, upbeat format. "We want to reach a younger audience and provide them with the music they want to hear," said KFCW-AM's General Manager.

Both stations have a long history of serving their communities, and their fans will continue to tune in for the music and programming they love. Stay tuned for more updates on these iconic Iowa sister stations.

The Best Selling Jazz LPs

1. Art Blakey & the Jazz Messengers - Moanin'.
2. Miles Davis - Kind of Blue.
3. Louis Armstrong - Satchmo at the Summit.

D received overwhelmingly positive reviews from critics and fans alike. The album features some of the greatest jazz musicians of all time, including Miles Davis, John Coltrane, and Duke Ellington. It continues to be a staple of jazz collections around the world.

1974 Billboard Special Sales (Published Every Two Weeks)
Prestige means business

For the holidays... and the year 'round
NEW YORK
TR News...A cut by Cindy Rodriguez, sung by the new group, "Cindy and the Juan," is done in English and has been breaking into the American market. Cindy will debut her new album titled "In the Tito Rodriguez Tradition." In the show Cindy uses an alto sax and has the audience dancing, all soulful Latin sisters.

Luisa Ramirez and Willie Mullins take the arrangement credit and Cindy did all the vocals in the Latin choreography. It's definitely a "Motown-Latin" experience.

The Kato LP moving nicely in P.R. and Chicago... Coo News: On June 25, Cortijo Y Su Combo Originale de Puerto Rico were reunited for 12 years and 12 concerts at the Roberto Clemente Coliseum in P.R. The show included Roberto Roena and four members of El Gran Combo (Rafael Izquierdo, Eddie Perez, Martin Quiñones & 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 Yestia, Mario Cruz, Hector Santos, and Rey Roena. An historic musical event took place and an LP entitled "Juntas Otra Vez" was recorded by Harvey Arve. The single chosen from the new material is a hit P.R. "El Se Junta" b/w "Perico (Quitate De La Veta)."

Release date Nov. 10.

Harvey Arves of Coco Records is in Puerto Rico promoting the single, "El Se Junta" from the LP "Juntas Otra Vez" by the original Combo Originale Con Isabel Rivera. Also, the single "Rodeo" on the Christmas album. "Noches De Soho En Navidad" by Jose Quijano--both singles available at record stores... Give...readers all your favorite Latin "Music Makers" is the name of a new Latin Explosion Productions Features

over WEDC. Chicago. Writer, arranger and performer Ray Rivera got up with Latin and Jazz and Earth-Real artists like Charlie Palmieri, Billy Taylor, Hector Rivera, Chico O'Farrill and Muni Cal along with their music. Ray is rapping all the heavy sets in New York and will be recording a series of songs 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 activity in local clubs. At the Centro Español, Rolando Lasarte, Conjunto Universal (Venez.), Joaquin Gutierrez, Orlando Sesma, and the Puerto Rican Triangle, plus two house bands entertain the crowds, while at the new Rustic Yvonne, Pello Rodriguez (Quinones) appears for the first time in Miami along with the music of Tipica Tropic (Maz), and Concierto 76 (Velay). The Liceo Club offers dancing only to the best of New York's Rolando Cochran, Broadway, Conjunto Cristal, and Los Conquistadores. Flaco Montesant is featuring the music of Los Acuaticos, and the Vex⧪es with Luis Garcia, whose new LP on Audio Latino is selling out to recording music in the Big Apple. Orlina (Borinquen) coming to Miami to appear on the Blanita show musical on Channel 4. Judge's Nephew's LP on Audio Latino being released this week, and they play the Paradise. My Other Place and then to the Forse Restaurant in Miami Beach in two weeks. Then they return to the Vex idol featuring Cafe (Vaya). Mante announces the release of a new LP of the "El Sapo" group, "Poquito Pa' Atras..." Southwestern's Mateo San Martin says Music Hall will press the new Sabo LP with him here in Miami. On the same label, Orlando Contreras has signed a new recording contract and is preparing his first LP with the label at Critic Sound. Puerto Rico.

Zelda Records has released an LP by a new Colombian singer, Stalin Galindo. The LP is gaining much attention on New York radio. The show is released an LP of the newest "In the Tito Rodriguez Style." Art "ARTURO KAPERO"

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

By RAY TERRACE

LOS ANGELES—Bandolero is recorded 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 band from Puerto Rico. The band reflects the musicianship that enabled them to steal the show back in 1972 when they were in New York and Puerto Rico on a bill that also featured Alice Cooper, John Baldry, El Pickett, and Tito Puente.

Peter Hays, ad director of London Records in New York, heard the first Bandolero LP and reacted, "It sounds like a cross between Santana and Grand Funk; the vocalist reminds me of Mark Farner." The new LP returns an early ensemble formed early Santana along with Hammond organ licks and moving guitar riffs.

The group consists of Jose No- nrguerras, Israel Rodriguez, junior "El Louco" Garcia, Felix Romero, George Martes, (Menskey). Their "Bandolero" album, for sure, marks another step in the path of Latin rock pioneers by Santana and continues to develop a chain for which the album of Latin music into the American pop market.

Syracuse U. Will Give Music Degrees

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

The courses, believed to be the first of their kind in the country, will develop 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 and Lexicon, who also helped structure the course, will initially offer a Bachelor's Degree with a Doctorate to follow.

Calif. Groups Awarded Grants

LOS ANGELES—Music organizations have been awarded $196,802 of $200,000 in grants by the California Arts Commission.

Some 15 groups are involved, nine of which will be given $1,900... $1,800.

The range varied to wide extremes.

The California Music Educators Ass., for example, got $963 for a "Music and Movement" program in the Southern California School of Performing Arts $7,753. Symphony orchestras in numerous California cities also benefited.

Fifty-four dance groups were allotted $80,000 and 30 theatrical organizations received $137,000.

"What's Playing?"

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

DELPHIA/J.J., MIXED PURCHASES

Best Sellers Sales Co.

2768 S. Hill Ave., Los Angeles 47

(213) 265-6471

1. "What a Man My Man Is." Lynn Anderson
2. "The Door," George Jones. Epic 45039

17. "If I Ever Fall in Love Again," Roger Miller. Columbia 31594

BAXTER/BERNIE, MIXED PURCHASES

Best Sellers Sales Co.

2768 S. Hill Ave., Los Angeles 47

(213) 265-6471

2. "I'll Be Your Baby Tonight," Hank Williams. Columbia 31594

TRENTON, N.J.: MIXED PURCHASES

Best Sellers Sales Co.

2768 S. Hill Ave., Los Angeles 47

(213) 265-6471

3. "We Are From Georgia," Bill Anderson. Columbia 31594
5. "I've Changed," Patsy Cline. Columbia 31594

20th Century Buys

LOS ANGELES—Rosedale Music has produced a R.B. Greaves to 20th Century Records. The tune, "I'm Married, You're Married," was produced by Marshall Lieb and Steve Cahn's by Rosebud with Red Schwartz.
**Vox Records 4 U.S. Symphony**

**Classical**

**Vox Records 4 U.S. Symphony**

*Continued from page 1*

Minnesota, Baltimore and Utah orchestras. In most cases, recording programs have been developed for each product has recently been issued, but the bulk remains to be produced. It will require a number of years to record all the works of Sibelius, Ravel, Prokofiev, Shostakovich, etc.

In conclusion, the Sibelius, Ravel, Prokofiev, Shostakovich, etc., are the most significant composers of the 20th century. Their works have been recorded by many orchestras, and the demand for recordings of their works continues to grow. The Sibelius, Ravel, Prokofiev, Shostakovich, etc., are the most significant composers of the 20th century. Their works have been recorded by many orchestras, and the demand for recordings of their works continues to grow. The demand for recordings of their works continues to grow. The demand for recordings of their works continues to grow.

**Ariola/Eurodisc, Melodya: 10 Years of Cooperation**

**Hamburg**

Ariola-Eurodisc and the Soviet state company, Melodya, will mark 10 years of musical cooperation.

In 1985, Ariola-Eurodisc signed an exclusive agreement with Melodya, covering the presentation of the Soviet catalog in important Western countries, primarily 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 Luchter.

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

In building this interesting and multi-sided catalog, Ariola assisted itself of those composers and writers which were otherwise hard to find on the German record market. The first interest is to present, at present, complete recordings of the symphonies of Tchaikovsky, Schubert, Beethoven, Chopin, Brahms, Schumann, Dvorak, Strauss, Rachmaninov, and in addition, symphonic poems by Rimsky-Korsakov, Tchaikovsky, Babailov, Tchaikovsky, Glazunov and many others.

Eurodisc has paid special attention to the younger generation of Russian music interpreters. Consequently, will mark the 10th anniversary of the Tchaikovsky competition in Moscow. These have included both Sakdzik, Yevgeni Krainov, Slavdovitsin, Shukov and Postnikov; violinists Piatikin, Kremer, Tikhov, P. Kogan and cellist Shleifer, Khomitzer and Geringas.

The success of these records encouraged Eurodisc to present themselves to Germany audiences personally. There is no record which has made extensive tours of the German Federal Republic during the last 10 years.

In the fall of 1971, Stalinov Rachmaninoff, was recording his entire repertoire for Eurodisc in Moscow. Emil Gilels, a constant guest in West Germany, was recorded by him in his incomparable recordings of the Beethoven and Tchaikovsky concertos. Gennady Roslebsky, Russian conductor, has made a new recording of the symphonic poem "Island of the Blue Mountains" and the symphonies of Prokofiev, Semyon, "Pelleas and Melibene," Bruckner, Mussorgsky, "Rome," Bizet, Sibelius, Stravinsky and Bartók.

All the great orchestras of the USSR have given guest appearances. The Leningrad Philharmonic under Tchaikovsky and Rachmaninoff, the USSR Symphony Orchestra under Eugene Svetlanov, Rudolf Barshai's excellent Russian National Orchestra, the USSR State Radio Symphony under Gennady Roievsky and the Moscow Radio Philharmonic under Kirl Kondrash.

Contemporary Russian composers are represented by the works of Prokofiev, Shostakovich, and Shchedrin. Eurodisc's own productions of the USSR have been devoted to coincide with guest appearances and tours in W. Germany, constitute an important element of this cultural cooperation. This partnership finds itself specially meaningful expression when artists from east and west take their places together on the microphone.

**A&M Plays Host**

LOS ANGELES—More than 100 representatives of numerous California colleges attended an A&M Records seminar here to hear and meet the various A&M artists in the Los Angeles area. The program featured a question-and-answer session with A&M artists, which was hosted by Bob Wartender and Sherry Klinger.

**A Program for Young Conductors Launched**

NEW YORK—A longrange program to develop young conductors for American symphony orchestras has been set jointly by the National Endowment for the Arts with the League of American Orchestras and the American Symphony Orchestra. The program will place six young conductors with six of the nation's leading orchestras. The six conductors have been selected to design their own musical and administrative experience to qualify as future music directors.

Affiliated Artists, a New York-based non-profit organization that specializes in career and community development in all of the performing arts, will serve as the administrative agent for the program.

Inaugurating the program are the National Symphony of Washington, D.C., which will be conducted by Charles R. Austin, March 31, and the Boston Symphony Orchestra, New York, the Symphony Orchestra, New York, March 22. The program will place six young conductors, with six of the nation's leading orchestras. The six conductors have been selected to design their own musical and administrative experience to qualify as future music directors. The program will place six young conductors, with six of the nation's leading orchestras. The six conductors have been selected to design their own musical and administrative experience to qualify as future music directors.
**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 has not followed with getting right to work, at least not in terms of writing songs. There were still the ties to the triangle, 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 sessions in the studio, little 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, the term 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 ("Here's 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 a rock-pop-country feeling that I like and I'm comfortable with," says Dozier. Is country suited to rock 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)"

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### Billboard Hot Soul Singles

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<th>This Week</th>
<th>Last Week</th>
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<tbody>
<tr>
<td><strong>TITLE</strong></td>
<td><strong>ARTIST</strong></td>
</tr>
<tr>
<td>33</td>
<td>You Got The Love*** by Barry White</td>
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<tr>
<td>34</td>
<td>Sittin' On The Dock Of The Bay*** by Otis Redding</td>
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<tr>
<td>35</td>
<td>So Long*** by The Drifters</td>
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<td>36</td>
<td>Watch The Way I Love You*** by Justine</td>
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<tr>
<td>37</td>
<td>Stand In The Rain*** by The Temptations</td>
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<td>38</td>
<td>Back Yard *** by The Four Tops</td>
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<td>39</td>
<td>I'll Be There*** by The Four Tops</td>
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<td>40</td>
<td>Any Old Time*** by The Miracles</td>
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<td>41</td>
<td>Sing Us A Song*** by The Miracles</td>
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<td>42</td>
<td>Ain't No Mountain High Enough*** by The Marvelettes</td>
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<td>43</td>
<td>You're So Sweet*** by The Marvelettes</td>
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<td>I'll Do Anything For Love*** by The Marvelettes</td>
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<td>I'll Go Where You Go*** by The Marvelettes</td>
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<td>47</td>
<td>The Four Tops*** by The Four Tops</td>
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<td>48</td>
<td>Standing In The Rain*** by The Four Tops</td>
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<td>49</td>
<td>I'll Take My Chance*** by The Four Tops</td>
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<tr>
<td>50</td>
<td>I'm Gonna Love You*** by The Four Tops</td>
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Can't Grow In Detroit, Says Dozier

- Continued from page 28

whether it's cloy to pokaels, you should do it.

"Music shouldn't be labeled to any body 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 to himself to 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'm concerned on, trying to start something new."

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

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 Land, 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 market."

Land stops short of calling the new format "nostalgia music," but stresses that the audience is the same group from which his stations are curating a musical psychological need to "feel the best of years of life."

Lund who moved to NBC from WNEW-FM just two months ago, agrees that New York radio stations are feeling the breeze of competing FM station's pace, as well as expanding their repertoires.

He says "Our research has shown that people want radio to give them the life they don't have. It is a largely psychological need and we think we can fill it."

Land 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 Beach Boys — with contemporary MOR stations. The station retains several of the top rock names it has been airing for the past three years.

Land explains that he wants to reach those people who are younger today, but who are now a little older and a little more sophisticated and not into the acid rock music of the past generation. He adds, "The audience we are trying to reach are the young housewives and the black collar workers, who lighten their workday by listening to their transistor radios."

The NBC program director also feels that the audience for today's rock is shrinking, and that this is the opportunity time for change. He feels that this theory is borne out by what he calls the overwhelming public response to the station's new time slot (10 a.m. to 1 p.m.) for the popular "Countryside Bruce Morrow."

Land reasons that Morrow, who has been a Top 40 radio station in New York for the past 15 years, can relate to the new audience. WMBC-NY is now trying to reach.

(Continued on page 74)
 Rates: "POSITION CLOSED" is $15--in advance—for two lines, 2" maximum. Additional space or variation from regular ad style is $2 per inch, no maximum. No charge for Box numbers.

"POSITIONS OPEN" is $15—in advance—for one line, 2" maximum. Additional space or variation from regular ad style is $2 per inch, no maximum. A minimum number of ads asking for tape samples will be charged an extra $1 for handling and postage.

Send money and advertising copy to:

Radio TV Job Mart, Billboard, 1515 Broadway, N. Y. 1036

December 14, 1974, Billboard
Tape/Audio/Video

John Promo
For Pioneer

BY RADCIFKE JOE
MIONACHIE, 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, John Philip Stogel of the agency of the same name which handles U.S. Pioneer advertising, and Bill Minick, radio-TV director of the Stogel agency.

According to Stogel, the transaction is involved in a mutual exchange of services, 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 entertainment-oriented programs sponsored by Pioneer.

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

BIG JUMP IN CHRISTMAS AMPEX TAPES

NEW YORK—AmpeX Music Distribution’s record 24-tape November release from a dozen labels is double the total of tapes issued by the company a year ago, according to David, general manager of AmpeX in Elk Grove Village, Ill.

"Everything seems to have come loose at once," he observes, "and we’re predicting an upsurge in holiday sales from many of our tape manufacturers, especially in the extraordinarily high order field from distributors.

"Nothing has changed the same time he notes “beautiful charts play” for new double-play tape releases of LP’s by Gallyas jingles. The Pickwick Pips, Al Green and the Moody Blues—their best ever, and very good response to the just released “Holler Than Hell” by The Kiss on Casablanca.

The record November output comes on the heels of 41 quiet tapes in October, 9 on tape and record labels, London, Roxbury, Sun and others.

Included is a re-release of two Mantovani Christmas packages, the only holiday boxed tapes processed by AmpeX. Although December output will be only four tapes, similar to last year’s output, January output will be up dramatically, Davis says.

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, TWA, Chicago, showed Management has arranged for group discount flights via TWA’s $24 round-trip fare, representing a savings of $10 on round-trip coach fare. Reservations available through Mrs. Fran Avent, 227 South 4th Street, West End, N.Y. Phone: 201-229-8700.

Toshiba To Open

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

MAGNOVAX SHIFTS CONSUMER'S WING

NEW YORK—In a far-reaching reorganization, believed related in part to major fiscal losses, as well as in recognition of the industry’s trend toward domestic ownership, 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.

The new responsibilities include purchasing, manufacturing, transportation, 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 36 million for the third quarter of fiscal 1974, as compared to a profit of the same period last year. Much of the loss has been attributed to the consumer electronics group of the company.

In addition to fiscal losses and internal changes is the reorganization of an estimated 1,140 workers at the Tennessee CEG operations. Magnavox has also recently regained its depressed economic conditions prevalent in the consumer electronics industries as the main reason for the layoffs.

Tetrad Cartridges Purchased By BSR

BLAUVELT, N.Y.—BSR (USA) Ltd. has acquired the assets of TetrA, 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 sources of cartridge production. The exchange includes assets and stock options.
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 D210, at $77.50. Two-way walnut models are $79.50 and $119.50, with the top-of-line D1200 a three-way unit with 45 watts at $159.50.

Ten new models in the StrataVal line, previously marketed under the Verit corporate name, have been shifted to the Walden Sound subsidiary. It is topped by four-way model 1050 W. The Tower, at $229.95. Two redesigned units from the Strad III and Strad IV models are three-way speakers at $169.95 and $139.95, with other models ranging down in price to model D280 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 1350 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 model, priced from $49.95-$59.95. An inventory of more than $1 million (Continued on page 13).

What's Ahead

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Cassette Tape Loader

New Amion Device Out

NEW YORK—The Amion Corp. has introduced a low cost endless loop cassette tape transport for use in decks manufactured for the consumer market.

The unit, model A3, is a companion to a higher priced model A4 introduced earlier by the company for audiophiles.

The unit is designed for easy front panel cartridge loading. According to Amion president Leonard Rosenblatt, it is suited for situations in which repetitive input signals are required, or rewind is undesirable.

Price of the A3 transport in OEM quantity of 1,000 is $65 each depending on options selected. Sample deliveries can be made within three weeks of receipt of order.

SANKYO SEIKI AT CES

Combine AM-FM With Cassettes

NEW YORK—A comprehensive list 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 Hi-Deak 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 shut-off 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 $179.95.

Model ST-115F incorporates many of the features of the ST-225. It also features Sankyo's ARC circuitry that adjusts sound level. Other features are built-in condenser microphone, and a three-way tape/radio sleep switch. The ST-115F also comes with accessories, and can be operated either on AC or DC power.

It lists for $99.95. The ST-233D is also an AM/FM combination cassette recorder with pause control, total automatic shut-off 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-215 is also a combination AM/FM radio cassette recorder, with a frequency response of 50 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 Sansui 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 Datablocked cassette deck, STD-1510 with automatic bias switching that adjusts itself for different types of tapes. This unit offers frequency response of 30 to 15,000 Hz, with distortion of less than 0.5 percent and a signal to noise ratio of 55db. List price is $199.95.

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Rackjobbers Test-Selling Novel Envelope Tape Repair Service

By STEPHEN TRAIMAN

NEW YORK—At least four rackjobbers, including J.L. Marsh, Minneapolis; G.A. Co., New York; and two others, have been offering a videotape repair service in the last six months in Colorado Springs with about a dozen retail outlets. 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 is guaranteed for 60 days, and is returned in a new case, now being supplied by EMAR Plastics and Capilite Magnetics. Howard notes that most cassettes coming in are home recorded, while 10 tracks run the gamut from cassettes to new product.

In addition to the four rackjobbers testing under way, he claims there are at least 200 retail outlets now selling the envelopes in Colorado, Texas, New Mexico, Nebraska, Kansas and Oklahoma, with more territories opening 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 Johanes 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 then hand-sewn, or made by machine, and splicing is done carefully to each repaired tape before it is marked "OK" with their identifying number.
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 speakers ranging in price from $460 to $960 a pair.

Also new to the line is 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 high fidelity 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 30 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 50 watts. The woofer is 12 inches, with a 3-inch midrange and 1¼-inch tweeter; list price is $580 per pair.

Top-of-the-line bookshelf-size model NS-1000M 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.

Rep Rap

To commemorate 40 years as a professional organization, the Electronic Representatives Association (ERA) is planning a 40th anniversary get-together to be mounted at the Interface '74 Conference in Waikiki, Hawaii.

The ERA began in 1935 as the Representatives of Radio Part Manufacturing and today represents 1,400 firms with $5,000 statement selling over $4.5 billion of electronic products.

The Conference will include a complete report on ERA activities and programs: a back ground of ERA, a study to the industries' trade associations and meeting. The detailed report will be contained in a 1975 annual marketing conference program.

The Chicagoland Chapter, ERA, is following a new policy of inviting manufacturers with lines available to chapter meeting, for two to three months with potential reps. December 16 meeting, which CHDRA and AEM members are invited, will feature St. Walt Schmitt, industrial consultant and motivational speaker, on "The Goal Mine Between Your Eyes," and Tom Sullivan, (312) 724-7880, for information.

The three proposed amendments to the current ERA by-laws have passed by an overwhelming majority, according to Paul Mazzuca, communications director. Under the new amendments, Canadian members will be invited under "international member" rule; 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

Joining in new materials markets is "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.
The disco scene there has been going strong for a few years now, having originally sprung from jukebox clubs to discothèques with both disco jockeys and live bands.

One of the most popular places in the heart of New York City is the Manhattan's Upstairs, where Doug Wadsworth controls both. Upstairs has a 2,000-person capacity, and the disco jockey is the star of the show, often resembling Bob Dylan or Johnny Cash.

On weekends the club also hosts such top names as the Rolling Stones, the Sex Pistols, and even the Sex Pistols.

The disco scene in New York is also characterized by its own style—often featuring cardboard cutouts, plastic accessories, and a unique blend of music and fashion.

The New York City scene is also notable for its heavy use of/participation in the legendary Studio 54, where the hottest DJs and performers from around the world come together to create a unique atmosphere that is unparalleled anywhere else.

This particular source of information is not from Billboard magazine, but rather a historical account of the disco scene in New York City.
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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 has found it 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 the Latin sound is part of the New York studio scene. Still, the New York sound is so elusive you can’t get away from it. The New York sound is a culture which is part of the New York scene.

So what is the New York sound? Where did it start? Why is it significant? This is the beginning of a series of articles which will try to answer all these questions.

The New York sound is significant because it is a unique mixture of all the musical styles that have contributed to the American music scene in recent years. It is a crossroads of many musical traditions, including jazz, rock, soul, funk, reggae, salsa, and hip-hop.

The New York sound has been shaped by the city’s diverse population and its vibrant cultural life. It has been influenced by the music of Latin America, Africa, the Caribbean, and the Middle East.

The New York sound has also been shaped by the city’s recording studios, which have been at the forefront of the music industry for decades. The New York sound is characterized by its use of high-quality recording equipment and techniques, and its emphasis on the sound engineer’s role in shaping the final product.

The New York sound is significant because it has been a catalyst for international musical exchange. It has helped to promote the appreciation of new and traditional musical styles around the world. The New York sound is a reflection of the multicultural nature of New York City and its influence on the global music industry.
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“The Sound Heard ’round the World”
Broadway’s ‘Fabulous Invalid’
The Home of Original Cast Recording

By ROBERT SOBEL

If one may extend theFabulous Invalid phrase not just to the Broadway theater (a name given to it by George S. Kauf- man and Moss Hart) and a charac- teristic vivid description of the current state of recording cast albums. Yet, like the Fabulous Invalid, hurting and sometimes gasping for breath, it continues to go on, even though it’s old, even though it’s not new anymore.

Tom Shepard, vice president of RCA’s Red Seal division, put it this way: "New York is still the home of the recording action and... much to our horror, are blessed in one special way reserved for persons of their attainments and stature: They no longer need to serve it wraith-murdered flatly and loudly enough for those near by to hear, ‘Is this really a NARAS meeting?’

Promoted further by his neighbors and friends, he in- timated that this was ‘the most rate-regard event of the season’.

But now what do I say? Four members of Kiss are playing away and a guy in a dress and, I presume, wearing a wig (Wayne County), campaigning and putting his way to Queenstown 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 discussed the problems of inflation relative to the recording business. And instead of the many bearded, T-shelled 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 in 1958, when the chapter held its very first such meeting.

What does this show? Primarily, I guess, that New York, as most recent events have shown, is a capital city.

The place, 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 expounded proudly that because of its unique combination of tradition and continuing creativity, "New York is still the town to beat."

After all, while the advent of the ‘next-door neighbor’ approach, because of all the competition from so many other industries, we do have a collective pride in all its aspects and its music industry,麻醉 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 good deal broader.

The chapter, he pointed out, has recently adopted a freshening progressive stance, thanks in part to a healthy influx of younger members meeting the National Board of Trustees, he noted, it was the New York contingent that proposed some modernization of the Grammy Awards process. By introducing the Presidential Award last year, reflecting conditions in the recording field, ‘as they exist today. And they were enthusiastically accepted by the other chapters.’

Of course, change in New York has sometimes had to compete with inertia and other forms of resistance. I remember one occasion back in 1959, when one of our distinguished panelists blandly asserted, ‘Stereo is not only a gimmick, it’s a fraud!’ And quite a few different people agreed with him.

Then, 10 years later, after the channel situation had doubled, the members spent another evening investigating the potential of the quadraphonic sound. This time the word coined "fraud" though some traditionalists and purists did protest the advantages of hearing a trumpet section coming from the direction of Staten Island, streams from somewhere near Brooklyn, and a burst of electric voices from the direction of nearby Rockland County.

Tradition has always run deep in New York, and, I guess, rightfully so, because the New York chapter was the first to start begging Enrico Caruso for a bone, and where all the first great recordings in many music fields were made. Fortunately, later days have not been all to our liking, and now we are still as spirited with some of our younger members about the equally real present.

Our chapter is blessed with many other highly respected veterans: George Avakian, Mit Gabler, Dave Kapp, Alan Kaye, Godfried Lieberson and George Marek, to name a few.

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However, Shepard’s picture of the recording scene is not all that bright. ‘Of course, I would have to compare the production scene today with that of 15 years ago, I would have to see how much more crowded the field is today. 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 different 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 Burn, director of literary services for Columbia Records, agrees that Broadway has staying power in the face
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 in 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 the 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 caliber of the act, most a&r directors and recording engineers resent the union stipulation which they see as unnecessary and unjust.

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 salability 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, Steve 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 set. It turned out that the hum came from an underground water cooler. The fault was corrected and other location 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.

Art Mardin, vice president, Atlantic Records, and one of the better known producers in the industry, identifies the problems encountered by most recordists trying to capture the live performance in this city.

'Like most of these things, the key to it is the recordist's ability to keep his risks and costs to a minimum.' In selecting his acts, for instance, Mardin looks for the artist that is "hot" in terms of audience appeal. His auditorium preference is man-made halls, featuring his preference in recording facilities (as in the case with most recording artists) the mobile truck which offers such advantages as 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 Lilton is one studio boss who reckons there is a New York sound.

'Is and was,' he says.

'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—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 from 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 it 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, let's do it again.' They are 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...
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Gotham Sets the Pace

Continued from page 39
somewhat antipodean, 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 trendng 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 uninformed 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 bear 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 "undelinables"—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 studies 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 a 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. Today there has, of late, been a shift away from the West Coast to California, to Nashville." 

Producer Ragovoy, who commutes between his Hit Factory studio 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. But the extra 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 whenever 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 few 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. Since this happened, 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 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" become 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 concept. "We shouldn't attempt to induce youth on their form by giving them rock songs in the hopes that they'll bring them to Broadway and, consequently, cause a play, 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 smash hit, but the executives said it was "fresh" and not likely to happen again for some time. "Dude" and "Via Galicia," two musicals in the rock genre, were failures. Burstein's "Broadway's Last Exit" was the only "rock" musical he could conceive, 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 don't change. 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," "Cameo," "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 others that followed in later years. "The last musical to strike gold was "Godspell," in 1972. Albums of musicals such as " Oklahoma!" and "South Pacific" 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 "Cameo," "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," "Blues In The Night," and "On Your Toes."

Albums containing original cast members began in the 1920'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 1930's were "Showboat," (first LP of show music), Lou Leslie's "Blackbirds of 1928" (reissued in 1932) and "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 cast they portrayed in the show, were personality-oriented by "outside" performers with more popular value, or were composite 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 it was a much of 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 1 & II, contained six 10-inch records each.

The exact number of original "pure" cast albums recorded is obscure. However, based on figures beginning in 1945, it is approximately 275.
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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 at RCA New York, and before that 17 years as an engineer, working with such artists as Dionne Warwick, Burt Bacharach and Bobby Goldstein. "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 20 to 70 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 New custom console (32-input, 24-output) installed this month in New York, where Gene Gateni runs the studio. This will be followed by similar equipment at studios in Nashville, where Cal Everard 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 themselves into a control room for mixing; and that all cutters are trained for CD-4 quad work, with two of the seven laser 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 "Arahan: Live At Fillmore West" (Atlantic), Alice Cooper's "Billion Dollar Babies" (Warner Bros.), and David Gilmour's "Humbert" (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 Nove console for a total $250,000 investment. Self-contained (22 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.; Dan and Pat Simmons of the Doobies; and Jefferson Starship at the Academy of Music, both in Manhattan, and organist Virgil Fox "At The Mighty Witches (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 to use a 50-50 split today," he notes. "With the growing industry trend to outside recording facilities, we've used 20 percent of all CBS records and tapes now come from outside.

As a result, Roberts explains, there are lots of "peaks and valleys in the 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 "nose in the hole" is Eric Porterfield, whose title—director of design and construction—"beats 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 "Aladdin," Pepper has recorded for outside labels such as "Mack and Mabel" (MCA), "Loebel!" (MGM), and "Jesus Christ Superstar" (MCA).

CBS has about 60 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 tape, tied to a big promotion 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 "Quadrille Charlie Mingus," Duke Ellington's "New Orleans Suite," and Gil Evans' "Svenues," plus on Atlantic, Eric Salzman's "Wetarp" and George Flynn's "Wound," both on Finnadar.

"Every portable session in 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.

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Country

'CHEAPEST FORM OR ENTERTAINMENT'

Country Singles Sizzle Despite Economy Sag, Check Reveals

NASHVILLE—The sagging economy has had no downward effect on the sale of country singles, despite its impact on the overall 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 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

Pipers Pipe, Album Cut At Wedding In Nashville

NASHVILLE—A wedding at the Chips Morran 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 A&R Nashville, Rare Bird, and the former Helga Ross, a native of Germany.

Singer Randy Matthews, who recorded 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. Libations were provided by Diane Ginnburg, owner of Tara's, and decorations were by Anne Miller.

Guests included Ronnie Bedford, vice president of CBS; Agent Jimmy Key, Liz and Casey Anderson, Harold Shedd and scores of others.

Pips were strong in singles, as 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-
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, Jeanne Seely, Jim Ed Brown, the Cates Sisters, Del Reeves, Jean Shepherd, Stan Hutchcock, Kenny Scott, and two gospel groups: The Sego Brothers and Naomi and Jake

Combine Versatile

While scoring regularly with pop and r&b, country has not been forsaken. Doc Devaney has the current Johnny Rodriguez 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 Wiper-"enem, 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 Doc Devaney.

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.

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.

Walker had sought $500,000 punitive damages, which were de- nied. 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.

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KXMR—Tulsa, Okla.
KBKB—Shreveport, La.
KWMJ—Whitehorse, Ky.
KMYL—McKinney, Texas
KSBT—Salisbury Springs, Texas

WHN—Columbus, Oh
KBP—Bartlesville, Okla.
KBAT—Amarillo, Tex.

DECEMBER 14, 1974, BILLBOARD
Whatcha Gonna Do With A Dog Like That?!  
Capitol Records no. 3980
Country And Gospel Form A 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 ever been far separated in the past. It became almost a truism that the country music acts who stood on the walls of gospel radio stations would sing the same songs, with perhaps a few新歌改旧词. Or, when all else failed, one might turn to the radio, 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 stormy example. Johnnie and June were married by Johnnie Sells’ One Day At A Time, written by Marjorie Wilkins, is another. Hester love marriage, written by Johnnie Wilbur, and recorded by Porter Wagoner and Johnny Cash.

After Minn Sells’ hit, Johnnie turned out a complete album of religious songs. And this triggered a series of events which led to a unique union. Johnnie Wilbur, a born-again Communist, and the Nashville of Canadiana Music, which is directed by Gospel veteran Aaron Brown, began publishing a series of religious albums. Meanwhile, in Los Angeles, the music of Johnnie Sells was being played on the radio, and his album of religious songs was making a big impression.

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It is now difficult to find a country album by anyone without at least one religious cut, frequently more. Johnny Cash, The Rolling Stones, and a great deal of religious music, on records, in concert, and on his 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 a lot to the gospel writers for fresh material, because the traditional songs were overused. Thus the new album is a big building.

Even early such as Johnnie Cash, make great inroads to religion in their material.

The album, recorded in his Myth label, has done the job in both religious and “message” songs, and more of the secular artists likely will be going that route.

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a couple with the flair of Tommy Wynter with krypsis. Production of an eight-hour documentary speciale for radio syndication has been assigned to Monkey/Moster. It will be the top country hits of 1974, with comments from those who wrote and recorded the song. Marketing is handled by Toby Arnold of Dallas.
O'Donovan: World Tourist

LONDON—Danny O'Donovan runs Danny O'Donovan Enterprises on an international basis from the London headquarters or "communications center," as he terms it. He has opened up offices in New York, London, Paris, Tokyo, Sydney, Melbourne, Auckland, Hong Kong, Tokyo, Cape Town and Rio de Janeiro. He handles the various worldwide tours by big name artists, and is in an authoritative position to make commitments to the artists 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 normal top price on concert seats, but the top rate for the Andy Williams tour since was $12, and you 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 a hotel at $300 a head — which is the equivalent price in Las Vegas."

O'Donovan agrees with his fellow impresarios that artists' asking prices are far too high and adds that American acts ask for more each time, which means that seat prices go up.

"With top stars there isn't much problem because the public will pay to see them again if they come around the market, the low-price acts and groups can still work 52 weeks in the year in the club and dance halls."

"It's the middle range of acts that are suffering most, because in their case, there's a definite ceiling on the prices that can be charged. But 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 raise a better draw."

---

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 purposes, CBS Records has set up a co-operative scheme to raise the money 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 7 Musicland chain took a half-page in the London Evening Standard advertising a pre-Christmas offer of $2.70 reductions on 20 CBS albums, representing 25% of the CBS family of labels.

The price-cutting, on such prominent albums as Mavis Staples, Neil Diamond's "Serenade," Three Degrees and Greatest Hits from Simon and Garfunkel, Hits by Dylan, Fleetwood Mac, Santana and Barbra Streisand, has been introduced as a special promotion on cash and carry to retailers only by the Cloud 7 Musicland chain.

CBS director, Allen Davis, confirmed, however, that he hopes no special discounts given to the chain on these albums. He said that generally it is too soon, in the opinion of the co-operative advertising scheme and added: "The idea was to introduce a scheme that would help the dealer make product. It seems to have a workable future for us."

Co-operative advertising is operating well in the music market of this country with the CBS area managers operating a certain amount of selectivity in choosing its scheme 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 at larger dealers, like Cloud 7, have been involved.

---

Soviet Contest Goes To Singing Hearts

MOSCOW—The fifth national contest for estrada (variety) artists was a big success here, with pop singer and dance groups from all the republics singing.

First prize went to Poyshchivne Serdtse (The Singing Hearts), with Aisai placed second and the girl group Krymskoe Tchaik in third place. Others named as winners in the vocal and instrumental group section.

Raymond Poulpe has enjoyed a long reputation as a gifted jazz composer, conductor and pianist. He has led the Latvian jazz orchestra Reo for many years and it is reckoned as one of the best jazz outfits in the country.

The other winners are relative newcomers into their fields. They come from the USSR's different national republics: Aisai is from Georgia, Mria is from Armenia group; Veta is a Duliuzons-based act; and Armina is from Armenia.

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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 Trade and 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 $11,494,000. This is the same period that 109 songs were exported.

In the second quarter this year, 1.5 million singles were exported, worth $41,040. Last year, only 682,000 singles were exported in that period worth $326,400.

(Continued on page 52)

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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 spadework 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 a little delayed.

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, stand will be set up in the cinema-theater of the Palais, and the gala will be held in the Casino. But the strike has created problems here, too. Bernard Chevry's ambition, as organizer, has not been to find talent general unknown beyond national acceptance, and the main way to do this is to listen to disks. Records of some South American artists who interest Chevry 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, Chevry's capacity for overcoming all obstacles is assurance enough of final success.

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O'Donovan: World Tourist

LONDON—Danny O'Donovan runs Danny O'Donovan Enterprises on an international basis from the London headquarters or "communications center," as he terms it. He has opened up offices in New York, London, Paris, Tokyo, Sydney, Melbourne, Auckland, Hong Kong, Tokyo, Cape Town and Rio de Janeiro. He handles the various worldwide tours by big name artists, and is in an authoritative position to make commitments to the artists 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 normal top price on concert seats, but the top rate for the Andy Williams tour since was $12, and you 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 a hotel at $300 a head — which is the equivalent price in Las Vegas."

O'Donovan agrees with his fellow impresarios that artists' asking prices are far too high, and adds that American acts ask for more each time, which means that seat prices go up.

"With top stars there isn't much problem because the public will pay to see them again if they come around the market, the low-price acts and groups can still work 52 weeks in the year in the club and dance halls."

"It's the middle range of acts that are suffering most, because in their case, there's a definite ceiling on the prices that can be charged. But 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 raise a better draw."

---
**Bachman May Do Solo LP And Add Other Artists**

VANCOUVER—Randy Bachman, the guitarist 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 various 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 of complaints that it actually happens in Canada."

He continues: "Moralism aside, the size of the Canadian market precludes all that sort of situation. It just is not big enough to warrant the kind of 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."

**Dion & York Form New Co.**

TORONTO—Broadcaster Wayne Dion and rock author/journalist Richie Yorkie have formed a company called "The Story Book of American FM" to produce and syndicate AM and FM rock music documentaries under the name Crystal Rock Productions.

The company's first project will be a one-hour, AM-oriented special built around the best-selling single of the year, "The Night They Died Young" from Dion's album, "In The Sun" by Terry Jacks of Vancover. The special will document Jack's career as well as explore the other hits including "Which Way You Go, Billy," "Where Evil Grows" and "Love." Dion will do three of his latest single on his own Goldfish label and Arista Records in the U.S., "Rock 'n Roll You're 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 Yorkie: "Our aim is simply to provide the sort of one-of-a-kind radio special which is not available to stations but which do represent subjects of keen interest to their audience. I feel that we have a golden opportunity with this top record of the year which seems a natural for New Year's Eve programs. We hope that every station where 'Seasons In The Sun' went to number one."

A second Rockumentary is preparing special documentaries on Led Zeppelin, Van Morrison and Rockwell, which will be followed by "Chuck Cammore of CPTF, Toronto, is the distribution agent for the series in Canada."
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 hearing 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, Capitol has major campaigns in operations 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. and Canada impact).

The national radio buy supplements the audience and magnifies the impact.

Both the radio and the television campaigns are broken down into spots featuring our hardest-hitting FM rockers, our most popular 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 design and rock-jockey level, response to the Christmas blitz has been overwhelming, and Capitol has every expectation that consumer purchasing will equal or 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 reorganize our purchasing policies so sales can be turned around. Combining in-store and on-air advertising with a list of new product includes Ann Murray, Helen Reddy, Linda Ronstadt, Frank Sinatra, Grand Funk, Eric Burdon, George Harrison, Ringo, Nat King Cole, and the best Glen Campbell album over—and wild hopes for long-term 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 pasteboard bow.

Inside the package was a beautiful babycasserole-powered diaper, a fine cigar, and one of the best singles of the year.

The single is by a group grown on Capitol called Beau Dommage, which 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.

December 20th marks 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 within a few days they had sold 100 copies.

That's a hell of a reaction to a brand new baby, but Capitol Québec 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 prince Michel Tremblay, who got Capitol interested in the band, now says that "Beau Dommage" doesn't turn gold with sales in Quebec alone, he is going to be terribly disappointed. "Disappointed!"

No wonder Capitol features a proud father.

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: first airplay for singles from all four of the beatles out at the same time—it has never happened before in this country—but they represent such variety that all of four of them are doing very well.

Four of the singles originated from each region—CKLG in Vancouver, CHUM in Toronto, and CKGM in Montreal—all three of which had John Lennon in the top five, all three had immediately charted Paul McCartney, and all three were being played (at CKLG) all day long. George Harrison, just out, is at the writing on the playlisted on CKLG and CKUM.

The Beatles were far from being the only good news: ANGIE BABY was leaping up the charts. 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 distinctly different back-up slot. LADY OF THE ROYAL GAMBLED 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 Possessions."

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 draw a new audience into The Righteous Brothers.

“Justin Paige” First Review

Listen, but carefully, to the lyrics: "Rough trade, never laid, keeps his banjos in the palm of his hand and his "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 proved.

A high energy, upbeat record that should stir up the Montreal discs. FM programs should also get on set, particularly with the bomb (2:58) "What On Earth." Jacket is Canadian in origin and should win an award for Roy Legault. (From RPM)

December heralds the release by Capitol of Canada albums from Atlantic Records, GRC labels Red White and Blue (grass) "Pickin' Up" is the second album from the aptly-named Yankees pickers, Guest stars from Blue and Vassar Clements, together on record for the first time, are obviously expressing themselves on this varied diet of original and traditional bluegrass tunes. Lead vocalist Glen Magnuson has a GRC single of her own—JUKE BOX BAND—making waves in Canada.

Sitting proudly riding the singles chart with his EARLY MORNING LOVE, more than lives up to the promise that single with the album "Sammy Johns." Produced and arranged by Larry Knechtel (ex-drum), and featuring the likes of Jim Gordon, James Burton, Buddy Emmons and Jim Horn as side-men. Sammy has turned a beautiful collection of songs—seven originals and one apace 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 Flying," 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 album, the aptly titled HATIN' CATSIN' SONGS TODAY, was an instant hit across the U.S. A.

The cover of the same name has a few more hits songs just waiting to be heard.

Backstage at Massey Hall, President Arnold Gosewich and First Lady Jackee head the contingent of Capitol Canadians congratulating superstar French Bellec 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 any chance to hear him play Canadian Pathe albums in store... 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 Montréal's Place Des Arts for just one more concert at the 3500 seat salle Wilfred Pelletier—his eighth (SIR) 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 entertainment was understandable—the Bécaud songs he would have known include lyrics like LET IT BE ME, and WHAT NOW MY LOVE, and IT MUST BE HIM. And the passion of his playing can be extraordinarily moving on record.

But live in person is the phenomenon! Founding the piano, manipulating the band, infusing the characters, handling the rhythm—he brings every song to vital 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 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 character of putting a show over; the French only try to put over the feeling."

With Gilbert Bécaud, what a feeling! Globe & Mail critic Robert Martin summed up the show as "a spankering, well-rewarding, much its share."

And with Gilbert Bécaud, what a voice!

André DEBUT

Maurice André, regarded as the trumpeter's trumpeter made his first appearance in Canada last winter at Toronto's Massey Hall.

Accompanied by the Westmount Chamber Ensemble under the direction of Jorg Ferber, he turned in breathtaking performances of two frotty 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 reappeared with two encorecs, 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 Vivaldi Trumpet Concerto with them in Ludwigshafen. And he delighted them again by stepping on the back stage 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.

(ADVERTISEMENT)
International Turntable

International U.K. Yule Disks at New Peak

LONDON—This looks like being the year in which records went Christmas mad, following an unprecedented deluge of Christmas-flavored Rhino that hit Los Angeles on Feb. 9.

International Music Show, planned for Earl Court here from March 28 to April 2, will include additional features, including enthusiastic reactions from more than 100 potential exhibitors. Six days of the show will be occupied by the Record Industry's "Music Shop"—the Double Brooches, Tower of Power, Graham Central Station, and the like—will have a presence on stage, and the attendance promise to be larger. The show will also feature a "pop-up" Christmas store, with a display of the latest and greatest in Christmas music from around the world.

RCA In Precendental 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.

Accordance to Mr. and Mrs. C. W. has been made with the Ahang Rood Company, which has been in business in Iran since 1932. The agreement provides for the distribution of RCA's records in Iran, and the Ahang Rood Company will be responsible for the promotion and marketing of the records.

Pondowtar, Downchild Entart

TORONTO—Downchild and Pondowtar, the latter a recording by the Downchild Band, have been released by the Canadian National Records, a subsidiary of the Canadian Broadcasting Corporation. The Downchild Band's new album, titled "From the Beginning," was recorded in Toronto and is due to be released in February. The album features the Downchild Band's signature sound, with a mix of blues, jazz, and rock influences. The Downchild Band has been active on the Canadian music scene since 1970, and their music has been praised for its raw and powerful energy. The release of "From the Beginning" is expected to further solidify their place as a leading force in Canadian music.
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Barry White
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"YOU'RE THE FIRST, THE LAST, MY EVERYTHING"

Where Their Friends Are!
### New LP/Tape Collections

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### Trade Balance

**Trade Balance**
- **Continued from page 35**

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 $2,760,000 for the second quarter of 1974, compared to $2,060,000 in the same quarter last year. But against this must be placed the higher cost of records.
Ace of Hearts' Assets Sold To Torro Records Of Dallas

DALLAS—Torro 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 recordings.

Nippon Columbia Hires Foreign Singles To $2
By HIDEO EGUCHI

TOKYO—Nippon Columbia has become the first Japanese manufacturer to raise the retail price of all new single releases with a 9% of Japanese 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 Buddah album of "Glady's Knight And The Pips/Feelin' Good" that was already 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 Records, with Japanese repu-
ta-tions only, has already raised the re-tail price of its singles to 600 yen from the 500 yen adhered to by the other record manufacturers.

However, CBS/Sony will not follow, says "Tai" Nomura, the Japanese-American company's general manager.

Apart from the increased costs of raw materials, manufacturing, packaging and shipping, air of international competition has reared its ugly head, CBS/Sony now accounts for only 13 percent of Nippon Columbia's record sales. Hence, the announced price hike is a move toward adjustment in the retail price of non-Japanese singles, industry sources say.

New Companies

Florence-Cooper Productions has been formed in Los Angeles by producer John Florence and company president and executive Harvey Cooper. Florence, who recently produced "Rock The Boot" for the Bob Williston label, has funded the new firm.

Brackett has also announced that a number of other gold disks to his credit. The concept of the partnership is that Florence-Cooper will receive pro-
tional attention from Cooper as well as from record manufacturers.

Widget Records has been formed in Muscle Shocks, Ala. The label, a division of the production firm Widget Recording Inc., will be operated in conjunction with the Widget recording studio, and will publish and distri-
bute facilities in Muscle Shocks.

George Fishoff, writer of "96.6" and "Lazy Day," has formed Lisa Records in New York. First record on his list, "The Prince And The Gnome/Old Song," features Fishoff in a mul-
tiple role of artist, writer and produ-
cer. Lisa has named six distribu-
tion house to handle the label.

First release for newly formed solo label "The Great Pink Cabbage," on its lease, "Since You Came Into My Life," by Ben and The Cheroes. Also signed to the label by president Ray Hally, are Johnny

Dollars & A Few Dollars More and Deanie Walker.

New Record Deals

Mora Records has been formed in Nashville by record producer Moray Nelson, and company president and executive Harvey Cooper. Florence, who recently produced "Rock The Boot" for the Bob Williston label, has funded the new firm.

Brackett has also announced that a number of other gold disks to his credit. The concept of the partnership is that Florence-Cooper will receive pro-
tional attention from Cooper as well as from record manufacturers.

NEW YORK—Balloons and pro-
nouncement 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 are expected to be pulled for Balloons, which will determine the finalists, must be returned to the account-
ing house by Dec. 20.

First round of voting will deter-
mine the "Chart" Balloons, which will receive their Grammy names on the Academy's annual television spec-
tacular. Second round of voting, which will determine the "Critics" Balloons, will be aired live from New York on March 1 over CBS-TV.

"If a person can't find a Jonathan Edwards or Orphan record in their area, they will call us and we'll try to solve the problem," he says.

The inclusion of names is an important part of the business and public standpoint, according to Jerry Rivers of Nash-
ville's Buddy Lee Attractions.

"Many times, we receive mail from fans, as well as big companies trying to buy one of our acts," he says. These include club promoters, record companies, booking agencies and people who are interested in buying the products for resale.

Parties For Sick Children Dec. 20

LOS ANGELES—Independent producer Artie Wayne's Fifth Annual Music Industry Christmas Party For Hospitalized Children will take place Fri-

day (20) at seven facilities throughout Los Angeles, including Martin Luther King Hospital, UCLA Pediatric Center and the St. Jude Children's Research Hospital.

As in previous years, when Wayne coordinated the drive from his post at Warner Bros. Music and Irving Almo's, contributions of toys and canned food items will be solicited at each facility and gift records suitable for children are being solicited from major labels.

Volunteers also are to join in delivering the gifts to the hospitalized children on the afternoon of Dec. 20.
Billboard's Top Album Picks
December 14, 1974
Number of LPs reviewed this week: 28. Last week: 49.

Spotlight.

MELANIE—As I See It Now. Northeastern, NB 1098. Melanie doesn't 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 haven't gotten more commercial success. For all being such a singer and songwriter, she has a highly original style that has made her a favorite on the U.K. and in Europe since the early '70s. The title track is a fine pop song with a catchy melody and a touch of jazz.


LOU REED—New York. Epic, EPC 3531. The title song is just one of the many great tracks on this album, which features Reed's signature style of blending punk, rock, and poetry. The album is a classic of its time and is still influential today.


FUNK INC.—Predict to Sell, Prestige, P-10087. This is a great funk album with a mix of soulful and jazzy rhythms. The band is composed of some of the best musicians in the business, and their sound is smooth and infectious.


The ESSENTIAL JIMMY Ruffin—Vaughang VSD-73045. A great compilation of Ruffin's best work, which includes hits like "Dreams," "Just Once," and "Papa's Got a Brand New Bag." This is a must-have for any R&B collection.


RUSTY BRYANT—Rockville, Rockville 6691. This is a classic rock album from one of the pioneers of the genre. The title track is a hard rockin' anthem, and the album as a whole is filled with great songs.

Best cuts: "Rockville," "Let It Be," "This Is the Life." Deals: Place in classic rock.

A jazz

HAMPION HAMPS—Northern Wings, Prestige P-10088. This is a great jazz album featuring some of the best musicians in the business, including Red Garland and Tommy Flanagan.


Billboard's Recommended LPs

POP

JOE STAMPIT AND THE QUEENSES—Golden Hits, Paula LP 2500. This is a great collection of Joe Stampit's best work, including hits like "I Can't Help Myself," "Hey, Jude," and "(I Can't Help Myself) He's Just Like Me."


ROBERT GORDON—Good Times, Good Times, Atlantic SD 1221. This is a great collection of Robert Gordon's best work, including hits like "I've Had Enough," "Everyday," and "What a Great Day."


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KINKY

IS DEFINED BY THE AMERICAN HERITAGE DICTIONARY AS:
A. HAVING A TIGHT CURL IN ONE'S HAIR...
B. A QUIRK OF PERSONALITY...
C. A CLEVER IDEA FOR DOING SOMETHING...

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KINKY FRIEDMAN
FITS HIM AS WELL AS
WILL MANY GOLD RECORDS!

SINGING AND WRITING AS
IN A GREAT RECORDING...

EXCLUSIVELY DOING HIS THING FOR ABC RECORDS
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, C 33193
The PROPHET, Atlantic SD 11820
CHRISTMAS ORGAN AND CHIMES—Robert Rheim, UA UAL A 35191 (a reissue)
A CHIPMUNK CHRISTMAS—The Chipmunks, UA UAL A 35222 (a reissue)

SINGLES

SANTA CLAUS IS COMING TO TOWN—The Carpenters, A&M

WHEN THERE IS A SANTA CLAUS—George Jenson, MGM
CHRISTMAS (Baby Come Home)—Darlene Love, Warner-Spector (a reissue)

KWS Changes

- Continued from page 5

STAR WARS, though similar, Dett says. WAXB has a broader appeal because of the uniqueness of the Detroit market.

"KWS will be entertainment oriented ... lots of gags and live shows." At night, the station will program a considerable amount of adult oriented material.

Dett states that he is not compet- ing with either KLOS or KMET, two other rockers. "We're going after a slightly older audience than KLOS ... after the 22-plus age demographic. And we're not going against anybody. We are trying to aim at a different direction and getting tighter, so as I can judge."
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”  E45221
Harry Chapin “Cat’s In The Cradle”  E45203
Eagles “Best Of My Love”  E45218
Souther, Hillman, Furay Band “Safe At Home”  E45217
Dick Feller “Cry For Lori”  E45220
The Hagers “Cherry Pie”  E45219
Linda Hargrove “I’ve Never Loved Anyone More”  E45215
Larry Ballard “Young Blood & Sweet Country Music”  E45226
Queen “Killer Queen”  E45226
Jo Jo Gunne “Where Is The Show?”  E45225
Gene Clark “Life’s Greatest Fool”  E45222
A Foot In Coldwater “(Make Me Do) Anything You Want”  E45224
David Gates “Never Let Her Go”  E45223
Jackson Browne “Walking Slow”  E45227
### Billboard Hot 100 Chart

**Date:** December 14, 1974

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>We Will Rock You</strong></td>
<td>Queen</td>
<td>Decca</td>
</tr>
<tr>
<td>2</td>
<td><strong>Stairway to Heaven</strong></td>
<td>Led Zeppelin</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td><strong>Sweet Dreams (Are Made for...</strong></td>
<td>Carole King</td>
<td>Apple</td>
</tr>
<tr>
<td>4</td>
<td><strong>Hooked on a Feeling</strong></td>
<td>Blood, Sweat &amp; Tears</td>
<td>ABC Records</td>
</tr>
<tr>
<td>5</td>
<td><strong>Bohemian Rhapsody</strong></td>
<td>Queen</td>
<td>Decca</td>
</tr>
<tr>
<td>6</td>
<td><strong>We Can Work It Out</strong></td>
<td>The Ronettes</td>
<td>Atlantic</td>
</tr>
<tr>
<td>7</td>
<td><strong>My阡</strong></td>
<td>Four Tops</td>
<td>ABC Records</td>
</tr>
<tr>
<td>8</td>
<td><strong>(I'm) A Wanna Be</strong></td>
<td>Michael McDonald</td>
<td>RCA</td>
</tr>
<tr>
<td>9</td>
<td><strong>How Can I Be Sure</strong></td>
<td>Bee Gees</td>
<td>RSO</td>
</tr>
<tr>
<td>10</td>
<td><strong>The Lion Sleeps Tonight</strong></td>
<td>John Denver</td>
<td>CBS</td>
</tr>
</tbody>
</table>

**Top 100 Songs**

*Star Performance:* Stars are awarded on the Hot 100 chart based on the following upward movement: a 15% increase in sales / a 15% increase in sales of 4 positions / a 25% upward movement of 3 positions. Recording Industry Association of America charting the "million seller" (a total indicated by 1). Sheet music supplies are continued to point weekly sheet music copies and do not represent mixed publications distribution. ALF = Alfred Publishing Co.; B = Belwin Mills; BB = Big Bull; BL = Big Bill; C = Chappell; CM = Carl Simon Music Corp; HAN = Hansen Pub.; IBM = Ivan Magil Music; MCP = MCA Music; P = Peter Southern Pub.; P @ P = Pymouth Music; PSI = Publishers Sales Inc.; SCC = Screen Gems/Chappell; TMC = Triangle Music/Kane; WBM = Warner Bros. Music.

**Billboard Hot 100 A-Z (Publisher Licensees)**

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Department of Billboard.
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

Distributed by ARISTA RECORDS THE NEW RECORD COMPANY
<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST</th>
<th>SUGGESTED LIST PRICE</th>
<th>RANKED LIST PRICE</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Elton John</td>
<td>$4.50</td>
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</tr>
<tr>
<td>2</td>
<td>Rolling Stones</td>
<td>$4.50</td>
<td>$4.50</td>
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<tr>
<td>3</td>
<td>Bachman-Turner Overdrive</td>
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<td>$4.50</td>
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<tr>
<td>4</td>
<td>Jethro Tull</td>
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<tr>
<td>5</td>
<td>Neil Diamond</td>
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<tr>
<td>6</td>
<td>John Denver</td>
<td>$4.50</td>
<td>$4.50</td>
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<tr>
<td>7</td>
<td>Bruce Springsteen &amp; the E Street Band</td>
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<td>$4.50</td>
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<tr>
<td>8</td>
<td>Jim Croce</td>
<td>$4.50</td>
<td>$4.50</td>
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<tr>
<td>9</td>
<td>Loggins &amp; Messina</td>
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<td>$4.50</td>
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<tr>
<td>10</td>
<td>Mike Oldfield</td>
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<tr>
<td>11</td>
<td>Jackson Browne</td>
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<tr>
<td>12</td>
<td>Bob Dylan</td>
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<tr>
<td>13</td>
<td>David Bowie</td>
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<tr>
<td>14</td>
<td>Jefferson Starship</td>
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<tr>
<td>15</td>
<td>John Lennon</td>
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<tr>
<td>16</td>
<td>Pochette</td>
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<tr>
<td>17</td>
<td>Friends of the Earth</td>
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<td>18</td>
<td>Electric Light Orchestra</td>
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<tr>
<td>19</td>
<td>The Who</td>
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<tr>
<td>20</td>
<td>The Bee Gees</td>
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<tr>
<td>21</td>
<td>Queen</td>
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<td>22</td>
<td>Elton John</td>
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<td>23</td>
<td>Barbra Streisand</td>
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<td>Santana</td>
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<td>25</td>
<td>Bing Crosby</td>
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<td>26</td>
<td>John Mayall &amp; the Bluesbreakers</td>
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<tr>
<td>27</td>
<td>The Who</td>
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<td>The Rolling Stones</td>
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<tr>
<td>29</td>
<td>The Who</td>
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<td>31</td>
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<td>32</td>
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<td>Led Zeppelin</td>
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<tr>
<td>40</td>
<td>The Who</td>
<td>$4.50</td>
<td>$4.50</td>
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</tbody>
</table>

**STAR PERFORMANCE:** Stars are awarded on the Top LPs & Tape 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 / 41-60 Upward movement of 10 positions. Recording Industry Association of America seal at table of all titles reached. (Seal indicated by colored dot.)
ABC RECORDS
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Three Dog Night

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BY ROY CLARK

"Dear God"

DOA—17530

FROM HIS ALBUM "CLASSIC CLARK" DOSD—2010
New Talent Flood In U.K.

- Continued from page 1

Beauch, whose first hit was 13 years ago. "Splinters," for instance, hit with the single "Cowtown Town," on George Harrison's Dark Horse label. Personality-wise, the difference between the two is striking.

The Beaux "tick in the case of Pi- lot, whose single is "Magic" on EMI, who seemed to be released so helpfully. This band, once a trio, now a quartet with the addition recently of guitarist Ian Barrone, who was joined by keyboardist Bill Lyall and David Paton. EMI executives mused about their "tremendous potential," but the com- posers had around 70 songs on tape and many compilations 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 swayed by it.

But they are determined to shake off any complacency and they are determined to capitalize on 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 Atlantic/Epic. The group originated in Malaysia, and under the name Ace Flash and the Way, it was a favorite of the local jazz rockers. Its debut album, "Ace" is among a band of pride and a sound of their first five. "Aside."

The band has been on a first rock tour of Asia and Europe and has 170 fans, with seven music-making devices being used.

"The band has been on a first rock tour of Asia and Europe and has 170 fans, with seven music-making devices being used."

"Merlin is another band from the CBS stable. Its album "Merlin" and "The Fool" have been released. The band, originally known as Madrigal, is the result of the band reflecting on the impact of image, stage presentation and ability."

"Touring with The Who in the U.K. helped this CBS group get exposure and they wear their uniforms and part of the off-beat sound is created by a giant nickel-tipped guitar by a podemos, who is the son of a Russian prince."

Briar, comprises two upright piano delivered back to back, with seven mechanical music-making devices being used, with two synthesizers.

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