

A Billboard Publication

The International Music-Record-Tape Newsweekly

July 20, 1974 · \$1.25

## Dealers Encounter LP Price Boost: Mixed Reactions

By ROBERT SOBEL

NEW YORK—The recent across-the-board increase by several major manufacturers in the suggested list price of albums has brought immediate similarities and differences in response from dealers regarding its effect on sales, inventory and policy.

A canvassing of comment reveals the following early reactions: 1—Consumer resistance at two West Coast key retail chains and one in New York. Other dealers find none. 2—On catalog product, some dealers report a decline, others do not; some see the increase hurting new artists, others differ. 3—Some see dollar inventory limits, others disagree.

David Rothfeld of Korvettes says he's raised the price on all items of  
(Continued on page 13)

## War Is Seeking Leave From UA

By NAT FREEDLAND

LOS ANGELES—War is now negotiating an "amicable release" from its United Artists Records contract which runs to 1977. According to War co-manager Steve Gold, the UA exit has already been accepted in principle by the label and it remains only for a monetary settlement to be worked out this summer.

A multimillion-dollar payoff would go to UA on future War products.

All but the first of War's five albums are platinum, having earned UA \$33,640,000 in sales since the group was signed in 1971.

(Continued on page 10)

## U.S. Pioneer At Ozark Rock Bash

By ANNE DUSTON

CHICAGO—In a continuing effort to reach the 18-26 market, U.S. Pioneer will be exhibiting at the Ozark Music Festival, Sedalia, Mo., July 19-21. "We believe this is the first time that an audio manufacturer will be exhibiting at a rock festival," says Jeff Martini, conceiver of the idea, disk jockey, and assistant regional sales manager for Pioneer's Elk Grove, Ill., offices.

The Pioneer exhibit will include over \$16,000 worth of electronics with a 4-channel demonstration set-up, with a "hands on" capability for the expected 100,000 audience. Included in the display are speakers, headphones, cassette and open reel tape decks, receivers, tuners, amplifiers and turntables.

Posters of the Allman Brothers; Blood, Sweat & Tears; Slade, issues of Rolling Stone and National Lampoon! "Understanding High Fidelity" booklet and a color catalog of U.S. Pioneer products will be made available.

"We are always looking for new avenues to approach what we con-  
(Continued on page 42)

## 3 Jukebox Firms Plan 'Q' Sound In Systems by 1975

By RADCLIFFE JOE

NEW YORK—Three major jukebox manufacturers, Seeburg, Rock-Ola and Rowe, will include 4-channel sound capability in their systems by 1975, according to sources close

to both the jukebox manufacturers, and developers of the quadasonic technology.

A number of problems remain to be worked out before the systems arrive at the marketplace, but eager industry observers see the coming of 4-channel to the jukebox business as a major shot in the arm for a beleaguered industry.

For the music operators in particular it would be something of a Godsend as it would give them a valid reason to seek a play price increase to offset rising prices in singles and other spiraling operational costs.

The companies, which are already well advanced in their planning for the new equipment, are yet to com-  
(Continued on page 14)

## U.K. Expert Warns Of PVC Dangers

By RICHARD ROBSON

LONDON—PVC production for records in the U.K. could come to a complete halt because of safety fears, warns a plastics expert.

Output has already been cutback to comply with new safety measures introduced by the Department of Employment. This follows disclosures that some forms of plastics production may be linked to liver cancer.

Bill Macmillan, of the Chemical Industries Assn., says: "If research into the health hazard doesn't come up with a green light, PVC  
(Continued on page 54)

## Tax Wins Acquittal on One Tape Pirating Charge

By JOHN SIPPEL &amp; BOB KIRSCH

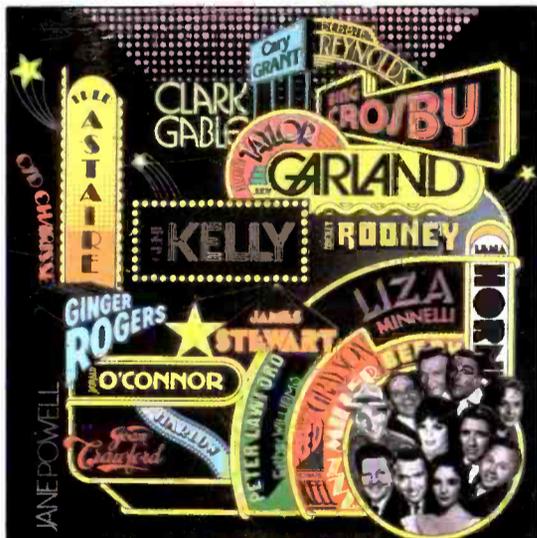
LOS ANGELES—Alleged tape pirate Richard Taxe was acquitted of the felonious charge of interstate transportation of stolen property by Federal District Court Judge Irving Hill Wednesday (10).

Taxe's trial and that of four other defendants continues in its fourth week as five counts of mail fraud, a felony, and 21 counts of recorded music copyright infringement, a misdemeanor, remain.

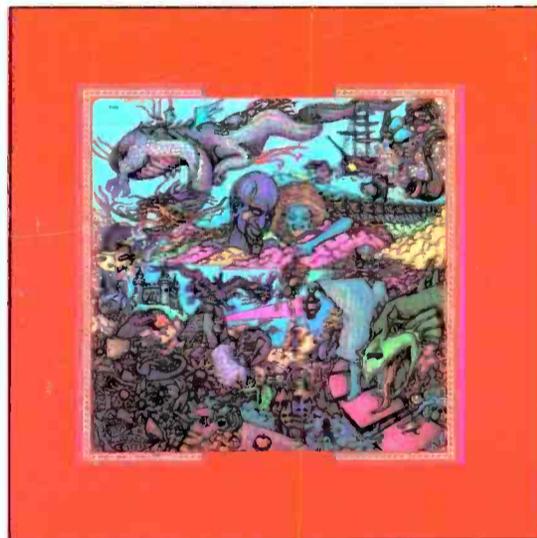
Judge Hill granted the acquittal, based upon a prior motion from defense counsel Steve Miller wherein Miller stated that approximately 115 allegedly infringed tapes were introduced too late in the trial for defense to properly defend against them.

The severance of the late entered evidence crippled the government's attempt for the interstate transportation conviction because a \$5,000 valuation of merchandise is required.

(Continued on page 4)



"THAT'S ENTERTAINMENT"—More than a soundtrack. It's a re-creation—of the greatest moments of the Golden Era of Musicals. A dazzling cavalcade of lavish production numbers—from the first black-and-white musical to the award-winning "Gigi" covering a fifty year span of classic American motion picture musicals. A deluxe two-record set from the original smash motion picture, now available on MCA Records. (Advertisement)



The new Canadian phenom Mahogany Rush is starting a U.S. stir on 20th Century Records. "Child of the Nove ty" the single (TC-2111) and the album (T-451) are already rushing up the charts! (Advertisement)

## Move Copyright Bill: McClellan

By MILDRED HALL

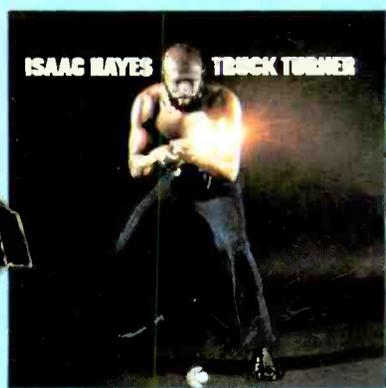
WASHINGTON—Sen. John L. McClellan, author of the general copyright revision bill, last week spoke from the floor of the Senate to urge the leadership to set an early date for consideration of S.1361.

Sen. McClellan has reluctantly agreed to let the bill go to the Senate communications subcommittee for study of the cable copyright terms, but for a period not to exceed 15 days.

The bill then returns to the Senate calendar, and the countdown begins on whatever date will be set for floor action and vote.

Sen. John O. Pastore (D-R.I.), chairman of the Senate communications subcommittee which oversees communications legislation, and is very close to the broadcasting industry, rose to insist that his request to study the bill was not "frivolous," but for a serious examination of the cable TV section, to see if it falls within the jurisdiction of his subcommittee.

(Continued on page 10)



## ISAAC HAYES SCORES AGAIN WITH TRUCK TURNER

ORIGINAL SOUNDTRACK FROM THE AMERICAN INTERNATIONAL RELEASE "TRUCK TURNER", ON ENTERPRISE RECORDS AND TAPES.



# "Many Rivers To Cross"

PB-10001

A new single by Harry Nilsson

Produced by John Lennon

From his forthcoming album, "Pussycats." CPLI/CPSI/CPK1-0570

REI Records and Tapes

## NO CURBING MIKE

## Ex-MGM Boss Produces Osmonds as 'Outsider'

LOS ANGELES—Mike Curb has become the exclusive producer for all Osmond family records on MGM.

The former MGM president has been working with the Osmonds for six years and among his recent productions is the chart-climbing single, "I'm Leaving It All to You" featuring Donny and sister Marie in their first duo effort.

Curb has done three other projects for MGM since leaving the label in September of 1973. They include the Osmond Brothers new album, a Sammy Davis Jr. interpretation of songs from "That's Entertainment" plus Eddy Arnold's LP "I Wish That I Had Loved You Better."

Curb has also just completed Andy Williams' next Columbia album, marking his first working association with the vocalist. (Richard Perry had produced Williams' last LP.)

During the past year Curb has concentrated on working these acts for the Polygram subsidiary label. He is free of a noncompetitive clause in his departure agreement with Polygram as of this September.

Curb has been holding discussions with several companies about future affiliations.

Asked to reply to reports about a new affiliation, the 29-year-old executive replies he has made no deci-



Las Vegas News Bureau Photo  
**Mike Curb: all smiles about his interim production status because the Osmonds are involved.**

sion as of this moment about any new association.

While with MGM Curb had worked as music consultant on the film "That's Entertainment" but the soundtrack LP wound up at MCA.

Two of MGM's current hot acts, Jim Stafford and Johnny Bristol, began their associations with the label with Curb's regime.

Five artists signed by Curb and subsequently dropped by the new management who have relocated include Pet Clark (ABC); Solomon Burke (ABC); Ray Stevens (Barnaby); Lois Johnson and Randy Edelman (both to 20th Century).

## ABC Bows New Label

LOS ANGELES—ABC/Westminster Records will introduce in October a series of ethnic recordings under a new label, according to Jay Lasker, ABC Records president.

Exploring the music of some of the world's lesser-known cultures, the new label, Music of the Earth, will be launched with a release of at least four LPs. Charged with administering the series will be Kathryn King, newly named director of a&r, classical division, at ABC.

"We must learn as much as we can about the peoples of the world," Ms. (Continued on page 36)

## General News 8½% Boost In British PRS Take

LONDON — The Performing Rights Society's income in 1973 increased by just under \$2.5 million, bringing total revenue to \$31 million—an increase of 8.5 percent over 1972.

Income from affiliated societies overseas was just under 10 percent to \$11 million while royalties from territories covered directly by the society increased 8.2 percent to \$18.75 million.

The society generated some \$1.25 million more income during the year from investments.

Despite an increase in administration costs during the year of slightly under 13 percent, net income for the year distributable to members increased to \$27.2 million. In addition, a further \$196,400 was released by the PRS—a nonprofit-making organization—from its revenue reserve for distribution to members.

(Continued on page 53)

## Advent Has Dolbyized Classical Cassettes

CAMBRIDGE, Mass.—The Advent Corp. has released what is believed to be the first Dolbyized, prerecorded chromium dioxide cassette tapes commercially produced in this country.

The tapes, first in a series of classical recordings, have been culled from the catalogs of the Connoisseur Society and Nonesuch Records, as well as from original masters recorded by Advent.

The cassettes were recorded using a patented process of Advent called Process CR/70. According to Advent engineers it offers a level of sonic performance so high that "for the first time the critical listener can consider cassettes as a viable alternative to disk recordings."

The feeling at Advent is that the advantages gained by the use of chromium dioxide tape include greater high frequency sensitivity, greater consistency, less print-through, better signal retention, and fewer drop-outs. In addition, there is reported to be a significant improvement in signal-to-noise ratio when the Process CR/70 cassettes are played on equipment incorporating (Continued on page 74)



Heilicher Photo

**MARSH SEMINAR—Part of group attending meet which covered variety of subjects held for the outlet's staffers.**

## Heilicher Stresses Returns Reduction

By ROBERT SOBEL

NEW YORK—Amos Heilicher, president of Pickwick International, Heilicher Bros. and J.L. Marsh, last week urged Marsh staffers to lessen returns by taking a harder look in ordering product.

Heilicher, who made the proposal at the second annual Marsh sales and marketing meeting held at Alexandria, Minn., said that "although our history of returns is the best in the business, we want to be more careful in the future about this area, which represents losses for everyone in the industry."

He suggested that Marsh personnel "justify" their buying by studying customer profiles and store volume before committing product.

Heilicher's "justification" pitch struck the theme for the convention, which was attended by 176 persons from the chain and which included seminars on promotion, closer communication with all other divisions of Pickwick, as well as between Marsh branches and the home office.

An innovation in the seminars was a panel discussion with five manufacturers representatives from Capitol, Columbia, RCA, London and Pickwick Records. The seminar emphasized the importance of samplers, posters, good music and catalog product.

Attendees said they felt that there

would be only slight resistance to price rises at the retail level.

Executive vice president Dan Heilicher revealed that a new ticket system which will permit in-store scanning will be operative before the end of the year.

During the convention, the inner workings of the Marsh warehouse and home facility was demonstrated through a guided tour.

The optical ticket scanner and computer operations were explained in separate speeches by Dan Heilicher and Al Sjoberg, manager of finance and administration, and in group seminars by vice president and operations manager, Manual Swatez.

The executives said that thousands of optically-scanned tickets from their customers are fed into the computers daily to develop a day-by-day list of 200 top-selling records and the 600 biggest sellers each week.

Ticketing has been sophisticated to the point where codes reveal manufacturers' price, number, account name and address and product. The tickets are ready by the computer at a rate of 220 per minute, the spokesmen said, and are analyzed to determine significant sales patterns and developments.

The group seminars, which were (Continued on page 10)

## Glancy Guiding RCA a&r Staff

NEW YORK—RCA Records has realigned its a&r chain of command, with creative chiefs in all areas of music now reporting directly to Ken Glancy, label president.

Mike Berniker, formerly with Columbia Records, and more recently active as an independent producer, has joined RCA as executive producer, pop a&r. All pop staff producers will report to him. In r&b, Tom Draper has been placed in charge as director.

Chet Atkins, division vice president, country music, and Jerry Bradley, director of Nashville operations, (Continued on page 74)

## N. Carolina Court Decision to Affect Fair Trade Act?

By RADCLIFFE JOE

NEW YORK—The recent decision by the North Carolina Supreme Court to invalidate the non-signer clause of the Fair Trade Act, could have an effect on the future of Fair Trade agreements in this country.

In delivering its decision, the court was unanimous in its feeling that manufacturers could not dictate a minimum retail price to merchants who had not signed contracts specifying that they would abide by the manufacturers' fixed price.

The ruling resulting from a suit brought by the Bulova Watch Co., against a North Wilkesboro businessman and two of his discount shops, allows a retailer to sell his products at any price he chooses as long as he has not signed a pricing agreement with the manufacturer.

In handing down the decision, North Carolina follows Massachusetts which last year killed its non-signer clause in a Supreme Court decision.

In Massachusetts, Judge Robert Baucher, in delivering the court's decision, said competitive pressures existing today required the outlawing of price fixing agreements. He also pointed out that the competitive picture had changed since the court had last heard a Fair Trade challenge almost 20 years before.

Last year, New York State, which also has Fair Trade statutes on its books, seemed teetering on the brink of having them squashed. Then, a number of powerful consumer groups backed by Attorney General Louis Lefkowitz and then Gov. Nelson Rockefeller, introduced a bill in the State Assembly that sought to overturn the Feld-Crawford Act which embodies a non-signer clause.

The bill eventually died when the Legislature refrained from taking action. However, it has since been reported that it will be re-introduced this year, with its backers pushing the argument that many manufacturers enforce Fair Trade in name only.

The Fair Trade abolitionists in this state claim that as long as these items are not advertised at a discount, and as long as the dealer is discreet about his deals, many manufacturers are prepared to look the other way.

Although the backers of New York's anti-Fair Trade bill have managed to whip up support from among many influential people in business and government, they are confronted with equally tough opposition from those who want to keep the law on the books.

Among those companies vigorously working at maintaining Fair Trade laws are General Electric, Sony, Panasonic and U.S. Pioneer. They argue that the only assurance of a reasonable margin of profit to the dealer is through Fair Trade.

These pro-Fair Trade companies have already come to a loose agreement to maintain some form of price stability that will manifest itself in individual pricing agreements between manufacturers and/or their distributors,

should Fair Trade agreements continue to be weakened.

The plan, if implemented, will result in the structuring of more selective distribution patterns, throwing out in the process old franchises with dealers who consistently disregard Fair Trade agreements.

Many manufacturers and distributors agree that if it becomes necessary to enforce this line of action there will be some danger of hurting the products already at the marketplace. However, they believe that if it must be done, long-term gains in price stability and orderly marketing patterns would make the early inconveniences worthwhile.

Meanwhile in Sun Valley, Calif., Superscope, Inc., has removed about 20 Sony portable tape products from Fair Trade pricing. The products, primarily cassette and cassette-radio combinations, have been taken off Fair Trade as part of Superscope's planned phaseout of its distribution contract with Sony which expires at the end of this year.

# Taxe Wins Acquittal on Pirating Charge

• Continued from page 1

At presstime the judge was attempting to limit evidence to a total of 20 allegedly pirated tapes.

The judge also ruled that the statute provides that each song in an album stands alone. It had been the government's contention that any album collated after Feb. 15, 1972, even though it included a mixture of pre- and post-Feb. 15, 1972 fixations would be copyrightable in its entirety.

Late Wednesday, Chuck Negron of Three Dog Night, one of perhaps three artist witnesses whom Assistant U.S. Attorney Chet Brown will produce, testified after a playback of the defendant firm, Galt Industries, tape of "Pieces of April," that the performance was by him. The packaging had stated unequivocally that it was a simulated performance.

He pointed out to the court specific reasons why he knew the performance to be the one he did exclusively for ABC-Dunhill and which he had never licensed for use to Taxe or the other four defendants, Ron Taxe, Jerry Merton, Rick Ward and Gerry Gonzales, all of whom worked for Richard Taxe.

On another Galt tape of the act's tape, "Around the World" from which the court heard a playback of "Joy to the World," Negron read a portion of the package's text: "Today's hits as done by your favorite artists, custom simulated by Sound 8."

Earlier Brown paraded a succession of FBI agents (Billboard, June 13) who testified as to the correlation between defendants and the alleged infringing pirate tape operation.

Agents Robert Strider, Doug Ball and Stan Fullerton described late January, 1974, surveillance of premises in Los Angeles and Hawthorne, Calif., which indicated that 6330 Arizona Circle was primarily a home office and tape duplicating operation, while 14239 Hindry was a warehousing facility.

Brown produced letters from official bodies in the states of Michigan, Colorado, Georgia and Arizona which stated that Motor Tape, Detroit; Standard Tape, Denver; Stereo 8, Atlanta, and Galt Industries, Phoenix, do not exist.

These are all firm names used by Taxe in his alleged operation. Testimony continually points up an 80 cents wholesale price on Galt tapes.

Agent Phil Altpeter stated that Richard Taxe during an interview said his business "was a little shady but I am not morally bothered."

Altpeter said Taxe volunteered that he had used the name, "Rudy Mann," when he operated Sound Sales of Las Vegas, the firm which preceded Galt Industries.

Under cross-examination, Altpeter said that when the FBI raided the Arizona Circle premises on Jan. 25, 1974, 300,000 tapes were seized, none of which were post-Feb. 15, 1972, fixations, thus not liable under the recorded music infringement statute.

Agent Gary Kanaske, who headed the Taxe surveillance, stated that he followed Ron Taxe on one occasion when he made shipment drops at the local airport air freight facilities.

He produced a check for air shipment payments signed by Ron Taxe. He said that Mrs. Gonzales told him in late January that she did not know Galt Industries existed until three days before the seizure. He said that Merton admitted he had printed thousands of Galt tape catalogs and had sold Galt tapes.

Agent Robert H. Nothdurft, an electronic expert in the FBI's laboratory in Washington, testified that he compared a single selection from

each of several hundred Galt "questioned" tapes to "known" tapes by name artists of hit recordings and with two exceptions, found them all duplicated from the same original source material.

In the two exceptions, he said one tape was defective, making it impossible to compare, while the other was of such low quality he could not make the proper aural comparison.

He described to the jury his playback-comparison setup, which included two identical tape recorders hooked in separately to the right and left channel of earphones. The tape recorder which carried the "questioned" Galt tapes had a variable speed motor, so that the tape could be speeded up or slowed down as necessary in order that the two tapes ran simultaneously.

Defense counsel attempted to get him to admit that many of the tapes were changed, but he maintained that they were in the main exact copies. Two tapes compared aurally in court, "Suspicious Minds" by Elvis Presley and "Jambalaya" by the Carpenters appeared to be speeded up. When timed during the playback, both averaged about four seconds faster than the "known" versions, indicating a speedup.

Judge Hill also ruled last week that the doctrine of substantial similarity, which has been an important consideration in the deciding of cases involving copyright of songs, plays, novels and stories, does not in his opinion hold in the case of recorded music copyright infringement.

## Postal Rates Stay Same Until 1975

WASHINGTON—Special fourth class postal rates for records, books and film will remain at 18 cents the first pound, 8 cents each additional, until next July—thanks to the recent passage of a bill (S.411) to stretch out the timetable for various rate increases originally proposed by the U.S. Postal Service, which began in 1972.

The bill was signed by the President in June, in time to delay the scheduled July 6, 1974, raise to 20 cents the first pound, 8 cents each additional, for special fourth class materials (Billboard June 29).

Fourth class rates for library and other noncommercial mailings of records, films and books will remain

at 6 cents the first pound, 3 cents each additional, instead of going to the scheduled rates of 8 cents and 3 cents.

The congressional mandate for the rates slowdown has given records, an extra three years beyond the original five-year span for reaching the projected top rates of 30 cents and 10 cents.

Library materials phase-in period of 10 years was stretched to 16 years before reaching the projected top rates of 14 cents the first pound, 6 cents each additional.

Commercial mailings of records will reach their projected high rate in 1979 and library rates in 1987.

## AGAC Demands MCA Credit Film's Composers

NEW YORK—Disturbed over what it terms an "unprecedentedly unfriendly action" towards all songwriters, the American Guild of Authors and Composers (AGAC) has complained to MCA Records for omitting all writer credits on the soundtrack LP "That's Entertainment."

Citing "numerous writers' complaints," the guild, in a letter to MCA, requested that the label take "immediate steps to correct this abuse on all labels to be printed in the future. And to make certain that albums yet to be shipped would be labeled with the customary songwriter credits included."

The MCA release, a two-record set of musical standards from a number of MGM motion pictures, features tunes by such composers as Harold Arlen, Irving Berlin, Sammy Cahn, George M. Cohan, George Gershwin, Oscar Hammerstein II,

Alan Jay Lerner, Frederick Loewe, Johnny Mercer, Richard Rodgers and Harry Warren, among others.

AGAC officials, noting that songwriter credit on record labels has always been taken for granted, expressed alarm that in this instance "it would seem that MCA is in danger of initiating a trend to deprive songwriters of credits on labels." MCA officials could not be reached for comment.

### Daybreak Sued

LOS ANGELES—Wally Heider Recording is suing Daybreak Records and Sonny Burke in Superior Court here seeking payment of \$5,828.55. Heider claims that between May 10 and August 30, 1972, the defendants used his facilities and the delinquency ensued.

### Audio Devices, to L.A., Changes Name

LOS ANGELES—Capitol Magnetic Products Division of Capitol Records is the new name for Audio Devices Inc., which recently relocated corporate headquarters here from Glenbrook, Conn.

## Executive Turntable

James Kerr, former president of the record division, at Avco Corp. becomes chairman of the board, with Hugo Peretti and Luigi Creatore named new co-presidents after serving as vice presidents and chief operating officers. Bud Katzel is now vice president after serving as general manager.

Reed Gregg has been promoted to assistant to the chairman of the board for Transamerica Corp. He was formerly vice president of United Artists Records. . . . Herb Corsack joins Island Records as executive vice president of operations after serving as vice president of Vanguard Records for 24 years.

\* \* \*

Martin L. Borish is the new president of Acoustic Research, which has made a number of key appointments. John Brine, assistant director of European operations, becomes its director now. Starting September, Acoustic Research will establish a Far Eastern office with Michael J. Glover as its director. Glover is now in charge of its U.K. plant. To provide overall direction for its main manufacturing facility located in Norwood, Mass., Franklin S. Sax will assume the newly created position of executive vice president. Meanwhile, Vic Amador has resigned as president of Acoustic Research to accept a new position in the high fidelity industry. His plans will be announced later. James A. Dhimos has resigned his post as director of marketing. A new professional products division will be headed by John J. Bubbers.



SULLIVAN



ADAMSON



JENNINGS

John K. Sullivan has been elected president of BANCO Inc., subsidiary of CMC Corp. that distributes records, tapes and accessory items to all 41 CMC Stereo Centers. He has been with firm since 1970. . . . Richard Barkett is the new executive vice president in charge of Viewlex custom service division, responsible for firm's nationwide network of record pressing, tape duplicating and packaging plants. He had been vice president, operations and engineering.

Jeffrey Clarine has been appointed Southern regional sales manager for Philips Broadcast Equipment Corp. audio-video systems division, joining the firm from Nortronics Co. . . . At Altec Corp. sound products division, Roger Cox has been promoted to director of marketing communications from manager, administrative engineering. Deryl Finney has moved to marketing services manager from supervisor, marketing services, and Irwin Zucker, former sales rep, is now hifi products manager. New addition is Ray Arbuckle, named hifi products national sales manager, reporting to sales director Bob Ruffkahr.

Nathanael J. Adamson joins Magnavox Consumer Electronics Co. as vice president and director of products, a new department. He will be based in Fort Wayne, Ind. Before joining Magnavox, Adamson was associated with the Ford Motor Co., serving most recently as technical planning manager of the car research office. . . . Tom Jennings joins South West Inc. as vice president of marketing. . . . Kenneth C. Thomson is the new vice president of sales for the entertainment products group of GTE Sylvania Inc. He succeeds John L. McDonald, formerly general sales manager, who will undertake special assignments for Robert J. O'Neil, vice president of marketing. . . . Robert J. Solem is now vice president and deputy general manager, a newly created position in Motorola Inc.'s automotive products division, where he will report to Oscar Kusisto, vice president and general manager.



BLASKEY



KING



RESNIK

Lindy Blaskey, most recently associated with Haven Records, has rejoined ABC Records in the newly created post of managing director, a&r. His responsibilities will focus primarily on artist acquisition and the placement of producers with ABC artists. Also at ABC, Kathryn King is the new director of a&r, classical division, and Steve Resnik has been named national album promotion director. . . . Irwin Sirotta joins Capitol Records Inc. as artist relations/promotions coordinator, a newly created post. He was formerly music director at WLIR-FM. . . . Susan Jacoby has rejoined Art Laboe's Original Sound Record Co. in Hollywood as Laboe's assistant. She returns to the company after a three-year stint in London, where she handled foreign affairs for Laboe's Oldies But Goodies product.

Chess/Janus has added three persons to their promotion team: Chuck Reichenbach, college promotion; Arlinda Frazier, Midwest r&b promotion; and Steve Begor, Southern pop promotion. Three others have moved into new assignments: King Ro from Southern regional promotion to national r&b promotion director; Michael Plummer from college promotion to West Coast promotion; and Tim Walters from local promotion in Detroit to Midwest pop promotion.



BERNIKER



MONTGOMERY



PHILLIPS

Mike Berniker joins the staff at RCA as executive producer of popular a&r, and Tom Draper has been promoted director of r&b. Tony Montgomery has

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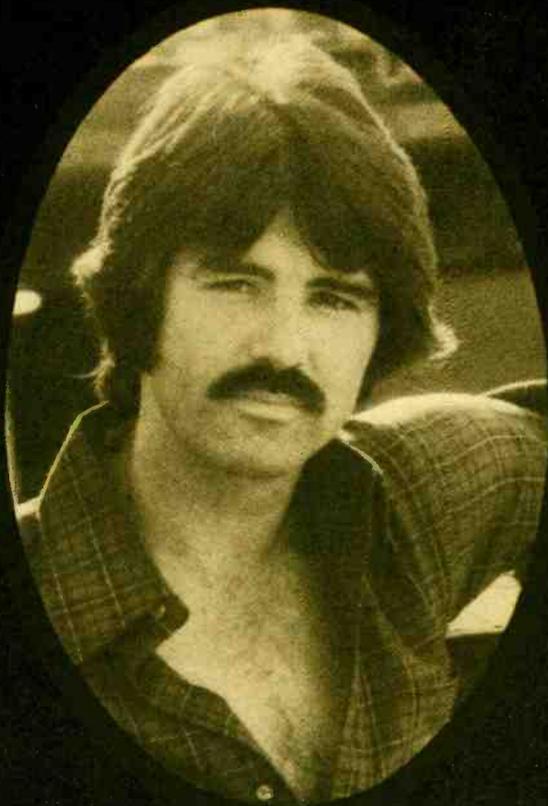
# The Need To Be

**JIM WEATHERLY**

**The Need To Be**

b/w Like Old Times Again

BDA 420



FROM THE ALBUM "THE SONGS OF JIM WEATHERLY" BDS 5608

With "Midnight Train To Georgia", "Neither One of Us (Wants To Be The First To Say Goodbye)" and "Best Thing That Ever Happened To Me" Jim Weatherly proved himself one of the most brilliant songwriters today.

Those who know Jim also know that no one can sing a Jim Weatherly song like he can.

And so The Buddah Group bursts with pride in announcing the release of Jim Weatherly's first single:

**The Need To Be**

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(213) 273-7040 Cable: Billboy LA; NY Telex—620523

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The microfilm edition of Billboard is available from the Kraus-Thomson Organization Limited, Route 100, Millwood, N.Y. 10546. For details, contact Pamela Quiers, at the above address or call (914) 762-2200.

Subscription rates payable in advance. One year, \$50, two years, \$85, three years, \$110 in U.S.A. (except Alaska, Hawaii and Puerto Rico) and Canada. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. © Copyright 1974 by Billboard Publications, Inc. The company also publishes Amusement Business, Gift & Tableware Reporter, Industrial Design, Interiors, Merchandising Week, Record & Radio Mirror, Music Week, World Radio Television Handbook, American Artist, High Fidelity, Modern Photography, Photo Weekly. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214. Area Code 513, 381-6450.



Vol. 86 No. 29

## General News

### Sinatra-Aussie Unions Settle Labor Boycott

SYDNEY—Australia got its first look at Frank Sinatra in 15 years and the country came away enjoying his first concert, but a dispute which arose between the singer and several unions cast a cloud over his appearance.

On Thursday (11), Sinatra and the president of the Australian council of trade unions met to hash out their differences and after a four-hour meeting, both sides emerged with an agreement which allows Sinatra to continue performing his remaining three concerts through Thursday. Union members had refused to work his concerts.

Sinatra had brought down the wrath of Australian labor by making insulting comments about journalists during his Tuesday (9) concert at Melbourne's Festival Hall before 6200 at tickets selling for \$20 Australian.

So irred were the unions, that the musicians, theatrical employees and later aircraft fuel handlers refused to work with him, causing Sinatra's private jet to remain grounded.

Sinatra had cancelled a second concert in Melbourne after his verbal blasts and drove to Sydney where he and his attorney Milton Rudin met with the union leader.

"We have produced an honorable result," said Bob Hawke, president of the union council, which had demanded a public apology for Sinatra's remarks.

### Antipiracy Law Upheld In N.M.

ALBUQUERQUE—The New Mexico Supreme Court has ruled that the state's antipiracy law is constitutional, in a decision handed down by Judge James Maloney.

Judge Maloney's decision came in a suit brought by Herbert "Speedy" Newman, owner of H.I.M. Inc., here, who along with six employees was arrested for violating the state's antipiracy law by making and selling allegedly pirated tape recordings.

H.I.M. headquarters was raided by state and city law enforcement officers June 27. They found tapes and duplicating equipment valued at \$600,000 on the premises. The raid followed a four-month long investigation instigated by complaints filed by the Recording Industry Assn. of America.

Another firm headed by Newman, Copy Rite Recording Inc., pleaded guilty in U.S. District Court here in August 1973 to 45 counts of infringing copyrighted sound recordings and was fined \$500 for each count for a total of \$22,500.

In addition, a civil action was filed by CBS last November against Newman, Copy Rite Recording, H&N Contracting Inc., H&N Tape Company Inc., Crown Stars Inc., and Stars Inc., charging all the defendants with infringing copyrighted sound recordings.

### Goldsmith Audio Dept.

NEW YORK—Goldsmith Brothers has opened a complete audio department with 1,500 square feet of space in its Nassau Street branch here. Music Merchants Ltd. has been asked to develop record departments for eight Goldsmith branches throughout the East. Merchants Music leased departments are already operating in five other chains.



RCA Photo

BOAT ROCKING—St. Clair Lee, left, and H. Ann Kelly of the Hues Corporation (RCA) "Rock The Boat" for real during a label reception aboard a Hudson River cruise ship celebrating the gold certification of their hit single. Not seen is the group's third member, Tommy Brown.

### AT PLAZA HOTEL

## Guests Pacted for N.Y. Radio Forum

NEW YORK—Newest speakers and chairmen announced for the seventh annual International Radio Programming Forum in the Plaza Hotel here Aug. 14-17 includes Elmo Ellis, general manager of WSB-AM in Atlanta and one of the most respected radio men in the industry, plus air personalities Jack Bogart, KDKA-AM in Pittsburgh, and Carl DeSusse, WBZ-AM in Boston.

DeSusse will talk on how a program director can increase the longevity of an air personality in a market. Bogart will describe the psychological aspects of keeping an audience "turned on."

Ellis will discuss how a radio station can program PSAs for maximum effectiveness.

His station, using the "magazine" approach to a programming format, is one of the best in the world at turning PSAs into "tune in" factors rather than a programming burden.

Programming consultants Kent Burkhart, previously president of Pacific & Southern Broadcasting, and George Burns, who also now creates a syndicated radio rock format service for TM Programming, Dallas, will talk, respectively, on "How You Can Improve Your Format" and "Viable Syndication—Pros and Cons."

The four-day meeting—heralded by broadcasters around the world as

(Continued on page 28)

## CBS Records Convention Expects 1,000 at L.A. Site

LOS ANGELES—Over 1,000 persons, including some 100 overseas representatives from CBS Records International's subsidiaries, will attend the Columbia, Epic and Columbia custom labels 1974 convention at the Century Plaza Hotel here July 28 through Aug. 3.

Preliminary meetings for both CBS domestic and international staffers are scheduled to begin Sunday (28), followed by a convention within a convention for the international division Tuesday (29) and Wednesday (30). The international sessions will be hosted by Walter Yetnikoff, division president.

### September Dinner Will Honor Shore

NEW YORK—Paul B. Shore, president of Shorewood Packaging will be the recipient of the American Medical Center's Eighth Annual Humanitarian Award at a dinner in his honor Sept. 14 at the Plaza Hotel.

The American Medical Center in Denver is hospital for cancer treatment, research and education.

Dinner chairman Jack Grossman and honorary chairman Cy Leslie are both past recipients of the award. Other past honorees include Robert B. Sour, Alvin Cooperman, Mortimer Berl, Melvyn Douglas and Judy Holliday. The dinner was initially named for the late Ms. Holliday.

Billboard presents a seminar on Latin-Chicano records, July 23-25 at the Holiday Inn, Emerald Beach, Corpus Christi, Tex. Free registration. Contact: Lupe Silva (512) 854-7707.

Activities planned for the overall convention include workshops and panel meetings in the areas of promotion, sales, marketing, merchandising, operations, manufacturing, and a&r. The CBS domestic label side of the convention will open with a banquet Wednesday evening (31).

Among the highlights of the week will be various awards presentations to sales and promotion personnel for their achievements over the past year; new product presentations and nightly talent showcases, featuring some 30 label artists. Assisting in the production of the talent shows will be Chip Monck and Abe Jacob of CMI Consultants.

Keynote addresses will be delivered by CBS president Arthur Taylor; Goddard Lieberman, president, CBS Records Group; and Irwin Segelstein, president, CBS Records.

The week's schedule of meetings and shows is being coordinated by Bruce Lundvall, vice president, marketing; Jack Craig, vice president, sales and distribution; Christopher Wright, director, marketing planning and administration; and Arnold Levine, creative director, advertising. Ron Alaxenburg, vice president, sales and distribution for Epic and Columbia custom labels will supervise meetings held by Epic/Custom label staffers.

By popular demand:

Herb Alpert and Lani Hall  
sing

“SAVE THE  
SUNLIGHT”  
(AM 1542)

The most requested song from the album,  
“You Smile—The Song Begins”  
(SP 3620)



# Some Firms Touted In Wall Street Blues

It's no secret that inflation and the rising interest rates are creating great concern on Wall Street.

And because of the market's inability to cope with today's economic news, most stocks are taking a pounding, including those companies where good news outweighs the bad.

While there is little panic selling among cautious investors, there are few bargain-hunters looking among

depressed stocks for short-term "steals."

Few on Wall Street see an immediate upturn, with inflation jitters expected to drive stocks even lower. Some analysts, however, merely shake their heads and continue to tout some companies.

Among the companies gaining recognition are the following:

—Ampex: "Further income growth is envisioned for fiscal 1974. The healthy level of incoming orders combined with on-going cost-reduction programs could provide a 45 percent growth in net on a 10 percent rise in revenues. Recovery prospects to 1976-78 are enormous," says Arnold Bernhard & Co., New York.

—Superscope: Analysts expect the company to post sales of \$160 million and earnings of \$5.25 a share in 1974, both of which are predictions made by company executives.

—MCA: Wall Street predicts revenues and earnings will hit record highs this year for the third consecutive year.

—Pickwick International: "An enviable financial record for any company in any business field," says Goldman, Sachs & Co., New York.

—EMI: "Shares have sizable three to five year recovery potential. By 1976-78, based on a projected acceleration of earnings growth and a return of the P/E ratio to its historic norm, EMI shares have the potential to increase more than four-fold in price," says the Value Line.

## Off the Ticker

MCA, Universal City, Calif., has prepaid two \$12 million loan installments, due March 1, 1976, and 1977, on its \$100 million unsecured bank loan. . . . TELEX, Tulsa, announced a net loss on increased revenues in the fiscal year ended March 31. The company says that on June 27 it completed a restructuring of its European and domestic long-term secured indebtedness.

## Earnings Reports

### AVCO CORP. (Cartridge Television Inc.)

2nd qtr. to May 31:	1974	1973
Sales	\$181,423,000	\$169,174,000
Operating net	11,493,000	13,090,000
Per share	.64	.78
Fully diluted	.64	.78
Net income (loss)	14,195,000	(27,910,000)
Per share	.88	
Fully diluted	.63	
six-months		
Sales	329,503,000	319,146,000
Operating net	21,388,000	23,227,000
Per share	1.14	1.30
Fully diluted	.96	1.03
Net income (loss)	24,090,000	(17,773,000)
Per share	1.38	
Fully diluted	.96	1.03

### TELEX CORP.

Year to March 31:	1974	1973
Revenues	\$89,700,000	\$68,100,000
Net loss	(23,300,000)	(13,400,000)

## Market Quotations

As of closing, Thursday, July 11, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
28%	21%	ABC	7.8	739	24%	21%	21%	- 2%
4%	3	Ampex	7.8	499	3	3	3	Unch.
3%	2	Automatic Radio	8.2	71	2%	2%	2%	- 3/4
9%	6	Avnet	3.1	523	6%	6	6%	- 1/2
25%	13 1/4	Bell & Howell	4.1	302	15%	13 1/4	13 1/4	- 2%
40%	25	CBS	9.1	1200	33%	31%	32%	- 1%
4%	2	Columbia Pictures	—	224	2%	2	2	- 1/2
3	1 1/4	Craig Corp.	2.4	80	2%	1 1/4	1 1/4	- 1/2
6%	3 1/4	Creative Management	4.3	66	3 1/2	3 1/4	3 1/4	- 3/4
52 1/2	33	Disney, Walt	21	3796	39%	33	36%	- 2%
3	2 1/2	EMI	4.9	233	2%	2 1/2	2 1/2	Unch.
29%	18%	Gulf + Western	3.3	817	20%	18%	18%	- 2 1/2
8%	3%	Handelman	3.2	685	4	3 1/4	4	+ 1/2
12 1/2	8	Harman Ind.	2.9	54	9%	8	8%	- 3/4
7%	4	Lafayette Radio Elec.	2.9	188	4 1/4	4	4	- 1/2
17%	14%	Matsushita Elec. Inc.	6.7	696	15%	14%	14%	- 3/4
27%	19%	MCA	6.3	115	22%	21%	22%	+ 3/4
16%	9%	MGM	9.0	106	14%	12 1/2	13	- 2
80%	60%	3M	2.5	2278	70%	68%	69%	- 1 1/4
8%	3%	Morse Elect. Prod.	2.6	135	3%	3 1/2	3%	Unch.
61%	40%	Motorola	15	1619	52%	48 1/4	49%	- 3%
23	14%	No. Amer. Phillips	4.0	77	16	14%	14%	- 1 1/2
19%	9	Pickwick Int.	4.6	155	11	9	9%	- 1
6%	3%	Playboy	5.2	123	4%	3%	3%	- 3/4
21%	13 1/4	RCA	5.7	2598	14 1/2	13 1/4	13 1/4	- 1 1/2
29%	17%	Sony	3.3	1925	18%	17%	17%	- 3/4
25	14 1/2	Superscope	3.7	171	17%	16%	16%	- 3/4
26	17 1/2	Tandy	11	687	20%	18%	18%	- 1 1/2
6%	4%	Telecor	4.3	78	4%	4%	4%	- 1/2
3%	2 1/2	Telex	—	560	2%	2 1/2	2%	+ 1/2
2%	1%	Tenna	—	107	1%	1%	1%	- 3/4
10%	6%	Transamerican	5.8	1394	6%	6%	6%	Unch.
9	4%	20th Century	6.4	229	5%	4%	4%	- 3/4
1%	1	Viewlex	—	85	1.00	1.00	1.00	Unch.
18%	9%	Warner Communications	3.8	510	10%	9%	9%	- 1/4
31%	19 1/2	Zenith	7.8	581	20%	19 1/2	19 1/2	- 3/4

As of closing, Thursday, July 11, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	12	1 1/4	1	1	M. Josephson	18	6 1/4	5	5
Cartridge TV	—	.01	.01	.01	Schwartz Bros.	7	1 1/4	1 1/4	1 1/4
Data Packaging	1	5 1/2	5 1/2	5 1/2	Wallich's	—	3/4	3/4	3/4
Gates Learjet	141	7 1/2	7 1/2	7 1/2	Music City	—	1/4	1/4	1/4
GRT	—	1%	1%	1%	NMC Corp.	—	1/4	1/4	1/4
Goody Sam	—	2	2	2	Orrox	10	1 1/2	1 1/2	1 1/2
Integrity Ent.	—	3/4	3/4	3/4	Kustom	59	2	1 1/4	1 1/4
Koss Corp.	55	8	7 1/2	7 1/2	Memorex	—	4	3%	3%

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

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**"THE  
EAST L.A.  
CAR POOL  
IS COMING."**

JULY 20, 1974, BILLBOARD

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has acquired

Modern Photography Magazine

and

High-Fidelity Magazine

from

Billboard Publications, Inc.

The undersigned assisted Billboard Publications, Inc. in this transaction.

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Subsidiary Companies: First Boston (Europe) Limited, London • First Boston (Canada) Limited, Montreal

July 11, 1974

## 1st Profitable Year Makes General Cassette Cheer

LOS ANGELES—After five years of pioneering in the spoken word tape duplicating field, General Cassette Corp., Phoenix, has something to cheer about: its first profitable year.

The company reports sales of \$404,563 and earnings of \$893, or 2 cents a share, for the 1974 fiscal year ended March 31. In contrast, General Cassette lost \$178,500 in 1970, \$198,600 in 1971, \$71,400 in 1972 and \$37,832 in 1973.

During its five year history, sales climbed every year except one, from \$125,800 in 1970, \$119,300 in 1971, \$179,000 in 1972, \$291,584 in 1973 to \$404,563 in 1974.

In the current fiscal year, sales increased 39 percent over the previous year, and the company "anticipates a repeat of this growth in the new year," according to Bill L. Johnson, president.

Johnson lists several reasons for the company's growth, among them: product duplicated programs to over 700 banks in the U.S. and Canada, produced programs for McGraw-Hill's Instructo division, duplicated music for Canyon Records, produced product for the National Welding Supply Association, duplicated training cassettes for the National Speakers Association, and bible training cassettes for Success With Youth Inc.

About 51 percent of General Cassette's business in 1974 came from tape duplication, some 20 percent from the sale of tape recorders and accessories, and about 10 percent from sales of blank cassettes.

Production and duplication services to the education field account for the brunt of the company's busi-

ness, followed by entertainment, religious education and corporate communications.

Johnson plans to continue to pursue "spoken word" custom cassette duplicating, with the company's strength being a full service production facility. "The majority of our clients do not have the staff to handle all aspects of a production, including graphics, studio, talent, packaging and shipping," Johnson says.

He expects to concentrate in the "production and marketing of proprietary cassette items." In the offing for fiscal 1975 are new programs for McGraw-Hill and a training program for a savings and loan association which "will add considerably to our volume," he says.

## RCA Sales Up, Earnings Down

NEW YORK—RCA reports sales rose in the second quarter and first half of the year but earnings declined for both periods. Net profit for the three months ended June 30, 1974, were \$39.4 million (equal to 51 cents a share) but off 15 percent over last year's period when sales were \$46.3 million. Sales for the second quarter were up 11 percent to \$1.15 billion, compared to \$1.03 billion a year earlier.

Earnings for the first half of 1974 totaled \$74.2 million, a drop of 16 percent from the \$88 million reported for the same period last year. Sales for the six months rose to \$2.32 billion, up 9 percent, from \$2.05 billion one year ago.

# Parental Guidance Recommended for Side 2, Track 1 \*

\* "Satisfy Me One More Time"  
(Reprise single REP 1208)

Caress me, molest me one more time  
Misuse me and abuse me one more time  
Excite me and ignite me  
With your sweet torso  
Use your muscles.  
My corpuscles want to grow  
Bite my ears, baby, nibble on my nose  
Let your dimples put goose pimples on my toes...

by Floyd Huddleston  
©1974 Sergeant Music/Do-Gooder Music (ASCAP)  
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## Otherwise, You're on Your Own with Frank Sinatra's Newest Sounds on "Some Nice Things I've Missed" (F 2195)

"You Turned My World Around"/"Sweet Caroline"/"The  
Summer Knows"/"I'm Gonna Make It All the Way"/"Tie a  
Yellow Ribbon Round the Ole Oak Tree"/"If"/"You Are  
the Sunshine of My Life"/"What Are You Doing the Rest of  
Your Life?"/"Bad, Bad Leroy Brown"/& Side 2, Track 1



## McClellan Urges S.1361 Action

• Continued from page 1

Sen. McClellan was equally insistent that the copyright subcommittee and the full Judiciary Committee had made a special effort to report out a bill limited to matters appropriate to copyright legislation.

He said the bill had been worked on "very hard for some three or four years by members of the subcommittee on copyrights and by Judiciary Committee," and they hoped for early action by the Senate this session.

Sen. Pastore promised that his subcommittee "would do nothing to hinder or delay in any way the consideration of this bill." He agreed to the 15-day limitation and "we intend to scrutinize it very carefully and make recommendations. I repeat this is not a frivolous request. It is one of merit and substance and we hope to promote the public interest."

Sen. Howard Baker (R-Tenn.), a member of Sen. Pastore's subcom-

mittee, but not of the Judiciary Committee, diplomatically agreed with his chairman's remarks but also thanked Sen. McClellan for the chance to pass on the bill, "which we will do most properly and with great expedition."

Sen. Hugh Scott, Senate minority leader and ranking minority member of Sen. McClellan's copyrights subcommittee, also took the floor to remind fellow senators that the much-needed revision of the copy-

right law had been before the Senate seven years—since the House passed its revision bill in 1967.

Sen. Scott urged fellow senators to act promptly on S.1381 and send it to the House, "because we have waited so very long to try to satisfy the bar, the applicants for copyrights, the people who are touched and affected by the bill, the entertainment industry, CATV and all the other people."

## Returns Concern Heilicher

• Continued from page 3

open discussion workshops, were devoted to data processing, computer sales reports; store planning; personnel policies; advertising; premium and promotional merchandise; returns policies and procedures; accessories, needles, racks, cases & books; merchandising; and

product purchasing, distribution and stock control.

The meeting opened with an awards banquet at which Tanya Tucker performed, and it closed with golf and tennis tournaments and a cocktail party sponsored by both RCA and Columbia Records.

## Pickwick Preps 4 Sales Conclaves

WOODBURY, N.Y.—Pickwick International will feature its fall product release at a trio of sales meetings this month in New York, Chicago and Los Angeles, and at an early August conference in Toronto.

The theme of the meetings will be "That's Entertainment," and Rich Lionetti, vice president of marketing, says with full priced albums going to \$6.98, the economy-priced market has an opportunity to attract large segments of the record buying public that have now been forced out of the fully-priced area.

## War Wants Out of UA

• Continued from page 1

Gold states that the reason for War seeking to buy out of their UA deal is to "find a new vehicle for continued growth of the group."

War toured the U.S. and Europe to strong crowds through the spring, selling out the Hollywood Bowl earlier this month. They are currently in San Francisco cutting an album with their producer and co-manager Jerry Goldstein.

The War catalog is now being pushed by the label and management in a heavy trade campaign. (See back cover of last week's Billboard.) Ten thousand disk jockey units of "Radio Free War" have

been shipped to broadcasters. The promotional album contains 12 new shorter mixes of the album versions of War hits like "Cisco Kid" and "World Is a Ghetto."

"On the albums, many of these cuts run 11 minutes or more," says Gold. "They are different mixes than the singles. So for the first time radio programmers have true studio edits of the material in this form and we expect it to help move catalog."

According to Gold, he and Goldstein's Far Out Productions are splitting the cost of the campaign with UA.

"I fully recognize that UA has done the very best they could for War," says Gold. "But at this point Far Out feels we must go elsewhere to bring War all the rewards its sales have earned it."

Gold says Far Out is considering starting its own independent label, with War and Eric Burdon heading the artist roster. However, he estimates it is more likely that the package would go to a major manufacturer with its own strong distribution control.

## WB Tees New Travel Contest

NEW YORK—Warner Bros. Records is running a travel contest with local radio stations and retail outlets in 11 cities as part of a promotional campaign backing the group America and its latest LP, "Holiday."

The label has provided participating stations and retailers with ballot boxes and entry forms. Winners in each city will receive Greyhound Ameripasses—good for unlimited use of the Greyhound bus system for one month—plus \$200 in expense money.

The contests are being held in Los Angeles, Chicago, San Francisco, Denver, Houston, Boston, New York, Detroit, Washington, Dallas and Philadelphia. The campaign is also being used to promote the group's current national concert tour.

## Moose Charlap Dies

NEW YORK — Morris A. "Moose" Charlap, 45, Broadway and TV composer, died July 8 in Lenox Hill Hospital of complications from a diabetic condition. Best known for his Broadway and TV scores for "Peter Pan" with Mary Martin and a number of other TV musical specials, Charlap had just completed the score on a bicentennial musical venture with Franklin Roberts and Mack Trucks (Billboard, July 13) and a Broadway musical for Edie Lawrence.

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JULY 20, 1974, BILLBOARD

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# General News

## Dealer Reflect Wide Opinion Differences on LP Price Rise

Continued from page 1  
across-the-board labels and cites that he "can't segregate new stock from old stock" as one of the prime reasons for his move.

Regarding inventory changes, he says he has no intention of reducing stock unless sales fall off, even though dollar inventory is up because of new lists.

He feels that the new artist may suffer. "My concern is for the new artist, or for the artist that the public is not too familiar with. The consumer may not want to pay the extra cost... but we will continue to expose new artists because of their importance to the industry."

Ben Karol of the King Karol chain in New York, agrees with Rothfeld regarding new artists. In addition, he says that he raised his price some 90 cents retail. He says that he also has no plans to reduce his inventory.

He feels that catalog items may be reduced by other dealers but that it plays an important role in his business. "If others want to drop catalog material, that's to our benefit. We believe in catalog and always will."

"It's still a bit early regarding our volume but we don't see it falling off. As a matter of fact, we feel we'll have more volume."

Abner Levin of Discount Stores says that the Scarsdale, N.Y., store has experienced a slight volume dip, which he attributes to the new price rise but he doesn't think that dollar volume will decline. Catalog items account for a substantial amount of his business too, he says, and the size of his inventory will stay about the same.

Amos Heilicher of Heilicher Bros. which owns the Musicland chain says that he's raised his prices in proportion to the manufacturers' price hike. On new artists, he feels that "if it's in the grooves and has the right promotion and exposure" the record will sell.

At Sam Goody's in New York, Sam Stollen says that "the public is acclimated to price rises; \$6.98 is still a cheap price to pay for entertainment." He states that he doesn't expect any significant buyer resistance on catalog or newly released product, but adds that the new pricing structures may inflate inventory value and lead to some cutback in stocking later.

Harmony Huts' Stuart Schwartz believes that it'll take several weeks for a pattern to show. So far he hasn't noticed any buyer reaction, but his managers are worried. They expect resistance.

Business so far in July is very good, he says. If dollar volume doesn't increase, though, the firm may have to reduce the dollar inventory of the stores. But, he continues, Harmony will give it time to show because each store does inventory on a three-month basis. The next period won't begin until the end of September.

In Los Angeles, major dealers note an immediate consumer pull-back from buying albums because of increased costs.

Lee Hartstone, president of the 46-store Warehouse chain says "there's no question the list increase has reduced customer unit purchases and it must inevitably reduce the number of units in our inventory."

Hartstone says he has seen people put down a \$6.98 album (ticketed at \$4.96). "I've personally seen people ask, 'Is it really \$4.96?' We also have shopping reports from the stores that there is price resistance."

Hartstone says he has two regular barometers for business, a customer count and a register ring.

The customer count has not decreased—meaning that the chain's powerful name and merchandising approach effectively pulls in people. But the register ring is not tinkling as loud, indicating that people have cut back the number of albums they are purchasing.

"In the spring for a while we blamed a drop in activity to bad

product," Hartstone says. "But now it's sensational."

Is he being forced to reduce his buying because of higher costs? "We have to reduce our inventory buying. We are stocking fewer units and we have gone on a surplus goods program. We very definitely won't carry the same inventory as we used to."

Hartstone speaks of "forcing a quicker" turnover by using fewer units that sit around." The rising dealer cost for albums means that for every bin in a Warehouse store which stocks 80 titles, it costs "\$80 more to fill that bin than it used to."

At the 11-store Licorice Pizza

chain, Jim Greenwood, the founder-president-owner indicates he's "just beginning to feel a reticence" from some customers to the price rise. It's principally on new artists.

Greenwood says 90 percent of his customers notice the rise but accept it, relating it to rises in other commodities.

Greenwood says people don't like the rise and initially they might hold back from buying as many albums as has been their habit, but in the long run, they will accept the higher cost.

Greenwood's price for a \$6.98 title is \$4.98. The rise isn't affecting the

(Continued on page 60)



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STAX RECORDS  
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JULY 20, 1974 BILLBOARD

## NUCCIO INSISTENT

## Island Bucks Trend, Goes Indie

By BOB KIRSCH

LOS ANGELES—At a time when the record business appears to be moving away from the independent label concept, why would a firm such as Island, successfully distributed for a number of years by Capitol, buck the trend and go the independent route?

"Island has been a major record company around the world and particularly in England for 12 years," says president Charlie Nuccio. "Overseas, we have artists such as Bob Dylan, Traffic, Cat Stevens, King Crimson, the Incredible String Band, Bad Company, Uriah Heep, Sharks, Manfred Mann, Fairport Convention, Bryan Ferry and many more.

"In this country," Nuccio continues, "we now see the independent route as the only way to go. In any corporate structure, you become regulated to priorities. For example, Eno, one of our new artists, is a star to me. To a major corporation he is a star only if he sells a lot of records.

"By being independent, we are really our own bosses. We can operate fairly autonomously from the U.K. structure and in most cases we are not obligated to release the same product, at least single-wise."

Island has also set a somewhat unique release schedule, with LPs to be released on a quarterly rather than a monthly basis except in the case of a "special album."

"By releasing product on a quarterly basis," says Nuccio, "we feel we have a better edge on marketing an LP. If an artist hasn't caught on in a 30-day period, we don't have to drop the LP to concentrate on the next release. This doesn't insure that every LP will be a monster hit, but it does insure that we can say we've done all we can after a record has been on the market a while."

Among the artists Island currently has in this country are Sandy Denny, Jim Capaldi, Sparks, Sharks, Eno, the Sutherland Broth-

ers & Quiver, Spooky Tooth, the Wailers, Nico, John Cale, Georgie Fame and John Martyn.

The roster will probably remain about the same size for some time, though Nuccio adds that the firm is planning an open door policy and will certainly not turn down an act it feels has strong potential.

As far as singles are concerned, Nuccio says that "We will release only singles we feel have a definite Top 40 chance. Some artists are primarily album sellers and just don't fit the current AM or FM format. There's nothing wrong with that at all, and we're quite pleased to have good album artists and potential single sellers.

"On the subject of albums," Nuccio says, "we can be very happy with minimum sales compared to what a conglomerate might want. For example, sales of 50,000 would excite me and would be a successful album as far as I'm concerned."

Island is headquartered in a Sunset Blvd. house here, which Nuccio feels helps keep the feeling of informality. There are five other employees besides Nuccio: Pat Pippilo is national promotion director; Bill Valenziano is West Coast promotion and sales; Walter Schafer handles a&r and publishing; Annie McCormick is in charge of publicity and art; and Dee Westmore coordinates distribution.

In the firm's New York office, Herb Corsack runs operations with Amanda Shuster assisting. There are also a number of independent promotion men around the country working Island product. The firm has appointed 24 distributors.

## ABC Pushes New Hungarian Combo

LOS ANGELES—ABC Records has launched a radio campaign centered around Hungarian rock group Locomotive GT on several major radio stations, including KSAN-AM in San Francisco, WWWW-AM in Detroit and WPLO-FM in Atlanta.

The KSAN-AM campaign is tied into the group's Berkeley concerts July 11-14 and the Record Plant Show to be aired over the station the 14th. Bumper stickers will be used and local retailers including Tower, Banana, Record Factory and Discount Records will aid with in-store promotion.

In Detroit, prizes to be offered over WWWW-AM include a trip to Hungary, a Lionel train set, tickets to the band's concert and/or LPs. The Atlanta contest is similar to the Detroit effort and runs from July 1 to the 27. Radio spots for the contest will run the length of the promotion.

## Jukebox 'Q' Sound Planned

• Continued from page 1

mit themselves to a particular 4-channel technology. However, sources close to the manufacturers disclose that both the Sansui QS and the Columbia SQ systems are being considered.

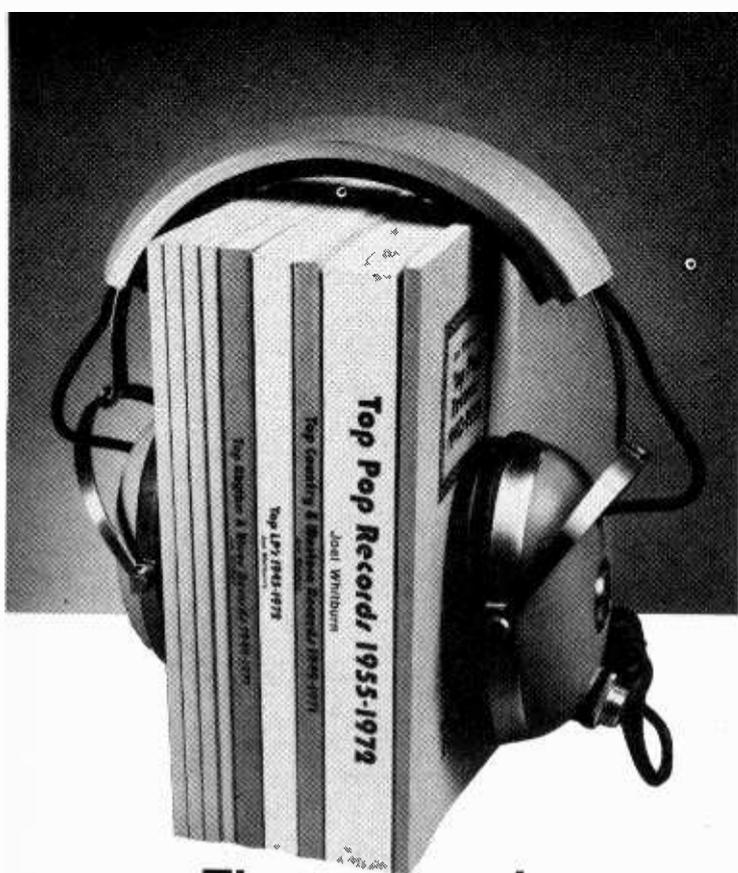
Because of the closeness of the race to get the equipment out on the marketplace, officials at the three competing firms are closed-lipped for fear of tipping their hands. However, it is reported that QS may have a slight advantage over SQ because of the special synthesizer mode developed by Sansui engineers, which allows for an enhanced 4-channel sound reproduction of conventional stereo records.

Among the fine points of the decision to go quadrasonic that are still being worked out are whether the jukebox manufacturers will become licensees of the system they plan to incorporate, and manufacturer the

equipment themselves, or whether they will go to an OEM manufacturer with their orders.

Also being taken into consideration is the need for a pair of external speaker systems, and problems that may develop from attempts to install the extra hardware in locations not equipped to handle it.

Last year, the Wurlitzer Co., which has since phased out its jukebox business, made an aborted attempt to be first on the market with a 4-channel jukebox system (Billboard, Nov. 10, 1973). At the time, the company, using the CBS SQ full-logic matrix technology, planned to introduce quad sound in its model Americana 3800. It would have carried a price tag about \$300 above conventional stereo units, and according to company officials, would have been designed for easy modification to use discrete 4-channel singles.



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## Sounds of Memphis ATV Set Pak Deal

MEMPHIS—Sounds of Memphis and ATV Music have firmed a co-publishing deal. The new association brings ATV into the r&b market for the first time.

Artists involved include the Ovations and George Jackson. Eddie Ray, Sounds of Memphis executive vice president, will coordinate activities with ATV officials.

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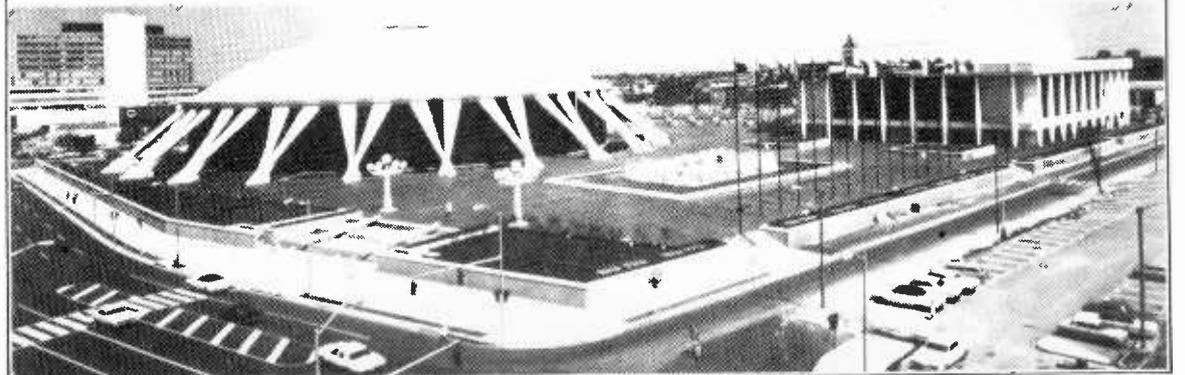
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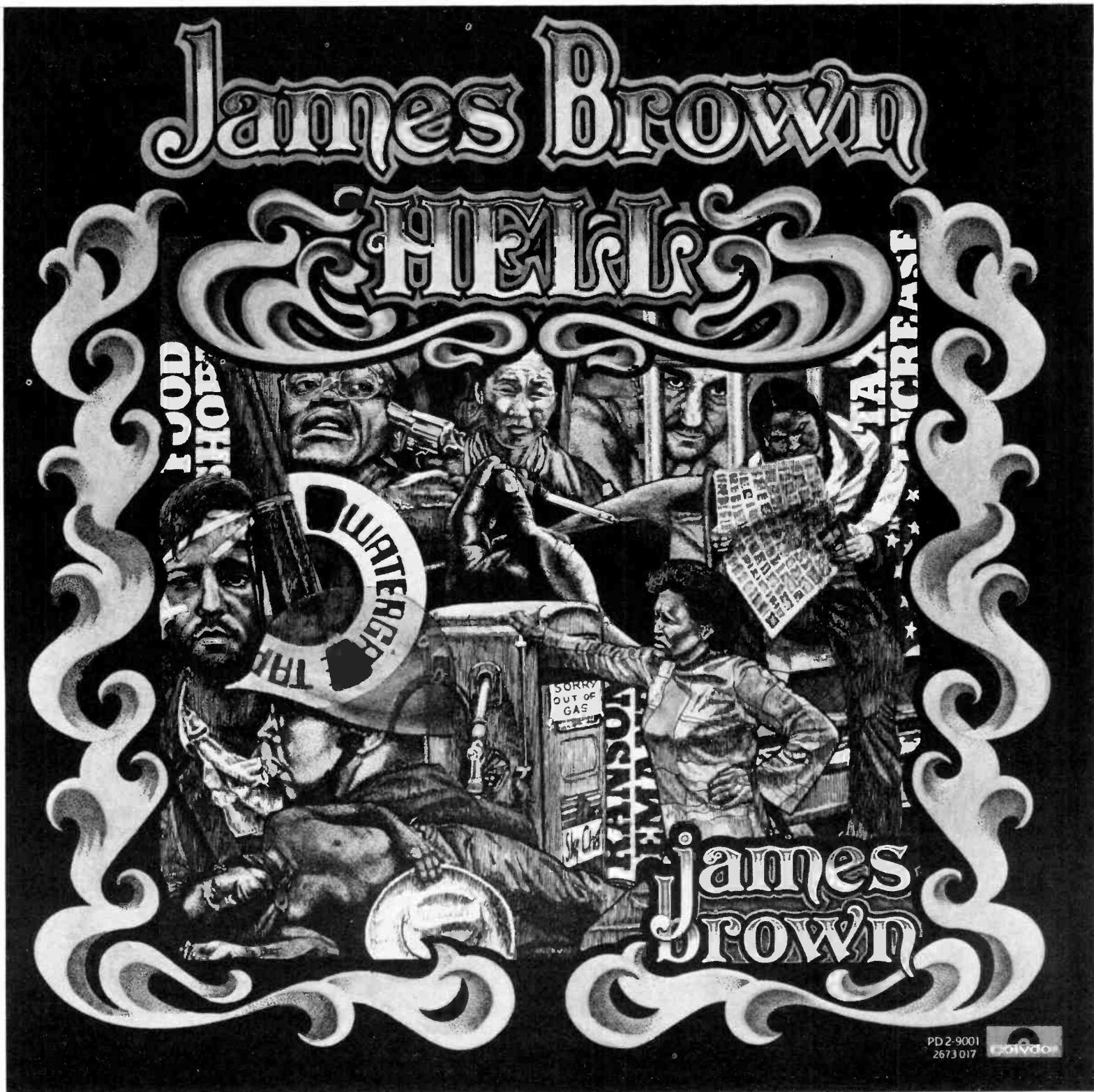


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## Talent In Action

**CHARLIE RICH  
OLIVIA NEWTON-JOHN**

*Las Vegas Hilton*

In a prototype of the bold booking breakthroughs that the better Vegas hotels regularly make, two powerful new contemporary recording stars have solidly established themselves as casino showroom draws here.

Charlie Rich displayed a polish, authority and showmanship light-years beyond what he was restricted to on the country bus-tour circuit. He stalked the stage like the Silver Fox he has been nicknamed, he spoke to the July 2 opening night audience with warm communication, his subtle vocal artistry was as compelling as ever.

Aside from recapping "Behind Closed Doors" and all the other hits from his career that took so long to skyrocket, he put in two imaginative medleys. The first gave Rich's unique interpretations of standard niterity show tunes like "The Look of Love," and the second examined the original elements of his country-jazz-blues approach.

Flashing lights spelling out Charlie's name, dancing chorus girls in fox-hunter garb, a big and crisp orchestra, plus Rich's ornate but tasteful sequin custom outfits all contributed to the sense of large-scale occasion.

In the kind of clever programming generally most associated with country superstars, Rich opened the show and then took a break for Olivia Newton-John's set.

The lady looked beautiful in a stunning orange organdy gown and sang beautifully her hits "Let Me Be There" and "If You Love Me, Let Me Know."

She also met the tough Vegas opening night audience with warmth and confidence. It didn't hurt that she had a dynamite closer in her newest and best song yet, "I Honestly Love You," a truly heart-wrenching ballad. **NAT FREDLAND**

### HARRY BELAFONTE & CO.

*Greek Theatre, Los Angeles*

Belafonte can be anything he wants to be: balladeer, folk singer, calypso proponent. He has the superior skill to handle all three song styles and his return to the Greek Tuesday (9) after four years, emphasized this point.

The formula remains the same: Harry by himself and working with his guest players (Letta Mbulu, Sivuca, Falumi Prince) in a program heavy on African material, promoting the flowing rhythms of Brazil and recapturing the fun of West Indies calypso.

Sandwiched in between are some dramatically poignant ballads by the star ("Empty Chairs" by Don McLean and "Play Me" by Neil Diamond) which are a stark contrast to the energetic sounds of the international repertoire disbursed by the guest players.

The impacting point about this package is the totality of the music in terms of being com-

patible and nonjarring. Everything falls in place properly.

There are no surprises in Belafonte's music, only reassertion of his skills as an interpreter of folk material ("Roll Dn Buddy," "John Henry"), of a mixed gospel-calypto gumbo ("Going Down Jordan") and of American calypso ("Jamaica Farewell" and "Don't Stop the Carnival").

The entire troupe benefits from the eight-piece contemporary rhythm band led by John Cartright and an eight-piece choir.

Sivuca steals the show subtly with his magnificent skills on guitar, keyboards and accordion. The cross-eyed Brazilian becomes his own horn section by singing the same notes as he plays them on accordion to achieve a unique sound.

This is Ms. Mbulu's fourth tour with Belafonte and she continues to be a nerve-tingling interpreter of her native South African material. But she showed her other side with a dramatic, slow reading of "Carry It On/We Are Going."

This year's new attraction is Rhetta Hughes, whose best work is "So Little Time" from "Don't Bother Me, I Can't Cope" in which she appeared last year on Broadway.

If there is one major impression drawn from this musical family it is that they are all having fun. And that transcends over to the audience also, which has heard many of these songs before but finds freshness anew because it is Belafonte performing them. **ELLIOT TIEGEL**

### THE MAGIC SHOW

*Cort Theater, New York*

"The Magic Show," currently one of the musical success stories on Broadway, gives credence to the old phrase of "now you see it, now you don't" both in terms of the show's actual and not so actual illusions.

The real thing, or Doug Henning's magical skills, provided the audience, young and old alike, with many a thrill July 7, ranging from the saw-the-beautiful-lady-in-half routine to disappearing bodies and appearing jungle cats, among others.

Equally successful is the not-so-real illusion that this production is actually considered a Broadway musical. Credit Stephen Schwartz's songs and an overall production which, while not overpowering, gives the audience a morsel of choreography, a taste of acting and a legitimate theater setting to create the "illusion" of a fully grown Broadway show. A small point, though, because the "illusion" is carried off well.

As mentioned, Schwartz's material is a definite plus to the show. Coming off his success with "Godspell," Schwartz should have back-to-back winners with this production. The material carries a good contemporary flair and is well handled by Dale Soules, Robert Lupone and Anita Morris, among others.

*(Continued on page 18)*

## 20,000 Attend Boston r&b 'Uptown' Benefit Concert

BOSTON—The first of a series of benefit "Uptown In The Park" r&b concerts was held here July 7 with promising results for the Elma Lewis School of Fine Arts, recipient of funds from the concert, and the series' promoters, Masterworks Inc., headed by John Sdoucos.

The concert, featuring such acts as Sly & The Family Stone, the Hues Corporation, Tower of Power, Donald Byrd & the Blackbirds, and Richard Pryor, grossed \$100,000, with a general admission charge of \$5.50. Paid attendance was put at 20,000. White Stadium in Franklin Park was the site of the performance.

Lea Sdoucos, director of publicity for Masterworks, said that the second concert in the series, also scheduled for White Stadium, will feature r&b, jazz and blues acts. It has been booked for July 28. A third concert has been tentatively scheduled for August.

Promotion for the series, due to the flat general admission and to the funds being directed to the school, has been limited to word of mouth and public service announcements over such radio stations as WILD-AM, WRKO-AM, WBUF-FM, WBCN-FM, WAAF-FM, and WBRU-FM, a Providence, R.I., station.

The Elma Lewis School of Fine Arts is an Afro-American institute of learning.

# Talent

## New on The Charts



**LENA ZAVARONI**  
"Ma, He's Making Eyes At Me"—100

Stax Records put their promotion where their mouth was in bringing to the charts this amazingly powerful-voiced 10-year-old Scottish child singing a Tin Pan Alley chestnut.

Lena, a wholly genuine and delightful little girl in person, had a top 10 single in England with this disk. She was implanted on the U.S. consciousness with heavy exposure on TV talk shows and will be guesting on every prime time variety hour in the coming season.

Her managers, Phil and Dorothy Solomon, will remain in America with the moppet through most of 1974. With Lena's truly astounding vocal equipment, she is bound to be a factor on the entertainment scene through to the 21st Century.

## 22 Groups Set At Ozark Music Festival In Mo.

SEDALIA, Mo.—The Ozark Music Festival is setting up to handle the "cheapest, longest and largest" music fest ever, according to official Leigh Kimball.

The event will feature 22 recording groups over the July 19-21 weekend, with a stage constructed 14 feet off the ground and measuring 175 feet across and 50 feet deep. The sound system, set up by Heil Sound Systems, St. Louis, consists of three towers with five banks of speakers, "representing several hundred speakers."

Performing artists, scheduled for five hours Friday, and 12 hours on Saturday and Sunday, for a 29-hour total, include: the Eagles, America, Bachman-Turner-Overdrive, Ted Nugent and the Amboy Dukes, Elvin Bishop, REO Speedwagon, Jimmy Spheeris, Joe Walsh, Marshall Tucker Band.

Also: Jim Stafford, Earl Scruggs Review, Bob Seger, Nitty Gritty Dirt Band, Leonard Skinner, Leo Kottke, Electric Flag, Cactus, David Bromberg, Locomotive GT, Bill Quateman, Babe Ruth, and Furay-Hellman-Slater.

## Legrand Orchestra Unshutters Concord

CONCORD, Calif.—Michel Legrand's 40-piece orchestra leads off the sixth annual Summer Pop & Jazz Festival Friday (26) at Boulevard Park Bowl in this suburban city east of San Francisco. Other artists in six-night series include Laurindo Almeida, Louis Bellson and Pearl Bailey (27); Cal Tjader, Charlie Byrd and Peter Nero (28).

### IGNORED T.T. HALL

## Movies, TV Beckon Johnny Rodriguez

By **BOB KIRSCH**

LOS ANGELES—A quick rise to the top is something more commonly associated with the rock field than with country music, but after less than two years in the business Johnny Rodriguez has half a dozen top 20 singles and three best-selling LPs under his belt.

Rodriguez quickly gained attention in 1973 as the first Mexican-American country star as well as being one of the youngest (20 at the time) artists to make it big in country. His string of hits and successful personal appearances since then, however, indicate that he is no more flash in the pan.

In town recently to tape a country music TV special, Rodriguez is also branching into other areas, having just completed an "Adam 12" episode and mulling over plans for a movie. He makes it clear, however, that his first attention will still be with country music.

Several summers ago, Rodriguez was working at Alamo Village in Texas, taking drama lessons and singing for tourists. Tom T. Hall and Bobby Bare stopped by on vacation and Hall told Rodriguez he'd put him in his band sometime.

"To be honest," says Rodriguez, "I kind of blew it off. I thought he was just being nice. For the next year and a half I broke horses and did

construction. One day, though, I collected my construction pay and decided to go to Nashville."

Rodriguez arrived with \$8 stuck in his boot and called Hall, who put him in his band as lead guitarist. For the next few months Johnny opened shows and then cut "Pass Me By" for Mercury. Since then, he has been a star.

"As far as coming up so fast, I think it's great. I don't think it's necessary to 'pay your dues' for 10 years, nor do I think anyone would really choose that route if they had a choice."

Rodriguez has also developed into a prolific songwriter, with hits such as "Riding My Thumb to Mexico" and "I Ain't Never Had a Thing that Ain't Been Used" already covered by a number of artists. He has also cut a number of songs which are not what the purist would call country.

"Some people may not want to sing certain songs," he says, "because others will say they're not doing country. I think that's wrong. I know I'm country so I'll do a song like 'Something' because it really is a good song. I'll do a cut like 'Ramblin' Man' for the same reason. It may be rock, but that's a cut Hank Williams could have written."

Rodriguez is also planning to do *(Continued on page 24)*

## James Griffin Sees Sales Overseas For His Solo LPs

LOS ANGELES—James Griffin, who wrote and sang lead on about half the Bread album cuts, feels the now-disbanded platinum group could have doubled its sales if Elektra Records had a stronger overseas distribution in Bread's 1971-72 heyday.

That's why when Bread broke up, Griffin signed as a solo artist with Polydor.

"I think Polydor has great potential as a U.S. label," says Griffin. "but they're just so strong around the world that you've practically got to wind up with good total sales. And they're really giving me unlimited freedom to record what I want."

Although Griffin's creativity was well represented on Bread's hit albums, it ultimately turned out that writer-singer David Gates' soft ballad sound with high-tenor lead vocals took over all the hit singles such as "If" and "Diary" and became locked in as the Bread image.

Meanwhile, Griffin was writing

the cheerful uptempo cuts that filled out the albums.

Unlike the other founders of Bread as a writer showcase group, Griffin was primarily a songwriter rather than a studio musician. He arrived in Los Angeles from his Memphis hometown in 1962 and was a contract writer at various times for Reprise, Imperial and Viva.

He sang on a lot of demos and had occasional singles released. Griffin writes with a number of partners and by himself, but in recent years has done most of his composing with lyricist Rob Royer. The pair has also been successful with commercials jingles.

Griffin's Polydor debut album and single are titled, "Breakin' Up Is Easy." Griffin denies it has anything to do with the amicable splitup of Bread, which (as previously reported in Billboard) took place because the members wanted to do more than the specialized sound associated with the group.

## Woody Herman On Sinatra Gigs

LOS ANGELES—Frank Sinatra continues his association with jazz bands by hiring Woody Herman to work his shows at Harrah's Lake Tahoe, Sept. 4-10 and then at Caesars Palace Sept. 12-18. He recently worked with Count Basie in Las Vegas.

Sinatra, who has been doing concerts in Japan and Australia, plans other tours in parts of the U.S. where he hasn't been seen too often.

There are no immediate plans for any new albums, although he has some sides already cut which could go into an LP.

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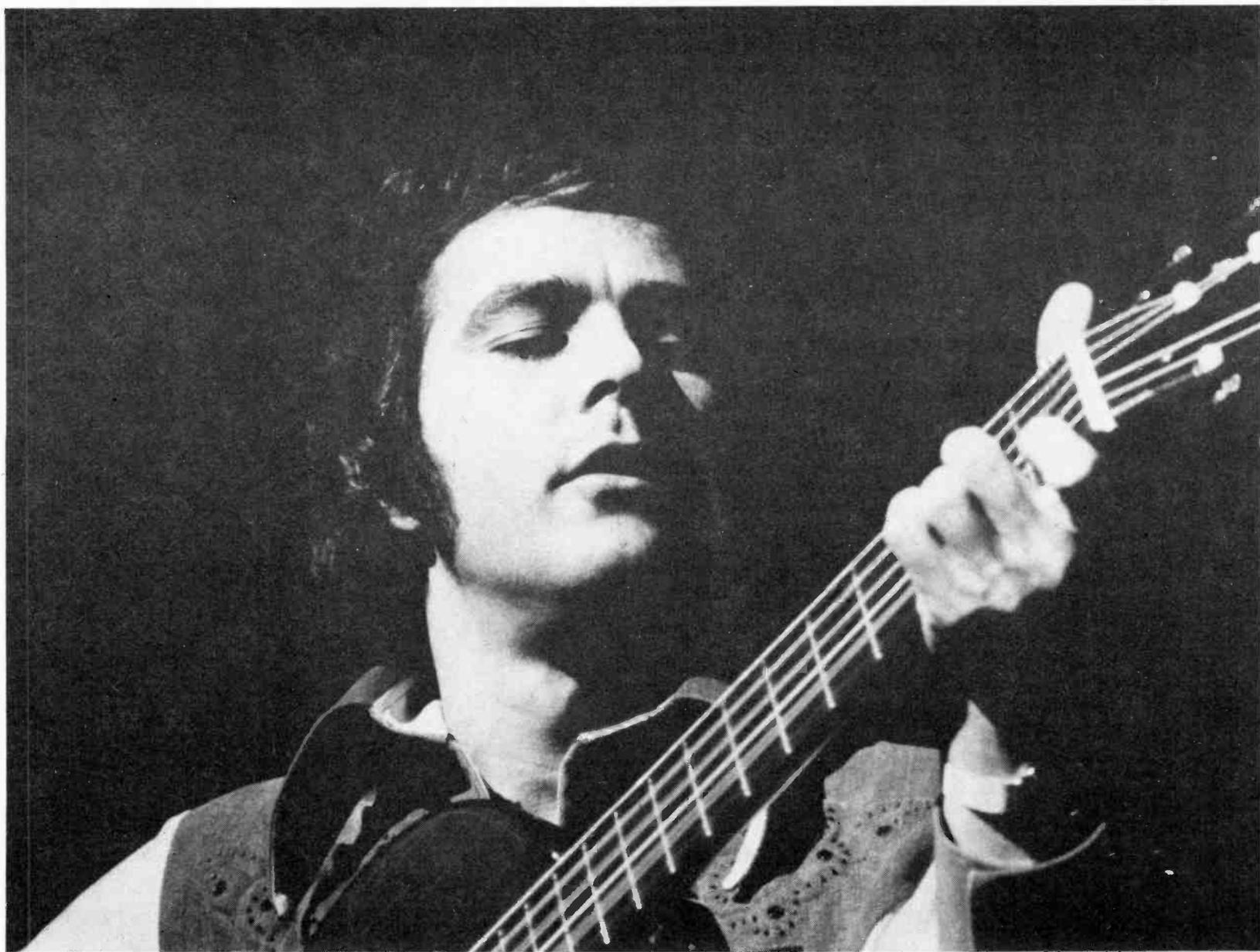
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SE 4947

The "Jim Stafford" album includes his new smash hit "Wildwood Weed" (K 14718)

## Talent In Action

• Continued from page 16

The cast album for the show has been picked up by Bell Records, and it should further enhance Schwartz's track records as a Broadway composer.

JIM MELANSON

## ALL-STAR BENEFIT

Berkeley Community Theatre

A July 2nd benefit for Vietnam Veterans Washington March featured songwriter Jackson Browne and former cohorts Nitty Gritty Dirt Band headlining a friendly and relaxed show to a small (1,200-1,500) but enthusiastic crowd.

Nitty Gritty played a hot and joyous set that featured a spontaneous cross-stage dance by surprise guest Joan Baez. Baez's sister, Mimi Farina, had organized the affair.

Baez later sang a Hank Williams classic,

"Your Cheating Heart," and Dylan's "You Ain't Goin' Nowhere" with the band.

High point of the concert was Browne's unveiling of new tunes on his soon-to-be-released third Asylum LP. The songs "Fountain of Sorrow" and "The Late Show" were extended, poignant tales that poetically dwelled, in the Browne fashion, on a sense of a precious and untouchable loneliness.

Aside from a beautiful opening duet with Baez on "Come All Ye Fair and Tender Ladies" and an uninterrupted followup into "Take It Easy" that featured Dirt Bander Jimmy Fadden on harp, Browne did his entire set as a duet with David Lindley, who played acoustic guitar and fiddle to Jackson's guitar and piano.

Their performance together was thoroughly moving and intimate, particularly the double acoustic guitar work on "Our Lady of the Wall" and "For Everyman."

Danny O'Keefe opened the show a strong and impressive set that included his hit, "Good Time Charlie's Got the Blues" plus other songs as sterling. Mimi Farina followed with an embarrassing and mawkish serving of goody-goody oatmeal, during which she perverted several perfectly good songs both by oversinging them and "dedicating" and politicizing them.

Comedian Steve Martin did his brazen and funny speedtrip that ends with his head festooned with rabbit ears and colored balloons and his face decorated with big-nose glasses while he says to the audience, "Now, folks, if I can be serious just for a moment..."

It was an entirely low-key, good-vibe affair that went off smoothly and happily, and served to introduce Jackson's fine new work.

-JACK McDONOUGH

DORSEY BURNETTE  
KAY AUSTIN

Palomino, Los Angeles

Dorsey Burnette has been a fixture of the rock and country scene for 15 years now, and his experience showed during his fine performance July 6.

Burnette is now going the straight country route and he made the conversion from pop with

little trouble. With a fine voice, an ability to strike up an easy rapport with the audience and armed with a number of top songs, Burnette proved that one need not be spectacular to offer an exciting act.

Running through his biggest rock hits, including "Hey, Little One" and "Tall Oak Tree," a number of his own songs such as "Darling Don't Come Back" and country standards like "Green Grass of Home," the artist proved an able musician as well as vocalist.

Voted "Most Promising Country Male Vocalist" this year by the Academy of Country Music, Burnette should continue to attract new fans and could easily develop into one of country's major attractions should he continue along his present route.

Kay Austin is a fine showperson as well as the owner of a powerful voice. She dances her way through many of her numbers, which include a variety ranging from straight country to rock. If she can combine a major hit with her already exciting show, she should be well on her way to more widespread recognition.

BOB KIRSCH

BOBBY GOLDSBORO  
THE GOLDDIGGERS

Thunderbird Hotel, Las Vegas

After a too long absence Bobby Goldsboro returned to Las Vegas and proceeded to set an all-time house count for the Thunderbird. The jammed July 3 showroom watched the personable singer, wearing his weight in turquoise jewelry, reprise hit after record hit.

"I'm a Drifter" brought him on followed by "Watching Scotty Grow," "With Pen In Hand" and "A Song for Children."

He stopped long enough to answer questions from the audience and threw in his frog imitation here and there. Then the song-a-long proceeded through "Muddy Mississippi Line," "Summer, the First Time," "California Wine," "Honey," ending with "I Believe In Music." It's a well-rehearsed, no-nonsense, slick show.

Opening are the Goldiggers, who after many faltering attempts on Las Vegas stages, finally got it together. There are some new girls, they

all have trimmed down, got new costumes and spruced up a bit.

LAURA DENI

WEATHER REPORT  
SLEEPY JOHN ESTES  
WITH HAMMY NIXON

Bottom Line, New York

Weather Report has become sweet jazz with a huge dose of funk. Its sound has changed greatly in the last year, probably due to numerous personnel changes. The original members that remain are Wayne Shorter, Joe Zawinul and Dom Um Romao.

Whereas the old Weather Report was an ultra-progressive jazz group, the new edition relies on a generous sampling of real funk provided by bassist Alonzo Johnson.

Shorter's soprano sax playing is always very moving, but it's too bad he neglected the tenor sax July 9. He is truly one of the modern masters of that instrument.

Zawinul on the other hand went from electric piano to synthesizer and displayed his overall ability to master the keyboard family.

Delmark Records' blues duet of Sleepy John and Hammy opened this bill, and even though the crowd was there to see Weather Report, they were abundantly well received and commanded the respect of everyone in attendance.

JIM FISHEL

## JUDY BRYTE SHOW

Ramada Inn South, Florence, Ky.

Judy Bryte, new on Opryland label, heads a snappy package that sells entertainment. The standardbearer, imbued with charm and savvy garnered over years of nitery work, sells her wares like a trooper, belting out both pop and country material in true commercial style while accompanying herself on the banjo or guitar. She blasts out with some acceptable trumpeting to accompany her male instrumental foursome.

Ms. Bryte works at a brisk pace and gains immediate rapport with her audience with a line of witty repartee. Her choice of song material is equally effective. A solid package for a hotel room or intimate nitery.

BILL SACHS

## Signings

Trapeze, U.K. hard rock group, to Warner Bros. Its first WB album is slated for release later this year. . . . Also at Warner Bros., the Good Rats join the label, with its first LP due out next month. . . . Casablanca Records group Tomorrow Morning to American Talent International. . . . The group Fair Play to Silver Slue Records.

Freddie King, former Shelter bluesman, to RSO Records worldwide. . . . Average White Band, Scottish r&b sextet, to Atlantic from MCA. . . . Steppenwolf, newly reunited on CBS-distributed Mums, to be represented by CMA.

Us, new soul act, to Spring/Event Records. . . . Big Mama Thornton to Vanguard, with a live album in production.

Flo & Eddie, formerly ex-Turtle's and ex-Mother's Mark Volman and Howard Kaylan, to Columbia Records.

Russell Tapes  
3-Hour 'M.S.'

LOS ANGELES—Leon Russell will star in a special two-part three-hour "Midnight Special" on NBC-TV July 26 and Aug. 2, his first TV headlining in four years.

Part one features Russell and his Gap Band and was taped on location at his home and recording studio in Tulsa. Part two highlights a July 4th concert taped at College Station, Texas. Over 50 performers are involved in this segment.

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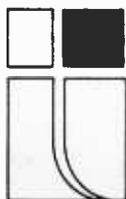
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# Who/Where/When

(All entries for Who-Where-When should be sent to Helen Wirth, Billboard, 1 Astor Plaza, New York, N.Y. 10036.)

Campus appearances by artists are incorporated into the listings below. Artists appearing on campus are marked with an asterisk.

## EAST

**AMERICA** (Warner Bros.): Asbury Park, N.J., July 16; Schafer Music Festival, Central Park, N.Y. (17); Providence, R.I. (19); Suffolk Downs, Boston (20); Civic Center, Pittsburgh, Pa. (26); Erie, Pa. (27).

**BLOOD, SWEAT & TEARS** (Columbia): Schafer Music Festival, Central Park, N.Y. July 27.

**JOSIE BROWN** (RCA): Kittanning, Pa. July 21.

**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Plattsburgh, N.Y. July 29.

**MILES DAVIS** (Columbia): Art Park, Lewiston, N.Y. July 26.

**URIAH HEEP** (Warner Bros.): Metro Sports Center, Minneapolis, Minn. July 28.

**JANIS IAN** (Columbia): Schafer Music Festival, Central Park, N.Y. July 20.

**RETURN FOREVER FEATURING CHICK COREA** (Polydor): Joint-In-The Woods, Parsippany, N.J. July 24.

**LEON RUSSELL** (Shelter): Buffalo Memorial Auditorium, N.Y. July 17; Rochester Dome, N.Y. (18); Three Rivers Stadium, Pittsburgh, Pa. (19).

**SHANA NA** (Buddah): Valley Forge Music Fair, Pa. July 30-31.

**JEAN SHEPARD** (United Artist): Schoenck, Pa. July 20; West Grove, Pa. (21).

**NAT STUCKY** (RCA): Paradise Ranch, Delmont, Pa. July 21; Jefferson County Fair, Watertown, N.Y. (24); Ontelaunee Park, New Tripoli, Pa. (28).

**WEATHER REPORT** (Columbia): Roxy Theater, Northampton, Pa. July 16.

## WEST

**LYNN ANDERSON** (Columbia): Mont. State Fair, Great Falls, July 27; Central Wyoming Fair, Casper (31).

**JAMES BROWN** (Polydor): Auditorium, Bakersfield, Calif. July 26; Community Concourse, San Diego, Calif. (28).

**JACKSON BROWNE** (Elektra): Snowmaas Pop Festival, Aspen, Colo. July 20.

**ROY CLARK** (Dot): Civic Auditorium, Portland, Oregon, July 25; Shrine Auditorium, Los Angeles (26); Convention Theater, Fresno, Calif. (27).

**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Seymour, Wisc. July 18-20; Milwaukee, Wisc. (23); Cheyenne, Wyo. (24-25); Great Falls, Mont. (27).

**BO DONALDSON & THE HEYWOODS** (ABC/Dunhill): Disneyland, Los Angeles July 14-19; Music Hall Community Center, Tucson, Ariz. (20).

**MILLIE JACKSON** (Polydor): Soul Train, San Francisco, July 16-21; Upstairs, Portland, Oregon (23-28).

**LA WANDA LINDSEY** (Capitol): Fairgrounds, Newport, Oregon, July 25; Fairgrounds, John Day, Oregon (27).

**LES McCANN LTD.** (Atlantic): Hotel Marmonte, Santa Barbara, Calif. July 17-20.

**MIGHTY CLOUDS OF JOY** (ABC): Oakland, Calif. July 28.

**MARIA MULDAUR** (Reprise): Hollywood Bowl, Calif. July 21.

**O'JAYS** (Epic): Milwaukee Summer Festival, Wisc. July 15; The Greek Theater, Los Angeles (29).

**ANN PEEBLES** (London): Disneyland, Los Angeles July 21.

**HELEN REDDY** (Capitol): Universal Theater, Los Angeles July 29-Aug. 4.

**THE TEMPTATIONS** (Motown): Universal Amphitheater, Los Angeles, July 25-28.

**HANK THOMPSON** (Dot): Mr. Lucky's, Phoenix, Ariz. July 16; Terrace Ballroom, Salt Lake City, Utah (20).

**JESSE COLIN YOUNG** (Warner Bros.): Tempe, Ariz. July 16; Denver, Colo. (25).

## MID-WEST

**AMERICA** (Warner Bros.): State Fairgrounds Festival, Sedalia, Mo. July 21; Place des Nations, Montreal, Quebec, Canada (24); Youngstown, Ohio (28); Pine Knob Theater, Detroit, Mich. (30).

**LYNN ANDERSON** (Columbia): Snake River Stampede, Nampa, Idaho July 16-18; Michigan City, Ind. (20); Edmonton, Canada (22-24).

**ROY CLARK** (Dot): Convention Center, Indianapolis, Ind. July 21.

**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Cincinnati, Ohio July 28.

**MAC DAVIS** (Columbia): Heart of Ill. Fair, Peoria, July 20; Civic Auditorium, Oklahoma City, Okla. (25).

**BO DONALDSON & THE HEYWOODS** (ABC/Dunhill): Convention Center, Ok-

lahoma City, Okla. July 23; McBee Hall, Tulsa, Okla. (24).

**EARTH, WIND & FIRE** (Columbia): Ambassador Theater, St. Louis, Mo. July 26-27.

**URIAH HEEP** (Warner Bros.): Municipal Auditorium, Kansas City, Mo., July 18; St. John's Arena, Columbus, Ohio (20); Amphitheater, Chicago (21-22); Cobo Hall, Detroit (25); Dane County Exposition Center, Madison, Wisc. (27).

**HELEN REDDY** (Capitol): Wisner Stadium, Pontiac, Mich. July 8; Miss. River Festival, St. Louis, Mo. (19).

**\*RETURN TO FOREVER FEATURING CHICK COREA** (Polydor): Michigan State, E. Lansing July 15; Mississippi River Festival, Edwardsville, Ill. (30).

**LEON RUSSELL** (Shelter): Taft Stadium, Oklahoma City, Okla. July 27; Cessna Stadium, Wichita, Kansas (28).

**SHANA NA** (Buddah): Summer Festival, Milwaukee, Wisc. July 17; Miss. River Festival, Edwardsville, Ill. (24); Pine Knob Theater, Mich. (25); Arie Crown, Chicago (26-27).

**JEAN SHEPARD** (United Artists): Fairgrounds, Martinsville, Ind. July 19; Goodlands, Kansas (24).

**JOE SIMON** (Polydor): Chicago, Ill. July 17-21.

**SPINNERS** (Atlantic): Myriad Auditorium, Oklahoma City, Okla. July 19; Ambassador Theater, St. Louis, Mo. (20-21).

**JIM STAFFORD** (MGM): Sedalia Ozark Festival, Mo. July 21.

**NAT STUCKY** (RCA): Annual RCA Sales Meeting, Minneapolis, Minn. July 30.

**JOHNNIE TAYLOR** (Stax): Coliseum, Cleveland, Ohio July 22.

**TAVARES** (Capitol): Lorraine Ohio Fair, July 26.

**THE TEMPTATIONS** (Motown): McCormack Place, Chicago July 20-21; Blossom Music Festival, Cuyahoga Falls, Ohio (23).

**HANK THOMPSON** (Dot): Kanabec County Fair, Mora, Minn. July 29.

**TOWER OF POWER** (Warner Bros.): Kansas City Stadium, Mo. July 27.

**JESSE COLIN YOUNG** (Warner Bros.): Kansas City, Mo. July 19; Milwaukee, Wisc. (21); Tulsa, Okla. (23).

## SOUTH

**VICKI BRITTON** (Bell): Vicki Britton's, Dallas, Texas July 18-20 & 23-27.

**JAMES BROWN** (Polydor): Mid South Coliseum, Memphis, Tenn. July 20; Coliseum, Florence, Ala. (21).

**ROY CLARK** (Dot): Bluegrass Fair, Lexington, Ky. July 19-20.

**BRIAN COLLINS** (Dot): Bartow, Fla. July 26.

**DANNY DAVIS & THE NASHVILLE BRASS** (RCA): Nashville, Tenn. July 30.

**MAC DAVIS** (Columbia): Six Flags Over Texas, Arlington, July 26.

**BO DONALDSON & THE HEYWOODS** (ABC/Dunhill): Music Hall, Houston July 26; Nashville Municipal Bldg. Tenn. (28).

**EARTH, WIND & FIRE** (Columbia): Municipal Auditorium, New Orleans, La. July 17; Coliseum, Memphis, Tenn. (19); Convention Center, Louisville, Ky. (20).

**DICK FELLER** (Asylum): Hub-Pub Club, Linville, N.C. July 16-21; Great Southeast Music Hall, Atlanta, Ga. (29).

**URIAH HEEP** (Warner Bros.): Convention Center, Louisville, Ky. July 19.

**MIGHTY CLOUDS OF JOY** (ABC): Baltimore, Md. July 21.

(Continued on page 22)

## Zenor Goes to KMET Bullpen

LOS ANGELES—KMET-FM has tapped a former disk jockey, Zach Zenor, now a recording studio engineer, for relief work.

Zenor, who normally works with jazz, pop and commercials projects at the Village Recorder, is now heard Saturday from 4-10 p.m. and Sunday from 10 p.m. to 2 a.m. on the Metromedia station.

He plays hard rock music on his programs. In the studio he's worked with such producers as Ed Michel, the Impulse a&r man and Kathi King, handling classical projects for ABC's Westminster line. Zenor has also worked on a new group for Marvin Gaye's Right On Productions.



Atlantic photo

**COUNTRY VISIT**—Atlantic Records artist Johnny Rivers, left, visits with Charlie Latman, manager of King Karol's Broadway retail outlet in New York. Barbara Carr, right, Atlantic staffer, joins the duo.

## NEC Sets Session For Self-Appraisal

COLUMBIA, S.C.—A self-study commission meeting planned to evaluate the success of the NEC and take a long-range look at collegiate organization was scheduled to meet Friday and Saturday (12-13) here.

NEC was formed in 1968 and this is the first time that the organiza-

tion's leadership as well as its associate members will have a chance to reflect on its past, present and future, according to an NEC spokesman. Four members representing the entertainment industry were to attend as well as nine commission members from throughout the U.S.

Industry representatives include John Whitesell of Warner Bros. (films); Saul Saffian of American Talent International (contemporary music); Kathy Kinsella of Lordly & Dame Inc. (lectures); and Bill Perrotta of Torrence/Perrotta Mgt. (classical).

Commission members include chairman Tom Matthews, coordinator of student activities at State University of New York, Geneseo; Brent Steele, director of student activities at St. Cloud (Minn.) State College; Bob McCurdy, director of student activities at Carnegie Mellon; Mary Jo Mertins, union director at Univ. of Kentucky; Howard Henry, union director at Univ. of North-Carolina; Ron Feldstein, union director at State University of New York, Oneonta; Andy Paterna, director of student activities at Manchester (Conn.) Community College; Dave Phillips, executive director of NEC; Earle Blackman, assistant director of NEC; Glen Cassis, former student at Univ. of Connecticut; and August Napoli, former student at Steubenville (Ohio) College.

Fred Williams, editor of the organization's newsletter, Student Activity Programming, says the NEC's purpose is summed up in a 13-word phrase: Educational service organization of students and professional activity programmers and associated industries.

## MCA Completes Elton John Pact

NEW YORK—MCA Records and the Dick James Organization of Britain have concluded an agreement that gives MCA an extension on exclusive distribution of Elton John product released to date throughout the United States and Canada.

Included in the agreement are eight albums by John, including the newly issued "Caribou" LP. The albums have been released through MCA under terms of an earlier arrangement with James.

The arrangement coincides and complements another agreement concluded this month, giving MCA Records rights to future product with John, negotiated on a direct basis with John's manager, John Reid.

## WNYU-FM Puts Live Jazz Into Its Programming

NEW YORK—WNYU-FM, the radio voice of New York University has taken another step in its concept for live radio by instituting a weekly live jazz program.

The new program, "Jazz Expansions Concert," will be broadcast each Wednesday night and it will be recorded and produced by the station's jazz department.

Live sessions taking place at several clubs and musical cooperatives will be featured as well as sessions recorded at the facilities of the station.

Recordings of the Montreux Jazz Festival will also be part of the program from time to time, presented courtesy of the Swiss Radio and Television French Network.

Artists already presented in live performances for the series include the Lex Humphries Ensemble, the Gato Barbieri Ensemble, the Melodic Art-Tet, Charles Brackeen, Percussionette and the 1973 Montreux performances of The Donald Byrd/Nathan Davis Quartet and the Alphonze Mouzon Quartet.

In the future, WNYU will be recording extensively at saxophonist Sam Rivers' New York club, Studio Rivbea.

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ONLY 2 NEWPORT-N.Y. EVENTS FLOP

# Jazz Fest in Profit Turnabout From '73 Loss

By JIM FISHEL

NEW YORK—The 1974 Newport Jazz Festival in New York was a vast financial success, although many facets failed to live up to artistic standards.

Musically, the festival was par excellence, but the constant turnover of artists with abnormally short sets served no other purpose than to annoy the audience.

One of the features of the festival, throughout its 20-year reign in Newport, R.I., and this city, is its great abundance of music. Still, this year's festival saw countless artists pulled from the stage in an abrupt fashion, although some had not played more than a number or two.

Promoter George Wein was



**BIRD LIVES**—A salute to saxophonist Charlie Parker features Dizzy Gillespie, joined by drummer Mickey Roker and saxophonist Sonny Stitt.

pleased with the financial outcome of this year's event after taking a loss of more than \$150,000 last year. This year's festival will show a profit somewhere between \$100,000 and \$150,000, according to Wein.

"We trimmed off a lot of the fat from last year's festival, and we



**BLUES JAM**—One of the festival's only spontaneous jam sessions occurs when, from the left, Junior Wells, B.B. King, Bobby "Blue" Bland and Buddy Guy play in the Chicago blues style.

made money on all but a very few shows," he says. "We were a little disappointed with the double shows (two editions of the blues and guitar shows), but overall the festival paid for itself."

All of this year's concerts were held indoors, unlike in the past where several were held outdoors, and only three of them drew less than half a house. The other shows fared very well and included 15 sell-outs, six near capacity, and eight with attendance of more than half a house.

Three boat rides on the Staten Island Ferry featuring the Preservation Hall Jazz Band and the World's Greatest Jazz Band also did very well, according to Wein.

The sell-out concerts included "The Musical Life of Charlie Parker," "An Evening With Nina Si-

more," "An Evening With Sarah Vaughan," the early show of "A Schlitz Salute to Jazz and the American Song," A big-band show featuring Stan Kenton and Maynard Ferguson, and "A Late Night Party With Count Basie and guest Joe Williams."

The two attendance bombs this year were "Music of the New Breed," a program of avant garde music and "The Music of Tommy Dorsey & McKinney's Cotton Pickers," a revival of two big-bands.

Wein says both events failed because they were held in the afternoon. A series of free afternoon concerts at Fordham University's Pope Auditorium was also sparsely attended except a salute to the music of Dizzy Gillespie. Wein plans to eliminate afternoon shows next year. Wein's salute to Charlie Parker



**SASSY SARAH**—Sarah Vaughan has the audience mesmerized by her sensitive vocals and classic artistry.

four parts of his career presented and each featured a classic jazz performer including Dizzy Gillespie, Earl Hines, Billy Eckstine and Jay McShann. The three saxophonists, all disciples of Parker, who played his solos were Phil Woods, Sonny Stitt and Charles McPherson. High points of the show were the series of bop exchanges between Gillespie, Parker's old accomplice, and Stitt; and a musical section "Charlie Parker With Strings" featuring Woods and McPherson. The show was tied together by a commentary on Parker by Willis Conover.

Nina Simone's solo concert was the first of three triumphs for the female triumvirate of Simone-Sarah Vaughan-Diana Ross. All three of them sold out their respective shows and were wildly welcomed.



**SWING, SWING, SWING**—A top reunion occurs as pianist Teddy Wilson, drummer Buddy Rich and vibist Lionel Hampton jam. Bassist Milt Hinton is the fourth member.

was an uncompromising effort to showcase the entire musical career of the Bird and it was a vast artistic and musical success. There were

Ms. Simone's concert was a musical masterpiece as she weaved her way through an array of tunes in-  
(Continued on page 26)

## Studio Track

By BOB KIRSCH

Sound City Inc. in Van Nuys, Calif., reports lots of recording activity as well as some equipment added. A 24-track Dolby system has been added, as have a number of Neve consoles. Recent artists have included: Elton John with Gus Dudgeon producing; Burt Jansch with Michael Nesmith producing; David Carradine with Jim Helms handling production; Luiz Rosa with Liza Minnelli doing the production in

## Massive Rock Fest Planned

PHILADELPHIA—The Allman Brothers Band, Beach Boys, Marshall Tucker Band, Duke Williams and the Extremes, with a fifth unit to be added, have been set for a rock festival Aug. 31 by Electric Factory Concerts at Pocono International Raceway, to be billed as "Summer Campaign '74."

Tickets at \$10 went on sale July 1—the same day that three daily newspapers were on strike. Race-track will be opening at midnight and the concert will be held from noon to 9 p.m. No one will be permitted on access roads leading to the Raceway without a ticket.

Promoters are shooting for an attendance of 150,000, which is capacity of the racetrack for its normal operations.

Electric Factory Concerts, major promoter of rock concerts at the Spectrum here, held the three-day Atlantic City Pop Festival August 1969, two weeks before.

somewhat of a reverse role; Annette Thomas, with ex-MG Duck Dunn and Bobby Manuel producing; Barry White, handling production for himself, the Love Unlimited Orchestra, White Heat and Evan Pace; and Lou Rawls being produced by Norm Rattner.

\* \* \*

At Sound Ideas Studio in New York, James Brown has been working on his next effort, aided by Fred Wesley who's making quite a name for himself with his last couple of singles major hits. Dave Matthews handled some of the arrangements, with Bob Both engineering and David Stone offering him a hand. Leonard Cohen is in cutting material for his next Columbia LP produced by John Lissauer. Rick Rowe is working the boards. Dud Bascomb is in working on an LP produced by John Benning with Geoff Daking working the controls. Daking is also working with Bobby Gosh and producer Lynn

(Continued on page 24)

## Rock Promoter Sues Vegas Confab Unit

LAS VEGAS—The city's Convention and Visitors Authority has been sued for \$500,000 by rock promoter Gary Naseef. The promoter charges that Las Vegas Convention Center broke his existing lease for a June 27 concert as the "excuse to award third party the exclusive rights to promote rock concerts at convention center and to exclude plaintiff from further use."

## Drums Capture Beat At Montreux Jazz

By MIKE HENNESSEY

(London Bureau Chief)

MONTREUX—Just when it seemed, at this 8th Montreux International Jazz Festival, that jazz in its most likely, creative and spontaneously invigorating form was about to be buried under an avalanche of percussion or submerged in a sea of churning electronics, Sonny Rollins appeared and all was suddenly right with the world. In a magnificently stimulating and beautifully paced set, Rollins proved that superlative jazz music can still be played on such old-fashioned tools as the acoustic piano, non-electronic tenor saxophone and a drum kit that has fewer than 23 tunable tomtoms, 37 cymbals and an assortment of ear-rupturing gongs.

Rollins' sextet, with Stanley Cowell on piano, Bob Cranshaw on bass, David Lee on drums, Japan's Masuo on guitar, Mtume on Congo drums and other percussion and Rufus Harley on bagpipes, was the outstanding band of a festival which was strong on names but rather disappointing in terms of the quality of the music.

If last year's festival tended to be dominated by saxophonists, this year it was "be kind to drum manufacturers" week and a succession of percussionists sought to outdo one another in fire power.

It is part of the heavy pop influence of jazz that drummers are  
(Continued on page 54)

## Who/Where/When

• Continued from page 20

**O'JAYS** (Epic): Astrodome, Houston, Texas July 19; Dallas, Texas (20); San Antonio, Texas (21).

**RETURN TO FOREVER FEATURING CHICK COREA** (Polydor): Exit Inn, Nashville, Tenn. July 16-17; Gussman Auditorium, Miami, Fla. (19); Houston Auditorium, Texas (20).

**SHANA NA** (Buddah): Louisville Downs, Ky. July 28.

**SOUL CHILDREN** (Stax): Royal Casino, Blythewood, S.C., July 26.

**NAT STUCKY** (RCA): Nashville, Tenn. July 17; Guard Armory, Bluefield, W. Va. (23).

**TAVARES** (Capitol): Carousel Club, Baltimore, Md. July 17-20; Richmond Coliseum, Va. (21).

**HANK THOMPSON** (Dot): Bluegrass Fair, Lexington, Ky. July 26.

**MEL TILLIS** (MGM): Bluetfield, W. Va. July 22.

**Z Z TOP** (London): Auditorium, West Palm Beach, Fla. July 18; Coliseum, Jacksonville, Fla. (19); Auditorium, Savannah, Ga. (20); Curtis Hixon Hall, Tampa, Fla. (21); Jai Alai Fontan, Miami, Fla. (23); Jai Alai, Orlando, Fla. (24).

**TOWER OF POWER** (Warner Bros.): Houston Astrodome, Texas, July 19.

**WET WILLIE BAND** (Capricorn): Salem Civic Center, Va. July 19; Capitol Center, Washington, D.C. (20); Portsmouth Stadium, Va. (21).

**JESSE COLIN YOUNG** (Warner Bros.): Houston, Texas, July 28; Dallas, Texas (31).

## Rock Back In Miami

MIAMI—Orange Bowl Stadium here opened its gates to rock for the first time with Leon Russell, the Eagles, Lynyrd Skynyrd, Sons of Champlin and Isis drawing a well-behaved 18,000 to a 10-hour extravaganza July 7.

Tickets were priced at \$10 in advance and \$15 at the gate. Show ran 2-11 p.m. due to mandatory city closing time.

Miami municipal authorities have been notoriously anti-rock since the late Jim Morrison was convicted of exposing himself onstage at a 1969 Doors concert here.

Although the promoters, L&S Productions and Concerts South, had hoped for at least 35,000 attendance at their hard-won Orange Bowl debut, they will still go with the Allman Brothers headlining the bowl Aug. 17.

## Pop Series Set At Uris Theatre

NEW YORK—A fall pop concert series is going into Broadway's 2,000-seat Uris Theatre. This follows the success of Sammy Davis Jr.'s record-breaking, two-week engagement at the Uris this past spring, and the previous high-grossing stand by Mott the Hoople.

Artists will include Andy Williams and Michel Legrand, Oct. 16-27; Johnny Mathis, Nov. 13-24; and the Fifth Dimension, Nov. 27-Dec. 8. The Temptations are scheduled for a week during the fall at a date to be announced. Dionne Warwick and Bill Cosby will play the Uris for 14 performances in mid-February.

# SUMMER HEAT



**BERKELEY, CALIF.**—University of California meteorologists report that things are getting hot in Berkeley.

Summer heat is so intense that Fantasy Records has been able to fry eggs on the sidewalk outside its Berkeley building.

Scientists speculate that the unusual summer heat has been caused by the intense interest in the new Fantasy single records

just released: "Try It, You'll Like It" by Betty Everett (F-725); "Do It, Fluid" by The Blackbyrds (F-729); and "Be My Day" by The Cats (F-727).

Special precautions are being taken to avoid injury. Asbestos gloves are now being worn by all employees handling the new hot summer product.

*Associated Information Service*



Betty Everett, "Love Rhymes" (F-9447)



The Blackbyrds (F-9444)



The Cats, "The Love in Your Eyes" (F-9449)



Fantasy

# Studio Track

Continued from page 22

**Barkley.** Studio owner **George Klabin** has been doing some engineering himself, including jazz LPs for **Charles Sullivan** and **Charles Tolliver**. Also, Studio C is now set for completion at the end of August. **Jack Weisberg** is designing custom JBL speakers for the room. The new console will come from Aengus.

His Master's Wheels, remote recording studio has moved to 60 Brady St. in San Francisco. Address was formerly the home of Pacific High Recorders and Alembic Recording Studios. The studio will now offer in-house as well as remote

recording, offering a 30- and 16-track recording utilizing two Ampex MM-1000 16-track machines and a Rupert Neve console. Producer **Elliott Mazer** has been active there recently, having just finished an LP by **Andy Fairweather Low**. He also mixed **Michael D'Abo's** (original Manfred Mann member) LP for A&M and is working on a **Janis Joplin** set with previously unreleased tracks for Columbia. Others who have worked at the studio since the move include **Robert Hunter**, **Michael Bloomfield**, **Elvin Bishop**, **Rusty Kershaw**, **Mickey Hart**, **David Crosby**, **Pablo Cruise**, the **Ducks** and a live recording of **Gordon Lightfoot** in Toronto.

## Movies, TV Beckon Johnny Rodriguez

Continued from page 16

some rock cuts on future albums, but he is going to label them rock. "I really don't think there's any such thing as country rock," he says. "It's rock or it's country. When I do a show, I tell the audience it's a rock medley before going into 'Johnny B. Goode' or 'Whole Lotta Shakin' Goin' On.'"

"And the people like it. Not just the younger fans, but a lot of adults who remember Chuck Berry and Jerry Lee's rock stuff and remember that it was good material. I'll be cutting eight rock sides later this month, and we may do a whole album that way."

The songs will be his, and though he says that a country artist doing rock may be a bit unnerving, he is determined to do it.

Also on the drawing board is a new show, with opening acts differing in different areas. "What I will try to do," he says, "is find the popular people in a given spot and work them in. I'm also going to be playing more of the large auditoriums than I have been and hope to play in some of the larger Northern cities as well."

In addition, Johnny will try to cut back his schedule from 200 to 100 nights a year, with more attention paid to TV and movies.

One of the Rodriguez trademarks

is the standard country song done half in English and half in Spanish. The idea originated with his late older brother, who was in the rodeo and brought back songs from various parts of the country.

"I think this style helped a lot at the beginning," says Rodriguez. "If it weren't for Latin fans, a lot of my shows would be three quarters full. In fact, we may eventually do an all Spanish LP with distribution primarily in the Latin countries."

Rodriguez also notes that "an awful lot of young people come to my shows. Maybe it's because I'm young, but if they hear a fiddle and a steel guitar, maybe they'll go see some other country artists."

One problem Rodriguez has had (and it's a problem most artists would welcome), is that virtually all his singles have been two-sided hits. "We're going to cut down on the LP and single release schedule," he says, "because a lot of people think I have released more than I have."

"But I'm not complaining. Some of it also may be from the LPs. I try for 12 good songs, thinking of each as a potential single. I look for good new material, either from myself or others, and I don't like covering a hit everyone else has done. The public's generally heard enough of that particular song."

Billboard SPECIAL SURVEY for Week 7/20/74

# Billboard FM Action

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These are the albums that have been added to the nation's leading progressive stations. The albums are ranked in order of number of stations playing the LP. A cross-index appears below showing stations playing specific LP's.

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| <p><b>1 BAD COMPANY, Island:</b> KQIV-FM, WRAS-FM, KZAP-FM, KFMV-FM, WMMR-FM, KSHE-FM, WOUR-FM, WSDM-FM, WKNT-FM, KL0L-FM, WRRJ-FM, CHUM-FM.</p> <p><b>2 ELVIN BISHOP, LET IT FLOW, Capricorn:</b> KZAP-FM, KFMV-FM, KSHE-FM, WPRB-FM, WBAB-FM, CHUM-FM.</p> <p><b>JIMMY CLIFF, STRUGGLING MAN, Island:</b> KZAP-FM, KL0L-FM, WOUR-FM, WPRB-FM, KFMV-FM, WABX-FM.</p> <p><b>ERIC CLAPTON, 461 OCEAN BLVD., RSO:</b> KQIV-FM, CHUM-FM, WSDM-FM, KGB-FM, WOUR-FM, KZAP-FM.</p> <p><b>BOBBY BLUE BLAND, DREAMER, ABC:</b> WABX-FM, KQIV-FM, WPLR-FM, KZAP-FM, WOUR-FM, KUTE-FM.</p> <p><b>THE SOUTHER, HILMAN AND FURRAY BAND, Asylum:</b> KFMV-FM, KGB-FM, WMMR-FM, WBAB-FM, CHUM-FM, KZAP-FM.</p> <p><b>SYRETTA, STEVIE WONDER PRESENTS, Motown:</b> WABX-FM, KTMS-FM, WOUR-FM, KZAP-FM, KUTE-FM, KJLH-FM.</p> <p><b>3 ETTA JAMES, COME A LITTLE CLOSER, Chess:</b> KQIV-FM, KZAP-FM, KJLH-FM, WOUR-FM, WPRB-FM.</p> <p><b>10 C.C., SHEET MUSIC, U.K.: KL0L-FM, WSDM-FM, KZAP-FM, WMMR-FM, WPLR-FM.</b></p> <p><b>WENDY WALDMAN, GYPSY SYMPHONY, Warner Bros.:</b> WPLR-FM, KTMS-FM, KOME-FM, KFMV-FM, KZAP-FM.</p> <p><b>4 JIM DAWSON, RCA:</b> WOUR-FM, WBAB-FM, KPRI-FM, WBEU-FM.</p> <p><b>GRINDER SWITCH, HONEST TO GOODNESS, Capricorn:</b> KFMV-FM, WVVS-FM, WOUR-FM, WNEW-FM.</p> <p><b>BOB JAMES, ONE, CTI:</b> KOME-FM, KZAP-FM, WRAS-FM, KJLH-FM.</p> <p><b>5 BRYAN FERRY, THESE FOOLISH THINGS, Atlantic:</b> WABX-FM, WMMR-FM, WPLR-FM.</p> <p><b>MATTHEW FISHER, I'LL BE THERE, RCA:</b> WOUR-FM, WBAB-FM, WRAS-FM.</p> <p><b>MAN, RHINOS, WINOS AND LUNATICS, United Artists:</b> WBAB-FM, WRAS-FM, KSHE-FM.</p> <p><b>HUGH MASEKELA, I AM NOT AFRAID, Blue Thumb:</b> KZAP-FM, KJLH-FM, WPRB-FM.</p> <p><b>JERRY RIOPELLE, SAVING GRACE, ABC:</b> KFMV-FM, KZAP-FM, KQIV-FM.</p> <p><b>TRIUMVIRAT, ILLUSIONS ON A DOUBLE DIMPLE, Harvest:</b> WPLR-FM, KFMV-FM, KSHE-FM.</p> <p><b>DARRYL WAY'S WOLF, London:</b> KCFR-FM, WBEU-FM, WPLR-FM.</p> <p><b>6 ASHFORD AND SIMPSON, I WANNA BE SELFISH, Warner Bros.:</b> WPLR-FM, WNEW-FM.</p> <p><b>BRIAN AUGER, GENESIS, Polydor:</b> KCFR-FM, KJLH-FM.</p> <p><b>SANDY BULL, THE ESSENTIAL SANDY BULL, Vanguard:</b> WPLR-FM, KCFR-FM.</p> <p><b>PAUL DAVIS, RID 'EM COWBOY, Bang:</b> KOME-FM, WSDM-FM.</p> <p><b>SANDY DENNY, LIKE AN OLD FASHIONED WALTZ, Island:</b> CHUM-FM, KZAP-FM.</p> <p><b>CHARLES EARLAND, LEAVING THIS PLANET, Prestige:</b> KCFR-FM, KJLH-FM.</p> <p><b>FUNKADELICS, STANDING ON THE VERGE OF GETTING IT ON, Westbound:</b> WABX-FM, KFMV-FM.</p> | <p><b>RONNIE KOLOC, YOUR GONNA LOVE YOURSELF IN THE MORNING, Ovation:</b> WPLR-FM, KSHE-FM.</p> <p><b>DAVE LEIBMAN, LOOKOUT FARM, ECM/Polydor:</b> KCFR-FM, WPRB-FM.</p> <p><b>REFUGEE, Famous/Christma:</b> KSHE-FM, WPLR-FM.</p> <p><b>RUFUS, RAGS TO RUFUS, ABC:</b> KUTE-FM, WRRN-FM.</p> <p><b>THREE MAN ARMY, TWO, Warner Bros.:</b> KOME-FM, KEFC-FM.</p> <p><b>VARIOUS ARTISTS, THE DRUMS, Impulse:</b> KCFR-FM, KJLH-FM.</p> <p><b>MARY TRAVERS, CIRCLES, Warner Bros.:</b> KTMS-FM, WORJ-FM.</p> <p><b>HUES CORP., FREEDOM FOR THE STALLION, RCA:</b> KUTE-FM, WSDM-FM.</p> <p><b>CHRIS JAGGER, ADVENTURES OF VALENTINE VOX, Asylum:</b> KZAP-FM, WABX-FM.</p> <p><b>JIM WEBB, LAND'S END, Asylum:</b> WIOT-FM, KTMS-FM.</p> <p><b>GATO BARBIERI, YESTERDAY'S, Flying Dutchman:</b> WRAS-FM, KZAP-FM.</p> <p><b>GEORGE DUKE, FACES IN REFLECTION, MPS/Stereo:</b> KJLH-FM, WABX-FM.</p> <p><b>STEVE EATON, HEY MR. DREAMER, Capitol:</b> WRAS-FM, KZAP-FM.</p> <p><b>MICHAEL MURPHY, WBEU-FM, KQIV-FM.</b></p> <p><b>NINA SIMON, IT IS FINISHED, RCA:</b> KJLH-FM, KZAP-FM.</p> <p><b>SPARKS, KIMONO MY HOUSE, Island:</b> WKNT-FM, WORJ-FM.</p> <p><b>NINO TEMPO AND THE FIFTH AVE SAX, COME SEE ME ROUND MIDNIGHT, A&amp;M:</b> KZAP-FM, WPLR-FM.</p> <p><b>7 BEACH BOYS, ENDLESS SUMMER, Capitol:</b> WRRN-FM.</p> <p><b>BEACH BOYS, WILD HONEY AND 20 20, Reprise:</b> WABX-FM.</p> <p><b>BLACK OAK ARKANSAS, STREET PARTY, Atlantic:</b> WORJ-FM.</p> <p><b>BREWER AND SHIPLEY, Capitol:</b> WNOE-FM.</p> <p><b>CAPT. LOCKHEED AND THE STARFIGHTERS, (Import) United Artist:</b> WOUR-FM.</p> <p><b>COLD BLOOD, LYDIA, Warner Bros.:</b> WPLR-FM.</p> <p><b>JIM CAPALDI, WHALE MEAT AGAIN, Island:</b> WORJ-FM.</p> <p><b>CLIFTON CHENIER, OUT WEST, Arhoolie:</b> KCFR-FM.</p> <p><b>JEFFERY COMANOR, Epic:</b> KZAP-FM.</p> <p><b>JOHN COLTRANE, THE AFRICA BRASS SESSION #2, ABC/Impulse:</b> KJLH-FM.</p> <p><b>BETTY CRUTCHER, LONG AS YOU LOVE ME, Enterprise:</b> KJLH-FM.</p> <p><b>CYMANDE, PROMISED HEIGHTS, Janus:</b> WVVS-FM.</p> <p><b>WILLIAM DE VAUGH, BE THANKFUL FOR WHAT YOU GOT, Roxbury:</b> KJLH-FM.</p> <p><b>DR. MUSIC, BEDTIME STORY, GRT:</b> CHUM-FM.</p> | <p><b>ELF, CAROLINA COUNTRY BALL, (Import) EMI:</b> WOUR-FM.</p> <p><b>JOHN FAHEY, THE ESSENTIAL JOHN FAHEY, Vanguard:</b> KCFR-FM.</p> <p><b>HENRY FRANKLIN, THE SKIPPER AT HOME, Black Jazz:</b> KCFR-FM.</p> <p><b>RON GARNER, RCA:</b> WVVS-FM.</p> <p><b>DON SUGARCANE HARRIS, I'M ON YOUR SIDE, BASF:</b> KZAP-FM.</p> <p><b>JOE HENDERSON, ELEMENTS, Milestone:</b> WIOT-FM.</p> <p><b>FREDDY HUBBARD AND STANLEY TURRENTINE, IN CONCERT, CTI:</b> WRAS-FM.</p> <p><b>THE INCREDIBLE STRING BAND, HARD ROPE AND SILKEN TWINE, Reprise:</b> KCFR-FM.</p> <p><b>KEITH JARRETT, PIANO SOLOS, ECM:</b> WABX-FM.</p> <p><b>WAYLON JENNINGS, THIS TIME, RCA:</b> KZAP-FM.</p> <p><b>KEN LITTLE, SOLO, Dharma:</b> WKNT-FM.</p> <p><b>LUCIFER'S FRIEND, WHERE THE GROUPIES KILLED THE BLUES, Vertigo:</b> WKNT-FM.</p> <p><b>MCCRARY, CATS EYE, KJLH-FM.</b></p> <p><b>MEGAN McDONOUGH, SKETCHES, Wooden Nickel:</b> WORJ-FM.</p> <p><b>JAE MASON, CROSSROADS, Buddah:</b> KFMV-FM.</p> <p><b>LITTLE MILTON, BLUES AND SOUL, Stax:</b> KUTE-FM.</p> <p><b>MULE SKINNER, Warner Bros.:</b> KQIV-FM.</p> <p><b>HERBIE MANN, REGGIE, Atlantic:</b> WORJ-FM.</p> <p><b>MAHOGANY RUSH, CHILD OF NOVELTY, U.A./Kotai:</b> CHUM-FM.</p> <p><b>METERS, REJUVENATION, Warner Bros.:</b> WPLR-FM.</p> <p><b>FREDA PAYNE, PAYNE AND PLEASURE, ABC:</b> KJLH-FM.</p> <p><b>SEVENTH WAVE, THINGS TO COME, Gull:</b> WKNT-FM.</p> <p><b>BOB SIRGLER, SEVEN:</b> WNOE-FM.</p> <p><b>JAMES LEE STANLEY, THREE'S A CHARM, Wooden Nickel:</b> KTMS-FM.</p> <p><b>MICHAEL UREANIAK GROUP, INACTIN, Spigeelei:</b> WKNT-FM.</p> <p><b>EBERHARD WEBER, THE COLORS OF CHLOE, ECM/Polydor:</b> KCFR-FM.</p> <p><b>BOB WILLS AND HIS TEXAS PLAYBOYS, FOR THE LAST TIME, United Artists:</b> WPRB-FM.</p> <p><b>MIGHTY JOE YOUNG, CHICKEN HEADS, Ovation:</b> KQIV-FM.</p> |
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JULY 20, 1974, BILLBOARD

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| <p>ATLANTA, GA.: WRAS-FM, Drew Murray; 1, 4, 5, 6, 7</p> <p>BABYLON, N.Y.: WBAB-FM, Malcom Davis; 2, 4, 5</p> <p>BEAUFORT, S.C.: WBEU-FM, Andy Clayton; 4, 5, 6</p> <p>CHICAGO, ILL.: WSDM-FM, Burt Burdeem; 1, 2, 3, 6</p> <p>COMPTON, CA.: KJLH-FM, Rod McGrew; 2, 3, 4, 5, 6, 7</p> <p>DENVER, COLO.: KCFR-FM, Bob Stecker; 5, 6, 7</p> <p>DETROIT, MICH.: WABX-FM, John Petrie; 2, 5, 6, 7</p> <p>EUGENE, ORE.: KFMV-FM, Janice Whitaker; 1, 2, 3, 4, 5, 6, 7</p> <p>HOUSTON, TEXAS: KL0L-FM, Jim Hilty; 1, 2, 3</p> <p>KENT, OHIO: WKNT-FM, Harry Suttmitter; 1, 6, 7</p> <p>LOS ANGELES, CA.: KUTE-FM, Lucky Pierre; 2, 6, 7</p> <p>NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh; 2, 3, 5, 6, 7</p> <p>NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong; 7</p> <p>NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 4, 6</p> <p>ORLANDO, FLA.: WORJ-FM, Mike Lyons; 5, 6, 7</p> | <p>PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 5</p> <p>PORTLAND, ORE.: KQIV-FM, Jerry Lubin; 1, 2, 3, 5, 6, 7</p> <p>PRINCETON, N.J.: WPRB-FM, Daisann McLane; 2, 3, 5, 6, 7</p> <p>SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6, 7</p> <p>SAN DIEGO, CA.: KGB-FM, Art Schroeder; 2</p> <p>SAN DIEGO, CA.: KPRI-FM, Mike Harrison; 4</p> <p>SAN JOSE, CA.: KOME-FM, Cliff Feldman; 3, 4, 6</p> <p>SANTA BARBARA, CA.: KTMS-FM, Mike Stallings; 2, 3, 6, 7</p> <p>ST. LOUIS, MO.: KSHE-FM, Shelley Grafman; 1, 2, 5, 6</p> <p>TOLEDO, OHIO: WIOT-FM, Dave Lonco; 6, 7</p> <p>TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 2, 6, 7</p> <p>UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 7</p> <p>VALDOSTA, GA.: WVVS-FM, Bill Tullis; 4, 7</p> <p>WARREN, PA.: WRRN-FM, Max Patch; 1, 6, 7</p> <p>WACO, TEXAS: KEFC-FM, Doug Thurman; 6</p> |
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### Bubbling Under The HOT 100

101-LET'S PUT IT ALL TOGETHER, Stylistics, Avco 4640	106-THAT'S NOT HOW IT GOES, Bloodstone, London 1055
102-FREE MAN IN PARIS, Joni Mitchell, Asylum 11041	107-DO IT OVER, Olympic Runners, London 45-202
103-WALL STREET SHUFFLE, 10 C.C., U.K. 49023 (London)	108-COLORADO, Linda Ronstadt, Asylum 11039
104-THE MAN YOU ARE IN ME, Janis Ian, Columbia 46034	109-COME ON SAY IT, Henry Gross, A&M 1534
105-GET OUT OF DENVER, Bob Seger, Palladium 1205 (Warner Bros.)	110-WARMIN' UP THE BAND, Don Everly, Ode 66046 (A&M)

### Bubbling Under The Top LP's

201-SMOKEY ROBINSON AND THE MIRACLES, Anthology, Motown M 793 R3	206-LOBO, Just A Singer, Big Tree 89501 (Atlantic)
202-RENAISSANCE, Turn Of The Cards, Sire SAS 7502 (Famous)	207-PERSUASIONS, More Than Before, A&M SP 3635
203-ELVIN BISHOP, Let It Flow, Capricorn CP 0134 (Warner Bros.)	208-INCREDIBLE STRING BAND, Hard Rope & Silken Twine, Warner Bros. MS 2198
204-ROBERT HUNTER, Tales Of The Great Rum Runners, Round RX 101 (London)	209-BLACK OAK ARKANSAS, Street Party, Atco SD 36-101
205-THE MOVE, Best Of The Move, A&M SP 3625	210-GABRIEL KAPLAN, Holes And Mellow Rolls, ABC ABCD-815



**A PASSPORT TO AFRICA**—Let Masekela be your guide through Tunisia, across the Sahara, down the Nile, through the marketplace, into the jungle, the African Secret Society. Masekela is not afraid.

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## Talent

# B.B. King Crusading for More TV, Radio Time for Blues Artists

By JIM FISHEL

NEW YORK—Blues singer B.B. King has a new mission in life. He is presently involved in a crusade to gain exposure for many more of the classic blues singers, including Muddy Waters, Lightnin' Hopkins and Bobby Bland.

One of the methods King is using to fulfill this "lifelong dream" is to get blues artists more television exposure.

An upcoming "Midnight Special" will feature King as the host and his guests are performers who played the Newport Jazz Festival blues show in New York which King also hosted. They include Bland, Buddy Guy, Junior Wells, Sleepy John Estes, Hammy Nixon, Johnny Shines and Linda Hopkins.

"All of the people involved with that show were really quite helpful," King says. "Wolfman Jack and the rest of the staff helped me present a blues variety show that was really quite pleasing."

King says this is just the first step in his blues crusade. Other plans call for the introduction of a new music show featuring a blues artist every week as well as other musical acts. Several syndicators have already approached King about the idea.

"Instead of playing just music, we will have a talk segment, where the artists will discuss why they play the kind of music they do and who they listen to," he says. "This will help many of the other older performers to become more widely accepted, because when viewers see a Leon Russell talking about a Muddy Waters, the latter will become more acceptable to a wider assortment of the music market."

"Muddy should have a chance to talk as well, because if it weren't for some of the older performers like Sleepy John and him there would not be any B.B. King."

King states that he's been getting his just desiring the last few years, after years of "paying his dues," but



ABC photo

**B. B. King: performer seeks a blues TV series.**

still he hasn't made it where he wants to be.

"While many doors have been opened to others, I still haven't been that fortunate, but most people have helped me out," he says. "Still, some of these older bluesmen who have also been working very hard for a long time, haven't been listened to either."

Another area King wants to reach is the radio market. He says there are only two real blues shows in the country, one each in Chicago and Memphis and outside of them, nobody plays the blues to any degree.

"Many stations play some of my songs, but they won't touch other bluesmen, even though their songs have been recorded by other accepted performers," he persuasively states. "Many radio stations don't really think that there's a market for it, but I've found that they're really wrong."

"After all if there wasn't someone listening to the blues, then how has B.B. King been around for the last 35 years." Many young black are not listening to this music, while the rest

of the world has declared it as an art form that should be preserved, according to King.

"Many blacks have not taught their children to listen to the real blues, but if they hear someone like the Jackson Five do it, then they listen," he says. "There was a time when I was ashamed to be a blues singer, but today I'm exceptionally proud that I'm doing my part to preserve this art form."

"It's unfortunate that many people are not aware that soul singers like Aretha Franklin and Diana Ross are products of great singers like Bessie Smith, Billie Holiday and Mahalia Jackson and that they all have blues roots."

After Jan. 1, King is free of all binding contracts with his record label, booking agent and personal manager.

King says he has no real complaints with any of them, but for the first time in his 35-year musical career, he will be able to take some time off to write, record and also make the best deal possible.

"This could be my last deal, since several previous ones have lasted for countless years, so I want to get the best possible results," he says. "All of my present people have done good things for me, but I want to make the best deals because I'm not going to be there playing forever," he says.

One of his musical projects that he hopes to attain is a series of recording sessions with artists like Bland, Ray Charles, Aretha Franklin, and one with a popular rock band like Chicago, War, the Spinners or the Temptations.

"On the whole, I would like to break down some more barriers and help others to achieve some of the nice things that have happened to me," King says. "People have just got to start accepting all kinds of music and supporting it."

## Newport-N.Y. Jazz Fest In Turnabout

• Continued from page 22  
corporating her militance and artistry.

Her version of "Mr. Bojangles" had the audience begging for more and her backing by multi-instrumentalist Al Schackman and Richard Davis was constantly at a high energy level.

One of the only real jam sessions of the entire festival occurred at the festival's blues show when B.B. King came onstage to sing and play with Bobby (Blue) Bland, Junior Wells and Buddy Guy. This gathering had the audience up and dancing and it was unfortunate that the music was stopped before it had a chance to reach its peak.

Organist Jimmy Smith proved to be one of the most popular performers of the festival when he played his own brand of downhome organ at "Jazz on the Hammond Organ." Unfortunately the other artists who preceded him on the roster were not given the time needed to properly get it on.

One of the unusual events of the festival was a reunion band composed of Teddy Wilson, Buddy Rich, Milt Hinton and Lionel Hampton. This group cooked from the beginning and it proved to be the real strength of the festival.

Two shows which attracted youthful and attentive audiences were the Keith Jarrett-Gary Burton concert and the Chick Corea-Gato Barbieri

concert. Both of these had their musical highlights and listeners went away fulfilled. Burton played a series of selections with his band backed by a chamber orchestra and it was a massive success.

The Sarah Vaughan concert was perhaps the biggest coup of the 10-day event. Listeners were knocked for a loop by the sensitive and incredible vocals by one of our true jazz masters.

"Guitar Impressions" featured some of the instrument's greats, but again the time limit shortened their performances. Standout performances by Charlie Byrd and Laurindo Almeida fit in nicely with the other styles of guitar that were offered that night.

Another high point of the festival was the Count Basie concert with special guest Joe Williams. After going through a selection of his own songs, "The Count" played two songs for and by his "buddy," Duke Ellington. From that point on the night belonged to Williams, who ran through a cross-section of blues and jazz that held the audience at bay.

Among the biggest disappointments of the festival were the jam sessions. Neither the "Jam For Duke" nor the "Blues Jam at Two" managed to go anywhere. There were several traces of excitement during these two performances, but overall the only real excitement was generated in a trumpet duet by Gil-

lespie and Jimmy Owens. The blues jam was a semi-misnomer since there were very few bona fide blues musicians onstage during the set and the one major element that was missing was a true-blues guitarist.

"The Friends of Eddie Condon and Ben Webster" jam had some flickering moments of success but overall was disorganized. There just wasn't the feeling needed to bring off an informal musical happening.

The midnight "Jam Session For Diana Ross" was another bland concert until Ms. Ross came out and sang sections from her movie, "Lady Sings the Blues." While she started out as a soul singer, she has developed into a major cross-over artist who is beginning to take a real grasp of jazz as well as pop and soul. Most of the 6,000 people who attended this concert came to hear only her and they acted rudely toward the other musicians. They were only attentive during an indecisive semi-drum battle between Buddy Rich, Max Roach, Art Blakey and Elvin Jones.

A new concert twist that proved to be a success for Wein was "A Schlitz Salute to Latin Roots." The groups that played were a musical cross-section of Latin music and they were all accepted wildly by the overflowing audience.

Pianist Eddie Palmieri was the biggest star of the night with all other acts received equally well.

# "SHE"

PB1002

# Aznavour

*In just two weeks, Charles Aznavour's "She" reached #1 on the pop charts in the United Kingdom.*

*This week, the single makes its debut in the United States, distributed by RCA.*

*And this Fall, Charles Aznavour tours the United States, in concert.*



"Barclay Production Paris"

**RCA** Records and Tapes

# Ellis, Bogart, DeSusse Speakers at Forum

• Continued from page 3

the most educational radio programming event of them all—will be launched on Aug. 14 with a presentation of Australian radio directed by Kevin O'Donohue, general manager of 2SM Radio, Sydney, and implemented by Rhett Walker, consultant to Victorian Broadcasting Network, and Rod Muir, president of Digamae, a firm that consults No. 1 Top 40 stations in Melbourne and Sydney, plus several other stations throughout the nation and is involved in promoting shows and producing syndicated programming.

Muir is probably the leading programming authority in all Australia and New Zealand; he worked in the states for a while at such Top 40 operations as WIFE-AM in Indianapolis. Walker, of course, is well-known in programming circles in both Australia and the U.S.

Bill Dalton, general manager of the MOR-formatted WASH-FM in Washington, will moderate the session on "FM? It's All Radio to Me."

John Piccirillo, station manager of WLEE-AM in Richmond, Va., will speak on "How Managers Can Get More From Ratings" and Harold Hinson, general manager of WBT-AM in Charlotte, will speak on "Effective TV and Radio Promotions."

Last year, the IRPF under chairman David Moorhead, general manager of KMET-FM in Los Angeles, paved new inroads in establishing the role of the female in broadcasting. This year, chairman Jack G. Thayer, vice president and general manager at the moment of Nationwide Communications and the soon-to-be head of NBC Radio, is taking that aspect of radio several steps farther.

However, women are not being singled out. Instead, most of the sessions will have women who are noted in radio in their own right. Mardi Neirbass, music coordinator of the RKO General radio chain, will talk, for example, on "Organizing a Playlist—How, When & Why."

In a session moderated by Harold Lipsius, president of Universal Record Distributors, Philadelphia, however, the role of the female in radio will be explored from a different angle. Roseley Trumbley, music director of CKLW-AM in Detroit, will talk on "The Secrets of Building a Female Audience." Marie Gifford, president of KEEL-AM in Shreveport, La., will talk on "Women in Broadcasting—Yes or How to Cop Out Double Time."

Dick Carr, vice president of radio for Meredith Broadcasting, will moderate a session on "Public Affairs and the Format." Rod Muir, president of Digamae, Australia, will moderate a session on research featuring speakers including George Milady, president of Gilbert Youth Research, and Jack McCoy, vice president of research and development for Bartell Media, San Diego. Milady heads up a firm that does periodic research for Columbia Records, Coca-Cola and other national firms. McCoy, besides being

one of the outstanding advocates of in-depth market research, was the creative mainspring behind "The Last Contest" promotion.

Other new speakers set last week by Thayer were Ted Brown, air personality at WNEW-AM in New York, who'll discuss "Producing a Better Local Spot," and John Patton, general manager of KCMO-AM in Kansas City, who'll talk on "Everything You Should Know About Programming" in a session called "The General Manager's Thing."

Bill Hennes, program director of CKLW-AM in Detroit, will talk on "Controlling a Playlist: How Much Freedom Should Air Personalities Have?"

The four-day meeting, of course, will have many sidelights. One of these will be hospitality suites set up by programming service firms. EMI Programming, London, for example, will be operating a suite in evening hours after the educational sessions in order to unveil new jingles slated for the U.S. market.

On Aug. 16, 400 of the radio men attending the Forum are invited on a first-come basis to Jimmy's, a club on 52nd St. to hear Don Imus, morning air personality on WNBC-AM, New York. Imus has been drawing packed crowds to rave reviews. Two years ago, he was a presenter at the Forum Awards Luncheon and the year before that was a speaker in a panel session.

In addition, a limited number of persons attending the Forum will be invited to tour WABC-AM and WNBC-AM in New York on Friday evening (16). There is a possibility that other stations in the city will be open for tours.

Registration fee for the Forum is \$160 and should be sent on station, record company or service firm letterhead to: International Radio Programming Forum, 12th Floor, 9000 Sunset Blvd., Los Angeles, Calif. 90069.



Billboard photos by Bonnie Tiegel

If there's one thing about Gary while he's doing his show it's the constant smile he has in the booth. The reason? Gary enjoys communicating and entertaining people. And he makes his work fun.

## UP TO \$25,000 FROM ONE READING

# Commercials Big Share of Owens' Income

**EDITOR'S NOTE:** This is the second installment of a three-part in-depth interview with Gary Owens, afternoon air personality at KMPC-AM, MOR-formatted radio station in Los Angeles. The interview was conducted by Claude Hall, radio-TV editor.

H: What percent of your salary is from your radio show?

O: About a third, I guess... and a third from television and a third from commercials. Sometimes, though, commercials outweigh radio and TV... if I have a good year. Sometimes, you may make \$18,000 to \$25,000 in a year just from one commercial if it runs for a long enough period of time.

I never want to get out of that business, though, because sometimes you can make more in a three-minute commercial than you could working a year in radio in Creomyer, Neb.

H: Not every air personality could do commercials like that.

O: That's probably true.

H: What's the forte that you have to have in order to do commercials?

O: First of all, I think you have to have an identity. Now, Casey Kasen is a very good disk jockey and he does a lot of commercials. And Casey has a down home sort of voice...

that is, it's not an announcer's voice. I have an announcer's voice... but it's a put-on announcer's voice.

For example, a funny thing happened the other day. I was eating over at The Shack and one of the waitresses told me about hearing someone in the restaurant that she thought was Gary Owens and the man told her that he wasn't Gary Owens, that he was here first. Well, I came back that night to get a sandwich and Hugh Douglas was sitting there. He was one of my idols, and he was the guy who sounded like me.

He was a big announcer on such radio shows as "Suspense," "Escape," those kinds of shows. And, perhaps unknowingly, my voice style was that of Hugh Douglas, Or Marvin Miller. Or Paul Frees. Because, as a kid, you have heroes. Steve Allen was certainly a hero.

Steve and I were at Jonathan Winters' art show a couple of months ago. Jonathan is a marvelous painter. One of his pictures was Doris Day's dog and cat drowning in a pool, a painting that sold for about \$2,500. A TV producer came over and told me that Steve and I sounded so much alike. With little word plays and so on.

Steve said: Yeah, we do, but we're both entirely different. Yet, I was influenced by Steve's word plays, by

Robert Benchley, by Ring Lardner, by Frank Sullivan, by any number of people like that.

And I think, as you grow older, the good filters to the top and the bad to the bottom. And perhaps the top is the best of what you really wanted to be as a kid. So, what gives you that special forte for commercials? Well, I think you must have a definite categorization.

Or be able to do a lot of different voices. Now I don't do many voices... only about five. But basically they hire me for my own voice, which is that of an authoritarian, but with kind of a put on. They know that I'm not being too serious when I do certain things. I did a spot for the movie "The Three Musketeers," which was sort of a satire on the old Superman opening... 'faster than a speeding bullet.'

They thought that I was exactly right for that spot. Once, a coffee company came to town and auditioned several hundred people for a commercial, asking each of them to 'try to sound like Gary Owens.' The recording engineer, I found out, said: Why don't you hire Gary Owens? But they said no... that I didn't audition.

That's true, I don't audition for spots any more. Not that I wouldn't want to... I just don't have the time.

You could spend a full day just auditioning for commercials. After trying all of these guys for the coffee commercials—and all of the men were fine in their own way—none of them had this exact put-on sound that I have.

Which is that of an old-time radio announcer with just a touch of silliness. The reason I don't audition for spots anymore, too, is that I feel I should spend my time creating.

**EDITOR'S NOTE:** Next week, some of the creations.

## Station Owner Would Charge for Record Spins

FOLEY, Ala.—In response to a request made by the board of directors of the National Assn. of Broadcasters, at least one station owner has suggested a drastic countermove in regard to Section 114 of the copyright bill.

Jim Stewart, owner of WHEP-AM here, suggests an amendment which would allow radio stations to charge record companies for records played on the air.

In a letter to the board he writes: "I'm sure that the legal department of NAB could come up with a constructive amendment and work out the proper language. Instead of broadcasters being charged according to their gross, a broadcaster's amendment would charge the record companies in some fashion since it is the broadcast industry

(primarily radio) that indeed makes the hit records."

An earlier suggestion had been made of playing only existing records, refusing all new releases.

## Album Format For WKLS-FM

ATLANTA—WKLS-FM here managed by Don Waterman and programmed by Barry Chase hit the air Monday (15) with a new music format aimed at a contemporary adult audience and featuring primarily album cuts.

The station is consulted by Kent Burkhardt. Chase used to work at WQXI-AM in the city and Jeff Winters has joined the station from

(Continued on page 38)



MCA-2113

MCA-2113

Cover Photo: ©1974 The Conde Nast Publications Inc.

CHER

Her newest single...

"I SAW A MAN AND HE DANCED WITH HIS WIFE"

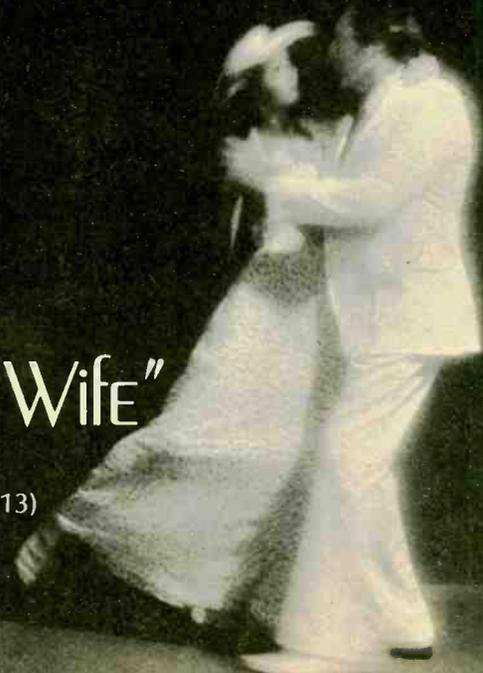
MCA-40273

Yet another most requested song from the album "Dark Lady" (MCA-2113)

Produced by Snuff Garrett for Garrett Music Enterprises



Arranged by Al Capps



MCA RECORDS

# Announcing The Seventh Annual INTERNATIONAL RADIO PROGRAMMING FORUM "COMMUNICATIONS '75"



**Chairman:**  
Jack G. Thayer  
Vice President & General Manager  
Nationwide Communications  
Columbus, Ohio

**Director:**  
Claude Hall  
Radio-TV Editor  
Billboard Magazine  
Los Angeles

**Wednesday, August 14, 1974**

9 a.m.-2 p.m. **REGISTRATION**

2-4 p.m.  
**GENERAL SESSION** Grand Ballroom  
**Conducting:** Jack G. Thayer, Forum Chairman

**Session 1**  
**RADIO AROUND THE WORLD — A REVIEW**  
Kevin O'Donohue, Assistant General Manager,  
2 SM Radio, Sydney, Australia

**Session 2**  
**RESPONSIBLE BROADCAST COMMUNICATIONS**  
**Speaker:** To be announced

**Session 3**  
**MUSIC — A COMMUNICATIONS TOOL**  
**Speaker:** To be announced

4-4:15 p.m. **COFFEE BREAK**

4:15-5:30 p.m.  
**GENERAL SESSION** Grand Ballroom

**Session 4**  
**THE ARTISTIC WAY OF RADIO PROGRAMMING**  
**Moderator:** Bobby Vee, Recording Artist, Los Angeles  
**Panel:** To be announced

5:30-7 p.m. **COCKTAIL RECEPTION**

Everyone registered for the Forum is invited, plus wives or dates. In addition, guests of the Forum attending this event will include a selected list of key Madison Avenue timebuyers and leading recording artists.

**Thursday, August 15, 1974**

10-11 a.m. **WORKSHOP SESSIONS**

Three concurrent workshops will be conducted. You may attend the one of your choice.

**Session 5**  
**THE MORNING DJ...AS THE MORNING GOES, SO GOES THE STATION**

**Moderator:** Dick Drury, National Program Director, Susquehanna Broadcasting, York, Pa.

- Building A Better Morning Show  
Bob Berry, Morning Personality, WOKY-AM, Milwaukee
- Keeping the Audience Turned On  
Jack Bogart, KDKA-AM, Pittsburgh
- How To Last  
Carl DeSusse, WBZ-AM, Boston

**Session 6**  
**CAN A PROGRAMMING CONSULTANT HELP YOU**

**Moderator:** Scott Burton, Program Director, KSD-AM, St. Louis

- Better Programming Builds Better Sales  
Dave Klemm, Director, Marketing & Operations, Blair Radio, New York
- How You Can Improve Your Format  
Kent Burkhart, President, Kent Burkhart & Associates, Atlanta
- Syndication Aspects — Pro or Con  
George Burns, TM Programming, Los Angeles

**Session 7**  
**RESEARCH IS MORE THAN NUMBERS**  
**Moderator:** Rod Muir, President, Digamae, Sydney, Australia

- Reaching the Young Adult — Facts & Figures  
George Milady, President, Gilbert Youth Research, Inc., New York
- Inside Secrets of Research  
Jack McCoy, Vice President, Research & Development, Bartell Media, San Diego

11-11:15 a.m. **COFFEE BREAK**

11:15 a.m.-12:15 p.m. **WORKSHOP SESSIONS**  
Three concurrent workshops will be conducted. You may attend the one of your choice.

**Session 8**  
**AUDIENCE RATINGS EXPLAINED — PULSE**  
**Moderator:** Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Indiana.

- Details on the Pulse  
Richard Roslow, Pulse, Inc., New York
- Effective Sales Use of Ratings  
Frank Boyle, Robert E. Eastman, New York

**Session 9**  
**PUBLIC AFFAIRS AND THE FORMAT**  
**Moderator:** Dick Carr, Vice President, Radio, Meredith Broadcasting, Atlanta

- Building Ratings With Community Service Projects  
Joseph B. Somerset, Senior Vice President, Capitol Cities, New York
- Programming PSAs for Maximum Effectiveness  
Elmo Ellis, General Manager, WSB-AM, Atlanta

**Session 10**  
**FM? IT'S ALL RADIO TO ME**  
**Moderator:** Bill Dalton, General Manager, WASH-FM, Washington

- Producing Better FM Dollars  
Gordon Hastings, Katz Radio, New York
- A Funny Thing Happened to FM on the Way to the Market  
Robert G. Herpe, President, WPLR-FM, New Haven, Conn.

**Session 11**  
**YOUR ROLE IN RADIO**

12:15-2:30 p.m. **LUNCH**

2:30-3:30 pm  
**Guest Speaker:** Ben Hooks, Commissioner, Federal Communications Commission, Washington

**WORKSHOP SESSIONS**  
Three concurrent workshops will be conducted. You may attend the one of your choice.

**Session 12**  
**CRITICS LOOK AT BROADCASTING**  
**Moderator:** Pat Whitley, Program Director, WNBC-AM, New York

**Panelists:** Ron Shawn, Radio Director, Zoo World, Fort Lauderdale, Fla.

Gene Shepherd, Air Personality, WOR-AM, New York

An Editor, Rolling Stone Magazine, San Francisco

**Session 13**  
**AUDIENCE RATINGS EXPLAINED — ARB**  
**Moderator:** Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Ind.

- Details on the ARB  
Jack Fawcett, ARB, Silver Springs, Md.
- How Managers Can Get More From Ratings  
John Piccirillo, General Manager, WLEE-AM, Richmond, Va.

**Session 14**  
**MUCH MORE MUSIC OR MUCH MORE MONEY**  
**Moderator:** Ernie Farrell, Record Promotion Executive, Los Angeles

- Can The Ultra-Tight Playlist Last?  
Dick Carr, Vice President, Radio, Meredith Broadcasting, Atlanta
- The Best Money-Making Format Of Them All!  
George Williams, National Program Director, Southern Broadcasting, Winston-Salem, N.C.

3:30-3:45 p.m. **COFFEE BREAK**

3:45-5:00 p.m.  
**WORKSHOP SESSIONS**  
Three concurrent workshops will be conducted. Attend the one of your choice.

**Session 15**  
**AUDIENCE RATINGS EXPLAINED — HOOPER**  
**Moderator:** Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Ind.

- Details on the Hooper  
Tom Cox, President, Hooper, New York
- How Program Directors Can Influence Ratings  
George Wilson, Executive Vice President, Bartell Broadcasting, New York

# The Forum—dealing with all facets of radio and radio programming will be held August 14-17 at the Plaza Hotel in New York City.

## Session 16

### UNUSUAL—BUT FUTURISTIC—PROMOTIONAL TECHNIQUES

**Moderator:** L. David Moorhead, General Manager, KMET-FM, Los Angeles

- A Contemporary History of Rock 'n' Roll—A Film & Talk Presentation  
Richard Aikens, Rick Trow Productions, Philadelphia
- Effective TV and Radio Promotions  
Harold Hinson, General Manager, WBT-AM, Charlotte

## Session 17

### RECORD PROMOTION

**Moderator:** Tony Richland, Independent Record Promotion Executive, Los Angeles

**Panelists:** Steve Wax, Vice President, Promotion, Elektra/Asylum Records, New York

Don Graham, National Promotion Director, United Artists Records, Los Angeles

Steve Popovich, Vice President, Promotion, Columbia Records, Los Angeles

Chris Jonz, Promotion Executive, Motown Records, Los Angeles

Lou Galliani, Promotion Executive, Elektra/Asylum Records, Los Angeles

## Friday, August 16, 1974

### 8-9:45 a.m. BREAKFAST RAP SESSIONS

Registrants have a chance to eat and talk with outstanding authorities in many fields. Tables are numbered. There will be a list of the "experts" and the tables to which they are assigned. Registrants eat with whomever they wish on a first-come basis.

### 10 a.m.-1 p.m. HOT SEAT SESSION

Superstars of all facets of radio and record industries—sales, management, advertising, promotion, programming, on-air personality work—will be put on the hot seat and grilled by their peers and the audience. Everyone participates.

### EVERYTHING YOU WANTED TO KNOW ABOUT COMMUNICATIONS BUT WERE AFRAID TO ASK

**Topics to date:** "Is the Rackjobber really Responsible for Killing the Single"... "Which Is Best: Live Programming or Syndication?"... "Can Your Broadcast Acoustics Be Improved?"... "The Growing Strength of Country Music Radio"... "The Next Format"... others to be announced.

**Participants to date:** George Wilson, Executive Vice President, Bartell Radio, New York; Don McLean, Managing Director, EMI Broadcast Programmes, London; Phil Walden, President, Capricorn Records, Macon, Georgia; Jules Malamud, Executive Director, National Association of Recording Merchandisers, Philadelphia; Bill Stewart, PAMS, Dallas; Dean Tyler, Program Director, WIP-AM, Philadelphia; Charlie Tuna, Air Personality, KKDJ-FM, Los Angeles; Jim Gabbert, President, KIOI-FM, San Francisco.

### 1 p.m. on

Free time—or the choice of any of the scheduled events below

### OPEN HOUSE

Several radio stations and two or three national advertising rep firms will be holding open house. Radio stations will conduct informal tours. Times

and stations will be announced. To date, both WABC-AM and WNBC-AM have kindly offered tours.

### 4-5 p.m.

#### MUSIC CONCERT, GRAND BALLROOM

Group or artist will be announced later

### 8-10 p.m.

#### COLLEGE SEMINAR

Free-form meeting for college students and college radio professors. Several professionals from all aspects of radio will be on hand in an informal atmosphere to discuss matters suggested by audience. Performing will be Ralph Graham, Sussex Records artist.

## Saturday, August 17, 1974

### 10-11 a.m. WORKSHOP SESSIONS

Three concurrent workshops will be conducted. You may attend the one of your choice.

## Session 18

### CAN SEX AND RADIO MAKE IT TOGETHER?

**Moderator:** Harold Lipsius, President, Universal Record Distributors, Philadelphia

- Women in Broadcasting—Yes or How to Cop Out Double Time  
Marie Gifford, President & General Manager, KEEL-AM, Shreveport, La.
- The Secrets of Building a Female Audience  
Rosalie Trombley, Music Director, CKLW-AM Detroit

## NEWS

## Session 19

**Moderator:** To be announced

- The New Sounds of News  
Roy Wood, Mutual Black Network, Washington. Others to be announced

## Session 20

### COMMERCIALS—HOW THE PROFESSIONALS DO THEM

**Moderator:** John Lund, Program Director, WNEW-AM, New York

- How You Can Improve Local Commercials  
Casey Kasem, Air Personality, "American Top 40" Watermark, Inc., Los Angeles
- Producing a Better Local Sport  
Ted Brown, Air Personality WNEW-AM, New York

### 11-11:15 a.m.

#### COFFEE BREAK

### 11:15 a.m.-12:15 p.m.

#### WORKSHOP SESSIONS

Three concurrent workshops will be conducted. You may attend the one of your choice.

## Session 21

### THE GENERAL MANAGER'S THING

**Moderator:** Herb Levin, General Manager, WQVA-AM, Quantico, Va.

- Everything You Should Know About Programming  
John Patton, General Manager, KCMO-AM, Kansas City
- Boosting Bucks—Up Your Organization  
Chuck Scruggs, General Manager, WDIA-AM, Memphis

## Session 22

### RECORD DISTRIBUTION VS. RADIO

**Moderator:** To be announced

- Are Racks Really to Blame for the Tight Playlist?  
Speaker to be announced
- How You Can Build Better Record Service  
Speaker to be announced

## Session 23

### THE PLAYLIST

**Moderator:** To be announced

- Organizing a Playlist—How, When & Why  
Mardi Neirbass, Music Coordinator, RKO General Radio, Los Angeles
- Controlling a Playlist—How Much Freedom Should Air Personalities Have?  
Bill Hennes, Program Director, CKLW-AM, Detroit

### 12:30-3 p.m.

#### AWARDS LUNCHEON

**Awards Chairman:** Rod McGrew, Station Manager, KJLH-FM, Los Angeles

**Emcee:** Gary Owens, Air Personality, KMPC-AM, Los Angeles

**Presentation:** PAMS Jingle Singers, PAMS, Inc., Dallas

### REGISTRATION FORM

Please register me for the **Seventh Annual International Radio Programming Forum**, August 14-17, 1974, at the Plaza Hotel, New York City. (If you wish to register others besides yourself from your organization, please send in names and titles on your letterhead and enclose total payment.)

(Please Print)

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

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The International Radio Programming Forum is an annual Billboard magazine event. Early registrants will receive special hotel room discount rates on a first come, first serve basis. There will be additional rooms available in a nearby hotel after the Plaza becomes full, again on a first come basis. A cancellation fee of \$25 will be charged for all cancellations on registrations before August 1. After that date, no cancellations will be accepted.

## Wink to Launch 'Music Scene'

LOS ANGELES—"Music Scene—U.S.A.," a weekly three-hour syndicated radio show hosted by Wink Martindale, is being launched by American Radio Programs.

George Savage, executive producer and general manager of the radio firm, announces that the show will be directed primarily at MOR-formatted radio stations and will "help bridge a programming gap. More and more of today's radio listeners over 25 years old are hearing and enjoying and buying a lot of today's contemporary music, the pop hits, but they feel out of it.

"The numbers of new releases, new writers, and artists coming into the industry each week is incredible and while the dynamic nature of the music business is exciting, the changes going down are also confusing, not only for listeners, but industry people as well. 'Music Scene—U.S.A.' will not only present today's current popular music each week, we will try to explain it, tell what a lyric means, and who this or that new group is and why they are successful."

The show is being produced and distributed by ARP, which was founded in 1970 by Jerry Simmonds, president, and Craig Simmonds, production manager. The show will use official chart data from Billboard magazine's weekly Easy Listening survey under a special licensing agreement with Billboard Publications Inc.

The survey measures national sales of MOR singles and MOR radio airplay of current releases. "We think this chart reflects the best of everything going in today's national music scene," says Savage. "Thus 'Music Scene—U.S.A.' presents America's most listened-to and most popular music each and every week."

Martindale is a nationally known air personality; he does a regular radio show on KMPC-AM in Los Angeles and is known for his interviews with entertainment figures, including leading record artists. He has hosted TV game shows and, as a recording artist, had a national

million-seller with "Deck of Cards" a few years ago.

The weekly three-hour special program will start broadcasts around Aug. 24, Savage says.

Chief writer and producer is Don Clark; Craig Simmonds is production director, Caroline Heiserman is handling station relations and Sammi Valenta is distribution manager.



ARP photo

**HAPPY WINK**—Jerry Simmonds, right, founder and president of American Radio Programs, signs Wink Martindale as host of the firm's new three-hour weekly radio syndicated show. George Savage, left, is general manager of the syndication firm and executive producer of the program.

## KNEW-AM San Francisco Goes to Country Format; Survey Shows Area Need

SAN FRANCISCO—Capitalizing on its phenomenal success with KLAC-AM in Los Angeles, Metromedia changed its long-time loser—KNEW-AM—here to country music July 1. For several months, John Kluge, head of Metromedia Inc., had the station on the market. But several other radio veterans had been subtly inducing pressure to take the station to a country music format.

The way was paved, finally, when James Gabbert, owner of KIOI-FM, purchased a daytime country music operation in the market—KSAY-AM—and began simulcasting KIOI-FM's rock format on it. This left the market without a country music voice.

However, Metromedia was still cautious and hired the research firm of Entertainment Response Analysts in San Francisco to evaluate music and programming tastes in the area. The results, according to George Duncan, president of the radio division of Metromedia, indicated the need for a country music station in the market.

As of last week, no general manager or program director had been announced for the station; several men were being considered. Having a voice in the station's format and personnel, to some extent, is Bill Ward, general manager of KLAC-AM.

KLAC-AM was shifted to a country music format by then general manager Bruce Johnson, now head of radio for RKO General; the move was considered audacious at the time because, though some of Metromedia's FM stations had pioneered the progress rock format, the "image" of the chain had been that of decidedly MOR, basically because the flagship station was and still is WNEW-AM in New York.

Going country with one of the AM stations was definitely considered a "risk." But Ward took over the programming of KLAC-AM after an abortive attempt by another program director and the station was on its way to financial success. Inside reports are that the station is doing better in billings now than anytime in its history.

Most of the air personalities on KNEW-AM have departed the station. Joining the station is Bob Jackson, previously an air personality with WIL-AM in St. Louis. A couple of other air personalities are being sought now.

The station will broadcast country  
(Continued on page 38)

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Almost any industry has its super stars. On records, there's Frank Sinatra and Elvis Presley and maybe a

couple of others. In radio, there's Jack Thayer. Jack has done just about everything there is to do in radio; most recently, he has been head of radio for Nationwide Communications, operating out of Columbus, Ohio.

But this past Friday (12), it was announced that Jack will be the new radio chief for NBC. He'll be in charge of the owned and operated stations, the radio network, and other facets. Several of us in radio have long known Jack's capabilities; more importantly, he contributes more to the industry than he takes—he goes out of his way to help people, advise them, give them a helping hand, motivate them.

And he does this latter so extremely well. I guess he's just about one of the most-liked and most-thought-of radio men in the world right now. Better than that, he's respected as a radio man superb. I sincerely think that NBC couldn't have made a better choice.

Bob Whitley has left KYA-AM-FM, San Francisco; he's an extremely creative programmer. No hard feelings in the parting between him and general manager Howard Kester, but probably that last ARB didn't exactly cement any lasting relationships. ... And Jonathan Fricke has resigned at KFOX-AM in Long Beach, a country music station he's been programming. Before KFOX-AM, Jonathan took WMC-AM in Memphis country. Good man. If anyone is looking for a good program director, his home number is 213-597-1748.

Bill Gavin just met with a bunch of his advisors on his annual program conference. Among those on hand were Ted Atkins, Hal Moore, Peter McLain, Jack McCoy. I would suspect that the Gavin meet is going to be an excellent one this year in Kansas City, where the very first programming meeting was held under the direction of Todd Storz and Bill Stewart.

Programmer's Digest, Nashville, has introduced a new central clearing house service for airchecks, according to Buddy Blake, who heads up the talking magazine. The service will give program directors a central point in their search for air talent, as well as provide possible jobs for deejays. Only a \$7 handling fee is requested for each 30-minute reel ordered by program directors to cover postage, dubbing, and mailing.

Deejays should also include several copies of a resume. From the tapes, Programmer's Digest will assemble composite tapes known as "Audition '74" and categories ranging from personality format and progressive to country, soul, and news and sports. Deejays submit two-and-a-half minute telescoped airchecks at no charge to them. The

address of the service is: Audition '74, P.O. Box 15721, Nashville, Tenn. 37215. Phone 615-834-1951.

Bob Mohr, 301-731-1222, is looking for a programming and/or air personality job. Was program director of WCBU-AM, Oxford, N.C. ... Jeff Stone is looking for air work. 602-271-9341. Worked at WTOB-AM, Winston-Salem, N.C. ... Kris Phillips, 215-783-7222, is looking. He was programming WCGQ-FM in Columbus, Ga.

So, after one thousand and four hundred years as evening air personality on the nation's leading rocker—WABC-AM, New York—Bruce "Cousin Brucie" Morrow is leaving to join WNBC-AM in that  
(Continued on page 38)

## CATV Operations Offer FM Intra-Market Rivalry

LOS ANGELES—More than 60 percent of the FM radio stations belonging to the National Assn. of FM Broadcasters face intra-market competition from CATV operations, according to a survey just conducted by the NAFMB.

And almost 80 percent of the membership stations report that their local CATV system transmits one or more FM signals on its cable. Approximately 20 percent report that their local CATV system originates commercial audio programming, primarily music.

About 50 percent of the stations reporting indicate concern over the potential detrimental effect of their growth because of CATV and the feeling in general is that since nearly all radio activity of CATV is on the FM band, CATV is of special concern to FM broadcasters.

The survey also states that by far the greatest majority of CATV systems are owned by out-of-town, nonbroadcast groups.

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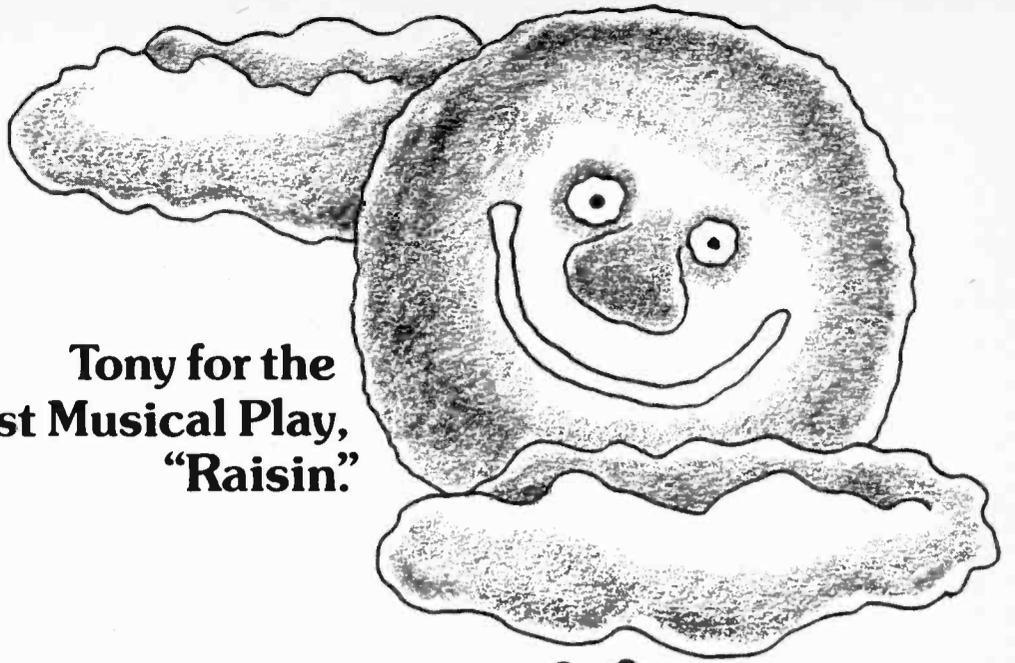
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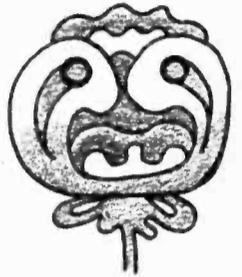
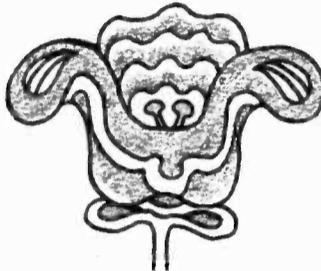
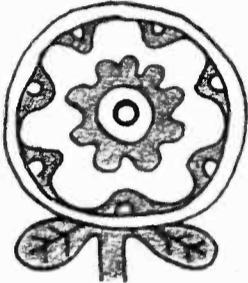
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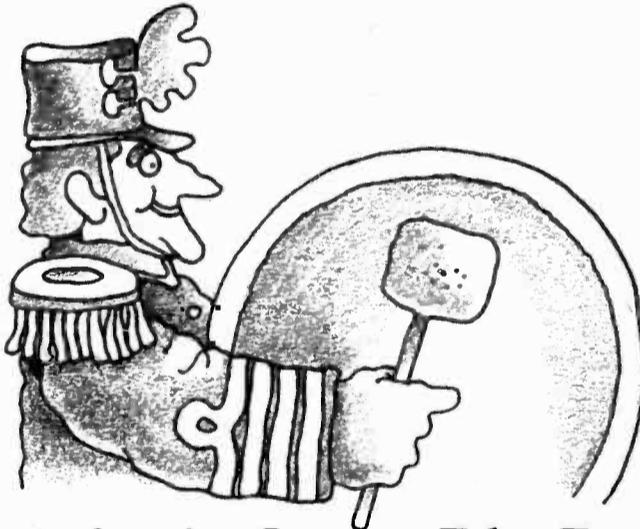


**Emmy for the music for "The Autobiography of Miss Jane Pitman."**

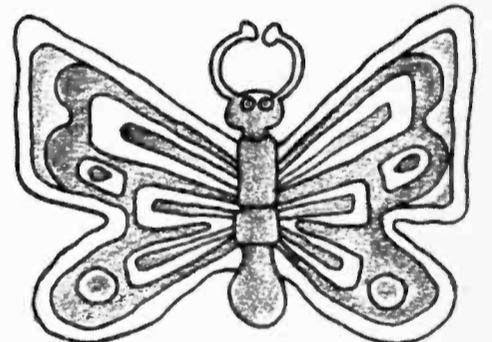
# AWARDTIME AT BMI



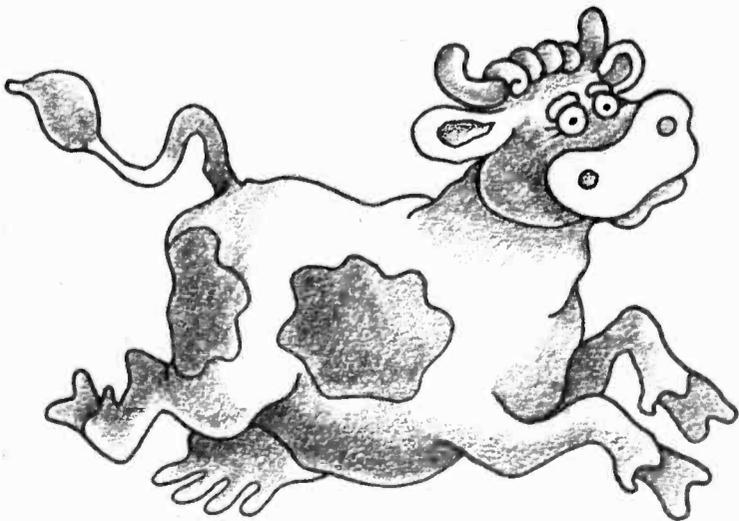
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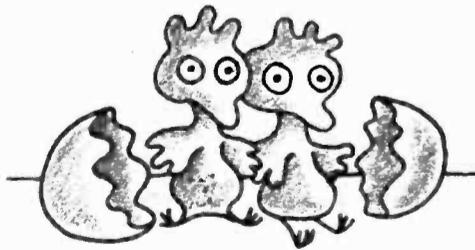
**Music for the Cannes Film Festival award-winning film, "The Conversation."**



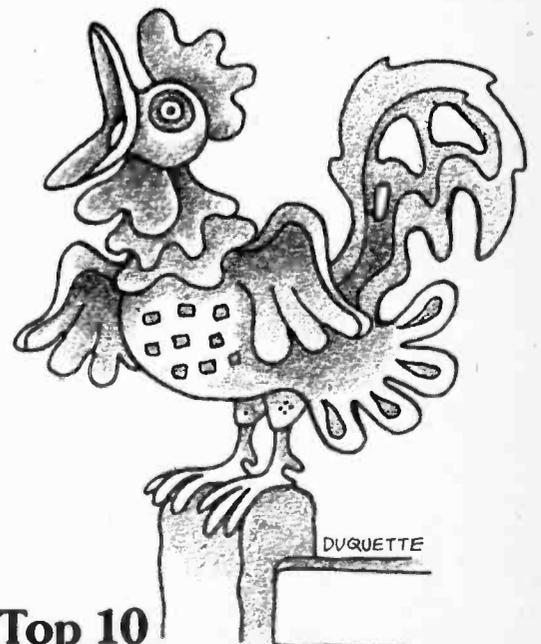
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# Yesteryear Hits

## FIVE YEARS AGO

July 19, 1969

### SINGLES

- 1 IN THE YEAR 2525 (Exordium & Terminus)  
Zager & Evans (RCA)
- 2 SPINNING WHEEL  
Blood, Sweat & Tears (Columbia)
- 3 GOOD MORNING STARSHINE  
Oliver (Jubilee)
- 4 CRYSTAL BLUE PERSUASION  
Tommy James & The Shondells (Roulette)
- 5 WHAT DOES IT TAKE TO WIN YOUR LOVE  
Jr. Walker & The All Stars (Soul)
- 6 ONE  
Three Dog Night (Dunhill)
- 7 COLOR HIM FATHER  
Winstons (Metromedia)
- 8 THE BALLAD OF JOHN & YOKO  
The Beatles (Apple)
- 9 MY CHERIE AMOUR  
Stevie Wonder (Tamla)
- 10 LOVE THEME FROM ROMEO & JULIET  
Henry Mancini & His Orchestra (RCA Victor)

## FIVE YEARS AGO

July 19, 1969

### ALBUMS

- 1 HAIR/ORIGINAL CAST  
(RCA Victor)
- 2 ROMEO & JULIET/SOUNDTRACK  
(Capitol)
- 3 BLOOD, SWEAT & TEARS  
(Columbia)
- 4 FIFTH DIMENSION  
Age of Aquarius (Soul City)
- 5 TOM JONES  
This Is (Parrot)
- 6 HENRY MANCINI & HIS ORCHESTRA  
A Warm Shade Of Ivory (RCA Victor)
- 7 WHO  
Tommy (Decca)
- 8 BOB DYLAN  
Nashville Skyline (Columbia)
- 9 IRON BUTTERFLY  
In-A-Gadda-Da-Vida (Atco)
- 10 CROSBY/STILLS/NASH  
(Atlantic)

## TEN YEARS AGO

July 18, 1964

### SINGLES

- 1 RAG DOLL  
4 Seasons (Philips)
- 2 MEMPHIS  
Johnny Rivers (Imperial)
- 3 I GET AROUND  
Beach Boys (Capitol)
- 4 CAN'T YOU SEE THAT SHE'S MINE  
Dave Clark Five (Epic)
- 5 THE GIRL FROM IPANEMA  
Getz/Gilberto (Verve)
- 6 THE LITTLE OLD LADY (From Pasadena)  
Jan & Dean (Liberty)
- 7 DON'T LET THE SUN CATCH YOU  
CRYING  
Gerry & The Pacemakers (Laurie)
- 8 DANG ME  
Roger Miller (Smash)
- 9 MY BOY LOLLIPOP  
Millie Small (Smash)
- 10 KEEP ON PUSHING  
Impressions (ABC-Paramount)

## TEN YEARS AGO

July 18, 1964

### ALBUMS

- 1 LOUIS ARMSTRONG  
Hello, Dolly! (Kapp)
- 2 HELLO, DOLLY!/ORIGINAL CAST  
(RCA Victor)
- 3 FUNNY GIRL/ORIGINAL CAST  
(Capitol)
- 4 STAN GETZ & JOAO GILBERTO  
Getz/Gilberto (Verve)
- 5 THE DAVE CLARK FIVE RETURN!  
(Epic)
- 6 BARBRA STREISAND/THE THIRD ALBUM  
(Columbia)
- 7 THE BEATLES' SECOND ALBUM  
(Capitol)
- 8 AL HIRT  
Cotton Candy (RCA Victor)
- 9 ANDY WILLIAMS  
Call Me Irresponsible & Other Hit Songs  
(Columbia)
- 10 AL HIRT  
Honey In The Horn (RCA Victor)



JULY 20, 1974, BILLBOARD

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# Best Selling Classical LP's

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	54	<b>SCOTT JOPLIN: THE RED BACK BOOK</b> New England Conservatory Ragtime Ens. (Schuller), Angel S-36060 (Capitol)
2	2	54	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1</b> Joshua Rifkin, Nonesuch 71248 (Elektra)
3	8	9	<b>SCOTT JOPLIN: PALM LEAF RAG</b> Southland Stingers (Sponhaltz) with Grierson (piano), Angel S-36074 (Capitol)
4	4	54	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 2</b> Joshua Rifkin, Nonesuch 71264 (Elektra)
5	11	9	<b>BOITO: MEFISTOFELE</b> Treigle, Domingo, Caballe, London Symphony & Ambrosian Opera-Chorus (Rudel), Angel SCLX-3806 (Capitol)
6	3	26	<b>KING OF THE HIGH C's</b> Luciano Pavarotti, London OS 26373
7	7	54	<b>SWITCHED ON BACH</b> Walter Carlos, Columbia Masterworks MS 7194
8	14	54	<b>BACH: FLUTE SONATAS (complete)</b> Rampal, Odyssey Y2-31925 (Columbia)
9	15	9	<b>MORE SCOTT JOPLIN RAGS</b> New England Conservatory Ragtime Ensemble (Schuller), Golden Crest CRS-31031
10	5	29	<b>SWITCHED ON BACH II</b> Walter Carlos, Columbia Masterworks KM 32659
11	32	5	<b>VAUGHAN WILLIAMS: DONA NOBIS PACEM</b> London Philharmonic Orch. (Boult), Angel S-36972 (Capitol)
12	10	36	<b>PUCCINI: TURANDOT</b> Sutherland, Caballe, Pavarotti, Ghiaurov, Krause, Pears, London Philh., Aildis Cho. (Mehta), London OSA 13108
13	16	54	<b>BACH: BRANDENBURG CONCERTOS</b> Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra)
14	6	29	<b>RACHMANINOFF: VESPERS</b> U.S.S.R. Russian Chorus & Soloists (Sveshnikov), Melodiya/Angel SRB-4124 (Capitol)
15	-	1	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1 &amp; 2</b> Joshua Rifkin, Nonesuch HB-73026 (Elektra)
16	9	26	<b>THE CHRISTOPHER PARKENING ALBUM</b> Christopher Parkening, Angel S-36039 (Capitol)
17	23	46	<b>PIANO MUSIC BY GEORGE GERSHWIN</b> William Bolcom (piano), Nonesuch H 71284 (Elektra)
18	22	9	<b>R. STRAUSS: ALSO SPRACH ZARATHUSTRA</b> Berlin Philharmonic (Von Karajan), DGG 25030 402 (Polydor)
19	24	5	<b>WILLIAM GRANT STILL: BLACK COMPOSERS SERIES, VOL. 1</b> London Symphony Orch. (Freeman), Columbia M 32782
20	25	54	<b>MAHLER: SYMPHONY NO. 8</b> Chicago Symphony Orch. & Chorus (Solti), London OSA 1295
21	27	9	<b>HALEVY: LA JUIVE (highlights)</b> Arroyo, Moffo, Tucker, Gaiotti, New Philharmonia Orch., (de Almeida), RCA Red Seal ARL1-0447
22	28	5	<b>HEAVY ORGAN AT CARNEGIE HALL, VOL. 2</b> Virgil Fox, RCA Red Seal ARL1-0477
23	17	30	<b>BEETHOVEN: SYMPHONY NO. 9</b> Chicago Symphony Orchestra & Chorus (Solti), London CSP 8
24	26	38	<b>CLASSIC FILM SCORES FOR BETTE DAVIS</b> National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0183
25	12	18	<b>VERDI: I VESPRI SICILIANI</b> Arroyo, Domingo, Milnes, Raimondi, New Philharmonia Orch., Aildis Choir, (Levine), RCA Red Seal ARL4-0370
26	-	1	<b>HANDEL: SONATAS FOR FLUTE &amp; HARPSICHORD (Complete)</b> Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
27	13	48	<b>PUCCINI: LA BOHEME</b> Freni, Pavarotti, Ghiaurov, Berlin Philh. (Von Karajan), London OSA 1299
28	33	18	<b>MAHLER: SYMPHONY NO. 10</b> New Philharmonia Orch. (Morris), Philips 6700.067 (Phonogram)
29	29	9	<b>BELLINI: NORMA</b> Sills, Verrett, Di Giuseppe, Plishka, New Philharmonia Orch., (Levine), Audio Treasury ATS-20017 (ABC)
30	31	9	<b>STEINER: GONE WITH THE WIND</b> National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0452
31	34	32	<b>PRIMO TENORE</b> Luciano Pavarotti, London OS 26192
32	38	5	<b>BERLIOZ: SYMPHONIE FANTASTIQUE</b> Chicago Symphony Orch. (Solti), London CS 6790
33	35	5	<b>SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY</b> Isao Tomita, RCA Red Seal ARL1-0488
34	18	18	<b>CASABLANCA: CLASSIC FILM SCORES FOR HUMPHREY BOGART</b> National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0422
35	37	5	<b>ELIZABETH &amp; ESSEX FILM SCORES</b> National Philharmonic Orch. (Gerhardt), RCA Red Seal ARL1-0185
36	-	1	<b>THE BEST OF SCOTT JOPLIN AND OTHER RAG CLASSICS</b> Max Morath, Vanguard VSD 39/40
37	20	13	<b>ALBENIZ: IBERIA (complete)</b> Alicia de Larrocha (piano), London CSA 2235
38	39	5	<b>CHEVALIER DE SAINT-GEORGES: BLACK COMPOSERS SERIES, VOL. 1</b> London Symphony Orch. (Freeman), Juilliard Quartet, Columbia M 32781
39	-	1	<b>MAHLER: SYMPHONY NO. 5</b> Chicago Symphony Orchestra (Solti), London CSA 2228
40	-	1	<b>MOZART: DON GIOVANNI</b> Wixwil, Burrows, Roni, Van Allan, Arroyo, Te Kanawa, Ganzarolli, Royal Opera House Orch. & Chorus (Davis), Philips 6707 022 (Phonogram)

## Classical

### Classical Notes

Eva Heinitz, viola da gamba player, and harpsichordist Malcolm Hamilton combine recording efforts in "The Art of the Viola da Gamba" on Delos Records. It's a double-fold album which presents pictures and a comprehensive discussion of the instrument and its history. . . . **Marta Casals**, widow of **Pablo Casals**, attended opening concerts at Marlboro, Vt., in honor of the late conductor-cellist. Programs were performed by old friends and colleagues and young musicians. . . . RCA's European classical committee met last week in Hamburg. Meet was chaired by **Ralph Mace**, European classical manager and hosted by **Hans-George Baum**, RCA Schallplatten manager, and German classical manager **Anke Bergemann** and included **Mary-Jo Little** from U.K., **Claude Bardot** of France, and **Francesco Santi** and **Beneto Vassura** of RCA-Italiana.

Pianist **Claudio Arrau** plays Brahms concerti in single program with **Spokane Symphony Orchestra** in the opera house, Spokane, Wash., on Monday (15). . . . The **Los Angeles Philharmonic**, conducted by music director **Zubin Mehta**, begins six-week tour in September and October. First stop is in London's Royal Albert Hall on Sept. 2. Mehta will conduct all 32 of the concerts scheduled. . . . American Liszt Society will hold annual meeting in

Buffalo on Oct. 25-27, under auspices of State University of New York at Buffalo. Highlight of three day meet will be concert by **Buffalo Philharmonic** under **Michael Tilson Thomas**.

BMI's **Ed Cramer** to Soviet Union on Sunday (14) to discuss copyright matters. . . . **Aaron Copland** work, created as musical salute to the 200th anniversary of American Revolution, gets world premiere at Grand Opera House, Wilmington, Del., with Philadelphia Orchestra under Eugene Ormandy. Orchestra last appeared in Wilmington in 1931, under baton of **Ossip Gabrilowitsch**. . . . "The Lone Shadow," compilation of tapes courtesy of WBJC manager **Ken Stein**, was arranged by Baltimore Symphony conductor **Andrew Schenck** and played July 7 at Merriweather Post Pavilion. It was termed a musical collage of nostalgia.

"Flea market" in Denver is set for Sept. 7, to benefit **Denver Symphony Orchestra**. . . . If you're a stamp collector and love music, startups overseas have been announced for **Suk, Poulenc, Smetana, Bruckner** and **Schoenberg**, according to collector **Joan Scobey**. . . . September issue of WCRB Guide, published by the station, will contain feature story and photos on Harvard Square and Harvard University. **ROBERT SOBEL**

### BOOK REVIEWS

## Two Books Use Billboard Charts In Compiling Lists

LOS ANGELES—For those in the record industry, colleges, libraries or just plain fans, the two latest books based on Billboard's copyrighted charts should provide comprehensive reference guides as well as acting as mediators in the many arguments that always seem to crop up when record people or fans get together.

Joel Whitburn's "Top LP's 1945-1972," published by Record Research, is the latest in the author's five-volume library. This work lists every LP alphabetically by artist that has reached Billboard's Top LP chart up to 1972, as well as offering separate listings for original cast LP's, television soundtrack albums and sets by "various artists."

Each LP listing also gives the date of its high point on the chart as well as the high point, number of weeks on the chart, record label and number. Also included is a list of No. 1 LP's during the period covered by the book, a picture index of artists charted 100 weeks or more and a picture index of the top LP artists from 1945-1972.

Various top artist achievements are also covered, such as most No. 1 LP's, most top 10 albums and most charted albums. A synopsis of the charts and an artist cross reference is also provided. Whitburn's book is priced at \$40 and can be purchased through Record Research, P.O. Box 82, Menomonee Falls, Wis. 53051.

Joe Edwards' "Top 10's & Trivia of Rock & Roll and Rhythm & Blues 1950-1973" is a book for those in the business and fans. The book lists the top 10 popular singles, top five popular LP's and top 10 soul singles by year and month from 1950 through 1973.

Also included are three trivia sections, covering rock & roll, early '50s pop and soul. Questions center around areas such as artists' real

## DG Tape Price Rise

NEW YORK—Polydor Inc. has increased its suggested list price to \$7.98 on all classical cassette and 8-track tape product, an increment of \$1.00 per unit. The increase, effective July 1, covers all tapes on the Deutsche Grammophon and Archive labels, bringing them up to price parity with disk product.

Sid Love, national tape marketing manager for DG in the United States, cited cost increases in tape duplicating, printing, materials and shipping. In the case of cassettes, which are all manufactured in DG's German factories, the import and international monetary exchange fluctuations have been the largest factors in the cost increases for the company. Eight-track product will continue to be manufactured State-side, where cost increases have affected every manufacturer in the domestic industry.

## New Label

• Continued from page 3

King says, "and the primary means we have, perhaps, is through their music. In the Music of the Earth series we will be offering music that is both beautiful and exciting, chosen from the collections of some of our most eminent ethno-musicologists with the aim of bringing the average listener closer to an understanding of those people who are his neighbors."

Included in the first release will be albums devoted to early Guatemalan band music, Balinese Gamelan music, music of North Central and South Central Chile, and an "opera" from Sikkim. A total of 10 LPs is planned for the first year by Music of the Earth, all newly recorded on location. They will each be packaged in single record jackets, accompanied by extended annotation printed on folio inserts, and will list at \$3.49.

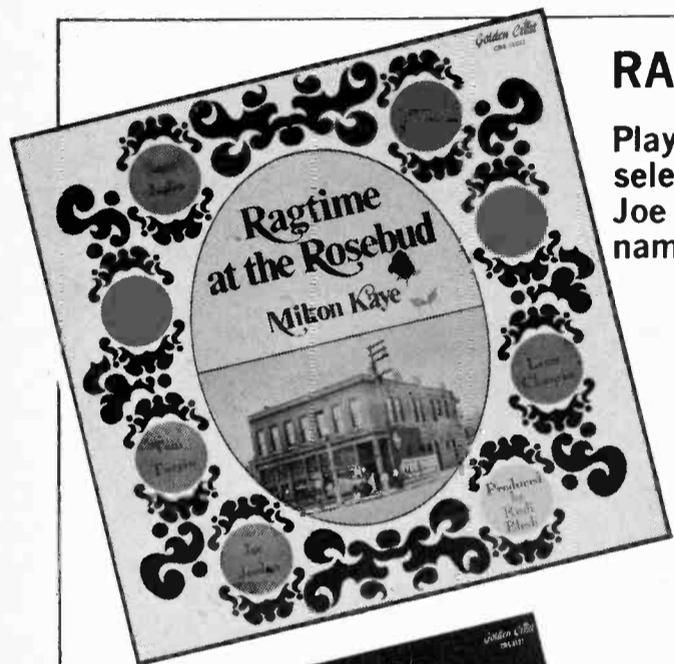
Future repertoire, tentatively set, will include children's songs of Sierra Leone, tribal music of the American Indian, and music representative of the people and subcultures of Burma, Panama and Upper Volta.



RCA Records Photo  
**A FOXY APPROACH**—Virgil Fox shows off the "Mighty Wurlitzer," organ used for 41 years at New York's Paramount Theater, on which he recorded an LP of works from Joplin's "The Entertainer" to Elgar's "Pomp and Circumstance." RCA producer Peter Dellheim is at right. Looking on is Michael Coup, president of Wichita Theatre Organ, Inc., organization of some 30 organ buffs which raised the money to buy and restore the organ. The recording session was held at Century Hall 11 Exhibition Hall, Wichita, Kan.

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- Pan-Am Rag
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- Swipsey Cake Walk
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# Vox Jox

• Continued from page 32

city—in an evening slot. In fact, the same evening slot being vacated by

## KNEW-AM Country

• Continued from page 32

music around the clock, using a playlist of somewhere around 70-80 records. Don Chamberlain, telephone talk personality with KNEW-AM, will remain with the station doing an 8-midnight "After Dark With Don Chamberlain" show.

## WKLS-FM Format

• Continued from page 28

WQXI-FM. Joining the new operation from WFUN-AM in Miami is Dean Clark.

Chase describes the format as a contemporary album format targeted at 18-34 year olds. The playlist will vary, but reflect albums selling in the market more so than singles. "Not a Top 40 station, but not a progressive station either," Chase says.

The new air personalities were already on the air last week; a couple of more personalities were being sought. The station previously featured more of a MOR sound.

## dbx Unit Used For Klavier LP

LOS ANGELES—Klavier has released its first LP incorporating the dbx noise reduction system. The LP features harpist Susann McDonald performing a solo harp recital of French music.

The dbx process compresses the signal upon recording and expands it on the tape playback during the mastering stage of production.

A special dbx decoding device is required for home listening and a number of manufacturers are already offering this accessory item.

Wolfman Jack, who is returning to the West Coast. Date for the change-over is Aug. 15. Rick Sklar, head of programming for the ABC AM stations, admits that he has four or five people in mind to take over the evening slot, but that since he has quite a while to look, will be rambling around the country listening to a few potential air personalities. I can just see it now—every evening personality in the nation will suddenly put on his very best performance the next few weeks.

\* \* \*

Tony Mann left KHJ-AM, in Los Angeles, last week. Situation more than touchy. ... Ray Potter, program director of KFJZ-AM in Fort Worth, is seeking a mid-day personality. Good operation to work for; Top 40 format. ... A bunch of Californians will be in Dallas at PAMS cutting new jingles about the time you read this. ... Program director at WRC-AM, Washington, now is Gordon Peal.

## Composers Lose Suit Vs. Film, TV Firms

NEW YORK—The U.S. District Court here has dismissed the \$300 million class action brought by top background composers against film and TV firms, ruling the complaint a labor dispute whose resolution was more properly the jurisdiction of the National Labor Relations Board.

The composers, in their action launched two years ago, sought exploitation rights to their music on uses other than background. They charged film and TV producers with antitrust violations in sewing up all rights in writer contracts, an allegation rejected by the court.

The court decision, by Judge Charles L. Bricant Jr., was handed down June 28.

## TEXAS

Henry Pena's new TV show premiered Saturday, July 6 over Houston's K11TV (Channel 39). The thirty-minute weekly show is entitled, "The Stardust Presents Henry Pena" and will be devoted strictly to entertainment, featuring top Chicano artists. It will be produced by Cruz Velasquez. Pena will be commuting from San Antonio to do the show, since he's still the early morning disk jockey at KUKA-AM. ... And speaking of KUKA-AM, this station's programming is now oriented toward promoting the Texas product. The San Antonio station features, besides Pena, personalities Gilbert Villarreal, Angel Toledo Jr., Jesse Vallado, and Adam Najera.

Falcon records plans to install its own pressing plant in McAllen, Tex. Other excitement at Falcon is generated by the 25th anniversary of Los Alegres De Teran. To celebrate, Falcon is releasing a three album set of the Norteno duo's top hits. Los Alegres recently returned from a month and a half tour of Mexico, playing to packed houses. Falcon also reports success with its thirty-minute show titled, "Fanfarría Falcon." In early fall, Falcon begins what will be an annual event. The show will be taken on tour of different parts of the nation. Arnaldo Ramirez, Sr. (Mr. Falcon) will emcee the show while on tour. The tour will be coupled with the release of a series of albums featuring the artists appearing on the best of the TV shows.

The Royal Jesters continue the trend toward bilingualism among Chicano groups. Their latest Spanish single is "Yo Tengo Un Amor" b/w "Chicanita." They have also released an English effort titled, "I Just Fell For You" b/w "Misty Eyed Loretta." Gilbert Gonzalez and Sangreviva tour the Seattle, Wash., area July 12-15. Before returning to Texas, they will be in California July 19-21 and July 26-28. Sangreviva's latest single on Primero Records in "Piensalo" b/w "Delicias." They record at Houston's Jones Studio, with Bert Frlot as recording engineer. ... Wally Gonzalez, whose "Cuchi Cuchi" LP was a top seller for Falcon, is releasing another one in July. Gonzalez will also be touring California, Oregon, Washington, and Idaho this summer. ... Freddie Fender has been playing some of the top clubs in Corpus Christi and the Valley. He has a new album on ARV International, which features his recent single "Quinto Patio." ... Albert Esquivel reports Monsanto has been signed by GCP. They will soon begin work on their first LP for Rudy Guerra's label. The group will be recording at Manny Guerra's Amen Studios. Also debuting on GCP will be Roberto Pulido Y Los Klasicos. GCP is also taking an interest in the country market. Larry Soto is busy promoting country singer Chuck Holt's latest effort for GCP. This one is titled, "Broken Hearts Anonymous" b/w "Turn the Other Cheek." LUPE SILVA

## MIAMI

Celia Cruz packing them in at Club Montmatre. Her new single, "Quimbara," from the Vaya LP "Celia & Johnny" made with Johnny Pacheco is due out this week and is expected to be a strong seller in this market. ... El Gran Combo (EGC) jammed 4,000 fans into Miami Beach Convention Hall and the following week almost 2,000 into Westbrook. Their new LP is selling very well. ... Cafe (Vaya) appearing at the Marco Polo Hotel in the Swinger Lounge. Their LP is being aired on American stations for their "Santana-like" sounds.

Polo Marquez (Parnaso) will be at Centro Espanol starting Aug. 17 af-

# Latin Scene

ter a tour of Argentina and Los Angeles. ... Tipica Tropical and Willie Vega LP due out this week on Mate label. ... Mateo San Martin of Southeastern Records reports his plant is pressing the 45 and LP of George McRae's "Rock Your Baby" on Henry Stone's TK label. ... Larry Moreno's "Lo Mas Hermosa Tentacion" (RCA) is becoming a smash hit all over Latin America. ... Luisa Maria Guell (Gema) has a new single "Sera," b/w "C'est Lamour." ... Kristian (Monica) being held over at Centro Espanol.

Universal Record Store at Midway Mall inaugurating their moving into quarters twice the size of previous store July 10 with live music by Tipica Tropical and rock band Boa, giving away of records and posters and marking all stock down to 1970

prices. Although rumors flew in every direction, Sonido y Discos remains the exclusive distributor for Fania Records and all their lines. ... Alhambra records has released product by Cesar, Los Alamos, Daniel and Leonel Vaccaro. ... Tony Parodi, promotion man for Fania in Miami, doing his job by getting airplay on American stations of Mongo Santamaria's (Vaya) latest LP, the new Fania All Stars LP and Cafe's LP. ... The All Stars of Fania play here Aug. 3 with many guest artists, including Manu Dibangu. ... Pedro de Pool, popular deejay now at radio B.B. in Panama and doing a bang-up job. ... Manny Mato and his Sound Triangle label continue to put out the local rock band hits with his new Pearly Queen LP.

ART (ARTURO) KAPPER

Billboard SPECIAL SURVEY for Week Ending 7/20/74

## Billboard Special Survey Hot Latin LP's

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### IN TEXAS

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VINCENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	FREDDIE MARTINEZ "Es La Onda Chicana," Freddy FR 1014
2	ANGELICA MARIA "Tonto," Sonido Internacional SI8006	10	LOS HUMIDES "Amor Eterno/Ambicion," Fama 518
3	SUNNY & THE SUNLINERS "El Orgullo De Texas," Key bc 3019	11	AUGUSTINE RAMIREZ "Es Tierra Chicana," EZ 1085
4	FREDDIE MARTINEZ "Pure Gold," Freddy FR 1011	12	LOS ANGELES NEGROS "Lo Mejor De," PA 1122
5	RAMON AYALA "La Nueva Zenaida," TexMex 7017	13	LOS ANGELES NEGROS "A Ti," United Artists 135
6	LUCHA VILLA "Puro Norte Vol. 3," DM 1612	14	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
7	LOS TREMENDOS GAVILANES "Los Tremendos Gavilanes," EZ 1088	15	LUCHA VILLA "Lo Mejor De Jose A. Jimenez," DM 1626
8	LATIN BREED "Mas Latin Breed!," GC 108		

### IN MIAMI

1	BLANCA ROSA GIL "Punto Final," International (Fania) 451	9	ROBERTO CARLOS "En Castellano," Caytronics 1404
2	NELSON NED "Nelson Ned," UA Latino 1550	10	ORCH. SUPREMA "Orch. Suprema," Sound Triangle 7784
3	MARIO ANTONIO MUMIZ "Te Quiero," Arcano 3263	11	EL GRAN COMBO "#6," EGC 006
4	CONJUNTO UNIVERSAL "Dando Candela," Velvet 1410	12	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254
5	JOHNNY VENTURA "Protesta de los Foes," Mat 29	13	WILD WIND "Wild Wind," Sound Triangle 7780
6	TIPCA 73 "#2," Inca (Fania) 1038	14	OSCAR DE FONTA "Te Esperare En La Playa," Alhambra 136
7	NYDIA CARO "Nydia Caro," Alhambra 131	15	LUIS GARCIA "Cerca De Ti," Audio Latino 4000
8	RAY BARRETTO "Indestructible," Fania 456		



ABC/Dunhill Photo

BE A HERO—Lee Sherwood, now head of NBC's "Monitor" programming operation in New York, receives a plaque for helping break "Billy Don't Be a Hero" by Bo Donaldson and the Heywoods when he was programming WRC-AM in Washington. Presenting the plaque on behalf of Chalice Productions and ABC/Dunhill Records is Marvin Deane, left, trade liaison executive for the record label.

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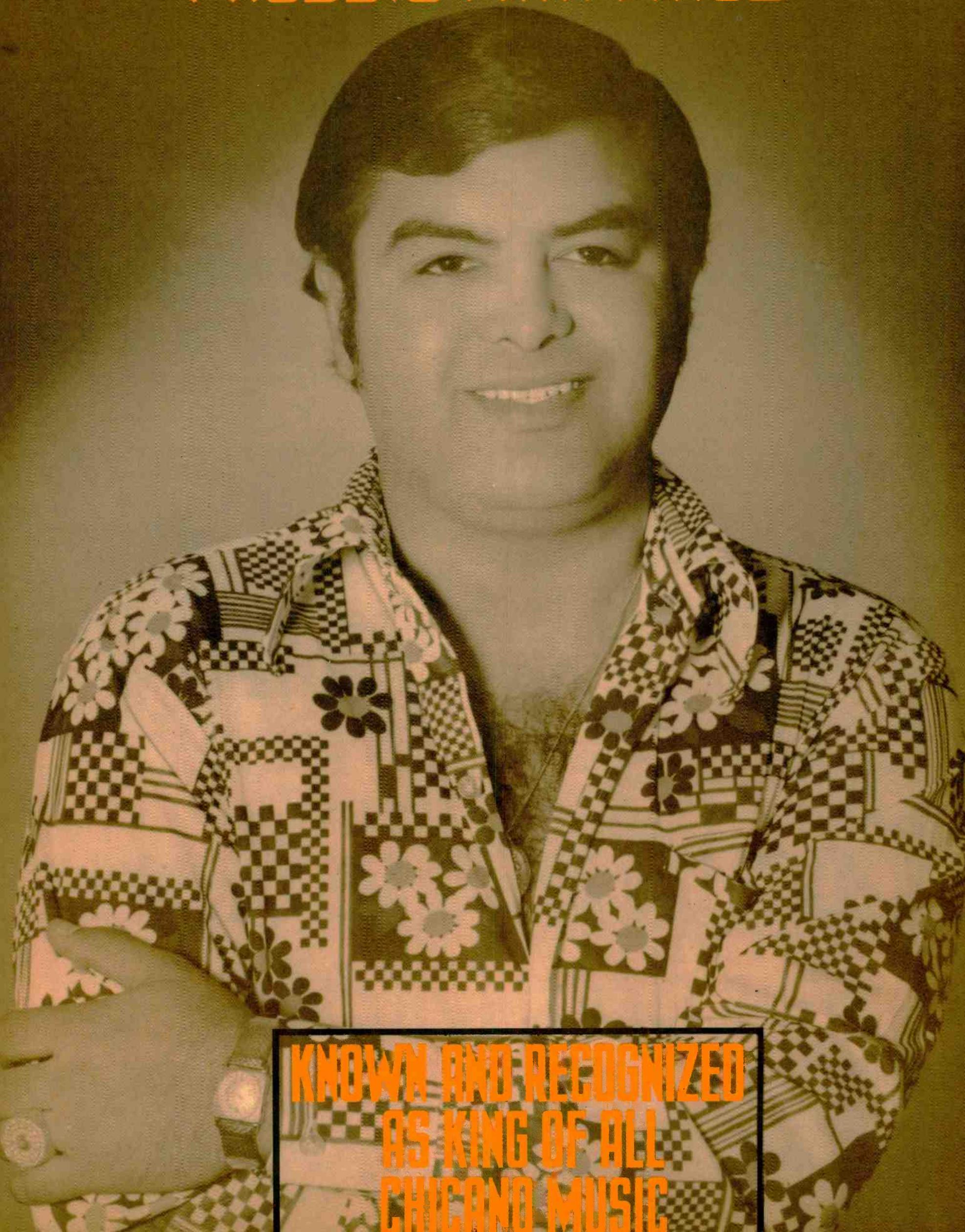
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# FREDDIE MARTINEZ



**KNOWN AND RECOGNIZED  
AS KING OF ALL  
CHICANO MUSIC**

# Freddie Martinez Brings Recognition and Respectability To Chicano Music

Just as Elvis Presley is generally regarded as the man who brought respectability to rock 'n roll and the Beatles are credited with popularizing the English movement, such is the fate of Freddie Martinez in the increased recognition of the music that is currently one of the fastest growing entertainment businesses in the world — Chicano Music.

Martinez does not take credit for starting this brand of music that grew out of a combination of Mexican standards and conjunto arrangements, but he is recognized as the person who brought stability and respect to the entire industry. In the process of laying the groundwork, Martinez has reached super-star status and has become the top act on the entire Chicano circuit.

To know Freddie Martinez is to understand his gigantic success. He is a dynamo of movement, whether he is on the stage entertaining thousands of fans or in the office running his complex of companies under the Freddie Records banner.

From the time Martinez was growing up in Corpus Christi, Texas, there was never any doubt as to his future fate in the music business. On his mother's side of the family, there was an abundance of musical talent. His uncles, Ralph and Bobby Galvan, were the recognized musical leaders of the Corpus Christi area, and their Galvan Brothers Band played regularly at the top Country Clubs and area dances throughout South Texas.

These two men were the musical force in Martinez' life, and it was in their Galvan Ballroom that he made his vow to become not only a good musician, but the best musician in Texas. Martinez loved to accompany his parents to the dances at the ballroom and listen to the innovators of the Tex-Mex music that, in itself, was as unique during those early days as it is today. He studied the arrangements of the undisputed originator of the music, Beto Villa, and listened intently as Balde Gonzales played his way into the hearts of the Mexican-American population of Texas.

Freddie's brother, Lee, was also seriously interested in music as a career and when he was 13, Freddie would challenge his older brother to hours of musical competition to see who could play the most songs on the trumpet.

It was inevitable that Martinez would start his own band and choose the Tex-Mex musical sound as his specialty over the jazz sound that was more popular with many of the Latin Musicians of the day.

Conjunto music, which featured the accordion as the main instrument, and the big band sound were the popular musical styles that appealed to the hard working Mexican-American during those days, but Martinez was aware of the change that Villa and Gonzales were bringing into these areas and made the decision that his band would move into the new Tex-Mex style of music.

The trumpet was Freddie's favorite instrument and he played his heart out while fronting the band in those early days, but it was the unavailability and undependability of

singers that forced him to lay his trumpet aside at regular intervals and become lead singer for the band.

Those times were hard for the band and especially for Martinez. Work was irregular despite the band's popularity and it seemed that there was always the problem of making good money. It was a never ending struggle to make a living and pay for the equipment and instruments that seemed to lead from one job to the next.

Wanting to be close to music in everything he did, Martinez took a job as a local disc jockey on a Spanish language radio station in Corpus Christi and spent several years spinning records during the day and playing jobs with the band at night.

As the result of recording for various labels during these hard times, Martinez soon became convinced that the success of a company lies in the fact that they must produce a good product and there must be adequate capitol for promotion once the product is released. During those years of moving from one record company to another, Freddie was observing the entire Chicano music industry with an eagle eye. He noticed that many companies failed because of distribution problems and especially because some of the middlemen in the Tex-Mex industry were very slow in the payment of their bills. The lessons learned during this time was the basis upon which Freddie Martinez built his gigantic successes of today.

## A SMALL Empire, the Result of a \$400 Investment

And, at this point in time, no one can question that Martinez is the rock upon which the Chicano musical industry is built. Since he saved \$400 to start his own company in 1970, Martinez has become a super star that shines brightly wherever Chicano music is heard throughout the United States. His Freddie Records complex, which includes his executive offices, a warehouse and his own recording studio, occupies a large, expensive tract of land just one block away from Corpus Christi's beautiful bayfront.

Freddie's elegant home, a showplace of exquisite beauty, nestles on the edge of an elaborate golf course in the city's Country Club addition. It has become the stopping off place for the top names in the music industry, ranging from record executives to Texas and United States Senators and Representatives.

Martinez attributes his fantastic success to the fact that he has retained control over the bulk of decisions that govern his company. He handles his booking engagements that keep him on the road up to 38 weeks of the year, playing dates all over the United States, from California to Florida to Chicago. Despite the fact that he is on the road a large amount of the time, Martinez keeps in close contact with the everyday business of his company at all times.

"One of the best moves that I've made in the company's success was to bring my brother, Lee, from Houston to help run the company," Martinez admits. "Lee knows the music business better than anyone else I might have found. He's not only a top musician, but he's also an excellent businessman." Lee Martinez supervises the day to day operation of Freddie Records with the help of Lee Martinez, Sr., the duo's father. Jim West, who recorded Martinez' first big hit record, "Botancito de Carino" and "Necesito tu Amor", runs the recording studio and has stayed on to engineer everyone of Martinez' hits including his gold record album, "Te Traiga Estas Flores."

Already the giant of the Chicano music industry, Freddie Records is busy expanding in several directions. At one time a single artist company, the label is adding some of the top names in the Chicano industry to its recording roster. Freddie Records now produces and releases product for Ram & Henry, Los Bandidos, and Lenny Salinas, all currently doing well on the Chicano music scene.

"The company's next big move is to be in two directions," Martinez explains. "We are now ready to move into all areas of the English music market and are looking for talent that will represent us well in the various recording areas of Anglo music."

"Perhaps the most important move is toward the movie industry for our company. I know this sounds unreal, but I am convinced this is the natural direction in which to move the company."



Freddie on stage before huge crowd in Monterrey, Mexico.

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Martinez became interested in the movie areas following his performance with Mexican film star Tony Aguilar in the movie, "La Muerte del Pancho Villa." Martinez had a small part in the motion picture, but his influence packed the movie houses where the picture was shown in Houston, Dallas, San Antonio, and Corpus Christi, as well as in Mexico. When Martinez appeared on the screen to sing a song, the crowds stood and cheered. "The picture reportedly grossed enough in Texas, alone, to pay the production expenses of the film," Martinez points out. "I'm convinced that a good picture with top Chicano stars could make excellent money for our company."

Martinez also points out the fact that over 10,000 Mexican youngsters from Monterrey met him at the airport and nearly tore him apart with worship when he performed there in 1972. "This proves that Mexico is also ready for Chicano music," Martinez adds.

## Freddie Martinez Three Ventures, Three Successes

When Freddie Martinez walked into the front offices of Studio B Recording near the beautiful bayfront of Corpus Christi to spend the \$400 he had saved to start Freddie Records, it seemed unbelievable that soon this same young man would not only build his entertainment complex right on that very spot, but would also have one of the most highly successful record companies in the world, all built on a sound that is now sweeping into all areas of the country.

At that time in 1970, Martinez was a local Chicano band leader who had recorded with several Spanish labels with very little success. He had come to the conclusion that starting his own company was the only way he could govern his own destiny. So with \$400 and a strong belief in himself, Freddie Martinez recorded a song entitled "Necesito Tu Amor" and started on his way to building a musical empire in the Chicano industry.

This first song on his Freddie Record label became an immediate hit, and by the time he recorded "Botancito de Carino," he knew he was on his way to building a healthy record company in his home city of Corpus Christi.

With knowledge gained over several years recording with other companies, Martinez founded his company by aligning with recognized distributors like Manuel Rangel of San Antonio and others who were gaining a good reputation in the industry. Those distributors and rack jobbers that he knew to be a bit slow in paying were sent records only C.O.D. or not at all. In turn, Martinez instituted a policy that required his own company to pay their bills on time as well.

Because of this prompt payment policy, Martinez immediately became the "golden haired boy" of the Chicano industry among suppliers such as Ralph Jalufka of Houston Record Pressing who assisted in every way he could to assure the success of Martinez.

The release of the album entitled "Te Traiga Estas Flores" sent Martinez roaring to the top of the industry, and has become a classic as one of the few gold records produced in the Chicano music vein. The album still appears on Chicano charts across the nation.

"Te Traigo Estas Flores" is only one in a long list of successful recordings produced by Freddie. Other hits include the ever favorite, Freddie's hit recording of "Una Estrellita Lloro". Also listed among Freddie's hit songs are: "Regalito de Dios", "La Lamparita", "Mi Arbol y Yo", "Ahora Que Soy Libre", "Munequita de Canela", "Farolito de Amor", and the long-standing favorite, "El Contrabando de El Paso".

It's not unusual to find two and sometimes as many as three of Freddie's albums among the top 15 in the Texas charts as listed by Billboard. Freddie's recordings have appeared in all Chicano charts across the country, including such areas as Chicago, Los Angeles, and Miami. "Te Traigo Estas Flores", which broke nationwide and into Mexico and South America, appeared numerous times in the New York chart, which rarely lists Chicano music.

Having established himself as a legitimate label, Martinez decided to stay in Corpus Christi, rather than moving to a larger city as many had recommended. He bought Studio B Recording where he had recorded his hit records and enlarged the facility to include executive offices and a large warehouse. Because of the popularity of Freddie Records, the City of Corpus Christi has profited from the company's location there, as the area has become known world-wide to music promoters and musicians.

Despite a large amount of time on the road, Martinez has set the tempo for his company's growth, with plans now to move into the English areas of music and to advance into the motion picture industry.

"There are still a lot of things to be done in the Chicano music industry," Martinez explains. "Things like getting the music accepted in all parts of the United States, in

Europe, and in South America, but I also feel that the company needs to expand in other areas as well. We are at a point now where we can do this."

Feeling that the biggest problem now is getting good distributors to handle the Chicano product throughout the nation, as well as internationally, and getting ample radio airplay outside of Texas are major problems to overcome, Freddie has become a goodwill ambassador wherever he plays, always promoting the Chicano music industry. This is one reason he has achieved the title of "El Rey Embajador de la Onda Chicano" which means the Ambassador King of Chicano Music.

As this relatively new type of music continues to spread across the world bringing super star status to a number of performers, Freddie Martinez will long be remembered as the man who took Chicano music from its humble beginnings along the Texas-Mexican border and made it felt world-wide as a contemporary musical form. And there's no doubt, judging by its swift growth, that Chicano music is on its way to becoming the newest form of international music thanks to Freddie Martinez.

Europe, and in South America, but I also feel that the company needs to expand in other areas as well. We are at a point now where we can do this."

Already underway are plans to produce a major Chicano motion picture, an area that Martinez feels is wide open because that segment of the population is relying only on Mexican product at the present time. Top Chicano record artists currently have to go to Mexico and take minor parts in motion pictures, which in turn, draw large crowds because of those artists appearances in the films. Freddie Records is already going full speed in this direction and Martinez feels this is a logical move for his company.

Another important area of growth is the Anglo music industry. With Freddie Records already well known to various parts of the music industry, Martinez feels he is in a good position to move in to that area with very little problems. Such top artists as Sam Neely and country's Don Williams have already used his recording studio and he is sure that the company can be successful in a venture that would encompass both contemporary and country music areas.

Martinez, himself, currently releases three LPs and six singles per year all of which continue to sell extremely well. Recently, the company has started releasing product on Ram & Henry, Los Bandidos, and Lenny Salinas. Record sales on all three artists have been very good, according to Lee Martinez, who handles the day to day operation of the company.

"I consider Freddie Records as a very young, progressive company," Martinez explains. "As long as we can continue to explore and grow, I feel the entire music industry, as well as various other entertainment areas, are open to us for expansion and are important to our success in the future."

If the growth of Freddie Records over the past three years is any indication, generations to come will continue to feel the strong influence of the Freddie Records complex as well.

Freddie Martinez is batting 1,000 as all three of his ventures are successful at this point.

His band is in constant demand across the United States and Mexico. In Mexico he has performed in such places as Nuevo Laredo, Monterrey, Guadalajara, Zacatecas, Saltillo, Ciudad Mante and Nueva Rosita, Cuaquila.

In Los Angeles, San Jose, Fresno, Oakland and Stockton, California, Freddie is in constant demand. He recently completed a nine day performance at the Million Dollar Theatre in Los Angeles, one of the few Chicanos to perform there.

He has made a success of his record company by giving the public the kind of music they want to hear. His records are in demand where records are sold. He produces other groups on Freddie Records, with a different sound but with the never ending goal of trying to please the record buying public.

He took a faltering recording studio and in a short time made it pay off. This he did by catering to all customers, and trying to give them what they want. Many are the times when Freddie encourages young bandleaders to produce their own records.



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CALIFORNIA

# Freddie In Chicago

By Joe Zuniga

I remember when Freddie made his first appearance before the Chicago public. Frank and I booked him for a week-end, his first performance outside of Texas. Our contacts had assured us that it would be a successful venture, but neither Frank nor I were prepared for the mobs that met us that first night.

We started the publicity one month before Freddie's performance, and from the first day, all you heard was the anticipation of the public. By the time Freddie hit Chicago, the reaction had snow-balled, and we had the largest crowd we'd ever seen.

The lines for tickets formed early, and we had to turn away hundreds of disappointed fans.

Ever since, it's been like a love affair between Freddie and his Chicano fans. They come from as far as Michigan, hundreds of miles away, to enjoy a few hours with this Chicano Tom Jones, and from the looks of things and the mobs we turn away, it's getting better all the time.



Zunigas — first promoters to book Freddie outside of Texas.

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Industry Story:

# A Sleeping Giant Awakens

The story of the Chicano music industry has been told many times in many various ways, but Freddie Martinez feels that it is the future rather than the past that holds the destiny of the industry.

This brand of unique music, known by such names as Tex-Mex, Norteno and Chicano, began in the late forties along the Texas-Mexico border and has dominated the musical tastes of the Mexican-American in the United States ever since. It has sustained itself despite the many, many problems it had to overcome, and with new and young leaders like Martinez, the music continues to grow at an unbelievable pace.

"So much has been written as to the origination of the music and people who were responsible for it," Martinez explains. "To me, the important question is not how it began, but where it is going."

In the mind of Freddie Martinez, there is not much doubt as to the direction that Chicano music is moving. Already his company has brought the music past what many believed to be immovable barriers. Freddie Records has set the pace for the music's growth into various areas, including recognition in Mexico and throughout the United States.

Where it was once only Texans who were exposed to Chicano music, today a successful tour for Martinez will take him to California, Detroit, Chicago, Phoenix and various parts of Florida, which in itself is a tribute to the growth and expansion of the entire Chicano music industry.

Because the industry has not become a tight organization, as such, there are still problems that arise from the lack of faith by good distributors in handling the music where there are an abundance of Chicanos in some parts of the country.

"These distributors are not yet aware of the power of the music mainly because they do not fully understand

it," Martinez relates. "When distributors all over the United States begin to see the money that can be made by handling our product and promoting it, then we all will profit even more."

Another key problem, according to Martinez, is the lack of airplay available on radio stations in various parts of the country. Again, he attributes the problem to a lack of understanding. Wherever Martinez plays, he draws large crowds with very little air promotion in many cases.

"The people are buying our records when they can find them," he explains, "because we see this in our personal appearances across the country."

There has been a definite change in the young Latin-American record buyers. They are highly bilingual and are as comfortable in buying a Freddie Martinez album as they are in the purchase of a Grand Funk record. Martinez feels this wide area of musical tastes in the youngsters is the key to his music's wide acceptance.

Martinez also feels that many musicians are making a mistake by attempting to "jazz up" the basic Chicano sound or to create difficult arrangements in their sound.

"I've discovered the people enjoy a basic rhythm with an abundance of emotion in the lyrics and the vocal arrangements," he points out. "The Chicano likes his music to be simple, yet to mean something emotional to him."

Although many problems still exist in the Chicano music industry, Martinez feels that the whole industry is on the verge of exploding on an international scale. Once the United States is correctly exposed, which is rapidly being done, then there are South America, Spain, and other Spanish speaking countries to conquer.

Freddie Records and Freddie Martinez are moving the entire Chicano industry in that direction — a direction that can only bring a greater recognition to the music that is destined to become a viable musical force in the lives of Spanish speaking people throughout the world.



Freddie Martinez, taking an infrequent break during a busy schedule.

## UNDER THE SPOTLIGHT

Freddie  
Martinez

# WHAT MORE CAN WE SAY! THANK YOU FOR INCLUDING US, FREDDIE

## HOUSTON RECORDS

## Recording Studio:

# A Gamble Pays Off

The chief engineer of Studio B Recording in Corpus Christi could not possibly have known his destiny when he sat behind the recording console regulating the controls in 1970 while Freddie Martinez was recording his first song at that facility.

Today, Jim West, that same engineer, is working for Freddie Martinez.

During those days before Martinez chose to use the studio, West well remembers his and another engineer's disappointment when told that the sound they were producing was not good because they did not understand the Chicano sound.

"The other engineer, Mike Taylor, and I almost cried when we were told this by some of the Chicano producers," West remembers. "I knew they were wrong, because I had been around the sound all my life and had even produced a Chicano hit called 'La Pachuca'.

When Martinez approached the studio with his \$400 savings, he and West immediately respected each other's talents and both worked hard to get a good sound. As the result of that session, which produced Martinez' first hit record, West has recorded every Martinez release since that time, and Martinez, in turn, ended up buying the studio and turning it into his Freddie Records complex.

The studio is now a bee hive of activity as both Chicano and Anglo artists use the facilities on a regular basis.

Following the purchase of the studio, Martinez installed a new MCI board and updated the equipment to what is now known as one of the top recording studios in Texas. West continues to handle both Chicano and English sessions with equal ease and has been instrumental in the popular Freddie Martinez sound.

Martinez sees the recording studio as a natural growth area in his company. "So much of our business is built around sound that it is only natural for me to want to have a good studio," he explains.

Although he plans to expand into various other areas of music, Martinez sees no jingle or music production possibilities in the near future, simply because of lack of time. The studio is very busy as it is now, He adds.

West feels that the studio's success is a result of the atmosphere that prevails when a group is recording. "First, we have a beautiful city from which we work," West explains. "Then we strive for a relaxed, family-type atmosphere within the studio itself. We feel we go that extra step to make each session the best possible session that it can be."

With Freddie Martinez as the dominate force in the Chicano music industry, his recording studio is playing an integral part in the future growth of his recording empire. Martinez' success results in the putting of trust and respect into people he believes in.



Lee (Lito) Martinez, Jim West, with Freddie Martinez, looking over a new MCI console.

### Johnny Herrera

— The composer with a special touch.

Ten years ago, Freddie Martinez combined his talents with those of composer Johnny Herrera and together, these two dynamos have boosted Chicano music to the phenomenon it is today. Most of Freddie's hits have been written by Herrera, including the first major success, "Botoncito de Carino". "La Lamparita," and "Una Estrellita Llaro", a favorite among Freddie's followers, were also written by Herrera.

The composer has been able to capture Freddie's unique style and continues to write the kind of music the public demands. Johnny writes, Freddie sings, the public clamors for more, and the beat goes on.

## Freddie's First English Single Coming Soon

*Best Wishes From all the Gang, Freddie*

**m & m Record Production**

**Houston, Texas**

**SPECIALTY**

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## Freddie To Infiltrate Movie Industry

Horizons are made to be climbed and explored.

This is the belief of Freddie Martinez, who has already climbed and explored many horizons in the Chicano music industry. The next horizon for his Freddie Records complex is the movie industry.

Recently, Martinez was asked to appear in a motion picture being produced by Mexican film star Tony Aguilar across the border and agreed to do so. As the result of his part in the picture, the movie, "La Muerte de Pancho Villa," became a top box office draw in Texas and the Southwest during its initial showings.

During the movie's premier in Houston, large crowds flooded the theatre and almost ripped the clothes off Martinez during his personal appearance in conjunction with the film. Crowds packed theatres in San Antonio, Corpus Christi, Laredo, and Dallas.

To the average young businessman this would not have seemed too important, but Freddie Martinez is not average. Over the years, he has learned to be very aware of what is happening around him. It took eight years of hard times for him to correct many problems in the Chicano music industry and to build a very successful record company in the process.

Now, Martinez sees the motion picture industry as the next logical step in his company's expansion.

"One reason this movie from Mexico did as well as it did in the Southwest was because of Chicano music's growing popularity," Martinez points out. "Because of the music, the picture had the same attraction to the Chicanos as did the brief appearance of rock and roll stars in successful pictures on audiences during the mid and late fifties."

Freddie Records is already busy working toward the production of a major motion picture starring Martinez and several Chicano music performers. Not only does Martinez feel that the picture will draw crowds throughout the United States in heavily populated Latin areas, but he feels that Mexican and South American audiences will enjoy the movie as well.

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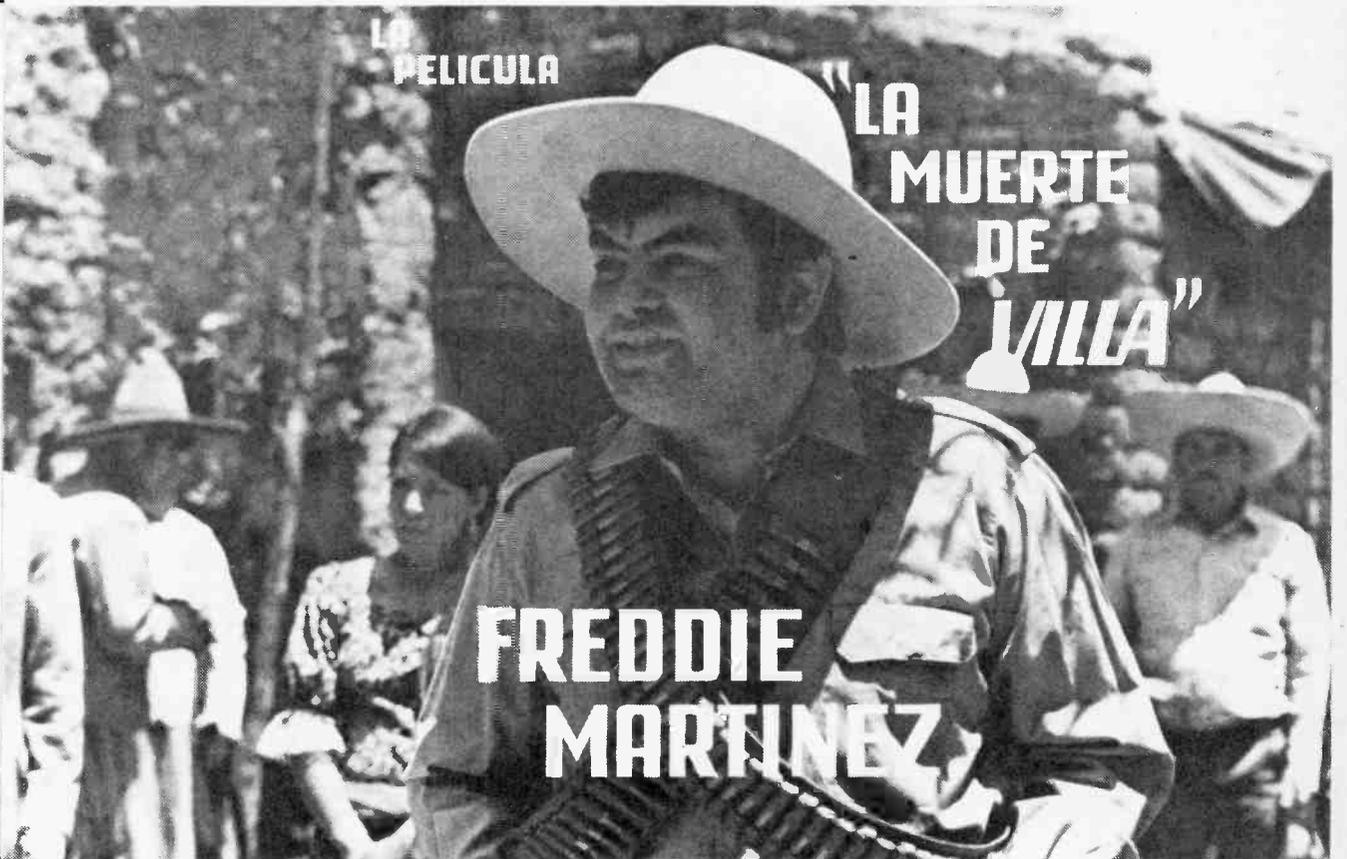
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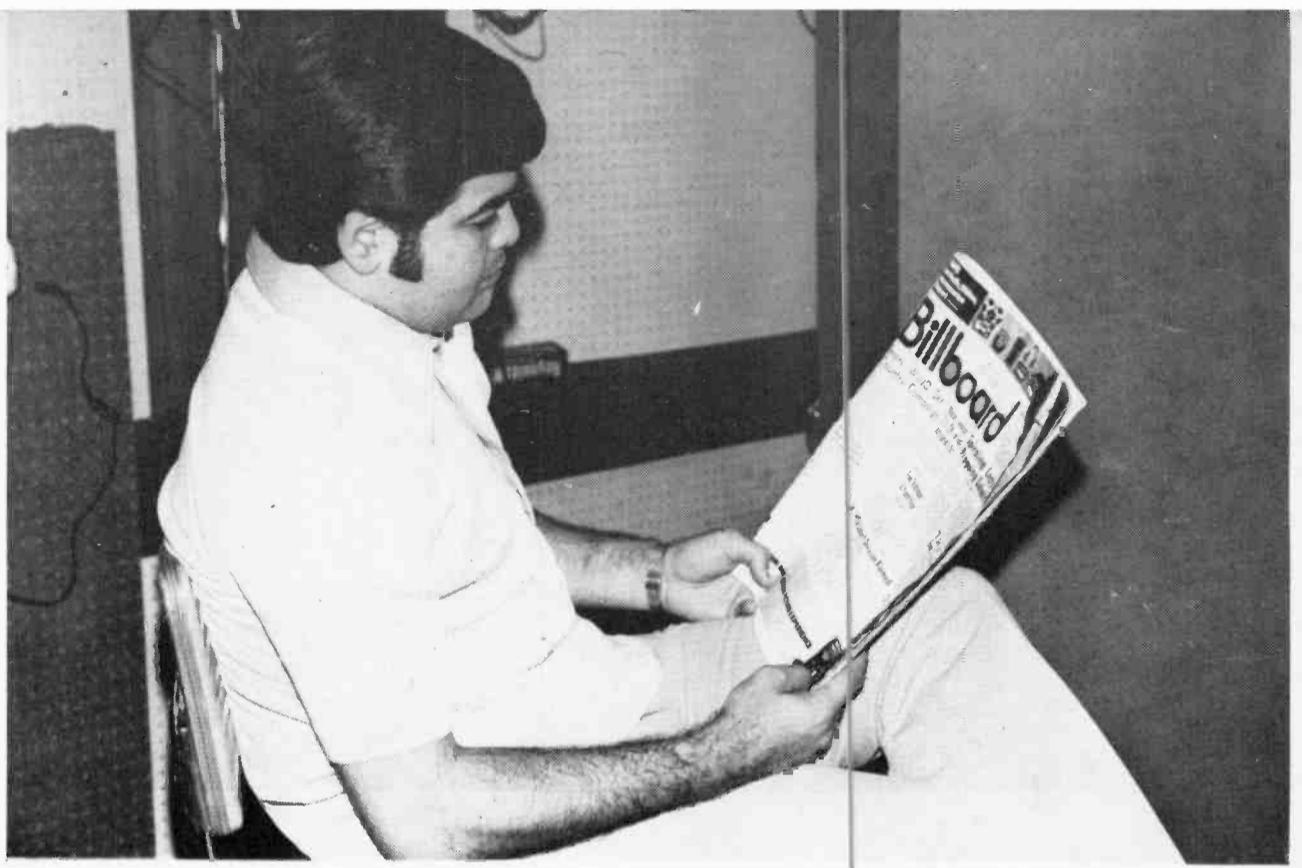
# Continued Success

## Rangel

**LARGEST RECORD DISTRIBUTOR IN TEXAS**

# Success or Failure

By Lee Martinez



Freddie Martinez, reading Billboard magazine.

Lee Martinez, General Manager of Freddie Records gives Johnny Gonzales of El Zarape Records from Dallas much credit in that he gave the Chicano Music Industry the shot in the arm it needed back in the early 60's, back when the industry was at the crossroads of success or failure.

Gonzales brought back to the industry the long overlooked and forgotten art of Record Promotion! He employed some of the tools needed for success in promotion, mainly persistence and determination, and a lot of money. He let nothing stand in his way when it came to promoting a new record, or even a group that he had under contract. He took both the record and the group and gave them first class promotion." says Lee Martinez. "This proved to be very successful and thus Johnny Gonzales and El Zarape Records very quickly became synonymous with good promotion and top sales." "Johnny had a big influence on the industry in the early 60's no doubt about it," says Lee.

We at Freddie Records try to follow the same formula, but we also insist that the group do its part in promoting themselves, mainly give the dance promotion and the public their best at all times. The group must be in good standing with both if they expect a return engagement.

Return engagements mean more exposure for the group, more exposure means more record sales, more sales means a bigger turnout for their performance, and this is followed by better wages and more return engagements. This cycle must not be broken if both the group and their records are to succeed.



1316 N. Chaparral Street  
Corpus Christi, Texas 78401

**A Special Thanks To  
Charlie Brite  
for his help with this Spotlight  
from all the gang at Freddie Records**

# Freddie's first English Single on Freddie Records

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# **EXPLODING ON THE SCENE**



"Will you love me tomorrow"  
"Today"

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# Soul Sauce

## Blue Note Breaks the Jazz Mold

By LEROY ROBINSON

LOS ANGELES—According to a number of musicians, the categorization of their music is damaging to their careers. Duke Ellington, many years after his career was a total success, renounced the term "jazz" because he didn't like a handle placed on what he did.

And the Crusaders, who had long been known as the "Jazz Crusaders," threw out the "jazz" nomenclature as well when they found they could reach a wider audience because there was less reluctance by soul and pop stations to play their music.

George Butler, director of Blue Note Records, has a similar, but greater, problem to that of the Crusaders: "The Blue Note logo represents to most radio stations avant-garde jazz." So Butler's dilemma is that he has an entire label of artists who are condemned before they've had an opportunity to be heard because that dirty old word, jazz, is too closely aligned to Blue Note.

It was a problem Butler had to deal with for some time before it resolved itself with the help of Donald Byrd and his top selling "Black Byrd" album.

"I'm certain," says Butler, "that prior to the acceptance of the 'Black Byrd' album, most of our product would end up as part of the station secretary's collection."

Considering that, Butler instituted a new approach to promoting the "Black Byrd" album. With the help of his national promotion director, Eddie Levine, Butler outlined a promotion program that included "more than just dropping the record off to a secretary."

"Before Eddie joined us," continues Butler, "he had listened to the 'Black Byrd' tapes and immediately declared it had to be a hit. Then, he joined us and proceeded to make it a hit by first making believers of the promotion guys, so they in turn would make believers of the station jocks." (Continued on page 52)

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# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 7/20/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE, ARTIST <small>(Writer, Label &amp; Number (Dist. Label) (Publisher, Licensee))</small>
★	4	7	<b>MY THANG</b> —James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)	33	26	11	<b>WILDFLOWER</b> —New Birth (Edwards Richardson), RCA 0265 (Edsel & Aloud, BMI)	68	65	7	<b>LYING TO MYSELF</b> —Delfonics (W. Hart), Philly Groove 184 (Bell) (Nickel Shoe, BMI)
2	3	12	<b>ROCK THE BOAT</b> —Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	34	27	12	<b>IT'S BETTER TO HAVE (And Don't Need)</b> —Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)	★	79	3	<b>UP FOR THE DOWN STROKE</b> —Parlaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)
3	1	12	<b>ROCK YOUR BABY</b> —George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	35	39	8	<b>DAMN RIGHT I AM SOMEBODY</b> —Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	★	81	2	<b>LOVE IS THE MESSAGE</b> —mfsb (K. Gamble, L. Huff), Philadelphia International 7-3547 (Columbia) (Mighty Three, BMI)
4	2	10	<b>ON AND ON</b> —Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	36	40	6	<b>RAINDROPS</b> —Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelsel/Eight-Nine, BMI)	1	61	20	<b>DANCING MACHINE</b> —The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)
5	5	13	<b>FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)</b> —Impressions (E. Townsend), Curtom 1997 (Buddah) (Cherritown, BMI)	★	53	3	<b>KALIMBA STORY</b> —Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagittaire, BMI)	★	72	6	<b>DO IT OVER</b> —Olympic Runners (B. Hammond), London 45-202 (Burlington, ASCAP)
★	12	7	<b>YOU'RE WELCOME, STOP ON BY</b> —Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	★	57	4	<b>DANCE MASTER</b> —Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight-Nine, BMI)	★	92	2	<b>GRAPEVINE WILL LIE SOMETIMES</b> —Roschell Anderson (R. Anderson), Sunburst 529 (Tam-Dee Bruboon)
7	9	9	<b>MACHINE GUN</b> —Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	★	49	3	<b>HANG ON IN THERE BABY</b> —Johnny Bristol (J. Bristol), MGM 14715 (Bushka, ASCAP)	★	86	3	<b>LOVE—Diana Ross &amp; Marvin Gaye</b> (W. Pickett, B. Shepero), Motown 1296 (Erva, BMI)
8	10	7	<b>YOU'VE GOT MY SOUL ON FIRE</b> —Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	40	46	5	<b>SWEET LADY</b> —Moments (T. Keith, S. Robinson), Slang 5054 (All Platinum) (Gambi, BMI)	★	75	4	<b>THAT'S HOW IT GOES</b> —Bloodstone (W. Draffen Jr.), London 1055 (Crystal Jukebox, BMI)
9	6	12	<b>JIVE TURKEY (Part 1)</b> —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	41	30	14	<b>SIDESHOW</b> —Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	7	63	18	<b>JUST AS HOOKED AS I'VE BEEN</b> —Annette Snell (Not Listed), Dial 1028 (Phonogram) (Tree, BMI)
★	23	5	<b>FEEL LIKE MAKING LOVE</b> —Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	42	37	15	<b>HOLLYWOOD SWINGING</b> —Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	★	90	2	<b>LET'S GET MARRIED</b> —Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI)
★	15	9	<b>MY LOVE</b> —Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)	43	38	17	<b>BE THANKFUL FOR WHAT YOU GOT</b> —William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	7	75	4	<b>YOU BRING OUT THE BEST IN ME</b> —Natural Four (L. Hutson, M. Hawkins), Curtom 2000 (Buddah) (Sient Giant/Atco, ASCAP)
12	13	8	<b>HOW DO YOU FEEL THE MORNING AFTER</b> —Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	44	47	6	<b>BINGO</b> —Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)	8	84	4	<b>EVERYTHING'S COMING UP LOVE</b> —Richmond Extension (V. McCoy), Silver Blue 811 (Polydor) (Oceans Blue/Warner-Tamerlane/Van McCoy, BMI)
★	25	5	<b>KUNG FU</b> —Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	45	50	8	<b>WHAT GOES AROUND (Comes Around)</b> —Black Ivory (A. Aines, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)	8	85	3	<b>WATERBED (Part 1)</b> —LTG Exchange (W. Chiles, M. Barton), Wand 11275 (Scepter) (Colgems, BMI)
★	14	10	<b>I'VE BEEN BORN AGAIN</b> —Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)	46	51	5	<b>YOUR LOVE IS PARADISE</b> —Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)	8	89	4	<b>THE IMPEACHMENT STORY</b> —Steel, Jake & Jeff (Not Listed), Peach-Mint 6065 (Sound Ideas, BMI)
★	19	8	<b>TELL ME SOMETHING</b> —Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	47	35	14	<b>ONE CHAIN DON'T MAKE NO PRISON</b> —Four Tops (D. Lambert, B. Potter), Dunhill 4386 (ABC/Dunhill, BMI)	8	88	3	<b>ON THE VERGE OF GETTING ON</b> —Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)
★	21	6	<b>MIDNIGHT AND YOU</b> —Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	48	41	10	<b>POSITIVE THING</b> —Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. C. Cave), Polydor 14235 (Intersong U.S.A./Mandrill, ASCAP)	★	83	3	<b>I REALLY GOT IT BAD FOR YOU</b> —Persuasions (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI)
★	22	8	<b>SECRETARY</b> —Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	★	59	4	<b>BLOW YOUR WHISTLE</b> —Soul Searchers (C. Brown, M. Kidd), Sussex 517 (Interior, BMI)	★	91	3	<b>TAKE YOUR PLEASURE WHERE YOU FIND IT</b> —Wilson Pickett (P. Butterfield, B. Charles), RCA 0309 (Street People Songs, ASCAP)
18	20	7	<b>BALLERO</b> —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)	50	54	17	<b>MAKE UP FOR LOST TIME</b> —Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun/Ma/Rogan, BMI)	8	94	2	<b>TAKE THE TIME TO TELL HER</b> —Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)
19	11	11	<b>WHAT COMES UP (Must Come Down)</b> —Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI)	51	42	13	<b>THERE WILL NEVER BE ANY PEACE</b> —The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)	★	96	2	<b>I NEED IT JUST AS BAD AS YOU</b> —Laura Lee (E. Holland, B. Holland, R. Wylie), Invictus 1264 (Columbia) (Gold Forever, BMI)
★	24	6	<b>GOOD THINGS DON'T LAST FOREVER</b> —Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	52	43	15	<b>FOR THE LOVE OF MONEY</b> —O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	★	97	2	<b>DO IT BABY</b> —Miracles (F. Perren, C. Varlan), Tamia 54248 (Motown)
21	7	10	<b>I'M COMING HOME</b> —Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	53	64	5	<b>MAIN LINE</b> —Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick-O-Val, ASCAP)	★	99	2	<b>YOU—Bill Withers</b> (B. Withers), Sussex 518 (Interior, BMI)
★	34	5	<b>TIME FOR LIVIN'</b> —Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonellower, BMI)	54	58	6	<b>YOU GOT TO KEEP ON BUMPIN'</b> —K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)	★	89	4	<b>FEAR NO EVIL</b> —The Mission (O'Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI)
★	29	6	<b>HAPPINESS IS JUST AROUND THE BEND</b> —Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	55	44	16	<b>I'M IN LOVE</b> —Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	★	93	1	<b>ALL STRUNG OUT ON YOU</b> —Persuaders (L. Butler), Atco 6964 (Utopia, BMI)
24	8	11	<b>FISH AIN'T BITIN'</b> —Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	56	45	12	<b>ARISE AND SHINE</b> —Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	★	91	1	<b>DON'T CHANGE HORSES (In The Middle Of The Stream)</b> —Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)
25	16	11	<b>SON OF SAGITTARIUS</b> —Eddie Kendricks (F. Wilson, L. Gaston, A. Poree), Tamia 54247 (Motown) (Stone Diamond, BMI)	57	48	13	<b>I'M FALLING IN LOVE WITH YOU</b> —Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI)	92	83	5	<b>CIRCUITS OVERLOADED</b> —Inez Foxx (J. Banks, E. Marion, H. Thigpen), Volt 4107 (Columbia) (East/Memphis, BMI)
★	33	5	<b>BEST TIME OF MY LIFE</b> —Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)	58	74	2	<b>CITY IN THE SKY</b> —Staple Singers (C. Chalmers, S. Chalmers, D. Hodes), Stax 0215 (Columbia)	93	—	1	<b>HAPPINESS IS</b> —New York City (J.P. Jefferson, B. Hawes, C. Simmons), Chelsea 3000 (RCA) (Mighty Three, BMI)
27	28	9	<b>WHO ARE YOU</b> —B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)	59	52	10	<b>A FUNKY SONG</b> —Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)	94	—	1	<b>LIVE IT UP PART 1</b> —Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)
28	31	6	<b>LOVE TRAIN (Part One)</b> —Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI)	60	55	10	<b>WHERE DO WE GO FROM HERE</b> —Trammps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)	95	—	1	<b>LET'S MAKE LOVE AT HOME SOMETIME</b> —Escorts (G. Kerr, R. Walker), Alithia 6066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI)
★	36	8	<b>FUNKY PARTY</b> —Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)	61	56	11	<b>BEHIND CLOSED DOORS</b> —Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)	96	—	1	<b>THEN CAME YOU</b> —Dionne Warwick And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)
30	32	7	<b>CHOOSING UP ON YOU</b> —Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	★	76	3	<b>I FEEL LIKE DYNAMITE</b> —King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Rotignac, BMI)	97	—	1	<b>THERE'S FEVER IN THE FUNKHOUSE</b> —General Crook (General Crook), Wand 11276 (Scepter) (Germaine/Our Children, BMI)
31	17	11	<b>I WISH IT WAS ME YOU LOVED</b> —Deils (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	★	87	2	<b>NOTHING FROM NOTHING</b> —Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	98	—	1	<b>DO I NEED YOU</b> —Ann Peebles (D. Bryant, A. Peebles, D. Carter, G. Arendt), Hi 2271 (London) (Jec, BMI)
32	18	11	<b>TOO LATE</b> —Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	66	72	4	<b>FUNKY MUSIC SHO' NUFF TURNS ME ON</b> —Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)	99	66	13	<b>TIME WILL TELL</b> —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kuptilo, ASCAP)
				67	62	13	<b>WONDERFUL</b> —Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)	100	67	16	<b>DON'T YOU WORRY 'BOUT A THING</b> —Stevie Wonder (S. Wonder), Tamia 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)

# Jukebox Programming

## Price of Inflation: All Play 2 for 25

HOLYOKE, Mass.—Jukebox operators need to analyze their business to determine what their profit needs are in order to continue operating in the spiraling inflationary economy, asserts Russell Mawdsley, president, Music Operators of America (MOA).

Mawdsley sees all boxes going to 2/25-cent play, with a consideration for the future of quarter play. "We are seeing a resistance to higher prices in our vending lines, however, on items that are in the 'luxury' class, like canned soda," he says, indicating that quarter play would fall in the same classification.

Another area that operators can recoup some of their profit is in the area of service. "Servicing boxes every two weeks rather than every week will save considerably in gas. With the price of singles going up, operators will probably make more use of their libraries of old favorites to hold the cost of records down. For example, if they changed seven records every two weeks, they will cut back to six, with the seventh

change being made from an already existing library."

Mawdsley expects that one-stops will pass on current price raises completely to the operator, with an additional one cent increase for added costs to the one-stop.

"The operator needs to increase his profit factor now, just to stay even with higher costs, and to be able to handle the increased costs of equipment that I can see coming next year. If the inflationary trend in the petrochemical industry continues, records may increase again in six or eight months," Mawdsley predicts.

The usual commission structure of 50 percent for the operator and 50 percent for the location could be changed to 60/40, he suggests. His firm, Russell-Hall, Inc., follows a 60/40 policy, and in some cases 70/30, where competition is not too great.

Mawdsley suggests also that operators exercise any economy method he can for a more efficient operation.

Despite the current profit crunch, Mawdsley sees the future of the jukebox industry as "good." "I don't see the jukebox going out of business. There are more and more locations open to boxes—consoles in active cocktail lounges like the Holiday Inn, for example. Fast food services will be looking for more income to help them with their inflation problems."

Mawdsley doesn't see locations taking a more active part in the phonograph business. "Machines are too expensive and sophisticated to own and service. Locations would rather lease the equipment and service."

Mawdsley doesn't recommend that programmers keep equipment longer as an economy measure. "It's wiser to turn it over faster. Rotating machines make more money besides providing a greater tax write-off."

### What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

#### CHICAGO: SOUL PURCHASES

Willie McGee  
McGee's Music  
738 E. 75th St.  
(312) 224-0430

"Rock The Boat." Hues Corporation  
"On and On." Gladys Knight & The Pips  
"I'm Coming Home." The Spinners.  
Atlantic 3027  
"Rock Your Baby." George McCrae  
"Sideshow." Blue Magic. Atco 6961

#### DELPHI, IND.: POP, COUNTRY PURCHASES

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

Pop  
"Waterloo." Abba  
"Rock Your Baby." George McCrae  
"Rikki. Don't Lose That Number." Steely Dan  
"Feel Like Makin' Love." Roberta Flack  
"The Night Chicago Died." Paper Lace.  
Mercury 73402  
Country  
"As Soon As I Hang Up The Phone."  
Loretta Lynn & Conway Twitty.  
MCA 40251  
"Pure Love." Ronnie Milsap. RCA 0237

#### ROLLING MEADOWS, ILL.: POP, COUNTRY PURCHASES

Robert Hesch  
A.H. Entertainers  
1157 Rohlfing Rd. 60008  
(312) 253-8300

Country  
"Natural Woman." Jody Miller. Epic 11134  
"A Field Of Yellow Daisies." Charlie Rich.  
Mercury 73498  
Pop  
"Rock Your Baby." George McCrae  
"This Heart." Gene Redding  
"Call On Me." Chicago  
"Wild Thing." Fancy. Big Tree 15004  
"Rock The Boat." Hues Corporation  
"Feel Like Makin' Love." Roberta Flack

#### EAST CHICAGO, IND.: POP PURCHASES

Frances Wieland  
Midwest Automatic Music  
4202 Tod Ave.  
(219) 397-4289

"Takin' Care of Business." Bachman-Turner Overdrive  
"Waterloo." Abba  
"Sure As I'm Sitting Here." Three Dog Night. Dunhill 15001  
"You Won't See Me." Anne Murray  
"Annie's Song." John Denver  
"Time For Livin'." Sly and the Family Stone. Epic 11140  
"Don't Let The Sun Go Down On Me." Elton John

# Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	5	12		SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	★	40	6	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
	2	1	12	CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST		32	35	THE BLACKBYRDS Fantasy F-9444
	3	4	36	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	★	41	2	ANTHOLOGY Diana Ross & The Supremes, Motown M9-794A3
	4	2	7	BODY HEAT Quincy Jones, A&M SP 3617		34	33	1990 Temptations, Gordy G-966V1 (Motown)
	5	6	7	LET'S PUT IT ALL TOGETHER Stylists, Avco AV 69001	★	43	3	LIVE IN EUROPE Billy Paul, Philadelphia International KZ 32952 (Columbia)
	6	7	8	SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	★	44	16	BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142 G (United Artists)
	7	8	15	OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712		37	28	LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA-LA199-G
★	16	5		THAT NIGGER'S CRAZY Richard Pryor, Partee PBS 2404 (Stax)	★	50	2	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
	9	3	25	HEAD HUNTERS Herbie Hancock, Columbia KC 32731		39	32	THE PAYBACK James Brown, Polydor PD2 3007
	10	12	9	SUPER TAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)		40	42	SCRATCH The Crusaders, Blue Thumb BTS 6010
	11	11	38	1MAGINATION Gladys Knight & The Pips, Buddah BDS 5141		41	45	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
	12	13	49	INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)		42	34	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
	13	15	13	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)	★	53	6	BEST THING THAT EVER HAPPENED TO ME Persuaders, Atco SD 7046
★	20	24		BLUE MAGIC Alco 7038		44	49	DRAMATICALLY YOURS Ron Banks And The Dramatics, Voll VOS-9501 (Columbia)
★	25	3		LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	★	—	1	THREE THE HARD WAY Impressions, Curtom CRS 8602-ST (Buddah)
	16	9	17	WAR LIVE United Artists UA-LA 193-12		46	48	NATURAL FOUR Curtom CRS 8600 (Buddah)
	17	10	17	MIGHTY LOVE The Spinners, Atlantic SD 7296		47	52	BINGO Whispers, Janus JXS-70061 (Chess/ Janus)
	18	19	12	ANTHOLOGY Gladys Knight & The Pips, Motown M792		48	36	ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3
	19	21	40	IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285		49	54	US Maceo, People PE 6601 (Polydor)
	20	22	7	DAMN RIGHT I AM SOMEBODY Fred Wesley & The JB's, People PE 6602 (Polydor)	★	60	2	TOBY Chi-Lites, Brunswick BL 754200
★	27	5		LIVE AT CAESAR'S PALACE Diana Ross, Motown M6-80151		51	37	9 THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia International KZ 32859 (Columbia)
	22	24	21	EUPHRATES RIVER Main Ingredient, RCA APL1-0335		52	55	4 KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440
	23	23	30	LIVIN' FOR YOU Al Green, Hi ASHL 32082 (London)		53	39	45 LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)
★	30	10		FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)		54	58	2 FRICTION Soul Children, Stax STS 5507 (Columbia)
	25	26	18	THE DELLS VS. THE DRAMATICS The Delles, The Dramatics, Cadet CA 60027 (Chess/Janus)		55	57	3 MARTHA REEVES MCA 414
	26	29	6	RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809		56	38	35 WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
	27	17	19	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292		57	46	13 MEETING OF THE MINDS Four Tops, Dunhill DSD-50166
	28	14	16	STREET LADY Donald Byrd, United Artists BW-LA 140-F		58	47	13 BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749
	29	18	13	ANTHOLOGY Marvin Gaye, Motown M9 791A3		59	51	8 THE DELLS Cadet CA 50046 (Chess/Janus)
	30	31	26	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)		60	—	1 HIGH ON THE SEAS Masterfleece, Sussex 8023



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**HOT!**

TED TAYLOR  
"SHE LOVES TO DO IT AS WELL AS YOU"  
Ronn #77

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JULY 20, 1974, BILLBOARD

# Col, Others May Up Blank Tape Prices

By STEPHEN TRAIMAN

NEW YORK—In addition to announced price increases by Ampex and 3M for their blank tape lines (Billboard, July 13), Columbia Magnetics has an imminent hike and at least two other major manufacturers are closely studying the situation.

At Superscope, prices on the Sony lines went up about 10 percent May 10, and Audio Devices raised Capitol prices the same month. Neither firm anticipates further increases at this time.

Both the Columbia and Soundcraft lines of open reel, cassette and 8-track products went up 6-8 percent June 1. A combination of in-

creased raw materials and service costs make another 8-10 percent boost necessary July 15, says Glenn Hart, director of marketing and administration.

Memorex, which raised its open reel and 8-track lines about 7 percent May 1, is "studying the situation," says Ted Cutler, director of market planning.

At BASF, which had its last across-the-board 7-8 percent increase in March, national sales manager Gerry Berberian notes their raw materials costs are up sharply, but has no comment on any immediate price increase.

Among other major firms holding the line

now are Audio Magnetics, TDK Electronics and Data Packaging.

Jim Lantz, Audio Magnetics marketing vice president, notes their last consumer line increase was 8-10 percent in January, anticipating the spring cost spiral. "If we get another raw materials jump, we'll probably look at another increase sometime later this year," he says.

Data Packaging had its last price hike in April, and sales manager Larry Hockemeyer thinks another increase is unlikely before this fall.

At TDK, marketing manager Ted Shibazaki

reports no price revision this year, with no intention for a hike at this time. The newly formulated Audua open reel line is now being shipped to dealers, he says, with suggested retail prices of \$8 for the L-1200, \$10.50 for L-1800 and \$31.50 for L-3600.

While several key distributors of a number of the major brands acknowledged that the last six months had seen the first real price increase for the blank tape industry, they also cautioned that manufacturers should beware of popping the "big beautiful balloon" everyone has enjoyed till now.

## \$500 Million In Refunds Pose Audio, Video Puzzle

NEW YORK—Key home electronics audio and video equipment importers are closely studying a recent U.S. Customs Court ruling that could result in \$500 million refunds of a 3-year-old surcharge.

Ruling that President Nixon

lacked the authority in late 1971 to impose a 10 percent surcharge on import duties in effect from Aug. 15-Dec. 20, the Court said in effect that refunds were in order.

Audio components and TV sets were among the more important categories of products involved.

But with the likelihood of an appeal by the Treasury Dept., such major importers as Panasonic, Sony Corp. of America and North American Philips believes final disposition of the case could take years.

Complicating the situation is that import firms were permitted to pass on the surcharges on a dollar-for-dollar basis. Some distributors and dealers absorbed the pass-on costs from the importer, others increased their consumer prices. Three years later, it would be difficult for most to establish at which point the increase went into effect—and who is eligible for the refund.

## Dealers Await Kodak Vidplayer

CAMBRIDGE, Mass.—One typical Kodak audiovisual dealer and one new breed audio firm are among the first dealers expecting delivery of the Kodak Super 8mm Videoplayer in New England this week.

Located here are Crimson Cameras Technical Sales, a long-time Kodak affiliate, which also has the new complementary Ertasound cameras and projectors on order, and Super 8 Sound, which calls itself the "world's largest supplier of professional Super 8 sync sound equipment."

Both were required to sign a new V6 dealership contract for the Videoplayer to provide full servicing (Billboard, May 25) as the first consumer TV player on the market rolls out in New England, with nationwide distribution expected by year end.

## EYE TO EYE ACTION

# Maxell Seeks Awareness

NEW YORK—The Maxell Corp. of America has formed a representative advisory council aimed at helping develop the firm's awareness of the needs of the marketplace.

The council, which met for the first time during the recent Consumer Electronics Show in Chicago, will hold bi-annual meetings that will bring together dealers from across the country. They will sit down with the firm's executives to discuss problem areas, as well as formulate marketing and merchandising strategies.

Among those already appointed are Dick Tydings and Milt Dienes,

A.B. & T Sales; Ben Van De Kreke, Elrep Sales Co.; Bill Menezes, Wm. Menezes & Associates; Dick Kuebler, Southwest Representatives; and Dick Beets and Gary Kisenstein, B&B Electronics.

In addition to the permanent dealer advisory council Maxell is also planning a new tape clinic that will further remove the "mysteries and cobwebs" surrounding blank tape specifications and formulations.

According to Gene LaBrie, Maxell's national sales manager, the emphasis of the clinics will be on ease of explanation of tape formulations,

and their various applications, and results that can be expected.

He is also convinced that a good dealer can do much to help establish a line. With this in mind, his company is developing a broad base of marketing and merchandising plans that will revolve around the dealer.

These plans include the publishing of a monthly newsletter, the first issue of which has just been issued, that will feature dealer and rep profiles, helpful hints on how to sell tape without tears, and general tape industry news.

LaBrie feels that the era of bury-  
(Continued on page 43)

## Russian Car Stereo Mart On Horizon?

MOSCOW—Automatic Radio International is continuing to plug for an opening in the Russian market for car stereo, according to Walter P. Semonoff, president of the overseas marketing subsidiary of Melrose, Mass. based Automatic Radio who is



SEMONOFF

in Russia this week. Dealing with Russia involves long complex steps. For example, Semonoff's visa is for this city only. He was able to set up an exhibit at the last Russian automotive parts show but could not market products. Nevertheless, he is hopeful of gaining a foothold in the next few months.

Initial car stereo equipment Automatic Radio will market in Russia will be cassette, says Semonoff, despite the strong emphasis on 8-track in some world markets (the U.K., for example).

Semonoff is finding a surge for cassette growing in many world markets but no universal pattern exists.

Another encouraging factor in Russia is the steady sophistication of the audio industry here. The national manufacturing companies for the first time will be offering deluxe

(Continued on page 46)

## Pioneer at Ozark Fest

• Continued from page 1

avenues to approach what we consider our primary market. The Watkins Glen, N.Y., rock concert drew 600,000 people; the Ontario, Calif., jam had 200,000. While we will not be selling at the exhibit, we expect it to be a long-term investment by exposure of our name, literature and personal experience with our product," Martini explains.

Pioneer mounted a college campus approach a year ago, co-sponsoring 33 rock happenings in the past year (Billboard, May 25).

The Sedalia project, on the Missouri Fairgrounds, will be co-sponsored by dealers York Radio, Columbia, Mo., Lek-Tro-Mek, Sedalia, and 35 Pioneer personnel from the Elk Grove plant.

Future promotions planned by the firm include an Andy Warhol presentation for the print media, contractual endorsements by rock groups such as the Allman Brothers, and a 15-minute multi-media slide show demonstrating the history of recorded music using five slide projectors and five screens, with sound accompaniment from mono through stereo and climaxing with quad.

## Data Packaging Story Told In Videocassette

CAMBRIDGE, Mass.—Data Packaging Corp. has completed a 12-minute videocassette of its tape manufacturing operations at its Kennebunkport, Me., plant, aimed at selling Data Packaging quality to potential stockholders, customers and marketing people.

The ¾-inch U-matic cassette, utilizing Sony equipment, was prepared for Data Packaging by Pro-Media of California. It zeroes in on key points of interest in the blank tape manufacturing cycle, including quality control, and the latest in sophisticated high speed equipment.

According to Larry Hockemeyer, Data Packaging sales manager, the cassette is being taken around the country by sales personnel to key and potential customers, trade shows, and prospective stockholders. Purpose is to provide insight into the operations of the firm's sprawling 100,000-sq.-ft. plant.

Meanwhile, the company has also activated its new manufacturing and warehousing facility in Phoenix. Ac-

cording to Hockemeyer, this plant for the time being will be used exclusively to manufacture 8-track cartridges.

The size of Data Packaging's manufacturing facilities and the high level of automation, combined with a new trend toward the stabilizing of polystyrene prices, will allow the company to hold the line on prices, at least for the time being. According to Hockemeyer, the company has not had cause to raise the prices of its blank tape products since April.

"Even if we must raise prices, it is very unlikely that such a move would be made before the fall of this year," Hockemeyer says.

Data Packaging is also stepping up its production of tape accessories, the latest being a molded plastic tape carousel for both cassette and 8-track products, finished in decorator colors. The stack-type carousel, shown at the Summer Consumer Electronics Show, is being marketed by Family Products Inc., a marketing division of Data Packaging.

## Ampex's Magnetic Tape Division Flexes Muscles

By BOB KIRSCH

LOS ANGELES—The magnetic tape division of Ampex Corp. is today servicing more types of customers than at any other time, offering a wider variety of product, more programs for merchandising and promoting product and taking a new approach (for them) of selling product to the retailer.

Three years ago, when the consumer electronics division of the firm was discontinued, there were

many rumors that other divisions of the firm were also in trouble.

Yet in the past year and a half, according to Shad Helmstetter, national sales manager of consumer products for the magnetic tape division, "We have met and exceeded plans in terms of sales volume as well as new accounts, with the new accounts, particularly the mass merchants and the large drug chains,

representing our strongest potential for continued growth.

The division's sales staff has doubled during the past 18 months, with new recruits still being sought, and the firm's rep organization is stronger than ever, according to Helmstetter.

What are some of the reasons Helmstetter sees for the strength of the magnetic tape division even after a serious corporate setback such as

the end of consumer electronics, and what are some of the new approaches Ampex has taken and will take in the future?

"There was and is," Helmstetter says, "a strong, persistent consumer acceptance to the Ampex brand name. Partly, this was due to the firm's strong professional image. In fact, it's surprising to me how many consumers think we are still making hardware for them.

"Secondly, we made the decision to pay a lot of attention to merchandising, such as product in the store and how it is displayed, support material and, perhaps just as important, revamping the physical appearance of the product.

"We got away from all the technical terms and adopted a program based on selling an image along with what we hoped was good product  
(Continued on page 44)

## Update From Europe

By NICK ROBERTSHAW

LONDON—Tuesday (16) is "Q-Day" in the U.K. with the first-ever quad broadcast on **BBC Radio** between 12:05 and 1 a.m. Two groups of stereo transmitters are being used, with Radio Two VHF carrying left and right front signals, and Radio Three the two rear signals.

Although there is no possibility of a regular quad service on the basis of two transmitter networks, the BBC will continue its investigation to provide programs from a single transmitter . . . **British Audio Promotions**, organizers of the Sonex audio exhibition, have extended the olive branch to the breakaway **Fi Fidelity '74** show organizers, **Malcolm Blockley** and **Don Quillen**, which could lead to future cooperation. A recent meeting brought agreement that two sites would be needed for the 100 possible exhibitors, and a division of agreement on a trade-only or trade-public show. Hi Fi '74 exhibitors already have announced dates for next year at London's Heathrow Hotel, last year's site.

**Theo Staar, S.A.**, of Brussels, Belgium, is the newest international member of the Tucson, Ariz.-based **International Tape Assn.**, executive director **Larry Finley** announced . . . **Qualex** of Basel, Switzerland, has been appointed mainland European agents for **Capitol Audio Devices** blank cartridges and cassettes, concentrating on sales to U.S. servicemen through **American Military Audio Clubs** . . . **Inter Navex 74**, the international audio-visual aids conference and exhibition, July 16-19 at Olympia's National Hall, expects to top last year's record 11,000-plus registrants—the largest such gathering worldwide. According to exhibition organizer **John Northover** of the

National Committee for Audio-Visual Aids in Education, exhibits will include some of the latest videocassette and videodisk technology.

## Preferred Sounds In New Drive

NEW YORK—Preferred Sounds Inc. is expanding its blank magnetic tape distribution to stationery stores, supermarkets, and bookstores, according to **Edwin Lesson**, the company's national sales manager.

Lesson says the new drive is directed at taking the mystery out of tape at the consumer level, and opening the door to greater sales potential.

"The idea behind the Longines

brand is to offer audiophile quality blank tapes at supermarket prices," he says.

The company's first major step toward bridging the gap between the  
*(Continued on page 46)*

# Swiss Performance

Our new Electro Sound ES-505 Professional Recorder/Reproducer has what it took the Swiss centuries to develop. A heritage of classic design and precision performance. The ES-505's essential mechanical and electronic specifications compare favorably to Studer's A-80. And at ½ the price! □ European or American—no other professional machine has more significant "Operator Engineered" features. A disappearing headgate for easy editing or cleaning. A built-in reference audio oscillator that supplies test frequencies 50 through 15K for instant alignment. An optical motion sensing system prevents tape damage during control sequencing. And differential disc brakes for ultra smooth tape stops. □ Operator simplification. Our ES-505's "Record" indicator light also continuously monitors bias. There are two calibrate positions: one for record and one for re-produce. Our optional third reel is the ultimate in convenience for those heavier edit jobs. Operating modes are instantly recognizable in fully illuminated transport controls or optional remote controls. □ Operator satisfaction. Electro Sound's unique viscous damped idler fly wheel capstan improves playback timing accuracy to ±1.8 seconds in 30 minutes recording. □ The ES-505 is available in ¼" or ½" versions, with 1, 2 or 4 channels of electronics. □ The Electro Sound ES-505 comes with the world's only 1½ year extended parts warranty. The American machine to match Swiss excellence.



Performance	Electro Sound ES-505	Studer A-80
<b>Mechanical</b>		
Timing Accuracy	± 0.1%	± 0.1%
Wow and Flutter 7½ ips	- 0.08 rms	- 0.07 rms
<b>Electronic</b>		
Frequency Response 15 ips	30-18K Hz ± 2dB	30-18K Hz ± 2dB
Signal-to-Noise 15 ips— Two Track	63 dB Unweighted	62 dB
Distortion	0.4% 2 HD @ 500 Hz. Peak Record	- 1.0% @ 1K Hz. Operating Level
Price	\$3,395	\$6,670

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New York, NY 10036

# American Prices

## BIC Kit to Aid Dealers

NEW YORK—BIC Venturi, the speaker division of British Industries Co., has designed what it calls a unique warranty service program aimed at eliminating difficulties encountered by dealers returning speakers either to the manufacturer or a service station for repair.

According to **Larry Epstein**, manager of BIC Venturi, the program is built around a kit of assorted replacement components and parts for the firm's three speaker systems, which the dealer purchases from BIC Venturi.

Epstein explains that the dealer receives the replacement kit when he purchases speaker products from BIC Venturi, and each time he (the dealer) services a speaker, he receives a cash reimbursement from the company.

"In addition," says Epstein, "upon submission of the defective or damaged part to BIC Venturi, the dealer will receive a new part at no cost, in order to keep his service kit current and complete."

Epstein hopes that the new service program will help eliminate delays in transit, or at the service facility, of damaged speakers, which often result in customer irritation of which the dealer is often the butt.

## Seeks Awareness

• Continued from page 42

ing the dealer in overstock and hoping for a miracle is gone. "The industry must now devise a whole new approach to merchandising its tape products," he says.

## Philly Phone Service Retailing Stepped Up

By MAURIE ORODENKER

PHILADELPHIA — Rod's Place in nearby Pennsauken, N.J., and Gallo Distributors in the Frankford section of the city have set up a phone operation to sell television, stereo-phonograph and other audio sound equipment.

According to Tony Gabel, Bill Murray and Art Berk, who head Gallo's, about 90 percent of their business is now conducted by telephone.

"Let your fingers do the walking," smiles Gabel, borrowing a line from the phone company. "There are a lot of advantages to shopping by phone. The goods are selected by phone and delivered to the customer on approval. If he likes it after seeing and hearing it in his home, he just signs

the papers. We have easy credit and fast approval."

Besides the manufacturer's guarantee, Gallo's includes a service contract. And while the showroom and main store are in Frankford, warehouse facilities are located throughout the city so the company can also provide fast delivery service.

While some customers do come to the showroom, it's the ringing of the telephone that keeps Gallo's in business, which also includes major appliances and home furnishings.

"People really like our show-at-home service," says Gabel. "We've been in business six months and already we've been getting a lot of repeat business. People come in to buy one thing and it isn't long before

(Continued on page 46)

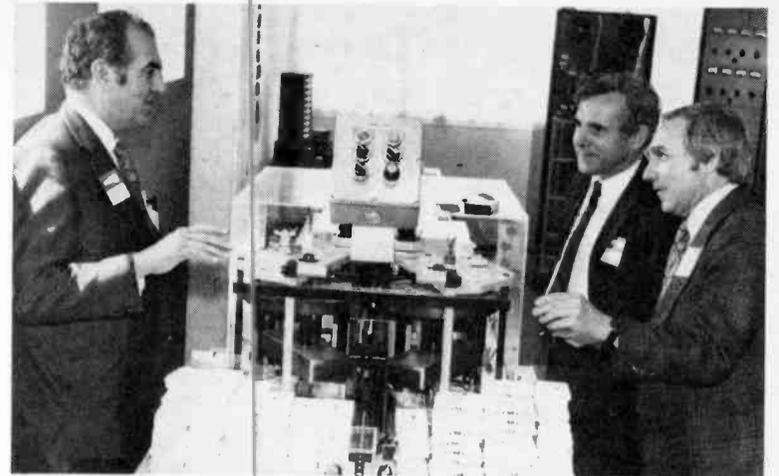
## Sylvania Bows New 4-Channel Discrete System

BATAVIA, N.Y.—GTE Sylvania Inc. has introduced a discrete 4-channel component audio system that carries a suggested list price of \$499.95. The firm has also introduced a new 8-track stereo play/recording tape deck, and a pair of stereo headphones.

The 4-channel component, model QCS40W, features a solid-state receiver with a power output of 7.5 watts (RMS) all channels drive, or 15 watts continuous power (RMS) two channels drive in the special stereo bridge mode.

An SQ matrix integrated circuit provides matrix 4-channel decoding. The unit also has an FM sensitivity of 2.3 microvolts (IHF). It also has front panel stereo or 4-channel headphone jacks and a sound field balance control.

(Continued on page 46)



NEW MARKET—Looking over new Apex Printing Systems cassette labeler at opening of Audiomatic Corp. Paris branch are, from left, W.L. Rand, EMI U.K.; D. Berard, Pathe Marcon /EMI France, and Audiomatic president Milton Gelfand. Also displayed is Shape, Symmetry & Sun, Electro Sound and Graham-Fraser tape duplicating equipment.

## New Paris Office Sparks Audiomatic's Europe Sales

NEW YORK—The establishment of a Paris office by Audiomatic Corp. has helped push up the sales of products handled by the firm on the European market, according to president Milton Gelfand.

Gelfand, who has monitored the pilot project through its first two months of existence, says there has been a noticeable rise in the sales of both equipment and parts, as well as a growing interest by a larger segment of the European tape market in the products distributed by Audiomatic.

The Paris office was designed as the forerunner of several such sales and service organizations to be established by Audiomatic in strategic

international locations such as Malaysia, Africa and Brazil.

In addition to carrying a full line of equipment and parts, the Paris office is also serving as a liaison between Audiomatic's New York headquarters, its sales representatives, distributors and clientele.

Equipment on display at the Paris offices include automated hub loaders and cassette assembly systems from Shape, Symmetry & Sun; Apex Printing Systems machines that eliminate the use of labels, printing directly on the cassette; and Electro Sound ES 6000 cassette and 8-track tape duplicating system; a Graham-Fraser automatic cartridge inserter; and a number of other Electro Sound systems.

## Ampex's Magnetic Tapes

• Continued from page 42  
and we made better quality tape at the same time."

"Our attitude in the field of merchandising has paid off so far," he says, "and we will continue our emphasis on this area of the business. Anyone who does not push something as low ticket as a cassette is missing the market. What you want is good image, good price and good consumer acceptance."

Helmstetter adds that, "At one time, all we offered was tape. Now, we put people in the tape business, through studies of what they should carry and how they should market it to campaigns, displays and all the rest.

"One major point as far as we are concerned is that while tape is still an impulse item, the blade is not merely the accessory to the razor any longer. Tape is a must item for any mass merchant, supermarket, drug store, department store or audiophile dealer."

Helmstetter feels that no major manufacturer really has to sell tape anymore, but he does have to follow through with his product more than ever. "Even the price increases haven't really hurt," he says, "because the demand in this industry is so strong. Another point is that many mass merchants got into the tape business a number of years ago basing their product on low price.

"A lot of consumers got burned and a lot got mad, so the retailer really does better to offer a better product at a slightly higher price. The same goes for the manufacturer."

Ampex is backing this theory up by putting most of its advertising and merchandising strength behind the low-noise high-energy 20 20 +

line of cassette, 8-track and reel-to-reel product. The firm has added a graphics department for specialized product such as private label.

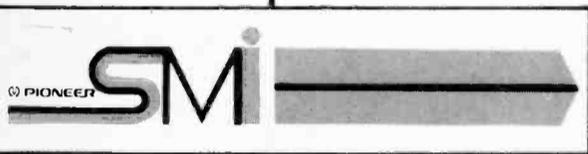
"Many of the buyers we talk to," says Helmstetter, "represent a buying committee. We have to sell them and in turn they have to sell the committee. It's like having someone else propose to your wife for you, so you had better be ready with a solid program."

When selling to a new customer, Ampex tells the tape story in general, such as industry statistics, demographics and projections of growth for the industry and Ampex in particular.

"If it's a 100 store discount chain," says Helmstetter, "we can predict fairly accurately what will sell, by type of product and amount. We can tell him his turns, or what they should be.

"We have a good computer system and we can say the XYZ firm bought the program last year and they are similar to you and here's what they did. The difference between a program that works and one that doesn't can boil down to the kinds of fixtures a man is using for display and where the displays are placed. What a large user really wants is maximum results from minimum merchandising at this level, simply because he is involved in all kinds of other things."

Ampex has also found it essential to plan and determine marketing programs a year in advance. In addition, all promotions launched by the firm are ongoing. Helmstetter says there is no real need to begin a program simply because there is a Consumer Electronics Show or a seasonal change. A good program will work any time.



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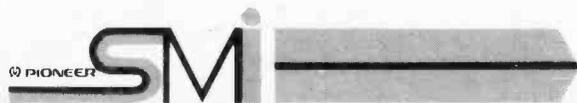
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# Tape Duplicator

By ANNE DUSTON

color tape made using an Asaca color camera, were time-base corrected with a CVS-500 time base corrector and CBS color corrector, onto two inch tape. Final editing at

WNET's New York facilities made use of two AVR-1's, a VR-2000 with editex, an HS-200 video disc, a Grass Valley switcher, a CBS Vidifont, a graphics camera, a videotape editor

and 90 hours of machine time, for a one hour program covering the Maharaj Ji phenomenon at the Houston Astrodome. The experiment, according to some critics,

demonstrated videotape's advantages of portability and flexibility, with predictions that 1/2-inch videotape will change the future of broadcast journalism.

★ ★ ★  
**Audimation, Inc.**, Chicago, will be raising the price on its 742 automatic winder over \$1,000 in September, because of parts increases, president **Norman Deletzke** says. "The price raise includes a competent technician going out with the machine to set up an instruct on maximum use anywhere in the continental U.S." The new price puts the 742 in the high end category, but Deletzke notes that the machine can be amortized in five weeks by a firm doing 100,000 8-tracks a day because of payroll savings. "A conventional winding method using discrete tailoring machines would require 40-50 girls. The 742 winder requires only 7-8 girls," Deletzke says.

★ ★ ★  
 A six part course on Purchasing Management and Techniques has been added to the 600-plus subscription library by **Advanced Systems**, Elk Grove Village, Ill. The 15-hour course is presented by top experts in the field, and is available on 1/2-inch, reel-to-reel, and 3/4-inch cassette videotape, with other video formats available at special pricing.

★ ★ ★  
 A media resource center for community education is being established by the **Winona Video Group** through St. Mary's College, Winona, Minn. The fledgling group is interested in other video group work, exchange of tapes, workshops, and funding and equipment resources.

★ ★ ★  
 "The Lord of the Universe," which took six weeks and cost about \$33,000 to produce, and was broadcast over public television in February, was the first known program taped entirely on low-cost portable equipment for national airing. The 70-80 hours of half-inch black and white tape, and 13 hours of one-inch

## RepRap

★ ★ ★  
**Koss Corp.**, Milwaukee, recently appointed four new domestic and two overseas sales rep firms: **CMI**, Montclair, N.J.; **McCloud and Raymond**, Denver; **Roussil Associates**, Kensington, Md., and **Paston-Hunter**, Syracuse, N.Y.

Overseas, the new reps are **Rothco**, Honolulu, for Hawaii and Far East military sales; and **Sim Bechar**, headquartered in Chicago, for sales in the Far East, except Japan.

★ ★ ★  
**Max J. Filler** and **George Ortiz** have been named vice presidents of **QAR**, electronic component distributors in Mt. Vernon, N.Y. Filler will be responsible for all inside sales activities, and Ortiz will cover all operations and warehouse functions, as well as purchasing. QAR services customers throughout the northeast, and handles lines such as **Kulka**, **Raytheon**, **Stockpole**, **Arco**, **Eldema**, **Magnecraft**, **Hoffman** and others.

★ ★ ★  
 Rep **Arnie Schwartz** of Troy, Mich. is looking forward to Winter CES because mainly he was so keenly disappointed with the recent June one. Schwartz, who has a five-man firm at 4211 Bristol Drive, Suite B, Troy 48084, says the consumer electronics industry is rushing too fast into digital watches as it did with calculators and that this gets away from the entertainment oriented items that form the nucleus of the business.

He also notes that quadrasonic was not pushed as hard as at the last winter show and that rep commissions tend downward overall. "In the past, commissions were from 5 to 10 percent. At this last show, I spoke to many people offering 3 percent to 5 percent and heard of one calculator manufacturer offering 1 to 3 percent. Of course, he makes the \$19.95 retail machines."

Arnie's point on calculators and watches is that they are essentially different products than the CES exhibitor and delegate are used to.

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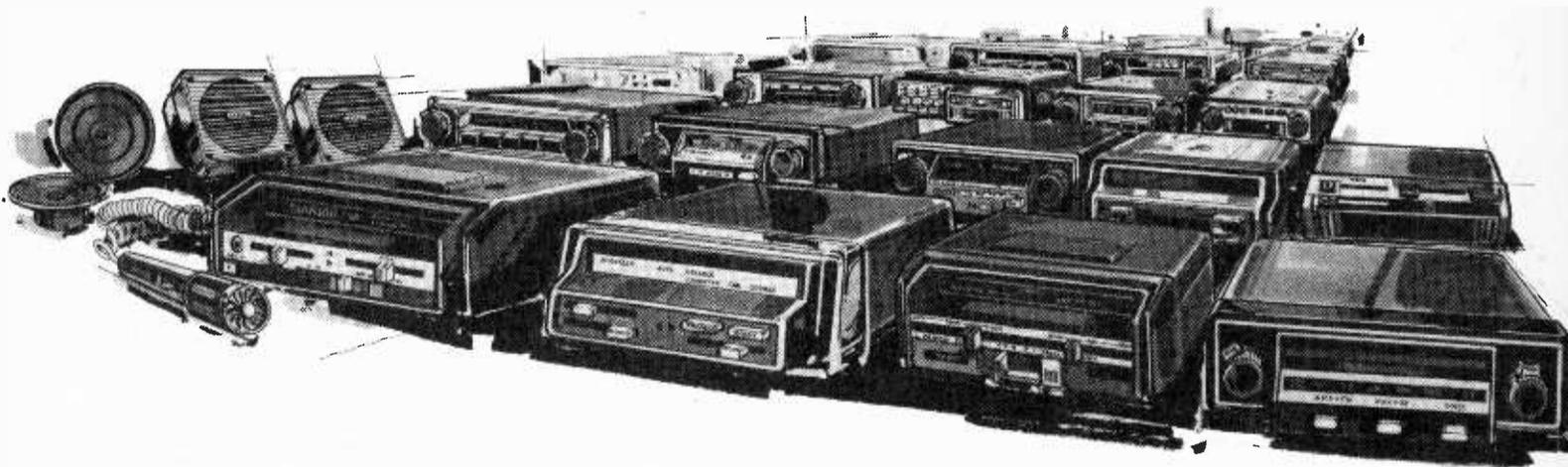
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## Philly Phone Service Retailing Stepped Up

• Continued from page 44

they're on the phone again buying something else."

The home shopping by phone merchandising was introduced in this area by Rod Weaver, who operates Rod's Place in nearby Pennsauken, N.J. In addition to a full line of audio equipment, including stereo sound systems, four-way home entertainment centers and color TV, Weaver has expanded his low-overhead warehouse-type operation to include washers, dryers and air conditioners.

"All you have to do is call. You don't even have to leave your living room," Weaver tells his customers. And most of his business is by phone. Customers call him to dis-

cuss prices and equipment. The selected items are then delivered to the home and tested before the sale is finalized. No down payment is required.

"We can get anything the customer wants," says Weaver. "Any name brand and any price range. And we have a competent sales staff. They can answer any question a customer might have."

For those who prefer to see the equipment before ordering, Weaver now has a new showroom, "a living room effect." For best results, however, Weaver tells the customer the listening test should be made in the actual room where the equipment will be located. Moreover, Weaver makes sure that everything listed by his company is on display in his Pennsauken showroom.

"People think our system is fantastic," he says. "They like the convenience. And they never have to guess what the system will sound like when they get home."

## Sylvania Bows New 4-Channel Discrete System

• Continued from page 44

Included with the system is a 4-channel, 8-track playback deck with a push-button program selector. Each of the unit's four air-suspension speakers contains a 6-inch bass woofer and a 2½ inch tweeter.

The new 8-track stereo play-record tape deck, model ET3752W, has 2 VU meters and selection buttons for automatic eject/shutoff at the end of each track, or at the end of the final program. In addition a manual eject/shutoff button is included.

Also featured in this unit are a pause control switch, two microphone jacks, a headphone jack, lighted program indicator, and individual record/playback level controls. The unit carries a suggested list price of \$179.95.

The new headphones list at \$19.95.



Eric Coggins photo

**CARRY ME AWAY**—Gibson's display with perky Mura headset wearer plops invitingly amid car stereo players and accessory display. Point of purchase theme is a characteristic of the chain profiled in Billboard's June 15 issue.

## Russian Car Stereo

• Continued from page 42

models in 1974 lines (Billboard, April 6).

As might be guessed, disk equipment far exceeds tape players. One reason relates to cost. The average open-reel or cassette monaural unit lists for \$230-\$300 while a record player in the same class is around \$75. Pre-recorded cassette sell at retail for \$7-\$11 while LPs list as much as half this price.

## Quadruplex Is Best Way to Go —RCA Engineer

LOUISVILLE—Although RCA believes in the long run a radically different method of video tape recording will supplant both quadruplex and helical scan, a VTR design engineer with RCA Broadcast Systems says company studies show quad the best approach for the next decade.

Speaking at the recent Southeastern Educational Conference here, Lee Hedlund noted that RCA engineers are now evaluating findings of a field survey in which key VTR users described their current and future video recording requirements.

Among early findings: Standardization is vital, as users will not endorse changes that would make future machines incompatible with existing tape libraries; many broadcast users are attracted to certain modifications if they are simple and adaptable to current VTR models; greatest interest is in operating at 7½ ips tape speed for cost savings, if performance is essentially equivalent to that at 15 ips; lesser interest was shown in simplification of setup and operation, and provision for two stereo audio channels.

The suggestions were given the name Quad IA in a presentation by RCA at the recent National Assn. of Broadcasters convention showing some of the ways these improvement objectives could be realized.

## Preferred Sounds In New Expansion

• Continued from page 43

audiophile and mass consumer markets was taken when it steered away from employing technical terms in describing its products, and instead stressed what Lesson calls a functional approach to packaging.

Preferred Sounds is a subsidiary of Longines Symphonette and, according to Lesson, the combination of a well-known and trusted brand name, along with straight forward packaging, has resulted in both dealer and consumer enthusiasm.

Lesson says that the new push into supermarkets and other nonmusic stores is being undertaken through distributors and rackjobbers. He says distributors are vital as they provide better inventory control than most chains, while rackjobbers "could do very well with the Longines line."

"What we are doing is targeting our products to hit the volume price points, offering excellent dealer margins, and a wide variety of packaging to fit every need of the self-service and rack-oriented mass retailer," says Lesson.

To support the expansion program, Preferred Sounds has released a 16-page full-color brochure describing how the self-service and rack-oriented mass retailer can take much of the confusion out of selling blank tape products if he uses Preferred tapes.

The brochure, according to Lesson, contains dozens of display ideas and packaging concepts designed to give retailers a suitable profit environment.

Also shown is a variety of pre-packed, sales-stimulating self-service merchandisers ranging from free-standing units that accommodate 336 multi-pack 8-track and cassette blank tapes, to counter-top wire racks that hold 36 blister-packed units.

## New Products



**BIGSTON's** new lightweight, compact recorder, model KD410, features a condenser mike, built-in automatic level control and a see through lid. Retail: \$49.95.



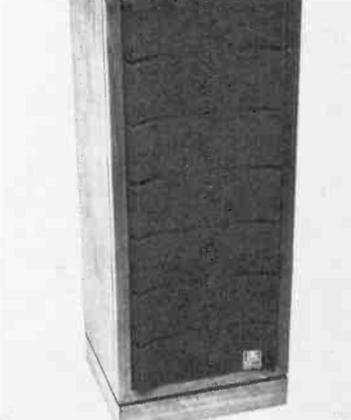
**DISPLAY MEDIA's** Securette, a new, safe tape display. Securette holds 120 cassettes or 64 cartridges in clear, injected molded plastic. Tape spin on a steel rod for easy reading but are removable only with a key.



**PANASONIC's** new 4-channel stereo music center with an 8-track cartridge system and FM/AM/FM radio with a 4-channel balance scope. Model RE-8860 offers four separate air suspension speakers and discrete and matrix sound. Suggested retail: \$359.95.



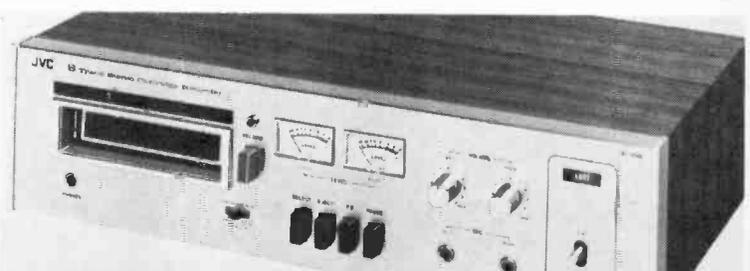
**HITACHI** introduces its "Language Laboratory" cassette recorder, TRQ-2LL. The LL allows user to listen to prerecorded sounds on one channel and repeat after it on second channel for playback comparison. Double mixing and playback speed control are other features. Unit, with storage space, is \$179.95



**FAIRFAX INDUSTRIES** introduces the FX-350 direct radiating column. The speaker complement consists of a 10" woofer, 5" midrange and 3½" wide dispersion tweeter. Suggested retail: \$189.95.



**GE's** new stereo system, SC2310, includes FM/AM/FM stereo receiver, 8-track cartridge recorder/player and matched wood speakers. The system is equipped for QuadraFi ambience sound system with the addition of two back speakers. Suggested retail: \$369.95.



**JVC** introduces its 1245, claimed as the world's first 8-track record/playback deck with built-in automatic noise reduction. Other features include a special fast forward and 2 record level controls. Retail: \$249.95

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## 'Opry' Trust Fund Raises \$250,000 Since '70 Founding

By BILL WILLIAMS

NASHVILLE—The "Opry" Trust Fund, founded in 1970 to aid indigent musicians, performers with unusual expenses, and artists with emergencies, has now dispensed nearly \$250,000 for these purposes.

The Trust Fund is an outgrowth of the annual "Grand Ole Opry" Birthday Celebration, held each October here. Begun in 1952 for the disk jockeys, it grew to impressive proportions, was joined by the Country Music Assn. in its annual meeting, and has long enjoyed the support of major record labels and independents.

Intended solely as an industry affair, it became infiltrated by fans, which led to the formation of Fan Fair, a June promotion, jointly operated by the "Opry" and the CMA.

This was established to afford the consumer the same opportunities the industry had during the October gathering, and to draw the fans away from the industry conclave. It has been highly successful in both endeavors.

The Trust Fund was set up thusly: A \$20 registration fee was established. Half of that money, placed directly in a bank, went into the Trust Fund, supervised by persons in the industry, including artists and executives.

Each case has been considered on its own merit. The remaining half was prorated among all of the cooperating record firms who provided talent and the like to make the gathering a success.

WSM and the "Grand Ole Opry,"

in turn, absorbed all of the costs, since it originally was an "Opry" promotion. These include the full cost of rental of the Municipal Auditorium, use of the Opry House, the sound system, stagehands, security, printing, some of the food costs, cost of badges and the computer service.

Last year, each record label which took part was reimbursed \$7,000 to help defray the costs of their entertainment. The remainder was placed in the Trust Fund.

Fan Fair works on the same basic principal, although there are some differences. The entire \$20 registration fee is placed in a bank account, and every record label which takes part is reimbursed at the rate of \$1,000 an hour to help defray costs. The Country Music Foundation was paid \$4,153 out of the total amount for providing tickets to tour the Hall of Fame. Transit Buses, which carried the fans to various functions, were paid \$6,000.

In addition, WSM again paid the entire cost of the auditorium, the sound system, the stagehands, security, printing and food. It also paid the rental on the Auditorium plaza deck and provided all prizes for the Old Time Fiddlers contest. Again there were computer expenses. Sets cost an additional \$2,500.

After all record labels are paid, any money left (if any) is kept in the Fan Fair account in the bank as a hedge against next year's expenses. If this fund should build in the future, record companies would be reimbursed at a higher rate than the present \$1,000 an hour.

All of this information was gathered from the labels and from "Opry" officials at the request of Billboard, to counteract criticism that WSM and the "Opry" are profiteering on the two conventions.

A further criticism dealing with "bus tours of fans brought in for the October industry event" also was answered this way: WSM conducts organized tours throughout the year which include lodging, tickets to the "Opry," tickets to Opryland in season, and other benefits. These are all obtained at reduced rates. Other tour agencies operate somewhat similar packages.

Those fans who are brought in on such tours for the October convention are not registered at the "Grand Ole Opry Birthday Celebration." The only thing related to this in their

(Continued on page 48)

## Willie Nelson Picnic Draws 100,000 In Three-Day Show

COLLEGE STATION, Tex.—More than 100,000 people, by estimate, attended the Willie Nelson Picnic gathering near here last week, a three-day show in which some spectators even arrived by parachute.

According to the estimates, 35,000 each attended the first two days, with almost that many on the third day. The final day crowd was reduced somewhat by the hot sun and 100 degree temperatures. An exact count had not been determined because ticket sales took place throughout Texas, and there were no turnstiles. Whether the four who

parachuted in had tickets could not be established.

Held at the Texas World Speedway, there were 11 hours of music each day, held to that total by a curfew. The show was filmed and videotaped, the latter for two "Midnight Special" shows which are scheduled to be run in August.

Despite the size of the crowds, there was no violence, no trouble.

The cast, besides Nelson, included Leon Russell, Waylon Jennings, Larry Gatlin, Bobby Bare, Michael Murphy, Sammi Smith, B.W. Stevenson, Jerry Jeff Walker, Doug Kershaw, Lee Clayton, David Allen Coe, Rickey Nelson and his band, Doug Sahm, Billy Joe Shaver, Red Lane, Red Steagal, John Hartford, Jimmy Buffet, Buzz Raybon, Jerry Lane, and "Kung Fu" actor David Carodine. There were perhaps a dozen or so lesser known acts.

The inevitable stalker was there, too, a young lady who dashed across the stage while Jennings was performing.

In many instances, the big acts banded together to perform to the delight of the crowd.

Called a success by its backers, the artists concurred. Everyone was paid. The "Picnic" was an outgrowth of previous "Reunions" and the like, which were less than financially solvent.

## Dot Releasing Dexter of U.K.

NASHVILLE—The first country international record for release in the United States by Tara, International, will be carried on the Dot label, according to Dick Broderic.

Broderic, former Country Music Assn. board chairman who now runs Tara, said a cut of Ray Dexter, done in England, will be handled by Dot.

"Americans will be surprised to hear a new sound," Broderic said. "British country acts are developing their own styles and no longer copying their American counterparts. There is no more soundalike involved."



**SONNY SINGS:** Sonny James was back in the Columbia Studios to cut 25 sides, including his new single. With him are co-managers Bob Neal, left, and Luther Wood, third from left, and Columbia's Gene Ferguson.



**HOLLERIN' HALL—**Mercury's Tom T. Hall and his producer, Jerry Kennedy, at Spivey's Corner, N.C., where they helped judge the sixth annual National Hollerin' Contest.

## Music Row Adding New Look as Buildings Go Up

NASHVILLE—A massive beautification project for this city's once dingy Music Row is a few steps closer to reality with completion of a few new projects and progress on others.

Nearing completion now is construction of the City Executive Building, in the center of the "Row," the first high-rise complex in the area. The building includes three levels of underground parking and a rooftop with a view of the entire city.

One of its principal investors is Gordon Stoker, lead singer for the Jordanaires, and it will house primarily music tenants. Some entire floors will be converted to combined office-apartments, and the lobby will include tasteful boutiques and the like. There also is a bar, press conference rooms, and a large conference room.

Across the street is the new 4-Star building, with five stories and a penthouse, and 65,000 feet to care for the needs of 4-Star Music Inc. Future plans there call for expansion into the fields of television, motion picture production, and a "total entertainment complex."

Within close walking distance are the new facilities of BMI, expanded greatly to accommodate the number of writers and affiliated publishers. The tasteful expansion includes new executive and secretarial offices, a conference room of major proportion, a fully equipped sound room, film projection facilities, and parking space for 60 automobiles. The plush interior design was done by Douglas Williams.

The razing of old buildings also has given a new look to the ASCAP building, which now technically fronts on 16th Avenue, facing the Hall of Fame.

Gone from the Hall of Fame building into new quarters of its own is the Country Music Assn. Finally out of its basement accommodations, CMA now has a modernistic and yet practical home of its own.

Two new motels also complement the Music Row area. The first was the Spence Manor, consisting entirely of suites. Directly across from BMI, the Manor has all modern facilities and provides luxury for visiting groups (such as the board of directors of BMI) who want close proximity to activity on the music scene.

The other, close to the Hall of Fame, is called the Hall of Fame Motel. Its principal investor is Harold Hitt, who also was involved in the building of the Mercury Studio building and other structures on the row.

The constant battle for total beau-

tification goes on, culminating a 20-year conversion from a neighborhood of old and marginal homes into an impressive, affluent concentration of music structures.

In addition to the other work, RCA is expanding and remodeling its studios, "deadening" the sound for a new effect. Also, the Country Music Wax Museum has opened its doors on the row, featuring virtually all of the leading artists in wax figures and their original clothing. This same building also houses a new record shop owned by Doyle Wilburn and Sue Kline, and is about to open a country-style restaurant.



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# SONNY JAMES

THE SOUTHERN GENTLEMAN

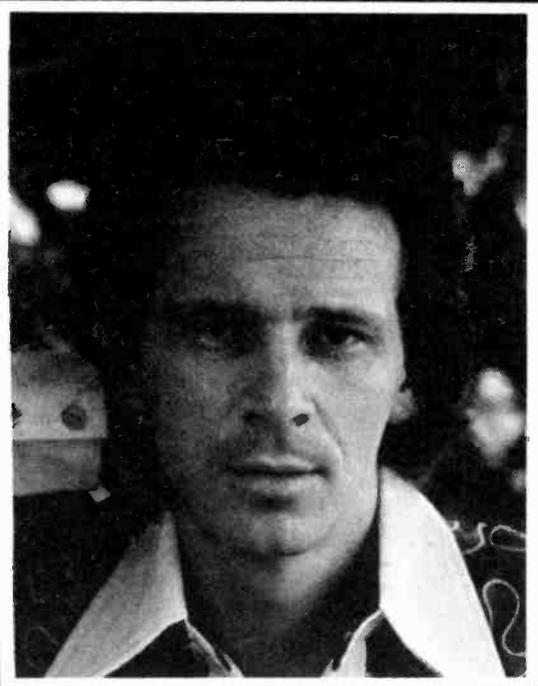
A Mi Esposa Con Amor  
(To My Wife With Love)

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Exclusively on Columbia Records

# Gary Stewart has a 150 proof hit that's big in chart action



## 'DRINKIN' THING'

RCA APBO-0281

published by ROSE BRIDGE MUSIC, inc.

exclusively on RCA RECORDS

## Country

# Nashville Scene

• Continued from page 48

bookings even without a hit record. The act is booked by **Buddy Lee**. . . . The **Buck Finley** tour for **Cherish Records** was a huge success. **Fred Vaill** helped carry it off. **Buck** entertained in his own bus. . . . **Tandy Rice** reports that country music is doing excellently on its pilot run in New England's theater-in-the-round concept. He wrote from **Cohasset, Mass.**, where **Loretta Lynn**, **Hank Williams Jr.** and **Jerry Clower** were packing in the crowds. "This is," he says, "pure summer stock." . . . Singer **Susan St. Clair**, niece of **Tommy Overstreet**, married to film producer **Chuck Ison**. **Suzie** is the daughter of **Music Row's Doris Lynch**. . . . Wedding is planned for **Jon Hager**, of the **Hager Twins**, and actress **Karen Valentine**.

Singer **Sue Thompson** is recovering from what may be rarest accident of all. While in **Reno** riding in a rodeo parade, she fell from the top of a stagecoach. Various acts had to fill in for her. . . . **Tommy Cash's** bus chosen for a prop in a new movie being shot in **Nashville**. His driver, **Ken Blanton**, will play the part of the bus driver of a country girl singer. . . . **Gunilla Hutton** to be produced by **Ricci Moreno** for **Dot**. . . . **JMI's Jack Clement** has made a lot of changes, not the least of which is adding a company cook and chief hostess. She is **Mary Walton Caldwell**, who formerly owned the **Ritz Cafe** in **Nashville**. . . . **JMI**, by the way, has signed a Canadian distribution agreement with **Boot Records**, owned by **Jury Krytuik**. That label is distributed and promoted through **Canada** by **London Records**.

**Freddie Hart**, on vacation, didn't get off the road. Instead, he and his family took an automobile tour which culminated in **Springfield, Mo.** . . . Singers **Bill Blaylock** and **Clay Willis** received a silver copy of their album from **Elanco Products Co.** The LP was used in promotion of the company's herbicides. . . . **R. Serge Denisoff**, associate professor of sociology at **Bowling Green State University** in **Ohio**, is undertaking a serious biography of **Waylon Jennings**. He'd appreciate hearing from his friends. . . . **Ranwood** artist **Larry Trider** returns to the **Golden Nugget** in **Las Vegas** July 26 and then on to the **Palomino** in **North Hollywood**. . . . The **Four Guys** make their **Lake Tahoe** debut in **August** as part of the **Charley Pride Show**. . . . **Royal American's Jacki Le** went to **Olive Hill, Ky.**, for a reunion with **Hillman Hall**, her producer. He's the brother of **Tom T. Hall**, and the town again had homecoming festivities for him. . . . The July itinerary of **RCA's Dottie West** includes a **Nashville** date. . . . The "Energy Crisis" single by **Gas, Oil and Electric Co.** is now being pushed to all major country stations, after acceptance by a few of them. Writers of the tune are **Bernie Baum** and **Al Rubin**, who have written country tunes. . . . **Roy Clark** has signed a two-year contract with the **Hughes Hotel** chain in **Las Vegas**. . . . **Smiley Monroe** is doing independent promotion out of both **Nashville** and **Hollywood**, working now on singles by **Ernie Ford** and **Brush Arbor**. He also is doing one nighters as an entertainer. . . . The **Country Bugs**, the young family group, appeared on the **Lynn Anderson Show** at **Spokane's Expo '74 World's Fair**. Booking was set by **Northwest Releasing Corp.** . . . **Walt Riddle** of **WHYT-AM**, **Noblesville, Ind.**, is in need of country releases.

## Billboard

# Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 7/20/74

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\* Star Performer—LP's registering proportionate upward progress this week

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	6	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
★ 2	5	19	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
3	2	65	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
4	3	18	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
5	6	14	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
6	4	7	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
7	7	9	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
8	10	23	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
9	11	7	PURE LOVE—Ronnie Milsap, RCA APL1-0500
★ 10	14	5	COUNTRY BUMPKIN—Cal Smith, MCA 424
11	8	28	LET ME BE THERE—Olivia Newton-John, MCA 389
12	9	12	THIS TIME—Waylon Jennings, RCA APL1-0539
13	15	5	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★ 14	19	5	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
★ 15	21	4	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
16	18	6	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
17	12	19	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
★ 18	23	3	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
★ 19	33	2	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★ 20	32	2	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
21	22	5	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
22	13	17	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
23	20	6	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
★ 24	40	2	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
★ 25	31	3	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
26	28	19	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276
27	16	13	GOOD TIMES—Elvis Presley, RCA CPL1-0475
★ 28	37	3	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
29	30	4	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565
30	35	3	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
★ 31	—	1	JEANNE PRUETT—MCA 388
32	26	14	HONKY TONK ANGEL—Conway Twitty, MCA 406
33	17	10	NO CHARGE—Melba Montgomery, Elektra 75079
34	39	2	GOOD N' COUNTRY—Marty Robbins, MCA 421
★ 35	—	1	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
36	24	18	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
37	43	5	LEAN IT ALL ON ME—Diana Trask, Dot 26022 (Famous)
38	41	20	JOLENE—Dolly Parton, RCA APL1-0473
★ 39	—	1	WHISPERING—Bill Anderson, MCA 416
★ 40	—	1	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
41	46	4	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
42	29	34	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
43	25	29	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
44	47	4	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
45	—	1	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
46	27	15	HELLO LOVE—Hank Snow, RCA APL1-0441
47	38	5	RED ROSE FROM THE BLUE SIDE OF TOWN/SOMEWHERE AROUND MIDNIGHT—George Morgan, MCA 422
48	34	8	COUNTRY BOOTS—Boots Randolph, Monument KZ 32912 (Columbia)
49	—	1	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1-0572
50	—	1	SHE SURE LAID THE LONLINESS ON ME—Bobby G. Rice, GRT 8001 (Chess/Janus)

## COMING up in Billboard:

Sept. 14 issue—Spotlight on Charlie Rich

Oct. 19 issue—Country Music Supplement



# "AS SOON AS I HANG UP THE PHONE"

mca #40251

## Loretta Lynn and Conway Twitty

**E-X-P-L-O-S-I-V-E** is the only word that can explain the initial reaction to Conway & Loretta's latest Single & LP release.

The Song is destined to be the biggest record they've ever had as **COUNTRY PARTNERS** and that's saying a whole lot. Sales and Airplay are both exceptional, as reflected in The Billboard Charts. The song leaped to **★** after just six weeks on the Chart. Thanks for your fantastic support.

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mca #427

Exclusively on MCA Records



**MUSIC COLONY**—Colony Records New York store devotes their Broadway window to a special display of folios and sheet music from the Warner Bros. catalog. Entitled "Warner Bros. Is Music," the display highlights the company's publication catalog and included the Beatles, Bob Dylan, Elton John, Paul Simon and Art Garfunkel, Loggins and Messina, Peter, Paul & Mary, the Grateful Dead, Laura Nyro, Cat Stevens and other contemporary songwriters, as well as standard collections.

## Blue Note Breaks Jazz Mold

• Continued from page 40

The first believers were radio stations WHRU-FM (in D.C.), WCHO-AM (in Detroit), and WBEE-AM (Chicago). It helped that Byrd was on the faculty at Howard University where WHUR-FM is located, and that the group behind Byrd was students at the university.

The vibrations generated by the aforementioned stations were felt all over, and Blue Note Records was able to break the tradition of just being considered a jazz-oriented label.

Another tradition was broken by Butler recently; he signed to Blue Note the first white artist, a guitarist, Dom Minasi. The two founders of the label, Alfred Lyons and Francis Wolff, began Blue Note with the thought that it should be an ethnic label.

Soon after Butler took charge, he discussed the idea with two veteran artists of the label, Lou Donaldson and Horace Silver. "They were never against it," tells Butler. "They had many times brought white acts to the attention of Lyons and Wolff."

## Russell-Cason Publishing Sold

LOS ANGELES—Bibo and Vogue Musics have purchased Russell-Cason and Sons of Ginza Musics. Among the copyrights acquired are "Little Green Apples" and "Honey" written by Bobby Russell plus "1432 Franklin Pike Circle Hero," "Better Home and Gardens," "Then She's a Lover" and "Love On a Mountain Top."

Dean Kay, vice president-general manager of the Lawrence Welk owned firms, notes that the Russell-Cason catalog acquisition represents a concerted effort to get heavily involved in country music.

Bibo and Vogue are divisions of T.B. Harms and both firms have had country hits in the past.

## Maryland Police Get 8,000 Tapes In Raid

CRISFIELD, Md.—Maryland State Police and officers of the Somerset County Sheriff's office raided Try Me Tapes here seizing more than 8,000 allegedly pirated tapes and arresting the owner, John Ward, for violating the state's anti-piracy statute.

More than 3,000 other tapes were recovered from retail stores serviced by the distributorship. A hearing has been scheduled for July 17.

## Club Fire Law Due?

NEW YORK—Westchester County officials are considering establishing occupancy laws for public places in the wake of a fire which killed 24 young persons and injured 27 in a Port Chester nightclub.

Westchester County executive Alfred DelBello indicates he plans looking into the feasibility of laws to regulate the number of persons in public places.

Several persons who escaped unscathed from the club, Gullivers, indicated the room was packed with young people home from college.

Thirty-six hours after the blaze, which occurred early Sunday morning (30), only 15 of the victims had been identified.

Estimates as to the number of persons in the room at the time the fire broke out while a rock band, the Creation was playing, are in dispute. The figures range from 200 to 700.

The mayor of Port Chester which has a population of about 25,000, says the building had been inspected and was found to be free of violations.

The fire was the worst in Westchester's history and has government officials and club owners wondering about safety conditions in entertainment locations where hordes of people are jammed into one room—as is the case with many discotheques which are booming again in many major markets.

## Famous Twinsets Have Nostalgic Mood

NEW YORK—Famous Music is scoring heavily with its twinsets, two LP's for the price of one. The company claims that the 10 albums released so far have sold more than 200,000, with orders totaling more than 100,000 units already set for six additional packages slated for July release.

Leading the series in sales are the Andrews Sisters' "In the Mood" and "The Best of the Mills Brothers, Vol. II," with a combined sales total of 51,000, Famous reports.

## New Companies

Fantastic Fakes, a major producer domestically of specially-recorded hit imitations (Billboard, June 8), has bought out Par Music International in Atlanta, another sound-alike producing firm.



CBS photo

**BOTTOM LINE PARTY**—Don Kirshner, second from right, president of Kirshner Entertainment Corp., celebrates the New York debut of Kirshner Records group Kansas with CBS executives Goddard Lieberman, left, president CBS Records Group, Ron Alexenburg, vice president, sales and distribution, Epic and Columbia custom labels, and Irwin Segelstein, president, CBS Records. The scene for the label reception is the Bottom Line.

Billboard  
Top50

Billboard SPECIAL SURVEY for Week Ending 7/20/74

# Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	8	<b>ANNIE'S SONG</b> John Denver, RCA 0295 (Cherry Lane, ASCAP)
2	3	6	<b>YOU AND ME AGAINST THE WORLD</b> Helen Reddy, Capitol 3897 (Almo, ASCAP)
3	4	12	<b>COME MONDAY</b> Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
4	2	10	<b>HAVEN'T GOT TIME FOR THE PAIN</b> Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
5	9	10	<b>PLEASE COME TO BOSTON</b> Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
6	7	11	<b>THE AIR THAT I BREATHE</b> The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP)
7	5	11	<b>WEAVE ME AT THE SUNSHINE/I DON'T KNOW WHAT HE TOLD YOU</b> Perry Como, RCA 0274, (Donert, Roncom, ASCAP)
8	6	15	<b>IF YOU LOVE ME (Let Me Know)</b> Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
9	11	8	<b>TRAIN OF THOUGHT</b> Cher, MCA 40245, (WB, ASCAP)
10	13	13	<b>GEORGIA PORCUPINE</b> George Fischhoff, United Artists 410, (United Artists, ASCAP)
11	8	14	<b>YOU WON'T SEE ME</b> Anne Murray, Capitol 3867, (Maclean, BMI)
12	14	7	<b>IF YOU TALK IN YOUR SLEEP</b> Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
13	10	16	<b>SUNDOWN</b> Gordon Lightfoot, Reprise 1194 (Moose, CAPAC)
14	17	9	<b>YOU'LL NEVER KNOW</b> Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
15	20	6	<b>WORKIN' AT THE CAR WASH BLUES</b> Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
16	12	13	<b>YOU MAKE ME FEEL BRAND NEW</b> The Stylistics, Avco 4634, (Mighty Three, BMI)
17	23	4	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic 3025 (Skyforest, BMI)
18	19	7	<b>LOVE'S THEME</b> Andy Williams, Columbia 46049 (Sa-Vette/January, BMI)
19	21	8	<b>RIKKI, DON'T LOSE THAT NUMBER</b> Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
20	15	18	<b>OH VERY YOUNG</b> Cat Stevens, A&M 1503, (Ackee, ASCAP)
21	30	3	<b>CALL ON ME</b> Chicago, Columbia 46062 (Big Elk, ASCAP)
22	16	11	<b>I DON'T SEE ME IN YOUR EYES ANYMORE</b> Charlie Rich, RCA 0260 (Music Of The Times Music, ASCAP)
23	25	6	<b>ROCK THE BOAT</b> The Hues Corporation, RCA 0232 (High Ground, BMI)
24	38	3	<b>DON'T LET THE SUN GO DOWN ON ME</b> Elton John, MCA 40259 (Leeds, ASCAP)
25	27	7	<b>THIS SONG IS DRIVING ME CRAZY</b> Tom T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI)
26	33	4	<b>ROCK YOUR BABY</b> George McCrae, TK 1004 (Sherlyn, BMI)
27	32	5	<b>MOONLIGHT SERENADE</b> Deodato, MCA 40252 (Robbins, ASCAP)
28	26	8	<b>KING OF NOTHING</b> Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI)
29	35	3	<b>YOU TURNED MY WORLD AROUND</b> Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
30	44	3	<b>(YOU'RE) HAVING MY BABY</b> Paul Anka, United Artists 454 (Spanka, BMI)
31	-	1	<b>I'M LEAVING IT ALL UP TO YOU</b> Donny and Marie Osmond, MGM 14735 (Venice, BMI)
32	34	5	<b>WHEN THE MORNING COMES</b> Hoyt Axton, A&M 1497 (Lady Jane, BMI)
33	29	6	<b>IF YOU GO AWAY</b> Terry Jacks, Bell 467 (E.B. Marks, BMI)
34	31	6	<b>BE THANKFUL FOR WHAT YOU GOT</b> William De Vaughn, Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)
35	37	5	<b>THE MAN YOU ARE IN ME</b> Janis Ian, Columbia 46034 (Frank, ASCAP)
36	39	4	<b>YOU CAN'T BE A BEACON (If Your Light Don't Shine)</b> Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP)
37	40	5	<b>GOODBYE</b> Rex Allen Jr., Warner Bros. 7788 (Tree, BMI)
38	46	4	<b>LOVE IS THE ANSWER</b> Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
39	41	5	<b>MAKIN' THE BEST OF A BAD SITUATION</b> Dick Feller, Asylum 11037 (Tree, BMI)
40	42	4	<b>IT COULD HAVE BEEN ME</b> Sami Jo, MGM 7034 (Senor, ASCAP)
41	45	3	<b>SIDESHOW</b> Blue Magic, Atco 6961 (Friday's Child/Poo-Poo Six Strings, BMI)
42	50	2	<b>BE MY DAY</b> The Cats, Fantasy 727 (Prodigal Son, BMI)
43	49	2	<b>CANNED MUSIC</b> Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP)
44	-	1	<b>RINGS</b> Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
45	47	3	<b>SECOND AVENUE</b> Tim Moore, A Small Record Co. 0601 (Famous) (Burlington/Andustin, ASCAP)
46	36	8	<b>FLIGHT 309 TO TENNESSEE</b> Vicki Britton, Bell 45,453 (Peso, Mighty U.S.A., BMI)
47	48	2	<b>ROCK ME GENTLY</b> Andy Kim, Capitol 3895 (Joachim, BMI)
48	-	1	<b>SAVE THE SUNLIGHT</b> Herb Alpert, A&M 1542 (Low Sal, BMI)
49	-	1	<b>YOU CAN TAKE MY LOVE</b> Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
50	-	1	<b>FREE MAN IN PARIS</b> Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)

## Pye, Disque Vogue to Start Co. In Holland

LONDON—Pye has joined with French independent Disques Vogue to set up a new record company in Holland.

The move is the second phase in Pye's overseas development plans and follows the decision to set up a new company in America, announced earlier this year.

Pye chairman Louis Benjamin last week disclosed details of the deal with Leon Cabat, president director of Disques Vogue, company that has been Pye's distributor in Holland for several years.

The new company—as yet unnamed—is a 50-50 venture for the U.K. major and Disques and will be based in Haarlem.

Utilizing Disques' existing sales and distribution facilities in Holland, it will market, promote and distribute both companies' repertoire in the country. In addition, it will enable Pye to sign and produce local acts and acquire other labels on a licensing basis for this territory.

Although the new company will not immediately involve a joint venture by the two companies into manufacturing on the Continent, Pye managing director Walter Woyda hinted that such a possibility had not been ruled out for the future.

The first appointment to the new company is Hans Kellerman as managing director.

Kellerman, who has spent over 25 years associated with the record industry, was until recently managing director of Nigram-Delta and was responsible for the formation of Delta in 1965. He will join the new company on Aug. 1.

Pye's first releases in Holland under the new arrangements will be made later this summer. Product will appear on the relevant Pye group label—as has happened for the duration of the company's recent licensing agreement with Disques Vogue. Comments Benjamin: "In view of the general trend towards a closer affinity with the Common Market, an expansion in our own right is long

## Strike Hits 'Pops'; Seen Hurting Cos.

LONDON—Record companies banking on "Top of the Pops" to push new entries up the charts may soon suffer from a strike that is keeping the weekly BBC-TV hit parade show off the screen.

The program—recognized by the industry as a top-selling aid—is being hit by industrial action by the Association of Broadcasting Staffs.

The strike by 90 production assistants is preventing drama and light entertainment shows from being recorded.

"Top of the Pops" has been wiped out for the past three weeks and won't be broadcast this week either. So far it has been replaced with repeats of the "Dad's Army" comedy series.

A BBC spokesman says: "The strike is continuing and we will not be able to bring 'Top of the Pops' back until it's over."

"We don't know what will replace it this week but there are no plans for any pop programs to be inserted."

Patrick Leech, deputy general secretary of the ABS, says: "There are no plans for talks with the BBC at the moment and at this stage we can't say when normal working will be resumed."

overdue. To go in very deeply on one's own in an unknown territory is extremely risky so that it is an obvious move for us to go in with established associates."

Coinciding with the news of the company's Dutch plans, Pye disclosed this week that it has concluded a licensing deal with American independent Buddah, formerly with Polydor.

The agreement is for three years, covering the U.K. and Eire, and is for both the Buddah and Kama Sutra catalogs. In a parallel deal, Precision has acquired tape rights to the two catalogs.

The contract was signed in London last week by Benjamin, Woyda and Eric Steinmetz, vice-president of Buddah.

Pye is rush-releasing the current Buddah hit, "On and On" by Gladys Knight and the Pips, as well as two other Buddah American hits, "Kung-Fu" by Curtis Mayfield, and "Finally Got Myself Together" by the Impressions.

All three acts will be coming to the U.K. for personal appearances later in the year.

Meanwhile, Pye is expected to announce shortly the signing of a licensing agreement with another American independent.

## CTI, Motown Deal

NEW YORK — The recently signed distribution agreement between CTI Records and Motown Records will only cover the U.S. and will not affect the CTI network of international licensees. The international operation of the company will continue to be handled by John Nathan of Overseas Music Services Inc.

## Blank-Tape Royalties For In-Home Use Bid

LONDON—The head of the Music Publishers' Association break-away group—the New Music Working Committee—has called for royalty payments on blank tapes to cover inevitable home-made recordings.

Lionel Conway, managing director of Island Music and chairman of the NMWC, said he wanted to see the German system of royalty payments on blank tape sales introduced in the U.K.

In Germany consumers pay a point-of-sale levy on blank tapes and hardware in recognition of the fact blank tapes and recording machines are used to record copyright music.

The money is then distributed by GEMA, the German publishers' body, to publishing houses according to their size. David Toff, secretary of the MPA, would not comment on the proposals.

Conway also hit at the system of allocating royalties when the copyright owners cannot be traced. He said the present method of a pro rata share-out to publishers in various countries is unfair because it excludes sub-publishers.

Conway also criticized the BIEM system of paying mechanical royalties in the country of manufacture instead of the country of sale.

Conway was speaking after a recent meeting of the NMWC at which these topics were discussed.

## Luxembourg Lists More Format Shifts

LONDON—More pop news and a new series of documentaries featuring some of pop's biggest names are among program changes when Radio Luxembourg increases its broadcasting hours in the fall.

The pop news service starts on weekday evenings at 8:30 p.m. and includes a guide to concerts throughout Britain. "The Day That Changed My Life" is the title of a new series of pop documentaries beginning on July 15.

Presenting the series will be Duncan Johnson, one of the first voices heard on BBC Radio One, with his first series for 208. Artists already lined up include Gary Glitter, Mungo Jerry, Mott the Hoople, Collin Blunstone and the Chi-lites.

Luxembourg goes into its winter programming at the end of September when it will open one hour earlier each evening and close down each night following News Extra at 2:30 a.m.

Radio Luxembourg has joined forces with the EMI Tape Division to sponsor a formula 5000 racing team for the coming season. The EMI/Luxembourg Lola T330 will carry the identities of both companies around the world and the association is introducing the EMI Records/208 Day meeting at Brands Hatch on Aug. 11.

EMI will be arranging guest appearances for many of its leading artists wherever the car appears in Britain, and after the close of the season in October, on a promotional tour of leading record shops, department stores and exhibitions.

EMI Records/208 Day will present a selection of races planned to involve leading record personalities, top motor racing names and members of the music business and national and music press.

The NMWC was recently set up as ginger group, but with its members still holding MPA membership.

Three members of the NMWC, Nigel Haines, general manager of Chrysalis Music; Sam Mortimer, of Barn Music; and Conway, have accepted an invitation to join the MPA's Popular Publishers' Committee.

## PRS Income

• Continued from page 3

Commenting on the figures; PRS chairman Laurence Swinyard told the society's recent annual meeting: "The society is at present working in extremely difficult conditions. Unprecedented rates of monetary inflation, a marked deterioration.

In particular, the postal services on which the society relies greatly—the administrative burdens of unremunerated tax collection and the statutory restrictions on prices and incomes are just a few of the many difficulties with which we are confronted."

Looking to the future, Swinyard notes that "the advent of commercial radio in the U.K. is, of course, another positive factor in our favor although as by the end of the year only two of the new stations were on the air, our initial income from this source was necessarily very modest."

## More Tokyo Festival Winners Are Listed

By HIDEO EGUCHI

TOKYO—"Midori-Iro no Yane" with lyrics by Daizo Saito, music by Kunihiko Murai and arrangement by Koji Makaino won the Grand Prize of 3 million yen—over \$10,000—June 30 in the 3rd Tokyo Music Festival's International Contest (Billboard, July 13).

Two Silver Prizes of 600,000 yen or more than \$2,000 each also were awarded. The two winning songs are "Tsumiki no Heya" with words by Mieko Arima, music by Makoto Kawaguchi, vocal by Akira Fuse (King Record) and "Ai no Yukue" with lyrics by Toyohisa Araki, music by Kunihiko Kase, arrangement by Yasushi Miyagawa, vocal by the Peanuts (King).

Three Bronze Prizes of 300,000 yen or about \$1,000 each went to "Wakare no Kane no Ne" with lyrics by Yoko Yamaguchi, music by Masa-aki Hirao, arrangement by Yakuji Ryuzaki, vocal by Hiroshi Itsumi (Minoruphone) who received the International Judges Award from U.K. film star Joan Collins; "It's Yours To Have" with lyrics by Reginald Dozier, music by

McKinley Jackson, arrangement by Gene Page, vocal by Freda Payne (Invictus) who won an award for the best interpretation; "Forever My Love" with words and music by Phil Ok Yoon, arr. Katsuhisa Hattori, vocal by Patty Kim representing the Republic of Korea.

An award for the best composition went to A. Babadjoyan of the USSR, for his "Chortva Kalesco" and the award for arrangement was accepted by Tiffanie of France in behalf of Francis Lai, composer of "Et Ce Soir Tu Telephones" which he also arranged.

Five TBS awards were won by Muslim Magomayev of the USSR, Simon & Bettina of West Germany, Mary Travers of the U.S., Gold & Silver of the U.K. and the Gimmicks of Sweden, respectively.

Shirley Bassey (UA) was special guest star of the festival, which was sponsored by the Tokyo Popular Music Promotion Association of TBS "for professionals the world over." The Frank Sinatra show at the 11,000-seat Nippon Budokan July 2 was telecast live over the TBS network.

## From the Music Capitals of the World

### LONDON

United Artists is increasing the price of records and tapes. The increases average 25 cents for albums and 50 cents for tapes, but singles and EPs remain at their present price levels. Sales manager Denis Knowles comments: "Where previously we looked at prices annually, we shall now have to examine them more often because no sooner do you get prices up than you are behind again with rising costs. It is worth remembering though that British prices are still among the lowest in Europe and this is reflected in our export performances."

GTO films is following its successful promotion of the Gary Glitter film "Remember Me This Way" in Ireland with a similar campaign involving TV advertising in Scotland and then throughout England region by region. In Scotland, where the film will be shown at 34 cinemas, this advertising involves around 30 spots at a cost of just under \$25,000.

A new record-of-the-day spot has been introduced by Radio Two called "Disk of the Day." A different new single, re-release or album track

will be played every day replacing "Star of the Week," which ran for two years. ... Gallagher and Lyle have signed a worldwide songwriting deal with Rondor Music. The duo also have their own publishing outlet, Caledonian Steam Publishing, administered by Rondor. ... Pickwick Intl. has launched a nationwide window display campaign in branches of Leek, Westbourne and Eastern Counties Building Society, to promote its series of Country Giants albums.

Five million Stereo Gold Award albums produced by Damont Records have been sold through Woolworth stores since the line was introduced to the outlet two years ago. To mark the milestone, Damont managing director, Monty Presky, presented Woolworth's record buyer, Bob Egerton, with a gold disk. ... Anchor Records has taken on a sales chief to organize the company's own sales force to be launched in September. Dick Crowson has been appointed sales administration manager. He has held a similar position with Pye Records.

(Continued on page 56)



**PYE DEAL**—Pye Records chairman Louis Benjamin, left, and managing director Walter Woyda, with Buddah vice-president Eric Steinmetz, seated, at the conclusion of a three-year licensing deal for the U.K. and Eire, which also gives Pye's Precision subsidiary tape rights.

# Drums Capture Beat at Intl Montreux Jazz Fest

• Continued from page 22

moving away from the subtle art of timekeeping and adopting a more ostentatious role, perhaps to compete with the increasing electrification of instruments. Parallel with this influence, there is a driftaway from melodic invention and towards impressionist sounds—smears, growls, screeches and other electronically aided distortions of the natural sounds of various instruments.

But instead of creating more variety and more intriguing blends of tone and texture, this particular development seems to have had a stultifying effect on the music. It is certainly true that there was a depressing sameness about much of the material presented, over the 10 days of the festival.

Soft Machine, Billy Cobham and Larry Coryell, Charles Earland, Gil Evans and Mahavishnu all showed a disturbing tendency to sacrifice fine musicians and great musicianship on the altar of electronic gimmickry. There was a sad lack of dynamics and a monotonous insistence on sustained loudness.

It is fair to say that a major problem for all the artists at the festival was that of trying to satisfy the conflicting demands of the audience and of the recording engineers. It remains the festival's biggest headache that every microphone on the stand in the Haison de Confres was doing quadruple duty in piping the music into the closed-circuit TV system, radio, the control room and the public address system.

In some cases, for example the set by Flora Purim, it was almost impos-

sible to hear at the back of the hall. In the case of the Mahavishnu set, however, the volume was deafening.

The festival opened with 4 days of blues and gospel performers, the highlights of which was set by Buddy Guy and Junior Wells with a band consisting of Bill Wyman on bass, Terry Taylor on rhythm guitar, Dallas Taylor on drums and Pinetop Perkins on piano and an appearance by Backdoor, Piano Red and Van Morrison.

Also featured was Champion Jack Dupree, Helen Humes with Buddy Tate and Jay McShann, Eddie Vinson with Hal Singer and Earl Hines, the 21st Century Singers, The Stars of Faith and Isaac Douglas.

The jazz section of the festival opened with an evening devoted to a tribute to Duke Ellington and featured successive solo piano sets by Jay McShann, Earl Hines, Roland Hanna and Cecil Taylor.

The following evening was devoted largely to swing jazz and offered the most varied program of the festival. The avant-garde group OM opened the proceedings and drummer Freddy Studer paved the way for the heavy percussion artillery that was to follow. OM did not say very much but they said it very loudly and reinforced a conviction that too many jazz/rock musicians seem to take longer and longer to communicate less and less. The Popcorn Allstars offered some lively Dixieland music, with Raymond Droz outstanding on trombone, but the most enterprising and satisfying group of the evening was the Boillat-Therace Quintet, a well-knit modern

group with a resourceful tenorist/flutist in Raymond Therace.

The Slide Hampton quartet played a set which was most notable for the fluent trombone of the leader and the loose and articulate drumming of Billy Brooks and then the band accompanied eight numbers by singer Miriam Klein who has the mixed blessing of sounding uncannily like Billie Holiday.

The seventh night of the festival was devoted to jazz rock and free jazz with Soft Machine, Billy Cobham's band and the Art Ensemble of Chicago and, once again, the conflict between the interests of the sponsoring record companies and those of the audience was painfully in evidence. There was a 140-minute gap between the set of Soft Machine and Billy Cobham as technicians worked to adjust mike positions and sound level, and after the Cobham set was over it was more than an hour before the Art Ensemble came on to play.

Soft Machine offered a very effective synthesis of jazz and rock, sustained by superb rhythmic support from drummer John Marshall and bassist Roy Babbington.

This British group, originally formed in 1967 and now reconstituted, featured highly articulate soloists in keyboard man Mike Tardge, guitarist Alan Holdsworth, and Karl Jenkins on piano, oboe and soprano saxophone, and offered thoughtful and organized pieces with the electronic subversion of musical invention.

The star group of the evening was Billy Cobham and it said much for the drummer's music powers that he conquered an audience that had begun showing signs of hostility after such a wait.

Randy Brecker on electric trumpet has established his credentials as a front rank soloist with Horace Silver and John Abercrombie is a remarkable guitarist. The Cobham band certainly proved to be worth waiting for—playing with great attack and variation of mood.

The Art Ensemble of Chicago produced a somewhat baffling set which emphasized the African origin of jazz, encompassed some very free music and some passable parodies of the less memorable aspect of white jazz.

Friday's concert opened with Larry Coryell's Eleventh House Group, the good aspects of which were the versatile guitar of the leader and the inspired playing of Danny Trifan, who also contributed an engagingly wistful composition "Song for a New York Rainmaker."

What was less agreeable about the band was the overpowering drumming of Alphonse Mouzon. He seemed often to spur the group to excesses of electronic loudness and by this stage of the festival there was a distinct danger of being stricken with percussion concussion.

Larry Coryell showed that today's electronic music is developing its own cliché just as the older music did and one of the most persistent of this is the burst of unison phrasing at the end of a number and a totally abrupt cut-off, leaving the audience momentarily suspended in midair.

Randy Western's hurriedly assembled group did its best with some moody and reiterative pieces, with tenorist Billy Harper contributing some high-grade solo work, but the bass duet between William Allen and Ahmed Abdul Malik failed to spark any real musical excitement.

There was plenty of excitement to follow, when the Thad Jones-Mel Lewis band wound up the evening with a typically aggressive and musicianly set. Highlights were vocals by Dee Dee Bridgewater, who deserves

much more positive recognition as one of the best jazz singers around; some superb trumpet solos by Cecil Bridgewater (particularly on "Tip-toe") and Jon Faddis; the beautifully controlled flugelhorn work of Thad Jones and some powerful tailgate trombone from Quentin Jackson, particularly in the Louis Armstrong tribute "Suite for Pops."

The climax of the festival came on Saturday with the Sonny Rollins and Woody Herman set. Those leaders were clearly in great spirit and this was reflected in their music.

Charles Earland's sextet opened the evening and featured the powerful keyboard work of the leader plus the assured and freewheeling trumpet of John Thadis. But the outstanding musician in the band for my money was drummer George Johnson Jr.

Earland's music contained a certain element of wild incoherence. It's frantic and dramatic but, not unhappily, always vital and imaginative. Flora Purim and husband Arito Moreira who followed were handicapped by the public address system problems but Miss Purim is an exciting and original singer and the guitarist with the group, Milton Nascimento, is an outstanding musician.

After this the evening was made unforgettable by a set from Sonny Rollins group that promises to produce one of his best albums of all time.

He opened with "The Cutting Edge" and then played a most moving and magnificently understated interpretation of "A House Is Not A Home" departing only marginally from the melody. It was a golden object lesson in ballad playing. For "Direct Line" Rollins brought in Rufus Harley with his intriguing bagpipe sound and then the set really caught fire with "Swing Low Sweet Chariot" which featured a compelling solo by guitarist Masuo. After "Alfie Theme" the audience wouldn't let Rollins go, and each of his three encores was a tour de force. "To A Wild Rose" was played with exquisite taste and feeling; "Don't Stop The Carnival" was an explosion of West Indian colour and excitement; and "Sonny Moon For Two" swung irresistibly from start to finish and featured superb piano by Stanley Cowell.

Needless to say, Bob Cranshaw's work throughout was impeccable and the percussion support of Dave Lee and Mtume inspired.

## Safety-Linked Cutback On PVC May Halt U.K. Output

• Continued from page 1

production plans could face temporary closure."

So far 19 cases of liver cancer have been discovered among workers in the U.S. in PVC and vinylchloride monomer plants. In this country a former ICI employer died of liver cancer last year.

The four main U.K. suppliers of VCM—ICI, BP, BIP and Vinatex—are becoming increasingly concerned about reports of the possible danger. Two suppliers—BP and Vinatex—have been forced to cut their output by between 10 and 15 percent.

The new standards introduced by the Department of the Environment is aimed at reducing the leakage of vcm. A production cut-back has been necessary to meet these measures.

Most affected are companies using the suspension production system which involves greater leakage

It was no easy job to follow Rollins but the old maestro Woody Herman pulled it off with a tremendous set that featured brilliant solo work from tenorist Greg Herbert, baritone saxophonist Jan Konopasek and trumpeter Dave Stehl. Herbert was particularly impressive on the Alan Broadbent tribute to Duke Ellington, "Tantum Ergo."

Sunday's concluding concert by the Gil Evans' orchestra and the Mahavishnu Orchestra was much applauded, but was a disappointment on a creative level.

Much of Evans' writing was aimless and untidy and bore a depressing resemblance to some of the earlier electronic music of the festival. Depressing because one expects a great deal more originality and style from such a fine writer as Evans. There were flashes of his old brilliance and at least the set finished on a high level with a romping minor blues that brought forth storming solos from trumpeter Lew Soloff, tenorist Billy Harper and trombonist Tom Malone.

Jean Luc Ponty was the outstanding performer in the Mahavishnu set which was otherwise distinguished by its unrelenting loudness.

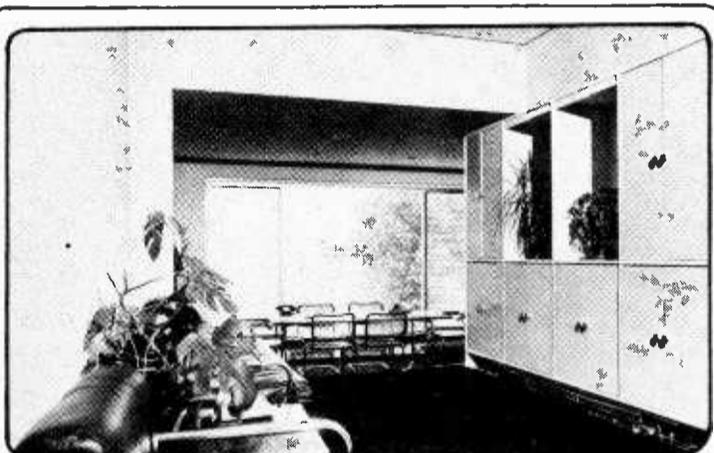
"It's good—but it's much too loud. Why?" asked a puzzled fan on his way out to assuage his battered ears. Despite the brilliant technical mastery of McLaughlin, much of the music—often based on one chord—was monotonous, with artificially engendered climaxes and with the familiar error of confusing volume of sound with excitement. A leaf or two from the Rollins book is much to be recommended.

Whatever the shortcomings of the music this year, Montreux remains a unique and vitally important festival in terms of the international promotion it gives to jazz. For the message of Montreux lasts all the year-round. This year's festival produced 45 hours of videotape which will be edited down into program and sold throughout the world in valuable promotion for the live albums which will be released over the coming months.

Says Orrin Keepnews of Fantasy: "For all the organizational and technical problems, Montreux remains a great opportunity to make live recordings. Our evening last year yielded two double and three single albums. This year I am confident of

(Continued on page 56)

JULY 20, 1974, BILLBOARD



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CBS Records International



## Brazil Royalty Law Still Without Code

RIO DE JANEIRO—The new royalties laws which gives record makers rights to fees when their products are played on radio and TV, still lacks a code to make it work. The law was passed by Congress and signed by the president late last year.

Minister of Justice Armando Falcão has asked the Brazilian Press Assn. to suggest a code for applying the law. The National Council of Authors' Rights, which was created by the law, has not started to operate.

Theatrical producer Geysa Boscoli, who was appointed to coordinate suggestions for the code, foresaw clashes of interests between the various collection agencies, composers, artists, recorders, radio and television.

Meanwhile, opposition Sen. Franco Montoro continued to seek a law which would oblige recording companies to number each copy of a recording successively. His previous attempt to make such a requirement, was vetoed as impractical by former president, Emilio Medici.

Various bills have been presented to regulate the proportion of foreign music permitted in radio and TV programming. However, they have not gone forward.

Classical composer and conductor Guerra Peixe urged that a bill to require the programming of 50 percent Brazilian popular music, include classical music as well.

The Brazilian Assn. of Phonographic Producers has gathered statistics showing that more Brazilian than foreign popular music is

played. Dr. Joao Carlos Chaves Muller, association secretary, says that while 35 to 45 percent of the music played, is foreign, the most is Brazilian.

Henrique Gandelman, production manager for CBS in Brazil, says that foreign music is restricted to the cities. A sample survey among record companies showed that ballads and soft rock from England and the U.S. lead in foreign music.

## Montreux Jazz

• Continued from page 54

having four live albums from our sponsored evening."

Organizer Claude Nobs reports that the festival was the most successful to date with every evening, apart from the swing night, a sell-out.

"The festival was criticized last year for being too much at the mercy of the record company. But this year I had total control over the artists featured. There was not one group that I did not personally approve."

The Music Instruments fair which ran from June 29 to July 1 was a success and will be repeated next year; another highly successful aspect of the festival was the record market which did tremendous business, especially with albums by acts participating in the festival.

Sponsoring record companies this year were Atlantic, Black Lion, CBS, Chess Janus, Fantasy, MPS, Nashboro, Philadelphia International, Rolling Stones, Warner and Vogue.

## International

### International Turntable

CBS has appointed a new financial director for its U.K. operation. He is Devon-born **George Ridnell**, currently assistant for international affairs to the senior vice-president for finance at CBS in New York. His appointment is effective August 1.

**Terry Stanley** joins Pye on Aug. 12 as operations director responsible for sales and distribution. He was previously financial director of CBS.

**David Symonds**, Capital Radio's first on-air voice and now presenter of Capital Countdown, has been appointed head of creative marketing.

**Derek Chick** has been appointed professional manager of Shapiro Bernstein, replacing **Bernard Cochran** who recently left to join the Cyril Shane Organization. **Shapiro Bernstein** has also appointed **Graham Wallis** to the promotion department.

**Michael Kennedy** has been promoted to marketing manager of World Records, following the appointment of **Austin Bennett** to the board. Kennedy has been deputy marketing manager.

**David Paramor** has been appointed publishing manager of DJM. He joins the company from Sunbury Music and replaces **Leslie Lowe**.

**Jack Haslingheuis** retired as managing director of Phonogram Amsterdam as of June 1. **W. Barents** named managing director and chairman of management committee, and **L. Boudewins** becomes managing director for the company. He and Barents will be responsible for Phonogram Amsterdam management.

## From the Music Capitals of the World

• Continued from page 53

**Vicky Walton** joins Anchor as overseas promotion manager and **Derek Brandwood**, who has been looking after overseas promotion, becomes marketing manager. **Penny Valentine**, who was previously with Rocket Records, joins the company as head of creative services.

REX ANDERSON

### PARIS

**Michel Legrand** is to return to the U.S. to work on a stage version of his musical film "Les Parapluies de Cherbourg," and also intends to prepare a series of new musical comedies and concerts to be staged in American cities. ... **MIDEM** commissioner **Bernard Chevry** has suggested a grand gala in Paris for Nov. 14 to celebrate the 20th anniversary of the Olympia Music Hall. Proceeds will go to the Variety Club, an international organization founded by agent **Felix Marouani** and by **Bruno Coquatrix**, who runs the Olympia.

Musidisc is to release a jazz anthology including original records of the last 30 years never before sold to the public. Musicians included in the 100 titles include **Erroll Garner**, **Louis Armstrong**, **Charlie Parker**, and **Fats Waller**. ... Musidisc is also re-editing all the **John Coltrane** recordings which appeared in the Prestige catalog. ... **Barclayrama** has announced 52 novelties: disks and tapes for 1974 including **Maurice Chevalier**, **Red Army Choir** and **Django Reinhardt**.

**Marie Guillard** will look after WEA promotion in future. ... **Claude Bibonne** has left Philips for Arabella. ... **Claude Comau** and **Daniel Favier** have been appointed sales inspectors for Pathe-Marconi EMI.

A new musical comedy "Tom Jones" will open at the Theatre de Paris in September with **George Guetary** and **Andre Jobin**. The authors, **Jacques Debronkart** and **Jean Marsan**, have also announced they intend turning the film "Fanfan le Tulipe" into a musical comedy. ... French music hall star **Colette Renard** will top the bill on Broadway in the American version of "Lili Vertu." ... **Otto Preminger** has chosen the young French composer **Laurent Petitgirard** to compose the music for his latest film "Rosebud." **Petitgirard** is to accompany the director to Corsica where the film is being made and an electric piano has been specially imported for him.

The opening of the new Palais des Congres concert hall in Paris has produced a wave of protest. Critics say that halls as large as the Palais, which seats 4000, have poor sound qualities. ... **Mort Shuman** has finished his core for the film "Les Guichets du Louvre," which is to be released in September. ... The rock opera, "The French Revolution," which ran for 100 performances at the Palais des Sports, is to be staged at the Mogador Theatre in September, and will be seen next year in

(Continued on page 58)



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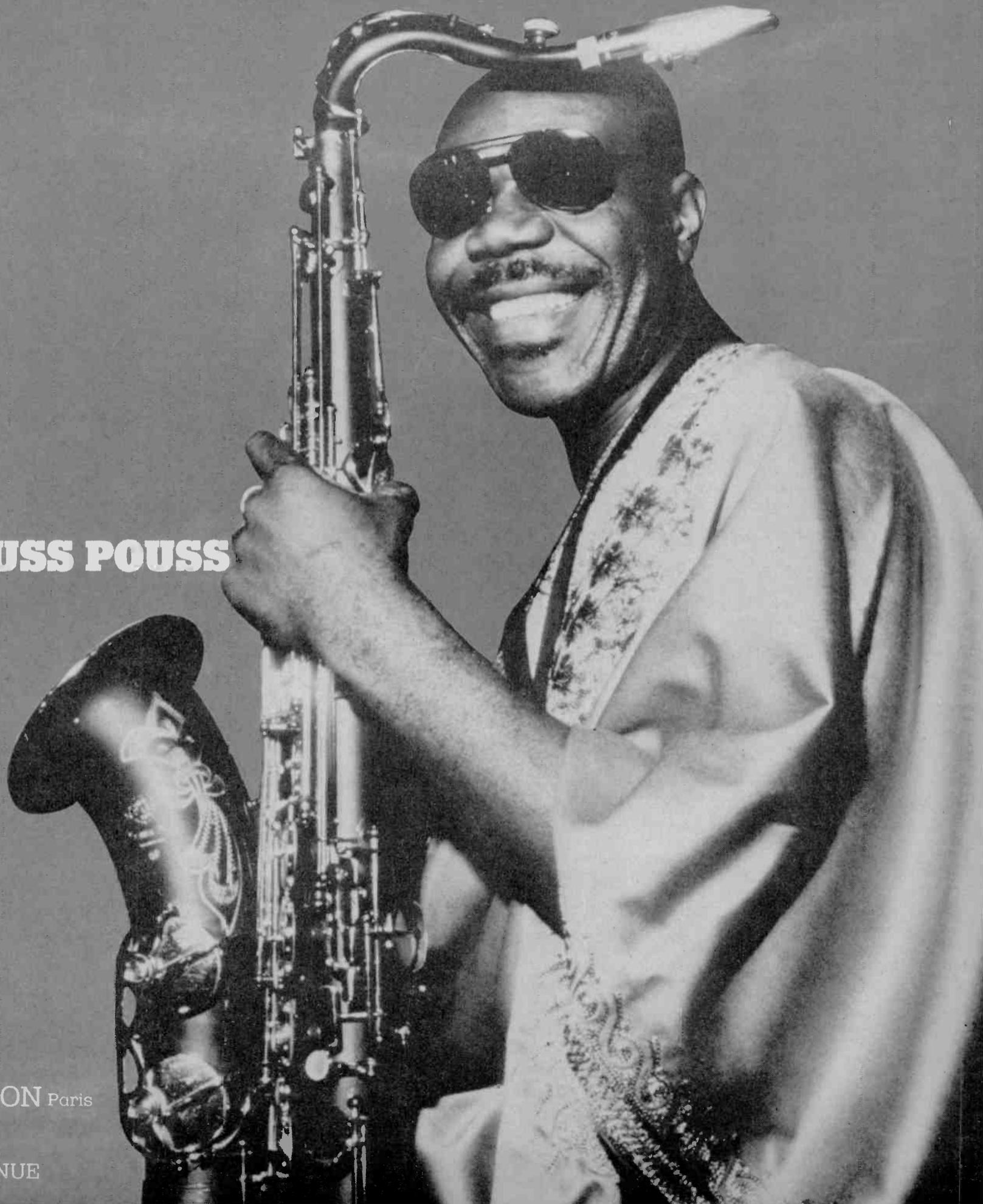
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# Canada

## Bennett's Hiring Sets Off Major Projects for Hutton's Label

EDMONTON—Doug Hutton, head of the Edmonton-based Danali label, has hired John Bennett, formerly with Canadian Bear Ltd., Canadian-band Edward Bear's holding company, as general manager of the label. Bennett will work out of the company's newly established Toronto office while Hutton will remain in Edmonton. One of Bennett's first tasks will be to arrange a distribution deal with a major label for Ontario and the rest of eastern Canada. Danali is handled by Ralph Harding's Studio 3 Productions in British Columbia; Laurel Records in Saskatchewan and Manitoba; and by themselves in Alberta.

As a point of interest Danali is the Athabaskan Indian word for "leader" and is also used by the tribe to denote Mt. McKinley.

Hutton is not one to tackle record production on a small scale. His latest project is an extravaganza entitled "Scarlet and Gold," which commemorates the Albertan centennial with more than a passing refer-

### Murray Hot On U.S. TV

TORONTO—Anne Murray, who is at the top of the charts across North America with her latest two-sided hit, "You Won't See Me"/"He Thinks I Still Care," is in much demand for television appearances in the U.S. She hosted a "Midnight Special" which was aired on July 5 and has taped two prime-time specials: the "Engelbert Humperdinck Special" from Bermuda and the "Chicago Special" from the Caribou Ranch in Denver, which will be telecast in mid-August.

Ms. Murray has just had a No. 1 song on the Billboard Easy Listening chart with "You Won't See Me" and a top song on the Country Chart with the flip side "He Thinks I Still Care." "You Won't See Me" is currently in the top 10 of the Top 100 chart.

Her next release is expected to be the old Doris Troy song, "Just One Look" from her current album, "Love Song."

### Rep Named By Clement

TORONTO—Morning Music Ltd. has become the Canadian representative for the Jack Clement group of publishing companies from Nashville. Companies included in the deal are Gold Dust Music Inc.; Jack Music Inc.; and Jando Music Inc.

Over the past few years this group of publishing companies have been consistent residents on the trade listings of the top ten country publishers in the U.S. They are currently represented in the charts with "We Should Be Together" by Don Williams; "You Don't Need to Move A Mountain" by Jeanne Pruett; "He Thinks I Still Care" by Anne Murray; and "She's In Love With A Rodeo Man" by Johnny Russell.

Jack Music Inc. has one of its songs, "On Susan's Floor," recorded by Gordon Lightfoot on his "Don Quixote" album.

Jury Krytiuk, president of Boot Records as well as Morning Music Ltd., recently announced Boot's Canadian representation of Jack Clement's JMI Records.

ence to the 100th anniversary of the founding of the Royal Canadian Mounted Police. The production features the Edmonton Symphony Orchestra conducted by Tommy Banks; the poetry of Bill Meilen; Blackfoot Indians performing with the symphony; chanting by priests to represent the coming of christianity; Barry Allan; San Francisco folk singer John Antle; Audet Dit La-Pointe; and the Original Caste featuring Dixie Lee Innes.

A special edition of the album has been packaged with a walnut case with an inscribed square leather insert which has a brass plate set into it that bears the Alberta centennial logo. They are selling at \$100 each. The Alberta government has already shown interest in buying 200 of them outright.

"We decided that we wanted to package something that corporations would buy to give to clients," says Hutton.

Hutton has taken a booth at the Spokane World's Fair and is selling the lower-priced sets at the rate of between \$300 and \$500 a day. A commemorative single released from the set entitled "Wildrose Country" with "The Brave Men" as the flip side has already sold close to 20,000 units. The recording itself has sold close to 8,000 units in both record and tape format. The next

## Indie Labels on Rise —Leo & Ubic Formed

VANCOUVER—The number of independent record labels in this country continues to grow with the announcement of the formation of two new labels, Leo and Ubic Records based in Vancouver. Ubic Records is a division of Ubic International Corporation Ltd. headed by President Robert Johnston.

Johnston who is 33 and a Vancouver lawyer states that he has long felt that Vancouver is going to become a very hot center of the Canadian music industry and sites the presence of Little Mountain Sounds, one of the largest recording facilities in Canada, as evidence of the recent west coast boom. Ubic and Leo have their offices in the studio complex.

"This new studio has not been publicized much because previously it stuck mostly to jingle production but it is now into record production in a big way. To date it has about \$600,000 invested into it with two Rupert Neve modified 16-track boards in the studio and another on the way," says Johnston.

This is not an isolated incident of music industry expansion on the Canadian west coast. A group of investors in British Columbia have bought a former resort at Yellowpoint, just south of Nanaimo on Vancouver Island. They have gone public and intend to raise \$318,000 to build a 24-track studio there.

Johnston, who recently spent over a month and a half on the road taking tapes to record people in Toronto, New York and Los Angeles where he found a lot of interest but no contracts, was able to draw some conclusions on the state of the industry in North America. The first one drawn by Johnston was that at this point in time it is more practical to release their own product.

"Because of the slight recession and vinyl shortage, their is a period

single from the album is "Red River Trapper."

Hutton's last project "Cantata Canada" for the Tommy Bank's Edmonton label Century II and distributed by Capitol Records in Canada was less than a great success even though the largest amount of money ever to be spent in the promotion of an album in this country was expended by Capitol.

Says Hutton: "Even though the Cantata Canada album set was not a hit, the people who had planned to do a stage presentation, intend to go ahead with it. Capitol Records did a great job in promoting it and even though it wasn't a success, there are no bad feelings. I still believe in the project and still think that when we present the theater version, the sales will pick up."

Also on the Danali label, Hutton has a single, "It's A Fine Line" by Mark Jordan, a singer/songwriter from Toronto that he met while setting up the "Cantata Canada" project. The record has already hit the major country playlists in Canada including CFOX, Montreal; CFGM, Richmond Hill; and CKLW-FM, Windsor. An album is planned for Jordan. Hutton also indicates that he intends to record John Antle. His next major project will be an American cantata based on the history of the United States.

of readjustment going on in the business. The Canadian subsidiaries of American companies in Canada are not interested in developing talent that they can't definitely make money on. GRT, London and a few others are doing a good job with Canadian product but that's about it," Johnston comments.

One of the reasons for the labels' problems in making a deal was the large package of artists that they were offering. There are six artists already signed to the two companies: Joni Taylor, Mark Kahn, Chilico, Victor Stewart, J.C. Stone and Strongheart.

The first releases for the labels are singles: "Candy Baby" by Strongheart on Ubic Records and "Carries Gone" by J.C. Stone on Leo Records. The latter was produced by Geoff Turner, one of the people responsible for the setting up of the Little Mountain Sounds studio. Turner had spend 10 years working in New York in the music industry before coming to Vancouver and what he has found to be a more relaxed atmosphere to work in.

### Gabin Cuts CBS Single

PARIS—Jean Gabin, one of the most celebrated of French cinema actors, has recorded a single for CBS on the occasion of his 70th birthday. The song, "Maintenant Je Sais" ("Now I Know") by Philip Green and Jean-Loup Dabadie, marks Gabin's return to the music business after 50 years. Before he became an actor, Gabin appeared in operettas and toured France as a singer.

The single was produced by Denis Bourgeois of Bagatelle and is published by Editions Bridget Music.

## From the Music Capitals of the World

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London, Rio de Janeiro and a major German city.

Phonogram has issued a new Johnny Hallyday album, "Je t'aime, Je t'aime Je t'aime," recorded in the church of the Sacro Cuore di Maria in Rome. . . . Columbia has released an album in memory of Vincent Scotto, one of France's best known popular songwriters. . . . Gilbert O'Sullivan will appear at the Olympia Music Hall in September, his second appearance in Paris. . . . Vogue has released its second "The Mad Years of Rock." . . . RCA has imported the first disks from the British group Ducks Deluxe.

The outstanding pop event of June was the appearance in Paris, Toulouse and other cities of Pink Floyd. . . . Decca is said to have high hopes for Mike Storey, whose first album is shortly to be released in France. . . . Fats Domino gave three Paris concerts last month.

### TORONTO

Mercury Record artists Heartsfield will accompany Rory Gallagher on his Canada tour. . . . Rush has been signed to American Talent International in New York for exclusive representation in the U.S. The deal was negotiated by Ray Daniels of SRO Productions, Toronto and Ira Blacker of ATI. A September tour of the U.S. is expected for the band. Their debut album is top 10 at WMMS-FM in Cleveland and the albums are being directly imported from Canada into that market. . . . The new lineup of Capitol Records EMI promotion representatives for Canada is Michel Tremblay and Graham Powers in Montreal—Powers was the head of publishing for A&M's Canadian Irving-Almo operation; Jim Macdonald and Scoot Irwin in Toronto; and Lou Blair in Calgary handling west coast promotion. Macdonald was formerly with London Records' Toronto office. Irwin was with Polydor's Toronto office and Blair worked for WEA out of Calgary. . . . The Cooper Brothers, whose first single "Finally (With You)" for Polydor achieved success in Canada, are in the studios in Los Angeles to record their next single with Les Emmerman producing.

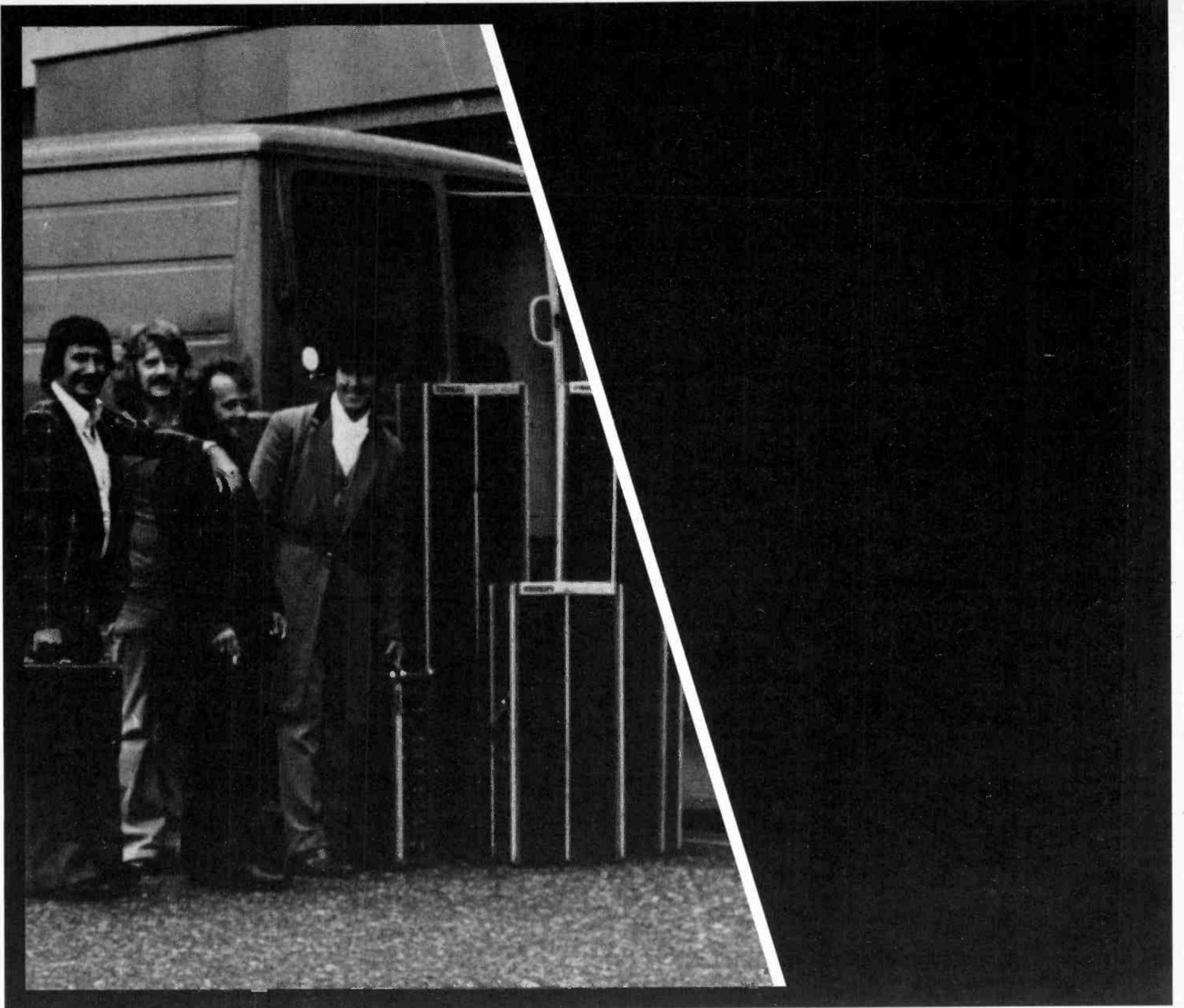
CKFM, Toronto, held a wine and cheese party on July 10 to introduce new offices and production facilities. Their new production house is Roundhouse Sound Studio. . . . John Allan Cameron has set out on an extensive two-month tour of Eastern Canada including dates in Ontario and Manitoba. The tour opened July 1 in Ottawa and, after a swing through the Maritimes, will end up in Carlisle, Ontario on Sept. 8. Accompanying Cameron on selected dates on the tour will be Anne Murray's brother, Bruce Murray who was recently signed to Cameron and Ms. Murray's management and production firm, Balmur Ltd. . . . Martin Onrot will present James Taylor, America and Linda Ronstadt in concert at Varsity Stadium, Toronto on July 27. . . . Concert Productions International will present Crosby, Stills, Nash and Young at the same venue on Sept. 2. . . . Craig Rhunke's "Summer Girl" single for United Artists is picking up extensive airplay in Canada.

Patsy Gallant, who recently returned to Canada after co-starring in a TV music special in Brussels for the CBC and touring Belgium, France and Italy to promote her Co-

lumbia albums "Power" and "Toi L'Enfant" with television appearances in Paris, Brussels and Milan, will tour Quebec in Aug. and appear on a tour of the Maritimes with James Brown. Ms. Gallant's new single is "Save the Last Dance for Me." A new album is expected from her shortly. . . . Donald W. Insley has been appointed vice president and station manager of CFRB Ltd., Toronto and Patrick J. Hurley has been appointed vice president and director of sales for the same company. Donald H. Hartford, president of CFRB Ltd., made the announcement. . . . Klaatu's latest single for GRT of Canada is "Dr. Marvello" produced by Toronto Sound's Terry Brown. . . . Polydor Canada has shipped Eric Clapton's new album "461 Ocean Blvd"—the address of Criteria Studios in Miami. . . . Polydor's Richard Glanville-Brown reports that the company's top selling singles are "My Girl Bill" by Jim Stafford; "I'm Leaving It All Up to You" by Marie and Donny Osmond; and "Taking Care of Business" by Bachman-Turner Overdrive. BTO are recording a new album in Seattle with the provisional title "Not Fragile."

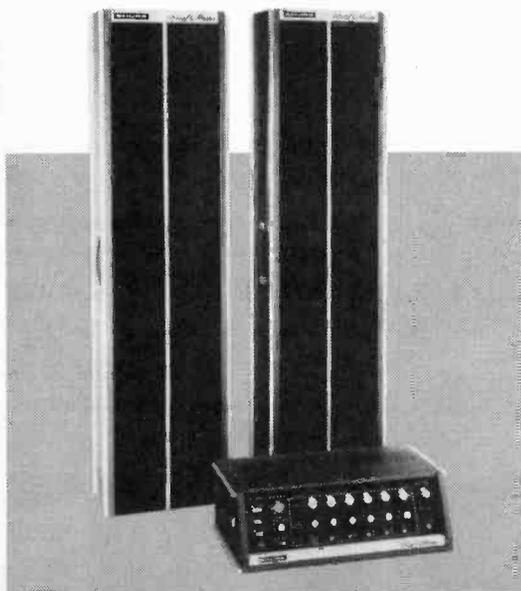
Shirley Eikhard appeared at the Riverboat, Toronto from July 2-14. . . . Doug Kershaw will appear at the Red Deer Fair in Red Deer, Alberta from Tuesday (16) to Saturday (20). . . . Grant Webb of WEA's artist relations department drove to Ottawa on his day off to meet the Beach Boys to prepare for their Toronto Canadian National Exhibition appearance on Aug. 28. Andy Kay of CJCH, Halifax also came in to talk to the group. . . . CHUM, Toronto in conjunction with Capitol Records will present a concert on Youth Day, Aug. 26 at the CNE featuring West Egg, Justin Paige, Christopher Kearney, Shirley Eikhard, Bill King, Bob McBride and Edward Bear. . . . Babe Ruth will do a minitour of Quebec and Ontario in August with stops at the Quebec Municipal Convention Centre, Aug. 12; Ottawa Civic Centre, Ottawa, Ontario, Aug. 13; and Man and His World, Montreal, Aug. 14. . . . Bill King taped the "Flip Side" TV show in Montreal on Tuesday (16). Shirley Eikhard will tape the same show, Aug. 14. . . . Andrew Davis, formerly of the New Philharmonia in London, England, replaces Karel Ancerl as music director of the Toronto Symphony. . . . John Denver will appear at the Pacific National Exhibition on Aug. 22, his first Canadian appearance.

Also appearing at the PNE this year will be Charley Pride, with Ronnie Milsap and the Guess Who with new guitar player, Dom Troiano. . . . Jose Feliciano will appear at Convocation Hall on the campus of the University of Toronto on July 31 and then heads west for dates in Winnipeg, Saskatoon, Regina, Calgary and Vancouver from Aug. 1-5. . . . New Canadian single releases from RCA include "In The Park" by Jack Cornell; "Sunshine Man" by Robert David, produced by Cornell; and Rick Neufeld's debut single for RCA which features Burton Cummings and Gary Peterson of the Guess Who. Cornell and David will have albums in the early fall. . . . thousands of Canadians attended Elvis Presley's Niagara Falls, N.Y. concert recently. . . . The Canadian Brass has become Boot Records' second hottest selling album. The label already has a second album ready and a third will be recorded live in Paris in August.



Kenny Ball with arm on shoulder of soundman Pickstock outside London Hilton.

# The 151,000 mile sound system.



Working with a band that's constantly on the road can give any soundman headaches, so imagine the difficulties facing Ian Pickstock, sound technician for Kenny Ball and His Jazz Men. As the United Kingdom's most widely traveled jazz band, the group wore out its first sophisticated equipment van after 86,000 tortuous miles. But despite the rigors of countless one night stands, Ian's Vocal Master Sound System is still producing true-to-life sound after 151,000 miles on the road! When asked about the Vocal Master's instant adaptability, Ian says, "This system makes an expert out of me—whatever the size and shape of the hall."

**Shure Brothers Inc.**  
222 Hartrey Ave., Evanston, Ill. 60204  
In Canada: A. C. Simmonds & Sons Limited



# Billboard Hits of the World

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## AUSTRALIA

(Courtesy of GO-SET)  
SINGLES

- This Week
- 1 DEVIL GATE DRIVE—Suzi Quatro (RAK)
  - 2 BILLY DON'T BE A HERO—Paper Lace (EMI)
  - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
  - 4 SEASONS IN THE SUN—Terry Jacks (Bell)—Bobby Wright (Probe)
  - 5 HOOKED ON A FEELING—Blue Swede (EMI)
  - 6 THE AIR THAT I BREATHE—The Hollies (Parlophone)
  - 7 CANDLE IN THE WIND/BENNIS & THE JETS—Elton John (DJM)
  - 8 THE LOCO-MOTION—Grand Funk (Capitol)
  - 9 SHIPS IN THE NIGHT—Vicki Lawrence (EMI)
  - 10 THE WAY WE WERE—Barbra Streisand (CBS)
  - 11 SHE—Osmosis (Warner Bros.)
  - 12 THE STREAK—Ray Stevens (Astor)
  - 13 TSOP—MFSB (CBS)
  - 14 WOULD YOU LAY WITH ME (In A Field Of Stone)—Judy Stone (M7)
  - 15 TUBULAR BELLS—Mike Oldfield (Virgin)—LPs

- This Week
- 1 TUBULAR BELLS—Mike Oldfield (Virgin)
  - 2 THE STING/SOUNDTRACK (MCA)
  - 3 BAND ON THE RUN—Paul McCartney & Wings (Apple)
  - 4 BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Island)
  - 5 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
  - 6 CAN THE CAN—Suzi Quatro (RAK)
  - 7 MY NAME MEANS HORSE—Ross Ryan (EMI)
  - 8 BURN—Deep Purple (Purple)
  - 9 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 10 THE WAY WE WERE—Barbra Streisand (CBS)

## BELGIUM

(Courtesy of Belgium Radio & TV)  
SINGLES

- This Week
- 1 SUGAR BABY LOVE—The Rubettes
  - 2 FLY AWAY LITTLE PARAGUANO—George Baker Selection
  - 3 ONE AND ONE SI TWO—Jackpot
  - 4 EMMA—Hot Chocolate
  - 5 GIGI LAMOROZO—Dalida
  - 6 IK BEN ZO VERLIEFD—Cindy
  - 7 DIE SONNE GEHT AUF—Freddy Breck
  - 8 BE MY DAY—The Cats
  - 9 DE WILDE BOERENDOCHTER—Yvan Heylen
  - 10 LOLITA LOLO—James Lloyd
  - 11 YEAR OF DECISION—Three Degrees
  - 12 IF I HAVE A CHANCE—The Dinky's
  - 13 IN THE STILL OF THE NIGHT—Jack Jersey
  - 14 LADY ELISA—Will Tura
  - 15 THE CAT CREPT IN—Mud

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | Title                                                                          | Label     |
|-----------|-----------|--------------------------------------------------------------------------------|-----------|
| 1         | 1         | SHE—Charles Aznavour (Barclay)—Standard (Barclay)                              | Barclay   |
| 2         | 2         | KISSIN' IN THE BACK ROW—Drifters (Bell)—Macaulay/Cookaway (Macaulay/Greenaway) | Bell      |
| 3         | 4         | BANGIN' MAN—*Slade (Polydor)—Barn/Slade (Chas Chandler)                        | Polydor   |
| 4         | 15        | ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)                   | Southern  |
| 5         | 6         | I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard)                       | Carlin    |
| 6         | 8         | ONE MAN BAND—*Leo Sayer (Chrysalis)—Blaindell/Compass (D. Courtney/A. Faith)   | Chrysalis |
| 7         | 27        | BAND ON THE RUN—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney) | Apple     |
| 8         | 9         | YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James                       | CBS       |
| 9         | 3         | ALWAYS YOURS—*Gary Glitter (Bell)—Leeds (Mike Leander)                         | Bell      |
| 10        | 11        | WALL STREET SHUFFLE—*10c.c. (UK)—Satannes (Strawberry Prods.)                  | 10c.c.    |
| 11        | 5         | HEY ROCK & ROLL—*Shawaddywaddy (Bell)—Bailey (Mike Hurst)                      | Bell      |
| 12        | 12        | BANANA ROCK—*Wombles (CBS)—Batt Songs (Mike Batt)                              | CBS       |
| 13        | 16        | GOING DOWN THE ROAD—*Roy Wood (Harvest)—Carlin (Roy Wood)                      | Harvest   |
| 14        | 24        | TOO BIG—*Suzi Quatro (Rak)—Chinnichap/Rak (M. Chapman/N. Chinn)                | Rak       |
| 15        | 10        | GUILTY—*Pearls (Bell)—ATV (Philip Swern/Arthey)                                | Bell      |
| 16        | 7         | THE STREAK—Ray Stevens (Janus)—Peter Maurice/KPM (R. Stevens)                  | Janus     |
| 17        | 21        | BEACH BABY—*First Class (UK)—John Carter (John Carter for Sunn Records)        | Sunn      |
| 18        | —         | THE SIX TEENS—*Sweet (RCA)—Chinnichap/Rak (M. Chapman/N. Chinn/P. Wainman)     | RCA       |
| 19        | 18        | DON'T LET THE SUN GO DOWN ON ME—*Elton John (DJM)—Big Pig (Gus Dudgeon)        | DJM       |
| 20        | 26        | IF YOU GO AWAY—Terry Jacks (Bell)—Intersong (Terry Jacks)                      | Bell      |

- 22 25 LAUGHTER IN THE RAIN—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (N. Sedaka/R. Appere)
- 23 13 A TOUCH TOO MUCH—\*Arrows (Rak)—Chinnichap/Rak (Mickie Most)
- 24 14 LIVERPOOL LOU—\*Scaffold (Warner Bros.)—Essex (Paul McCartney)
- 25 23 THE MAN IN BLACK—\*Cozy Powell (Rak)—Rak (Mickie Most)
- 26 36 MIDNIGHT AT THE OASIS—Maria Muldaur (Reprise)—MCPS (L. Waronker/J. Boyd)
- 27 17 THERE'S A GHOST IN MY HOUSE—R. Dean Taylor (Tamil Motown)—London (Brian Holland/Lamont Dozier)
- 28 37 JUST DON'T WANT TO BE LONELY—Main Ingredient (RCA)—Gamble-Huff/Carlin (Silvester/Simmons/Goodi)
- 29 47 SHE'S A WINNER—Intruders (Philadelphia)—Gamble-Huff (Gamble-Huff)
- 30 30 CENTRAL PARK ARREST—Thunderhighs (Philips)—ATV (Steve Rowlands)
- 31 50 MY GIRL BILL—Jim Stafford (MGM)—Famous Chappell (Phil Gernhard/ Lobo)
- 32 20 JARROW SONG—\*Alan Price (Warner Bros.)—Jarrow/K. Prowse (A. Price)
- 33 — WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
- 34 — LIGHT OF LOVE—\*T. Rex (EMI)—Wizard (Marc Bolan)
- 35 34 FOXY FOXY—\*Mott the Hoople (CBS)—April (HMH)—(Hunter/Griffin/Watts)
- 36 29 OOH I DO—\*Lynsey De Paul (Warner Bros.)—ATV (L. De Paul)
- 37 31 CAN'T GET ENOUGH—\*Bad Company (Island)—Island (Bad Company)
- 38 19 JUDY TEEN—\*Cockney Rebel (EMI)—Trigram/Rak (S. Harley/A. Parsons)
- 39 48 BE THANKFUL FOR WHAT YOU'VE GOT—William De Vaughan (Chelsea)—Sparta Florida (F. Floravanti/J. Davis)
- 40 — TONIGHT—\*Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton)
- 41 22 SUMMER BREEZE—Isley Bros. (Epic)—Dawnbreaker/Carlin (R. Isley/R. Isley/O. Isley)
- 42 38 DON'T STAY AWAY TOO LONG—Peters & Lee (Philips)—Pedro/C. Shane (John Franz)
- 43 32 EASY EASY—\*Scotland World Cup Squad (Polydor)—Martin Coulter (B. Martin/P. Coulter)
- 44 — YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)—Gamble-Huff/Carlin
- 45 — THEME FROM TUBULAR BELLS—\*Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
- 46 49 REMEMBER YOU'RE A WOMBLE—\*Wombles (CBS)—Batt Ent. (Mike Batt)
- 47 — IF YOU TALK IN YOUR SLEEP—Elvis Presley (RCA)—Easy Nine/Elvis
- 48 — RING RING—Abba (Epic)—Bocu (Stig Anderson)
- 49 40 THE NIGHT CHICAGO DIED—\*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callender)
- 50 46 IF YOU'RE READY (Come Go With Me)—Staple Singers (Stax)—(Island)

## DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 A SHOW JUST FOR YOU (LP)—Walkers (Philips)
  - 2 SEASONS IN THE SUN (SINGLE)—Terry Jacks (Bell)
  - 3 WONDERWORLD (LP)—Uriah Heep (Island/EMI)
  - 4 WATERLOO (LP)—Various (Play/Telefunken)
  - 5 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
  - 6 DODDENS TRIUMF (LP)—The Savage Rose (Polydor)
  - 7 SHU-BI-DUA (LP)—(Polydor)
  - 8 RED DRESS (SINGLE)—Alvin Stardust (Ariola/Telefunken)
  - 9 WATERLOO (LP)—Abba (Polar/EMI)
  - 10 OJELBLIKKETS FAVORITTER 15 (LP)—Ulla Pia-Niels Hausgaard (EMI)

## ITALY

(Courtesy of Germano Ruscitto)  
SINGLES

- This Week
- 1 A BLUE SHADOW—Berto Pisano (Ricordi)
  - 2 ALTRIMENTI CI ARRABBIAAMO—Oliver Onions (RCA)
  - 3 ANIMA MIA—I Cugini di Campagna (Fonti/Cetra)
  - 4 L'ULTIMA NEVE DI PRIMAVERA—Franco Micalizzi (RCA)
  - 5 NON GIOCO PIU'—Mina (PDU/EMI)
  - 6 NUTBUSH CITY LIMITS—Ike & Tina Turner (UA/MM)
  - 7 LOVE'S THEME—Love Unlimited Orchestra (Phonogram)

- 8 SOLEADO—Daniel Santacruz Ensemble (EMI)
- 9 COME UN PIERROT—Patty Pravo (RCA)
- 10 RIMANI—Drupi (Ricordi)
- 11 GOODBYE MY LOVE—Demis Roussos (Phonogram)
- 12 48 CRASH—Suzi Quatro (EMI)
- 13 PRINSECOLENSINAINCIOUSOL—Adriano Celentano (CBS/MM)
- 14 NOI DUE PER SEMPRE—Wess & Dory Ghezzi (Durium)
- 15 E TU...—Claudio Baglioni (RCA)

## NEW ZEALAND

(Courtesy of N.Z.B.C.)  
SINGLES

- This Week
- 1 THE STREAK—Ray Stevens
  - 2 THE LOTUS EATERS—Stravos Xarhakos
  - 3 WATERLOO—Abba
  - 4 EMMA—Hot Chocolate
  - 5 CANDLE IN THE WIND—Elton John
  - 6 EVERYDAY—Slade
  - 7 BAND ON THE RUN—Paul McCartney & Wings
  - 8 THE ENTERTAINER—Marvin Hamlisch
  - 9 THE SHOW MUST GO ON—Leo Sayer—Three Dog Night
  - 10 BILLY DON'T BE A HERO—Paper Lace
  - 11 SUGAR BABE LOVE—Rubettes
  - 12 ERES TU (Touch The Wind)—Mocedades
  - 13 SUNDOWN—Gordon Lightfoot
  - 14 SEASONS IN THE SUN—Terry Jacks
  - 15 LOVE'S THEME—Love Unlimited Orchestra

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
SINGLES

- This Week
- 1 SOLITAIRE—Andy Williams (CBS) (Laetrec)
  - 2 THE AIR THAT I BREATHE—The Hollies (Polydor) (MPA)
  - 3 WATERLOO—Abba (Sunshine) (Breakaway)
  - 4 SEASONS IN THE SUN—Terry Jacks (Bell) (Intersong)
  - 5 DARK LADY—Cher (MCA) (Plymouth)
  - 6 EMMA—Hot Chocolate (RAK) (Francis Day)
  - 7 LOVING ARMS—Dobie Gray (MCA) (MPA)
  - 8 THERE WON'T BE ANYMORE—Charlie Rich (RCA) (Charles Rich)
  - 9 HAAI CASANOVA—Glenys Lynne (RPM) (Tro Essex)
  - 10 HOOKED ON A FEELING—Blue Swede (EMI) (Tree)

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week
- 1 AYUDAIME—Camilo Sesto (Ariola) (Arabella)
  - 2 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
  - 3 WATERLOO—Abba (Columbia) (Notas Magicas)
  - 4 TOMAME O DEJAME—Mocedades (Zafiro) (Discorama)
  - 5 LA FIESTA DE BLAS—Formula V (Philips-F) (Fontana)
  - 6 LA DISTANCIA—Roberto Carlos (CBS)
  - 7 MI CORAZON—Juan Bau (Zafiro) (Micros/RCA)
  - 8 TE ESTOY AMANDO LOCAMENTE—Las Grecas (CBS) (April)
  - 9 SOMEDAY, SOMEWHERE—Demis Roussos (Philips-F)
  - 10 ACALORADO—Los Diablos (EMI) (Ego)

## SWEDEN

(Courtesy of Radio Sweden)  
\*Denotes local origin

- This Week
- 1 THE STING/SOUNDTRACK—(MCA)
  - 2 UPPTAG (LP)—\*Ted Gärdestad (Polar)
  - 3 SEASONS IN THE SUN (SINGLE)—Terry Jacks (Bell)
  - 4 WATERLOO (LP)—\*Abba (Polar)
  - 5 BOLLA OCH RULLA (LP)—\*Pugh Rogefeldt & Rainrock (Metronome)
  - 6 DIAMOND DOGS (LP)—David Bowie (RCA)
  - 7 THE ENTERTAINER (LP)—Marvin Hamlisch (MCA)
  - 8 I SEE A STAR (LP)—Mouth & McNeal (Philips)
  - 9 CARIBOU (LP)—Elton John (DJM)
  - 10 AMERICAN GRAFFITI/SOUNDTRACK (MCA)

## SWITZERLAND

(Courtesy of RADIO-HITPARADE)  
SINGLES

- This Week
- 1 SEASONS IN THE SUN—Terry Jacks (Bell)
  - 2 WATERLOO—Abba (Polydor)
  - 3 SUGAR BABY LOVE—The Rubettes (Polydor)
  - 4 THE GOLDEN AGE OF ROCK 'N' ROLL—Mott the Hoople (CBS)
  - 5 SHANGHAI'D IN SHANGHAI—Nazareth (Philips/Vertigo)
  - 6 TSOP—MFSB (CBS/PIR)
  - 7 EVERYDAY—Slade (Polydor)
  - 8 I'M A TRAIN—Albert Hammond (Epic)
  - 9 EINSAMKEIT HAT VIELE NAMEN—Christian Anders (Chrander)
  - 10 THE ENTERTAINER—Marvin Hamlisch (MCA)

# Executive Turntable

• Continued from page 4

been named director of commercial sales. . . . RCA International has appointed Hans-George Baum as managing director of RCA Schallplatten, GmpH.

Mel Phillips has been appointed associate director, national promotion, at Epic and Columbia custom labels. In his new capacity, Phillips will share all responsibilities with Stan Monteiro, director of national promotion, including contact with trade magazines, tip-sheets and radio reports, promoting single and LP product, and assisting with artist relation duties. He will also be responsible for directing regional and local promotion managers throughout the U.S. Before joining CBS, Phillips was involved with radio as a program director for a number of stations in the East. . . . Sam Harrell has been appointed promotion manager, Houston, for Epic and Columbia custom labels. He is responsible for all promotional activities in the Southern Texas marketing region. Harrell was most recently local promotion manager in the New Orleans area, a position he has held since joining CBS in 1969. . . . Theresa Alfieri has been promoted to assistant art director for Columbia, Epic and Columbia custom labels. She has been with CBS for more than four years as a staff designer.

Ron Bollman has been named national sales manager of Burwen Laboratories' professional and consumer audio products. . . . Richard Guldborg joins Stereo Tape, division of Magtec, as Western sales representative. . . . Glynis Daly has been appointed executive assistant to Steve Metz, president of Stephen Metz Ltd.

Richard Albertson has been named director of retail development of the ABC Leisure Group's Retail Records Division.

David Kornblum, legal counsel for the American Guild of Authors and Composers, Los Angeles, has left his prior legal affiliation, Sklar & Coben, to open his own Beverly Hills office. Arthur L. Stashower is the new partner in the S&C firm. . . . Pete Schwartz, son of Burt Schwartz, one of the trio who operate Schwartz Bros., Washington, D.C., is now doing promotion for London Records, Los Angeles. . . . Steve Begor, who has joined Chess/Janus as southern regional manager, is being replaced at Southland Dist., Atlanta, by Wynn Jackson, formerly with MCA branch in Miami.

Reen Nalli has been appointed national promotion and publicity coordinator for Big Tree Records. . . . Paul Wennik has been named national promotion manager at BASF Records. . . . Jim Brooks has been appointed national promotion director of Famous Music. . . . Fred Horton joins Chrysalis Records as regional promotions director for the Great Lakes/Midwest area.

CBS Records has established a full press and information department for

(Continued on page 74)

# Dealers Reflect Varying Opinions on LP Price Rise

• Continued from page 13

chain's volume, Greenwood says, but it'll probably affect the number of units each customer buys.

A new act, the musician a customer may have heard on the radio, will be the victim of a consumer boycott, he feels.

Greenwood personally is opposed to the price rise. "The customer had a price rise last year and it's hard to explain that the list is different again."

Greenwood is optimistic enough to predict: "We can still run a profitable business."

He says his own higher costs won't force him to cut back his buying. "We will try to maintain our turn," he says, adding: "We are going ahead as normal and working hard to sell new records."

The seven-store Wallichs Music City chain, which sells at \$6.98 retail, has not noticed any immediate buy-

ing reduction from its customers, says Lloyd Burke, the chain's record buyer, who cannot explain why his company hasn't felt a consumer pullback.

His own higher price for merchandise won't affect his own buying, Burke says. There have been a few people commenting that they can get the LPs cheaper elsewhere, but Burke says higher costs haven't cut down on sales.

"We're ahead of last year," he boasts, "and with the increased price, we should continue to stay ahead."

## Correct F-F Number

NEW YORK—The correct phone number for Jimmy Docket's Flo-Feel Records is 212-457-4625. The number that appeared last week was incorrect.



photo by Polydor Records

FEATHER IN THEIR CAP—Polydor's Wild Magnolias, group of eight "Indians" who hail from New Orleans, offer their own brand of Afro-Caribbean funk at Bottom Line, New York club, to kick off group's appearances at local area concerts. Future dates also include a stint at the Wolf Trap Festival in West Virginia in August.

# YOU HANSON DEVIL



Hanson continues to establish itself as an exciting new band as it molds hard driving rock with breakaway solo jams. The songs on "Magic Dragon" exhibit a refined style bringing together solid compositions with sophisticated arrangements and musicianship.



MC 66672  
Produced by  
Mario Medious and Junior Hanson.



## WORLDLY

PFM, the premier rock band of Italy, has produced a beautiful electronic landscape with their new album. "The World Became the World!" Their jazz-rock-classical synthesis is sketched with rolling percussion, sweeping orchestration and full-bodied vocals for a very fine musical experience.



MC 66673  
Produced by PFM and Claudio Fabi.



Manticore Records  
and Tapes  
Distributed by Atlantic Records.

## Pop

**SANTANA**—*Greatest Hits*, Columbia PC 33050. The band that pioneered the real mass popularity of Latin rock is given a fine showcasing here, covering much of their career. Included are the tunes which helped make them one of the biggest selling LP groups of the past decade. A listen to this LP tells easily where so many groups of today have been influenced, featuring the original material of the band as well as excellent interpretations of other's works, such as Peter Greene's material. Perfect package for collectors and for all Santana fans.

**Best cuts:** "Evil Ways," "Black Magic Woman," "Oye Como Va," "Everybody's Everything."

**Dealers:** Santana are proven super sellers and a greatest hits LP should be a sure bet.

**FOCUS**—*Hamburger Concerto*, Atlantic SD 36-100. This group is becoming more and more commercial. Still they have retained many of their classical roots, that makes them stand out from the crowd. Guitarist Jan Akkerman is a magician on stringed instruments and this is the first album they have recorded using a new drummer, Colin Allen who used to play with John Mayall. The album's selections are all very salable and one side is a rock concerto.

**Best cuts:** "Harem Scarem," "Birth," "Rare."

**Dealers:** This is one of the hottest groups going and the cover is eye-catching.

**JIM CAPALDI**—*Whale Meat Again*, Island ILPS 9254. Traffic member Capaldi has come up with an exceptionally pleasing set, which should come as no surprise to those who have heard his vocals develop more and more with the band. Here, he shows his ability to handle ballads as well as more up-tempo material, with the excellent backing of Muscle Shoals men Roger Hawkins, David Hood and Barry Becket among others. What Capaldi has done here is to offer more commercial material without sacrificing any of the quality of his first set some two years ago. A few potential singles and some good longer cuts make this a perfect package for various types of disk jockeys. Good solid rock, but not the wall of sound variety.

**Best cuts:** "It's All Right," "Yellow Sun," "Summer Is Fading."

**Dealers:** Play up fact that Capaldi is in Traffic.

**BONNIE KOLOC**—*You're Gonna Love Yourself In The Morning*, Ovation OVQD/14-38. Ms. Koloc has been around, and has always been known as one of those vocalists who is "on the verge." With this, her best and most consistently commercial LP yet, she may be on her way. Abandoning the strictly acoustic style that she has often utilized in the past, she sings songs of her own as well as those of writers such as Jackson Browne, Jim Croce and John Stewart with a voice that is as powerful as it is good. With the somewhat pretentious attitude surrounding the songs and singing of many female vocalists today, Ms. Koloc's strong and honestly clear vocals are a welcome sound. FM disk jockeys should get on this one quickly.

**Best cuts:** "You're Gonna Love Yourself in the Morning," "Children's Blues," "Roll Me on the Water," "Mother Country."

**Dealers:** This disk is in quad so display in these bins as well as female vocalists. Ms. Koloc keeps building a steady cut, so let people know a new LP is here.

**LONNIE LISTON SMITH & THE COSMIC ECHOES**—*Cosmic Funk*, Flying Dutchman, BDL1-0591 (RCA). This record has very strong cross-over possibilities between pop, jazz and soul. Pianist Smith has assembled some top-rate jazz musicians and he contributed three original tunes to the album. His brother is the featured vocalist on several of the selections and he has the kind of voice that will attract some attention.

**Best cuts:** "Footprints," "Beautiful Woman," "Sais."

**Dealers:** Smith has a sizable following from his days with Pharoah Sanders and Gato Barbieri.

## Soul

**WILSON PICKETT**—*Pickett In The Pocket*, RCA, APL1-0495. This could be the album that gets Pickett back on the trail of success. The production is very slick, but it's the "Wicked" man's vocals that come out on top. He's back recording in Muscle Shoals where he started out and all of the material is carefully picked.

**Best cuts:** "Iron It Out," "Take A Look," "What Good Is a Lie," "You're the One."

**Dealers:** The cover will garner many looks and the music should be played continuously.

## Spotlight



**SLY & THE FAMILY STONE**—*Small Talk*, Epic PE 32930. Sly comes up with another sure fire seller, using his patented hit formula which is sure to guarantee him a hit single or two from this package. Not really much new in the way of presentation with the exception of new violinist Sid Page, but the LP is well done and there really is no need for a successful star to have to come up with something new on each LP. This, does, however, seem one of the tightest and most consistent LP's Sly has come up with yet, with no weak or throwaway cuts in the bunch. Most of the songs have catchy hooks, all are well arranged and all feature the distinctive Sly vocals mixed well with the rest of the Family. Sly is now at a point where one album a year seems to be his limit, so this should be well received. In the end, this is another top album from one of America's few real superstars.

**Best cuts:** "Say You Will," "Time for Livin'," "Holdin' On," "Better Thee Than Me."

**Dealers:** Few artists have the charisma of a Sly Stone, and it carries over into record sales. Display heavily.

**BLOODSTONE**—*I Need Time*, London APS 647. Good, smooth set from this always highly successful vocal-instrumental group, featuring lead vocals woven almost perfectly with the harmonies in a soft soul vein. Cuts vary from almost standard sounding material to straight funk, with at least several possible single on the set. Use of several lead singers also provides good variety, and this is one LP that should easily appeal to the pop as well as soul markets. Highly skillful production job from Britisher Mike Vernon.

**Best cuts:** "I Need Time," "Little Linda," "That's Not How it Goes."

**Dealers:** Good cover with color photo of group. Place in pop and soul bins.

**EDWIN HAWKINS SINGERS**—*Live*, Buddah BDS 5606. Very well done live set from this well established gospel/soul group. LP includes traditional gospel as well as material from the likes of Stevie Wonder and Bill Withers. With vocal solos from Hawkins and Shirley Miller and a rousing instrumental backup, the set reminds one at times of an old time revivalist meeting. At the same time, however, there is that ingredient which should also make this a soul and pop hit. High moments are the vocal soloists with the singers answering. A fine set for FM play on most formats.

**Best cuts:** "Jesus Children of America," "Lean on Me," "Oh Happy Day."

**Dealers:** Group is well known. Display heavily.

**FUNKADELIC**—*Standing on the Verge of Getting It On*, Westbound WB 1001 (GRT). Usual mix of raps and singing backed with good, funky instrumentals results in another fine LP from this established group. Fine harmony vocals blend in with the raps, with the longest cuts offering the best chance to get something going. Certainly different from the standard soul fare being offered today, with many of the cuts showing strong jazz influences both vocally and instrumentally.

**Best cuts:** "Red Hot Mama," "Sexy Ways," "Good Thoughts, Bad Thoughts."

**Dealers:** Colorful cover makes for good display.

**LITTLE MILTON**—*Blues'N Soul*, Stax STS-5514. This is a killer side by one of blues and soul's true masters. Not only is there a generous sampling of his searing guitar, but his vocals are right to the point. His material spans the imagination as it covers country, blues and soul. There are a couple of potential singles included in this package.

**Best cuts:** "Behind Closed Doors," "Hard Luck Blues."

**Dealers:** This is a consistent soul seller.

## Jazz

**GENE AMMONS**—*Brasswind*, Prestige P-10080. Tenorman tries his hand at crossing the commercial field, courtesy of some clever Dave Axelrod charts and the power and conviction of some big band supportive blowing. His warm tones hold up well against the onslaught of 12 enthusiastic studio musicians. "Solitario" offers a light feel to Jugs' playing as he rides a Brazilian rhythm along. The music has fire and guts and some contemporary rhythms but the strength of the selections is the lovely, romantic flight of the material.

**Best cuts:** "Solitario," "Cantaro," "Rokund Midnight."

**Dealers:** Ammons is a respected name, but a confusing cover won't help attract impulse buyers. Better play some cuts in-store.

**SONNY STITT**—*The Champ*, Muse MR 5023. This is one of the best sides Stitt has cut in some time. In fact, it is one of the greatest bop releases in several years. He is backed on

this one by trumpeter Joe Newman, pianist Duke Jordan, bassist Sam Jones and drummer Roy Brooks. Stitt's playing is very spirited and he once again proves that he's the modern genius of the saxophone.

**Best cuts:** "The Champ," "The Midgets," "The Eternal Triangle."

**Dealers:** Stitt is one of the biggest heavies in the world of jazz.

## Country

**DAVID ROGERS**—*Hey There Girl*, Atlantic 7306. David has the knack of turning up several fine tracks in every album he cuts, and converting the best of these into hit singles. Here he has all sorts of potential. The LP, produced by Pete Drake and including just about every name musician, is full of outstanding tracks.

**Best cuts:** "I Just Can't Help Believing," "Loneliness of Ruby's Eyes," "I Know I'm Living (Now That I'm Loving You)" and "You Be You and I'll Be Gone." But there's not a bad cut on the dozen.

**Dealers:** A couple of his established hit singles are included.

**GEORGE HAMILTON IV**—*Back To Down East Country*, RCA (Camden) 1-0051. A great Canadian album, with some public domain folk songs, tunes about boats and trains and people and the sea and scenery, all spelled out in the Hamilton style. Anyone who has ever seen (or even thought of seeing) the Maritime Provinces should welcome this one. A big boost to Canadian producers, musicians, etc.

**Best cuts:** "Pictou County Jail," "Where the Blue Waters Foam" and the very pretty "Lismore Lady."

**Dealers:** Strong appeal on both sides of the border.

## First Time Around

**GEORGE McCRAE**—*Rock Your Baby*, T.K. 501. Title cut of this LP jumped to the number one spot on the Hot 100 in seven weeks, and the rest of the album is just as infectious, with its soul based, strongly reggae influenced material. McCrae is a versatile singer who can adjust to different styles easily, but seems most at home with soul material with the almost reggae sound. Excellent dance record which should be an instant disco hit.

**Best cuts:** "Rock Your Baby," "You Got My Heart," "Make It Right," "I Need Somebody Like You."

**Dealers:** Remember, McCrae is riding the crest of a mammoth hit. Display heavily.

**WILLIAM DeVAUGHN**—*Be Thankful For What You Got*, Roxbury RLX 100 (Chelsea). DeVaughn vaulted near the top of the charts with the title cut of this set, and the contents of the LP show he is no flash in the pan. The artist mixes soul with a strong jazz influence and a tinge of Latin in spots, using his smooth, well controlled voice to best advantage at all times. This could be one of those albums that goes right across the board, with particular emphasis on soul and MOR play. Pop is also a strong possibility, however, with the hit the artist is coming off.

**Best cuts:** "Give the Little Man a Great Big Hand," "Be Thankful for What You Got" (long version), "You Can Do It."

**Dealers:** Stock in soul and pop.

**TRIUMVIRAT**—*Illusions On A Double Dimple*, Harvest ST-11311 (Capitol). German group comes up with excellent electronic set, highlighted by the keyboard work of Jurgen Fritz and the fine vocals of Fritz and Helmut Kollen. Set is reminiscent of Flash in spots, of the Who in others, especially vocally, but still stands as an original work. Band manages to escape the boredom of many synthesizer based groups by keeping solos relatively short and highly tasteful at all times, as well as mixing classical and rock influences. Each side divided into a story with chapters, but each chapter can easily stand by itself as a song. All in all, a very well done set.

**Best cuts:** "Flashback," "Dimplicity," "Bad Deal."

**Dealers:** Stock in new groups and electronic music.

**ICE**—*Prestige P-10075*. This septet combines all the right commercial ingredients on its debut LP. Good, soft harmonic blendings of voices, two pungent trumpets, a down home organ, some jazz flute and a pulsating drum section, keep all the music moving ahead.

**Best cuts:** "Losin' " "Too Little Room."

**Dealers:** This band combines all the sounds of the 70s, but it is jazz and soul flavored.

**ALBERT HEATH**—*Kwanza (The First)*, Muse 5031. This has been a long-awaited album, since it features all of the Heath Brothers (Jimmy, Percy, Albert) together for the first time. Each composition is excellent and there are some top-notch solos by each of the participants which also include Curtis Fuller, Kenny Barron and Ted Dunbar. Heath is one of the most fundamentally perfect drummers around today and this album is a real cooker.

**Best cuts:** "A Notion," "Dr. JEH."

**Dealers:** All of these musicians are among the best known the world has to offer.

**Spotlight**—the most outstanding of the week's releases; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the chart among the lower half positions; **review editor:** Bob Kirsch; **reviewers:** Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

## Billboard's Recommended LP's

### pop

**FRANK SINATRA**—*One More For The Road*, Capitol ST-11309. This is all reissued material, but the early Sinatra is still a joy to listen to. Excellent bunch of tunes, put together by John Vane, including a number of major hits. A must for any Sinatra fan. **Best cuts:** "All the Way," "Come Fly with Me."

**MANFRED MANN**—*The Best Of*, Janus JLS 3064 (GRT). Fine, representative collection of one of the most overlooked bands of the British rock invasion. Set truly does include their greatest hits, with lead Paul Jones and Mike D'Abbo both represented. LP includes the group's fine interpretations of Dylan material and should be welcomed by collector's as well as those just becoming acquainted with the later versions of the group. **Best cuts:** "Do Wah Diddy Diddy," "The Mighty Quinn."

**SPARKS**—*Kimono My House*, Island ILPS 9272. Rather odd but still interesting combination from part of what was once Half Nelson. Often sounds like a mini-opera. **Best cut:** "This Town Ain't Big Enough For Both of Us."

**PERRY COMO**—*Perry*, RCA OPL 1-0585. Como here once again lives up to his reputation of being one of the true masters of a lyric. His interpretive abilities are well used throughout the disk, delving into country, r&b, pop and standard selections. **Best cuts:** "You Are The Sunshine Of My Life," "Eres Tu," "The Way We Were."

**SYD BARRETT**—*The Madcap Laughs and Barrett*, Harvest SABB-1134 (Capitol). Pink Floyd's original lead guitarist offers his own zany mix of electronics and vocals. **Best cuts:** "Octopus," "Wolfpack."

**GOLDEN EARRING**—*Capitol ST-11315*. Repackage of early Capitol set from this now popular German rock band. Good hard rock here, offering a look into the background of the band. **Best cuts:** "In My House," "Call Me."

**KAYAK**—*See See The Sun*, Harvest ST-11305 (Capitol). Fine first effort from this keyboard-based band who rely heavily on synthesizer and mellotron. Good harmony vocals also stand out in this consistently well done set of tunes perfectly suited for many FM formats. **Best cuts:** "Reason for It All," "Mouldy Wood."

**BILLY & TAFFY**—*Aces*, RCA POL1-0605. Bill and Taffy Danoff, musical sidekicks of John Denver, score a modicum of success with this their second solo LP. Material used, while far from overpowering, even in the folk genre, should prove interesting to their followers. **Best cuts:** "Annie (Say It's Gonna Be Alright)," "Late Nite Radio" and "Janet From Another Planet."

(Continued on page 67)



**"LOVER'S CROSS" NRA-4215**  
A NEW SINGLE FROM  
**MELANIE**

**The Gavin Report/Gary Taylor's personal pick:**

"Our correspondence reported this as the most popular cut on the album. Sounds to me like her best effort since 'Brand New Key.'"

**Cash Box/Arty Goodman:**

"Melanie's best shot at yet another single smash. Very sensitive reading of the tender lyrics as only this lady can do makes for a very infectious 3 minutes that listeners will find impossible to turn off."

**WSAI/Robin Mitchell:**

"Easily the best Melanie record in a long time. Definite Top 10 material."

**WNEW/Alison Steele:**

"Only Melanie could give to 'Lover's Cross' the

exquisite sentiment worthy of Croce's memory and yet that subtle added dimension that makes the song entirely her own."

**WMMR/Dennis Wilen:**

"A good song, a great production and clean vinyl!"

**K101/Cliff Saunders:**

"Melanie's 'Lover's Cross' is our third most requested record."

**KDWB/Buzz Bennett:**

"Pretty damn good!"

**KRLA/Johnny Hayes:**

"This is the kind of song that will turn Melanie fans into Melanie lovers."

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LP UA UALA184J2 .....\$9.98

**NOAKES, RAB**  
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LP Warner Bros. BS2777 .....\$5.98

**ORIGINALS**  
Game Called Love  
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More Orphan Than Not.  
LP London XPS645 .....\$5.98  
8T M8645 (Ampex) .....\$6.95  
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**OSMOND, MARIE**  
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LP MGM M3G4944 .....\$6.98  
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Papa Joe's Music Box  
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LP MCA 388 .....\$6.98  
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LP Warner Bros. BS2756 .....\$5.98

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LP UA UALA235G .....\$6.98  
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LP Sire SAS7502 .....\$5.98  
8T B147-7502M (GRT) .....\$6.95  
CA 5147-7502M (GRT) .....\$6.95

**RICE, BOBBY G.**  
She Sure Laid The Lonelies On Me  
LP GRT 8001 .....\$5.94  
8T B185-8001M .....\$6.95

**RIOPELLE, JERRY**  
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LP ABC ABC827 .....\$5.98

**RIOT**  
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LP Motown M6-806S1 .....\$6.98

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Very Best Of  
LP UA UALA263G .....\$6.98  
8T UAEA263G .....\$6.98

**ROBBINS, MARTY**  
Good 'N Country  
LP MCA 421 .....\$6.98  
8T MCAT421 .....\$7.98  
CA MCAC421 .....\$7.98

**ROSS, DIANA**  
Anthology, w. Supremes  
LP Motown M9-794A3 [3] .....\$9.98

**At Caesars Palace**  
LP Motown M6-801S1 .....\$6.98

**RUFUS**  
Rags To Rufus  
CA ABC 5022-809M (GRT) .....\$6.95

**RUSSELL, LEON**  
Stop All That Jazz  
LP Shelter SR2108 .....\$6.98  
8T SRT2108 .....\$7.98  
CA SRC2108 .....\$7.98

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Greatest Hits  
LP Columbia PC33050 .....\$6.98  
8T PCA33050 .....\$7.98  
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QL PCQ33050 .....\$7.98  
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8T Paramount 8091-P1018C (GRT) .....\$7.95

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LP Epic PE32930 .....\$6.98  
8T PEA32930 .....\$7.98  
CA PET32930 .....\$7.98  
QL PEQ32930 .....\$7.98  
Q8 EAQ32930 .....\$7.98

**SMITH, SAMMI**  
Best Of  
8T B179-1019M (GRT) .....\$6.95

**SQUEEZER**  
Joy Jell Fantasies  
LP Now LP7001 .....\$5.98

**STARR, KAY**  
Starr, Kay, Country  
Q8 GNP Crescendo GNPS2083 .....\$5.98

**STEELY DAN**  
Pretzel Logic  
Q8 ABC 7022-808N (GRT) .....\$8.95

**STEVENS, RAY**  
Boogity Boogity  
LP Barnaby BR6003 .....\$6.94  
8T B190-6003C (GRT) .....\$7.95  
CA 5190-6003C (GRT) .....\$7.95

**STREET, MEL**  
Two Way Street  
LP GRT 8002 .....\$5.94  
8T B185-8002M .....\$6.95

**TANGERINE DREAM**  
Phaedra  
LP Virgin VR13-108 .....\$5.98

**THOMAS, IAN**  
Long Long Way  
LP Janus JXS7005 .....\$6.94  
8T 8098-7005C (GRT) .....\$7.95

**TOLONEN, JUUKA**  
Tononen  
LP Janus JLS3066 .....\$5.94

**TORRANCE, RICHARD**  
Eureka  
LP Shelter SR2112 .....\$6.98

**TRAVERS, MARY**  
Circles  
LP Warner Bros. BS2795 .....\$5.98  
8T M82795 .....\$6.97  
CA M52795 .....\$6.97

**TWITTY, CONWAY, see Loretta Lynn.**

**URIAH HEPP**  
Wonderworld  
LP Warner Bros. WB2800 .....\$6.98  
8T L8W2800 .....\$7.97  
CA L5W2800 .....\$7.97

**WATSON, DOC & MERLE**  
Two Days In November  
LP Poppy PPLA210G .....\$6.98

**WAYNE, NANCY**  
Cheatin' Was The Last Thing On My Mind  
LP 20th Century T442 .....\$6.98

**WEBB, JIMMY**  
Land's End  
LP Asylum SD5070 .....\$5.98

**WEDNESDAY**  
Last Kiss  
LP Sussex SRA8034 .....\$5.98

**WELLER, FREDDY**  
Sexy Lady  
LP Columbia KC3295B .....\$5.98  
8T CA3295B .....\$6.98

**WEST COAST**  
West Coast  
LP Epic KE33000 .....\$5.98  
8T EA33000 .....\$6.98

**WHISPERS**  
Bingo  
LP Janus JXS7006 .....\$6.94  
8T 8098-7006 (GRT) .....\$7.95

**WHITE, BARRY**  
Together Brothers (Soundtrack), w. Love Unlimited & Love Unlimited Orch.  
LP 20th Century ST101 .....\$6.98

**WHITMAN, SLIM**  
Very Best Of  
LP UA UALA245G .....\$6.98  
8T UAEA245G .....\$6.98

**WILSON, JACKIE**  
Nostalgia  
LP Brunswick BL754199 .....\$5.98

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LP Rolling Stones COC79100 .....\$6.98

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B. Monroe, R. Puckett, J.E. Mainer, etc.  
LP Victor APL1-0568 .....\$5.98  
8T APS1-0568 .....\$6.95  
CA APK1-0568 .....\$6.95

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LP UA UALA256G .....\$6.98  
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## RELIGIOUS & GOSPEL

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**Theatre/Films/TV**

**TOGETHER BROTHERS**  
Soundtrack  
(see listing under POPULAR ARTISTS—Barry White)

## JAZZ

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Gato Chapter 1: Latin America  
CA Impulse 5027-9248M (GRT) .....\$6.95

**Yesterdays**  
LP Flying Dutchman BDL1-0550 .....\$5.98

**BROWN, MARION**  
Sweet Earth Flying  
LP Impulse AS9275 .....\$5.98  
8T 8027-9275M (GRT) 0201 .....\$6.95  
8027-9275M (GRT) .....\$6.95

**BRYANT, RAY**  
In The Cut  
LP Cadet CA50052 .....\$5.94

**BURRELL, KENNY**  
Up The Street  
LP Fantasy F9458 .....\$6.98

**BURTON, CARY, see Mike Gibbs.**

**BYAS, DON, see Ben Webster.**

**CARR, JOE "FINGERS"**  
The Black & White Rag  
LP Capitol ST11303 .....\$5.98

**COLTRANE, JOHN**  
Africa Brass, v.2  
LP Impulse AS9273 .....\$5.98  
8T 8027-9273M (GRT) .....\$6.95

**DAVIS, RICHARD**  
Dealin'  
LP Muse MR5027 .....\$5.98

**DUKE, GEORGE**  
Faces In Reflection  
LP BASF MC22018 .....\$6.98

**EARLAND, CHARLES**  
Leaving This Planet  
LP Prestige P66002 .....\$7.98

**ELLINGTON, DUKE**  
The World Of  
LP Columbia G32564 [2] .....\$5.98

**GARNETT, CARLOS**  
Black Love  
LP Muse MR5040 .....\$5.98

**GIBBS, MIKE**  
In The Public Interest, w. Gary Burton  
LP Polydor PD6503 .....\$6.98

**HANCOCK, HERBIE**  
Head Hunters  
QL Columbia CQ32731 .....\$6.98  
Q8 CAQ32731 .....\$7.98

**HARRIS, DON "SUGARCANE"**  
I'm On Your Case  
LP BASF MC21912 .....\$6.98

**HUBBARD, FREDDIE**  
In Concert, w. Stanley Turrentine  
LP CTI 6044 .....\$6.98

**JAMES, BOB**  
One  
LP CTI 6043 .....\$6.98

**LIEBMAN, DAVE**  
Lookout Farm  
LP ECM 1039ST .....\$6.98

**MOODY, JAMES**  
Feelin' It Together  
LP Muse MR5020 .....\$5.98

**PARKER, CHARLIE**  
First Recording  
LP Onyx 221 .....\$5.98

**PATTERSON, DON**  
These Are Soulful Days  
LP Muse MR5032 .....\$5.98

**SHORT, BOBBY**  
Live At The Cafe Carlyle  
LP Atlantic SD2-609 [2] .....\$11.96

**SUN RA**  
Fate In A Pleasant Mood  
LP Impulse AS9270 .....\$5.98

**Super Sonic Sounds**  
LP Impulse AS9271 .....\$5.98

**THIELE, BOB**  
The 20's Score Again  
LP Signature BSL1-0555 .....\$5.98

**TURRENTINE, STANLEY, see Freddie Hubbard.**

**VARIOUS ARTISTS**  
The Drums  
LP Impulse ASH9272-3 [3] .....\$7.98

**WEBER, EBERHARD**  
The Colours Of Chloë  
LP ECM 1042ST .....\$6.98

**WEBSTER, BEN**  
Meets Don Byas  
LP BASF MB20658 .....\$5.98

## CLASSICAL

**BACH, JOHANN SEBASTIAN**  
Suites For Unaccompanied Cello  
Starker  
LP Mercury SRI3-77002 [3] .....\$20.94

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Vesalii Icones: The Fires Of London  
LP Nonesuch H71295 .....\$3.49

**DVORAK, ANTONIN**  
Quintet For Piano, Op. 81; Quintet For Strings, Op. 97  
Bishop, Berlin Philh. Octet members  
LP Philips 6500 363 .....\$6.98

**GESUALDO, DON CARLO**  
Madrigals  
LP Odyssey Y32886 .....\$2.98

**IVES, CHARLES**  
The 100th Anniversary  
LP Columbia M4 32504 [4] .....\$23.98

**PROKOFIEV, SERGE**  
Symphony No. 6  
LP Odyssey Y32885 .....\$2.98

**SCHUMANN, ROBERT**  
Faust  
Fischer-Dieskau, Shirley-Quirk, Pears, Harwood, Vyvyan, English Chamber Orch., Britten  
LP London OSA12100 .....\$11.98

**STRAUSS, RICHARD**  
Symphonia Domestica  
LP Odyssey Y32889 .....\$2.98

**VIVALDI, ANTONIO**  
Four Seasons  
LP Odyssey Y32884 .....\$2.98

**WEBER, ANTON**  
Der Freischutz  
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LP DG 2709 046 .....\$23.94

## CLASSICAL COLLECTIONS

**BARENBOIM, DANIEL, see Pinchas Zukerman.**

**ERWIN, LEE**  
Sound Of Silents  
LP Angel S36073 .....\$5.98

**FENNELL, FREDERICK, & THE EASTMAN SYM. WIND ENSEMBLE**  
Marching Along  
LP Mercury SRI75004 .....\$6.98

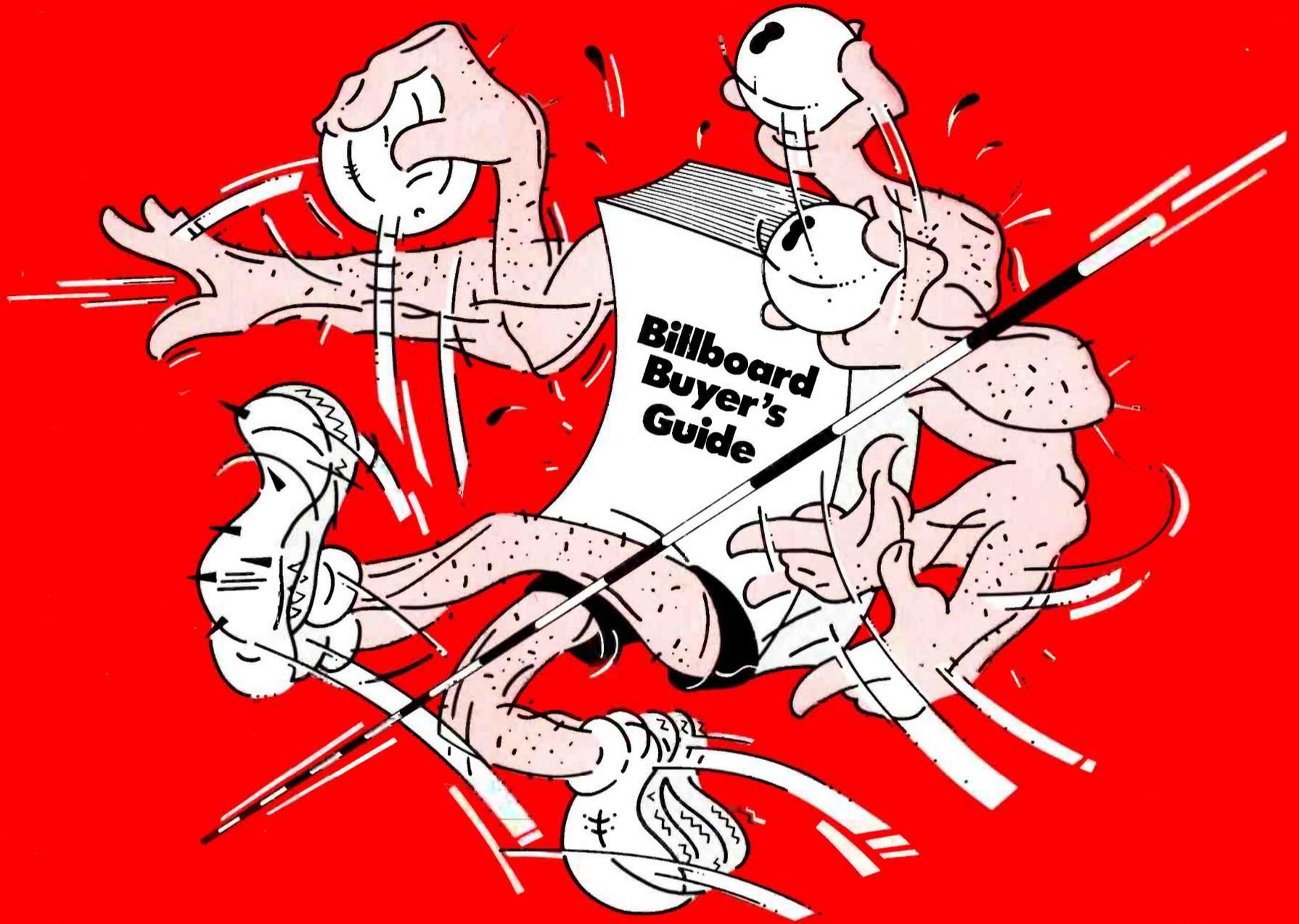
**FIEDLER, ARTHUR, & THE BOSTON POPS**  
Greatest Hit Songs From Special TV Offers, v.2  
LP Red Seal ARL1-0551 .....\$5.98  
8T ARS1-0551 .....\$6.95  
CA ARK1-0551 .....\$6.95

**HORNE, MARILYN**  
French & Spanish Songs, w. Martin Katz  
LP London CS26301 .....\$5.98

**KAYE, MILTON**  
Ragtime At The Rosebud  
LP Golden Crest CRS31032 .....\$7.98

**MERRILL, ROBERT**  
Greatest Hits  
LP London CS26304 .....\$5.98

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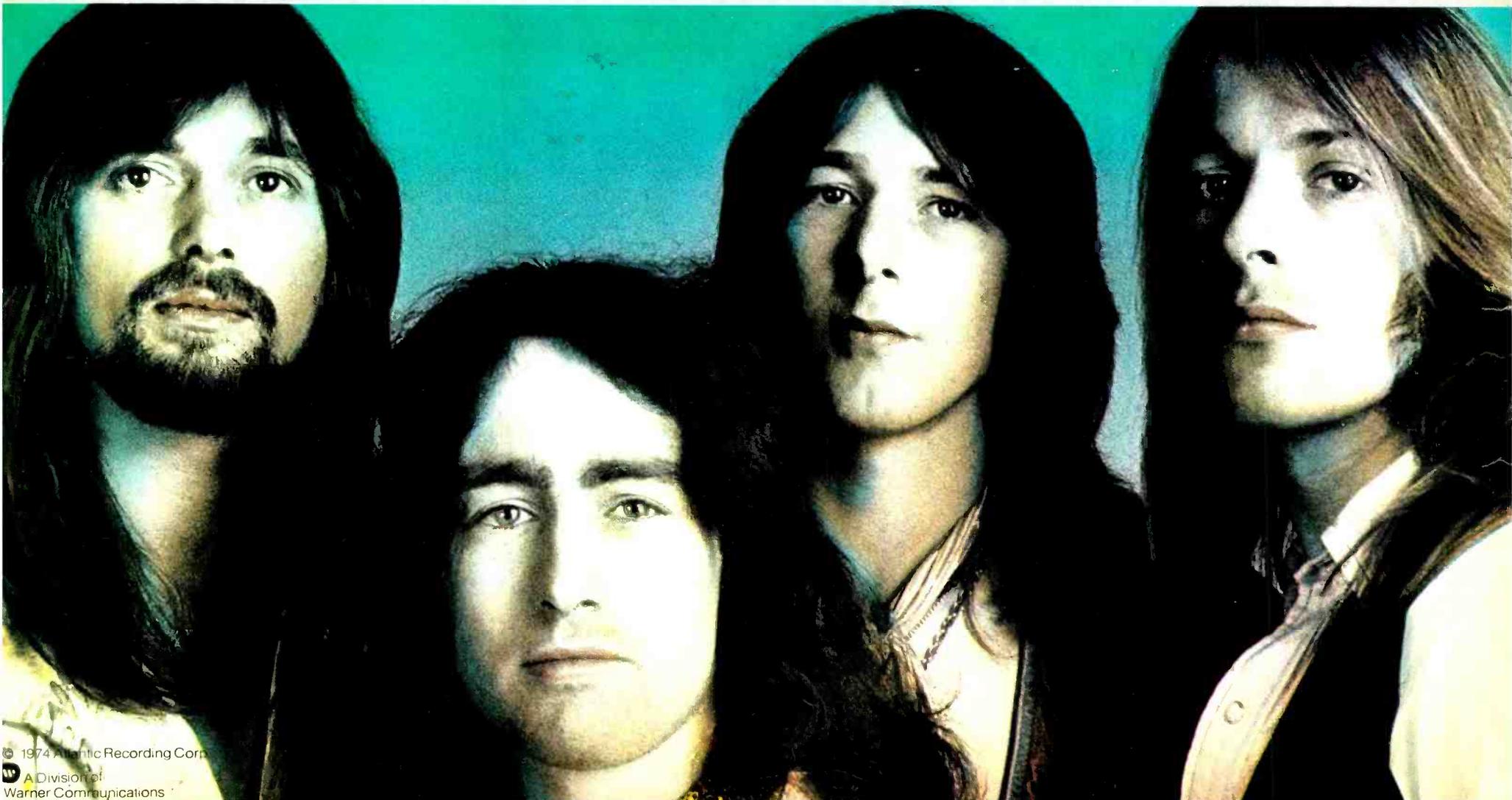
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Distributed by Atlantic Records

SS8410  
Produced by Bad Company



Number of singles reviewed  
this week **101** Last week **151**

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**B.W. STEVENSON—Little Bit Of Understanding (2:45);** producer: David M. Kerstenbaum; writer: K. Edwards; publisher: Purusha Music, BMI, RCA JA-10012. Most commercial and powerful single from this big voiced Texan since his top 10 "My Maria." Title is perfect hook for AM and FM play, both of which B.W. has enjoyed in the past, and his voice bounces well off the backup vocals. Good pop and soul feel, but most obviously a fine rock vehicle. Flip: Here We Go Again (4:03); producer: same; writer: B.W. Stevenson; publisher: Prophecy, ASCAP, RCA JA-10012.

## recommended

**STORIES—Another Love (3:20);** producers: Kenney Kerner & Richie Wise; writers: B. Flax/L. Lambert; publisher: Famous, ASCAP, Kama Sutra 594 (Buddah).

**CLIMAX BLUES BAND—Sense Of Direction (3:34);** producer: Richard Gottehrer; writer: Climax; publisher: Bleu Discue, ASCAP, Sire 713. (Famous).

**HERB ALPERT AND THE T.J.B. featuring LANI HALL—Save The Sunlight (3:50);** producer: H. Alpert; writers: Buie, Cobb, Lee; publisher: Low-Sal, BMI, A&M 1542.

**THE GRASS ROOTS—Stealin' Love (In The Night) (2:36);** producer: S. Barri; writers: A. Roberts, J. Hill; publisher: Colgems, ASCAP, Dunhill 15006.

**BREWER & SHIPLEY—Fair Play (3:30);** producer: John Boylan; writer: S. Canaday; publisher: Talking Beaver, BMI, Capitol 3933.



**BOBBY BLAND—Ain't No Love In The Heart Of The City (2:55);** producer: Steve Barri; writers: Michael Price/Dan Walsh; publisher: American Broadcasting Music, ASCAP, ABC-Dunhill 15003. (ABC). One of the world's premiere blues

singers comes up with a highly commercial cut that could easily cross into pop. Theme is excellent for summer, as groups like the Temptations have shown in the past. Combination of Bland's vocals, haunting string background mixed with a big band and the echoing backup vocals make this another superb Steve Barri production.

**BARRY WHITE—Can't Get Enough Of Your Love, Babe (3:15);** producer: Barry White; writer: B. White; publisher: Sa-Vette, January, BMI, 20th Century 2120. Short talking intro leads into strongest vocal Barry has come up with in sometime. Most uptempo thing he's done in a while, which includes his usual strong production work and distinctive beat which should be perfect for discos. Could cross easily into pop.

## recommended

**JOHN BYRD—I Can't Stop Loving You, Girl (2:58);** producer: Joe Wilson; writers: J. Wilson, G. Byrd, H. Huggins; publisher: 20th Century Records, TC-2108.

**GEORGE McCRAE—Take It All Off (3:01);** producers: Reid-Clarke & Steve Alaimo; writers: C. Reid, W. Clarke; publisher: Unart, Sherlyn, BMI, Soul City 456. (United Artists).

**THE CHOICE FOUR—The Finger Pointers Part 1 (3:06);** producer: Van McCoy; writers: Van McCoy-Joe Cobb; publisher: Van McCoy Music/Warner-Tamerlane; BMI, RCA APBO-0315.

**GEORGE JACKSON—Willie Lump Lump (3:08);** producer: G. Jackson; writers: G. Jackson, E. Cage; publisher: Fame, BMI, MGM 14732.

**FRANKY & THE SPINDLES—As Long As You Love Me (3:23);** producer: Bunny Sigler; writers: B. Sigler-M. Bailey; publisher: Mighty Three, BMI, TSOP 4755. (Columbia).

**BOBBY RUSH—It's Alright (2:55);** producer: Bobby Rush; writer: B. Rush; publisher: Luddmoore, BMI, Jewel 844.

**ALPHONZE MOUZON—Funky Snakefoot (3:08);** producer: Alphonze Mouzon; writer: A. Mouzon; publisher: United Artists, ASCAP, Blue Note 500. (United Artists).



**MIKE LOOKINLAND—Love Doesn't Care Who's In It (2:25);** producer: Neely Plumb; writers: Asher, Bahler; publisher: Mercado, ASCAP, Blue Hedge, ASCAP, Legiture, BMI, Capitol 3914. Catchy tune from youngster who could fill the young market left partly open when Donny Osmond's voice changed.

**BUCK—Trust Me This Night (2:34);** producer: A Lightning Prod.; writer: Raymond Buckner; publisher: LaCindy, BMI, Playboy 6001. Strong soul tune featuring funky vocal and string backup.

**ELLIOT HOFFMAN—Another World (3:15);** producer: John Davis; writer: E. Hoffman; publisher: Mighty Three, BMI, TSOP 4754. (Columbia). Soft, pleasing song with summery feeling. Kind of ballad that could catch on quickly if it gets airplay.

**GENE DOZIER & THE UNITED FRONT—Give The Women What They Want (2:46);** producers: G. Dozier, A. McKay; writers: G. Dozier, A. McKay; publisher: Off The Wall, BMI/Steel Chest, ASCAP, Chappell & Co., ASCAP, Mercury 73603. (Phonogram). Strong soul cut which should become instant disco hit. Repetition of title acts as instant hook. Flip: The Best Girl I Ever Had (3:30).



**JOHNNY TILLOTSON—Til I Can't Take It Anymore (2:31);** producer: Billy Sherrill; writers: C. Otis, D. Burton; Eden (BMI); Columbia 4-46065. A beautiful ballad, done in the country style which first shot Johnny up the ladder, with excellent production and fine arrangement. A very commercial tune. Flip: No info available.

**SUE THOMPSON & DON GIBSON—Good Old Fashioned Country Love (2:20);** producer: Wesley Rose; writers: Glen Barber, Jim Mundy; Acuff Rose (BMI)/Milene (ASCAP); Hickory 324. (MGM). The two voices again blend beautifully together, and it's a good tune by a couple of top writers. Flip: "Ages and Ages Ago"; producer: same; writers: Fred Rose, Gene Autry, R. Whitley; Milene/Western (ASCAP).

**SONNY JAMES—A Mi Esposa Con Amor (3:11);** producer: George Richey; writers: Sonny James and Carole Smith; Marson (BMI); Columbia 3-10001. A little Spanish that translates to "To My Wife With Love," and its one of 25 cuts Sonny has done now that he's over his ailments. Great, as always. And it's a meaningful song. Flip: No info available.

**GEORGE JONES & TAMMY WYNETTE—We Loved It Away (2:20);** producer: Billy Sherrill; writers: G. Richey, C. Taylor; Algee (BMI); Epic 5-11151. No one can keep up with the Joneses when they sing together, and they have another fine one here. Slow ballad, and delightful. Flip: No info available.

**GLEN CAMPBELL—Bonaparte's Retreat (2:48);** producer: Jimmy Bowen; writer: Pee Wee King; Acuff-Rose (BMI); Capitol 3926. Out of his great "Houston" album comes the King classic, which Campbell does in grand country style. It's already heavy on air play. Flip: No info available.

**DICKEY LEE—Give Me One Good Reason (2:46);** producers: Roy Dea and Dickey Lee; writer: Wayland Holfield; Land of Music (BMI); RCA 10014. A good up-tune with fine arrangement and strong back-up singing. Lee has established himself, and continues the good work. Flip: No info available.

## recommended

**SUSAN RAYE—You Can Sure See It From Here (2:38);** producer: Jim Shaw; writers: R. Topp, J. Shaw; Gold Book (ASCAP)/Blue Book (BMI); Capitol 3927.

**PENNY DEHAVEN—I'll Never Stop (2:03);** producer: Jerry Kennedy; writer: Ben Peters; Ben Peters Music (BMI); Mercury 73504.

**REDD STEWART—Banjo (2:27);** producer: Wesley Rose; writers: Eddie Raven, H. Asada; Milene (ASCAP); Hickory 325 (MGM).

**WILBURN BROTHERS—There Must Be More To Love Than This (2:38);** producer: Owen Bradley; writers: Bill E. Taylor, Laverne Thomas; Varia/Chimneyville/DeCapo (BMI); MCA 40264.

**CURTIS YOUNG—Love Song Sing Along (2:42);** producer: Bob Millsap; writer: Bob Millsap; Ironside (ASCAP); Caprice 2000.

**PHIL YORK—I'm Going To Kill You (2:00);** producer: Phil York; writer: Jimmy Mullins; Smackover (BMI); Derrick 402.

**Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.**

## Billboard's Recommended LP's

Continued from page 62

### soul

**LATIMORE—More, More, More, Glades 6503.** Good, versatile set featuring standard soul cuts and some newer material. Powerful vocals from Latimore are the highlights. A hit single could break him heavily. **Best cuts:** "That's How It Is," "I Don't Know."

**NINA SIMONE—It Is Finished, RCA APL 1-0241.** Yet another quality performance from the High Priestess of Soul. This effort was recorded live in Africa and it is fortunately not over-orchestrated. There are only two back-up musicians and they are both just right for spreading her special sound. **Best cuts:** "The Pusher," "Mr. Bojangles," "Obeah Woman."

**GIL SCOTT-HERON—The Revolution Will Not Be Televised, Flying Dutchman BDL 0698.** This is a repackaging of the old material by this master poet and with the rebirth of interest in his poignant songs, this album should be very marketable. All of the material is as timely now as it was when it first came out. **Best cuts:** "The Revolution Will Not Be Televised," "Lady Day and John Coltrane," "Save The Children."

**THE ELIMINATORS—Loving Explosion, BRC 7-7001 (Brunswick).** Good mix of male and female vocals backed by big band sound. Rough but controlled vocals of Levon Meyers are a highlight. **Best cut:** "Loving Explosion."

**NORMAN FEELS—Where or When, Just Sunshine, JSS-3502.** Good set from young vocalist highlighted by fine vocals against sophisticated instrumental background. Combination of funkiness and sophistication. **Best cuts:** "Shame," "Till You Come Back to Me."

### jazz

**ANDY BEY—Experience And Judgement, Atlantic SD 1654.** Celestial songs and Bey's fine vocals and interpretive piano make this a rather interesting set that could get soul play through his vocals and jazz play through the arrangements. **Best cut:** "I Know This Love Can't Be Wrong."

**THE WORLD OF DUKE ELLINGTON—Columbia C 32564.** More vintage Ellington material. The list of band members includes some of the immortals that passed through The Duke's orchestra. All of the material was recorded between August and December in 1947. **Best cuts:** "Don't Get Around Much Anymore," "Progressive Gavotte," "Air Conditioned Jungle."

**ERROLL GARNER—Magician, London APS 640.** Garner's distinctive chopping piano style works well with this program of pop tunes, the mood and setting of one of constantly flowing action. The rhythm section flows and ebbs because of Grady Tate, Bob Cranshaw and Jose Mangual. **Best cuts:** "Close to You," "I Only Have Eyes for You," "Mucho Gusto."

**ROBIN KENYATTA—Stompin' at the Savoy, Atlantic SD 1656.** Parts of this album show the old Robin Kenyatta, but at certain times the arrangements get in the way of his distinct style of playing. Included are tunes by Chick Webb-Benny Goodman, Arnett Cobb, Dickie Betts, Jim Weatherly and Allen Toussaint. Still the best cuts are the ones Kenyatta wrote and two by pianist Sonelius Smith. **Best cuts:** "Mellow in the Park," "Jessica," "River Boat."

**SONNY STITT—Soul Girl, Paula LPS 4004 (Jewel).** Stitt plays pretty tenor, technically perfect with all the right accents. These old sides have a clarity which emphasizes his prowess. Two sets of combos keep the feeling light and airy. **Best cuts:** "Jeep Blues," "I Should Care."

**BUCKY PIZZARELLI Plays Beiderbecke, Challis & Kress, Monmouth Evergreen MES 7066.** Pizzarelli is a guitarist of great warmth and taste. This effort features on one side, an all-guitar band. He has picked material by Bix, as well as Bill Challis and Carl Kress. **Best cuts:** "Davenport Blues," "Stage Fright," "Love Song."

**THE DESCENDANTS OF MIKE & PHOEBE—A Spirit Speaks, Strata-East, SES 19744.** This album is an offering from four members of the talented Lee family. Consuela is a very lyrical pianist, Bill is a well-known bassist, A. Grace is a brilliant soprano vocalist and Cliff is a crative fluegelhorn player. The material is all very listenable and some of it could be programmed on soul stations. **Best cuts:** "Two Songs For A Boy

Named Mark," "Well Done Weldon," "Take My Hand, Precious Lord."

**DICK GRIFFIN—The Eight Wonder, Strata-East SES 19747.** Griffin is a trombone player with something to say. He blows with the multiphonic technique of playing chords on his instrument. He has played with many of the decade's creative musicians and on this album he surrounds himself with others like Sam Rivers and Cecil McBee. The trombone has been pushed to the back of everyone's mind the past few years, and Griffin will definitely help revive it with his playing. **Best cuts:** "Eighth Wonder," "Jakubu's Dance," "Come Be With Me."

**GABOR SZABO—Live With Charles Lloyd, Blue Thumb BTS 6014 (Famous).** Lovely music from the guitarist and guest flutist with the emphasis on melodic lines. These cuts done nearly three years ago at the Troubadour, showcase each performer's virtuosity. Bassist Wolfgang Melz and drummer John Dentz add a vital kick to the arrangements. **Best cuts:** "Spellbinder," "Stormy."

### classical

**ALBENIZ: IBERIA (complete)—Francisco Aybar, piano, Connoisseur CBQ 2061.** Courtesy Alicia de Larrocha, "Iberia" is a best-selling title today. Now the young Dominican artist Aybar has come along with another view of these marvelous pieces, equally valid, but with something special going for it, a piano sound that sets a new standard for clarity and warmth. Disks are compatible QS-stereo.

**THE BEST OF HOFFNUNG—Angel S-37028.** A prime grouping of laugh-provoking tracks from earlier Hoffnung albums. Whether Tchikovsky or renaissance instruments, Leonore No. 4, or a wind piece played on hose pipe, peppered with appreciative audience reaction, they're all lots of fun and will be welcomed by many.

**ANDRES SEGOVIA—My Favorite Spanish Encores, RCA ARL 1 0485.** This is Segovia's first all-music record in three years, and it bears the charm, delicacy and distinctive bouquet so characteristic of his work. Record should have wide appeal,

although Segovia aficionadas especially will savor the record. **Best cuts:** "Capricho Arabe" and "Torre Bermeja."

**CHARLES IVES: THE 100TH ANNIVERSARY—Bernstein/Schuller/Biggs/Smith/Stokowski/Kirkpatrick/Ives/others, Columbia M4-32504.** Much of Ives' music remains unknown to the average listener, yet interest in this unique composer continues to mount and will peak further during celebrations this year marking the centenary of his birth. This 4-record collection at first may seem a casual and unrelated sampling of his vast output, but each item adds a bit of insight to the complex mosaic of his musical personality. The disk devoted to privately recorded performance fragments by Ives himself will be specially treasured. Also valuable is a bonus fifth disk given over to reminiscences by relatives and musical colleagues. The whole is beautifully packaged and offered with a handsome booklet of memorabilia and annotations. Not for every store, but full-line outlets will profit.

**BACH: FLUTE CONCERTOS IN G MIN. & A MIN.: TELEMANN: FLUTE CONCERTOS IN C & D—Rampal/Sarr Radio Chamber Orch. (Ristenpart), Odyssey Y-32890 (Columbia).** An attractive addition to the vast discography of the incredible flutist. The Bach pieces, known better in versions for harpsichord and violin, respectively, transfer idiomatically as vehicles for flute. A set that collectors will find hard to pass by, especially at the budget Odyssey price.

### comedy

**REDD FOX—Funky Tales From a Dirty Old Junk Man, Dooto DTL 860.** Fast paced and ribald in true Foxx style, LP contains both standard and not so well known comedy routines. The old master handles each routine well, often in machine gun fashion. Foxx's current exposure from the "Sanford & Son" television show should add to product's sales.

### religious

**MILDRED CLARK AND THE KANSAS CITY MELODY-AIRES—Joined Together, Peacock PLP 59206 (ABC).** Fine set highlighted by the lead vocals of Mildred and Sandra Clark. Should be welcome addition to all gospel fans' collection. **Best cut:** "See How Far I'll Go."

# Billboard **HOT 100** \* Chart Bound

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**LITTLE BIT OF UNDERSTANDING—**  
B.W. Stevenson (RCA 10012)  
**CAN'T GET ENOUGH OF YOUR LOVE,**  
BABE—Barry White (20th Century 2120)  
SEE TOP SINGLE PICKS REVIEWS, page 67

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	8	8	<b>ROCK YOUR BABY</b> —George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004 SGC	63	2	2	<b>SHININ' ON</b> —Grand Funk (Todd Rundgren), M. Farmer, D. Brewer, Capitol 3917	68	60	20	<b>THE LOCO-MOTION</b> —Grand Funk (Todd Rundgren), G. Goffin, C. King, Capitol 3840 SGC
2	8	8	<b>ANNIE'S SONG</b> —John Denver (Milton Okun), J. Denver, RCA 0295 WBM	62	3	3	<b>WILDWOOD WEED</b> —Jim Stafford (Phil Gernhard & Lobo), D. Bowman, J. Stafford, MGM 14737	69	75	4	<b>OLD HOME FILLER-UP AN'</b> <b>KEEP ON-A-TRUCKIN' CAFE</b> —C.W. McCall (Sound Recorder, Omaha), W. Fries, L.F. Davis, MGM 14738 SGC
10	9	9	<b>ROCK AND ROLL HEAVEN</b> —The Righteous Brothers (Dennis Lambert, Brian Potter), J. Stevenson, A. O'Day, Haven 7002 (Capitol) WBM	42	5	5	<b>ROCK ME GENTLY</b> —Andy Kim (Andy Kim), A. Kim, Capitol 3895 B-3	96	3	3	<b>YOU'RE WELCOME, STOP ON BY</b> —Bobby Womack (Bobby Womack), B. Womack, T. Thomas, United Artists 439
6	5	5	<b>DON'T LET THE SUN GO DOWN ON ME</b> —Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40259 MCA	43	6	6	<b>YOU AND ME AGAINST THE WORLD</b> —Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897	71	NEW ENTRY	NEW ENTRY	<b>CLAP FOR THE WOLFMAN</b> —Guess Who (J. Richardson), Cummings, Wallace, Winter RCA 0324
5	5	9	<b>ON AND ON</b> —Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423 WBM	38	17	14	<b>HOLLYWOOD SWINGING</b> —Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.I.P.) SGC	72	NEW ENTRY	NEW ENTRY	<b>RIVER'S RISIN'</b> —Edgar Winter (Rick Derringer), D. Hartman, Epic 11143 (Columbia) SGC
6	3	9	<b>ROCK THE BOAT</b> —The Hues Corporation (John Florez), W. Holmes, RCA 0232 WBM	52	4	4	<b>HANG ON IN THERE BABY</b> —Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14715 SGC	73	88	3	<b>DANCE MASTER</b> —Willie Henderson (Willie Henderson), W. Henderson, Q. Joseph, Playboy 50057 SGC
13	11	11	<b>RIKKI, DON'T LOSE THAT NUMBER</b> —Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 11439 B-3	40	32	7	<b>WORKIN' AT THE CAR WASH BLUES</b> —Jim Croce (Terry Cashman, Tommy West), J. Croce, ABC 11447	74	NEW ENTRY	NEW ENTRY	<b>BEACH BABY</b> —First Class (J. Carter), J. Carter, Shakespear, UK 49022 (London)
8	8	14	<b>YOU WON'T SEE ME</b> —Anne Murray (Brian Aheron for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867 WBM	41	29	15	<b>THE STREAK</b> —Ray Stevens (Ray Stevens), R. Stevens, Barnaby 600 (Chess/Janus)	75	86	4	<b>BETWEEN HER GOODBYE AND MY HELLO</b> —Gladys Knight & The Pips (J. Porter), J. Weatherly, Soul 3511 (Motown) WBM
9	9	14	<b>THE AIR THAT I BREATHE</b> —The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100 BB	58	3	3	<b>(You're) HAVING MY BABY</b> —Paul Anka (Rick Hall), P. Anka, United Artists 454 MCA	76	90	2	<b>DON'T KNOCK MY LOVE</b> —Diana Ross & Marvin Gaye (D. Davis), W. Pickett, B. Shapiro, Motown 1296
10	12	15	<b>IF YOU LOVE ME (Let Me Know)</b> —Olivia Newton-John (John Farrar), J. Rostill, MCA 40209 SGC	51	5	5	<b>MY THANG</b> —James Brown (James Brown), J. Brown, Polydor 14244	77	87	3	<b>TIME FOR LIVIN'</b> —Sly & The Family Stone (Sly Stone), S. Steward, Epic 11140 (Columbia)
11	14	10	<b>SIDESHOW</b> —Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961 SGC	55	6	6	<b>WILD THING</b> —Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic)	78	82	2	<b>KALIMBA STORY</b> —Earth, Wind & Fire (J. Wissert, M. White), M. White, V. White, Columbia 460701
12	4	15	<b>SUNDOWN</b> —Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1194 WBM	69	5	5	<b>KUNG FU</b> —Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1999 (Buddah)	79	NEW ENTRY	NEW ENTRY	<b>RINGS</b> —Lobo (P. Gernhard), A. Harvey, E. Reeves, Big Tree 15008 (Atlantic)
13	7	14	<b>BILLY, DON'T BE A HERO</b> —Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callender, ABC 11435 B-3	46	31	22	<b>MIDNIGHT AT THE OASIS</b> —Maria Muldaur (Lenny Waronker, Joe Boyd), D. Nichtern, Reprise 1183	80	84	2	<b>SECRETARY</b> —Betty Wright (W. Clarke, C. Reid), C. Reid, W. Clarke, Alston 4622 (Atlantic)
14	11	17	<b>ONE HELL OF A WOMAN</b> —Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004 SGC	47	33	19	<b>DANCING MACHINE</b> —The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286	81	NEW ENTRY	NEW ENTRY	<b>SUGAR BABY LOVE</b> —The Rubettes (Wayne Bickerton), W. Bickerton, Waddington, Polydor 15089
15	16	11	<b>RADAR LOVE</b> —Golden Earring (Golden Earring, Fred Haayen), G. Kooymans, B. Hay, MCA 40202 CPI	48	53	5	<b>PUT OUT THE LIGHT</b> —Joe Cocker (Jim Price), D. Moore, A&M 1539 B-3	82	NEW ENTRY	NEW ENTRY	<b>DON'T CHANGE HORSES (In The Middle Of The Stream)</b> —Tower Of Power (Tower Of Power), L. Williams, J. Watson, Warner Bros. 7628
22	5	5	<b>FEEL LIKE MAKIN' LOVE</b> —Roberta Flack (Roberta Flack), E. McDaniels, Atlantic 3025 HAN	64	4	4	<b>RUB IT IN</b> —Billy "Crash" Craddock (Ron Chancey), L. Martine Jr., ABC 11437 SGC	83	77	7	<b>HOW DO YOU FEEL THE MORNING AFTER</b> —Millie Jackson (R. Gerald), R. Gerald, L. Lynch, Spring 147 (Polydor)
21	12	12	<b>FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)</b> —The Impressions (E. Townsend Prods.), E. Townsend, Curtom 1997 (Buddah)	65	3	3	<b>I'M LEAVING IT ALL UP TO YOU</b> —Donny and Marie Osmond (Mike Curb), D. Harris, D. Terry Jr., MGM 14735 HAN	84	67	19	<b>HELP ME</b> —Joni Mitchell (NOT LISTED), J. Mitchell, Asylum 11034 WBM
18	18	8	<b>WATERLOO</b> —Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035 B-3	51	37	10	<b>I'M COMING HOME</b> —Spinners (Tom Bell), T. Bell, L. Creed, Atlantic 3027 BB	85	73	19	<b>THE SHOW MUST GO ON</b> —Three Dog Night (Jimmy Ienner), L. Sayer, D. Courtney, Dunhill 4382 WBM
23	8	8	<b>PLEASE COME TO BOSTON</b> —Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115 MCA	52	19	18	<b>YOU MAKE ME FEEL BRAND NEW</b> —The Stylistics (Tom Bell), T. Bell, L. Creed, Avco 4634 BB	86	NEW ENTRY	NEW ENTRY	<b>RINGS</b> —Reuben Howell (C. Ivey, T. Woodford), E. Reeves, A. Harvey, Motown 1305
24	10	10	<b>TAKING CARE OF BUSINESS</b> —Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram) SGC	53	44	11	<b>HAVEN'T GOT TIME FOR THE PAIN</b> —Carly Simon (Richard Perry), C. Simon, Elektra 45887 WBM	87	78	4	<b>I'VE BEEN BORN AGAIN</b> —Johnnie Taylor (D. Davis), D. Davis, J. Dean, Stax 0208 (Columbia) SGC
25	7	7	<b>IF YOU TALK IN YOUR SLEEP</b> —Elvis Presley (Not Listed), R. West, J. Christopher, RCA 0280 HAN	54	47	6	<b>JIVE TURKEY (Part 1)</b> —Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73480 (Phonogram)	88	74	5	<b>YOU'VE GOT MY SOUL ON FIRE</b> —Temptations (Norman Whitfield), N. Whitfield, Gordy 7136 (Motown) SGC
26	6	6	<b>MACHINE GUN</b> —The Commodores (James Carmichael), M. Williams, Motown 1307 SGC	55	50	7	<b>ROOM FULL OF ROSES</b> —Mickey Gilley (Tim Spencer), Spencor, Playboy 50056 B-3	89	68	8	<b>REBEL REBEL</b> —David Bowie (David Bowie), D. Bowie, RCA 0287 WBM
27	5	5	<b>CALL ON ME</b> —Chicago (James William Guercio), L. Louchane, Columbia 46062 HAN	56	49	12	<b>SAVE THE LAST DANCE FOR ME</b> —The DeFranco Family featuring Tony DeFranco (Walt Meskell), Pomus, M. Shuman, 20th Century 2088 B-3	90	95	7	<b>I'VE HAD IT</b> —Fanny (Vini Poncia for Richard Perry Productions), R. Ceroni, C. Bonura, Casablanca 0009 (Warner Bros.)
28	12	12	<b>THIS HEART</b> —Gene Redding (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7000 (Capitol) B-3	57	48	12	<b>ALREADY GONE</b> —The Eagles (B. Szymczyk), J. Tempchin, R. Strandlund, Asylum 11036 WBM	91	91	2	<b>WALK ON</b> —Neil Young (Neil Young), N. Young, Reprise 1209
39	6	6	<b>TELL ME SOMETHING GOOD</b> —Rufus (Bob Monaco, Rufus), S. Wonder, ABC 11427 SGC	58	41	9	<b>TRAIN OF THOUGHT</b> —Cher (Snuff Garrett), A. O'Day, MCA 40245 WBM	92	81	4	<b>AIR DISASTER</b> —Albert Hammond (Albert Hammond, Roy Halee), A. Hammond, M. Hazelwood, Mums 6030 (Columbia) BB
26	15	14	<b>BAND ON THE RUN</b> —Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol) HAN	59	45	14	<b>IF YOU WANNA GET TO HEAVEN</b> —Ozark Mountain Daredevils (David Anderle, Glyn Johns), S. Cash, J. Dyian, A&M1515 WBM	93	83	4	<b>TELL ME THAT I'M WRONG</b> —Blood, Sweat & Tears (M. Crosby), P. Crosby, Columbia 46059 BB
27	20	12	<b>BE THANKFUL FOR WHAT YOU GOT</b> —William De Vaughn (Frank Fioravanti, John Davis), W. DeVaughn, Roxbury 0236 (RCA) B-3	70	2	2	<b>NOTHING FROM NOTHING</b> —Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	94	79	4	<b>YOU CAN'T BE A BEACON (If Your Light Don't Shine)</b> —Donna Fargo (Stan Silver), M. Cooper, Dot 17506 (Famous) HAN
35	9	9	<b>KEEP ON SMILIN'</b> —Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.) WBM	61	54	17	<b>LA GRANGE</b> —Z.Z. Top (Bill Ham), Gibbons, Hill, Beard, London 203 HAN	95	80	4	<b>WORSE COMES TO WORST</b> —Billy Joel (M. Stewart), B. Joel, Columbia 46055
34	6	6	<b>FISH AIN'T BITIN'</b> —Lamont Dozier (McKinley Jackson), M. Jackson, J. Reddick ABC 11438 SGC	76	2	2	<b>I SHOT THE SHERIFF</b> —Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic) HAN	96	85	3	<b>LOVE IS THE MESSAGE</b> —MFSB (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 73547 (Columbia)
30	30	10	<b>COME MONDAY</b> —Jimmy Buffett (D. Gant), J. Buffett, Dunhill 4385 B-3	63	66	6	<b>THERE WILL NEVER BE ANY PEACE</b> —The Chi-Lites (Eugene Record), E. Record, Brunswick 65512 SGC	97	93	3	<b>GOOD THINGS DON'T LAST FOREVER</b> —Ecstasy, Passion & Pain (Not Listed), B. Sigler, A. Felder, M. Harris, Roulette 7156
38	4	4	<b>SURE AS I'M SITTING HERE</b> —Three Dog Night (Jimmy Ienner), J. Hiatt, Dunhill 15001 SGC	64	57	14	<b>MY GIRL BILL</b> —Jim Stafford (Phil Gernhard & Lobo), J. Stafford, MGM 14718 HAN	98	98	2	<b>AMERICAN GIRLS</b> —Rick Springfield (R. Porter, S. Binder), R. Springfield, Columbia 46057
40	6	6	<b>THE NIGHT CHICAGO DIED</b> —Paper Lace (M. Murray, P. Callender), M. Murray, P. Callender, Mercury 73402 (Phonogram) B-3	65	71	4	<b>HAPPINESS IS JUST AROUND THE BEND</b> —Main Ingredient (Silverster, Simmons, Gooding), B. Auger, RCA 0305 BB	99	99	2	<b>IT COULD HAVE BEEN ME</b> —Sami Jo (S. Limbo, M. Buckins), G. Sklerov, H. Lloyd, MGM 7034 HAN
33	36	7	<b>BALLERO</b> —War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 432 B-3	66	46	15	<b>FOR THE LOVE OF MONEY</b> —O'Jays (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, A. Jackson, Philadelphia International 3544 (Columbia) BB	100	100	2	<b>MA! (He's Making Eyes At Me)</b> —Lena Zavaroni (Tommy Scott For Ashtree Holdings), C. Conrad, S. Clare, Stax 0206 (Columbia)

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. \* Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher—Licensee)		HOT 100 A-Z—(Publisher—Licensee)		HOT 100 A-Z—(Publisher—Licensee)	
Air Disaster (Lenders/Roberts/ASCAP)	92	Come Monday (ABC/Dunhill, BMI)	30	I Shot The Sheriff (Cayman, ASCAP)	62
The Air That I Breathe (Lenders/Roberts/April, ASCAP)	9	Dance Machine (La Cindy/Eight-Nine, BMI)	73	It Could Have Been Me (Senor, ASCAP)	99
Already Gone (Jazzbird/Benchmark, ASCAP)	9	Dancing Machine (Jobete, ASCAP/Stone Diamond, BMI)	47	It's Better To Have (And Don't Need) (Ragmop, BMI)	67
American Girls (Porter/Binder, ASCAP)	58	Don't Change Horses (In The Middle Of The Stream) (Len-Lon, BMI)	82	I've Been Born Again (Groovesville, BMI)	87
Annie's Song (Cherry Lane, ASCAP)	33	Don't Knock My Love (Erva, BMI)	76	Jim Turkey (Part 1) (Ohio Players/Unichappell, BMI)	54
Ballero (Far Out, ASCAP)	33	How Do You Feel The Morning After (Gaucho/Belinda, BMI)	83	Keep On Smilin' (No Exit, BMI)	28
Band On The Run (McCartney/ATV, BMI)	26	I've Had It (Brent, BMI)	90	Kung Fu (Camad, BMI)	45
Beach Baby (John Carter, PRS)	74	If You Love Me (Let Me Know) (Al Gallico, BMI)	4	La Grange (Hamstein/Glad, BMI)	61
Be Thankful For What You Got (Coral Rock/Melomaga, ASCAP)	27	If You Talk In Your Sleep (Easy Nine/EVIs, BMI)	16	The Loco Motion (Screen Gems-Columbia, BMI)	68
Between Her Goodbye And My Hello (Neca, ASCAP)	75	If You Want To Get To Heaven (Lost Cabin)	19	Love Is The Message (Mighty Three, BMI)	96
Billy, Don't Be A Hero (Intune, PRS)	13	Love Is The Message (Mighty Three, BMI)	96	Machine Gun (Jobete, ASCAP)	22
Call On Me (Big Elk, ASCAP)	23	Ma (He's Making Eyes At Me) (Mills, ASCAP)	50	Midnight At The Oasis (Space Potato, ASCAP)	46
Clap For The Wolfman, (B.L.C. Walnut Moore/Septima, BMI)	71	My Girl Bill (Kaiser/Famous/Boo, ASCAP)	64	My Thing (Dynamite/Belinda, BMI)	43
		Nothing From Nothing (Almo/Preston, ASCAP)	60	Nothing From Nothing (Almo/Preston, ASCAP)	60
		Old Home Filler-Up And, Keep On-A-Truckin' Cafe (American Gramophone, SESAC)	69	Old Home Filler-Up And, Keep On-A-Truckin' Cafe (American Gramophone, SESAC)	69
		On And On (Curtom, BMI)	5	On And On (Curtom, BMI)	5
		One Hell Of A Woman (Screen Gems/Bong Painter/Sweet Glory, BMI)	14	One Hell Of A Woman (Screen Gems/Bong Painter/Sweet Glory, BMI)	14
		Please Come To Boston (Leeds/Antique, ASCAP)	19	Please Come To Boston (Leeds/Antique, ASCAP)	19
		Put Out The Light (ABC/Dunhill/Speed, BMI)	48	Put Out The Light (ABC/Dunhill/Speed, BMI)	48
		Radar Love (Larry Shayne, ASCAP)	15	Radar Love (Larry Shayne, ASCAP)	15
		Rebel Rebel (Manman/Chrysalis, ASCAP)	89	Rebel Rebel (Manman/Chrysalis, ASCAP)	89
		Rikki, Don't Lose That Number (American Broadcasting, ASCAP)	7	Rikki, Don't Lose That Number (American Broadcasting, ASCAP)	7
		River's Risin' (Silver Steed, BMI)	72	River's Risin' (Silver Steed, BMI)	72
		Rings (Unart, BMI)	86	Rings (Unart, BMI)	86
		Rings (Unart, BMI)	79	Rings (Unart, BMI)	79
		Rock And Roll Heaven (Zapata/E.H. Morris/Caesars, ASCAP)	31	Rock And Roll Heaven (Zapata/E.H. Morris/Caesars, ASCAP)	31
		Rock Me Gently (Joachim, BMI)	36	Rock Me Gently (Joachim, BMI)	36
		Rock The Boat (Warner-Tamerlane/High Ground, BMI)	6	Rock The Boat (Warner-Tamerlane/High Ground, BMI)	6
		Rock Your Baby (Sherlyn, BMI)	1	Rock Your Baby (Sherlyn, BMI)	1
		Room Full Of Roses (Hill & Range, BMI)	55	Room Full Of Roses (Hill & Range, BMI)	55
		Rub It In (Ahab, BMI)	49	Rub It In (Ahab, BMI)	49
		Save The Last Dance For Me (Hill & Range/Trio, BMI)	56	Save The Last Dance For Me (Hill & Range/Trio, BMI)	56
		Secretary (Sherlyn, BMI)	80	Secretary (Sherlyn, BMI)	80
		Shinin' On (Leftover, BMI)	34	Shinin' On (Leftover, BMI)	34
		The Show Must Go On (Chrysalis, ASCAP)	58	The Show Must Go On (Chrysalis, ASCAP)	58
		Sideshow (Friday's Child/Poo Poo/Six Strings, BMI)	11	Sideshow (Friday's Child/Poo Poo/Six Strings, BMI)	11
		Sundown (Moose, CAPAC)	81	Sundown (Moose, CAPAC)	81
		Sure As I'm Sitting Here (Tree, BMI)	31	Sure As I'm Sitting Here (Tree, BMI)	31
		Taking Care Of Business (Ranbach/Top Soil, BMI)	20	Taking Care Of Business (Ranbach/Top Soil, BMI)	20
		Tell Me Something Good (Stein & Van Stock/Black Bull, ASCAP)	25	Tell Me Something Good (Stein & Van Stock/Black Bull, ASCAP)	25
		You And Me Against The World (Blackwood/Teawick, BMI)	93	You And Me Against The World (Blackwood/Teawick, BMI)	93
		You Can't Be A Beacon (If Your Light Don't Shine) (Martin/Fargo House, ASCAP)	37	You Can't Be A Beacon (If Your Light Don't Shine) (Martin/Fargo House, ASCAP)	37
		You Make Me Feel Brand New (Mighty Three, BMI)	52	You Make Me Feel Brand New (Mighty Three, BMI)	52
		(You're) Having My Baby (Spanka, BMI)	42	(You're) Having My Baby (Spanka, BMI)	42
		You're Welcome, Stop On By (Unart/Bobby Womack, BMI)	70	You're Welcome, Stop On By (Unart/Bobby Womack, BMI)	70
		Train Of Thought (WB, ASCAP)	77	Train Of Thought (WB, ASCAP)	77
		Walk On (Overseas Songs, BMI)	91	Walk On (Overseas Songs, BMI)	91
		Waterloo (Silver Star, BMI)	88	Waterloo (Silver Star, BMI)	88
		Wild Thing (Blackwood, BMI)	44	Wild Thing (Blackwood, BMI)	44
		Wildwood Weed (Famous/Boo, ASCAP/Parody, BMI)	35	Wildwood Weed (Famous/Boo, ASCAP/Parody, BMI)	35
		Workin' At The Car Wash Blues (Blendingwell/American Broadcasting, ASCAP)	40	Workin' At The Car Wash Blues (Blendingwell/American Broadcasting, ASCAP)	40
		Worse Comes To Worst (Home Grown/Tinker Street Tuners, BMI)	95	Worse Comes To Worst (Home Grown/Tinker Street Tuners, BMI)	95



# Poodles

LE

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1964

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*Leviathan is Grady Trimble on guitar, Shof Beavers on drums/percussion, Don Swearingen on piano/vocals, John Sadler on mellotron/vocals, Pete Richardson on organ/lead vocals, and Wain Bradley on bass/lead vocals.*

*They're from Memphis. They've been Leviathan for 2 years now, playing major clubs and concerts throughout the southeast. Recently, they headlined to 8000 eager fans on a hot Sunday afternoon at a rock concert in the Overton Park Shell in Memphis. In short, Leviathan has already created a demand for themselves. And their music.*



*Their debut album is "Leviathan." A perfect showcase for their talent as writers and performers.*

*On Mach Records. Distributed by London Records.*

AMA 12501

# TOP LPs & TAPE

POSITION  
106,200

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE
108	111	45	MARVIN GAYE Let's Get It On Tamla T329V (Motown)	5.98	6.98	6.98		
109	100	75	JIM CROCE Life & Times ABC ABCX 769	5.98	6.98	7.95	6.98	
110	101	21	LOU REED Rock 'N' Roll Animal RCA APL1-0472	5.98	6.95	6.95		
111	103	16	BRIAN AUGER'S OBIVION EXPRESS Straight Ahead RCA APL1-0454	5.98	6.95	6.95		
112	104	6	BILL WYMAN Monkey Grip Rolling Stones CDC 79100 (Atlantic)	6.98	6.97	6.97		
113	105	11	QUEEN II Elektra EKS 75082	5.98	6.98	6.98		
114	106	16	THREE DOG NIGHT Hard Labor Dunhill DSD 50168	6.98	7.95	8.95	7.95	
115	120	59	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98
116	123	99	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98	6.97	6.97	7.95	
117	108	69	BREAD The Best Of Elektra EKS 75056	5.98	6.97	6.97	7.97	6.97
118	109	20	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	5.98	6.97	6.97	7.95	
119	113	10	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	6.98	7.98	7.98		
120	114	36	BILLY COBHAM Spectrum Atlantic SD 7268	5.98	6.97	6.97	8.95	
121	115	19	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	5.98	6.97	6.97		
122	117	66	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	5.98	6.97	6.97	7.97	6.97
123	118	67	BEATLES 1962-1966 Apple SKBD 3403 (Capitol)	9.98	11.98	11.98		
124	128	42	THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Bros.)	5.98	6.98	6.97	7.97	6.97
125	121	12	DEODATO Whirlwinds MCA 410	5.98	6.98	6.98		
136	35	35	STYLISTICS Rockin' Roll Baby Arco AV 11010	5.98	6.98	6.98		
127	122	10	GENESIS Live Charisma CAS 1666 (Buddah)	6.98	7.98	7.98		
128	124	6	MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297	6.98	6.97	6.97		
129	125	19	JIM STAFFORD MGM SE 4947	5.98	6.98	6.98		
1	1	1	THE SOUTHERN, HILLMAN, FURRY BAND Asylum 7E-1006	6.98	7.97	7.97		
141	5	5	THE BLACKBYRDS Fantasy F 9444	6.98	7.98	7.98		
132	134	5	THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2-11022	12.98	13.98	13.98		
133	126	24	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98	6.97	6.97		
134	127	16	AEROSMITH Get Your Wings Columbia KC 32847	5.98	6.98	6.98		
135	129	15	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95	7.95	7.95		
147	29	29	JAMES BROWN The Payback Polydor PD 2-3007	7.98	9.98	9.98		
137	139	2	ANDREWS SISTERS Over Here! Columbia KS 32961	6.98	7.98	7.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE
138	131	13	CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	5.98	6.98	6.98		
139	132	6	J.J. CALE Okie Shelter SR 2107 (MCA)	6.98	7.98	7.98		
140	133	8	AL STEWART Past, Present & Future Janus JLS 3063 (Chess/Janus)	5.94	6.95			
141	135	26	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98	6.97	6.97	7.95	
142	137	22	CHARLIE RICH There Won't Be Anymore RCA APL1-0433	5.98	6.98	6.98		
143	138	28	STEVE MILLER BAND Anthology Capitol SVBB 11114	6.98	8.98	8.98		
144	142	6	THE KINKS Preservation Act 2 RCA CPL1-5040	6.98	7.98	7.98		
145	140	35	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	5.98	6.98	6.98		
146	144	14	KISS Casablanca NB 9001 (Warner Bros.)	5.98	6.97	6.97		
147	130	133	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
148	151	24	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98	6.98	6.98		
149	155	81	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98		
150	143	25	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98	9.97	9.97	13.95	
151	145	13	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	5.98	6.98	6.98	7.98	6.98
152	146	112	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98	6.97	6.97	6.95	
163	3	3	BARRY WHITE, LOVE UNLIMITED & LOVE UNLIMITED ORCHESTRA Together Brothers Original Motion Picture Soundtrack 20th Century ST 101	6.98	7.98	7.98		
154	148	14	MARVIN GAYE Anthology Motown M9 791A3	9.98	11.98	11.98		
155	149	47	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98	6.98	6.98	8.95	
156	150	11	POCO Seven Epic KE 32895 (Columbia)	5.98	6.98	6.98		
157	152	17	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142 G (United Artists)	6.98	6.98	6.98		
158	162	2	THE FLYING BURRITO BROTHERS Close Up The Honky Tonks A&M SP 3631	5.98	6.98	6.98		
159	153	11	MONTROSE Warner Bros. BS 2740	5.98	6.98	6.98		
160	165	36	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98	6.98	6.98		
161	154	100	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98	6.97	6.97	7.95	
162	156	24	LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98	6.98	6.98		
173	6	6	RAY STEVENS Boogity, Boogity Barnaby BR 6003 (Chess/Janus)	5.94	6.95			
164	157	6	ISAAC HAYES Tough Guys Enterprise ENS 7504 (Columbia)	6.98	7.98	7.98		
165	166	48	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98	6.97	6.97	7.95	
166	158	42	JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98	6.97	6.97	7.95	
167	169	27	JACKSON 5 Get It Together Motown M783V1	5.98	6.98	6.98		
168	172	2	NAZARETH Rampant A&M SP 3641	5.98	6.98	6.98		
169	174	4	DE FRANCO FAMILY Save The Last Dance For Me 20th Century T-441	6.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	C-9 TAPE	CASSETTE
170	159	25	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	5.98	7.95	6.97		
171	160	36	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98	6.98	6.98		
172	161	59	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98	6.98	6.98		
173	164	37	JACKSON BROWNE For Everyman Asylum SD 5067	5.98	6.98	6.98		
174	167	23	GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2	6.98	7.98	7.98		
175	168	40	LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98	6.98	6.98		
176	184	15	SMOKEY ROBINSON Pure Smokey Tamla T6-331S1 (Motown)	6.98	6.98	6.98		
177	170	36	BARRY WHITE Stone Gon' 20th Century TC-423	5.98	6.98	6.98		
178	171	54	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98		
189	2	2	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA-1A 184-T2	9.98	9.98	9.98		
180	188	3	BO DONALDSON & THE HEYWOODS ABC ABCD-824	6.98	7.98	7.98		
181	175	30	AL GREEN Livin' For You Hi ASHL-32082 (London)	6.98	6.98	6.98		
182	176	3	IMPRESSIONS Finally Got Myself Together Curton CRS 8019 (Buddah)	6.98	6.98	6.98		
183	179	37	THE WHO Quadrophenia MCA 2-10004	11.98	12.98	12.98	16.95	
184	192	6	KANSAS Kirschner 32817 (Columbia)	5.98	6.98			
185	1	1	STEVE WONDER PRESENTS SYREETA Motown M6-808 S1	6.98	7.98	7.98		
186	183	4	DAVE MASON The Best Of Blue Thumb BTS 6013	6.98	7.95	7.95		
187	185	172	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
188	186	46	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98	6.98	6.98		
189	195	2	CHI-LITES Toby Brunswick BL 754200	6.98	7.95	7.95		
190	1	1	NEKTAR Remember The Future Passport PPS-98002 (Famous)	6.98	7.98	7.98		
191	200	7	ARLO GUTHRIE Reprise MS 2183	5.98	6.97			
192	187	3	BILLY PAUL Live In Europe Philadelphia International KZ 32952 (Columbia)	5.98	6.98	6.98		
193	191	2	BOZ SCAGGS Atlantic SD 8239	6.98	7.97	7.97		
194	193	14	THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2-3001 (Famous)	7.98	8.95	8.95		
195	1	1	ASHFORD & SIMPSON I Wanna Be Selfish Warner Bros. BS 2789	6.98	7.97	7.97		
196	1	1	MARIE OSMOND In My Little Corner Of The World MGM M3G 4944	6.98	7.98	7.98		
197	1	1	SANDY DENNY Like An Old Fashioned Waltz Island SW-9340 (Capitol)	6.98	7.98	7.98		
198	1	1	THE ANDREWS SISTERS In The Mood Paramount PAS 2-1023 (Famous)	6.98				
199	1	1	CLEO LAINE Day By Day Buddah BDS 5607	6.98	7.98	7.98		
200	1	1	MARY TRAVERS Circles Warner Bros. BS 2795	6.98	7.97	7.97		

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith	134
Al Green	145
Gregg Allman	145
Allman Brothers Band	165
Herb Alpert	103
America	78
Andrews Sisters	137, 198
Ashford & Simpson	195
Brian Auger	111
Bachman-Turner Overdrive	8, 74
Beach Boys	70
Beatles	105, 123
Blackbyrds	131
Black Sabbath	141
Blue Magic	88
Blue Oyster Cult	151
David Bowie	5
Bread	32, 117
James Brown	136
Jackson Browne	173
Donald Byrd	96
J.J. Cale	139
Carpenters	90
Cher	26, 178
Cheech & Chong	188
Chi-Lites	189

Eric Clapton	60
Climax Blues Band	68
Billy Cobham	63, 120
Rita Coolidge	81
Jim Croce	57, 62, 109
Crusaders	135
Mac Davis	86
Deep Purple	75, 152
De Franco Family	169
Sandy Denny	197
John Denver	2, 9, 59
Deodato	125
Billy Joel	98
Neil Diamond	37
Doobie Brothers	39, 101, 161
Bo Donaldson	180
Bob Dylan/The Band	15
Eagles	27
Earth, Wind & Fire	28, 115
Emerson, Lake & Palmer	91
Roberta Flack	155
Flying Burrito Bros.	158
Foghat	170
Aretha Franklin	121
Jerry Garcia	49
Marvin Gaye	48, 108, 154
Genesis	127
Golden Earring	25
Graham Central Station	133

Grand Funk	29
Grateful Dead	40
Al Green	181
Guest Who	95
Arlo Guthrie	191
Herbie Hancock	54
Isaac Hayes	164
Hollies	64
Hues Corporation	33
Bobbi Humphrey	157
Impressions	182
Jackson 5	167
Billy Joel	98
Elton John	1, 18, 85
Quincy Jones	22
Kansas	184
Carole King	187
The Kinks	144
Kiss	146
Gladys Knight & Pips	35, 51, 174
Kool & The Gang	66
Kris Kristofferson	80
Cleo Laine	199
Led Zeppelin	71, 99
Gordon Lightfoot	7
Loggins & Messina	10, 92, 104
Love Unlimited Orchestra	162
Lynyrd Skynyrd	52, 84

Paul McCartney & Wings	4
Mahavishnu Orchestra	43
Main Ingredient	58

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London Photo

**FAN TURNOUT**—London Records artist Al Green, standing center, gets the word that there are a lot more fans waiting to file in to meet him during an autograph session at the Record Shack outlet on 125th Street in New York. The appearance was part of a promotional campaign backing Green's return engagement at Harlem's Apollo Theater.

## This Week's Legal Action

### RCA Hit By \$4 Million 'Carpenter's Son' Suit

NASHVILLE — Publisher/writer Alex Zanetis has filed a \$4 million lawsuit against RCA Records in Chancery Court here charging "acts of negligence, false and fraudulent inducements and misrepresentations, and breaches of contract" in regard to a production called "The Carpenter's Son."

Zanetis, who owns Jack O'Diamonds Production Co., as well as a publishing firm by the same name, says that he conceived and wrote the words and music to the production, representing an investment of more than \$100,000. The work is described as a contemporary musical dramatization of the life of Christ. In all, Zanetis says he did a two album set of four sides.

The plaintiff contends that he entered into a contract with RCA for leasing the albums, and a subsequent single. According to Zanetis, this was to have been done prior to last December to take advantage of the Christmas market. He also was promised heavy promotion, according to the complaint. He contends that some singles were pressed, but never released, and that tapes were ordered, but later cancelled.

Zanetis contends he made a U.S. tour with the production to create a demand for the album, advertised it in religious catalogs, and in book-

stores. The plaintiff contends that no promotional records were ever mailed, and that a limited number of albums were shipped on inferior records.

Zanetis now wants to press and release his own records to "satisfy customers" and that RCA be restrained from interfering. He seeks return of all masters and copies and \$2 million in compensatory damages and an additional \$2 million for punitive damages.

### Publishers Sue Skylite-Sing

NEW YORK—Six music publishers filed a joint complaint against an unlicensed Tennessee duplicator on July 10 in U.S. District Court here. The publishers, Beechwood Music, Hill and Range Songs, Cedarwood, Lowry Music, Duchess Music, and Peer International, filed the action against Skylite-Sing Inc., and its chief officer Joel E. Gentry.

The publishers charge that Skylite-Sing infringed on copyrights, and ask that the company be enjoined during the court action from manufacturing or selling duplicated material. They also ask that for every infringing act, the defendants be required to pay such damages as the plaintiff may have suffered, but in no event less than \$5000.

### Glancy Guides

• Continued from page 3

continue in their posts, as well as Tom Shepard, vice president, Red Seal.

With all a&r toppers responsible to Glancy, the new policy returns the label head to the active involvement with creative matters he enjoyed years ago. In 1965, Glancy was vice president in charge of a&r at Columbia when he was tapped by that company to head its London office.

He later moved over to RCA in the U.K., before returning Stateside to take over RCA Records' presidency some six months ago.

RCA's current a&r staff comprises 13 producers in all music categories, but the heads of the various departments also are active in studio work.

Barry White decided not to follow Sly's act and got married a week before his L.A. Greek Theater opening. Mrs. White is Glodean James of Love Unlimited, Barry's long-time main squeeze.

Why was Tony Orlando so unhappy last week in Los Angeles? He owes Bell 22 sides, but his mind is on his new soon to be announced affiliation with Elektra/Asylum. Clive Davis, Bell's new music chieftain, wants Orlando to produce all the music owed Bell.

Isn't A&M about to unveil widespread job shifts throughout promotion and sales?

The Brothers Scotti, Tony & Ben, plus Mrs. Tony (Carol Curb) Scotti, have quietly formed a promotion-merchandising company for work with MGM/Polydor on Jim Stafford and other Lobo-Gernhard artists.

If Sinatra ever gets out of Australia, he and Dean Martin and Sammy Davis Jr. are planning to charter a railroad train for a month of U.S. concert touring.

The self-hanging death of a Calgary, Canada 14-year-old boy was blamed on his attempt to mimic Alice Cooper's classic stunt as seen on TV.

Gary Puckett's oldie "Young Girl" is top 10 in England due to BBC radio request polls sparking reissue.

Is Artie Mogull headed for United Artists? The former MCA executive who left in a huff two weeks ago is reported discussing a top post there. . . . Mike Curb and Don Owens, who formerly worked together at MGM, have something new in common: they have been the subjects of street talk about both going to Motown. Both disclaim any such deals.

America's July 4 concert at Las Cruces, N.M.: Pan American Center had a seven-foot-high pinata which busted to spill 20 pounds of glitter and 958 balloons for the audience of 6,800.

Will Clive Davis' role as consultant to Columbia Pictures Industries and Bell Records now be officially changed, with the departure of Irv Biegel leaving Bell without a president or general manager? . . . The Four Tops concert at Avery Fisher Hall in New York July 12 was cancelled, supposedly because of slow ticket sales. Also on the bill was Stephanie Mills. . . . Don Imus, WNBC-AM disk jockey, has been booked for six consecutive weekends at Jimmy's in New York, following his recent record breaking 10-day stint at the club. Imus' third comedy LP is due out on RCA in September.

Margie Joseph (Atlantic) entertained members of the Louisiana state legislature during a July 4th picnic given by Louisiana Gov. Edwin Edwards. . . . Thornton, Frad-

### Bryan Firms Up 21 Distribbs

NEW YORK—Bryan Records, formed here last month, has set up a network of 21 distributors to be coordinated by Sal Peruggi, the label's director of marketing.

They include: Universal Record Distributors. Philadelphia: Music Merchants of New England, Woburn, Mass.; Alpha Distributing Inc., New York; Schwartz Bros. Inc., Washington; Bib Distributing Co., Charlotte; Action Music Sales, Cleveland; Arc Jay/Kay, Detroit; Music City Distributing Inc., Nashville; Southland Distributors, Atlanta; M.S. Distributing Co., Morton Grove, Ill.; Roberts Record Distributors, St. Louis; Record Sales Corp., Memphis; Heilicher Bros. of Texas, Dallas; Heilicher Bros. of Florida, Miami; Heilicher Bros. Inc., Minneapolis; All South Distributor Corp., New Orleans; Record Sales of Colorado, Denver; Alta Inc., Phoenix; ABC Record & Tape Sales, Seattle; Eric Mainland, San Francisco; Record Merchandising, Los Angeles; and Randy Dadda, Houston.

Jack Wiedenmann, executive vice president and chief operating officer of Bryan, says the staffing of the label's West Coast office is now being formulated and the label is also at a point of completing a worldwide distribution deal.

### Advent Cassettes

• Continued from page 3

switching mechanism for chrome tapes.

Advent also developed and built the duplicating system used in the manufacture of Process CR/70 cassettes.

Prices of the tapes, some of which are recorded on one side only, range from \$4.95 to \$7.95. Selections include "Slavonic Dances" by Dvorak; "Operatic Fantasies" by Liszt; "Piano Music of Debussy;" "Chopin's Waltzes;" Beethoven's "Moonlight Sonata;" Tchaikovsky's "Symphony 4;" Haydn's "London Symphonies;" Bartok's "Suite for Two Pianos;" and "the Piano Rags of Scott Joplin."

## Inside Track

kin & Unger (ESP) touring the East Coast as part of a promotional effort behind their debut LP, "Pass This Side." . . . Israeli singer Michal Noy makes her U.S. club debut at New York's Sirocco Tuesday (16). . . . Rock group Chicago star in an ABC television special to be aired Aug. 16. Also on the show are Charlie Rich and Anne Murray. . . . Carolyn Nakano, Larry Uttal's executive secretary when he was at Bell, rejoins Uttal at his new label. . . . Maggie Bell gets upwards of 20 minutes air time during ABC's "In Concert" program Friday (19). . . . Christie Thompson and Jeanie Arnold made their nightclub debut at the Colony in New York July 9. The A&M Records act is booked in the club for two weeks. . . . Felsted Music Corp. has entered into an administration deal with Mother-Wit Music, a West Coast company. . . . Enoch Light's Project III to release and distribute Genevieve Waite's "Romance Is On The Rise" LP (Paramour). . . . Lou Reed (RCA) resting in New York after a successful, yet hectic, European tour. He'll be preparing new material for an upcoming album. . . . Philadelphia International's The Three Degrees won the gold award at the Third Tokyo Music Festival with Gamble & Huff's "When Will I See You Again" composition. They topped a field of over 300 competitors.

It's "Jesus Christ Superstar" as Italy's No. 1 album, in English film soundtrack, no less. . . . James Gang lead singer Roy Kenner damaged his spinal discs jumping off an 8-foot amplifier during a show. Gang cancelled six dates.

Esther Phillips, CTI artist, has 90-minute special on public TV network. . . . Crusaders got key to Houston and Donald Byrd got key to Detroit. . . . Ampex released six Moody Blues albums on quad tape.

Oscar winners Al Kasha and Joel Hirschhorn ("The Morning After") penning theme for "Towering Inferno," another catastrophe flick. . . . Indiana State U. station WIUS-AM won United Artists' annual trivia quiz.

Dick Clark's rock oldies revue debuts Wednesday (24) at Las Vegas Hilton Lounge. . . . Laser Images doing light show for Barry White at Greek Theater. . . . "Nixon's the One" parody tune is theme for Bob Howard's Maryland Congressional campaign.

Lambert & Potter's Capitol-distributed Haven label boasts three chart singles in six months. . . . De Franco Family added to L.A. Magic Mountain roster this week. . . . Ray Manzarek packed them in at the Whisky and was rebooked a week later. . . . Green Land Singers made TV special, "Discover Your America."

## Executive Turntable

• Continued from page 60

Epic and Columbia custom labels and as part of the new publicity alignment, Bob Sarlin was appointed associate director of press and information, and Susan Blond was named East Coast manager of press and information. Both will be based in New York.

Kenneth C. Thomson has been named vice president, sales, for the entertainment product group of GTE Sylvania Inc., responsible for sale of audio products and TV sets to direct and distributor markets. He had been with Motorola's consumer products division.

Tom Seaman is the new director of merchandising for the CBS Retail Division's Discount Records stores, after prior experience with Sam Goody and Record Hunter chains. Also at Discount Records, Michael Summers has been promoted to national director of advertising.

At General Electric, William Bierenkoven is new western region manager for the audio electronics products department, succeeding Walter Williams who was recently promoted to marketing manager.

William C. Hittinger, executive vice president, RCA Consumer & Solid State Electronics, is assuming added responsibility for Electronic Components, based in Harrison, N.J. Hittinger has relinquished his dual capacity as general manager of RCA Consumer Electronics to Roy H. Pollack, who also gets the vice president title. Pollack had been division vice president and general manager, RCA Color and Black & White TV. William Boss, who continues as consumer electronics vice president, marketing, now reports to Pollack instead of Hittinger, as will the other division vice presidents.

## New Companies

Worldwide Artistes Management of London put together its own label, WWA Records, with Phonogram distributing in Europe and the U.K. Headed by Pat Meehan, Worldwide's management and booking clients include Black Sabbath, Gentle Giant, Groundhogs, Snafu and English.

All these groups will be on WWA in England and the Continent. Label is managed by Brian Shepherd with a staff of four.

## Gold Awards

### Albums

Bob Dylan and the Band's "Before the Flood" on Asylum; disk is Dylan's 13th gold LP.

John Denver's "Back Home Again" on RCA; disk is his sixth consecutive gold LP. He also has two gold singles.

The Ohio Players "Skintight" on Mercury; disk is the seven-man group's first gold LP.

### Chess/Janus In Promo Buildup

NEW YORK — Chess/Janus Records has strengthened its national promotion staff and broadened the duties of other staff members in a move to keep sales momentum on its current upswing. This move was enacted to provide maximum coverage of Chess/Janus product in major U.S. music markets, according to the company.

All promotional activities will be overseen by Eddie De Joy, director of West Coast operations.

Stan Hoffman, executive vice president of Chess/Janus says additional staff appointments will be made shortly. He also says that when it is necessary, the national promotion staff is augmented by local promotion men giving the label total national coverage and flexibility.



# SPARKS' NEW ALBUM



# KIMONO MY HOUSE

Muff Winwood produced their first British album including the single "This Town Ain't Big Enough For Both of Us."

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