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## Antipiracy Vigilante Rounds Up Suspects

By BOB KIRSCH

LOS ANGELES—Spending the summer helping the police round up alleged tape pirates around the country isn't everyone's ideal summer vacation, but those are exactly the plans of Ted Allen, owner of the Merchandising Mart tape distributorship in Layton, Utah.

So far, Allen's campaign has resulted in four citizen's arrests at swap meets in Saugus, Calif. Living out of his trailer and cooperating with local police, Allen made the arrests June 16 and 23.

Allen has also worked with Utah law enforcement officials. One

*(Continued on page 12)*

## 8-Track Sales In U.K. Skyrocket

LONDON—A startling jump in U.K. 8-track sales—despite gloomy reports that the cartridge market is dying—is revealed in statistics released by the European Tape Industry Assn.

The figures show a 94 percent sales increase during the first quarter of this year over the first three months of 1973. Unit figures show exports at 132,114 cartridges and home sales at 1,663,884, a total of 1,795,998. For cassettes, the figures are similarly encouraging, with exports at 316,986 units and home sales at 3,212,519, an increase of 51

*(Continued on page 37)*

## In-Store Videocassette, Labels Tie In Promo

By PAUL JAULUS &amp; STEPHEN TRAIMAN

SAN FRANCISCO—What may well be the first point-of-purchase in-store videocassette record promotion advertising package in the U.S. is well on the way to acceptance in the Bay Area.

Introduced as "Promo-Vision" by the Video Center of nearby Mill Valley in December, the system has been used at one of three Tower Records outlets here with varying success by WEA, RCA and Capitol.

The unit, designed by the firm's

*(Continued on page 33)*

## Atlantic, Elektra Fuse Operations

NEW YORK—Atlantic Records and Elektra/Asylum Records are merging operations in an internal reorganization of the two Warner Communication companies.

The restructuring includes label services, plant, financial, and sales operations. Their respective promotion and a&r departments remain separate.

The new company, Atlantic/Elektra/Asylum Records, will be headed by Ahmet Ertegun and David Geffen as cochairman. Jerry Wexler will act as the firm's vice chairman.

In a joint statement by Ertegun and Geffen, the merger is explained as a move "to achieve more efficient operations for both companies."

Although the actual market impact of such a merger is open to speculation, observers feel that a number of tangible benefits should be forthcoming, notably in a tighter coordination of sales efforts through WEA and the broader artist and mu-

*(Continued on page 6)*

## Labels Eye Discos as Hot Spots to Break r&b Product

By JIM MELANSON

NEW YORK—Don't write off discotheques to the nostalgia files of the '60s quite yet. With a new look and a strong flavoring of r&b music, they're part of the in-scene once again in major markets, and record promotion men are pulling out all the stops to tap the dance clubs' resources for breaking new product.

Renewed interest in the clubs by record manufacturers comes at a

time of the shrinking radio station playlist.

And, rather than sitting back and bemoaning the difficulty of cracking these lists, local promotion staffers, in increasing numbers, are turning their energies toward discotheque exposure for product, notably r&b and funky/rock disks.

Pick up the discotheque crowd and your chances for airplay are

greatly enhanced, seems to be the consensus from the labels.

And with good reason, they point out. It's not forgotten that the song "Soul Makossa" broke on the disco scene first; or that current r&b chart selections such as "Rock the Boat" by the Hues Corporation (RCA), "Main Line" by Asford & Simpson (WB), "Dance Master" by Millie Henderson (Playboy), and "Rock Your Baby" by George McCrae (TK) hit the mark on the discotheque level first, and then "crossed over" to radio.

The link between radio and discotheques is stronger than first impressions might indicate. Each club has its own staff of disk jockeys, a number of whom are actual working air personalities.

And it's not unusual for them to develop their own following—even to bringing customers with them if they change clubs. Also, programming music for the club's clientele is taken just as seriously as at any top station. The only difference being that there is a greater opportunity to experiment.

Granting the freedom of experimentation though, programming a top discotheque remains a challenge. The clubs' respective crowds

*(Continued on page 51)*

## Expiring Copyrights May Still Get Lease on Life

By MILDRED HALL

WASHINGTON—Expiring copyrights may get one more lease on life in a bill that would mark the 10th such copyright extension by Congress. The first extension was granted in 1962, when the longer term of life plus 50 years was expected to replace the present 56-year duration, in the over-all copyright revision legislation.

Sen. John L. McClellan (D., Ark.), chairman of the Senate Copyrights Subcommittee, and author of the Senate revision bill, reportedly would like to introduce interim bills

on this, and one or two additional non-controversial matters.

He feels that a Senate vote on the revision this year is certain, and although the House hasn't time to act on the revision this year, it can do so next year, in the 94th Congress.

With that in mind, Sen. McClellan would like to give the owners of expiring copyrights one more chance at the longer term in the over-all revision, which has been delayed for so many years over con-

*(Continued on page 51)*



Get down with James Brown, the "Godfather of Soul." The album of the people, by the people, and for the people. From Polydor (PD2 9001).

(Advertisement)



New solo album by Jim Capaldi (drummer and songwriter for Traffic) "Whale Meat Again" (LPS 9258) on Island Records. Featuring his new single "It's All Right" (IS 003) manufactured and distributed by Island Records Inc.

(Advertisement)

## RIAA Plans Royalty Push

LOS ANGELES—A massive industry campaign to seek passage of performance royalty legislation by the Senate is being advanced by Stan Gortikov, president of the Recording Industry Assn. of America.

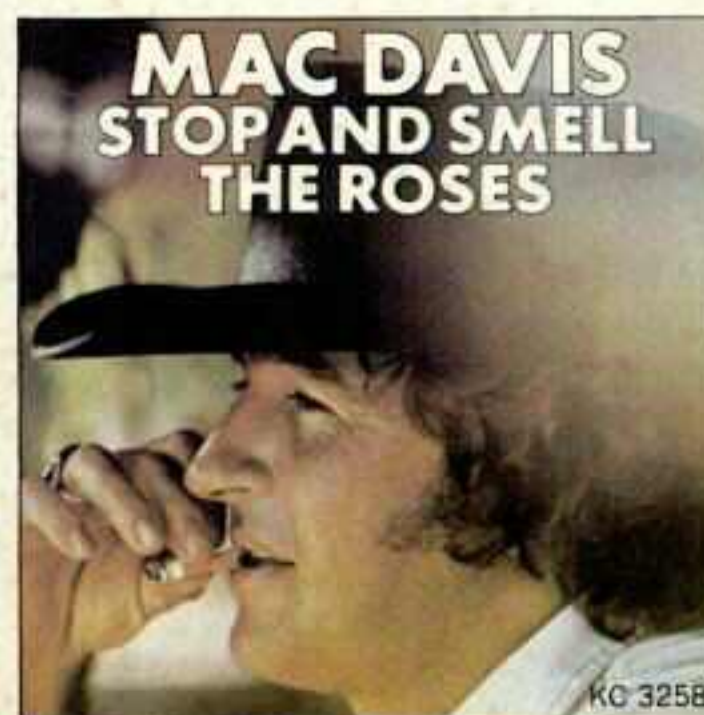
Gortikov refers specifically to Section 114 of the general copyright revision bill, S. 1361, which is already under strong attack by broadcasters.

The section would establish a performance right for recording artists, musicians and companies and provide a sliding scale of royalty payments by broadcasting stations.

Gortikov, in his campaign plan,

*(Continued on page 12)*

(Advertisement)



**MAC DAVIS**  
STOP AND SMELL  
THE ROSES

The Mac Davis Show  
begins its weekly run Thursday, July 11, on NBC.

**MAC'S HOT SUMMER, CONTINUED.**

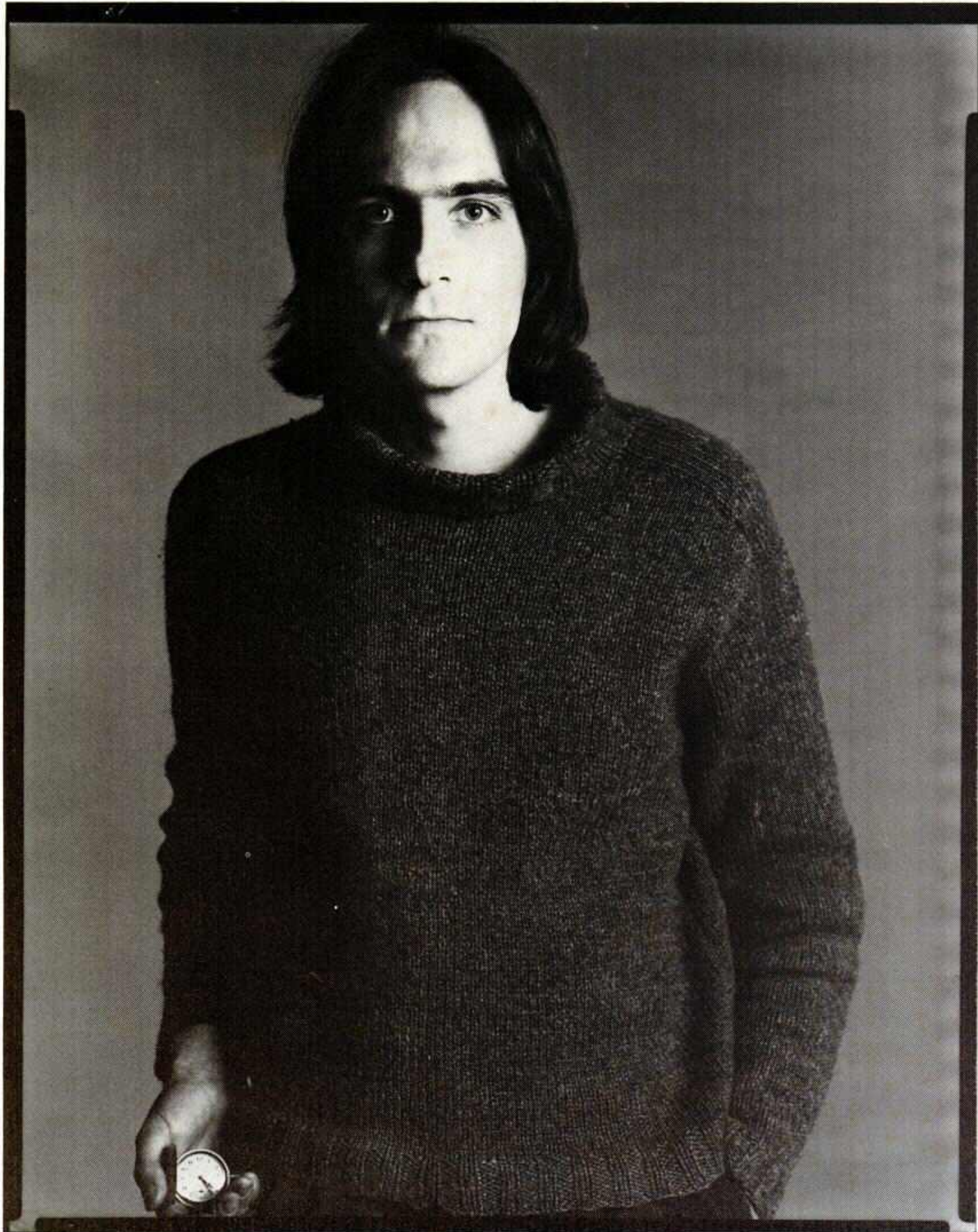
Until then you can watch "Stop and Smell the Roses" (the album that includes "One Hell of a Woman") continue its climb up the chart.

On Columbia Records®

\*4-46004



# James Taylor



AVEDON

W 2794

## Walking Man



New on Warner Bros. Records and Tapes.

Copyrighted material





Atlantic photo

**BLACK TIE JAZZ**—The MJQ performs in formal attire as their means of giving jazz a "respectable image" while incorporating elements of classical music with their own inventions.

## MJQ Finale LP With Symphony Ends 23-Yr. Career

By ELIOT TIEGEL

LOS ANGELES—The Modern Jazz Quartet goes its separate ways following concerts in Australia July 3-17, ending an almost 23-year association which has taken it around the world as proponents of a distinctly unique sound in music.

The band, noted for its marriage of classical forms with the openness of jazz improvisation, retains this style of cool restraint, a dignity and formality found in the concert hall with the street level intensity of suddenly breaking loose and having a hell of a time on their last album, "In Memoriam: the Modern Jazz Quartet and Symphony Orchestra" which Little David will release.

John Lewis, the band's shy spokesman but its most powerful composer, says the group is breaking up because vibist Milt Jackson "wants to start another group and has other recording responsibilities."

Although the MJQ has not been a major jazz selling record act for a number of years, it still retains a grasp and power in the concert field.

And it has retained a loyal following by playing regularly at concerts and festivals on a regular basis.

There have also been periods when for creative reasons the quartet has taken a hiatus from performing with each member going off to pursue individual goals.

Jackson, for example, has kept himself active in the disk field with works on a number of labels, including CTI, his most recent affiliation.

Of the other members, Lewis says none has any immediate plans for forming new groups. "We talked about the group ending," Lewis says, adding that he will start putting together his new professional life after the Australian tour.

(Continued on page 4)

## London Raises LP Price on All Titles to \$6.98

NEW YORK—London Records has become the first major label to commit itself to an across-the-board list price level of \$6.98 for pop album product, including catalog items. The increase from the previous list of \$5.98 goes into effect Monday (1).

Until now, other majors have moved up to the \$6.98 level on a selective basis, limiting such increases largely to new items by top-selling artists.

Last week London declared an increase in its classical line to \$6.98, also effective July 1. Special CSP product also goes up \$1 to \$5.98. Budget LP's move up to \$3.49 from \$2.98.

On other LP increase fronts, Disneyland and Golden have raised their \$3.98 and \$1.98 lines to \$4.98 and \$2.49 respectively; all MCA, Decca, Kapp and Uni LP's have gone up to \$6.98 and Blue Thumb has raised its twofer series to \$8.98 from \$7.98.

(Continued on page 6)

## EMI Launching New Int'l Label

LONDON—EMI is launching a new label—EMI International—to expand and develop its roster of overseas artists.

The move which comes just 18 months after EMI set up its domestic EMI label, is a further step towards managing director Gerry Oord's scheme to split the company into U.K. and overseas divisions. It is also seen as final recognition of the increasing success foreign artists are having in the U.K.

No British acts will be signed to the label. All product will be culled from existing overseas catalogs and masters as well as through EMI's

(Continued on page 37)

## PIRATED TAPES SOLD?

# Motel, Retail Chains Named In Court Suit

By BILL WILLIAMS

NASHVILLE—Two massive individual and class action suits have been filed here and in Montgomery, Ala., against two large chain operations charging "possessing, distributing and selling" illegally duplicated tapes.

The suits, against Days Inn of America, Inc., and The Southland Corporation, seek injunctions, accounting of sales, and damages. Southland operates, among other things, the 7-11 Stores across the country.

## ABC Disk Chain Adding 4 Shops

LOS ANGELES—ABC Leisure Group's chain of three Wide World of Music record shops will be expanded with the construction of four additional locations in shopping malls.

The new locations are in Orlando, Birmingham and Phoenix. The existing stores are in Seattle and Providence.

Al Franklin, president of the ABC Retail Records Division, says the locations will carry a complete inventory of records, tapes, stereo components, tape recorders, TVs, sheet music, musical instruments and accessories.

This ABC division was formed last January.

The Orlando store will be in the Altamonte Mall; one Birmingham location will be in the Brookwood Village Mall with a second slated for the Century Plaza Shopping Center. The Phoenix store will be located in the Metrocenter Mall.

In addition to these four outlets, negotiations are under way for seven additional stores, according to Franklin.

In the U.S. District Court here, the suits are filed on behalf of Acuff-Rose Publications, Hickory recording artist Don Gibson, and "all those persons, individual and corporate, who own copyrights in the musical compositions embodied on the tapes." The Montgomery suit, brought by the same law firm, is filed on behalf of Hank Williams Jr., MGM Records, and class plaintiffs.

In the Days Inn of America case, the complaint charges that the firm, although incorporated in Georgia, does business in Tennessee. Days Inn is a huge motel chain, which has been expanding rapidly and steadily.

The suit states that the motels have sold "mechanical reproductions of ... copyrighted musical compositions ... in its commercial establishments." The plaintiffs not only seek an injunction, but impoundment of all such tapes, and final destruction of them. After an accounting, the plaintiffs seek all money received for such tapes, plus damages and fees.

In the Montgomery suit, filed in circuit court, the same general charges are made. It is brought by MGM and Robert B. Stewart, administrator of the estate of Hank Williams. It notes that the Southland Corporation exists under the laws of the state of Texas, and does business in Alabama.

The contention is that Southland has "wrongfully appropriated and duplicated, manufactured, distributed, or sold" exclusively owned

(Continued on page 10)

## RCA Disk Sales In 6-Month High

NEW YORK—RCA Records moves into July riding the hottest six-month sales period in its history.

The company reports volume for the first half of this year as 9 percent over the same period in 1973, the previous peak period.

While John Denver is credited by the label with a major contribution toward its sales achievement, other artists singled out for special mention as heavy producers are Elvis Presley, David Bowie, Harry Nilsson, and the Guess Who.

Fast-moving country and r&b product are also responsible in large part for RCA's showing, according to Jack Kiernan, division vice president, marketing.

"It was the emergence of strong r&b acts such as Main Ingredient, New Birth, the Hues Corp., and an unusually strong performance by our roster of country artists, that gave us the added strength to push through to a record sales period."

# Smaller NARM Firms Boost Dollar Volume

By ROBERT SOBEL

NEW YORK—NARM smaller member companies, those mass merchandisers doing up to \$2 million in business, have increased their dollar volume sharply, an analysis of some of the key elements in the newly released NARM 1973 report shows.

The study also indicates that the percentages of dollar volume in singles and 8-track tapes have increased. According to Jules Malamud, NARM's executive director, the increase reflects a sales rise in both categories for the entire industry. Malamud claims that NARM members account for some 80 percent of the total over-the-counter industry volume.

According to the study's figures, NARM members doing under \$1 million in business in 1972 decreased from 11 percent to 4.4 percent in 1973; those companies in the \$1 million to \$2 million category slid from 24 percent to 19.1 percent. Malamud notes that the number of companies in these groups moving into higher volume categories in the past year accounted for the percentage decline.

Companies in the \$2 million to \$3 million category increased from 16 to 19.1 percent and those from \$3 million to \$5 million also rose from 18 percent to 25 percent.

Company percentage stayed about the same in the \$5 million to \$15 million range, dipped from 6 to 5.2 percent in the \$15 million to \$40 million grouping, and rose from 3 to 4.4 percent in the category of companies doing more than \$40 million annually.

In a breakdown on type of product sold, records accounted for 64.5 percent of the volume as compared with 65 percent in 1972; tapes rose 2 percent, from 24.7 to 26.7; equipment experienced a slight decrease, from 4.5 to 4.1 percent. Musical instruments and other (accessories, music books, etc.) also dipped somewhat.

Another listing, representing recorded product volume only, shows that phonograph records amounted to 70.3 percent as opposed to 72 percent in 1972; tapes were up from 28 percent to 29 percent in 1973.

In the category on types of outlets serviced by NARM rackjobbers, 62.2 percent of the dollar volume handled by members came from department and discount stores, a rise from 60.9 percent in 1972; variety stores volume declined to 7 percent from 12.8 percent in 1972; retail record stores volume rose to 16.6 from 12.5 percent; drug stores 6.4 from 5.3 percent; supermarkets

dipped from 3.4 percent to 2.1 percent; service PX's was 3.3, against the 1972 figure of 3.8 percent; with 2.4 percent, a rise from 1.3 percent, falling in the miscellaneous category.

The fall in variety store percent of dollar volume was attributed to the growth of the traditional type of store into stores such as Woolco (Woolworth) and K-Mart (Kresge), which are now included in the department and discount store category.

A listing of the type of records sold by all NARM members, according to percentage of dollar volume, shows that albums accounted for 84.7 percent this year, 85.9 per-

cent in 1972; singles were slightly higher from 14.1 percent to 15.3 percent. With NARM racks, albums were 85.7, but 88 percent in 1972; singles were 14.3 against 12 percent in 1972.

NARM one-stops had 64 percent of their dollar volume in albums, a dip from the 73.7 registered in 1972; while singles rose from 26.3 percent to 36 percent.

With NARM retailers, albums received 92.6 percent of the dollar volume, the rest went to singles. No comparable figures were available from previous years.

Other data revealed that contemporary music (including pop, rock

(Continued on page 6)

## Capitol, Mercury, Famous Raise Singles

LOS ANGELES—Capitol, Mercury and Famous have joined the array of labels raising singles suggested list prices to \$1.29.

Capitol's subdistributor price is now 72 cents while the dealer cost is 80 cents. All orders shipped on or after July 1, including backorders, will be billed at the new price, says Don Zimmerman, the label's marketing vice president.

Mercury's increase covers the new

release "Shine On" by Heartsfield. The July 1 date affects all new product on the Vertigo, Dial and Philips labels as well as Mercury.

As a means of identification for new series and old, Phonogram has jumped 100 numbers in its catalog series numbers with the new price starting on Mercury 73600, Vertigo at VE-200, Dial at D-1100 and Philips at 40800.

In addition, the Celebrity Series,

Double Hit and Smash All-Time Hits will carry the \$1.29 price.

The Famous increase covers all its family of labels.

Capitol and Mercury thus join ABC/Dunhill, Columbia, RCA, Buddah, London, MCA, Bell at the \$1.29 suggested single retail price.

More Late News See Page 50

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## Warner Bros. Chief Details Disk, Tape Profit Structure

LOS ANGELES—Joe Smith, Warner Bros. president, provided the anatomy of record and tape profits on his firm's products while testifying during the Richard Taxe piracy trial here last week.

In stating that Warner's record profits for the past four years hovered around \$5 million yearly, Smith presented the following analysis of the profit structure of an album and tape cartridge:

	LP	Tape
Suggest List Price	\$5.98	\$6.97
Selling price to stores	2.92	3.80
Less Distributor Cost	41	56
Wholesale Price	\$2.51	\$3.24
Manufacturing Cost		
Product	\$ .35	\$.70
Packaging	.15	—
AFM trust fund fee	.08	.08
Publisher Payments	.24	.24

Artist Royalty	.68	.72
	\$1.50	\$1.74
Freight Out	.03	.05
Recording Cost & Artist Advance writeoff	.30	.30
	\$1.83	\$2.09
Gross Income	.68	1.15

Average 3 LP & 2 Tapes Sold:	
Sales: 3 × \$2.51 =	\$7.53 plus
2 × \$3.24 =	\$6.84 = \$14.01
Gross Profit:	
3 × \$6.8 =	\$2.04 + \$1.15 = \$ 4.34
Dividend by 5 per unit profit equals	\$ .87
Average gross profit	\$.87
Less advertising & publicity	.25
Less selling & general administration overhead	.28
Domestic Income	.34
Foreign & Other Income	.66
Net Income Before Tax	.50
Less federal income tax	.25
Net Income per LP or Tape	\$.25

## MJQ Ends 23 Year Career

Continued from page 3

He already has had offers for disk and concert work and will participate again at the Monterey Jazz Festival in Mid-September, performing at a piano workshop with Eubie Blake, Martial Solal, George Shearing and Bill Jones.

Lewis, who has done nine film scores, wants to become more active in that medium. He also wants to do more recordings but not with another group situation. "Nothing will equal the Modern Jazz Quartet," he says.

Lewis finds talking about the demise of the band an emotional experience, as well it is. It has been his life for nearly 23 years and Atlantic has all the collective evidence ranging from a collaboration with Laurindo Almeida to such notable works as "Fontessa," "On Tour" and "Pyramid."

During a brief stay with Apple, two LP's were recorded. The Schwann catalog lists 26 titles for the group.

## French SQ Licensee

NEW YORK—The Thomson-Brandt group, one of the leading consumer products manufacturers in France, has become the newest licensee to manufacture and sell SQ quadrasonic equipment. Joint announcement came from Norman Block, director of business affairs for CBS Records International, and Pierre Bonvalot, Thomson-Brandt commercial supervisor.

It will mark the entry of the French firm into 4-channel equipment, which they expect to have on the market by November under one or more of their various audio lines including Thomson, Pathe Marconi/La Voix De Son Maitre, Brandt and Continental Edison.

Planned introduction is about four months earlier than the original timetable that called for a quadrasonic debut at the Festival du Son next February, French equivalent of the U.S. Consumer Electronics Show.

The Thomson licensing, coming soon after the May 1 announcement by N.V. Philips, brings the total of companies planning to market SQ audio equipment to over 90 worldwide. In addition to the CBS group of labels, other leading disk firms releasing SQ product include EMI, Ariola, Electrola, BASF and Bellaphon in Europe; Bell, Vanguard and Project 3 in the U.S., and CBS/Sony in Japan.

Monte Kay, the group's manager, will continue handling Lewis once the act breaks up.

Lewis feels the group has contributed to jazz and its absence will be felt. "What I tried to do during all those years," he says, "was to make a chamber music group comparable to the best string quartet. I feel quite satisfied we accomplished most of the goals; we got people interested in listening to chamber jazz music."

The final LP was recorded in New York with members of the New York Philharmonic who were on strike and available for outside work. Maurice Press, a friend of Lewis' and most recently named director of the Kansas City Symphony, conducted the orchestra on the date.

Lewis wrote two works and produced the LP which was cut at Columbia's 30th St. studio. Lewis feels this work is the MJQ's best.

The title tune is written in two movements, each dedicated to persons important in the lives of members of the band.

"Jazz Ostinato" was originally written for Eric Dolphy and Phil Woods, both virtuoso saxophonists and later retailed for the MJQ.

The final piece is Joaquin Rodrigo's "Adagio" from the "Concierto de Aranjuez."

The LP with a symphony orchestra directly relates to the MJQ's 13-year history of working with 33 symphony orchestras.

Its last appearance with a symphony took place last Thursday (27) with the Spokane Symphony at the Opera House at Expo '74.

Selections from the forthcoming LP will comprise the material for a Public Broadcasting Service network telecast on Aug. 18. The tunes were taped last May with the Boston Pops for the show titled "An Evening With the Pops."

Ironically, the MJQ which never received a vast amount of network TV exposure in this country, stands to gain an inordinate amount now that it is breaking up.

A "Camera Three" show has already been taped with the Julliard Sting Quartet for CBS for future showing.

And later this season Morley Safer does an interview segment with the band on "60 Minutes" on CBS.

In recent years as jazz has leaned more toward rock influences, the MJQ made attempts to use more electronic instruments.

But its place in the musical spectrum remains as the band which fused most successfully the worlds of European classical music with the fire and intensity of American jazz.

## Witnesses Tell Court of Taxe's Taping Activities

By JOHN SIPPEL

LOS ANGELES—Unlicensed duplicating that totaled possible millions of dollars through a Phoenix mailing address and a Las Vegas address were hinted at during prosecution witnesses' testimony last week in the trial of Richard Taxe and four codefendants in Federal District Court here.

Last Wednesday (26), William E. Hill, owner of a furniture and appliance store in Eupora, Miss., told the jury he had received a shipment of 50 different country tape titles from Galt Industries, Phoenix, Ariz., firm allegedly operated by Taxe, and shortly after, a shipment of 20 soul 8-track tape titles from Sound Sales, Las Vegas, Nev., both of which were contained in Sound 8 of Atlanta tape boxes. He said he had made separate orders to two different firms.

Previously, Chester Marcell Jr., owner of Coast Paper Box Co. here, stated that he had produced 1.1 million tape boxes for Taxe, bearing the copy, Standard Tape of Denver or Sound 8 of Atlanta. He said that Calico Paper Box Co. also produced boxes for Taxe. His shipping slips showed receipt by Geraldine Gonzales, a codefendant, at Taxe's plant at 6330 Arizona Circle here.

Arthur Reynolds, owner, Reynolds Tool Inc., Anaheim, Calif., reported the following deliveries to Taxe's firm, Datax, from Feb. 2, 1973, through Jan. 31, 1974: 2,964,576 tape cases or plastic cartridges; 2,706,024 platforms; 80,000 hub adaptors; and 105,000 pin-wheels.

Beverly Morris, manager of Executive Answering Service, Phoenix, Ariz., which was the phone answering service for Galt Industries, and also its mailing address, said that "Richard Taylor," whom she identified as Taxe, had said to her, "I made \$20 to \$25 million," when she asked him about the extent of his business.

Three sales opportunity periodical representatives, William B. Chase, Specialty Sales; Leon Kulikowski, Salesman's Opportunity;

(Continued on page 10)

## Executive Turntable



LAWS



GEFFEN



WEXLER



ERTEGUN

Ahmet Ertegun, president of Atlantic Records, and David Geffen, president of Elektra/Asylum Records, have been named co-chairmen of Atlantic/Elektra/Asylum Records in a merger of their labels (See separate story). Jerry Wexler has been named vice chairman, and Jerry Greenberg, a&r and promotion, Mel Posner, administration and marketing, and Sheldon Vogel, finance, have been named executive vice presidents of the new operation.

Artie Mogull, for the past year and a half vice president in charge of MCA Records, a&r, resigned late Friday. Mogull's plans or his replacement could not be learned at presstime.

Tom Takayoshi has been promoted to executive vice president of Playboy Records. Takayoshi, who had assumed the post of vice president in charge of the record division in November, 1973, was formerly an executive with Abkco Records. . . . Bob Alou has been appointed director of Nashville operations for MGM Records Inc. He is responsible for all Nashville marketing activities, including sales, exploitation and talent acquisition. . . . Tommy Allsup has been named director of Dial Productions, succeeding Larry Butler, who has taken over as in-house producer for United Artists in Nashville. Allsup, former producer for Metromedia, also produced in the pop field in Texas and the West Coast.

★ ★ ★

U.S. Pioneer Electronics Corp. has elevated two top executives to the office of vice president in a move to strengthen its management team. Ralph Laws has assumed the responsibilities of vice president, operations, and Ken Kai has the duties of vice president, marketing. . . . William R. Dixon has been appointed vice president of marketing services for GTE Sylvania Inc. In his new position he will be responsible for the establishment and coordination of policies, plans, and organizational structures in market research and analysis, merchandising and advertising.

★ ★ ★

William S. Pine has been named president of Modern Album of California Inc. Co-owner Rollie Froehlig has been promoted to board chairman. . . . Ted Wuerthner has resigned from Electro Sound to return to the furniture industry, his job of marketing manager is being held down temporarily by Mort Fujii, general manager of the Viewlex subsidiary. . . . Dan Boyd has resigned as operations manager at GRT Music Tapes, and Chuck Dunkin will come from the mid-South custom pressing plant subsidiary to replace Boyd. . . . Donald Zimmerman has been appointed assistant buyer for Radio Shack's national merchandising department in Fort Worth, Texas.



GRIFFIN



KAI

Carl Griffin has been appointed director of East Coast professional activities for Jobete Music Co., publishing arm of Motown Industries. He will be headquartered in New York. . . . Producer-writer Landy McNeal has been named to head Chappell Music's New York Songwriters Workshop.

Ed Walker has been appointed vice president in charge of all sales and marketing activities for the Wes Farrell Organization's recently revamped Chelsea and Roxbury label operations.

★ ★ ★

Teddy Meier, promotion manager of EMI Records in Switzerland, will depart the Zurich record firm to join Chrysalis at the end of July. He will act as European coordinator for the English company. Kurt Weil will replace Meier at EMI.

Hope Antman has been appointed manager of East Coast press relations for Elektra/Asylum Records. . . . Heidi E. Robinson joins the publicity department of Warner Bros. Records to coordinate media exposure for label and associated artists on tour.

Ken East, managing director of EMI Ltd. Australasia and a former managing director of EMI Records U.K., is leaving the company. He will be replaced by John Kuipers, director of Planning and Development of EMI Ltd., effective Oct. 1. Graham Powell, former head of Audio Devices and deputy managing director of EMI Records, London, will succeed Kuipers.

Neil B. Fischer, onetime Seeburg assistant general council and most recently general council at Metro-Goldwyn-Mayer Inc., has been named vice president and general council for Motown Industries. His appointment frees vice president Ralph Seltzer in the legal area to concentrate on international expansion.

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# Introducing a heavenly new talent: Minnie Riperton.

Minnie Riperton's single "Reasons," from her new album, "Perfect Angel," has been out just a few weeks. But on the basis of early reactions, it has a bright future. "Perfect Angel" is drawing FM, MOR and R&B airplay in 50 major cities. Minnie's personal appearances in Denver,

Memphis, Boston and Atlanta have astounded the critics and delighted the SRO audiences.

And no wonder. "Perfect Angel" displays the unbelievable five-octave range of the former lead singer of Rotary Connection, as well as Minnie's sensitive

writing talents. And there are two new songs written just for Minnie by one of her biggest fans, Stevie Wonder.

**Minnie Riperton's new album, "Perfect Angel," and her single, "Reasons." They're heaven-sent. On Epic Records**



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The International Music-Record-Tape Newsweekly



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Vol. 86 No. 27

## No Talent Kickbacks On TV Show—Judge

WASHINGTON—A Federal Communications Commission's Administrative law judge has found no evidence of kickbacks extracted by record companies from royalties of talent appearing in the syndicated Della Reese show in the late 1960s. The charge was made by a competing applicant for RKO-General's Boston station, WNAC-TV.

Unless contrary action is taken by the full commission, or a new appeal is made by the challengers, the initial decision of the commission's law judge to renew RKO-General's WNAC-TV license, becomes final 50 days from the decision date of June 13.

The kickback charge was made in a renewal challenge that has dragged on since 1969, and was only one of many issues. RKO-General acknowledged that payment was made to the Della Reese show's producer by record companies, as an accepted industry practice.

The WNAC-TV management told the FCC they believed the proper announcements required by antipayola Sec. 117 were being made, but later found the mention of label payments had often been omitted from the final tape—in 40 out of 57 segments, in fact.

The case brought about stiffer FCC requirements in 1970 for explicit over-the-air acknowledgement when labels pay a show's producer for a performer's appearance. The acknowledgment must clearly state

that the artist's appearance was "paid for" by the company. Customary phrases like "promotional assistance" or "promotional consideration" are not enough.

The FCC law judge, Forest L. McClenning, found the charge of kickbacks from talent to the record companies was "not substantiated." He gave the RKO station management a "slight demerit" from its otherwise "superior" record, for failure to make sure that the announcements were made when label money went into the RKO General's syndicated Della Reese show.

The commission review found that management had relied on the show's executive producer, Forrest Fraser and his two assistants, for making sure the sponsorship identification rule were met. When the company learned otherwise, Fraser was let out, and the practice of reimbursement by labels was discontinued at WNAC-TV.

The 235-page initial decision shows that performers were generally paid directly by the producer of the show at union pay scales. He was then paid a separate fee from the label's promotional budget for the performer, to cover the costs of the TV show. The practice was known as "check exchanges," although no checks were in fact actually exchanged, the report says.

The accusation of kickbacks to labels out of performer royalties were made in an affidavit by talent manager Gerald Purcell as part of Community Broadcasting's fight to acquire the RKO Boston TV channel.

Purcell charged that when the record company paid the producer to get a performer on the Della Reese show, the amount was taken out of the artist's royalties.

## LP Price Raise

• Continued from page 3

All of the Famous distributed labels are being raised to \$6.98 July 1, including catalog items. Dot is the exception at \$5.98.

## Smaller NARM Cos. Gain

• Continued from page 3

and soul) led the list of types of recorded music sold with 64.2 percent of the dollar volume; middle-of-road was second with 11 percent; country was third with 10.5 percent; then followed classical 4.7 percent; Children's, 3.5 percent; Jazz, 3.4 percent; comedy, 1.6 percent and other, 1.1 percent. No data was gathered in previous years on recorded product categories.

Regarding the types of tape product sold, 8-track was 80.1 percent from 73.7; pre-recorded cassette down to 11.6 percent from 16.5; blank cassette up slightly to 5.8 percent from 5.7; other was 2.5 percent from 2.1 percent. This included 8-track quadrasonic, and all reel-to-reel. No figures were given for pre-

recorded reel-to-reel or for blank reel-to-reel. Budget and economy-priced product was 9 percent of the gross dollar volume registered by NARM members.

## Wissert Works With Flo & Eddie

LOS ANGELES—Producer Joe Wissert has reunited with several members of the Turtles, Flo and Eddie, on several new projects. He is also working with The Section, a group of well-known studio musicians, notably Craig Doerge, Lee Sklar, Danny Dorchmar and Russ Kunkel.

Wissert recently produced the single "Kalimba Story" by Earth, Wind & Fire from its LP on which he initially worked.

## Seek Easing for Chlorine Rules

WASHINGTON—Plastics industry spokesmen have asked the Labor Department to ease proposed standards which would forbid the exposure of workers to any detectable trace of vinyl chloride gas.

At hearings here last week they urged the adoption of a graduated plan that would permit no exposure greater than 25 parts per million by October, 1976.

The gas has been linked to a number of cases of liver cancer among workers in processing plants. The plastics industry is currently operating under a temporary set of regulations that allows exposure to 50 parts per million.

No connection to the disease has been found among workers in pressing plants handling polyvinyl chloride (PVC), a later substance in the processing chain.

However, record industry observers are fearful that stringent regulations may drive up the price of PVC and further decrease its availability.

## Atlantic, Elektra Fuse Operations

• Continued from page 1

sical genre identification now available to each label.

Atlantic has been traditionally a strong influence on the black market, as well as the pop/rock field, while in recent years Elektra/Asylum has made strong inroads on the white rock and folk/rock markets. Both labels in recent months have become more involved in the country music market.

In the area of promotion and a&r, Jerry Greenberg will be executive vice president, with each respective department director reporting directly to him.

Nesuhi Ertegun will continue as executive vice president of Atlantic, and president of WEA International in charge of all international operations for AEA and Warner Bros./Reprise Records. Mel Posner is executive vice president of administration and marketing, and Sheldon Vogel is executive vice president of finance for the new operation.

Asylum itself was formed some three years ago, with Geffen as president, and was brought into the WEA family as an Atlantic-distributed label. In 1972, the label was purchased by Warner Communications, and in 1973 moved out of the Atlantic family and merged with Elektra, with Geffen as president, replacing Jac Holtzman who moved to the WCI corporate staff.

Headquarters for the new operation is Rockefeller Plaza here. Atlantic and Elektra/Asylum will merge offices in Los Angeles, where Geffen will maintain his office.



HAPPY SILENCE—Steppenwolf takes a "Mums the word" attitude over their signing with Mums, the Landers-Roberts label. From the left: John Kay, George Biondo, Jerry Edmonton, label president Bobby Roberts, Bobby Cochran, label sales-promotion chief Steve McCormick and Goldy McJohn.

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**Record Merchandising**  
Los Angeles

**Associated Distributors**  
Phoenix

**H. W. Daily**  
Houston

**Heilicher Bros. of Dallas**  
Dallas

**Stans Record Service**  
Shreveport

**All South Distributors**  
New Orleans

**Heilicher Bros.**  
Minneapolis

**Roberts Record Dist.**  
St. Louis

**M. S. Distributing Co.**  
Chicago

**ARC/Jay Kay**  
Detroit

**Progress Record Dist.**  
Cleveland

**Southland Record Dist.**  
Atlanta

**Record Sales**  
Memphis

**Heilicher Miami**  
Miami

**Schwartz Bros.**  
Washington, D.C.

**Chips Dist. Co.**  
Philadelphia

**Apex-Martin**  
Newark

**SMG Distributors**  
New York City

**Seaboard Dist.**  
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**Music Merchandisers**  
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**Record Sales of Colorado**  
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Charlotte



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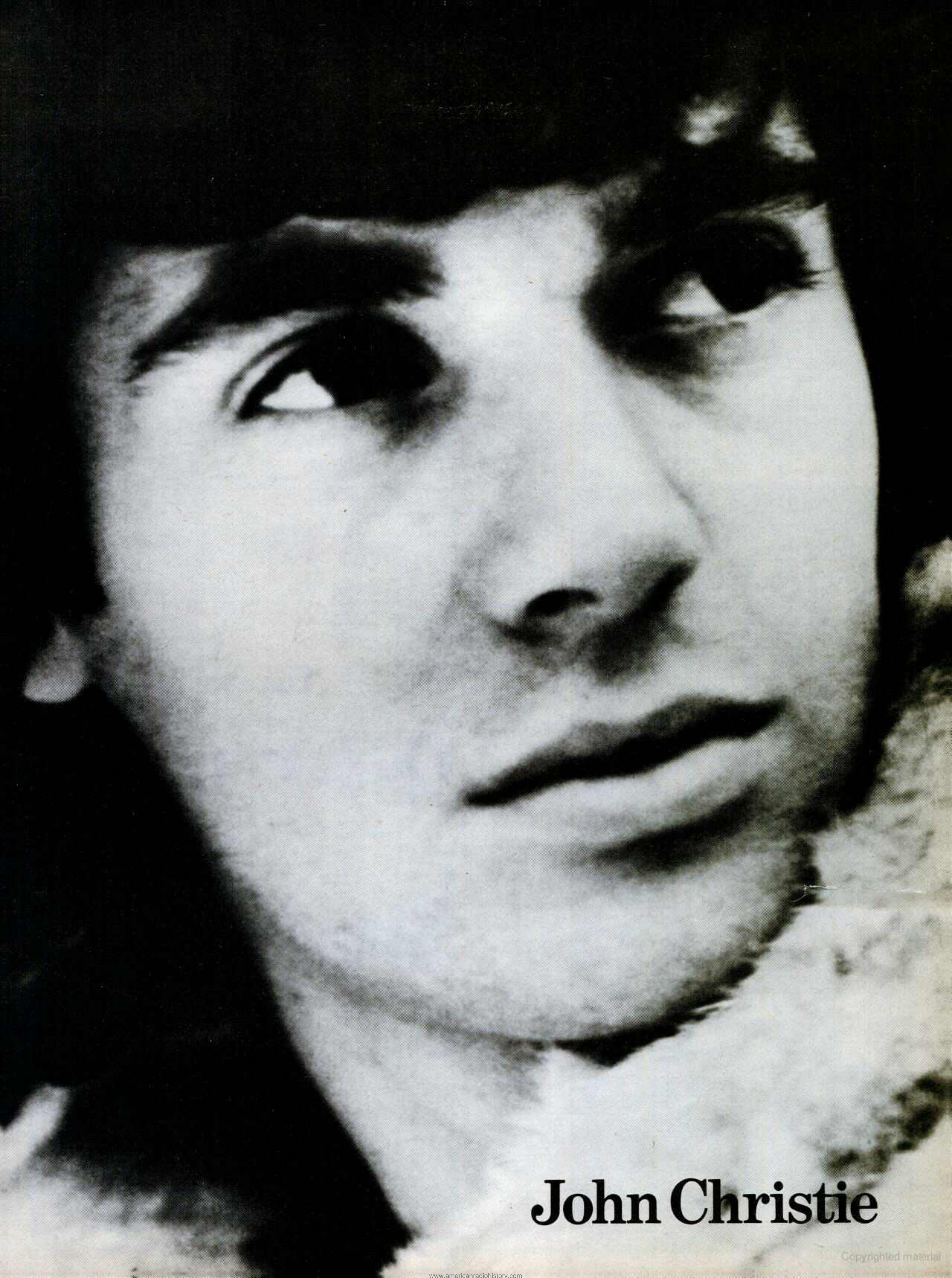
**John Christie  
sings  
“4th of July”** 3982

**Written by  
Paul and Linda  
McCartney**

**Produced by  
Dave Clark** A  
Dave  
Clark  
PRODUCTION







**John Christie**



# Off the Ticker

**KOSS CORP.**, Milwaukee, expects to report record earnings of 75 cents to 80 cents a share on a 30 to 35

percent gain in sales for fiscal 1974, according to the company. In nine months of fiscal 1974, Koss posted earnings of \$1 million, or 59 cents a share, on sales of \$10.5 million. For fiscal 1973, the company reports sales of \$10.8 million and earnings of \$1 million, or 60 cents a share.

**MEMOREX**, Santa Clara, Calif., may have special charges of \$4 million this quarter. Robert C. Wilson, new chairman and president, predicts, however, a year of solid progress for the company.

**AMPEX**, Redwood City, Calif., is phasing out of its Albuquerque, N.M., facility, which manufactures instrumentation data recording products. The product line will be transferred to the company's Marina Del Rey, Calif., manufacturing facility.

**WARNER COMMUNICATIONS** has terminated its agreement in principle for the sale of its interest in National Kinney to a European holding company. . . . **MCA**

is the subject of a securities report by **Sutro & Co.**

**TANDY CORP.**, Ft. Worth, has received 225,521 of its common shares under a tender offer. The company is seeking up to two million shares in exchange for a new issue of 10 percent debentures, due in 1994. Debentures in the amount of \$29 will be issued for each common share tendered. . . . **J.C. Penney**, New York, expects some improvement in earnings for the first half and the fiscal year ending Jan. 26, 1975. The retailer earned \$3.19 a share in fiscal 1974.

**SONY CORP.**, Tokyo, reports a 36 percent drop in earnings in the second quarter ended April 30 despite an 18 percent sales gain.

Sales of tape recorders and radios increased 31 percent in the second quarter, to account for 30 percent of net volume; sales of audio equipment and video tape recorders increased 22 percent, to account for 20 percent of volume; while television sales dipped 3 percent, to account for 30 percent of net sales.

**ABC** shareholders heard the following comments by its executive officers at the company's annual meeting:

Among the comments by Leonard H. Goldenson, chairman:

"It (1973) was the best year in our history. Revenues and operating earnings were an all-time high and our financial position was the strongest ever.

"We have undertaken a program to expand our record division by broadening our product line. We have established a new record company to develop talent in the English and European markets, markets that have been growing much faster than in this country."

Among the comments by Elton H. Rule, president:

"Our record production and music publishing division had an excellent year in 1973 with substantial improvement in both sales and earnings. This strong performance principally reflected our broadened product line, with emphasis on rhythm and blues, country and gospel music.

"...business has continued to run ahead this year. Foreign record business has been growing even faster than in the U.S. and we intend to participate more fully in that expanding market with the establishment of Anchor Records.

"Our record and tape sales division (ABC Record & Tape Sales) was not profitable in 1973. However, steps have been taken which should result in reaching a profitable level this year."

## Taxe on Trial

• Continued from page 4

and Donald Perry, Money Making Opportunities, testified that Taxe had ordered both one- and two-page ads in their nationally circulated publications from April, 1973, through early in 1974, pitching Galt Industries and its tape distribution and sales program.

After Al Shulman, veteran director of premium record and licensing for radio-TV record/tape offers for Columbia, testified that he had never given authority to use any Columbia recorded performances to Taxe, it was stipulated that the defendants had never been authorized to use recorded performances by 29 stipulated record labels.

# Market Quotations

As of closing, Thursday, June 27, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
28%	21%	ABC	8.9	351	25%	24%	24%	+ 1/4
4%	3%	Ampex	8.5	219	3%	3%	3%	- 1/4
3%	2	Automatic Radio	10	21	3%	3	3	- 1/4
9%	7	Avnet	3.5	387	7%	7	7	- 1/4
25%	15%	Bell & Howell	4.7	183	17	15%	15%	-1%
40%	25	CBS	10	629	36%	35%	35%	-1%
4%	2%	Columbia Pictures	-	101	2%	2%	2%	Unch.
3	1%	Craig Corp.	2.8	11	2%	2%	2%	- 1/4
6%	3%	Creative Management	4.6	11	3%	3%	3%	- 1/4
52%	35%	Disney, Walt	26	942	46	43%	43%	- 1/4
3	2	EMI	52	32	2%	2%	2%	- 1/4
29%	22%	Gulf & Western	4.2	240	23%	22%	22%	-1%
8%	4%	Handyman	3.8	842	6%	4%	4%	-2
12%	8%	Harman Ind.	3.0	62	10	8%	8%	-1%
7%	4%	Lafayette Radio Elec.	3.3	191	4%	4%	4%	- 1/4
17%	14%	Matsushita Elec. Inc.	7.1	423	15%	15%	15%	+ 1/2
27%	19%	MCA	7.1	85	25%	24%	24%	- 1/4
16%	9%	MGM	11	50	16	15%	15%	- 1/4
80%	60%	3M	27	1146	75%	73%	73%	-1%
8%	3%	Morse Elect. Prod.	2.8	182	3%	3%	3%	- 1/4
61%	40%	Motorola	17	983	55%	53	53	-1%
23	16	No. Amer. Phillips	4.5	55	16%	16	16	- 1/4
19%	12%	Pickwick Int.	7.0	63	14%	12%	12%	-1
6%	4	Playboy	5.8	40	4%	4	4	- 1/4
21%	15%	RCA	6.6	1381	15%	15%	15%	- 1/4
29%	18%	Sony	13	1357	19%	18%	18%	- 1/4
25	14%	Superscope	4.2	317	20%	18%	18%	- 1/4
26	17%	Tandy	13	460	22%	21	21	-1%
6%	4%	Telecop	3.3	191	4%	4%	4%	- 1/4
3%	2%	Telex	-	307	2%	2%	2%	- 1/4
2%	1%	Tenna	-	17	1%	1%	1%	- 1/4
10%	6%	Transamerican	6.1	1282	7	6%	6%	- 1/4
9	5%	20th Century	8.0	130	6%	5%	5%	- 1/4
1%	1	Viewlex	-	104	1	1	1	Unch.
18%	9%	Warner Communications	4.0	409	10%	10	10	-1%
31%	21%	Zenith	9.0	488	23	21%	21%	-1

As of closing, Thursday, June 27, 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.	11	1%	1%	1%	M. Josephson	5	7	6%	6%
Cartridge TV	-	-	-	-	Schwartz Bros.	1	1%	1%	1%
Data Packaging	34	5	5	5	Wallich's	-	-	-	-
Gates Learjet	148	8%	8%	8%	Music City	-	1/4	1/4	1/4
GRT	-	1 1/4	1 1/4	1 1/4	NMC Corp.	1	1/16	1/16	1/16
Goody Sam	-	2	2	2	Orox	0	1 1/2	1 1/2	1 1/2
Integrity Ent.	-	1/4	1/4	1/4	Kustom	124	2 1/2	2 1/2	2 1/2
Koss Corp.	34	8 1/2	8 1/4	8 1/2	Memorex	-	4 1/4	3 1/4	4 1/4

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

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# Earnings Reports

## MATSUSHITA ELECTRIC

6 mo. to	1974	1973
May 20:		
Sales	\$2,048,795,000	\$1,686,415,000
Net income	66,692,000	85,394,000
Per share	a.66	.93

a-Per American Depositary Share. Each ADS represents 10 common shares.

## AMPEX CORP.

Year to	1974	1973
April 27:		
Revenues	\$281,358,000	\$258,036,000
Net cont. oper.	4,106,000	b1.133,000
Loss disc. oper.	-	260,000
Income	4,106,000	873,000
cSpecial credit	1,320,000	2,781,000
eNet income	5,426,000	3,654,000
aPer share	.38	.08

## fourth-quarter

Revenues	78,062,000	65,870,000
Net cont. oper.	1,328,000	13,255,000
Loss disc. oper.	-	541,000
Income	1,328,000	2,714,000
Special charge	d10,000	-
Net income	g1,318,000	2,714,000
Per share	a.12	.26

a-Based on income before special items. b-Equal to 10 cents a share. c-In 1974, from tax-loss carry-forward credit, and in 1973, gain from sale of subsidiary. d-Loss from utilization of net operating loss carryforward. e-Equal to 50 cents a share in 1974 and 34 cents a share in 1973. f-Equal to 30 cents a share. g-Equal to 12 cents a share.

## SONY CORP.

2nd qtr. to	1974	1973
April 30:		
Sales	\$296,600,000	\$251,500,000
Net income	11,900,000	18,400,000
Per share	a.07	.11

## six-months

Sales	686,600,000	531,700,000
Net income	50,800,000	48,400,000
Per share	a.31	.29

a-Adjusted to reflect a 25 percent stock dividend in 1974. The above results have been computed at the yen's current rate.

Per share results are per American Depositary Shares.

## MORSE ELECTRO PRODUCTS

Year to	1974	1973
March 31:		
Sales	\$172,419,000	\$161,257,000
Net income	3,946,000	5,871,000
Per share	1.36	2.02

## fourth-quarter

Sales	39,814,000	39,321,000
Net income	163,000	1,448,000
Per share	.05	.50

## GATES LEAR JET

Year to	1974	1973
April 30:		
Sales	\$103,687,000	\$72,498,000
Income	10,547,000	4,741,000
Tax credit	3,437,000	4,505,000
bNet income	13,984,000	9,246,000
aPer Share	2.89	1.33

a-Based on income before tax credit. b-Equal to \$3.81 a share in 1974 and \$2.60 a share in 1973.

## AMERICAN MUSIC STORES

3rd qtr. to	1974	1973
April 30:		
Sales	\$6,423,537	\$5,999,562
Net loss	(48,835)	(45,660)
Per share	1.21	1.18

## Retail Chain Suit

• Continued from page 3

recordings. The suit charges that the defendant not only has carried out illegal duplication in the past, but "continues to manufacture and sell such unauthorized duplications . . . to the general public through retail stores owned and operated by or under its authority in the state of Alabama and elsewhere."

Again the suit seeks a preliminary and permanent injunction, an accounting, and a judgment for all monies received.

The suits were filed by Richard H. Frank Jr., of the law firm of Barksdale, Whalley, Leaver, Gilbert and Frank here.

Southland operates, among other things, the 7-11 Stores across the nation.

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**WHAT IS**

**PONY**



# Introducing Elliott Murphy. Again.

Now that the critics have had their say about Elliott Murphy, "Last of the Rock Stars" (PD 14203) returns.

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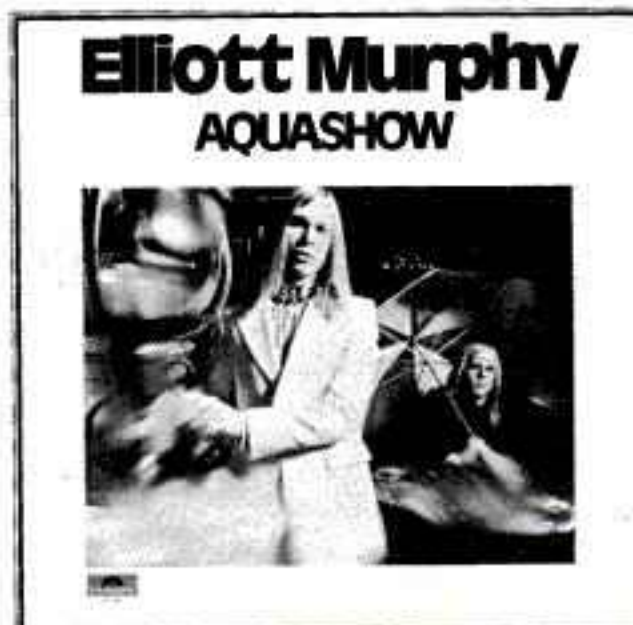
"Elliott Murphy's 'Last of the Rock Stars'...since this was released several months ago, radio station program directors will have to dig into their files, or call Polydor for another copy, but they shouldn't waste a moment. One of the best singles since Lou Reed's 'Walk on the Wild Side,' Murphy's marvelously accessible Dylan-flavored tune..."

**LOS ANGELES TIMES**  
— Robert Hilburn

"Elliott Murphy is going to be a monster!"

**VILLAGE VOICE**  
— Lorraine O'Grady

(PD 5061)



"When the opening cut ("Last of the Rock Stars") on a debut album neatly summarizes Ziggy Stardust and



American Pie and transcends them both, you know you're listening to someone substantially more than ordinary.

Elliott Murphy is someone to be reckoned with."

**L. A. FREE PRESS**  
— Michael Davis

"The happiest moments of the singles revival is when a brand-new artist

puts out a record that's such a grabber I can think of little else. Don't happen often, make no mistake, but Elliott Murphy's debut disc, 'Last of the Rock Stars' is the genuine article."

**ZOO WORLD** — Toby Goldstein

"Since Elliott Murphy and his work will be with us as long as we have rock & roll, I suggest we play it now..."

**ROLLING STONE** — Paul Nelson

Don't miss your chance to have something to say about Elliott Murphy's single "Last of the Rock Stars" (PD 14203) from his debut album "Aquashow" (PD 5061) on Polydor records and tapes.

You'll want to play it again. And again. And again. And again.



See Elliott Murphy Perform "Last of the Rock Stars" on IN CONCERT, July 12th.

Polydor Incorporated, 1700 Broadway, New York, New York



# Piracy Vigilante Group at Work

• Continued from page 1

source says Allen "has been helpful in furnishing information which has resulted in complaints and recoveries of significant amounts of money. He has used his expertise in helping identify bootleg tapes in several Western states."

Allen plans to try and convert convicted bootleggers into legitimate salespeople, selling them "cut-outs, overstocks, and some new

product from my distributorship to help get them started."

He is also conferring with several major labels for help, with A&M among those backing him up, morally if not financially.

Allen says that a "bad experience with bootleggers several years ago and a desire to lend a hand in cleaning up bootlegging" are prime motivations in his crusade. His record to

date indicates his ideas are at least beginning to work.

Each Sunday there is a large swap meet, or flea market, at an auto racing track in Saugus. Allen says he spotted allegedly pirated tapes there and contacted local police officials and the district attorney.

"The citizen's, or private person's arrests of Allen have resulted in four arrests on charges of violating section 653 H of the penal code of California," says Det. Sgt. Leroy Andresen of the Los Angeles County Sheriff's Office.

Section 653 H provides a fine of up to \$500 and/or a prison sentence of up to six months for transferring recorded sounds for unlawful sale.

Arrested on June 16 was Edgar Berman of 7144 Amigo Ave., Reseda, Calif. Arrested on June 23 were: Jeffrey Bruce Garfinkle, 7723 Kentland Ave., Canoga Park, Calif.; Donald Niedelson, 15434 Sherman Way, Van Nuys, Calif.; and Tiber Rudas, 317 North Beachwood, Burbank. All were charged with violation of section 653 H.

All were released on \$500 bail. Complaints were signed by Allen and accepted by District Attorney Kenneth Wullschlager of Valencia. Berman has been arraigned and trial set for July 17. The other three defendants were scheduled for arraignment Friday (28).

"Allen purchased the tapes with marked money," explains Andresen. "We confiscated 1,225 8-track prerecorded tapes in the first arrest and a total of some 2,500 tapes on the 23rd. The tapes are all allegedly bootleg and include product which is currently on the top LP and tape charts, according to Allen."

Among the tapes confiscated were copies of Cat Stevens' "Buddah & the Chocolate Box" and the Carpenters' "The Singles."

One reason for concentrating on A&M product is that Bob Elliott, who handles all tape product for the label, recently submitted a letter to local police stating that nobody was licensed other than the three record clubs to duplicate A&M tape product in the United States.

Andresen explains that a private person's arrest is made primarily for reasons of later court trials. "Allen contacted the district attorney," he says, "told him of his background in the industry and the police and district attorney set the raids up. We briefed officers and crews."

"Any adult can arrest another person upon violation of a law," says Andresen. "We advise him how to make the arrest, which he can do by physically touching the alleged violator or advising him he is under arrest."

"He tells him the law and what section violation he is being arrested for. In a case like this one, we did not make the arrests because we are not experts in what is or is not a pirated tape. Andresen is and he appears in court as the expert."

Allen says he hopes to induce letters similar to the A&M document from other firms, and will be taking his mobile home around the nation this summer. He adds that "If I can put a pirate in legitimate business, I've helped squelch some piracy and I must admit, stand to make some money myself."

# Court Backs ASCAP On 2 Revenue Pleas

By ROBERT SOBEL

NEW YORK—ASCAP has been granted two of three proposals it submitted in U.S. District Court, Southern District of N.Y., regarding changes in the distribution of the society's revenues.

ASCAP's application sought to change the "weighting rules," amended in the "Consent Decree" case entered on March 14, 1950, and amended on Jan. 7, 1960.

ASCAP had proposed the adding of a new paragraph to the weighting rules asking that the society make distinctions in the amount of credit awarded for performance of works on television network programs as it refers to the time of day, day of the week, holidays as opposed to other days, and the number of performance credits received for performances in one or more other media.

ASCAP also wanted background

music to be increased from 27.5 percent of a use credit to 30 percent for each three minutes, and from 5.5 percent to 6 percent for each 30 seconds.

In his decision, Judge D.J. Tyler ruled in favor of the time of day, day of week proposal because it would bring performance payments into line with the value to its licensees of advertising revenues for such programs. On the proposal to increase payments for durational background music, Tyler ruled there was no "significant opposition to the proposal" and "no adequate basis to fault or doubt the judgment of the ASCAP board of directors."

Tyler denied the third application, to reduce credits for performances on TV which do not have a minimum of 400 performances in other media.

# RIAA Plans Royalty Push

• Continued from page 1

seeks contact with Senators via phone, personal meeting, wires and letters.

"The payment of performance royalties on sound recordings would at least allow American creators to receive rightful payment when their works are used for commercial purposes. Section 114 implements a basic copyright principal which provides compensation when works are used for profit-making purposes."

Gortikov emphasizes that creators should be paid for their efforts "just as broadcasters are willing to pay for every other form of their programming costs."

The executive acknowledges the strong stance of the broadcast industry, noting: "Local broadcasters are most persuasive, both as constituents and as politically potent communications media."

"Our industry's arguments are sound and equitable but they must be forcefully communicated from every possible recording industry source."

Gortikov says legislators are "puzzled" by the conflict in the position of the broadcasters. "They adamantly seek payment from cable TV interests for use of broadcasters' copyrighted program material for commercial purposes, yet they fight precisely the same thesis used by the recording industry in justifying our own parallel payments."

"This anomaly in the broadcasters' position, this working both sides of the street, must be underscored to senators."

The performance royalty provision, Gortikov claims, represents the only money issue in the bill which can provide additional income for recording interests.

"Publishers will profit from mechanical license fee gains, and broadcasters will raise their income base through new cable TV income. But our industry will only pay out funds unless we can secure this performance right."

Artists can play an important role in the campaign. "Performers can

speak to senators with particular credibility and personal perspective."

Gortikov seeks to involve creators in the fields of jazz, classics and specialty recordings who will also gain by the passage of the legislation.

Notes Gortikov: "The impact on broadcasters will be modest, since the Senate Judiciary Committee substantially cut back the proposed performance royalty rates to about half of the level in the original bill."

The projected rate for broadcasters, Gortikov notes, will be only one-fourth of that currently paid to music publishers and composers.

# Philly Folk Fest Lines Up Acts

PHILADELPHIA—The 13th annual Philadelphia Folk Festival, with an expanded daytime series of 10 concerts and 26 workshops in addition to three big evening galas, shapes up as one of this summer's biggest gatherings of contemporary folk and blues singers and instrumentalists.

Produced by the Philadelphia Folksong Society Inc. and slated for Aug. 23-25, more than 50 acts have been booked besides headliners Arlo Guthrie, John Prine, Tom Rush, David Bromberg, John Hartford, Leon Redbone, Putnam String County Band, Dianne Davidson and Diana Marcovitz.

All-festival tickets will go at \$24 and \$21, with the evening concerts sealed at \$8 and \$7, and the daytime events at \$5. Children under 12 are admitted free.

# E-C Tape Gets Court Deadline

MILWAUKEE—Circuit Court Judge Robert Landry has issued an order to E-C Tape Service to show cause why it should not be preliminarily enjoined from operating as an unlicensed duplicator in the state of Wisconsin. The order is answerable Wednesday (3).

In another development in the new controversial Mercury Productions vs. Economic Consultants case, E-C Tape has until Monday (8) to file an appeal for a rehearing on last week's Wisconsin Supreme Court ruling that record and tape manufacturers can be protected against unlicensed duplicators under state common law. The ruling reversed an earlier lower court decision in the duplicators' favor.

# Elton LP Skyrockets Up Chart

LOS ANGELES—Elton John's \$6.98 "Caribou" LP on MCA makes its first appearance on Billboard's Top LP's and Tape chart in fifth position. It is the first time that a John product has hit the national best-seller survey in such a high position. This is his eighth LP for MCA and its vaunted position comes at a time when he has just renewed his contract with MCA for a reported \$8 million.

The public's response to the LP's availability signals a strong loyalty in this country for the young British star's musical talents.

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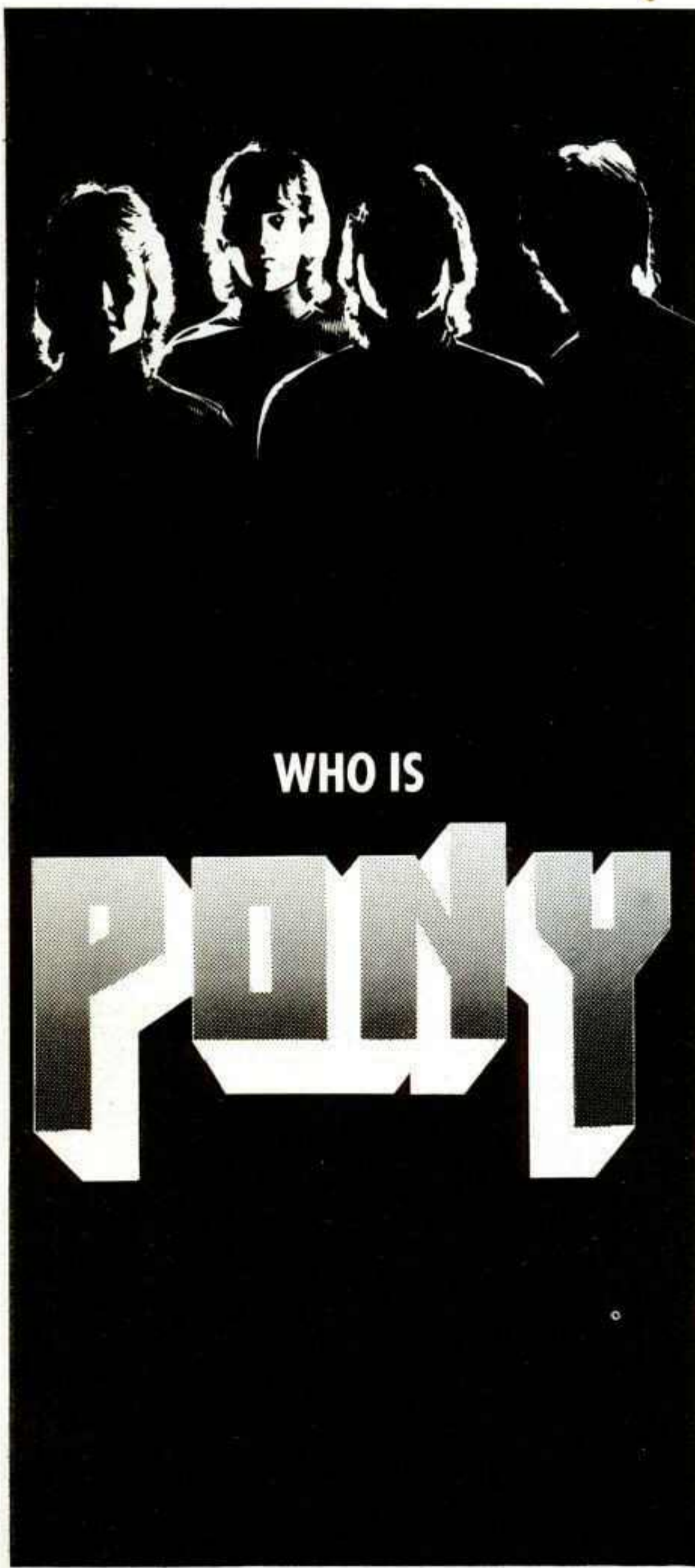
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JULY 6, 1974, BILLBOARD





# an absolute necessity : videocommunications

"Consume less, communicate more". This is the suggestion of VIDCOM 1974 — International Market for Videocommunications — As a matter of fact, communication has become the phenomenon of our time. Firms and institutional bodies have to face growing needs; needs, for equipment and software. VIDCOM- a Market, presenting most Video systems together with a series of Study Sessions which will present many international exports in Video Communication- has been set up specifically to enable firms, institutions and individuals to choose the Videocommunication method most suited to their needs.

**Q Bernard CHEVRY, you have created MIDEM\*, MIP-TV\*, and now you are launching VIDCOM\*: why?**

**A** In fact, VIDCOM is not a new event, but the gathering of VIDCA —International Market for Videocassettes and Video discs — and MICAB —International Cable Television Market— which I created in 1971 and 1972 respectively. This year, we have considered it was more relevant to think in terms of communication systems devoted to specific needs. Hence this international Market for Videocommunications.

VIDCOM 74 will include International Study Sessions, and an exhibition of hardware where all Videocommunication and Cable Television systems together with equipment necessary to programme production will be presented. Regarding the growing production of these programs, a whole level of the Palais des Festivals has been reserved for software presentation. In this software department, MIP-FORM, devoted to training programs, presented on all kind of systems, will take place.

**Q Within VIDCOM, International Study Sessions will be held. What do you expect from them?**

**A** We aim for two objectives: First, we want to give these users who are facing Training, Information and Promotion problems, the opportunity for studying all of the possibilities —for solving these problems— offered by various methods of Videocommunication, from an economic and technical point of view. On another hand, we want to allow professionals —hardware manufacturers, distributors, software producers, service organizations, cable distributors...— to define commercial strategies in the light of the specific needs of their potential customers.

**Q Great scheme!, but will the results match the ambitions?**

**A** I am convinced, because this year we have taken positive steps to avoid the verbal meandering which has never been constructive for users facing training or promotion problems.

The experience from VIDCA 1974 has led us to make a thorough selection of the experiences which will be presented and of the experts attending the "round tables".



**Bernard CHEVRY**

This job has been given to a team of experts in the communication field. This team is animated by Jean-Michel SAUVAGE who knows not only the tools but also their Market and the needs of the users.

**Q You have just spoken of "experiences", "round tables"; concretely speaking, what do you mean by this?**

**A** The International Study Sessions will be held within six days. Each Study Day will be divided in two three-hour sessions, which will focus on a specific subject.

For instance, the session of Tuesday, the 17th of September, in the morning, will be devoted to the Videocommunication systems for Training; the session of Wednesday 18, in the afternoon, will analyse the new video methods for commercial promotion; the session of Friday 20, in the morning, will be based on video methods in Leisure and Culture, etc... Each debate will start with the presentation of two or three concrete experiences —Video Education at Micro-Campus (USA), Video Training at INSED...— these experiences will then be analysed according to the case study method. The discussion will have to bring some answers as

regards —the economic aspect (realization of a specification practicability, pay-off of the system, investment in Hardware, maintenance costs), as regards —the psychological aspect (insertion of the video system in a hierarchical structure), as regards —the methodical aspect (study of performance appraisal means).

**Q Who will attend these "round tables"?**

**A** These professionals belong to three main sectors :

- Users within firms, administrative bodies, universities, socio-cultural associations (Heads of human relations, etc.).
- Professionals in audio-visual application (Advertising agencies, etc.).
- Manufacturers (Producers, Distributors of equipment, etc.).

**Q Will the attendance be for the most part composed of business executives?**

**A** Obviously, the whole of Heads for Training, Information and Promotion is supposed to be concerned with the International Study Sessions, but it does not constitute our sole objective. There will be representatives of all professional occupations, specialists in Education and Teaching, Ministries, local and regional representatives, Heads of cultural associations... In short, the whole institutional sector, including users and professionals in communication.

**Q Confronted with the "experts panels", won't the audience feel somehow "frustrated"?**

**A** I don't think so and for two reasons: First, we called on people with practical experience rather than to academic thinkers. Besides, and this is very important, during each session, specific cases will be presented, then analysed and discussed by the experts of each panel. In addition, the audience will be allowed to put questions to the experts participating in the roundtable.

It is high time to give back the floor to those who should in priority have been given it, i.e. the users.

\*MIDEM - International Record and Music Publishing Market.  
\* MIP-TV - International Television Programme Market.

## VIDCOM

International Market for Videocommunications 16-21 September 1974  
Palais des Festivals - Cannes/France

## MIP-FORM

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## Talent in Action

DOBIE GRAY  
ETTA JAMES

Troutadour, Los Angeles

Local daily reviewers were unanimous in hailing this as one of the strongest club double-bills of the year, the only controversy was as to

whether opener Etta James stole the show. However, at the June 22 show we caught, Dobie was at peak form and both artists scored strongly.

Huge-voiced Etta, whose hit career goes back over a decade with "Tell Mama," magnetized the packed room with her social-awareness production numbers from two comeback Chess-Janus albums.

She made no bones about stating that this was the first period in some 15 years that she was performing onstage without the influence of any drugs. A massive woman who dances and crouches to punctuate her booming phrases before a fine horn backup group, Etta proved herself a soul spellbinder with the greatest contemporary market relevance.

Dobie Gray has a more showmanly and smooth approach, which was equally effective. His backup group was beefed up with the Muscle Shoals Horns and writer-singers Troy Seals and Lonnie Mack on guitars.

The "Drift Away" man showed he has a lot more fine material to present, especially now that he is recording out of Nashville. Both he and Etta are more than ready to headline medium-hall concerts in major markets. Gray even got the traditionally blasé Troubadour audience to stomp along with the beat as he marched among the tables, conducting the Muscle Shoals Horns marching behind him.

NAT FREEDLAND

ISIS  
RALPH GRAHAM

Bottom Line, New York

ISIS completed a six-day engagement June 16 with an uneven set tinged with sudden transitions between strengths and weaknesses. The rhythm section remained consistently solid but failed to deliver much of a punch in most cases while the three-woman brass section came across as merely mediocre.

The Buddha artists' opening number, "Waiting for the Sunrise" saw the band at its best, with Susi Ghezzi's guitar playing a stream of blazing notes and Jeanie Fineberg alternating between saxophone and flute. Unfortunately, the group was unable to sustain the emotion and intensity.

The occasional ballad, like the sensitive "She Loves Me" was deftly delivered with flowing vocal harmonies, but the group is going to have to maintain an equilibrium in their presentation before they move on to the bigger halls.

Opening the show was Ralph Graham, who has a fine voice and a tight five-piece backup band to match. His act would be better suited to a nightclub audience where cover versions of songs like "Killing Me Softly With Her Song" and "Yesterday" would surely have more of an impact. To his credit, the Sussex recording artist also delivered some fine original material, of which "Where Do We Go From Here" was the standout.

BARRY TAYLOR

RON CARTER AND GENE  
BERTONCINI

The Guitar, New York

Bassist Carter and guitarist Bertoncini have such a built-in sensitivity for one another's playing, that their June 13 performance was nothing but relaxing. During each of the songs, some standards and some originals, they gave each other room for solos and featured tasteful playing. Both of these CTI artists showed traces of classical influence, including the playing of several Bach runs within the framework of some songs.

Bertoncini alternated between a subdued electric guitar and a tasteful classical guitar. He offers another dimension to Carter's bass stylings that never appeared previously.

Carter is the bassman's bassman. Even when soloing, he seems to find new sounds that most people never knew existed.

JIM FISHEL

AL GREEN  
LAURA LEE

Apollo Theatre, New York

At one time, Al Green was one of the biggest box-office attractions this concert hall had to offer. Although he's still one of the top soul artists in the world, he tended to get into some strange habits during his June 21 concert, and in the process lost a lot of loyal fans.

During the performance, there were traces of the old, funky and exciting Green, but for the most part he seemed to be singing for himself. About half of the numbers featured the excitement of the Memphis Soul Master, and the other half were a poor attempt to be a gold-plated star.

Several of Green's hits were missing from his set and he stopped the band in the middle of several songs to lead them astray. Hopefully, the old Green that everyone remembers will appear back on the scene. The Apollo has always been a testing ground for the current popularity of soul artists, and by all indications, Green dropped down a notch or two.

Opening the act was Laura Lee, who could quickly become a very hot crossover artist. She has hit big on the soul charts, but really hasn't had the success she richly deserves. Her hit "Women's Love Rights" received exceptional treatment and had the audience begging for more.

JIM FISHEL

TomRushLaunches  
Pop Concert Series

MOUNT SNOW, Vt.—A weekly concert series begins here Saturday (6) with Tom Rush. Other artists scheduled through the summer include Brewer and Shipley, Linda Ronstadt, Mary Travers, Livingston Taylor, David Bromberg, and Eric Weisberg and Deliverance. Concert promoter Paul Schneider plans to stage concerts Saturday nights year-round. Seating capacity is 800 and there will be two shows per night.



Wartoke concern photo

ZAPPA PARADE—DiscReet Records has the Burbank High School Marching Band parading in front of Warner Bros. Records building thanking them for getting Frank Zappa's "Apostrophe" LP into the Billboard top 10, for first time in his 10-year avant-rock career.

Ms. Muldaur Covers  
Wide Range In Style

By NAT FREEDLAND

LOS ANGELES—Maria Muldaur's gold album and top five single with "Midnight at the Oasis," has been the most recent evidence that an artist can have big hits even if her tastes are predominantly "pre-rock."

Maria grew up in the quiet Greenwich Village of the 1950s and cut her teeth on the urban folk revival; the legendary Sunday hootenannies in Washington Square Park, the Friends of Old Time Music organization that first brought Doc Watson out of the Appalachians.

The cuts on her "Maria Muldaur" LP—just dropped out of the top 10 this week in its 41st consecutive chart appearance—range from obscure Bessie Smith blues to the "Oasis" hit which is a contemporary piece in 1920s style by Muldaur's guitarist David Nichtern.

The material she is currently collecting for her next album will cover the same wide range of styles. "I just go with the songs I like," she says. "It's great that the public can accept it."

Maria established her national reputation with a stint of nearly six years with the Jim Kweskin Jug-band. There she met her husband, Geoff Muldaur, with whom she made two duo albums for Warner Bros. before their marriage ended.

It took months of consistent pro-



Warner Bros. photo  
Maria Muldaur: hits with "pre-rock."

motional effort by WB to break Maria's single, although the album charted much earlier.

Maria and her young daughter Jenny call rural Woodstock, N.Y. home, although they also maintain a residence in Los Angeles where Maria does her recording with the studio assistance of many local all-stars such as Ry Cooder and Dr. John.

She also toured heavily to promote her hit, noting: "I'm equally happy to find a great new contemporary songwriter and to put a cut on a hit album by a great living blues artist like Blue Lou Parker of Memphis."

## 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

WILLIAM BELL (Stax): The Apollo Theater, N.Y., July 7-28.

BLUE MAGIC (Atlantic): Bossett Hotel, Brooklyn, N.Y., July 26.

BLUE OYSTER CULT (Columbia): Syria Mosque, Pittsburgh, Pa., July 27.

SHERRY BRYCE (MGM): Amsterdam, N.Y., July 15; Pike, N.Y. (26); Medina, N.Y. (27); Newark, N.Y. (28).

DONALD BYRD (United Artists): Carnegie Hall, N.Y., July 2; Nassau Coliseum, Uniondale, N.Y. (3).

LARRY CORYELL (Vanguard): Newport Jazz Festival, N.Y., July 6.

GOLDEN EARRINGS (MCA): Wolman Rink, Central Park, N.Y., July 1.

MERLE HAGGARD (Capitol): Shindig at Cripple Creek, Lancaster, N.Y., July 6.

HERBIE HANCOCK (Columbia): Newport Jazz Festival, Carnegie Hall, N.Y.,

July 2; Terrace Ballroom, Newark, N.J. (11).

THE JONESES (Mercury): Brooklyn, N.Y., July 4; Wildwood, N.J. (5).

CHARLIE LOUVIN (United Artists): Cherry Hill, N.J., July 20.

LORETTA LYNN (MCA): Riverside Park, Agawam, Mass., July 12; Sunset Park, W. Grove, Pa. (14).

HAROLD MELVIN & THE BLUE NOTES (Epic): Club Harlem, Atlantic City, N.J., July 1-4.

DIANA ROSS (Motown): Newport Jazz Festival, N.Y., July 7.

## WEST

HOYT AXTON (A&M): Tucson, Ariz., July 4.

DONALD BYRD (United Artists): Fox Theater, San Diego, Calif., July 26;

Shrine Auditorium, Los Angeles (27); Paramount Theater, Oakland, Calif. (28).

\*CARPENTERS (A&M): Univ. of Oregon, Eugene, July 11; Arena, Seattle, Wash. (12);

Auditorium, Portland, Oregon (13); Expo Opera House, Spokane, Wash. (14).

(Continued on page 16)

WHERE IS  
**PONY**





Bonnie Tiegel photo  
Bandleader Buddy Rich now  
operates his own nitery.

# New York Club Scene In A Healthy State

resurgence of activity  
provides plenty of jobs

By JIM FISHEL

**W**here else but New York City can you see Dizzy Gillespie, Buddy Rich, Jaki Byard, Robin Kenyatta, Junior Mance, Les McCann, Charles McCann, Charles McPherson, Brooks Kerr, Russell Procope, Erroll Garner, Johnny Guarneri, Dave Brubeck, Roy Eldridge, Lee Konitz, Hazel Scott and Elvin Jones, all in one typical week. These names help to illustrate the current jazz explosion and spell out the growing number of New York clubs now presenting jazz.

New York City club owners attribute this rise in the jazz audience to many factors. First on everyone's list seems to be the "rock" audience's awakening to jazz.

"Younger people are turning on to jazz, because unlike rock there is a lot of improvising," Half Note manager Mike Canterino says. "We have been presenting jazz for 17

years and there seems to be more young people coming into the club now than in some time."

Manny Walsh, manager of Jimmy Ryan's, says in all his 34 years of presenting jazz there are presently more young people coming into his club than in at least 20 years.

"Besides all the young people that come into our club to hear our music, we also draw more Europeans and Japanese than the United Nations," he says. "They come in to hear our music that includes about 50 percent dixieland."

The Village Vanguard has been presenting jazz for 20 years and manager Max Gordon says that New York jazz has never been dead.

"We have always done pretty well here and jazz is continuing to grow," he says. "The college concert field has introduced young college kids to jazz and they seem to find it more meaningful, musically."

Barney Josephson, manager of The Cook-

ery and former manager of the legendary Cafe Society, has another idea about why young people are listening to jazz.

"People like myself who have exposed jazz to young people find that they are saying 'why are they holding this music back from us,' he says. "This sometimes is because many record companies won't release any jazz."

Gregory's has only been presenting live jazz for two years, but manager Norman Silver says that a lot of younger people are interested in the "Old-time" music his club presents, because it has a lot of melody and it is music that makes the listener move.

"Sometimes jazz can lose listeners when musicians start playing for other musicians, since most people really want to hear good music and lyrics, to which they can dance to," he says.

John Svingos, manager of one-and-one-half-year-old Rust Brown, says that many young jazz listeners are enjoying jazz, because it has universal appeal.

"Rock music really has no roots and people in the U.S. are growing more aware and opening up their musical horizons," he says.

Another major reason given for the jazz renaissance in this city was the emergence of the Newport Jazz Festival in New York two summers ago.

Walsh of Jimmy Ryan's says the festival helped to reintroduce the music to New York audiences and most of the other club owners agree with this viewpoint.

"It's hard to say which is feeding off which, the festival or the clubs," Gilbert Wiest, manager of Michael's Pub, says. "The festival brought back the jazz explosion, but the clubs sustain the interest, so they both benefit one another."

Rigmor Newman, Executive Director of Jazz Interactions and wife of trumpeter Joe Newman, says jazz is more-or-less back everywhere.

"New York was ready for the festival in 1972 and in the last few years, the number of places presenting jazz in the city has risen from around 10, to 60 or 70," she says. "New York is definitely where it is happening in all fields, and it is the main city where a jazz musician can stay and play with his peers, although not necessarily make money."

"Not that many musicians are making a living here playing jazz, and that is why a lot of them moved to Los Angeles for studio work in the late sixties and early seventies," she says.

Jazz Interactions is a non profit organization that is helping to further the jazz cause in New York City. It has been in business for nine years and helps to promote the musicians and music. It brought jazz into the schools and has held countless workshops.

"Up until this time, young people really didn't know what jazz was," she says. "They liked jazz but they really didn't know what it was."

"There are enough people to support jazz

here and definitely enough musicians to experiment with it."

Jazz Interactions also presents Monday sessions once a month at the Pub Theatrical showcasing some of New York's vast talent.

While certain clubs like the Top of the Gate have dropped their jazz format, except late nights on weekends, there have been a slew of new ones, including Buddy Rich's showplace, Buddy's Place.

Rich's manager and partner, Phil Bloom, says they opened on April 10, because they both felt the city needed a new club where music could be presented. Like many of the other clubs, the clientele includes the rich, the poor, black and white, the chic and even sports personalities.

Everyone is picking up on jazz and the club scene is also branching out into other areas including radio. WRVR-FM in cooperation with the management of Boomers presents a live jazz show on the radio, once a week.

Owner Mel Yuman says his club presents "middle name" jazz performers and in the few years they have featured music, the response has been overwhelming.

Pat Mikell of Mikell's says his club draws a steady flow of customers who are interested in hearing music in a restaurant surrounding. The club has a policy of bringing name performers in on weekends and unknown, upcoming talent at the beginning of the week.

"Our business really picked up last year, but now that the jazz fad is happening every little bar is putting on and capitalizing on jazz, and it can hurt business," she says. "We've been in business for seven years and I really don't think the jazz festival has helped the club scene while it is going on. He (George Wein) really doesn't seem to care about the clubs and that is why all the clubs should band together."

Musician Sam Rivers head of the Studio Rivbea club, says that most of New York's new music exponents have also been overlooked by the festival and that is why his club is presenting a New Music Festival to coincide with Newport in New York. The festival will feature three groups per night for each of the 10 nights and will include his group, Dewey Redman, Andrew Cryrille, Frank Lowe, Ken McIntyre and Jimmy Lyons, among others.

"We always manage to survive with our festival and since we have been open in early 1971, we have always done well," he says. "People come to our event, because they have already seen the same groups at Newport year after year."

The Studio Rivbea has two floors and can seat about 150 people in its main room.

The rapid pace of the New York City club scene has no indication of letting up. In fact, there are more clubs presenting jazz everyday, including the Metropole which recently instituted a jazz policy after a lag of many years.

Jazz is literally alive and well and living in New York.

JULY 6, 1974, BILLBOARD

## Signings

**Bridey Murphy**, rock group managed by Jeff Wald Associates, to Capitol. . . **Charo**, former Cugat vocalist and TV personality, also to Capitol.

### Epic Sponsors Artists on Tour

LOS ANGELES—The Epic Records office here is sponsoring a regional Pacific Northwest tour for eight label artists which will draw an estimated 100,000 audience July 4-10.

Tabbed the "Grand Ear Massage & Art Fair," tour lineup is Johnny Nash, Michael Fennelly, Michael Murphy, Jackie Lomax, Badger, Jeffrey Commanor, King Biscuit Boy, Dave Loggins, Flash Cadillac & the Continental Kids.

Tour opens in Spokane (4-6) co-sponsored by KJRB-AM, followed by Seattle (7) with KJR-AM, KISW-FM, Portland (8-9), KISN-AM, KZEL-FM, San Francisco (10), KSAN-AM.

**George Segal**, film actor who often plays banjo on TV variety shows, to RCA-distributed Flying Dutchman Records.

**Lanny Mathyssen** to Joyce Records, Los Angeles label. . . **Mel Bryant** signed for personal management with millionaire Georgia hospital owner Dr. Hollis Tanksley.

**Trapeze** to Warner Bros. English veteran hard rockers were previously on Moody Blues Threshold label.

**Steppenwolf**, reunited \$42 million record seller, to CBS-distributed Mums Records, co-owned by their manager, **Bobby Roberts**.

**David Castle** to United Artists Music as writer. . . **Lily Tomlin** to ABC-TV for series and a special.

**Major Lance** to Philly Groove label. . . **Karen Philipp**, former Brasil '77 vocalist, to Don Perry for management at William Morris for booking. . . **Bob "Catfish" Hodge**, Eastbound artist, to New Era Productions of Washington, D.C. for management.

## Zappa's Quickie Special

LOS ANGELES—Frank Zappa, consistently one of rock's most groundbreaking users of electronic technology, has outdone himself this time with a self-produced TV special that took just two-and-one-half days from original conception to actual taping.

At the first meeting on the proposed TV project the evening of June 18, Zappa suggested they start production the next day since he and the Mothers had 48 hours off. Taping actually took place June 21, with the group performing before an invited audience at DiscReet's large rehearsal studio.

Sound was by Wally Heider's remote truck. Zappa and Herb Cohen of DiscReet co-produced with Mort Libov. Dick Darley directed a five-camera videotape crew. The TV special is now being sold for airing in October.



Gibson & Stromberg photo

**KISS FINALS FUN**—Foreground couple, Louise Heath & Vincente Toro of Ft. Lauderdale, Fla., representing WHSE-AM, Miami, win Casablanca Records Great Kiss-Off 12-market radio promo with a new smooching world record of 116 hours and one minute. Runner-ups Doris & Duane Boudreaux of Houston, representing KILT-AM, voluntarily dropped out upon learning Heath & Toro needed the prize money for the family of a friend killed in a fire a few days before the Chicago finals, sponsored by CKLW-AM. The Kiss group meanwhile raised \$6,000 for St. Jude Children's Hospital. Copyrighted material



## Who/Where/When

• Continued from page 14

**SKEETER DAVIS** (RCA): Los Angeles, Calif., July 10-11.  
**KIKI DEE BAND** (Rocket): Paramount Northwest Theater, Seattle, Wash., July 1; Santa Monica Civic Auditorium, Los Angeles (3-5).  
**DOOBIE BROS.** (Warner Bros.): Auditorium, Milwaukee, Wisc., July 13.

**JACKSON FIVE** (Motown): Circle Star Theater, San Carlos, Calif., July 8-14.  
**DOUG KERSHAW** (Warner Bros.): Red Rocks Theater, Morrison, Colo., July 12.  
**GORDON LIGHTFOOT** (Reprise): Universal Amphitheater, Universal City, Calif., July 5-7; Aspen, Colo. (13); Red Rocks Park, Denver, Colo. (14).  
**RAY PRICE** (Columbia): Bowl Shell, Honolulu, Hawaii, July 13-14.  
**SUSAN RAYE** (Capitol): Del Mar, Calif., July 1-4; Redding, Calif. (14).

## MID-WEST

**ALLMAN BROS. BAND** (Capricorn): Tulsa International Speedway, Okla., July 5; St. Paul Civic Center, Minn. (8).  
**BLUE OYSTER CULT** (Columbia): Pine Knobb, Detroit, Mich., July 1; Ohio Theater, Columbus, Ohio (2); Convention Center Indianapolis, Ind. (3).  
**SHERRY BRYCE** (MGM): Grove City, Ohio, July 12.  
**DONALD BYRD** (United Artists): Aerie Crown Theater, Chicago, July 6; Riverfront Stadium, Cincinnati, Ohio (12).  
**RITA COOLIDGE** (A&M): Blossom Music Festival, Cuyahoga Falls, Ohio, July 3.  
**DOOBIE BROS.** (Warner Bros.): Pine Knob Theater, Detroit, Mich., July 8-9; Fairgrounds, Indianapolis, Ind. (10); Amphitheater, Chicago, Ill. (11-12); Fairgrounds, Davenport, Iowa (15).

\***MERLE HAGGARD** (Capitol): Univ. of Indiana, Bloomington, Ind., July 5; Ponderosa Park, Salem, Ohio (7).  
**HERBIE HANCOCK** (Columbia): Riverfront Stadium, Cincinnati, Ohio, July 12.  
**DOYLE HOLLY** (Barnaby): Des Moines, Iowa, July 30-Aug. 1.  
**JACKSON FIVE** (Motown): Front Row Theater, Cleveland Heights, Ohio, July 29-Aug. 4.  
**JAMES GANG** (Atlantic): Miss. River Festival, Edwardsville, Ill., July 31.  
**THE JONESES** (Mercury): St. Louis, Mo., July 8.  
**DOUG KERSHAW** (Warner Bros.): Six Flags Over Mid-America, St. Louis, Mo., July 4; Red Deer Fair, Alberta, Canada (16-20).  
**KISS** (Casablanca): Convention Center, Indianapolis, Ind., July 3.  
**GORDON LIGHTFOOT** (Reprise): Kansas City, Kansas, July 12; Wolfville, Nova Scotia (21).  
**CHARLIE LOUVIN** (United Artists): Parkers Falls, Ky., July 1; Scobey, Mont. (31).  
**LORETTA LYNN** (MCA): Music Carnival, Cleveland, Ohio, July 1-6.  
**MAHAVISHNU ORCH.** (Columbia): Pine Knob Theater, Independence, Mich., July 2.  
**HAROLD MELVIN & THE BLUE NOTES** (Epic): Inner Circle, Cincinnati, Ohio, July 9-14.  
**ELVIS PRESLEY** (RCA): Civic Auditorium, Omaha, Neb., July 1; Salt Palace, Salt Lake City, Utah (2).  
**CAL SMITH** (MCA): Marlow City Park, Okla., July 4.

## SOUTH

**HOYT AXTON** (A&M): Willie Nelson Summer Picnic, Dripping Springs, Texas, July 6.  
**WILLIAM BELL** (Stax): Meridian, Miss., July 4-5-6.  
**BLUE MAGIC** (Atlantic): Coliseum, Asheville, N.C., July 4; Curtis Nixon Convention Center, Tampa, Fla. (5).  
**BLUE OYSTER CULT** (Columbia): Festival, Engle Stadium, Chattanooga, Tenn., July 6; Ellis Auditorium, Memphis, Tenn. (8); Auditorium, Nashville, Tenn. (9); Auditorium, W. Palm Beach, Fla. (11); Jai Alai, Orlando, Fla. (12); Curtis Hixon Hall, Tampa, Fla. (13); Memorial Aud. Birmingham, Ala. (14); Cumberland Aud. Fayetteville, N.C. (15); Fairgrounds, Muscle Shoals, Ala. (20).  
**SHERRY BRYCE** (MGM): Covington, Texas, July 5; Rocket, Texas (7); Russellville, Ala. (13); Alexandria, Va. (14).  
**SKEETER DAVIS** (RCA): Salem, Va., July 6.  
**ARETHA FRANKLIN** (Atlantic): Atlanta Stadium, Ga., July 6.  
**LEFTY FRIZZELL** (ABC): Brian, Texas, July 4.  
**MERLE HAGGARD** (Capitol): Raleigh County Airport, Beckley, W. Va., July 3.  
**HERBIE HANCOCK** (Columbia): Gusman Auditorium, Miami, Fla., July 3; Bayfront Center, St. Petersburg, Fla. (4); Braves Stadium, Atlanta, Ga. (5); Warehouse, New Orleans, La. (6); Lyric Theater, Baltimore, Md. (8); Kennedy Center, Washington, D.C. (9).  
**DOYLE HOLLY** (Barnaby): Killeen, Texas, July 2-14; Albuquerque, N.M.; Rockett, Texas (28).  
**JAMES GANG** (Atlantic): Taylor County Coliseum, Abilene, Texas, July 8; Lubbock Coliseum, Texas (9); Hector County Coliseum, Odessa, Texas (10).  
**THE JONESES** (Mercury): Memphis, Tenn., July 19-20.  
**MARGIE JOSEPH** (Atlantic): Municipal Auditorium, New Orleans, La., July 1.  
**KISS** (Casablanca): Eagle Stadium, Chattanooga, Tenn., July 6; Ellis Auditorium, Memphis, Tenn. (8); Auditorium, West Palm Beach, Fla. (11); Jai Alai Fronton, Orlando, Fla. (12); Curtis Hixon Hall, Tampa, Fla. (13).  
**CHARLIE LOUVIN** (United Artists): Red Oak, Texas, July 7; Opryland, Nashville, Tenn. (28).  
**HAROLD MELVIN & THE BLUE NOTES** (Epic): Boat Ride, Washington, D.C., July 5; Parker Field, Richmond, Va. (6); Carter Baron, Washington, D.C. (15-21).  
**SUSAN RAYE** (Capitol): Cow Palace, Cliff, N.M., July 6.  
**CAL SMITH** (MCA): Good Ole Nashville Music, Tenn., July 10; Branding Iron Club, W. Monroe, La. (11); Grand Prairie, Texas (12); County Exhibit Center, Midlam, Texas (13).  
**JERRY WALLACE** (MCA): Citrus Showcase, Winterhaven, Fla., July 4.

## New on The Charts



MGM photo

JOHNNY BRISTOL

"Hang On In There Baby" — ★

When Billboard reviewed this as a soul pick two weeks ago, we said it sounds somewhat like Barry White performing in a funky baritone.

There's sweeping strings, a sensuous lyric to the effect of, "Hang on baby, we're gonna make love tonight and it'll be fine," an emotion-charged vocal.

But none of this is meant to brand Bristol as a copycat, it's simply to point out he's working a hit vein in his own style. And one more White parallel, both men were top soul producers for years before stepping forth as artists.

As writer-producer in partnership with Harvey Fuqua, Bristol was creating Motown gold since 1964 like the first Marvin Gaye-Tami Terrell Duet "Aint No Mountain High Enough." The debonair Bristol is ready to perform live between continued studio gigs, but hasn't had time yet to set an agent or management. Contact via MGM.



MGM photo

C.W. McCALL

"Old Home Filler-Up An' Keep On A-Truckin' Cafe" — ★

Can an Omaha advertising man become an overnight Hot 100 success on his very first record? Bill Fries, creative director of Bozell & Jacobs, has just done it under the C.W. McCall alias.

Whole thing began when he wrote a series of commercials for the bakers of Old Home Bread and wound up doing the Johnny Cash type vocals because they couldn't find anybody else satisfactory. The characters cavorting at the funky imaginary cafe became folk heroes throughout the Midwest, raising the sponsor's sales nearly 300 percent.

Preparation of a commercial version of the ditty naturally followed and it took off exactly where the commercials were so popular. No manager or agent yet for McCall, contact him through MGM.

## Worlds of Fun New Amphitheater

**KANSAS CITY, Mo.**—Worlds of Fun amusement park here launches its new Forum amphitheater Thursday to Sunday (4-7) with consecutive nightly performances by Kenny Rogers & the First Edition, Rick Nelson, Bo Donaldson & the Heywoods and Lou Rawls. Performances are 6 and 8:30 p.m. with admission included in overall park tickets.

## Big Bands Set At Disneyland

**LOS ANGELES**—Having recently run a jazz band weekend, Disneyland is keeping its relationship with jazz tight by booking 10 bands for week-long stays through the summer.

Maynard Ferguson has just finished his first stand at the Anaheim funspot, and Count Basie is now on the bandstand at the Plaza Gardens.

He will be followed by the Glenn Miller band led by Peanuts Hucko, June 30-July 6; Neal Hefti, July 7-13; Harry James, July 14-27; Les Brown, July 28-Aug. 3; Bob Crosby, Aug. 4-10; Louis Bellson, Aug. 11-17; Stan Kenton, Aug. 18-24 and Woody Herman, Aug. 25-Sept. 7.

Disneyland began its association with big bands five years ago when it began a series of big band weekend festivals.

The amusement park now programs big bands throughout the summer, augmenting them with pop attractions at other locations.

Appearing on the jazz weekend, May 25-26 called "Disneyland and All That Jazz" were Quincy Jones, Melba Moore and Don Ellis.

## Griffin Show Slated In Vegas on Fridays

**LAS VEGAS**—The Merv Griffin TV Show will now be based every Friday at Caesars Palace. In the past the syndicated talk-variety show has headquartered four times a year from the hotel for a week at a time. The show enjoys its highest ratings when based in Las Vegas.

Actual Vegas production will take place one week each month, beginning in August, with the tapes run every Friday, Monday through Thursday the show will continue being set at the Hollywood Palace.

## \$10,000 Bond Set In Concert Promotions

**LAS VEGAS**—Clark County Commissioners finally passed the controversial and stringent rock concert licensing law which requires a \$10,000 bond for concert promoters, permits for each individual concert and hefty security fees determined by the sheriff.

As previously reported, the ordinance was tabled several times when commissioners expressed doubts as to legality of a law that restricted rock concerts without an adequate definition of what is and what isn't rock.

## 'Family Appeal' Acts Reign at Steel Pier

**ATLANTIC CITY**—With house attendance records held by Brenda Lee, Pat Boone and Ricky Nelson, George A. Hamid's Steel Pier here is bringing in musical names with "family appeal" rather than emphasizing rock groups for summer attractions at the Boardwalk amusement center that extends a quarter-of-a-mile out into the ocean.

In the late '60s, rock ruled supreme at Steel Pier. But attractions this season include Carmel Quinn, Helen O'Connell and Bob Eberly, Barry Williams, Ed McMahon, the Duke Ellington Band directed by Mercer Ellington, Brenda Lee and Trini Lopez.

A one-day rock concert is set Aug. 25 with New Riders of the Purple Sage and David Bromberg.


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## 2 Virginia Agencies Zero In on Schools

By JIM FISHEL

NEW YORK—Two of Virginia's largest entertainment agencies have banded together to book music acts into colleges and universities throughout the state.

United Entertainment Inc., a regional booking agency with offices in Norfolk and Richmond, and Webb Entertainment Inc., a national concert promotion agency in Portsmouth, have joined forces to form Webb United Entertainment. This new agency will be headquartered in Portsmouth and its initial goal is to bring top acts to Virginia

campuses at a price the schools can afford.

The company's new president will be Bill Douthat, who is also second vice president of United Entertainment and part owner of The Flying Machine, a new restaurant in Richmond. Other principals in the agency are Willard Galbreath, president of Webb; D.C. Auman III, first vice president and general manager of United; and Charles Bradshaw, president of United.

Each member of the new agency will have specific duties. Galbreath will buy the national acts for the company, using his past experience in promoting concerts throughout Virginia, North Carolina and Arkansas, while Douthat will book the college dates.

Douthat says the agency gained its roots about three years ago, when Auman and himself were booking in the Hampton area. They gradually moved to Norfolk and it was there that they started booking colleges.

"Virginia has always been a little behind the times when it came to booking bands and we got into it when it was wide open," he says. "Now that we have consolidated the two agencies, we will have additional buying power."

The Virginia college market consists of 38 major universities and 37 community colleges, according to Douthat, and each school is looking for reasonably priced entertainment to fight budget cuts. Webb United will block-book bands throughout the state to keep prices down.

In addition to talent booking, this new company will also perform several other services for schools including going to the school and coordinating the concert (from staging to tickets).

Schools desiring bands out of their budgets will have the ability to go into partnerships with Webb United, Douthat says.

"If there is a band that looks financially promising to the school and our agency, we will go into a varied percentage partnership," he says.

Douthat states that his company feels at home in the college market, because each member gained his start there.

College bookings are the major consideration of Webb United, Douthat says, but the agency also plans to book name bands into clubs throughout the state.

"Now that many clubs are beginning to serve mixed drinks, they will have more money to spend on entertainment," he says. "And that is why we are trying to book groups for them like Cold Blood and Goose Creek Symphony."

Douthat says the ultimate goal of Webb United is to become a completely rounded agency.

"We hope to get into setting up college lectures and films within the next year," he says, "and eventually we want to pursue college bookings in other Southern states."

### Farrell Goes Indie With DeV Vaughan LP

LOS ANGELES—Wes Farrell starts independent distribution of his Roxbury label, formerly distributed by RCA, with a William DeV Vaughan album bearing the same title as DeV Vaughan's current 1.5-million selling single, "Be Thankful for What You Got." Initial pressing order is 100,000, the label reports.

### Campus Briefs

The Armstrong Foundation has honored several universities in the tenth annual Armstrong Awards for excellence and originality in FM broadcasting.

The award named after the late Edwin H. Armstrong, who invented FM broadcasting, is sponsored by the Armstrong Memorial Research Foundation. WOSU-FM at Ohio State University won a first place in the non-commercial stations division, for its news series on municipal courts. The station will be awarded \$500 and a bronze plaque at the Oct. 12 meeting of the National Assn. of FM Broadcasters in New Orleans.

Schools receiving merit certificates included KBIA-FM, University of Missouri, for community service; WBUR-FM, Boston University, for music; WOSU-FM, Ohio State University, for education; and WFDU-FM, Farleigh Dickinson University, for an educational series, "the Humanities Experience."

That latter program was a college credit show that studied the wonders of mankind. It was written, produced and narrated by Prof. Robert A. Devoe, of the school's College of Education.

Jazz has been added to the New Jersey Shakespeare Festival held this summer at Drew University in Madison, N.J. Apart from the five theater productions, there will be several special attractions including a concert (1) by Jazz Impact, a seven-member unit led by trumpeter Harold Friedman, with a return visit by the group on Aug. 5.

Video Tape Network will distribute the film adaptation of "Future Shock," Alvin Toffler's best-selling book. The program is narrated by Orson Welles and lasts for 42 minutes.

## Concord Summer Festival Follows Bay Area Jazz

SAN FRANCISCO—Ruby Braff and George Barnes will appear at the sixth annual Concord Summer Festival July 26 on the opening evening's bill.

The event runs on two weekends, July 26-28 and August 2-4. Six concerts will feature top performers in jazz, classical and pop music.

The Concord Boulevard Park is the site this year for the event, a \$4.25 million performing arts center having been delayed in construction.

The Bay Area's first jazz festival of the season, the third annual Bay Area spectacular presented by George Wein concluded its weekend presentation Saturday (29).

Among the artists appearing at the Oakland Coliseum were Tower of Power, Gladys Knight and the Pips, the Crusaders, Jazz All-Stars featuring Ray Brown, Hampton Hawes, Harold Land, Shelly Manne

and Harry "Sweets" Edison, Al Green, Ella Fitzgerald, Herbie Hancock and Stanley Turrentine.

For pop singer Al Green, it marks his first association with Wein and his first at any jazz festival.

Four large projection screens behind the stage helped beam closeup images of the performers throughout the huge stadium.

### Big Warner Promo For Uriah Heep LP

NEW YORK—Warner Bros. Records is mounting a major promotional campaign to back Uriah Heep's latest LP, "Wonderworld."

Designed to coincide with the group's current U.S. tour, the campaign includes AM and FM radio spots; in-store and tour posters; bumper stickers; a group neck medallion; and consumer and trade print advertising.

## New Companies

Bird Productions has been formed in Detroit as a pop and contemporary folk label specializing in local talent. Debut album is "It's All Rootbeer," by Jef Fisk.

Laid Back Productions is a new full-service management company. Bob Glassenberg, former DiscReet Records general manager, and former Playboy Enterprises attorney Allen Shapiro head West Coast operations while bank consultant Arnold Finkel is based in Chicago.

Trombonist Kai Winding has formed Wintel Productions in Los Angeles and has already cut two jazz LP's with his own quartet. He is currently looking for a distribution deal. One LP was cut in a local studio with bassist Lou Spears and drummer Ndugu; the second LP was taped on location at the Double Tree Inn in Phoenix with pianist Frank Strazzeri, bassist Clint Houston and drummer Doug Sides.

Winding now plays an LP with his son Jai, who plays keyboard and writes tunes.

The PR Service has been founded in Hollywood by journalist-publi-cists Anne Moore, Ron Scott and Michelle Straubing. Firm is a division of Summit Publishing.

Terry Abrahamson and Ted Kurland have formed All-American Talent, a diversified music management agency, in Boston. The firm will produce concerts, coordinate entertainment for schools, clubs and promoters in the East and Midwest, as well as manage performers.

Sweet Breeze Recording Co., a new Washington area record label has begun operation and will be run by the label's musicians. The initial releases on Sweet Breeze Records feature the talent of some of the area's top artists including Emmylou Harris, members of Grin Claude Jones, and the Reekers.

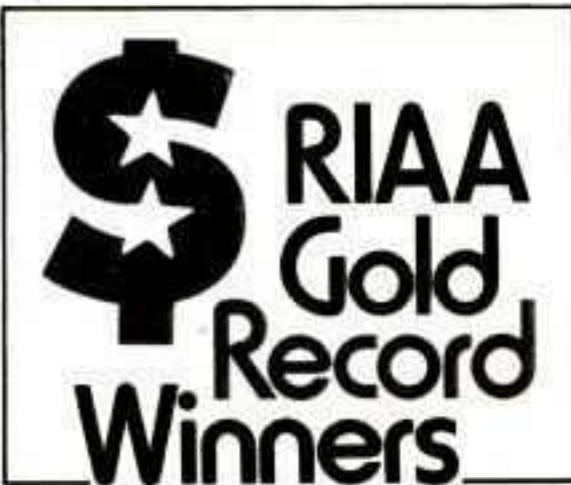
Song Stylist Blossom Dearie has started her own record company, Daffodil Records, in New York, with her new recording as the label's initial release.

Jazz musicians Carla Bley and Michael Mantler have formed a new record label, WATT, which will be exclusively devoted to the presentation of their own music. WATT will be distributed in the U.S. and Canada by the New Music Distribution Service in New York.



CRUSE NEWS—The Cruse Family signs a long-term contract with Superior Records of Nashville. Standing are Duane Allen, president, and Wayne Hilton, producer of Superior. Seated are Joe and Nancy Cruse.

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### Albums

- David Bowie's "Ziggy Stardust" on RCA.
- Loggins & Messina's "On Stage" on Columbia; it is their fifth gold LP.
- Dave Mason's "Alone Together" on Blue Thumb.

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# DOES YOUR MAMA KNOW YOU'VE BEEN KEEPIN' BAD COMPANY



# Smithsonian Classic Jazz Recordings Bridge The Music's Musical History



By MILDRED HALL

**T**HIS IS A REMINDER, FOR THE JAZZ NEWCOMER or the seasoned aficionado, that there is available a collection of 87 classic jazz recordings by major performers, coaxed and compiled (unbelievably) from the treasure hoards of 17 record companies in Washington.

It is an anthology, in a boxed set of six LP's, covering the jazz ages from Scott Joplin's "Maple Leaf

Rag" (by Scott for piano roll, and by Morton in pure Jelly Roll) to John Coltrane's "Alabama."

For a bonus, there is a 48 page booklet of jazz history, discography and photographs, for intrinsic pleasure, and argument over the choice of the 87 representative selections on the record list.

It is called the Smithsonian Collection of Classic Jazz, and was compiled by Martin Williams, Director of the Jazz Pro-

gram for the Smithsonian Institution, Division of Performing Arts—and that mouthful of a title is the one and only governmental aspect of the work. The rest is music, music, music, composed and/or performed by majors in the genre.

Williams is frank to admit that not every selection can please everybody as the most precisely representative of its kind in the 57-year span covered. He admits there was one—but only one—critical review when the collection first came out last November. But the majority of reviewers have held it to be the most representative compilation from over half a century of recorded jazz.

It took Williams two years to put it together, to win over 17 record companies to the cooperative anthology, and to clear innumerable copyrights.

The accompanying, and convenient one-page listing of the 12 sides carries such names as Ellington, Armstrong, Fletcher Henderson, Fats Waller, Billie Holiday, Ella Fitzgerald, Benny Goodman, Sarah Vaughan, Dizzy Gillespie, Charlie Parker, Miles Davis, Thelonious Monk, Sonny Rollins, the Modern Jazz Quartet, John Coltrane and Ornette Coleman.

There is music by Bessie Smith, King Oliver, Sidney Bechet, Earl Hines, Bix Beiderbecke, Art Tatum, Roy Eldridge, Lionel Hampton, Erroll Garner, Charlie Mingus, Max Roach, Cecil Taylor—and others.

The record set is not on sale in any regular retail outlet, or through ordinary commercial channels—by agreement with those 17 labels. But the general public can buy the collection the way 30,000 sets were snatched up within the first two months after its appearance here last November:

For \$20 it can be bought over the counter through the Smithsonian Museum Shops here. By mail, order directly by writing Classic Jazz, P.O. Box 14196, Washington, D.C., 20044 and enclose \$21.50 to cover postage and handling. Distribution to schools and colleges and libraries is through the W. W. Norton Co.

The collection is one aspect of a whole jazz program, now in its second year of performances on the Jazz Heritage Concert Series in the just-right auditorium of the National Museum of Natural History here—and if that sounds stuffy, never think it.

Each concert is preceded by a workshop free and open to the public. Open rehearsals with comments to the audience have been held by Horace Silver, the Modern Jazz Quartet, Tiny Grimes and Jim Hall, Lee Konitz, Gunther Schuller and Jimmy Giuffre. Tickets are as low as \$3 for students.

Also informal and informative—Earl Hines, Carmen McRae and Lionel Hampton talked about their work, played it, and took questions from the audience. Other play-and-learn sessions have been held by Cecil Taylor, Ornette Coleman, Mel Lewis, Sonny Rollins—and Charlie Mingus just played his music.

Publications are emerging. "Eric Dolphy," a musical biography and discography by Vladimir Simosko and Barry Tepperman is now available from the Smithsonian Institution Press.

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## Studio Track

By BOB KIRSCH

Electric Lady Studios in New York City is where Gene Cornish and Dino Danelli (formerly of the Rascals and now with Bulldog) have been producing a Richard Supa single for Screen Gems with Dave Palmer handling the engineering.

Also at the studio: Spooky Tooth is finishing up an LP with Eddie Kramer and Gary Wright producing for Island, with Kramer also engineering; Tom Fallick has been recording with Larry Fallon and Ron Johnsen producing and Palmer engineering; Buck Fever is cutting with Barry Minsky producing and Ralph Moss working the boards; El-lie Stone has been in with Eric Blau producing and Bernie Kirsh engineering; Linda & Margaret have been working with Erick Lustbader producing and Bruce Staple handling the engineering; Lobo is producing new artist Roger Lavoie for Big Tree with Ron Johnsen engineering; and Spider Barbour is in cutting for RSO with Moss producing and Dave Wittman engineering.

Tom Rush has been at the Record Plant for Columbia, cutting some vocals with Jackson Browne, Don Henley, Randy Meisner and Tim Schmidt. Mark Spector is handling production chores. Redbone is also in the studio working on their next

LP, "Beaded Dreams Through Turquoise Eyes."

Lots of activity at Clover Records in Santa Monica. Steve Cropper was in working with staff engineers Robert Appere and Charlie Blocker on several projects, including Cold Blood's next LP for Warner Bros., Rod Taylor's latest single for Elektra/Asylum, Al Wilson's upcoming Rocky Road single and Sam & Dave's first LP for United Artists. Paul Rothchild also completed work on an upcoming Columbia LP; "Cottonwood Sout," with John Haeny and Michael Boshears producing. Peter Asher has been in to begin work on Linda Ronstadt's next LP for Elektra/Asylum with Haeny engineering. Cropper will also begin working on the Temptations' next for Motown and Skylark is set to come in to cut a new single.

At the Burbank Studios, the last step in a five part, \$8 million construction of the Groves-Rice Complex was unveiled recently with the opening of Dubbing Room 5. The facility is equipped with 30 RCA reproducers and two RCA master recorders, both capable of independent or simultaneous pickup. The systems are designed for com-

plete pickup recording and electronic insert recording. The motor systems are completely controllable for forward and backward operation, in sync with each other as well as with a new, Xenon-lamped high speed projector. The facility's new console is from Quad 8. Dubbing Room 5 will be used for monaural as well as stereo dubbing. Facilities previously opened in the Groves-Rice Complex are ADR II, Music Recording I, Dub Down and Music Recording II.

Kiss is getting set to go into the Record Plant to begin work on its second Casablanca LP, following several weeks of rehearsal in New York City. At Wally Heider's in Los Angeles, George St. John and the Glory Band have cut "Love's Tide" and "I Gave You Everything I Had" for Dragon Records. Down in Fort Lauderdale at SRS International Recording Studios, Joe E. Neubauer is completing an LP and rock group Red Fox have finished a set. Dave Chiodo handled production for both LP's. Loretta Lynn was recently in Nashville, working on her next effort with Owen Bradley producing. Two of the songs for the LP were penned by Charlie Rich.

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## U.K. Commercial Radio Grows But Lack of Talent Is Problem

By CLAUDE HALL

LOS ANGELES—If you're going to program a commercial radio station in London, you'd damned well better be good. It's not so much the competition; it's the bottom line.

Can you imagine renting a transmitter for around \$750,000? Then paying the musicians union about \$250,000 for music you'd rather they didn't play? And nearly that same amount to the Performing Rights Society for the records you play?

Capitol Radio, London, pays 300,000 pounds a year (it's a sliding scale and the station will pay more as it makes, hopefully, a profit) to the Independent Broadcasting Authority (the British answer to the Federal Communications Commission). Another 100,000 pounds goes to the musicians union and nearly 100,000 pounds to the PRS. In addition, there are about 160 people on the radio station's staff. It cost about 1.5 million pounds to set the station up and about one million pounds a year to operate.

Worse of all, the program director must face the fact that advertising sales are going to be rough for a time. In this case, program director Aidan Day knows full well that potential clients aren't used to advertising on radio in England:

So, all Radio Capitol clients have to be "educated" toward radio advertising. "But, fortunately the clients who've advertised are starting to feel a little more confident," Day says, "as they tried it and it worked."

Day also has another handicap that would drive any U.S. program director up the wall... he's limited in the number of total hours a day that the station can play records... in this case the PPL, an organization that "protects" the interested of the record companies in England, has licensed Radio Capitol to only nine hours a day out of its total 24-hour schedule. Excepted are:

- Soundtrack tunes.
- Library music—material recorded specifically for radio broadcast.

Otherwise, the station must program talk shows, which it does, or live music the rest of the day.

Day has, so far, because of time allotted to jingles, commercials, news, and community announcements, been able to spread his nine hours over a total of 12 hours of total programming.

To compensate for the so-called "needle time" restrictions, he programs live bands, mainly 10 p.m.-1 a.m. and on weekends.

But the needle time restriction is something that will "permanently hamper" private commercial radio in England. "The argument by the PPL is that if we played more records, it would hurt record sales. But I think there's no evidence for their belief. When the pirate radio stations were in operation, over-all record sales increased."

He wonders if perhaps music recorded in the U.S. specifically for British radio use might be a way of avoiding needle time limitations; he wants to investigate this, but points out that he must be cautious.

Radio Capitol has a playlist of 40 records, which is allied to the national British chart though there are some "records we don't play and some we're ahead on." In addition, the station has six "climbers" it gives considerable programming attention to.

"And probably, as a rule, we have

maybe 30 LP tracks that change a bit slower than the singles list... we might leave an LP track on the list three or four weeks. They're actually a base for the sound of the station. And we also play a few instrumental LP tracks."

The station programs, in a typical hour, five from the top 15 on its list, three from the 16-40 positions, four oldies, two or three LP cuts, and two climbers. This varies, of course, as the station might play more of the top 15 singles during the morning than evening.

The station went on the air Oct. 16, 1973, as the forerunner of what is to become a total of 60 commercial radio stations.

Kenny Everett and Dave Cash do a morning duo show, followed by Tommy Vance and Joan Shenton in another duo show 9-noon. Tony Myatt is followed by Roger Scott up until 6:30 p.m., when Nicky Horne does a rock show until 8:30 p.m.

Then comes a two-way talk show and Sarah Ward comes on until 1 a.m. Several people alternate on the

all-night show, including Sean Kelly, Ina Clough, and Patty O'Byrne.

The station also has a two-hour weekend show hosted by Tim Rice, one of the writers of "Jesus Christ Superstar." Rice's show is called "You Don't Know What You've Got" and features basically a few oldies and the top 10 best-sellers in the U.S., along with climbers.

Biggest problem facing all British radio is lack of talent. "The current plan is for 60 commercial stations. There are five now, including Radio Clyde in Glasgow which came on the air in January and is doing quite well. But I just don't know where British radio is going to find enough air personalities."

The U.S. accent, he thinks, might not work too well in England, so the likelihood of importing U.S. personalities is slight.

"But the major problem is going to be the programming staff... where are we going to get qualified program directors for all those stations?"

## Radio Forum Readies Varied Agenda Topics

LOS ANGELES—The agenda for the seventh International Radio Programming Forum is just about complete, according to Jack Thayer, Forum chairman.

This year's event will be Aug. 14-17 at the Plaza Hotel, New York.

The speakers and moderators will come from all walks of life in radio—management, programming, sales, air staff, news, and promotion. The topics to be covered will include such diverse aspects of radio promotion as television spots and "A Contemporary History of Rock 'n' Roll," which is a film-music-and-talk presentation that Rick Trow Productions in Philadelphia does for high schools coast-to-coast in teamwork with radio stations.

George Williams, national program director of Southern Broadcasting, will speak on "The Best Money-Making Format of Them All." All three audience-ratings firms will have representatives on hand to discuss methodology and details and each will be paired, consecutively, with a manager, a program director, and a national advertising rep.

To present a different view of radio, Ron Shawn of Zoo World Magazine will be on a panel, along with Gene Shepherd of WOR-AM

in New York—both critics at large on the radio and music scene.

Casey Kasem, air personality and host for the syndicated radio weekly "American Top 40" is going to detail secrets on how he makes more than \$100,000 a year in commercials and how you can improve your local spots.

The radio station playlist will come under a close scrutiny as Mardi Nierbass, music coordinator for the RKO General radio station chain, speaks on organizing a playlist.

Bobby Vee, recording artist, will moderate a panel session on "The Artistic View of Radio Programming" as record artists and producers give their views of what's wrong with radio today.

Sessions throughout the four-day meeting will feature speakers such as Bob Berry, morning air personality at WOKY-AM in Milwaukee; David Klemm, director of marketing and operations for Blair Radio; and George Milday, president of Gilbert Youth Research in New York, among others.

To register for the Forum, send \$160 to: International Radio Programming Forum, c/o Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069. You will be

## 3-Way Program Service Launched In 'Pippin Place'

MUSKOGEE, Okla.—"Pippin Place," a new three-way programming service hosted by comedian and radio personality Jerry Pippin, has been launched here by Contemporary Programming Services.

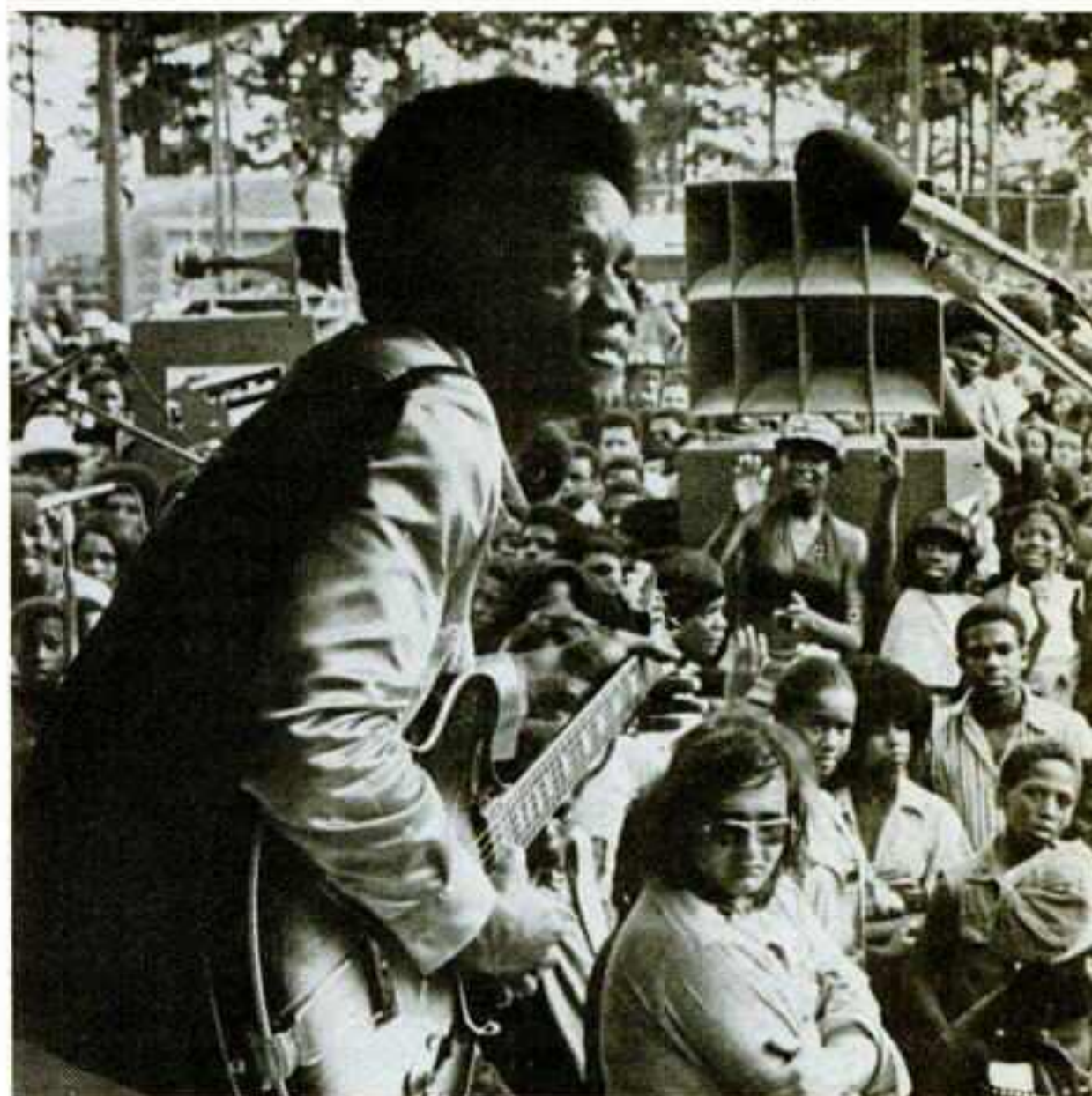
Harvey Burdg, vice president of the new syndication firm operating out of Tulsa, says the service is designed to sound like a live personality and features comedy and the voices of recording artists introducing their hits, as well as music geared to the individual station.

Available seven days a week, 365 days a year, the show is offered to a station in programs ranging from two-to-eight hours daily. It is available in three music formats—all

hosted by Pippin—including country, MOR, and contemporary easy listening.

Contemporary Programming furnishes a new reel for each day, designed specifically for that day. Individual cartridges for each station features Pippin doing local announcements about the station and city where the programming is being aired.

The firm also has a music service called "Love Country" which features both announced and unannounced titles of pop artists doing country tunes and country artists doing pop tunes with emphasis on standard romantic musical selections.



KCOH photo

**STREET SINGER**—Johnny "Guitar" Watson entertains a huge crowd in Houston brought together by KCOH-AM for the sixth annual street festival at Finnegan Park. The event, cosponsored by Coca-Cola, also featured Annette Snell, Jimmy Lewis, Reggie Gardner and the Rev. Eugene Williams and the Interdenominational choir.

sent a hotel reservation form which will entitle you to a discount on your hotel room.

The registration fee covers all work materials, entrance to all sessions, the Breakfast Rap Session, the

two luncheons, a concert, entrance to the college seminar, and tours of local radio stations.

Several equipment manufacturers and radio service firms will be exhibiting product at the meeting.

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## Programming Comment

Art Morris, Music Director  
KTTN-AM, Trenton, Mo.

More and more music programmers are surely having the same problem I am. This is in regards to Charlie Rich. Charlie is a great talent and the public really likes him.

But here is the problem: When Charlie came to the fore last year, he was on Epic. And now, due to his success, his old label RCA is cashing in on that success with releases of old recordings. And the public seems to like them, "There Won't Be Anymore" being a prime example. Now, Mercury is getting in on the act with "A Field of Yellow Daisies."

I'm worried that Charlie's career may be ruined by all this exposure. But don't get me wrong, I personally like Charlie Rich, though I've never met him. I like the new productions. Billy Sherill has done wonders for Charlie. I don't care for the old recordings.

But in a market like ours where country crossover permeates our playlist, what do you do? Even our jocks are getting tired of playing Charlie Rich. Maybe some other MOR programmers have some idea of what a fellow could do. We have a responsibility to the audience to play what they want (not to mention the man in the front office). I just wonder how Charlie feels about all these releases?

## NMPA Officers Elected Again

NEW YORK—Incumbent officers of the National Music Publishers' Assn., were reelected to their posts at a meeting of the organization's board of directors June 19.

Retaining their positions for another year are Salvatore Chiantia, president; Wesley Rose, vice president; Leon Brettler, secretary; Alan Shulman, treasurer; Al Brackman, assistant secretary; and Ralph Peer II, assistant treasurer. Leonard Feist was again named executive vice president.

The day before the board meeting, members of NMPA adopted a bylaws amendment enlarging the board to 18 from the previous 15. Elected to the newly created seats were Robert Gordy, Irwin Robinson and Sidney Shemel.

## Jazz Is An Accommodation Not a Necessity Say Racks

By JOHN SIPPLE

LOS ANGELES—Jazz is a necessary "accommodation" to the average rackjobber, who admits that even with a Herbie Hancock, Deodato or Herbie Mann hit album, improvisation is about 3 to 5 percent of his business.

The good, consistent jazz customer is not a rack patron, according to Harold Sulman, national purchasing chief for ABC Records & Tape.

Sulman says ABC maintains a 125-title best-selling jazz LP list where the account wants or merits it, but most racks have one header only and there are about 25 titles available.

Paul David, president of Stark Record Service, Canton, O., who operates in an eight-state area, concurs. He says he uses up to 200 titles, but it's rare account, one where there is probably heavy college-university trade. And he emphasizes that the titles are "warhorses."

Lou Fogelman, who oversees buying for the 46-store Warehouse chain throughout California, finds about the same percentage for jazz in his outlets as does a rack.

The cross-over albums like Hancock, he opines, are hard to categorize. "Are they rock or jazz? They start out jazz, but then go commercial and make the pop LP charts."

They certainly stimulate interest in the entire jazz field," Fogelman says.

He has not run a jazz label sale for about two years. Recalling that last incident, he says in comparison to a classical label catalog-wide sale, they did just "fair." But he would welcome more chances to try, as he feels the market is more prone to jazz today. Dave Lieberman, Lieberman Enterprises, Minneapolis, also feels jazz tastes broadening.

Rackjobbers echo his feeling. "We don't get enough coop advertising from jazz labels and we don't get enough coop from major labels when they give jazz acts to promote," Sulman says. Fogelman feels he could do well in California radio promotion because "we have some dynamite jazz stations through the state." He points out that Jim Kolitz, Warehouse ad director, has pinpointed his ad expenditures for jazz to a point where they have come off well.

Sulman points up the need for correlation between jazz rack inventory and tours. Sulman, son of Stan Sulman, who Norman Granz always felt was a key figure in breaking a jazz album when he actively had lines through the fifties, notes the utter lack of major jazz clubs in so many metropolitan cities. Tours are the only way to make up for this deficiency, he feels.

## Singles Slump In Germany —Cite Price Rise; LP's Up

HAMBURG—Price rises and the lack of new trends have been blamed for the slump in singles' sales revealed by the Federal Association of the Phonographic Trade.

In the first quarter of this year 16 percent—two million—fewer singles were sold than in the corresponding period the previous year, according to FAPT statistics.

The German record trade has put the sales regression down to a cost increase which increased the retail price of a single by about one mark.

It also blamed an apparent lack of trends which past experience has proved stimulate impulse buying of singles.

Album sales increased by an overall 20 percent in the same period although full-price LP's dropped by 4 percent.

Most significant gain was in the

mid-price category—up 51 percent—with budget albums showing a 34 percent rise.

The record industry has pointed at vigorous importing of low-priced product as the reason for the album sales figures.

The statistics show an overall 24 percent increase in the sales of what the FAPT terms high-brow music, including serious music, classical, spoken word and poetry.

German tape sales are progressing and the statistics show a 64 percent increase. But again it was the low-priced categories which jumped significantly—246 percent up.

Records imported for the first quarter of this year remained constant with those of last year, at about 1.6 million.

But exports rose by 19 percent for records and 32 percent for tapes.

## Graphics Stress Charm 8 Sound-Alike In Packaging

FARMINGTON HILLS, Mich.—Charm 8, a new line of sound-alike 8-track cartridges released by Magnetic Video Corp. here, is using a graphics approach which emphasizes that the music is a copy of an original recording.

The firm's labels contain the words "Sound-Alike Collection" in a cursive type size.

The copy does not, however, contain any reference at all to the artists whose hits are being copied.

(Irving O. Spiegel, veteran industry attorney, reportedly started the trend in Los Angeles toward less misleading packaging and copy in instructions to the Bihari Brothers and their sales manager Howard Alperin for their own Music Trends tape series of copied hits.)

Charm 8's packages contain the following: "Charm 8 features new artists whose musical performances are amazingly like the originals. This is not an original artist recording."

## Call Letters Change; Switch to 'Solid Gold'

LOS ANGELES—Two stations changing call letters have also changed to programming formats created by Drake-Chenault. They are KWWK-FM in Minnesota which dropped country for the automated "Solid Gold" programming and WQPO-FM in Harrisonburg, Va., which is also airing that feature. It was formerly WWSA-FM.

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# 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.

- 1 **MARTHA REEVES, MCA:** WPLR-FM, KQIV-FM, WRRN-FM, WORJ-FM, KOME-FM, KZAP-FM, KTMS-FM
- 2 **ROBERT HUNTER, TALES OF THE GREAT RUM RUNNERS, Round Records:** WOWI-FM, WKTK-FM, KLDF-FM, KQIV-FM, WOUR-FM, WORJ-FM
- 3 **KEITH JARRETT, TREASURE ISLAND, Impulse:** KCFR-FM, WOWI-FM, WPLR-FM, KLDF-FM, KZAP-FM
- ELTON JOHN, CARIBOU, MCA:** WRRN-FM, KGB-FM, WORJ-FM, KTMS-FM, KZAP-FM
- KING BISCUIT BOY, Epic:** WYVS-FM, WBRJ-FM, WPLR-FM, WIOT-FM, WBAB-FM
- PFM, THE WORLD BECAME THE WORLD, Manicore:** WPLR-FM, WYVS-FM, WRAS-FM, WOUR-FM, WORJ-FM
- RICHARD TORRENCE, EUREKA, Shelter:** KCFR-FM, WYVS-FM, KYLE-FM, KZAP-FM, CHUM-FM
- JAMES TAYLOR, WALKIN MAN, A&M:** KTMS-FM, KGB-FM, WNEW-FM, KZAP-FM, KLDF-FM
- 4 **NITTY GRITTY DIRT BAND, STARS AND STRIPES FOREVER, United Artists:** WORJ-FM, WNEW-FM, KCFR-FM, KLDF-FM
- MINNIE RIPPERTON, PERFECT ANGEL, Epic:** KOME-FM, WPLR-FM, KCFR-FM, KZAP-FM
- 5 **DUCKS, DUCKS DELUX, RCA:** WIOT-FM, WPLR-FM, KOME-FM
- ARTHUR BROWN'S KINGDOM COME, JOURNEY, Passport:** KCFR-FM, WPLR-FM, WIOT-FM
- GAP BAND, MAGICIANS HOLIDAY, Shelter:** WOWI-FM, WYVS-FM, CHUM-FM
- GRINDER SWITCH, HONEST TO GOODNESS, Capricorn:** WYVS-FM, WOUR-FM, WNEW-FM
- JOHN KLEMMER, MAGIC AND MOVEMENT, Impulse:** KCFR-FM, WKTK-FM, KLDF-FM
- FLYING BURRITO BROS., CLOSE UP THE HONKY TONKS, A&M:** WPLR-FM, KZAP-FM, WRRN-FM
- URIAH HEEP, WONDERWORLD, Warner Bros.:** WORJ-FM, KTMS-FM, WNEW-FM
- WENDY WALDMAN, GYPSY SYMPHONY, Warner Bros.:** WPLR-FM, KTMS-FM, KOME-FM
- 6 **ASHFORD AND SIMPSON, I WANNA BE SELFISH, Warner Bros.:** WPLR-FM, WNEW-FM
- AMERICA, HOLIDAY, Warner Bros.:** KTMS-FM, WNEW-FM
- JIMMY CLIFF, STRUGGLING MAN, Island:** KZAP-FM, KLDF-FM
- BOB DYLAN AND THE BAND, BEFORE THE FLOOD, Asylum:** WNEW-FM, KLDF-FM
- SANDY DENNY, LIKE AN OLD FASHIONED WALTZ, Island:** CHUM-FM, KZAP-FM
- CHARLES EARLAND, LEAVING THIS PLANET, Prestige:** KCFR-FM, KJLH-FM
- EMBRYO, WE KEEP ON, BASF:** WOWI-FM, WKTK-FM
- HANSON, MAGIC DRAGON, Manicore:** WYVS-FM, CHUM-FM
- HEARTSFIELD, THE WONDER OF IT ALL, Mercury:** WORJ-FM, WRAS-FM

- PAUL HORN, VISIONS, Columbia:** CHUM-FM, WORJ-FM
- ETTA JAMES, COME A LITTLE CLOSER, Chess:** KZAP-FM, KJLH-FM
- BOB JAMES, ONE, CTI:** KOME-FM, KZAP-FM
- ALBERT KING, I WANNA GET FUNKY, Stax:** WBAB-FM, WNOE-FM
- IMPRESSIONS, FINALLY GOT MYSELF TOGETHER, Curtom:** WRRN-FM, KJLH-FM
- MURRAY McLAUCHAN, DAY TO DAY DUST, Epic:** WYVS-FM, WIOT-FM
- HUGH MASEKELA, I AM NOT AFRAID, Blue Thumb:** KZAP-FM, KJLH-FM
- MARVIN GAYE, LIVE, Motown:** KJLH-FM, KZAP-FM
- NAZARETH, RAMPANT, (Import) Mooncrest:** WNEW-FM, KOME-FM
- RENAISSANCE, TURN OF THE CARDS, Sire:** WKTK-FM, WOUR-FM
- RIOT, WELCOME TO THE WORLD OF RIOT, Motown:** WBRJ-FM, KTMS-FM
- JOHN STEWART, PHOENIX CONCERTS LIVE, RCA:** KQIV-FM, CHUM-FM
- MARY TRAVERS, CIRCLES, Warner Bros.:** KTMS-FM, WORJ-FM
- GINO VANELLI, POWERFUL PEOPLE, A&M:** KYLE-FM, CHUM-FM
- MUDDY WATERS, UNKIN FUNK, Chess:** WYVS-FM, WRAS-FM
- JIM WEBB, LAND'S END, Asylum:** WIOT-FM, KTMS-FM
- DUKE WILLIAMS AND THE EXTREMES, FANTASTIC FEDORA, Capricorn:** WPLR-FM, WOUR-FM
- BAD COMPANY, Island:** WKNT-FM, KLDF-FM
- SANDY BULL, THE ESSENTIAL SANDY BULL, Vanguard:** WPLR-FM, KCFR-FM
- 7 **BRIAN AUGER, GENESIS, Polydor:** KCFR-FM
- ELVIN BISHOP, LET IT FLOW, Capricorn:** KZAP-FM
- BREWER AND SHIPLEY, Capitol:** WNOE-FM
- CAPT. LOCKHEED AND THE STARFIGHTERS, (Import) United Artists:** WOUR-FM
- CHI-LITES, TOBY, Brunswick:** KUTE-FM
- CLIFTON CHENIER, OUT WEST, Arhoolie:** KCFR-FM
- JEFFERY COMANOR, Epic:** KZAP-FM
- CYMANDE, PROMISED HEIGHTS, Janus:** WYVS-FM
- PAUL DAVIS, RIDE 'EM COWBOY, Bangg:** KOME-FM
- JIM DAWSON, RCA:** KPRI-FM
- DR. MUSIC, BEDTIME STORY, CRT:** CHUM-FM
- GEORGE DUKE, FACES IN REFLECTION, MPS Stereo:** KJLH-FM
- ELF, CAROLINA COUNTRY BALL, (Import) EMI:** WOUR-FM

- JOHN FAHEY, THE ESSENTIAL JOHN FAHEY, Vanguard:** KCFR-FM
- MATTHEW FISHER, I'LL BE THERE, RCA:** WORJ-FM
- HENRY FRANKLIN, THE SKIPPER AT HOME, Black Jazz:** KCFR-FM
- RON GARNER, RCA:** WYVS-FM
- GRATEFUL DEAD, FROM MARS HOTEL, Grateful Dead:** WNEW-FM
- DON SUGARCANE HARRIS, I'M ON YOUR SIDE, BASF:** KZAP-FM
- JOE HENDERSON, ELEMENTS, Milestone:** WIOT-FM
- HUES CORP., FREEDOM FOR THE STALION, RCA:** KUTE-FM
- THE INCREDIBLE STRING BAND, HARD ROPE AND SILKEN TWINE, Reprise:** KCFR-FM
- WAYLON JENNINGS, THIS TIME, RCA:** KZAP-FM
- DAVE LEIBMAN, LOOKOUT FARM, ECM/Polydor:** KCFR-FM
- LINDA LEWIS, HEART STRINGS, Warner Bros.:** KTMS-FM
- KEN LITTLE, SOLO, Dharma:** WKNT-FM
- LUCIFER'S FRIEND, WHERE THE GROUPIES KILLED THE BLUES, Vertigo:** WKNT-FM
- MCCRARY, Cats Eye:** KJLH-FM
- MEGAN MCDONOUGH, SKETCHES, Wooden Nickel:** WORJ-FM
- JAE MASON, CROSSROADS, Buddha:** KFMY-FM
- PERSUADERS, BEST THING THAT EVER HAPPENED, AVCO:** KUTE-FM
- BILLY PAUL, LIVE IN LONDON, Philly Int.:** KUTE-FM
- SEVENTH WAVE, THINGS TO COME, Gull:** WKNT-FM
- EARL SCRUGGS REVUE, ROCKIN CROSS THE COUNTRY, Columbia:** KFMY-FM
- SOCRATES, ON THE WINGS, P.I.:** WYVS-FM
- SPARKS, KIMONO MY HOUSE, Island:** WKNT-FM
- JAMES LEE STANLEY, THREES A CHARM, Wooden Nickel:** KTMS-FM
- SYRETTA, Motown:** KTMS-FM
- 10 C.C., SHEET MUSIC, U.K.:** KLDF-FM
- THREE MAN ARMY, TWO, Warner Bros.:** KOME-FM
- ISAO TOMITA, SNOW FLAKES ARE DANCING, Red Seal:** WORJ-FM
- MICHAEL UREANIKA GROUP, Inactin, Spiegelei:** WKNT-FM
- VARIOUS ARTIST, THE DRUMS, Impulse:** KCFR-FM
- EBERHARD WEBER, THE COLORS OF CHLOE, ECM/Polydor:** KCFR-FM
- DAVID WERNER, WHIZZ KID, RCA:** WRRN-FM
- BERRY WHITE, TOGETHER BROTHERS, 20th Century:** KUTE-FM
- DARRYL WAY'S WOLF, London:** KCFR-FM

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

- ATLANTA, GA.: WRAS-FM, Drew Murray; 3, 6  
 BABYLON, N.Y.: WBAB-FM, Malcolm Davis; 3, 6  
 BALTIMORE, MD.: WKTK-FM, Joe Buccheri; 2, 5, 6  
 COMPTON, CA.: KJLH-FM, Rod McGrew; 6  
 DENVER, CO.: KCFR-FM, Bob Stecker; 3, 4, 5, 6, 7  
 EUGENE, ORE.: KFMY-FM, Janice Whitaker  
 HOUSTON, TEXAS: KLDF-FM, Jim Hilty; 2, 3, 4, 5, 6  
 KENT, OHIO: WKNT-FM, Harry Suttillier  
 LOS ANGELES, CA.: KUTE-FM, Lucky Pierre  
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 3, 4, 5, 6  
 NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong; 6  
 NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 3, 4, 5, 6  
 NORFOLK, VA.: WOWI-FM, Larry Dinger; 2, 3, 5, 6  
 ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6

- PORTLAND, ORE.: KQIV-FM, Larry Scott; 1, 2, 6  
 PROVIDENCE, R.I.: WBRJ-FM, Dick Wingate; 3, 6  
 SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 3, 4, 5, 6  
 SAN DIEGO, CA.: KCB-FM, Art Schroeder; 3  
 SAN DIEGO, CA.: KPRI-FM, Mike Harrison  
 SAN JOSE, CA.: KOME-FM, Cliff Feldman; 1, 4, 5, 6  
 SANTA BARBARA, CA.: KTMS-FM, Mike Stallings; 1, 3, 5, 6  
 TEMPLE, TEXAS: KYLE-FM, Bill Grant; 3, 6  
 TOLEDO, OHIO: WIOT-FM, Dave Lonco; 3, 5, 6  
 TORONTO, CANADA: CHUM-FM, Benji Karch; 3, 5, 6  
 UTICA, N.Y.: WOUR-FM, Steven Huntington; 2, 3, 5, 6  
 VALDOSTA, GA.: WYVS-FM, Bill Tullis; 3, 5, 6  
 WARREN, PA.: WRRN-FM, Max Patch; 3, 5, 6

## Bubbling Under The HOT 100

- |                                                                       |                                                                   |
|-----------------------------------------------------------------------|-------------------------------------------------------------------|
| 101-WOVOKA, Redbone, Epic 11131 (Columbia)                            | 105-MAKIN' THE BEST OF A BAD SITUATION, Dick Feller, Asylum 11037 |
| 102-IT COULD HAVE BEEN ME, Sami Jo, MGM 7034                          | 106-IT'S BETTER TO HAVE AND DON'T NEED, Don Covay, Mercury 73469  |
| 103-KALIMBA STORY, Earth, Wind, & Fire, Columbia 46070                |                                                                   |
| 104-MA! (HE'S MAKING EYES AT ME), Lena Zavaroni, Stax 0206 (Columbia) |                                                                   |

## Bubbling Under The Top LP's

- |                                                                                         |                                                                 |
|-----------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| 201-PREMIATA FORMERIA MARCONI, The World Became The World, Manicore MC 66673 (Atlantic) | 204-LANI HALL, Sundown Lady, A&M 4359                           |
| 202-NITTY GRITTY DIRT BAND, Stars And Stripes Forever, United Artists UA-LA 184-72      | 205-CHI-LITES, Toby, Brunswick BL 754200                        |
| 203-NAZARETH, Rampant, A&M SP 3641                                                      | 206-ROBERT HUNTER, Tales Of The Great Rum Runners, Round RX 101 |
|                                                                                         | 207-ELVIN BISHOP, Let It Flow, Capricorn CP 0134 (Warner Bros.) |
|                                                                                         | 208-RENAISSANCE, Turn Of The Cards, Sire SAS 7502 (Famous)      |

# Radio-TV Programming

## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Kris Eric Stevens has left KKDJ-FM in Los Angeles and formed a firm called Krishane to produce syndicated programming. His phone number is 213-559-0343 in case old friends want to call. . . . Mark Karahadian, 213-793-5863, is looking for a new job; he'd been at KCMA-FM in San Francisco. . . . K.O. Bayley is now the 10 p.m.-2 a.m. personality at KSEA-FM in San Francisco; another superjock has gone FM. Of course, K.O., under one name or another, worked FM before in New York. . . . KIKN-AM, Corpus Christi, Texas, is looking for a good operations manager. Talk to Otis Dunagan at 512-884-3986. But Bill Peyton and his wife are going back to Richmond, Va., and so KIKN-AM needs a good, stable all-around man. The station is also looking for a good copywriter and this might be a chance for a female to invade radio.

Ray Oakes at the University of Wisconsin in Superior, Wis., is doing a survey on the factors that go into the decision of whether to play a record at a radio station. Questionnaire has gone out to tons of program directors.

KMPC-AM, Los Angeles, has introduced a record request line. Program director Mark Blinoff says that listener requests will be used "as guidelines" to the songs, records, and artists to be aired, not for requests of particular records during particular programs or for dedicating tunes to other listeners. For all you record promotion men, the request number is 213-464-2300.

Flo & Eddie have moved their "By the Fireside" show from KROQ-AM in Los Angeles to KRLA-AM, same city. The show is available for syndication via Earful Productions, 213-467-7703. Talent for the program (the show has had such as Ringo Starr and Alice Cooper live) is being coordinated by the Wartoke Concern at 213-656-5701. It's a two-hour show, weekly. . . . For you radio stations that would like to be The Miss American Teen-Ager station in your area, call up an old friend—Sol Abrams at 201-461-5300 or write him care of Miss American Teen-Ager Inc., 1605 Lemoine Ave., Fort Lee, N.J. 07024. And I guess even foreign operations could sound him out about details. The competition and promotion is now in its 15th year. More than 250,000 girls between 13-17 years of age vied in the pageant last year.

Jim Stone of WJIM-AM in Lansing, Mich., is editing a six-hour documentary on singer Bobby Darin. Interviewed in the show are Don Kirshner, Murry the K, Bob Crewe, Charles Koppelman, Connie Francis, Tony Orlando, Bobby Scott, and New York publicist Harriet Wasser. . . . Neil H. Gray, program director of KTKN-AM in Ketchikan, Alaska, notes that Cathy (Chris Collins) Hindman has been added to the station's part-time staff and will be doing some production work, as well as a segment on the affiliate's TV evening news. "Reaction was a little 'scared' at first, but since then it's all good. She's the first female personality that I know of here, so it was really a different direction. I might add that she got the job over five men who applied for the same position. Also, Greg Dailey has joined our staff in the evenings. The rest of the lineup is the same—news director Bob Kern in morning drive, myself

in mid-day, Bob Dorn in afternoon drive, Van Browne, Darryl Rehkopf, and Cathy on weekends." And Gray adds that he feels there is room for women in radio, "they just have to go after the jobs."

The lineup at KSLQ-FM in St. Louis now has Robert W. (Bob) Hooper 6-10 a.m., program director Gary Bridges until 2 p.m., Ted Anthony 2-6 p.m., the Red Baron 6-10 p.m., the Boogie Man 10 p.m.-2 a.m., and music director Jonnie King 2-6 a.m. Al Casey has shifted to KSD-AM in the market and Chuck (The Chuckker) Roberts is now reading cue cards on WXLO-FM, New York. . . . If any of you guys ever need a sound effects library, write Thomas J. Valentino, 151 West 46th St., New York, N.Y. 10036. He has a package of more than 500 sound effects on 15 albums for \$75. . . . Carl Drake, 217-789-4213, has left WFMB-AM in Springfield, Ohio, and is looking for work at any major or professionally run medium market station. Has six years of experience, including music director chores.

KFAC-AM-FM, Los Angeles classical music station, has entered a pact with Chris Stone Productions in order to offer clients original music in any commercials they want. Chris Stone is a noted electronic music arranger and composer; he records for ABC/Dunhill Records.

## KNEW-AM May Go to Country

SAN FRANCISCO—All indications seem to be that Metromedia-owned KNEW-AM in Oakland will very shortly switch from its oldies type format to become the only full-time country music station locally.

While a spokesman at the station would neither confirm nor deny the seemingly imminent change to a country music format, Bill Ward, general manager of Metromedia's country music station in Los Angeles, KLAC-AM, has been brought in as KNEW-AM's interim general manager to replace Ken Gaines, who has resigned as the station's general manager.

It has also been reported that freelance programming consultants Willis Duff and Sebastian Stone have been retained by Metromedia to effect the shift to the country music format.

The city has not had a full-time country music station for many months since KSAY-AM was purchased by KIOI-FM to be simulcasted with the pop music station.

MORE MANNA FROM THE GREAT WEENIE TO GIVE SUCCESS TO TIME N' TEMP JOCKS AND GRANT BLESSINGS TO PERSONALITIES.

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## CLASSIFIED ADVERTISING DOESN'T COST, IT PAYS.

## BOOK REVIEW

## History of Sound Schicke's Study

NEW YORK—In case anyone needed reminding, quadrasonic is only the latest example of the record industry's inability to achieve quick standardization when faced with a new technological breakthrough.

It was only shortly after the invention of the phonograph by Edison almost 100 years ago that the fledgling industry faced its first configuration battle—cylinder vs. disk—and that historic struggle is well told in "Revolution in Sound," the book by Charles Schicke just published by Little, Brown and Co.

Schicke, a veteran recordman whose label affiliations over the years have included executive responsibilities at Columbia, Epic, Caedmon, and more recently London, writes with a fine flair for digestible detail in tracing the complex technical and commercial origins of the industry from its infancy to its current 4-channel dilemma.

Along the way the reader is treated to a provocative rundown of early patent struggles, and the formation of manufacturing firms and a series of mergers that finally led to the establishment of Columbia and RCA Victor, and later of Decca, and the host of independents which followed. The development of merchandising techniques, through the rise of racks, onestops and direct marketing is also well documented.

For many readers, Schicke's inside view of the introduction of the longplay record and the battle of speeds it kicked off between Columbia and RCA will prove the most interesting single topic in this compact history of the industry. At \$6.95, the price of an LP, the book is a worthwhile addition to the small catalog of volumes dealing with the industry. IS HOROWITZ

## Orchestras Get \$6.98 Mil Grants

LOS ANGELES—Grants totaling \$6.98 million have been made by the National Endowment for the Arts to orchestras for the current fiscal year.

Nancy Hanks, the fund chairman, notes that \$5.56 million is from federal funds and \$1.42 million is from private sources.

Around 45 percent of all orchestra grants are for youth-related programs.

The endowment fund, headquartered in Washington, increased its basic grants to major orchestras from \$100,000 to \$140,000 in the fiscal year ending June 30.

## Buck Owens Hit With Legal Suit

BAKERSFIELD, Cal.—Two lawsuits seeking approximately \$420,000 have been filed in County Court here against Buck Owens on behalf of former producer Earl Ball and artist Freddie Hart.

The first suit, filed by Ball, contends that he made an oral agreement with Owens in 1971 to produce a specified number of records, and that they sold in sufficient number to bring him \$75,000. Instead, he claims, he received only \$4,109 for his work.

The second suit, filed by Hart, charges breach of contract and fraud in nine counts of action, and claims that he lost the rights to some of his copyrights through Owens.

He is asking for \$350,000 in damages.

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# Classical Music

## Joplin & Ragtime Releases Are Rolling at Merry Pace

By ROBERT SOBEL

NEW YORK—The spate of ragtime releases continues at a merry pace, with at least three companies issuing more of same—including a two record set—within the past several weeks.

Not only are they vying for the customer dollar by issuing the same tunes but now the coals are heating with the albums themselves carrying similar names. A case in point, either inadvertently or by design, is the

### Milhaud Dead at 81

NEW YORK—Darius Milhaud, avant-garde French composer who specialized in polytonality, died in Geneva on June 22 at the age of 81. He composed 400 works in 45 years, which included operas, ballet, cantatas and symphonies.

Milhaud came to the U.S. during World War II and taught at Mills College, Oakland, Calif. Among his students was Dave Brubeck. His recordings were released on Turnabout, Vox and Nonesuch, among others.

newly released Golden Crest two-record set "Ragtime at the Rosebud," which features Milton Kaye performing works by Artie Matthews, Arthur Marshall, Scott Joplin, Tom Turpin, Scott Hayden and Louis Chauvin. Also released is an Angel Records album "Rosebud Marches and Rags of Scott Joplin," with Lee Erwin playing on the Fox Capitol Theater Wurlitzer Pip pipe organ. The record features songs by Kerry Mills, Eubie Blake, Harry Guy and Joplin.

To add to the Joplin-ragtime stakes race is Biograph, which just recently issued "Elite Syncopations" and "The Entertainer," billed as classic ragtime from piano rolls. "The Entertainer" on one side contains all the tunes from the film "The Sting." Also recently released is the "Black and White Rag," featuring Joe (Fingers) Carr, on Capitol, which includes "Maple Leaf Rag," tune featured on other records.

Meanwhile, taking in the marbles regarding classical chart action are versions by Nonesuch (two records),

Angel (two records) and Golden Crest. Of particular interest is the fact that Nonesuch's two records on Joplin rags featuring Joshua Rifkin, originally released separately, have crossed over to the LP chart as a two-record package, while maintaining prominent positions as single albums on the classical chart.

### ASCAP Awards To Orchestras

NEW YORK—Fifteen American symphony orchestras received plaques and \$13,000 in cash awards from ASCAP last week, in honor of their "adventuresome programming of contemporary music during the season 1973/1974."

These annual awards go to orchestras in three distinct categories. ASCAP-Major Orchestra Awards, which consist of a check for \$2,000 each plus a plaque, went to: Los Angeles Philharmonic Orchestra, Los Angeles, California, Zubin Mehta, music director; Minnesota Orchestra, Minneapolis, Minnesota, Stanislaw Skrowaczewski, music director; National Symphony Orchestra, Washington, D.C., Antal Dorati, music director.

ASCAP-Metropolitan Orchestra Awards, which consist of a check for \$1,500 each plus a plaque, went to: Corpus Christi Symphony Orchestra, Corpus Christi, Texas, Maurice Peress, music director; Tucson Symphony Orchestra, Tucson, Arizona, Gregory Millar, music director and conductor; Madison Symphony Orchestra, Madison, Wisconsin, Roland Johnson, conductor.

ASCAP-Urban Orchestra Awards, which consist of a check for \$500 each plus a plaque, went to: Abilene Philharmonic Orchestra, Abilene, Texas, George Yaeger, music director and conductor; Springfield Symphony Orchestra, Springfield, Ohio, John E. Ferritto, music director and conductor; Wheeling Symphony Orchestra, Wheeling, West Virginia, Jeff H. Cook, conductor.

ASCAP-Community Orchestra Awards consisted of a check for \$200 each and a plaque.

## NMC Calls for Support Of Contemporary Music

NEW YORK—Criticizing that contemporary music accounts for only 7 percent of the works performed by American symphony orchestras, the National Music Council has called for all U.S. conductors and music directors to "schedule contemporary music as a matter of course" and double the amount of contemporary music being programmed.

The council—which represents 59 American music organizations—called for establishment of local committees in each community comprised of critics, conductors, musicians, and orchestra managers and board members to work together to increase the programming of contemporary music and to develop for contemporary music "the same audience craving as exists for other contemporary arts." Beginning with the 1974-75 season, the National Music Council will bestow special honors upon local organizations that display "the most marked commitment to contemporary music by at least doubling the present 7 percent national average performance statistics."

The Council also approved plans for coordinated celebration of the coming U.S. Bicentennial.

The Performance Committee of

*(Continued on page 27)*

## 10 Releases by ABC-Westminster

LOS ANGELES—Jay Lasker, president of ABC Records, announces a 10-record June release in the ABC/Westminster Gold Album series, offering repertory ranging from the Renaissance to the 20th century. These ABC classical LP's supplement the Westminster Grand Award albums, budget-priced at \$3.49 and aimed at the audience for piano rags and music of the '20s.

Featured among the Gold Albums is a collection of Fritz Kreisler encores titled "Puttin' on the Fritz," performed by violinist Julian Olevsky and piano accompanist Wolfgang Rose.

Also included in the new Westminster release are two LP's headlining Russian pianist Emil Gilels, a Beethoven/Medtner Sonata coupling and an album devoted to Faure's First Piano Quartet; a collection titled "The Italians: Early Songs" by tenor Hugues Cuenod; the "Missa Quarti Toni" by Victoria in a performance by French and Spanish forces; Beethoven's "Diabelli" Variations played by pianist Daniel Barenboim; Britten's "Matienees Musicales" and Respighi's "Rossiniana" by the Vienna State Opera Orchestra under Robert Zeller; an album of music for cello and orchestra by Villa-Lobos featuring Aldo Parisot as cello soloist; music of Messiaen, including the "Petites Liturgies de la Presence Divine," conducted by Marcel Couraud; and a "20th Century Violin Concert" by Robert Gerle, Hermann Scherchen conducting.

## Classical Notes

Vanguard has released a special twofer, "George Feyer Plays the Essential George Gershwin" and "The Essential John Fahey" and "The Essential Sandy Bull." ... WCLV, Cleveland Fine Arts station, raised \$13,120 from listeners for Cleveland Institute of Music over recent weekend. Money came from public service spot announcements, some two to three per hour during regular programming. ... Station WFMT, Chicago Fine Arts station, claims that 40 percent of its broadcast revenue now consists of program (rather than spot) sales, and that revenues rose 24 percent last year with similar gains occurring this year.

Marlboro Music Festival opens 24th season in Vermont on Saturday (6). Opening concerts are dedicated to memory of Pablo Casals. ... Gustav Meir named professor of conducting and ensembles at the University of Rochester's Eastman School of Music. ... Eubie Blake honored by Rutgers University, New England Conservatory of Mu-

sic and Dartmouth, all within a period of two weeks. ... Indianapolis Symphony attained total of \$365,000 in pledges and gifts toward achieving its goal of \$375,000. ... Eighty young musicians from U.S. selected

*(Continued on page 27)*

## Connoisseur In Series Follow-Up

NEW YORK—The success of Connoisseur Society's Volumes 1 and 2 of "Great Hits You Played When You Were Young" has sparked release on Monday (1) of Volumes 3 and 4 in the series. Selections feature pieces taught in music schools as well as a number of "oldies" which were once taught.

On July 1, CS will also release an all Gershwin record with such pieces as the Second Rhapsody, "I Got Rhythm" variations, and Cuban

*(Continued on page 27)*

Billboard Top 50

Billboard SPECIAL SURVEY for Week Ending 7/6/74

# 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	5	6	<b>ANNIE'S SONG</b> John Denver, RCA 0295 (Cherry Lane, ASCAP)
2	2	13	<b>IF YOU LOVE ME (Let Me Know)</b> Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
3	3	8	<b>HAVEN'T GOT TIME FOR THE PAIN</b> Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
4	1	12	<b>YOU WON'T SEE ME</b> Anne Murray, Capitol 3867, (Maclean, BMI)
5	8	9	<b>WEAVE ME THE SUNSHINE/I DON'T KNOW WHAT HE TOLD YOU</b> Perry Como, RCA 0274, (Donert, Roncom, ASCAP)
6	10	10	<b>COME MONDAY</b> Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
7	4	14	<b>SUNDOWN</b> Gordon Lightfoot, Reprise 1194 (Moose, CAPAC)
8	19	4	<b>YOU AND ME AGAINST THE WORLD</b> Helen Reddy, Capitol 3897 (Almo, ASCAP)
9	14	9	<b>THE AIR THAT I BREATHE</b> The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP)
10	6	11	<b>YOU MAKE ME FEEL BRAND NEW</b> The Stylistics, Avco 4634, (Mighty Three, BMI)
11	15	8	<b>PLEASE COME TO BOSTON</b> Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
12	7	16	<b>OH VERY YOUNG</b> Cat Stevens, A&M 1503, (Ackee, ASCAP)
13	11	9	<b>I DON'T SEE ME IN YOUR EYES ANYMORE</b> Charlie Rich, RCA 0260 (Music Of The Times Music, ASCAP)
14	17	11	<b>GEORGIA PORCUPINE</b> George Fischhoff, United Artists 410, (United Artists, ASCAP)
15	12	17	<b>HELP ME</b> Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
16	9	13	<b>I WON'T LAST A DAY WITHOUT YOU</b> Carpenters, A&M 1521, (Almo, ASCAP)
17	21	6	<b>TRAIN OF THOUGHT</b> Cher, MCA 40245, (WB, ASCAP)
18	13	13	<b>MY GIRL BILL</b> Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
19	28	5	<b>IF YOU TALK IN YOUR SLEEP</b> Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
20	24	7	<b>YOU'LL NEVER KNOW</b> Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
21	27	5	<b>LOVE'S THEME</b> Andy Williams, Columbia 46049 (Sa-Vette/January, BMI)
22	20	17	<b>ONE HELL OF A WOMAN</b> Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
23	32	4	<b>WORKIN' AT THE CAR WASH BLUES</b> Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
24	23	8	<b>BILLY, DON'T BE A HERO</b> Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
25	26	6	<b>RIKKI, DON'T LOSE THAT NUMBER</b> Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
26	29	6	<b>KING OF NOTHING</b> Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI)
27	25	9	<b>BAND ON THE RUN</b> Paul McCartney & Wings, Apple 1873 (Capitol) (McCartney, ATV, BMI)
28	33	4	<b>ROCK THE BOAT</b> The Hues Corporation, RCA 0232 (High Ground, BMI)
29	34	2	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic 3025 (Skyforest, BMI)
30	31	5	<b>THIS SONG IS DRIVING ME CRAZY</b> Tom T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI)
31	37	4	<b>IF YOU GO AWAY</b> Terry Jacks, Bell 467 (E.B. Marks, BMI)
32	39	4	<b>BE THANKFUL FOR WHAT YOU GOT</b> William De Vaughn, Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)
33	30	10	<b>SONG FOR ANNA</b> Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
34	-	1	<b>CALL ON ME</b> Chicago, Columbia 46062 (Big Elk, ASCAP)
35	36	3	<b>MOONLIGHT SERENADE</b> Deodato, MCA 40252 (Robbins, ASCAP)
36	41	3	<b>WHEN THE MORNING COMES</b> Hoyt Axton, A&M 1497 (Lady Jane, BMI)
37	40	6	<b>FLIGHT 309 TO TENNESSEE</b> Vicki Britton, Bell 45,453 (Peso, Mighty U.S.A., BMI)
38	46	2	<b>ROCK YOUR BABY</b> George McCrae, TK 1004 (Sherlyn, BMI)
39	43	3	<b>THE MAN YOU ARE IN ME</b> Janis Ian, Columbia 46034 (Frank, ASCAP)
40	38	5	<b>ROCK AND ROLL HEAVEN</b> Righteous Brothers, Haven 7002 (Capitol) (Zapata/E.H. Morris/Caesar's, ASCAP)
41	-	1	<b>YOU TURNED MY WORLD AROUND</b> Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
42	47	3	<b>GOODBYE</b> Rex Allen Jr., Warner Bros. 7788 (Tree, BMI)
43	45	3	<b>MAKIN' THE BEST OF A BAD SITUATION</b> Dick Feller, Asylum 11037 (Tree, BMI)
44	49	2	<b>YOU CAN'T BE A BEACON (If Your Light Don't Shine)</b> Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP)
45	-	1	<b>DON'T LET THE SUN GO DOWN ON ME</b> Elton John, MCA 40259 (Leeds, ASCAP)
46	48	2	<b>IT COULD HAVE BEEN ME</b> Sami Jo, MGM 7034 (Senor, ASCAP)
47	50	2	<b>LOVE IS THE ANSWER</b> Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
48	-	1	<b>SIDESHOW</b> Blue Magic, Atco 6961 (Friday's Child/Poo-Poo Six Strings, BMI)
49	-	1	<b>SECOND AVENUE</b> Tim Moore, A Small Record Co. 0601 (Famous) (Burlington/Andustin, ASCAP)
50	-	1	<b>(YOU'RE) HAVING MY BABY</b> Paul Anka, United Artists 454 (Spanka, BMI)



# Jukebox Programming

## 'Do-It-Yourself' Plan Aids Valley Distrib

By ROBERT LATIMER

SACRAMENTO, Calif.—Location owners who demand requests too often from Valley Distributors here are likely to get a purchase order in the mail—with instructions to go out and buy the records they want themselves.

"In the process they learn something about the headaches involved in filling such requests," owner Del Scotto has found. The chances are that a location owner who has been too lavish in making up request slips is likely to temper his future requests with better judgment.

This clever idea has proven full of advantages for the 20-year-old California music and games operation. Scotto came up with it when he found an almost inexplicable number of requests flooding in a year ago. For some reason, location owners who before had asked only for one or two specials at every record change were demanding five, six and even 10. Each location owner apparently felt he was his own best adviser in making up a music menu and, anxious to increase profits, would look to requests on the jukebox. Even when such requests fell flat on the spindles, the location owner wasn't discouraged, and often stepped up the tempo so far as special requests go.

Thus, when the collector brings in a big batch of requests from any location owner, the list is checked against titles available in Scotto's

own library, or readily obtained from standard one-stop sources. If not, a purchase order goes out immediately, honored at Tower Records in Sacramento.

There is a limit of one purchase order per month for each location owner, but the amount is varied according to what he has asked for. "It teaches them a lesson" it was pointed out, "particularly where the requests involved are numbers which will require much correspondence and back-ordering, or a search has to be made. When the location owner has experienced some of these disappointments on his own, he is going to be far less demanding in making up his request list in the future. We can keep his goodwill, however, because we have provided the funds which he is to use for the purpose."

Naturally, the average location will try to use up the entire voucher. More often than not, some of the records he wants can't be found, and the purchaser must switch to something else. The indecision and guesswork which follows tends to make any location owner far more appreciative of the routeman's skill in forecasting record popularity.

One of the chief advantages of the purchase order program is the burden it lifts from Valley Distributors' single collector. Along with installing regular changes on over 100

(Continued on page 27)

## What's Playing?

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

### CHICAGO: SOUL, POP PURCHASES

Betty Sebott  
Western Automatic Music Co.  
4206 N. Western Ave.  
(312) 463-5300

- Soul
- "Machine Gun," The Commodores, Motown 1307
- "Take Your Pleasure Where You Find It," Wilson Pickett, RCA 0309
- Pop
- "Shinin' On," Grand Funk, Capitol 3917
- "Don't Let The Sun Go Down On Me," Elton John, MCA 40259
- "Call On Me," Chicago, Columbia 46062
- "Sure As I'm Sitting Here," Three Dog Night, Dunhill 15001
- Pop-Country
- "Room Full of Roses," Mickey Gilley, Playboy 50056

### EMPORIA, KANSAS: SOUL, POP PURCHASES

Harlan Wingrave  
Gwen Wingrave  
Emporia Music Service Inc.  
309 Neosho 66801  
(316) 343-7242

- "You've Got My Soul On Fire," Temptations, Gordy 7136
- "Feel Like Makin' Love," Roberta Flack, Atlantic 3025
- Country
- "Marie LaVeau," Bobby Bare, RCA 0261
- "I Want To Get To You," La Costa, Capitol 3856
- "As Soon As I Hang Up The Phone," Loretta Lynn & Conway Twitty, MCA 40251
- "You Can't Be A Beacon," Donna Fargo, Dot 17506
- Pop
- "Please Come To Boston," Dave Loggins, Epic 11115
- "If You Go Away," Terry Jacks, Bell 467
- "Working At The Car Wash Blues," Jim Croce, ABC 11447
- "Rock Your Baby," George McCrae
- "Radar Love," Golden Earring
- "I'm The Leader Of The Gang," Brownsville Station, Big Tree 15005
- "I've Had It," Fanny, Casablanca 0009
- "I Wonder Who's Kissing Her Now," Perry Como

### WICHITA, KANSAS: POP, COUNTRY PURCHASES

Dave Hall  
Ronnie's Amusement Service Co.  
1617-21 W. Harry  
(316) 267-7371

- Pop
- "Rikki, Don't Lose That Number," Steely Dan
- "If You Talk In Your Sleep," Elvis Presley, RCA 0280
- "Rock The Boat," Hues Corporation
- "That's Not How It Goes," Bloodstone, London 1055
- "I Hate Hate," Razy, MGM 14728
- "Keep On Smilin'," Wet Willie, Capricorn 0043

### JACKSON, MISS.: COUNTRY, POP PURCHASES

Marilyn Burkart  
Dixie Vending Co., Inc.  
112 N. Mill St.  
(601) 353-2443

- Country
- "Drinkin' Thing," Gary Stewart, RCA 0281
- "Old Man From The Mountain," Merle Haggard, Capitol 3900
- "You Make Me Feel More Like A Man," Mel Street, GRT 002
- Pop
- "Keep On Smilin'," Wet Willie, Capricorn 0043
- "Don't Let The Sun Go Down On Me," Elton John, MCA 40259
- "Put Out The Light," Joe Cocker, A&M 1537

### MANKATO, MINN.: COUNTRY, POP PURCHASES

Joyce Griebel  
C&N Sales  
605 N. 7th St. 56001  
(507) 387-7986

- "Working At The Car Wash Blues," Jim Croce, ABC 11447
- Country
- "I Want To Get To You," LaCosta, Capitol 3856
- "That Song Is Driving Me Crazy," Tom T. Hall, Mercury 73488
- "The Man That Turned My Mama On," Tanya Tucker, Columbia 46047

### MIAMI

Musart Records recently hosted a reception for the opening of **Roberto Ledesma** at the Montmartre Club. . . . A new LP by **Conjunto Universal** hit the street last week, and is already creating a strong sales and airplay response. . . . **Tipica Tropical** (Mate) recently played the Colonia Cubana in Tampa. Their new single, "El Lapiz No Tiene Punta," has just been released. . . . Also just released is **Titi Soto's** "Ay Ay Ay, Cuando Volvere" single on Leo Records. . . . **Julio Iglesias** is in the process of recording an album of Mexican material for the Texas, Chicago and California markets. . . . Also on Alhambra, **Oscar de Fontana's** latest LP is selling well locally, with the cut "Esperame" getting good airplay. . . . **Nydia Caro** has just returned from Spain, where she made several television appearances.

Setting the record straight—AM programming at radio station WCMQ remains the same, with salsa, baladas and some American records being used. Disk jockeys on the AM outlet are **Hector Viera**, **Angel Martin**, **Sergio Capablanca**, and **Tony Rivas**. The stations' FM operation features up-tempo MOR, with baladas, and from 6PM on a heavier accent on salsa music. Disk jockeys on the FM-side are **Nirso Pimintel**, **Calros Luis Brito**, **Frank Senti**, and **Eduardo Lujan**. . . . **Larry Harlow** (Fania), visiting with his family in West Palm Beach, had time to say hello to friends in Miami by telephone. . . . **Harvey Averde** was in town recently to promote **Charlie Palmieri's** latest LP on **Coco Records**. **ART (ARTURO) KAPPER**

### TEXAS

**Los Socios de Tony Torres** have a new one titled "No Naci Para Tu Mundo" on **Rene Ramirez'** Ormigo label. **Los Socios** are presently touring Michigan, Ohio, and Indiana. . . . **Corpus Christi** may soon become the base of operations for **Steve Jordan's** newly-formed **El Parche Records**. **Jordan** has been meeting with prospective groups for the new label. . . . The latest single released by **Uniko Records** is **Cecilio Garza** and **Los Kasinos'** "Que Bonita," featuring **David Leo** as vocalist. The song was composed by **Mel Villarreal** of **Los Unicos**.

## Recap Helps Juke Trade

PHOENIX, Ariz.—For many years, **Art Kaufman**, president of **Valley Vendors** here, has made it routine to send every location owner a recap of the year's transactions.

Included are figures on monthly collections, commissions paid, any changes, etc. The recapitulation is capped with the total profits which the location earned on its vending machine space.

One particularly outstanding advantage has been noted. Over the year, the location owner who regularly goes to the trouble of honoring requests made by his own patrons almost invariably shows better collections.

Thus, in delivering the recap to the location owner, a comment is made to this effect, pointing out that the location owner, after all, knows the music tastes of his customers better than anyone else, and that the extra effort involved in passing along requests to his collector-programmer has paid visible dividends.

The effect has been one of stimulating location owners to put more thought into this aspect of merchandising the jukebox, almost invariably with excellent results.

# Latin Scene

**El Conkunto Bernal** has a new single on **Bernal Records** titled, "Corazonada." The latest single for **Los Sheekanos De Juan Guerrero** is titled "Si No Me Quiere," on **Falcon**. This one has received ample airplay across the state. **ARV International** has just released **Coronado's** latest single, "Divorciada del Amor" b/w "Aydale A Creer." . . . **KIRT-AM**, Mission, recently promoted a song festival, featuring top talent from Texas as well as from Northern Mexico. The event was emceed by the Mission station's D.J.s, headed by **Humberto Pedraza**, program director. . . . **Augustine Ramirez'** latest LP, "Es Tierra Chicana" on **Johnny Gonzalez'** **El Zape** label, has been selling well in Texas since its recent release.

**Little Joe Y La Familia** are con-

sistently drawing crowds in their Texas appearances. Also doing well is **Little Joe's** latest LP, titled "Total" on **Buena Suerte Records**, while English stations are starting to play the group's song, "Girl You Turn Me Down." . . . **The Godfathers'**, one of **Corpus Christi's** night spots, has featured the **Royal Jesters** twice within the last two months and will continue to do so on a once a month basis, according to the club's manager **John Masso**. . . . Those who have listened to some of the songs composed by **Bobby Yanez** of **Corpus Christi** agree that the budding country songwriter has ample talent. **Bobby** recently quit a well paying job to pursue a music career full-time. As a first step, he is organizing a country group as a medium for his songs. **LUPE SILVA**

Billboard SPECIAL SURVEY for Week Ending 7/6/74

## Billboard Special Survey Hot Latin LP's

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### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>LOS BABYS</b> "Album De Oro," Peerless 1749	8	<b>ANGELICA MARIA</b> "Tonto," Sonido International SI8006
2	<b>MOCEDADES</b> "Eres Tu," Tara TRS 53000	9	<b>VICENTE FERNANDEZ</b> "Me Caso El Sabado," Caytronics 1405
3	<b>LOS FREDDYS</b> "Quiero Ser Feliz," Echo 25109	10	<b>WILLIE COLON</b> "Lo Mato," Fania SLP 00444
4	<b>LARRY HARLOW</b> "Salsa," Fania SLP 00460	11	<b>JOE BATAAN</b> "Salsoul," Mericana XMS 124
5	<b>JULIO IGLESIAS</b> "Soy," Alhambra 16	12	<b>FREDDY MARTINEZ</b> "Es La Onida Chicano," Freddy 1014
6	<b>PELLIN RODRIGUEZ</b> "Quemame Los Ojos," Borinquen ADG 1254	13	<b>YOLANDA DEL RIO</b> "Pertenezco A Ti," Arcano 3235
7	<b>ROBERTO TORRES</b> "El Caminante," MYS 114 Mericana	14	<b>LOS MUECAS</b> "Presagio," Caytronics 1389
		15	<b>RAY BARRETTO</b> "Indestructible," Fania 456

### IN MIAMI

1	<b>NELSON NED</b> "Nelson Ned," UA Latino 1550	9	<b>ENRIQUE LYNCH</b> "Lego La Banda," Mate 027
2	<b>BLANCA ROSA GIL</b> "Punto Final," International (Fania) 451	10	<b>PELLIN RODRIGUEZ</b> "Quemame Los Ojos," Borinquen ADG 1254
3	<b>RAY BARRETTO</b> "Indestructible," Fania 456	11	<b>WILD WIND</b> "Wild Wind," Sound Triangle 7780
4	<b>TIPCA 73</b> "#2," Inca (Fania) 1038	12	<b>CHIRINO</b> "A Man Alone," Gema 5014
5	<b>JOHNNY VENTURA</b> "Protesta de los Foes," Mate 29	13	<b>CHARYTIN</b> "Charytin," Alhambra 134
6	<b>NYDIA CARO</b> "Nydia Caro," Alhambra 131	14	<b>EL GRAN COMBO</b> "#5," EGC 005
7	<b>ORCH. SUPREMA</b> "Orch. Suprema," Sound Triangle 7784	15	<b>LUIS GARCIA</b> "Cerca De Ti," Audio Latino 4000
8	<b>LARRY HARLOW</b> "Salsa," Fania 460		

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# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	4	10	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	33	26	13	FOR THE LOVE OF MONEY—O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	68	64	5	THEME OF FOXY BROWN—Willie Hutch (W. Hutch), Motown 1292 (Jobete/Harlene, ASCAP)
	2	2	ON AND ON—Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curton, BMI)	34	27	14	I'M IN LOVE—Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	69	78	3	MAIN LINE—Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick-O-Val, ASCAP)
	3	1	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curtom 1997 (Buddah) (Cherritown, BMI)	★	53	3	FEEL LIKE MAKING LOVE—Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	70	73	4	ME & YOU—Younghearts (V. Bullock, H. Pratt), 20th Century 2080 (Mafundi/Unichappell, BMI)
	4	6	FISH AIN'T BITIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet Proof, BMI)	36	28	10	ARISE AND SHINE—Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	71	77	4	GRAPEVINE WILL LIE SOMETIMES—Russell Anderson (R. Anderson), Sunburst 529 (Tam-Dee Bruboon)
★	9	10	ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI)	★	48	5	CHOOSING UP ON YOU—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	★	88	2	BLOW YOUR WHISTLE—Soul Searchers (C. Brown, M. Kidd), Sussex 517 (Interior, BMI)
	6	3	I'M COMING HOME—Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	★	55	4	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	★	73	1	HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 14715 (Bushka, ASCAP)
★	7	10	JIVE TURKEY (Part 1)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	★	50	4	LOVE TRAIN (Part One)—Bunny Sigler (K. Gamble, L. Huff, Philadelphia International 3545 (Columbia) (Assorted, BMI)	74	58	16	SATISFACTION GUARANTEED—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)
★	19	5	MY THANG—James Brown (J. Brown), Polydor 14244 (Dynamite/Belinda, BMI)	★	57	3	KUNG FU—Curtis Mayfield (C. Mayfield), Curtom 1995 (Buddah) (Camad, BMI)	★	85	3	BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (J. Weatherly), Soul 3511 (Motown) (Keca, ASCAP)
	9	5	SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tama 54247 (Motown) (Stone Diamond, BMI)	41	29	11	I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI)	★	90	2	DANCE MASTER—Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight-Nine, BMI)
	10	12	TOO LATE—Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	42	43	6	DAMN RIGHT I AM SOMEBODY—Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynamite/Belinda/Unichappell, BMI)	77	72	7	SWEET LOVING WOMAN—Garland Green (R. Gerald), Spring 146 (Polydor) (Gaucho/Belinda, BMI)
★	20	7	MACHINE GUN—Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	43	41	8	A FUNKY SONG—Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)	78	82	3	STOP DOGGIN' ME—Hot Sauce (B. Crutcher, D. Davis, A. Snyder), Volt 4109 (Columbia) (East/Memphis/Groovesville, BMI/Conquistador, ASCAP)
	12	14	WHAT COMES UP (Must Come Down)—Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI)	44	46	8	WHERE DO WE GO FROM HERE—Trammps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)	79	83	2	EVERYTHING'S COMING UP LOVE—Richmond Extension (V. McCoy), Silver Blue 811 (Polydor) (Oceans Blue/Warner-Tamerlane/Van McCoy, BMI)
	13	15	I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)	45	31	11	WONDERFUL—Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)	80	86	4	EVERYBODY PARTY ALL NIGHT—Chairman Of The Board (General Johnson, J. Bowen), Invictus 71268 (Columbia) (Gold Forever, BMI)
★	24	5	YOU'VE GOT MY SOUL ON FIRE—Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	46	38	9	BEHIND CLOSED DOORS—Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)	81	81	4	ELLA WEEZE—Leroy Hutson (L. Hutson, M. Hawkins), Curtom 1996 (Buddah) (Silent Giant/AOPA, ASCAP)
★	25	5	YOU'RE WELCOME, STOP ON BY—Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	47	35	8	IT'S HER TURN TO LIVE—Smokey Robinson (W. Robinson, M. Tarplin), Tama 54246 (Motown) (Tama/Jobete, ASCAP)	82	89	4	DO IT OVER—Olympic Runners (B. Hammond), London 45-202 (Burlington, ASCAP)
	16	11	I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	★	71	3	TIME FOR LIVIN'—Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonemellow, BMI)	★	—	1	I FEEL LIKE DYNAMITE—King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Roffignac, BMI)
★	22	6	HOW DO YOU FEEL THE MORNING AFTER—Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	★	63	4	RAINDROPS—Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight-Nine, BMI)	84	92	3	CIRCUITS OVERLOADED—Inez Faux (J. Banks, E. Marion, H. Thigpen), Volt 4107 (Columbia) (East/Memphis, BMI)
	18	17	WILDFLOWER—New Birth (Edwards Richardson), RCA 0265 (Edsel & Aloud, BMI)	★	67	6	FUNKY PARTY—Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)	★	—	1	KALIMBA STORY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagfire, BMI)
	19	21	MY LOVE—Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)	★	70	3	BEST TIME OF MY LIFE—Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)	86	91	2	JUST AS HOOKED AS I'VE BEEN—Annette Snell (Not Listed), Dial 1028 (Phonogram) (Tree, BMI)
	20	7	SIDESHOW—Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	53	36	16	LET'S GET MARRIED—Al Green (A. Green), Hi 45 2262 (London) (Jec/Al Green, BMI)	87	87	7	(These Are) THE MOMENTS—David Harris (D. Harris), Pleasure 45-1104 (Top Stuff/Duchess, BMI)
	21	23	IT'S BETTER TO HAVE (And Don't Need)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragtop, BMI)	54	61	4	BINGO—Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)	88	94	2	WATERBED (Part 1)—LTG Exchange (W. Chiles, M. Barton), Wand 11275 (Scepter) (Colgems, BMI)
	22	8	ONE CHAIN DON'T MAKE NO PRISON—Four Tops (D. Lambert, B. Potter), Dunhill 4386 (ABC/Dunhill, BMI)	★	66	6	WHAT GOES AROUND (Comes Around)—Black Ivory (Akines, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)	89	93	3	A LITTLE BIT OF GOOD (Cures A Whole Lot Of Bad)—Sam & Dave (G. Dalton, K. Dubarr), United Artists 14022 (Portifino/Dalton And Dubarr, ASCAP)
	23	13	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	★	60	14	DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (S. Wonder), Tama 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	90	95	2	EVERYTHING I WANT I SEE IN YOU—J.R. Bailey (Bailey, Williams, Kent), MAM 3639 (London) (Management Agency/A Dish-A-Tunes, BMI)
★	30	5	BALLERO—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)	57	49	11	TIME WILL TELL—Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kuptillo, ASCAP)	91	—	1	THE IMPEACHMENT STORY—Steele, Jake & Jeff (Not Listed), Peach-Mint 6065 (Sound Ideas, BMI)
	25	16	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomaga, ASCAP)	58	54	17	HEY BABE—The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	92	98	2	ON THE VERGE OF GETTING ON—Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)
★	39	4	MIDNIGHT AND YOU—Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	59	68	15	MAKE UP FOR LOST TIME—Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun Ma/Rogan, BMI)	93	97	2	FUNKY MUSIC SHO' NUFF TURNS ME ON—Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)
★	42	6	TELL ME SOMETHING—Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	60	69	5	LYING TO MYSELF—Deltonics (W. Hart), Philly Groove 184 (Bell) (Nickel Shoe, BMI)	94	—	1	UP FOR THE DOWN STROKE—Parliaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)
★	37	6	SECRETARY—Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	61	56	16	HELP YOURSELF—The Undisputed Truth (N. Whitfield), Gordy 7134 (Motown) (Stone Diamond, BMI)	95	99	2	FEAR NO EVIL—The Mission (O'Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI)
	29	32	POSITIVE THING—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave), Polydor 14235 (Intersong U.S.A./Mandrill, ASCAP)	62	59	11	SHO-NUFF BOOGIE (Part 1)—Sylvia & The Moments (H. Ray, S. Robinson, A. Goodman), All Platinum 2350 (Gambi, BMI)	96	74	10	TREAT ME LIKE I'M YOUR MAN—Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowal, BMI)
★	44	4	GOOD THINGS DON'T LAST FOREVER—Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	★	80	4	YOU GOT TO KEEP ON BUMPIN'—K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)	97	—	1	TAKE YOUR PLEASURE WHERE YOU FIND IT—Wilson Pickett (P. Butterfield, B. Charles), RCA 0309 (Street People Songs, ASCAP)
	31	34	WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)	64	60	10	YOU KEEP ME (Hanging On)—Ann Peebles (B. Mize, T. Allen), Hi 2265 (London) (Alanbo, BMI)	98	—	1	I REALLY GOT IT BAD FOR YOU—Persuasions (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI)
	32	18	THERE WILL NEVER BE ANY PEACE—The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI)	65	62	6	I'VE BEEN SEARCHING—O.V. Wright (E. Randle), Back Beat 631 (ABC) (Jec, BMI)	99	—	1	THAT'S HOW IT GOES—Bloodstone (W. Draffen Jr.), London 1055 (Crystal Jukebox, BMI)
				66	75	3	SWEET LADY—Moments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI)	100	84	8	GIVE IT UP OR TURNIT A LOOSE—Lyn Collins (C. Bobbit), People 636 (Polydor) (Dynamite/Belinda/Unichappell, BMI)
				67	76	3	YOUR LOVE IS PARADISE—Executive Suite (B. Sigler, Felder), Babyforn 1113 (Mighty Three/Golden Fleece, BMI)				

## Soul Sauce

### Youth Puts His Faith In Black Music

By LEROY ROBINSON

LOS ANGELES—It has been youth who have created much of the changes in our society today, and most assuredly in the area of music.

In the area of radio programming there has been changes too. One station, WBZ-AM/FM, a Westinghouse Group W station in Boston is introducing a new idea for a program on black music, thanks to a young black college senior.

"Music is the number one form for bringing all types of people together," says Tessie Collins, a 22-year-old college student of Tufts College. "And black music, especially, is making this happen."

So Collins intends to show that it can happen by introducing a black music program called "Black Renaissance" on WBZ-FM. It will be produced and deejayed by the somewhat idealistic young man whose premise for the program is based on an interest... in anything that's going to educate black people, and that will also educate all people about the great contributions that have been made in black music.

Collins has been working at WBZ-AM as a producer and programmer during the hours he's not spending time with the books preparing himself for his degree in English with creative writing as his major endeavor.

At Tufts he was a deejay and the r&b-jazz music director. Then, along came the idea for "Black Renaissance" which he took immediately to the general manager of WBZ, Bill Cusack, and young Collins was given the go-ahead signal to give it a try on the 20,000-watt WBZ-FM band.

"I'm very happy Mr. Cusack and the station are taking the initiative to give black music a chance to be presented in a broader sense," says Collins.

With only one black music-oriented station in Boston which is on only from sunup to sundown, Col-

(Continued on page 27)

**B.B. KING**

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26 JULY 6, 1974, BILLBOARD



# NMC Calls for Support

• Continued from page 24

the National Music Council presented a resolution criticizing the limited opportunities afforded to American women for full professional participation in music. National Music Council president Leonard Feist was instructed by the Council to request the President's board to launch a broad examination and review of the opportunities available for women, black artists and others who may be suffering from discrimination. The purpose of

the review will be to initiate broad and effective action to eliminate such discrimination in the future.

The Council also urged extension of legislation against piracy of tapes or records, and prompt extension of the term of copyright as embodied in legislation now before Congress. Noting that the United States has one of the shortest copyright terms in the world, the Music Council urged that the duration of the copyright be the life of the creator plus 50 years as it is in so many other nations. (Billboard, June 22.)

# Connoisseur LP Follow-Up

• Continued from page 24

Overture, all original transcriptions by the composer, for two pianos. The record will also include the Three Preludes. Pianists are Veri and Ja-

manis, who also played the Gershwin "Rhapsody in Blue" (original transcription for two pianos), which is the best-selling record in CS's history.

All three new releases will be in SQ quadraphonic, which brings the number of quadraphonic records in the CS catalog to 14. CS's first SQ release was in October 1972. The company has scheduled more than 30 quad releases for the next 12 months.

# Indie Distrib Moves

PHILADELPHIA—American Record Sales Inc., independent record and tape distributor, leaves its center-city location for a new one-story building of 10,000 square feet at nearby West Deptford, N.J.

# Youth Puts His Faith In Black Music

• Continued from page 26

lins' program, which will air on Fridays at 11 p.m. to 2 a.m., would seem to be the perfect addition. But according to Collins, "The audience might reject what I'm doing, and I'll be taken off."

WBZ has what is called a "vote line" whereby listeners may call in and cast a vote for, or against, a particular record or program, and if there are enough negative votes then whatever it is they've voted against can be removed.

Collins realizing that his FM listening audience is of the high school and college age level, and 70 percent white, could quite possibly disagree with his desire to play music of "new and lesser-heard r&b and jazz" artists who are black.

Why is this? "Because of the age group I'm dealing with," answers Collins, "they'd prefer to hear records by Elton John, Paul McCartney, the Doobie Brothers, and well-known black artists such as Sly, the Stylistics, and Eddie Kendricks.

"I want them to hear and appreciate what Ace Spectrum, the Black Byrds, and Quincy Jones, who's one of the lesser heard people I'm talking about, is into. But if the audience makes me the 'Bummer of the week' (through negative votes cast on the vote line), then they'll take me off."

Collins, who will graduate in 1975, is willing to give it a try anyway, because he knows that if it works, it will be a giant step for radio in Boston, and the realization of one of his own dreams of "a broader acceptance of black music."

# 'Do-It-Yourself' Aids Distrib

• Continued from page 25

boxes, he takes care of spindling the location's self-purchased requests. An extremely busy man, he is quick to suggest the purchase order when it's indicated.

The system involves no heavy additional expense for Valley Distributors, inasmuch as Tower Records bills the requests at the same rates which Scotto pays for his routine record orders. The cost is taken off the top in collections by the location as a further safeguard.

In this way, the California jukebox operator has invented a simple and effective means of getting location owners to shoulder part of the workload and solved a vexing problem with no loss of goodwill whatever.

# Classical Notes

• Continued from page 24

as orchestra for Spoleto Festival Orchestra U.S.A.

Leonard Bernstein named institute lecturer at Massachusetts Institute of Technology. Bernstein and Michael Tilson Thomas will conduct first major concert celebrating the centennial of the birth of American composer Charles Ives on Thursday (4) at Danbury, Conn. It will be played by American Symphony Orchestra as a Star Spangled Birthday for the composer... Herbert Von Karajan and the Berlin Philharmonic return to the U.S. in November for first time in nine years. Concerts, at Carnegie Hall, are Nov. 9-11.

ROBERT SOBEL

# Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 9	5	5	★ BODY HEAT Quincy Jones, A&M SP 3617	★ 31	46	3	LIVE AT CAESAR'S PALACE Diana Ross, Motown M6-80151
2	1	15	★ WAR LIVE United Artists UA-LA 193-J2	★ 32	40	16	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
★ 10	10	10	★ CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	33	17	24	★ LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)
4	2	34	★ SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)	34	35	28	1990 Temptations, Gordy G-966V1 (Motown)
5	6	23	★ HEAD HUNTERS Herbie Hancock, Columbia KC 32731	35	31	33	★ WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia)
6	3	15	★ MIGHTY LOVE The Spinners, Atlantic SD 7296	36	32	43	★ LET'S GET IT ON Marvin Gaye, Tamla T 329 VI (Motown)
7	8	10	★ SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	37	42	8	★ FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)
★ 11	5	5	★ LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	38	49	3	★ THE BLACKBYRDS Fantasy F-9444
9	4	13	★ OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	39	22	11	★ MEETING OF THE MINDS Four Tops, Dunhill DSD-50166
★ 10	14	6	★ SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	40	27	32	★ STONE GON' Barry White, 20th Century T 423
11	13	14	★ STREET LADY Donald Byrd, United Artists BW-LA 140-F	41	48	6	★ THE DELLS Cadet CA 50046 (Chess/Janus)
12	5	29	★ THE PAYBACK James Brown, Polydor PD2-3007	42	50	12	★ SCRATCH The Crusaders, Blue Thumb BTS 6010
13	15	17	★ LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292	★ 43	-	1	★ LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)
14	16	11	★ ANTHOLOGY Marvin Gaye, Motown M9 791A3	44	51	11	★ BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749
15	7	22	★ LOOKIN' FOR A LOVE AGAIN Bobby Womack, United Artists UA-LA199-G	45	53	9	★ DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS-9501 (Columbia)
★ 23	36	36	★ IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141	46	45	4	★ BLOOD BROTHER Gene Redding, Haven ST-9200 (Capitol)
17	18	11	★ PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)	47	52	4	★ MORE THAN BEFORE Persuasions, A&M SP 3635
18	20	7	★ SUPER TAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)	★ 48	-	1	★ LIVE IN EUROPE Billy Paul, Philadelphia International KZ 32952 (Columbia)
19	21	10	★ ANTHOLOGY Gladys Knight & The Pips, Motown- M792	★ 49	59	2	★ I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
★ 20	30	3	★ THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	50	36	9	★ NATURAL FOUR Curtom CRS 8600 (Buddah)
21	12	13	★ + 'JUSTMENTS Bill Withers, Sussex SRA 8032	51	55	4	★ INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
22	26	38	★ IT'S BEEN A LONG TIME New Birth, RCA APL 1-0285	52	54	14	★ BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)
23	25	47	★ INNERVISIONS Stevie Wonder, Tamla T 326 L (Motown)	53	47	3	★ COME A LITTLE CLOSER Etta James, Chess CH 60029 (Chess/Janus)
24	28	28	★ LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	54	56	3	★ BINGO Whispers, Janus JXS-70061 (Chess/ Janus)
25	24	19	★ EUPHRATES RIVER Main Ingredient, RCA APL1-0335	55	38	8	★ SAVE THE CHILDREN Motown M800-R2
★ 33	5	5	★ DAMN RIGHT I AM SOMEBODY Fred Wesley & The JB's, People PE 6602 (Polydor)	56	44	4	★ BEST THING THAT EVER HAPPENED TO ME Persuaders, Atco SD 7046
27	29	7	★ THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia International KZ 32859 (Columbia)	57	-	1	★ US Maceo, People PE 6601 (Polydor)
28	19	10	★ ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3	58	60	2	★ KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440
★ 41	22	22	★ BLUE MAGIC Alco 7038	59	-	1	★ MARTHA REEVES MCA 414
30	34	4	★ RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	60	58	10	★ FOXY BROWN Willie Hutch, Motown M6-811 S1



## Country TV 1/2-Hour Set From Opryland

NASHVILLE—A new half-hour television syndication, already placed in 150 markets, goes into production at Opryland USA here in late July.

Produced by Show-Biz, Inc., the show will feature country artists, and will be hosted by Ralph Emery. It is titled "Pop! Goes the Country."

Markets already placed include New York, San Francisco, Phila-

delphia, Chicago, Houston, Atlanta, Detroit, Miami and Los Angeles. Talent lined up so far includes Merle Haggard, Jerry Reed, Tom T. Hall, Lynn Anderson, Johnny Cash, Diana Trask, Chet Atkins, Connie Smith and Marty Robbins.

Executive producer of the show is Bill Graham, chairman of Show-Biz, and the producer is Reg Dunlap, the company's executive vice president. Bob Boatman is director. His credits include specials with Peggy Fleming, Herb Alpert, and John Wayne, and a number of motion pictures. He currently is director of "Hee Haw."

A live audience will be utilized at Opryland, with sets designed by Rene Lagler. Leading studio musicians will be utilized from here.

The program is being placed as a barter offering in selected markets for Bayer Aspirin, Neo-Synephrine and Fletcher's Castoria, through their respective advertising agencies. It is being sold by Show-Biz to stations in markets not being bartered.

Mrs. Jane Dowden, president of Show-Biz, is acting as central coordinator for contacts between television stations and the Sterling Drug advertising agencies placing the show in specific markets.

## Payne Booked In 20 U.K. Cities

NASHVILLE—Cinnamon artist Jimmy Payne, who made a brief tour of England last spring, has been booked back into a 20-city tour of the United Kingdom in November.

Six more dates are tentatively set. Payne, who has the largest country music fan club in England, will be brought over by promoter Larry Adams.

The artist made a surprise visit as a guest at the International Country Music Festival at Wembley at Easter time at the conclusion of his last tour.

Narven Felts, also of Cinnamon, taped an hour-long BBC show while in England at that time, and may be involved in a future tour himself.

## Earl Hall, Hart Sue Buck Owens

BAKERSFIELD, Calif.—Two lawsuits seeking approximately \$420,000 have been filed in County Court here against Buck Owens on behalf of former producer Earl Hall and artist Freddie Hart.

The first suit, filed by Hall, contends that he made an oral agreement with Owens in 1971 to produce a specified number of records, and that they sold in sufficient number to bring him \$75,000. Instead, he claims, he received only \$4,109 for his work.

The second suit, filed by Hart, charges breach of contract and fraud in nine counts of action and claims that he lost the rights to some of his copyrights through Owens.

He is asking for \$350,000 in damages.

## 6th Label Joins Act To Get 'Rich' Quick

NASHVILLE—A sixth label now is releasing Charlie Rich product in the form of a budget product, thanks to a lease arrangement from Shelby Singleton.

Gusto Records, owned by Tommy Hill, has an LP of Rich on the market on its budget line Power Pak label, and plans to release another album within the next week. Rich, who is under contract to CBS, also has been released by RCA, Mercury, Sun and Hi.

Singleton acquired all of the old Sun masters from Sam Phillips a few years ago, and previously had released some vintage product of such artists as Jerry Lee Lewis and Johnny Cash.

Now he not only has leased all

Charlie Rich masters to Hill, but has set up a lease-distribution arrangement with him on masters by Cash, Lewis, Rich, Carl Perkins, Jeannie C. Riley and Harlow Wilcox. Miss Riley and Wilcox previously were under contract to Singleton for his own labels, SSS and Plantation.

Hill says he is in the process of putting together 10 albums and about 20 tapes for release in a short period, all on Power Pak.

"When many of the majors announced they were pulling out of the budget lines, I picked up on it," Hill adds. "This gives people the opportunity to buy the old tunes at a bargain price. The LP's are priced in most stores at \$3.98.

Hill says he has done well with the first Rich LP, and has expanded his business so much that he has moved into new headquarters near the downtown area, with 28,000 square feet of space.

He also has purchased some old Jimmy Dorsey masters from Rusty York in Cincinnati, who, Hill says, bought them from Fraternity Records.

In addition to the Sun product, Hill has put together a number of songs by Wilma Lee and Stony Cooper in the country field, and is negotiating for masters by Tex Williams and Kenny Price.

Singleton says that, in addition to the lease of the Rich catalog to Gusto, he has made deals involving a record club and foreign sales.

It was also learned that Singleton tried to sell all of the Sun masters on Rich to CBS, but vice president Ronnie Bledsoe says the "price was much too high."

Rich recorded for a number of labels over the years and had almost faded into obscurity when Epic signed him. Through the efforts of producer Billy Sherrill and promotion manager Bill Williams of Epic, he rose quickly to the top with outstanding material and a strong promotional push. His surge of almost unparalleled popularity has prompted the releases by other labels, and there are estimates that this competing product has cost CBS "millions of dollars."

Sales of the budget-line Power Pak albums alone are in excess of 25,000.

## FIRST 6 MONTHS

## Music Hall of Fame Gains 30% In Attendance Over '73

NASHVILLE—Despite an early year energy crisis which threatened long-distance travel, attendance for the first six months of this year at the Country Music Hall of Fame is up some 30 percent over a year ago.

The attendance figures have climbed steadily since the structure

first opened, and far exceeded all early anticipated figures.

With the heavy summer months still ahead, 95,000 already have paid their way into the Hall of Fame, compared with 73,000 for the same period a year ago. Director Bill Ivey says that, on the basis of other projection, it can be estimated that this year's total figure might exceed 350,000.

Figures for attendance at the "Grand Ole Opry" are up accordingly, and all reserved seats are sold out into the fall. In recent weeks, all four weekend shows have been complete sellouts. The show now accommodates about 18,000 each weekend, with single performances on Friday night and Saturday afternoon, and two shows on Saturday night. The show thus grosses some \$90,000 weekly. In addition, the "Opry" gives free afternoon weekday shows to patrons of Opryland USA, the music-theme amusement park, which has also had a marked attendance increase.

In addition to these plusses, the recent Fan Fair brought to Nashville the greatest convention gathering in the city's history. There already are estimates that next year's Fan Fair may double this year's attendance figures. This, in turn, has spurred the building of new motels and hotels in the city, two of them in the Music Row area.

## Nashville Scene

By BILL WILLIAMS

Barbi Benton, known to a great extent by the company she keeps, is Playboys' newest country artist. She records here now under the supervision of Eddie Kilroy. . . . On the subject of beautiful women, Denver's Bonnie Nelson is now handled by the William Morris Agency, with Bob Neal directing her fortunes. . . . Andy Williams dropped into Nashville for a few quick sessions with Billy Sherrill. . . . During August, Capricorn will have a record number of album releases, including an LP by Kenny O'Dell. . . . Denny Barberio, who has played some of the top clubs in the nation, has signed with Sea Cruise Productions of St. Louis. . . . The Crist Sisters, from whom we haven't heard in some time, played Nashville last week and moved on to Ohio. They are having strong bookings. . . . WMQM in Memphis is putting on its big golf tourney July 7, with some of the big-

gest names in the business scheduled. That station's Wayne Edwards, a leading personality, was voted outstanding radio and TV man in Memphis by Memphis Music Inc.

Barbara Mandrell and manager Bob Eubanks received the key to the city of Las Vegas during her recent guest appearance on the "Wayne Newton Special." . . . Congratulations to Little Richie Johnson, who celebrated 15 years in country music, and heads his big promotion firm in Belen, N.M. He notes that 26 of the songs he has promoted have gone to the No. 1 position on the chart, and 200 of them have hit the top 10. . . . Carl Perkins and his son spent several days doing a movie for the Tennessee Wildlife Resources Agency. . . . Billy Thundercloud and the Chieftones are the second act to go into the studios for Twentieth Century since the label's entry into country music. A single and an al-

bum will be done. . . . Jean Valli, the "new" artist for ABC, has quite a track record. She set the original Jordanaire up on the Arthur Godfrey Talent Scout show many years ago, and was involved in the development of the career of Frank Valli.

When a twister hit Grove, Okla., the show went on, thanks to Guy Shannon. He gathered around candles clustered near the piano, and

(Continued on page 32)

## Gibson Sees Guitars From Nashville In '75

NASHVILLE—Gibson's new factory here will be in production during the first part of next year.

Plans for construction of the \$2 million plant were revealed by Leslie Propp, president of Norlin Music, Inc., who said last week that "no other place could be more fitting as the home for Gibson guitars."

The factory here will be an extension of a Kalamazoo, Mich., plant which employs some 600 persons.

"In the longer term, this plant will be the equivalent in size of that operation," he said. Calling it a "major step in product development," he said the company would work with individual artists for construction of equipment, and would include in its facility a small recording studio so they can seek the sound they desire.

The plant will be constructed on a 25-acre site, and contain 60,000 square feet of working space.

Calling it "the most modern guitar plant ever built," Propp noted that temperature and humidity will be controlled, and the structure will be dust free.

Intended to appeal to the consumer as well as the artist, the structure will have a gallery of antique instruments.



JEANNIE JOINS—Jeannie C. Riley has signed an exclusive booking agency agreement with the William Morris Agency in Nashville, headed by Bob Neal left, and Sonny Neal.



DOT'S HOT—The winning Dot Records softball team from the Fan Fair tournament. The group will play an exhibition later in the year in Oklahoma City against the Conway Twitty team for charity.

WSM photo by Marvin Cartwright





*Barbara Fairchild*

*"Teddy Bear Song"*

*"Kid Stuff"*

*"Baby Doll"*

*& now*

*"STANDING IN YOUR LINE"*

HER NEWEST SMASH SINGLE  
FROM COLUMBIA RECORDS #4-46053

BE LOOKING FOR ELEVEN GREAT NEW SIDES IN THE  
BARBARA FAIRCHILD ALBUM "STANDING  
IN YOUR LINE" TO BE SHIPPED JULY 22  
COLUMBIA RECORDS #KC-33058

EXCLUSIVELY ON COLUMBIA RECORDS



# 30 Country Music Album Sales At Fan Fair Show Profit

NASHVILLE—Sales of albums at Fan Fair this year nearly doubled last year's total, and were triple the figures of the previous year.

These sales facts were released by Butch Carlock, president of Music City One Stop, who contracted to sell the albums during a 2½-day period at the Municipal Auditorium. Under the arrangements, profits were shared with the Country Music Assn.

In the previous two years, the sales showed a slight loss, due to the expense involved in space and pay to personnel. However, the massive crowd this year plus the "impulse" buying created by the shows resulted in a substantial profit.

Carlock says most of the LP's sold were of the "lesser known" artists, whose records frequently are not available in retail outlets around the nation. "This was particularly true of the artists who appeared on the show," he says, "and I feel strongly that record labels that did not have artists represented were hurt by this. It gave the fans the opportunity to buy albums of many of the artists for the first time."

Repeatedly this has been a complaint of fan club presidents: the inability to find records of various country artists in retail outlets throughout the country.

## National Gospel Talent Agency Adds Operations

NASHVILLE—Lou Hildreth, owner of the Nashville Gospel Talent Agency, has expanded her operation with the addition of personnel and artists.

Joining her growing firm are Howard Hildreth, who will head all of the publishing operations, the distribution of gospel sheet music, and recordings. He also will be handling some bookings; Fay Shedd, formerly with WWGM-AM, an all-Gospel outlet, who becomes office manager.

Ms. Hildreth, who has some 20 acts on her roster, has signed the Sammy Hall Singers to a contract with Heart Warming Records. They are booked exclusively by her agency. Hall, a well-known minister to youth, brings his group from Newport, Tenn.

She also has signed The Amigos, formerly known as the Gallileans, of Dallas, and already has booked them into a string of fair dates for the summer and fall.

She has placed Bob Wills and the Inspirational of Fort Worth for their 6th appearance on the "Grand Ole Gospel" show on Sunday nights.

## Tommy Overstreet Opens Art Gallery

NASHVILLE—Dot artist Tommy Overstreet has opened an art gallery here, hearing his name, in the Music Row area.

The gallery features the graphic works of Eddie Powell, who has done such figures as Johnny Cash, Merle Haggard, Bob Dylan, Roy Clark, Mac Davis, Barbara Mandrell, Donna Fargo and others. The gallery also offers a collection of art objects and jewelry.

# Billboard Hot Country Singles

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★ STAR Performer—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
★ 3	11	3	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	35	17	15	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem, BMI)	★ 84	84	2	TALKIN' TO THE WALL—Lynn Anderson (W. McPherson), Columbia 4-46056 (Folio, BMI)
2	2	13	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	★ 36	45	7	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Severinsen), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Colgems, ASCAP)	★ 85	—	1	I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP)
★ 4	9	9	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	37	40	8	I MISS YOU—Jeannie Seely (H. Cochran, C. Cochran), MCA 40225 (Tree, BMI)	70	76	4	DADDY LOVES YOU HONEY—Dorsey Burnette (T. Hiller, I. Reynolds), Capitol 3887 (Burlington/Hillier, ASCAP)
4	5	11	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)	★ 38	59	3	THE WANT-TO'S—Freddie Hart (F. Hart), Capitol 3898 (Blue Book, BMI)	71	67	6	SOMEWHERE AROUND MIDNIGHT—George Morgan (M. Powell), MCA 40227 (4 Star, BMI)
★ 5	7	10	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)	★ 39	46	6	BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry (C. "Pine Top" Smith), Monument 8611 (Columbia) (E.H. Morris, ASCAP)	★ 72	82	2	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shafer), Columbia 4-46058 (Acuff-Rose, BMI)
★ 6	8	8	STOMP THEM GRAPES—Mel Tillis (R. McCown), MGM 14720 (Sawgrass, BMI)	40	43	7	LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell (C. Taylor, Q. Claunch), Epic 5-11120 (Columbia) (Algee, BMI)	★ 73	83	3	NATURAL WOMAN—Jody Miller (C. King, G. Goffin, J. Wester), Epic 5-11134 (Columbia) (Screen Gems-Columbia, BMI)
★ 7	11	6	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)	41	22	12	I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)	74	80	4	MIDNIGHT MAN—Marty Mitchell (J. House), Atlantic 4023 (Sawgrass, BMI)
8	9	10	ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)	★ 42	54	6	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)	75	65	7	ONE MORE TIME—Skeeter Davis (R. Light), RCA 0277 (Crestmoor, BMI)
9	1	12	ROOM FULL OF ROSES—Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI)	43	27	13	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	★ 76	86	2	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI)
★ 10	18	6	RUB IT IN—Billy "Crash" Craddock (L. Martino Jr.), ABC 11437 (Ahab, BMI)	44	28	15	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	77	81	2	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI)
11	13	10	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)	★ 45	58	6	CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI)	78	85	5	RELEASE ME—Marie Owens (E. Miller, W.S. Stevenson), MCA 40241 (4 Star, BMI)
12	14	9	GOOD WOMAN'S LOVE—Jerry Reed (C. Coben), RCA 0273 (Delmore, ASCAP)	46	52	6	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)	79	88	6	NEVER BEEN TO SPAIN—Sammi Smith (H. Axton), Mega 210 (Lady Jane, BMI)
13	6	12	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	47	51	7	RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BMI)	80	89	3	EVERYBODY NEEDS A RAINBOW—Bobby Wright (R. Bourke), ABC 11443 (Chappell, ASCAP)
14	10	11	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	48	42	11	RAGGED OLD FLAG—Johnny Cash (J.R. Cash), Columbia 4-46028 (House Of Cash, BMI)	81	90	4	FOOL PASSIN' THROUGH—Jim Glaser (B. Holmes, P. Russell), MGM 14713 (Glaser, BMI)
15	15	10	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (Famous) (Su-Ma, BMI)	49	53	8	I'M A YO YO MAN—Rick Cunha (R. Cunha, M. Cooper), GRC 2016 (Martin-Cooper/House of Fargo, ASCAP)	82	91	2	TREAT ME LIKE A LADY—Sherry Bryce (S. Bryce), MGM 14726 (Sawgrass, BMI)
★ 16	20	8	STATUE OF A FOOL—Brian Collins (J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI)	★ 50	66	4	MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings), MCA 40248 (4 Star/Ace, BMI/Burlo, SESAC)	★ 83	95	2	SIX DAYS ON THE ROAD—Johnny Rivers (E. Green, C. Montgomery), Atlantic 3028 (Newkeys/Tune, BMI)
★ 17	23	5	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (Famous) (Martin/Fargo House, ASCAP)	51	30	14	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellew, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	84	93	2	LET'S HEAR IT FOR LONELINESS—Mundo Earwood (R. Dickson, R. Earwood), GRT 003 (Chess/Janus) (Mi Cencion, BMI)
18	21	9	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs), GRT 002 (Chess/Janus) (Prafer, ASCAP)	★ 52	72	5	THANK YOU WORLD—Statler Brothers (D. Reid, L. DeWitt), Mercury 73485 (Phonogram) (American Cowboy, BMI)	★ 85	98	2	DOWN THE ROAD I GO—Don Williams (D. Williams), JMI 42 (Regent, BMI)
★ 19	26	7	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Mariposa, BMI)	53	55	9	SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk, BMI)	86	92	4	A RAINBOW IN MY HAND—Doyle Holly (C. Sams, B. Millsap), Barnaby 602 (Chess/Janus) (Ironside, ASCAP)
★ 20	34	5	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI)	54	29	13	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab, BMI)	87	94	2	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER—Tex Williams (C. Tobias, H. Carsten), Granite 507 (Comet, ASCAP)
21	24	12	ONE DAY AT A TIME—Marilyn Sellars (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)	55	63	6	IT HURTS TO KNOW THE FEELING'S GONE—Nat Stuckey (D. Owens, W. Robb), RCA 0288 (Hill & Range, BMI)	★ 88	—	1	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)
★ 22	37	5	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher), RCA 0280 (Easy Nine/Elvis, BMI)	56	38	15	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schaefer, D. Owen), GRC 2006 (Acuff-Rose/Hill & Range, BMI)	★ 89	100	2	THAT'S YOU AND ME—Hank Snow (J. Weaver), RCA 0307 (Lowbam, BMI)
★ 23	41	5	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI)	57	56	11	LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy), GRT 007 (Golden Horn, ASCAP)	★ 90	—	1	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), Dot 17516 (Famous) (Don Williams, BMI)
24	12	10	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin Weiss), RCA 0260 (Music of The Times Music, ASCAP)	★ 58	71	3	TELL TALE SIGNS—Jerry Lee Lewis (A. Zanetta), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI)	91	—	1	KEEP ON LOVIN' ME—Johnny Paycheck (T. Seals, W. Jennings), Epic 5-11142 (Columbia) (Danor, BMI)
25	16	14	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Dweper, BMI)	★ 59	69	3	A FIELD OF YELLOW DAISIES—Charlie Rich (M.A. Rich), Mercury 73498 (Phonogram) (Makamillion, BMI)	92	96	4	IT ALMOST FELT LIKE LOVE—Charlie Louvin (S. Throckmorton), United Artists 430 (Tree, BMI)
★ 26	32	7	HEY THERE GIRL—David Rogers (J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)	★ 60	75	5	ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP)	93	—	1	HARLAN COUNTRY—Wayne Kemp (B. Emerson, B. Large), MCA 40249 (Golden Horn, ASCAP)
27	31	9	I WANT TO STAY—Harvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)	61	48	8	TAKE MY LIFE & SHAPE IT WITH YOUR LOVE—George Kent (R. Porter, B. Jones), Shannon 818 (N.S.D.) (Above, ASCAP/Beyond, BMI)	94	—	1	THE BEST OF THE REST OF OUR LOVE—Bud Logan & Wilma Burgess (R. Porter, B. Jones), Shannon 820 (N.S.D.) (Above, ASCAP/Beyond, BMI)
28	25	12	I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/Al Gallico, BMI)	★ 62	78	2	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI)	95	99	2	IF YOU LOVED HER THAT WAY—O.B. McClinton (B. Peters), Enterprise 9100 (Columbia) (Ben Peters, BMI)
★ 29	50	4	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI)	63	44	11	UNTIL THE END OF TIME—Harvel Felts & Sharon Vaughn (J. Foster, B. Rice), Cinnamon 793 (Jack & Bill, ASCAP)	96	—	1	ALL THAT KEEPS GOIN'—Mary Lou Turner (B. Anderson), MCA 40244 (Stallion, BMI)
30	33	8	SEXY LADY—Freddie Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)	64	68	7	THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Ballantyne), 20th Century 2086 (New York Times, BMI)	97	—	1	YOU'RE JUST GETTING BETTER—Jack Scott (G.S. Paxton, R. Hellard), Dot 17504 (Famous) (Gary S. Paxton/Acoustic, BMI)
★ 31	47	5	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI)	65	70	4	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)	98	—	1	IT COULD HAVE BEEN ME—Sami Jo (G. Sklerov, H. Lloyd), MGM South 7034 (Senor, ASCAP)
32	19	12	GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)	66	74	4	COME MONDAY—Jimmy Buffett (J. Buffett), Dunhill 4385 (ABC/Dunhill, BMI)	99	—	1	LONELINESS CAN BREAK A GOOD MAN DOWN—Norro Wilson (C. Taylor, N. Wilson, G. Richey), Capitol 3886 (Gallico/Algee, BMI)
33	39	6	HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)	★ 67	79	4	RAILROAD LADY—Lefly Frizzell (J. Buffett, J.J. Walker), ABC 11422 (Let There Be, ASCAP/Groper, BMI)	100	97	3	OLD TIME SUNSHINE—Roy Acuff (E. Raven, Hickory 319 (MGM) (Milene, ASCAP)





# An open letter to Don Williams.

Dear Don,

Dot Records welcomes you! We're delighted to have such a tremendous talent join our family. Your famous brand of laid-back, down-to-earth country music suits us mighty fine!

We still remember when you and the Pozo-Secco Singers had that enormous hit, "Time", and you were shot to international prominence. Your hometown of Corpus Christi, Texas sure must have been proud.

Since then, we've been watching your long string of hits on JMI, and have been impressed with your ability to sing, write, and produce such fine material. Above all, we love you for your style and sincerity. Just like your many fans.

Don, we at Dot believe that your first single for our label is the greatest. "I Wouldn't Want To Live If You Didn't Love Me" will be a giant record. We believe in it, and we believe in you.

**DOT RECORDS**

Distributed by Famous Music Corporation  
A Gulf + Western Company

**"I Wouldn't Want To Live  
If You Didn't Love Me"**

DOA-17516

Book through:



1722 West End Ave.  
Nashville, Tenn. 37203  
(615) 327-3644





**LANE LISTENS**—Nashville producer Buddy Killen listens to a playback with Red Lane, former RCA artist, who has signed with Dial Records. Killen, executive vice president of Dial, plans to release a single on Lane, who is a writer for Tree Publications.

## Royal Gospel Performance

STOCKHOLM—The Samuelsons, who record for Heartwarming/Impact, have just performed for Sweden's King Gustaf at the Royal Palace here.

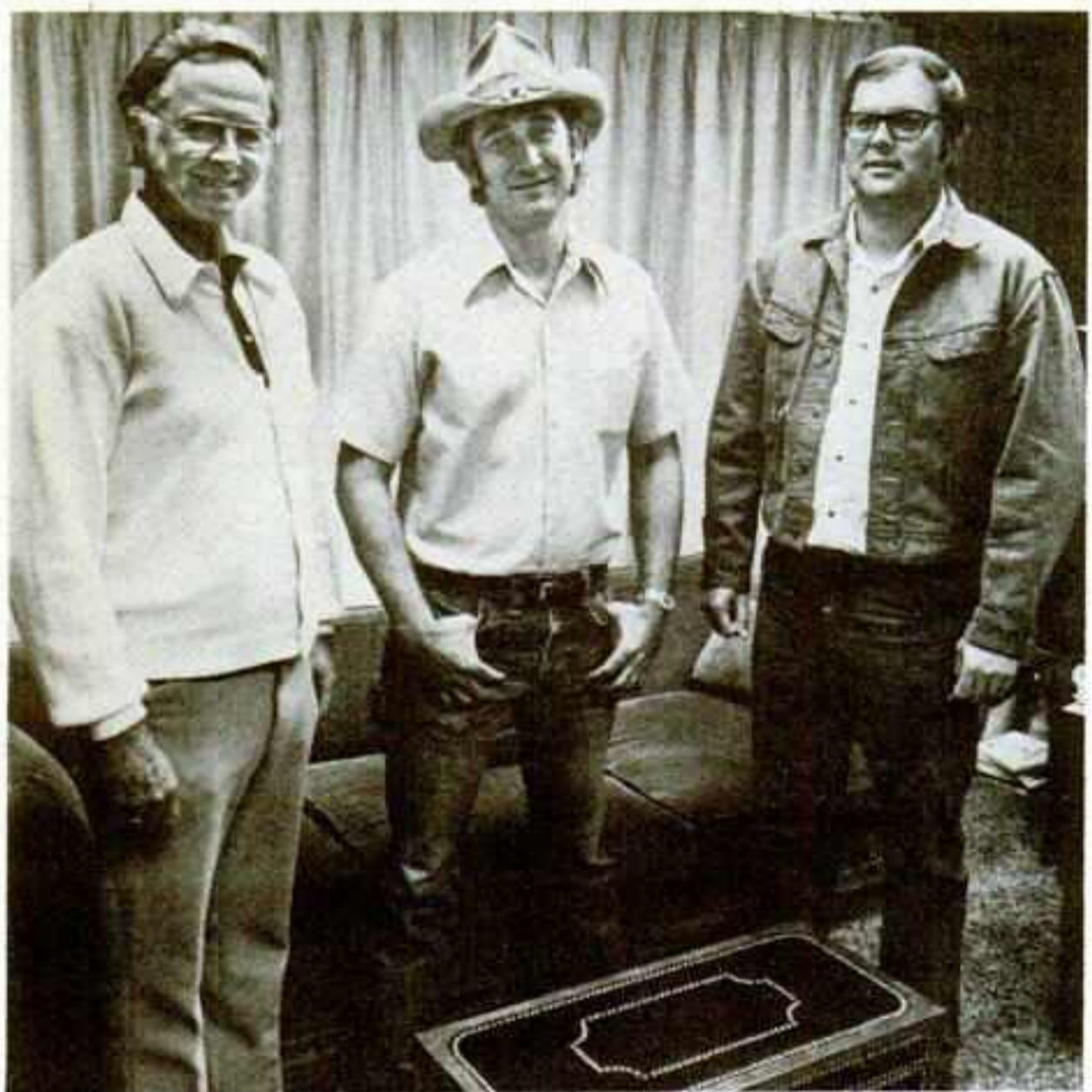
According to an official of Carl XVI Gustaf, the youngest monarch in the world, this marks the first time gospel music ever was presented at the palace.

The King originally became interested in gospel music within the confines of his own castle which is situ-

ated on the same Baltic Sea island that is a home base for the Samuelsons' famous summer camp.

At the camp, Gustaf was able to witness what the Samuelsons were doing with today's young people of Sweden, and he gave them the personal invitation to perform at the palace.

Immediately after the concert, the Swedish group returned to Nashville for more recording sessions, and a tour of the U.S.



**DOT-TED LINE**. Don Williams, center, concludes his first release for Dot Records. At left is Dot president Jim Foglesong, and at right, Larry Baunach, vice president.



**VETERANS TOUR**—The entire original Chuck Wagon Gang and Jimmie Davis are shown with Herman Harper of the Don Light Talent agency, the latter of whom set a ten-day tour for the artists. Left to right: Eddie Carter, Roy Carter, Rose Karnes, Anna Gordon Davis, Davis, and Harper.

## Nashville Scene

• Continued from page 28

kept on performing even though all power went out. . . . Under the guidance of Eddie Fox, writers Laura Le McBride, Pat Charles, Son McDuffie and Louie Dunn have formed a pair of writer-owned publishing companies, Caliente (BMI) and Shu-Fly (ASCAP). Both are being run by Ray McClain who also is in the ownership group. . . . A.S. Lunday, who manages Chuck Price, has been here from his Belleview, Fla., homebase, negotiating with a major label. . . . Paul Click, while moving into his new home, dropped a refrigerator on his foot and is getting around with the aid of a cane. . . . Bill Anderson also has a foot injury, suffered in a softball game. . . . Guy Shannon has been invited to take part in next year's Indianapolis 500 parade.

Judy Bryte, the brightest thing that's happened on Opryland Records, has cut another session for a September release. Judy now has her own five-piece band, and is getting ready for a western tour. . . . Cedarwood's Curley Rhodes made the annual Colorado Country Music Festival in Denver. He's been to just about every one of the events. . . . The team of Bill Blaylock and Clay Willis, along with Bill Sterling and Jan Stark, all of JED International, performed on all three luncheon shows during Fan Fair. It was great exposure. . . . Marti Brown has finished a new session for Atlantic. . . . Jeannie C. Riley and her Red River Symphony were the first entertainers to perform at the Forum Amphitheatre of the Worlds of Fun entertainment complex in Kansas City, Mo. Jeannie drew standing ovations for both performances, with 8,000 on hand. . . . Carl Smith's signing with Hickory Records ended a very brief retirement, which he had announced after 24 years with Columbia.

The Betty Amos Show featuring the Nashville Kitty Kats has been playing to packed houses. The six-piece all girl show has beauty and talent. Betty also is a novelist, and her book "Wayward and Searching," is catching on. . . . Diana Trask of Dot was signed by producer Phillip Browning to guest in a new syndicated musical pilot. James Brodin is host. Also in the line-up: Kris Kristofferson and Rita Coolidge. . . . Nat Stuckey, with help from his wife, Ann, and relatives and friends, has put out his own country cook book. . . . Tom Rea of WSHG-FM, Georgetown, S.C., would like playlists from other stations. . . . Louis Owens, president of Royal American Records, is planning a big promotional push for Jacki Li, a new artist. . . . Fireside's engineer Al Gore had three firsts last week. He engineered demos for Jeannie C. Riley and Conway Twitty, and then taped a wedding.

The new Lonzo and Oscar album on GRC contains four songs published by Hardtack Music, owned by the House of Loyd. And the first House of Loyd record release was written by Ricci Mareno and Jerry Gillespie. . . . Roy Clark and Diana Trask are now represented in public relations by the Recht Harman Vukas Creative Communications firm in Los Angeles. . . . A big show in Roanoke on July 25 includes Don Gibson, Stonewall Jackson, Urel Albert, Carl and Pearl Butler, Lois Johnson, Claude King, Bobby G. Rice, Jim Mundy, Jack Blanchard and Misty Morgan, and Eric Weiss-

Billboard			Billboard SPECIAL SURVEY for Week Ending 7/6/74
Hot Country LP's			
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	16	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
2	1	63	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
★	8	4	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
4	5	5	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
5	3	17	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
6	6	7	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
7	4	10	THIS TIME—Waylon Jennings, RCA APL1-0539
8	7	21	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
★	13	12	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
10	12	26	LET ME BE THERE—Olivia Newton-John, MCA 389
11	11	15	SPIDERS & SNAKES—Jim Stafford, MGM SE 4947
12	14	17	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
13	10	11	GOOD TIMES—Elvis Presley, RCA CPL1-0475
14	9	12	HONKY TONK ANGEL—Conway Twitty, MCA 406
★	20	5	PURE LOVE—Ronnie Milsap, RCA APL1-0500
16	18	8	NO CHARGE—Melba Montgomery, Elektra 75079
17	19	16	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
★	24	3	COUNTRY BUMPKIN—Cal Smith, MCA 424
★	23	4	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
★	26	3	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★	27	3	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
★	30	4	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
23	16	13	HELLO LOVE—Hank Snow, RCA APL1-0441
★	36	3	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
25	22	7	IS IT WRONG—Sonny James, Columbia KC 32805
26	15	44	YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359
27	17	16	DON WILLIAMS, VOL. II—JMI 4006
28	21	27	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL 2-0290
★	38	2	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
30	31	6	COUNTRY BOOTS—Boots Randolph, Monument KZ 32912 (Columbia)
31	35	2	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565
32	33	32	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
★	-	1	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
34	34	26	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
35	37	17	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276
36	25	13	SWEET COUNTRY—Charley Pride, RCA APL1-0217
37	40	3	RED ROSE FROM THE BLUE SIDE OF TOWN/SOMEWHERE AROUND MIDNIGHT—George Morgan, MCA 422
38	32	14	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, With The Statesiders, MGM SE 4937
★	-	1	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
40	28	18	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
41	42	4	LOUISIANA MAN—Dusty & Doug Kershaw, Hickory HR 4506 (MGM)
42	43	18	JOLENE—Dolly Parton, RCA APL1-0473
43	29	16	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
44	46	3	LEAN IT ALL ON ME—Diana Trask, Dot 26022 (Famous)
45	41	13	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
46	48	10	THE BEST OF SUSAN RAYE—Capitol ST 11282
47	49	2	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
48	50	2	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
49	-	1	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
50	-	1	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944

berg. . . While playing a date in the rain in Lavania, Ga., Loretta Lynn brought in a packed house. But

when her bus was stuck in the mud, she stood there for three hours and signed autographs.



## In-Store Videocassette Unit Aids Disk Firms In Promoting Product

• Continued from page 1

Carl Walters, a local disk jockey on KIOI-AM-FM, incorporates a 19-inch Panasonic color TV monitor, JVC 3/4-inch U-Matic videocassette recorder/player and stereo speakers, enclosed in a ceiling-hung cabinet.

For approximately a \$300 monthly fee, a record company can rent the system for a minimum 40 hours playing time over the 30 days. A repeat switch in the unit facilitates playback.

Store manager Stan Goman waxes enthusiastic on what the pilot system has done for store traffic, and Russ Solomon, head of the three-store Bay Area chain, has given his okay for installation of units in the other two stores if Walters can "sell" the managers.

Basic drawback to further extension of the system to other outlets is the high cost to a disk firm of mastering a videocassette for limited play.

RCA was able to use a clip from the recent John Denver TV special for a month-long adjunct to his recent promotional campaign. Local branch manager Charlie Rice says the video exposure was most successful as part of the campaign. Goman notes there was marked improvement of customer awareness of the promotion, resulting in increased unit sales.

Bill Perasso, WEA Northern California branch manager, was enthusiastic enough over an earlier promotion for a Warner Bros. Foghat release that it will use Promo-Vision



LENDING LIBRARY—First Video Cassette Rack in existence, at Video Center.

again for an upcoming campaign on the "25th Anniversary History of Atlantic Jazz." He believes in the system as a viable promotion tool.

Conversely, a spokesman for Columbia, which tested the system when it was first introduced in December, says he was not impressed with the picture quality, and decided not to use it.

Capitol is just winding up a month-long stint for Kathy McDonald, and spokesman Chuck Inman says it is too early to analyze results.

Video Center president Bob Becher, with a financial background, says he has a loose commit-

ment from Walt Sargeant, head of the seven-store Record Factory chain, to install units there as soon as enough manufacturers commit themselves to a schedule.

Thus Walters is facing the usual dilemma of the chicken/egg, trying to sign up audio outlets and record companies at the same time, each waiting on the other.

Meanwhile, the 8-year-old Video Center headed by founder and chairman Alan Woods, also claims the first consumer videocassette "lending library," including existing entertainment releases of films and concerts, and their own videotapes of local groups and some key rock acts. Becher's brother, Paul, is production manager for all live work.

Becher says they have about 100 customers to whom they supply either a Panasonic or JVC video-player. Each 30-minute 3/4 U-Matic cassette, 1/2-inch EIAJ cartridge or open-reel videotape is \$30 from the library, set up in a 20-cassette rack. Customers pay a \$10 "transfer" fee for each subsequent loan.

The Video Center also, according to Becher, is involved in:

- A 3,500-sq.-ft. showroom in Mill Valley, an affluent area with many recording artists in residence. They handle Panasonic and JVC VTRs, and the new Sony Video Projector.
- Recording service for artists who appear on televised rock shows.
- Producing broadcast TV commercials for Santana's world tour (they also reportedly equipped the



IN-STORE VIDEO—Promo-Vision unit at Tower Records in San Francisco hangs above, from left, store manager Stan Goman, RCA district sales manager Bill Graham, branch manager Charlie Rice, and Video Center talent coordinator Carl Walters.

group's plane with a video system and programming).

- Producing audition tapes of local groups such as Shadowfax, Mitch Woods and His Red Hot Mama.
- Through Concert Close-Ups

(video projection) road company, taping and projecting The Doobie Brothers at Denver Coliseum for promoter Barry Fey.

- Providing video services for such business clients as Fairmont Hotel, Wells Fargo Bank.

JULY 6, 1974, BILLBOARD

## Fleetwood Recording In Video Tape Entry

By STEPHEN TRAIMAN

NEW YORK — Fleetwood Recording, independent record promoter and custom LP producer, in Revere, Mass., has entered the video tape/cassette business with establishment of Fleetwood Video Center.

At the same time, another subsidi-

### Ampex, Warner Inc. Renew Tape Accord

REDWOOD CITY, Calif.—Warner Communications Inc. and Ampex Music Division have renewed their 8-track and cassette recorded tape duplicating agreement. The two-year agreement gives Ampex tape duplicating services for the Warner/Elektra/Atlantic family of recording labels. WEA will continue to distribute the tape through their branch sales network.

## Channel Master Warranty Boon to Dealer, Consumer

NEW YORK—In line with a growing trend to longer warranties, Channel Master is going one better for its 1975 line of 50 new consumer electronics products—a four-month over-the-counter exchange guarantee.

Any unit that becomes defective within 120 days—including home stereo equipment—may be exchanged for a new one at no cost. The dealer, in turn, will have the returned unit replaced free by his distributor.

All dealer hassles over in-war-

anty, Fleetwood Marketing, is producing two custom LP's on Hank Aaron (for Magnavox) and Babe Ruth (for the Babe Ruth League). They also have developed a new flexible vinyl disk claimed to be compatible with video disks.

The new video branch, headed by Victor Mancini in Boston, under an agreement with New England Mutual Life Insurance Co., has become the sales and marketing arm for that firm's New England Video Services subsidiary.

Video facilities used belong to New England Life, which needs only about 20 percent of available time for in-house videocassette production. Fleetwood hopes to utilize the so-called "down-time" to develop a commercial market, starting

(Continued on page 36)

ranty repairs are expected to be eliminated by the new program, which marketing vice president Martin Charles calls "the most comprehensive protection for dealers and consumers the industry has offered."

Unveiling its new line at a June 26 press luncheon here, the Ellenville, N.Y.-based firm showed 21 new products in the stereo field, bringing the total to 26 excluding accessories and combination packages.

They range from a stereo 8-track (Continued on page 36)

## Fuji Probes Mart After CPI Split

NEW YORK—Fuji Photo Film U.S.A. is studying the market for blank audio tape and consumer-width video tape in the U.S., following the June 25 joint announcement that Columbia Pictures Industries would no longer distribute Fuji broadcast videotape after June 30.

In Japan, parent Fuji Photo is an important producer of blank cassettes, 8-track cartridges and reel-to-reel units, along with 2-inch broad-

(Continued on page 34)

## No Conflict Arises In Tape, Disk—Nordin

SUNNYVALE, Calif.—The new president and chief executive officer of GRT Corp., Bert D. Nordin, believes that recording manufacturers are better off building a reserve in their accounting for returned goods before any sales are tallied.

This is one of the moves he initiated in turning around a company he sees no longer identified exclusively with tapes.



NORDIN

Nordin, 39, admits that he has little or no profile in the recording industry and that he has deliberately stayed in the background during his gradual takeover of the company on a day-to-day basis. Founder and now board chairman Allan J. Bayley, 42, is thus involved in broader aspects of over-all management.

While Nordin notes he has been involved in entertainment, he also speaks of the experienced staff both here at corporate headquarters and at subsidiary operations. Nordin has reporting directly to him Tom Bo-

(Continued on page 34)

## GRT Sets Broadened Software Thrust for Classical, Country

By EARL PAIGE

SUNNYVALE, Calif.—GRT Corp.'s music tapes division will introduce its first ever line of classical music on 8-track tapes as part of the firm's dramatically broadened marketing thrust, says Bert Nordin, president and chief executive officer.

Other recent GRT moves:

- Accounting procedure allocation before shipping of estimated returns, a move Nordin initiated because of his long experience in accounting and believed to be unprecedented in the tape business;
- Recycling of plastic parts used in the cartridge—bases, covers, core platforms, pinch rollers and sometimes even the pressure pad, as part of a technological/production step-

up under Stewart Smith, engineering manager;

- Use of coupon advertisements appealing to dealers in an unusual switch from such a long-established consumer coupon/ad approach and aimed at what advertising and sales promotion director Jack Woodman hopes will be the end of wasted money for point of purchase material that gathers dust in warehouses;
- Re-emphasis on marketing a line of blank tape in a direct co-op brand identity program with 3M.
- Determined push on custom duplication with what custom product division manager Dave Travis says is going to involve a national advertising campaign in trade and consumer magazines (the first such

is in the current PSA in-flight issue);

- Continued direct marketing under new manager of direct marketing Jim Levy, who is pushing through a 12-piece Bible package and a deluxe seven-piece Lawrence Welk set;
- More attention to concept packages such as a country music set from various licensee labels with promotions for distributor incentives such as the recent one offering six live horses;
- Sophistication in shipments so that computer and hand-handling can be combined (a yellow tag, for example, allows for an in-by-10 a.m. out-by-3 p.m. hand-handled ship-

(Continued on page 36)



## Japanese Innovations Center on Cassette

By HIDEO EGUCHI

TOKYO—Believe it or not, the one thing in common to Japanese innovations in audio, video and tape recording in the past year or so has been the cassette. Not the Sony videocassette, or the EVR film "cassette," but the Philips compact cassette.

Perhaps the most sensational Japanese development to date is the Hitachi CPRS (cassette picture recording system), scheduled for marketing in Japan next October at 440,000 yen, or \$1,571.43 at the Bank of Japan's "intervention" rate of 280 yen to the dollar. This audio-visual system comprises a desktop unit, the model CP-1000, to record up to 240 still color pictures on a C-120 compact cassette, and a color TV camera of synchronized field sequential, single tube type, for reproduction on a color TV receiver (NTSC standard). The CP-1000 also records stereo sound for playback over a pair of speakers. Hitachi calls its CP-1000/"box" camera combination the simplified system.

A so-called package system, whose marketing date and list price has not been disclosed, comprises a studio-type color TV camera on tripod, FSS (flying spot scanner) unit, CPRS master recorder and separate compact cassette player. Both systems have been developed by the Consumer Products Research Center of Hitachi, Ltd. The "simplified system" was demonstrated at the Hitachi Technical Exhibition, Oct. 23-27, 1973.

This four-track system uses the two upper tracks of a compact cassette for the pictures, the lower two tracks for stereo sound, thus recording/playback time is specified by Hitachi as 30 minutes for a C-60 blank. Therefore, this "one side" cassette system differs from the color picture cassette player developed by Matsushita Panasonic in technical cooperation with N.V. Philips. This desktop player reproduces up to 1,000 frames recorded in the "open lanes" between the four audio tracks of a C-60 blank. Therefore it is fully compatible with a cassette tape recorder or stereo cassette deck. The player, but not the recording system, was demonstrated at the '72 Matsushita Engineering Exhibition, a year before the Hitachi CPRS, but no marketing date or list price has been announced to date. Obviously this will only come about when Philips decides to market its eight-channel compact cassette tape recording head. No Japanese manufacturer, apparently, has been able to produce a head of equal or better specifications. *(Continued on page 36)*

## Lear Jet's Seger Looks to Car Stereo Mass Market

By BOB KIRSCH

CHICAGO—General line expansion, a push toward the mass merchant, new merchandising and advertising campaigns and the conclusion of an extensive study of the car stereo market are some of the prime factors behind the biggest "all around" product push yet for Lear Jet Stereo, Inc.

"Wherever car stereo is being sold today, there is a marked expansion," says Lear Jet vice president Fred Seger. "There are, however, two main avenues through which we are seeing the product move—the mass merchant and the installer.

"The growth of the market in general is so strong," Seger continues, "that it even cut through the recent economic softening. Despite car sales dropping at the beginning of the year, car stereo sales were up for the first two months of 1974.

"One of the main reasons behind this," Seger adds, "is the mass merchandiser. He is more interested in sound in general and he's finally starting to genuinely merchandise car stereo from a quality point of view. I think the days of the price point only sales are pretty much over."

Seger feels there is no reason to throw price at the public any more, because they want features and ben-

efits and are willing to pay a reasonable price. "This is one of the prime changes in the car stereo market," says Seger.

"Car stereo is now an item for both the retailer and the consumer, not an afterthought," adds Seger. "This is one of the reasons we are launching such a large push at the mass market.

"We looked to see where car stereo was being sold and tried to figure out where the natural growth would be. Last year we did a \$30,000 field survey which indicated to us that the mass merchant was really the prime answer to both these questions.

"We also found, through a warranty card return study, that 83 percent of our buyers were males between 18 and 34 and that 69 percent of the products were being installed somewhere else other than the outlet in which they were purchased, indicating that in many cases the consumer was doing it himself.

"So," asks Seger, "why did we decide to push so hard at the mass merchant? One reason is that the dealer obviously does not have to be overly concerned about installing the product himself, something which held back many retailers from carrying *(Continued on page 36)*

## Tape Duplicator

By ANNE DUSTON

Watergate tape erasures would not have been apparent if the Rangertone bulk erasure had been used, Marti Colasurdo, chief engineer with Omega Research Corp., Newark, N.J., claims. The firm manufactures a "bread-box size" manual erasure that can handle tape up to one inch.

The firm also manufactures high speed duplicators and winders under the Rangertone label. "The market has definitely decreased with the economy, although colleges continue to be big buyers for duplication of open reel classical music tapes," Colasurdo said.

\*\*\*

The National Audio-Visual Association convention has been announced for January 9-13 in Las Vegas, with exhibits scheduled for January 11-13.

The 1974-75 Audio-Visual Equipment Directory, with specifications, prices and accessories from 585 manufacturers of A-V equipment, is now available for \$12.50 each, for members, or \$35 for non-members.

Also available is an A-V Buyers Guide to assist in selection and use of A-V equipment, at \$2.50, from NAVA, 3150 Spring St., Fairfax, Va., 22030 (703) 273-7200.

\*\*\*

The video disk looms as the solution to circumvent the high cost of video magnetic tape equipment and technology, Joseph Markin, manager-display systems for Zenith Radio Corporation, remarked as chairman of the video disk technology session at the SID Symposium in Chicago in May.

He described the video disk as similar to the phonograph record, but with information at densities over 100 times that of long-play records, in grooves only a few micrometers apart, compared to 100 micrometers of a 20-30 minute audio disk.

The three systems developed to achieve this record and playback density include two contact methods and one which uses a light beam to readout information, and is non-contacting, he said.

For video disk systems to become commercially viable, he said, they must be standardized, and costs of program material must be low enough to attract a mass market.



Dave McClurg photo

**NOW WATCH**—Otari Corp.'s Brian Trankle (right) points out aspects of his firm's cassette duplicator to Donald Smith, marketing director, Scully/Metrotech, during Otari's opening of its new San Carlos, Calif. headquarters for the American subsidiary.

## Car Stereo



KRACO's new in-dash AM-FM multiplex pushbutton radio and 8-track player features 30 Watts music power, built in audio frequency control and adjustable shafts. Model KID-570A sells for \$159.95.



CAR quadrasonic will be dictated by the consumer and Car Tapes Inc. president James LeVitus says it may go matrix. This unit though is discrete model 8877 at \$129.95.



THEFT proof feature of Car Tapes Inc.'s 8300 "Invis-A-Dak" is unit's hard to define appearance under the dash when not in use (at right). Suggested retail: \$69.95. Other features include slide volume-tone-balance controls, individual program lights, external head adjustment, head cleaner.



IN-DASH rush of manufacturers at this year's Summer CES found much emphasis on small chassis. Here is Import's 608 (6 29/32x5 7/8x1 1/8). Price: \$109.45.

## No Conflict Arises In Tape, Disk—Nordin

• *Continued from page 33*

netti, president of GRT Music Tapes; Marv Schlachter, president of Chess/Janus, a primarily disk label acquired in 1969; Dick Heard, manager of GRT Records, a primarily country-oriented label that has shot into prominence in a short time; Dave Campbell, vice president of finance.

Nordin sees no real distinction between disks and tapes. He views music as an end product and hypothesizes that the consumer wants milk and is not hung up on whether it's in a bottle, can or plastic container. "Who knows but what music will be available in a little silicon chip," he says.

As for GRT's role in a more successful label effort and that effect on attracting duplicating licensees, he says, "I do not see any conflict. First of all, our own label product does not enjoy any preferential treatment in duplicating. Secondly, our strong depth of experience in marketing makes us valuable to labels we duplicate for."

"We're just kidding ourselves," says Nordin, "if we do not take into account a reserve for returned merchandise before reporting sales." This is a principle he learned at Arthur Andersen & Co. where he worked nine years in putting together major acquisitions. Nordin is a certified CPA. All sales are thus reported less a 25 percent return reserve.

His chief responsibility at Andersen was engineering acquisitions and finance maneuvers involving the Atlanta Braves, Atlanta Hawks and Atlanta Symphony orchestra.

Moreover, his job immediately prior to joining GRT was also entertainment-oriented. He was with Boise Cascade involved in second-home subdivisions as Southwest Recreation Communities Division general manager.

He is most proud of the fast success of GRT Records under Dick Heard, who in three months has taken the label from zero to three chart positions and to signing Jan Howard and Stonewall Jackson. "I grew up in the South and have always had a feel for country music," says Nordin.

## Fuji Probes Mart After CPI Split

• *Continued from page 33*

cast videotape and the smaller 1/2, 3/4 and 1-inch videoplayer widths.

Columbia had served as exclusive U.S. distributor of Fuji videotape through its Coltape division, which now will be discontinued. All personnel, including John Dale, vice president and general manager, will move to the videotape division of Fuji and assume direct sales responsibility for the entire broadcast videotape line.

Dale is working with other Fuji executives on a new marketing plan that will utilize recently expanded distribution and warehousing facilities here and in Los Angeles now used for other photographic products distributed directly in the U.S.



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# Rep Rap

TDK honored six rep firms at a pre-CES dinner in Chicago for outstanding sales achievement. General manager Shohei Tokuda presented plaques to R.A. Albrecht Co., Rochester, Mich.; Carduner Sales, Williston Park, N.Y.; Joseph Belusko Sales, Portland, Ore.; Len Haas Co., Inc., North Miami; Marsey Sales, Inc., Rochester, N.Y.; and McFadden Sales, Inc., Columbus, Ohio.

★ ★ ★

Don Sanders Associates, electronics rep in Jackson Heights, N.Y., has added Leo Dreyfus to their staff to cover the New Jersey area for the recently acquired Clarion car stereo line.

★ ★ ★

Scotching a rumor that Panasonic is going factory direct, Ray Gates, vice president, consumer products division, says the firm will only drop a few of its sales reps in some areas of the U.S. and Canada as of Jan. 1. Verbal extensions of present contracts were given to some reps after a recent sales meeting, and areas where they will be dropped will be covered by factory warehouses, from 1975 on.

★ ★ ★

Art Schwartz will be devoting more time to his Los Angeles-based Marketing/Association Services, Inc., after resigning as executive director of Associated Volume Buyers, 80-member appliance-TV buying group. He continues as executive director of EIASC, Electrical Industries Assn. of Southern California.

★ ★ ★

BASF's National Sales Rep of the Year award was presented at the annual sales meeting in Chicago during the recent CES to Edward Firestone of Firestone Associates by vice president Tom Dempsey. Firm has been with BASF for five years, expanding from Florida to cover Georgia, Alabama, Mississippi, Tennessee and the Carolinas. About 150 reps attended the meeting.

★ ★ ★

Plessy Inc., which is now marketing its Gar-

## Superscope Bows New Tape Deck

LOS ANGELES — Superscope Inc. has bowed the Sony TC-756, a three-motor reel-to-reel tape deck designed for professional or "audiophile" recordist.

The unit features 10½-inch reel capacity and speeds of 15 and 7½ ips. Other features include total mechanism shut-off, record equalization and a four-digit tape counter. The unit is priced at \$799.95.

Also new from Superscope is the TC-42 miniature cassette. The battery operated unit features fast cueing, locking rewind and record level/battery strength indicator. Priced at \$119.95, the model comes with carrying case, earphone, patch cord, for "AA" batteries and a Sony blank cassette tape.



NUMARK Electronic's president Harry Kotovsky's point is that his headphones are comfortable in any position. Bob Sheingold of Peerless Vidtronic (left) seems to agree.

rard line of automatic and manual turntables, has announced completion of its national sales rep organization. Reps, headquarters, and coverage: Alpha Marketing Services, Atlanta; Southwestern States; Associated Electronics Reps Inc., King of Prussia, PA.; Eastern Pennsylv-

vania; Daymark Industries Inc., Van Nuys; Southern California; Bud Ente Sales Co., Newton Center, Mass.; New England; Fisher Technical Sales, Minneapolis; Minnesota, North & South Dakota; J. A. Gedney Co., Denver; Rocky Mountain States; KSW Associates, Kansas City, Mo.;

Iowa, Kansas, Mississippi; McFadden Sales Inc., Columbus; Ohio & Indiana; Miller & Associates Inc., Dallas; Texas; Flora Ohman Inc., Detroit; Michigan; Pacific N.W. Marketing Inc., Bellevue, Wash.; Pacific Northwest; Paston-Hunter Co. Inc., Syracuse, Upstate N.Y.; RPM Sales Inc.,

New York; Metropolitan N.Y.; Irving W. Rose Associates, Skokie; Illinois; Roussil Associates Inc., Kensington, Md.; Capitol District; Paul Seaman Inc., Oakland; Northern California; Unirep Inc., Fort Lauderdale; Florida; Joel Wolfson Co., Pittsburgh; Western Pennsylvania and Virginia.



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## Fleetwood Recording In Video Tape Entry

• Continued from page 33

with training and educational tapes, eventually moving into the consumer entertainment market.

The video activity will be extended to New York, where Fleetwood executive vice president Glen Weisen heads the Fleetwood Marketing action. As he explains, the videocassette and disk are natural adjuncts to the firm's Microsonic audio process (Billboard, Dec. 8, 1973) that involves concentration of grooves so that a 12-inch disk accommodates 45 minutes per side.

Now the company has come up with a flexible vinyl disk compatible with optical video disk systems like Teldec, Wesen says. They recently pressed 500,000 copies of a 7-inch flexible disk that was bound into the New York Yankees Yearbook, with 32 minutes of audio equivalent to a 12-inch LP.

Two current projects that Wesen is producing are a custom album for Magnavox on Hank Aaron, the firm's spokesman who is on a five-

year \$1 million contract, and a Babe Ruth Commemorative LP for the Babe Ruth League.

He is most enthused about the latter, which will start with Babe's farewell speech in Yankee Stadium, then reconstruct his career including some recently discovered NBC tapes of Ruth commentary at the height of his fame. A honky tonk music background is another feature.

Wesen notes that sports is a big seller in the first videocassettes now out, and he expects the firm's activity in the LP area to put in a good spot to produce some of the first consumer videocassettes and video disks in the not too distant future.

The new Fleetwood Video Center, a personal project of president Vince Giarusso, will give the company some valuable opportunities for further experimentation in the new video media. Initially they will be transferring existing 1/2-inch packages to 3/4- or 1-inch, and also will provide videocassette duplication service.

## Lear Jet's Seger Looks to Car Stereo Mass Market

• Continued from page 34

car stereo in the past. We feel more are beginning to realize this, because our study also showed that some 65 percent of the product was being sold through the mass merchant.

"Okay," says Seger, "we have the information. What do we do with it? The first thing was to plan a complete program for the mass merchant, including the proper product mix for a particular account, the right ad program, proper price points and proper display.

"First, you must realize that car

stereo is often bought by the consumer rather than being sold to him," says Seger. "In other words, a salesperson does not really have to go through a selling job. In many mass outlets this is impossible anyway, simply because of store layout and the number of departments an individual is responsible for. So, we repackaged speakers and stereos and worked up our displays so that they were actually the salesmen.

"We made certain our displays don't take up a great deal of space, because the mass merchant is generally thinking of what he can do per square foot. We made the features more prominent—both on the units themselves and on tags on the unit so a consumer can see exactly what he's betting.

"There are other points to consider, too," adds Seger. "Some stores, most in fact, don't need the entire line. We encourage selective merchandising and one reason we have a lot more models than ever before is so we can hit a broad spectrum.

"We look at the physical layout of a store and recommend the best way to merchandise the product, such as display, promotion, point of purchase point and ad support. Directly, or through our reps, we will train dealers to handle our product.

"For example, we recently brought the managers of a 37 store chain in Minneapolis to Tucson for a series of seminars. At these seminars we explain program promotion, ads for a particular circumstance use of radio spots and how to use co-op aids. Before the product is even in the store, we've showed them exactly what we have and how to handle it."

Seger feels the entire industry has been remiss in merchandising car stereo, and says his firm is no exception. Now, however, he feels the entire industry is changing.

"We want to capture the mass merchant and we're making no bones about it," he says. "And by the mass merchant, we mean the record and tape store, the discount house, the chain store, the auto store, anyone doing big volume."

Lear's sales are up 122 percent over last year, Seger claims, and he feels their in-dash 8-track sales will double this year.

## GRT's Aim: Classics In Cartridges

SUNNYVALE, Calif.—Longer length 8-track cartridges, the configuration's popularity and technological advances in both software and hardware make it feasible for the first time to market a line of classical music on cartridges, which is exactly the aim of GRT music tapes' Herb Hershfield. He believes this is the way to tap the mass market that exists for classical music.

Marketing vice president and a former timpanist himself, Hershfield says GRT will launch the line from repertoire available on labels it has duplicating contracts with—i.e., Vanguard and Westminster. He begs off revealing many details because the program is so new.

He wants to keep the packaging cost down and concentrate on training people in stores to present classical music. In the latter case, GRT under Jack Woodman, advertising and sales promotion director, has already initiated a radically different program whereby dealers tear off and mail in coupons relating to a gamut of merchandising aids. The classics line can likewise be promoted, Hershfield points out.

As for repertoire, he says, "We can't depend on other companies to be cute—i.e., bringing out 'The Best of Chopin' or '37 Themes' on this and that composer—we will select and duplicate what we feel there is a potential consumer demand for."

Will it be warhorse repertoire? He says it will range from warhorse to really offbeat titles if they seem appropriate. "Who needs another Beethoven 5th?" he asks, then answers, "the collector of Beethoven 5ths. He has disk versions and certainly will want 8-track versions."

As for fidelity on 8-track, Hershfield says he is not overly concerned that audiophile magazines such as High Fidelity have still to conduct a test on 8-track players or in that way acknowledge their existence.

"I think it's a mistake to believe that the recording has to duplicate the concert hall performance. I think rather that it should assimilate for us the sound we associate with the live performance experience.

"I want to be reminded of something I've heard in concert and yet I think I'm as much of a purist as anybody when it comes to fidelity."

As for classical music generally, he says, "It's not being nurtured. Certainly the symphony orchestras and civic groups are not doing it. The symphony and opera have become social events—they are sold out and yet half the seats are empty because of false patronage."

## GRT Sets Broadened Software Thrust for Classical, Country

• Continued from page 33

ment bypassing the normal 48-hour cycle computer system).

• Custom distribution such as currently with Brookville Marketing whereby TV marketed packages will be serviced via GRT's 170 distributor network broken into six regions and covered by 12 factory-salaried sales reps.

In wide-ranging interviews here, staff personnel indicate continued aggressive pushing on releasing more quadrasonic product. In the

## Japanese Innovations Center on Cassette

• Continued from page 34

Prototypes of 4-channel compact cassette decks have already been demonstrated by Matsushita Panasonic, the Victor Co. of Japan (JVC) and Aiwa, while Hitachi disclosed early last year that its unit would be marketed "shortly." Commercial models should appear this fall. Aiwa demonstrated the prototype of a 4-channel "cassette" deck that uses BASF "Uniset" 1/4-inch data communications tape of 1 1/4, 3 3/4 and 7 1/2 inches per second (Billboard, June 22).

Within the past few years, following the introduction of low noise/high output cassette tapes, Japanese manufacturers have marketed stereo cassette decks claimed to be on a par with open-reel units in the same price range. At the 21st All Japan Audio Fair, Nov. 8-12, 1972, the Nakamichi Zeta 1000 was demonstrated at a master dubbing contest (sponsored by Fuji Film, manufacturer of blank tape). This three-head, two-motor unit went on sale here in February 1973 at 218,000 yen (\$778.57) retail, followed by the model 700 in June at 138,000 yen (\$492.86). Both models are of vertical type, as opposed to the conventional horizontal type. Other "high fidelity" stereo cassette tape decks in Japan include the Hitachi D-4500 at 200,000 yen (\$714.29), the Sony TC-6150SD at 128,000 yen (\$457.14), the Technics (Matsushita Panasonic) RS-279U (price quoted) and the Otto (Sanyo) RD-4600D at 8,800 yen (\$317.86) list.

All of the new Sony stereo cassette decks have provisions for using the manufacturer's "Duad" ferrichrome tape which, as its name suggests, is formulated to produce less

## Channel Master Warranty Boon to Dealer, Consumer

• Continued from page 33

cartridge playback deck at \$49.95 to a deluxe system with an AM/FM stereo receiver (20 watts Rms), built-in 8-track player/recorder and record changer, and air suspension speakers at \$349.95.

In the audio market, Channel Master's most significant entry to date is Model 6622, a stereo cassette play/record deck with Dolby noise reduction system, memory rewind, automatic shutoff of amplifier and motor when the tape ends, and chromium dioxide tape selector switch, at a suggested retail price of \$219.95.

Eight new radios and cassette and 8-track players were introduced in

distortion at high input and more dynamic range in playback besides approaching the high frequency range of chromium dioxide tape. Meanwhile, TDK is urging Japanese consumers to use its ED line of low noise, high output cassettes instead of the manufacturer's KR (chromium dioxide) blanks. Japanese brands competitive with Sony and TDK include Fuji Film, Hitachi Maxell and Nippon Columbia.

Among other Japanese innovations in 1973 was the Hitachi TSC-8800 cassette recorder with playback speed control/audio frequency converter. It is scheduled for marketing in Japan very soon at some 120,000 yen or \$428.57 retail.

In conventional models, if the tape is speeded up, a man's voice will sound high-pitched like a woman's, conversely a woman's voice becomes low-pitched when the tape is slowed down, and unintelligible. But the TSC-8800 has a speed ratio selector and a delta converter to keep the playback frequency the same as it was recorded. These features make possible confirmation of recorded compositions at high speed or checking the lyrics of a song, for example, at slow speed.

Demonstrated in the U.S. last year was the Sharp RT-480 with automatic program finder (APF) and micro crystal ferrite (MCF) head. This stereo cassette deck was marketed here May 30 at 52,800 yen (\$188.57) list. Current retail price: 59,800 yen (\$213.57) Like most other units from Japan, it has a built-in Dolby noise reduction system. Of the Japanese manufacturers, only JVC uses its own. Its system, called ANRS (automatic noise reduction system) is claimed to be compatible with Dolbyized music cassette tapes.

the auto field, bringing the full line to 23 models, plus auto speakers and other accessories.

Channel Master also showed three portable phonographs with AM radios for the youth market.

Noting that in the last year the company has increased its engineering and factory staff by more than 50 percent to over 1,000 people, Charles emphasized Channel Master's strong commitment to the industry.

"This record array of new products, backed by such an unprecedented guarantee, clearly demonstrates our commitment to the Consumer electronics business, as well as our faith in the quality of our products."

marketing vice president and Ed Berson, field sales manager.

Both estimate tape selling at 25 percent of all software though in dollar volume it exceeds it. "I don't think, however, that we get 25 percent of shelf space," says Hershfield.

Everyone at GRT sees a strong 8-track market. Pre-recorded cassette is probably running around 20 percent of total tape sales. The strength of 8-track, buttressed by increased sales of hardware with 8-track record feature, is one reason Hershfield is so strong on going with the classical music line.

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# International News

## EMI Bows New Intl Label In Overseas Artist Thrust

• Continued from page 3

signing of foreign artists direct to the label.

The outlet will eventually be launched worldwide, although at the moment the position in the U.S., where it could potentially compete with the EMI-owned Capitol operation, is not yet clear.

Comments Brian Jeffrey, general manager of the new U.S. division, "Although we will naturally be looking to America for quite a lot of product, we are interested in good material from anywhere in the world."

The first EMI International release will be made either in the second half of the next month or early in August and will be a single by 100% Pure Poison, a soul-rock band which originally came from Chicago but now based in Germany. The single will be followed by an LP from the band.

Other product already scheduled includes a single from Vikki Lawrence and a single and album from Trini Lopez.

The label will have no specific music policy—repertoire will be across-the-board.

The outlet is regarded by EMI as a development of the firm's Stateside operation. Administration, sales, marketing and a&r aspects of the new label will be handled by the U.S. division, final details of which were also announced this week. John Cavanagh has been appointed EMI International label manager although he will retain his responsibilities for the Fantasy outlet.

Other new appointments to the U.S. division, which in addition to the new label will also embrace Capitol, Fantasy, Elektra/Asylum,

Tamla Motown and the Paramount, Dot and Neighborhood labels, include Colin Burn as marketing manager.

Burn will be assisted by Julian Moore, who has moved from the Tamla Motown office where he was liaison manager.

Marketing manager of middle-market product for the division will be David Munns who moves from the U.K. middle-market office

where he was assistant to manager Vic Lanza.

Ian Groves continues as label manager for Capitol and Brian Hopkins remains manager for the Paramount, Neighborhood and Dot outlets.

Charles Webster is press officer for all labels handled by the division with the exception of MCA, Elektra and Tamla Motown.

## U.K. Tapes In 94% Jump In 1st Quarter

• Continued from page 1

percent over home sales in the first three months of last year. If home and export sales are lumped together, the increases over last year come out at 67 percent for cartridge, 41 percent for cassette.

ETIA chairman Henry Pattinson comments: "These are very good figures, which demonstrate especially that the cartridge system is very much alive, that the pessimism based on declining car sales and other factors was unfounded, and that dealers who are not stocking a full range of cartridge product are cutting off a big sales opportunity. In a period when TV sales are down and audio hardware sales have taken quite a knock, here is evidence of excellent sales and prospects for a medium which many people had almost written off. "I believe the trade should rethink whether enough cartridge product is being made and whether customers are getting enough choice."

Reaction from the record industry

has been muted, with most tape managers reluctant to comment on the cartridge figures until they have been able to study the ETIA statistics in detail. But those who have championed the 8-track cause in recent months are understandably delighted to see their optimism justified.

## Huge Music Industry Show Planned In U.K. for '75

By GRAHAM PARKER

(Music Week Staff Writer)

LONDON—A huge music industry show—a U.K. MIDEM-equivalent, but open to the public—is planned for London from Sept. 2 to 6, 1975, and although no venue has been finalized, indications are it will be at Earls Court.

At least 200 exhibitors are expected from all fields of the music industry. Cinema facilities and live acts will be included in a show aimed at attracting people with an interest in the music industry all over the world.

The show is being organized and co-promoted by Contemporary Exhibitions of Regents Park, London. The company has a five-point objective for the event:

TO create an international shop window for the music industry based in the U.K.

TO create an equal opportunity for all companies, large or small, to exhibit under one roof.

TO strengthen Britain's position as the music center of Europe.

TO enhance the industry's reputation as an important area for growth investment.

TO establish the show as an annual or twice-yearly event.

Arthur Holdsworth, a director of Contemporary Exhibitions, said: "We have had talks with companies in the music industry and there has been a very favorable reaction to the idea.

"We expect a good turnout although it is too early to say exactly how many exhibitors there will be. We hope it will be bigger than MIDEM and have a wider appeal because we are aiming at retailers and the public as well as the industry direct."

## RCA Raises U.K. Prices

LONDON—RCA is increasing the prices of its records and tapes by an overall 4 percent from Monday (8).

But the new retail levels will still be relatively soft blows to the consumer compared with new price structures recently introduced by some other companies.

The company's budget lines of International and Victrola keep within the \$2.50 barrier, increasing from \$2.38 to \$2.48. Last week, both British Decca and DJM broke the barrier with jumps that took their mid-price lines to \$2.75 and \$3.10, respectively.

And RCA's singles increased by 7 cents to \$1.25, while both Decca and DJM broke the \$1.25 barrier.

Other RCA increases are: pop albums—\$5.43 to \$5.65; special pop albums—\$5.90 to \$6.20; mid-price albums—\$4.20 to \$4.34; pop cassettes—\$6.08 to \$6.32; pop cartridges—\$6.55 to \$6.74; classical cassettes—\$6.32 to \$6.55.

RCA marketing manager, Brian Hall, blamed the Prices Commission-approved increases on "ever-climbing costs of raw materials and production."

## U.K. Park Gets Go-Ahead By DoE to Give Concert

LONDON—The Department of the Environment has given the go-ahead for a concert in London's Hyde Park—the first for over two years.

But a DoE spokesman warned: "We will not allow any concerts by big stars likely to attract massive crowds. We learned our lesson after the Rolling Stones concert at Hyde Park in 1969 and don't want any David Cassidy situations."

The Blackhill Enterprises promotion that has been allowed is on Saturday and features Kevin Ayres, Chapman-Whitney, Robert Wyatt and Kevin Coyne.

Concerts first started at Hyde Park in 1968 but there were none held throughout 1972 and 1973.

The DoE spokesman said: "We gave permission for two in 1972 but the promoters decided not to proceed because there were too many other concerts in the London area at the time.

"We banned concerts from the park in 1973 because there were already 17 open air festivals planned in the London area and we had had

complaints from residents following previous events.

"This year we conducted a survey and found there are fewer concerts in the area so we have decided to give permission for two."

Andrew King, a director of Blackhill, said Saturday (6) event will cost about \$10,000 to stage and is financed by record companies with an interest in the artists.

He said: "We didn't stage any concerts in 1972 because the DoE insisted on such stringent regulations like staging and crowd control that the cost would have been greater than the amount we could have recovered from record companies. The next year we couldn't get permission for any concerts."

## German Prize Is Extended To Pop Music

HAMBURG—The treasured German Gramophone Record Prize—so far awarded only for serious music or literary records—is being extended to cover pop.

The new move is in the first campaign programme announced by the recently formed Germany Phono Academy which comprises 18 record companies.

The prize is presented by the magazine Fono-Forum and has been brought under the auspices of the GPA by publisher Richard Kasselowsky.

The first time the prize will be given under its new terms of reference will be next April.

The members of GPA provide the finances for its work and a board of trustees decides policy. One of the board's first main tasks will be to set up a jury to judge the entries for the prize. The judging panel will be decided at the Berlin Festival in September.

Chairman of the GPA, Dr Gerhard Slavik, said one of the organization's main objectives is to promote music by young people.

An initial move in this direction will be a classical music concert featuring a youth orchestra in Dusseldorf in October. Tickets will be distributed free via schools.

A massive concert featuring folk singers from all over Europe is planned for next February.

## Security Expert Calls for Setting Code of Practice

LONDON—Promoters and security firms should meet to thrash out a crowd control code of practice, a security expert says.

The call came from Don Murfet, managing director of Artists Services, the company responsible for security at David Cassidy's ill-fated White City concert.

He was speaking following the inquest into the death of Bernadette Whelan, the 14-year-old girl crushed during the concert.

At the inquest the coroner, Dr. John Burton, called for a code of

practice for crowd control at pop concerts. Murfet says, "Any code of practice must be worked out by people with experience of pop concerts. It can't be done by people who don't know what goes in.

"It would be a good idea if promoters and security experts got together to sort out something. It won't be easy because crowds differ at different kinds of concerts and the security precautions vary accordingly.

"At a Cassidy-type of concert you have mass hysteria and weight of numbers but no danger of a personal assault. That might not be the case at a Rolling Stones or Slade concert. With Slade you have to control something more like a football crowd.

"But if we could work out some kind of grading—planning what kind of security is necessary for the type of crowd—I think it could well be useful."

Mel Bush, promoter of the Cassidy concert, declined to comment on the proposals. Burton recorded a verdict of accidental death at the inquest.

He says, "If you intentionally create an excited crowd one has got to accept that the control you have over them must be experienced and must be effective. Looking at the plan, it is doubtful whether this type of enclosure would permit that type of control. What is needed is a genuine code of practice."

## Italy Contest Winner Picked

MILAN—Gianni Nazzaro (CBS) has won the Record for the Summer contest in Saint Vincent, with the song "Questo Si Che E' Amore," written by Pace-Giacobbe and co-published by Insieme-Successo (Sugarmusic). The contest started in April and was radio-promoted up until the television finals, June 15.

Second place went to Drupi with "Piccola E Fragile" and third place to Umberto Balsamo with "Bugiardi Noi." Nazzaro, besides winning this 11th contest, was second last year and first again in 1972, but both Drupi and Balsamo are newcomers. The contest is confined to unpublished Italian songs, which must be performed by Italian artists.



Columbia Records photo  
**BUILDUP FOR BILLY**—Michael Crawford, star of England's new hit musical "Billy," recently appeared in Chappells, one of London's major record retailers, to help promote the "Billy" cast album. The album was produced by CBS Group president Goddard Lieberman. With Crawford are, from left to right, Jack Floey, director of Sales, and Dick Asher, managing director of CBS England.



## CBS-Sugar Sees Sweet Picture In Italy Despite Economy Sag

RIMINI—Italy's economic squeeze is benefitting the record industry because more people are staying at home and buying records.

That was the reason for the recent Italian sales boost given by Sergio de Gennaro, general manager of Messaggerie Musicali, CBS-Sugar's distribution wing, to sales forces at the company's Ninth Convention.

Italy has been hit by soaring gasoline prices, a 30 percent increase on the price of cars, early closing of cinemas, clubs, theaters and restaur-

rants and curtailed TV viewing hours.

De Gennaro said all this has helped the home entertainment industry, including records.

He said this would have longterm benefits even after the restrictions have been lifted because consumers would have formed record-buying habits.

He pointed out that limitations on the use of the cars had resulted in a decline in the in-car entertainment market, hitting cassettes and cartridges.

## Czech Contest Goes To Hungary, Katon

PRAGUE—The International Golden Lyre of Bratislava went this time to Hungary. The contest, in which various festival-winning songs from Bulgaria, GDR, Poland, Cuba, USSR, Romania, Yugoslavia, Hungary and Czechoslovakia participated, brought success to the singer Klari Katon, interpreting for Hungary a song called "Yellow Leaves Are Falling," written by M. Malek and S. Nagy. Second came last year's winner of the Split Festival, Maruska Kalgjera, with the song "Whatever Was Is Not Anymore" by Stipica Kalgjera and S. Milovic. Czechoslovakia finished third with the Slovak song "The Earth Remembers" by P. Zelenay and T. Gruenner, sung by Karol Duchon.

According to the contest rules, Czechoslovakia is to be represented in the contest by the winning song from the national contest which precedes the International Golden Lyre. This time, however, the jury awarded two Golden Lyres, one to the Slovak entry "The Earth Remembers" (Opus) and another to J. Brabec/J. Apt Czech song "Painted Jug," performed by Helena Ondrackova (Supraphon). A lot had to decide which of these two winners would represent Czechoslovakia on the international scale, and this decided against Helena. Second prize in the national contest went to Panton for the Ales Sigmund song "The Place" sung by the Greek-born sisters Martha and Tena Elefteriadu; Opus won also the third prize for their song "I Wish You a Good Morning" by A. Brezovsky and A. Karsay, sung by Eva Kostolanyiova.

USSR, GDR, Poland, Bulgaria and Yugoslavia were represented also in the non-competitive gala shows, to which Spain sent Los Bravos, England Mike Storey, U.S. Donna Hightower, Luxembourg Linsey de Paul and Germany, Les Humphries Singers. They confirmed their continental reputation and reaped the highest success, but the Polish rhythm-and-blues oriented quartet of the singer/pianist Wojciech Skowronski also left a very good impression.

A nice gesture on the part of the organizers was awarding two "Lyres of Honor" to Jirina Salacova and Melania Olaryova, two once popular singers who played an important part on the Czech and Slovak pop scene 20-30 years ago.

But De Gennaro warned the spiralling inflation hitting the country which had put up production costs by 50 percent in the record industry would have its repercussions with consumers.

Although album prices went up 10 percent in August 1973 and singles by the same degree in April further rises are inevitable.

He reported a massive increase in turnover—50 percent—in 1973 over the previous year and that the first quarter of 1974 showed a rise of nearly 60 percent on the corresponding period the previous year.

Giuseppe Giannini, CBS-Sugar's general manager, said for the first time the combined unit sales of LPs and tapes are outselling singles—helped by 100,000 sales of "Jesus Christ Superstar."

Giannini also suggested an idea of the whole Italian record industry getting together to employ an outside publicity company to promote jazz product. He also cited the success of Italian artists overseas, including Gigliola Cinquetti, Adriano Celentano and Gianni Nazario.

Frank Crepax, a CBS-Sugar's central general manager, introduced the company's new multimillion-dollar building, which will house the recording-publishing-distribution setup.

## Gong LP Rings Bell At \$1.42

LONDON—Virgin's attempt to break Gong via the release of the "Camembert Electrique" album at a recommended price of \$1.42 is paying off handsomely.

Although outside the price categories used by Music Week to differentiate between full-price and mid-price records, the British Market Research Bureau's listing of top-selling records at all prices for the week ending June 15, shows "Camembert Electrique" as the country's fourth most popular album.

After an initial order of about 20,000 copies, Virgin reports that total sales, two weeks after release, are now in the region of 57,000 copies.

It is not planned to keep the album available indefinitely and deletion is likely at a 150,000 copies ceiling. After a short interval, a full-price album by Gong will be released.

Although a hit in America, Virgin has never released in this country the Mike Oldfield "Tubular Bells" single, which has subsequently become a popular import item. "We didn't much like the American single," comments managing director Richard Branson, "but because of massive imports we have had to do something about it."

As a result, Virgin is releasing "Mike Oldfield's Single," which Branson explained is a new recording which develops a theme from "Tubular Bells."

It took Oldfield, playing about 20 instruments, one week to record. The first 20,000 copies will be in full-color bags and in August, Oldfield's new album, "Hergest Ridge," will be released.

Virgin has now opened a New York office within the headquarters of licensee Atlantic. This will be managed by Annie Shand who has been handling licensing from London and will be moving to America in one month's time.

## From the Music Capitals of the World

### LONDON

RCA is fighting to keep pace with soaring demand for the Charles Aznavour single "She," which rocketed into Music Week's charts at No. 11 in the first week of release and is now No. 7. The song is the theme of the ITV series "Seven Faces of Woman," and marketing manager Brian Hall said RCA is keeping a constant factory order of 100,000 copies in front with supplies coming from three U.K. factories and from overseas. He denied that the company had run out of stocks, saying: "This is a monster hit and it is difficult to find the manufacturing capacity to handle it, but it is ridiculous to say we are not supplying; nobody turns business away." ... BBC's Top of the Pops program was wiped out last week by industrial action on the part of 90 production assistants, members of the Association of Broadcasting Staffs. Deputy general secretary of the ABS, Patrick Leech, said: "Our strike is stopping new light entertainment and drama programs being made. We plan to carry on with our action until the BBC comes up with an acceptable offer." A BBC spokesman said: "The situation is uncertain from day to day but there are no plans for talks at the moment."

BBC's Radio One Roadshow embarks on its annual tour of seaside resorts from July to the end of August, with many disk jockeys contributing to the 1½-hour program broadcast five times a week. ... Jim Reeves has become Pickwick International's biggest selling artist following advance orders of 120,000 for his latest budget album, "Jim Reeves Sings with Some Friends." Sales from the previous seven Pickwick releases have totalled three million. ... Two companies recently gave undertakings in the High Court not to deal in records which allegedly infringe copyright until trials of the actions brought against them by record companies. ... Enterprise Records has signed a deal for sole U.K. distribution of Avenue Records' Avenue, Avenue International and Joker labels.

Consortium has signed a worldwide publishing, recording and management deal with the Clockwork group of companies. ... Transatlantic has signed a distribution deal for France with Sonopresse for its Village Thing label, and with the SME group of folk music shops for ethnic product. ... DJM has extended its deal with MCA that gives the American company Elton John for the States. The contract will give MCA all product, recorded before the artist's worldwide deal with DJM expires next year, for three years, regardless whether John re-signs with DJM. ... Terry Condon has been appointed a&r coordinator at Polydor, replacing Derek Hannen. ... Walter Wanger is to be responsible for Capricorn Records in the U.K. The company recently signed a manufacturing and distribution deal with Polydor. ... Anthony Pool has been appointed deputy managing director of Boosey and Hawkes music publishers from July 1, and will become managing director at the beginning of next year when the present chairman David Adams retires.

An emergency meeting of the GRR (Gramophone Retailers Committee) has been called to discuss the latest developments in the High Street price war. ... Polydor is

to license the new GTO Records label worldwide excluding America, Canada and Britain. The three-year deal takes effect from July 1. Dr. Ekke Schnabel, Polydor International's business advisor, said the company expects to meet with GTO in New York this month to discuss a possible deal for the U.S. and Canada. ... Fromer Magnet Records director Ann Bishop has joined the York Records operation, aiming to revitalize a company that has not had a hit record since it was formed in 1971. As head of promotion and a&r she intends to launch the New Settlers as a replacement for the New Seekers. The band will make its debut with a Gatsby image and a single called "Top of the World." She says, "I chose York because it is a small, tight operation like Magnet and because it is distributed by CBS. All the successes I have had have been with CBS-distributed product." York general manager, David Jefferson, comments: "It is no secret we have not been successful as far as chart entries are concerned and we have relied largely on our Stars on Sunday budget line. Now we aim to be a chart company."

Heavy promotion of four-channel product will not be viable until there is more penetration in the hardware market, a Music Trade Association training course for senior management was told last week. CBS sales director Jack Florey said the company is reluctant to promote the SQ system until hardware becomes more popular. Other matters discussed were the High Street price war, the vinyl shortage, with the concomitant complaints of poor record quality as manufacturers try to conserve PVC, and the regional selling patterns of different kinds of music. Several dealers asked a panel of manufacturers why it is not possible to have simultaneous release of record and tape product. It was explained that efforts are made to do so, but that often artwork and inlay cards for tape cannot be completed until record sleeves are ready.

NICK ROBERTSHAW

### ATHENS

Minos artist Manu Dibango, who has had successes with "Soul Makossa" and "Pepe Soup," gave two concerts at the 8,000-seater Palais des Sports of Thessaloniki with supporting acts that included Phono-program's Antonis Kaloyiannis and Music Box's Christina, Tammy and Takis Antoniadis. ... Barry White albums "I've Got So Much to Give" and "Stone Gon" are selling well, backed by massive radio promotion by Phonogram. ... Top-selling soundtracks are Alan Price's "O Lucky Man" and Marvin Hamlisch's "The Sting." ... Music Box's Christina has recorded a cover version of Eurovision Song Contest winner "Waterloo" in English.

Husband and wife duo Leda and Spyros have recorded songs on a Philips album based on the poetry of the late Chilean poet Palbo Nerunda. ... Composer Yiannis Spanos currently in Paris writing music for a French tv series. ... Major changes for the 13th Greek Song Festival. Each composer can enter an unlimited number of songs each backed by a maximum of four instruments. Previously there has been a limitation of one song per composer and only one backing instrument has been allowed. ... French singer Charles Aznavour playing two con-

(Continued on page 40)

## American Song Fest Set for TV

LOS ANGELES—A 90-minute special titled "The First American Song Festival" will feature 18 name performers and will be shown on ABC-TV.

Producer Pierre Cossette has signed Loggins & Messina, the Pointer Sisters, Helen Reddy, Paul Williams, Roger Miller, Henry Mancini, Jose Feliciano, the Oakridge Boys, the Spinners, Molly Bee, Richie Havens, Glenn Yarborough and the Limeliters, the Hagers, Righteous Brothers, Rev. James Cleveland, Sarah Vaughan, Wolfman Jack and the Lettermen.

The special will encompass highlights of the four-day event at Saratoga Springs, N.Y., over the Labor Day weekend.



**PARTY GRABBERS**—CBS Holland stages a special party to present gold and platinum disks to its top artists. Left to right are, back row: CBS managing director Jon Vis; producer Ruud Jacobs; singer Letty Jong and Focus organist and flutist, Thijs van Lier. Front row: composer Roger van Otterloo, singer Gerard Cox, TV announcer Willem Duys, and pianist Louis van Dyke.



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# *The International Bunch*

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*Slade · Abba · The Hollies · The Who*

*Lulu · James Last · Barry Blue*

*Medicine Head · Golden Earring*

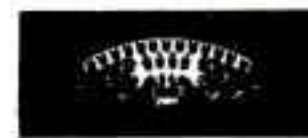
*Bay City Rollers · Green Sheer*

*David Cassidy · Rory Gallagher*

*Daliah Lavi · Gary Glitter*

*Shepstone & Dibbens · Terry Jacks*

*Making Records You Can't Refuse...  
For Polydor & Deutsche Grammophon  
Gesellschaft MBH*



DEUTSCHE  
GRAMMOPHON  
GESELLSCHAFT  
MBH  
D2000 Hamburg 13  
Rothenbaumchaussee 5

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*All these Artists appeared in the German Charts this year*

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# From the Music Capitals of the World

• Continued from page 38

certs in Thessaloniki in September. Ironically, he has had no records released in Greece for three years because Barclay has no licensing deal in the territory. . . . The Greek Eurovision entry "Krassi, Thalassa Ke T'Aghori Mou" by **Marinella**, selling well after criticism of its choice as Euro entry. . . . Lyricist **Pythagoras**, who has had more than 1,800 songs recorded, is the top-earning Greek writer according to a recent survey. . . . Music Box artist **Phryne Grigoriou** represented Greece at this year's Golden Orpheus international song festival held in Bulgaria. **LEFTY KONGALIDES**

## TOKYO

Opening of the Kenmin Hall, under construction near Kanagawa TV headquarters in Yokohama, is slated for mid-January 1975. It will actually comprise two concert halls, one to seat 2,500 persons, the other, 500. . . . American folk singer **Len Chandler** is due here July 20 to give a series of recitals in 10 Japanese cities. . . . **Ryoji Ito**, managing director of the Asian Cultural Center of Unesco, and Prof. **Fumio Koizumi** of the Tokyo University of Arts have proposed a regional project in which 18 Asian countries will select from three to five folk songs each and record them for distribution with English texts. The Japan National Committee for Unesco and the Asian Cultural Center will cosponsor a conference here Sept. 3-9 to get the project under way. Twenty million yen (about \$70,000) has been earmarked for the project, to complete the entire series in five or six years. . . . Egypt-born **Leisha** (UA) is singing—and belly-dancing upon request—with the **Ventures** (Liberty) on the group's current performance tour of Japan, which will take them three months. Concert dates have been fixed by Kyodo and the Min-on concert association. As in the past three years, one of the group's live performances will be recorded by Toshiba-EMI, which represents UA's Liberty label. Besides **Leisha**, the present line-up includes **Bob Bogle**, **Don Wilson**, **Nokie Edwards**, **Joe Barile** and **Dave Carr** (keyboards). . . . The Udo music office has fixed five concert dates, Sept. 14-19, for the first Japan performance tour by the **Traffic** (Island) vocal/instrumental rock quintet. . . . Udo also has set up seven concert dates, including two at the 4,000-seat NHK Hall (Aug. 23 & 28), for the second Japan performance tour by **Jethro Tull** (Chrysalis). It will be the first

time for an international rock group to perform at the prestigious new hall, which is owned by NHK, the national broadcasting corporation. . . . **Cat Stevens** (A&M), on his second time around, was backed by a 10-member chorus group including **Linda Lewis** (Raft).

West Germany's Munich State Opera, led by Dr. **Guenther Rennert**, is scheduled to perform in Japan between Sept. 21 and Oct. 13, to mark the 10th anniversary of the Min-on concert association. The 330-member opera, orchestra and choir is expected to be followed by about 300 East German classical musicians and singers, who are to take part in a Berlin music festival to be held in Japan from Nov. 9 to Dec. 9. Among them will be the 140-member Berlin Symphony Orchestra, with **Kurt Sanderling** conducting, official sources say. . . . The **Wooden Cross Boys' Choir** of Paris is here on its fourth performance tour of Japan, with 35 concerts in 29 cities scheduled for the group during its 53-day tour until Aug. 10. . . . The **Romanian Children's Choir** is scheduled to perform in this country for the first time, with 18 concerts in 17 cities from Aug. 18 through Sept. 16. . . . **Masa-aki Hirao**, the "Paul Anka" of Japan, is board chairman of a school that has been opened in this music capital to foster young pro Japanese pop singers. . . . **Masaji Taniguchi**, president of Asahi Musen Denki, says his company will start leasing its 45 rpm record vending machine in October, hopefully to all of the 6,000-odd record stores in Japan, at 10,000 yen (about \$35.70). That is, one record vendor can hold 28 different singles in lots of 10 disks each, for a total retail value of 140,000 yen (\$500). . . . "The **Ventures Play The Carpenters**" has been released here by Toshiba-EMI on the Liberty (UA) label. . . . Pony is deleting over 500 releases from its music tape catalog between June 30 and July 31. . . . "Duke's Big 4" is being released here by Polydor K.K. on the Pablo label, barely 40 days after his death. . . . Eight concerts are scheduled Sept. 1-10 for the **New York Philharmonic** with **Leonard Bernstein** and **Pierre Boulez** alternating as conductor. . . . **Nobuya Itoh** has been promoted to managing director of Nihon Phonogram. **HIDEO EGUCHI**

## PARIS

Budget albums have gone up 1.20 francs. . . . Retailer Champs Disques has opened a new shop on the Champs Elysees specialising in tape. . . . **Yves Crevoiseur** has been made sales director of Pathe Marconi

Experts from France, U.S., U.K., West Germany, Sweden, Denmark, Holland, Spain, Belgium, Italy, Canada and Japan will take part in the study sessions which have been devised by Jean Michel Sauvage, editor of the French newsletter, Audio-Visual Communication Digest.

Cable TV companies which will be represented at VIDCOM include the General Cable Corp., Magnavox and Cambridge Products Corp. from the U.S., EMI from the U.K. and Thomson DRT and Visiodis from France.

In the context of MIPFORM there will be an exhibition of training and education programs from all over the world presented in various configurations, Super 8, 16mm, open reel video, videocassette and video-disk.

EMI. . . . M. Perpere has succeeded Georges Schneider as Pathe promotion head of classics. . . . Vogue has released "Waterloo," the winning Eurovision Song Contest song, by Swedish band **Abba**. . . . A Mother's Day competition seeking the best song dedicated to mothers has been won by **Nicolas Marius Ausello** with "Qu'hier." . . . SM Disques is to stage 40 concerts during the summer season at Brittany holiday resort St Cast. . . . Phonogram launching album offer of two-for-the-price-of-one celebrating the centenary of the first performance of **Verdi's "Requiem."**

CBS and RCA releasing albums by **Duke Ellington**, the jazz master who died recently. . . . East European countries took most of the prizes at the Toulouse Festival of Singing. They had eight of the 12 finalists, four of them Russian. . . . Polydor has released an album of film music by **Francis Lai**. . . . Polydor has signed **Mike Brant** and **Jacques Garfinkel**. . . . **Sammy Davis** has been invited to Monaco by **Prince Rainier** to celebrate the anniversary of the Prince's marriage to **Princess Grace**. . . . **Gilbert Beaud** will open Paris' most famous charity event of the year next month, the **Bal des Petits Lits Blancs**. . . . RCA has released "The Legendary **Glenn Miller**" album. **HENRY KAHN**.

## DUBLIN

**Fruupp**, who are now based in England, are touring Ireland. After initial dates at Cork, Newbridge, Ennis, Tramore, Dublin and Belfast, the band are this month playing gigs at Portlaoise (1), Drogheda (3), UTV, Belfast (4), Clonmel (7), Thurles (8), Castlebar (9), Limerick (14), Portrush (18), Fermoy (21), Killarney (23) and Waterford (28). In addition the band are playing two free concerts at the Phoenix Park and Nutts Corner. . . . At the end of the tour, **Fruupp** will return to Thurles where they will use the Pye mobile recording unit to record backing tracks for their next LP. The album is due to be completed at the Morgan Studios in England. . . . The band's current album "Seven Secrets" (Dawn) is due to be released in the U.S. in August and they will fly to the U.S. in December for the start of a five-week tour. A six-week Continental tour has been scheduled for early next year.

Dublin singer **Tracy**, who left the **Grassroots** to pursue a solo career, will visit Barcelona and Madrid from July 15 to 20 where she sing at the Matador of the Year gala. **Tracy's** cover version of "Country Sunshine" (Hawk) was released in Spain by Driesa Records earlier this week. . . . **Shaun O'Dowd's** first single for **Tommy Drennan's** Top League label is a new version of **Mike Nesmith's** "Silver Moon" (EMI). . . . **Tony Palmer's** 90-minute **Rory Gallagher** documentary, "Irish Tour '74", was recently previewed at the Cork Film International festival. After the screening, **John Woods** of Polydor Ireland presented Gallagher with a Gold Disk to mark sales worth in excess of \$375,000 of "Live In Europe." . . . Celtic rock band **Mushroom**, in the charts with "Kings And Queens" (Hawk), will represent Ireland at the Sopot music festival in Poland during August. . . . **Joe Cuddy**, who has topped the Irish charts for five successive weeks with "Any Dream Will Do", a song from the "Joseph & The Amazing Technicolor Dreamcoat" musical, has been invited to participate in the Caire song festival in September. . . .

RTE Television sports commentator-singer **Brendan O'Reilly** will visit Germany and Italy later this year for cabaret appearances. . . . A version of "Heartbreak Hotel" by Galway rock'n'roll singer **Billy Kidd** will be the first release for the new Q Records label which has been formed by **Hugh Hardy**. . . . A&M Records is now being distributed by Polydor. **KEN STEWART**

## HAMBURG

**James Last** gave the German Interdenominational Welfare Assn. a cheque for 400,000 marks for Ethiopian Aid and spastic children. The money is from proceeds of his "James Last Live" double album. . . . **Tina**, Eire's entrant in the Eurovision Song contest, made her debut on German TV. . . . The first **Wencke Myhre Show**, featuring the **Les Humphries Singers**, has been recorded. . . . Crossing frontiers—the

## U.K. Roundup: Cartridge vs. Cassette Release Cutback

By NICK ROBERTSHAW

*EDITOR'S NOTE: Development of the prerecorded tape market in England has followed patterns in the United States. An exception was the early dominance of the cassette, subsequent popularity of the 8-track cartridge, and now a cassette resurgence. In the current business climate, here's how key disk firms see the market.*

**LONDON**—Leading record companies in the U.K. are taking widely varied stances in the release of tape product on both cassette and cartridge—ranging from EMI's strong "business as usual" stance to CBS and RCA's current cartridge cutback.

CBS is now releasing only 60 percent of its tape product in cassette and cartridge. Up until Christmas all material was automatically released on both, but the decline in cartridge sales and shipments from depots since then has led to a policy of careful selection as widely reported in the trade.

Jerry Turner, CBS tape marketing manager, says: "We are now thinking very carefully before we put out a product on both cassette and cartridge, and as each day passes we look harder and harder. Classical tapes are the most obvious to bring out on cassette only, but there are several titles where it has been a toss-up and we have decided to lessen the gamble by opting for cassette only.

"This applies to most kinds of music, and particularly on items not expected to sell in large quantities, because there is a lot better chance of cassette-only release of reaching break-even point. It may be that the cartridge market will pick up, but people like Harlequin are in as good a position to judge as anyone and they don't seem optimistic. It looks like a long-term drop."

At Decca, head of tape promotions Gary Mann says: "We have always been selective and I think rightly so. Our sales figures show the ratio of cassette to cartridge sales creeping towards 4:1 in the last three months, though I hope that cartridge sales will improve soon. The summer will certainly be the testing time. If we have to become even more selective, then classical releases would be the area we would examine."

Ray Pocock, RCA's tape marketing manager, comments: "We are cutting our catalog right down, and cartridges have been one of the main

Committee for the Art of Entertainment in East Germany held the Second Art of Entertainment Artistes' Competition. . . . Compilation albums are taking off with a vengeance and Polydor releasing double album called "40 Hits From Around the World." . . . Deutsche Grammophon's children's label, Poly, releasing a record based on paperbacks from the publishing firm Red Fox. . . . Following success of TV films **Karl May**, new recordings are being released from the **Martin Boettcher Orchestra** which played on the soundtracks. . . . **John Mayall** has started his German tour. . . . **Karel Gott** recorded his own TV show. . . . **Max Greger's** album "World Cup Dance Party" moving after being released to coincide with the soccer competition. Another of his albums, "In The Mood for Hits," played in **Glenn Miller** /tyle, getting wide airplay. **WOLFGANG SPAHR**

areas. We now have about 40 cassette-only releases, many of them classical of course."

Phonogram has a policy of never releasing classics on 8-track, but Dave Adams takes a more optimistic view than many tape managers of cartridge prospects, and expects the market to stabilize. Only Precision continues to release all its product on cassette and cartridge, and intends to continue doing so for the conceivable future.

The strongest and most controversial views come from Barry Green at EMI. "There is absolutely no question of us cutting down on cartridge releases, and I don't know where all the panic is coming from. We accept that the ratio has altered and could continue to do so, but what has happened is that cassette sales are increasing more rapidly than cartridge sales—not that cartridge sales are dropping.

"My opinion is that the hardware manufacturers have got to get something together or they are going to lose a market. The only thing lacking with cartridge is education and some real promotion.

"Philips has done it very well with cassette, and the software people got together in the BRTDC and that has worked well. But the hardware manufacturers, and particularly the Japanese, who have a lot more capital than we will ever have, are just not getting anything done.

"People are not as brand-conscious as they used to be, so why don't the manufacturers get together and promote the system as a whole. After all, cartridge is an incredibly good system and in the world market it is the major system. There is no way I can see us changing our release pattern."

## Jack Fine Gets Year In Prison

**LOS ANGELES**—Jack Fine was sentenced to one year in prison last week by U.S. District Court Judge David Williams for federal income tax evasion. Fine had pleaded guilty to the charge.

He had been a partner with Martin Stern in American Manufacturing Co. in the manufacture of stereo tapes.

Fine failed to report income totaling \$32,988 earned in 1970.

## VIDCA Part of VIDCOM

**PARIS**—The 4th International Market for Videocassettes and Videodisks (VIDCA) will be held this year as part of a more broadly based event—VIDCOM (International Market for Video Communications).

VIDCOM, which is being staged at the Palais des Festivals in Cannes, France, from Sept. 16 to 21, will also embrace the 2nd International Cable TV Market (MICAB) and a new event conceived by organizer Bernard Chevry—the 1st International Market for Training Programmes (MIPFORM).

Features of VIDCOM will be a market for hardware and software and a series of study sessions covering education, vocational training, political and economic aspects of cable television, promotion and leisure and culture.



# Canadian News

## Muntz Canada Has Pipeline That Reaches Into the Music Industry

By MARTIN MELHUISE

tributor of Muntz's Clarion products and tapes.

Car tape player units were almost an unknown entity in Canada, and Hoffman set up a franchise operation, with each dealer servicing the customers personally. A look at Muntz Canada's annual report for 1973—the company went public last year—indicates that franchising is a marketing concept not without merit. Sales increased approximately 70 percent from the previous year netting \$9.3 million in 1973 compared to \$5.5 million for 1972. The net income increased approximately 150 percent over the previous year from \$80,180 to \$200,466.

In 1973, to accommodate the tremendous growth of the company, Hoffman moved the Muntz operation into a new 64,000 square foot warehouse and office complex in Burlington, Ontario.

In 1973, too, Muntz Canada Ltd. added a new executive staff including Richard Tetzler, who joined the company as executive vice president; Frank Eydtt became controller; and Michael Swanson was retained as store designer.

During the same year, Ian Paisley, who heads Muntz's research and development department, designed five different models of Muntz professional hi-fi home entertainment and quad players as well as four speakers which hit the market late last year.

1973 also saw Muntz move into the highly competitive field of "Top Hit" packaging with the release of a set of 20 British hits from 1964 to 1967 in conjunction with Capitol Records entitled, "The British Are Coming." This year, because of the first set's success, Muntz has packaged another set of 20 hits from such artists as Rod Stewart, Cream, the Bee Gees, and Focus in association with Polydor.

Recently, Muntz put out a listing of all of the tapes available in Canada, Muntz Tape Guide, which has a 130,000 free distribution quarterly and plans soon to go up to 260,000 copies.

"Though we met a lot of resistance from record companies, with this catalog we have increased our sales in non-charted product by about 150 percent and predict that this in-

### GRC In Deal With Cap-EMI

TORONTO—After extensive negotiations, GRC and Capitol Records—EMI of Canada, have reached an agreement whereby Capitol would manufacture and distribute GRC product in Canada. Michael G. Thevis—president of GRC, and Buz Wilburn, president of General Recording Distributing Corp., both expressed enthusiasm at having Capitol Canada as their first international licensee.

Arnold Gosewich, president of Capitol Records—EMI of Canada Ltd., states that the diversity of product from this dynamic new label would be enthusiastically merchandised in the Canadian market. Dave Evans, director of Marketing, Capitol Canada, states he is looking forward to a close association with the energetic people behind GRC.

GRC is currently on the pop charts with Rick Cubha and on the R&B charts with Ripple.

crease will continue to grow, says Hoffman.

Bill Johnston, Muntz Canada's music director, adds: "In one instance, we took the first Roy Buchanan album, which was at that time an uncharted album, and decided to expose it at our own expense on radio and so on. For two months it was our biggest selling 8-track tape and the manufacturers were shocked." Johnston has made a similar point in the past. He was impressed with one of Ellie Greenwich's records and decided to get behind it. Muntz sold about 75 percent of the product and for his efforts he received a gold record from Verve-Folkways through Polydor in Canada. Currently, Johnston is working on getting Barclay James Harvest to Canada to record with the Hamilton Philharmonic. With Hoffman on the orchestra's board of directors, it is likely that one announcement of the concert will be forthcoming soon.

Muntz Canada, which has no ties with Muntz U.S. (now known as Clarion) other than a contract to carry \$250,000 worth of Clarion-made car tape units annually, more than 170 stores across Canada. By 1980, Hoffman indicates that their goal is to have 400. "Applications for franchises are coming in at the moment for more stores than we are capable of establishing," says Hoffman.

### T-Shirt Co. Head Into Disks, Pub

TORONTO—David Keller, whose Crazy David T-shirt company grossed over \$4 million in sales in 1973, has entered the record business with a label and a publishing company, Crazy David Records and Crazy David Music (CAPAC).

The first release is "U.I.C. Blues" by the Crazy David Band of which Keller is lead singer and organist.

The record will be marketed and distributed coast to coast through the Crazy David outlets, and prior to the Canadian release, the single was issued in Germany, Austria and Switzerland through Crazy David's International of Gleisdorf, Austria.

The band is making a number of promotional appearances here and there are plans to have the band emerge in the coming months as a club and concert act.

Jim Watson, the company's promotion manager, indicates that a heavy promotional push is planned by the company for the record both in Canada and Europe. The promotion will include the production of a special T-shirt, which will be marketed nationally.

Previously, Crazy David had entered into an agreement with RCA (Canada) whereby the company manufactures and distributes T-shirts depicting selected RCA album jackets. In return, RCA provides sampler 45's taken from the albums for inclusion in the T-shirt packages. They are free to the public with the purchase of a T-shirt. The first artist to benefit from this promotion was Brian Auger and the Oblivion Express.

### BILLBOARD IS BIG INTERNATIONALLY

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"TEN YEARS" OF GOLD—Following their sellout concert at the Palais des Sports in Paris, where an audience of more than 6,000 gave them a standing ovation, Ten Years After are presented by WEA Filipacchi with gold records to mark sales in excess of 100,000 of the group's double live album in France. After the presentation are left to right, Chris Wright, manager and head of Chrysalis; Alvin Lee; Leo Lyons, Ric Lee and Chick Churchill (Ten Years After); Dominique Lamblin, head of the WEA Filipacchi international department; WEA Filipacchi general manager Bernard de Bosson; and Benoit Gautier, WEA Filipacchi head of international promotion.

## From the Music Capitals of the World

### TORONTO

Julie Budd will appear at the Beverly Hills in Toronto from Monday (8)-Sunday (14). . . . Polydor has rush released the single "Shang-A-Lang" by Montreal-based group Tinker's Moon. The song is high on the charts in England. The record was produced by Ben Kaye. . . . The Greaseball Boogie Band appeared at the Colonial Tavern from June 24-29. . . . Effective June 26, the suggested list price of Cynda Records

### Tyson Ends 5-Day Date

TORONTO—Ian Tyson, one of Canada's top country artists, has just completed a five-day stint at the Place des Arts in Montreal with Glen Campbell which ran from June 24-29. Prior to the Montreal engagement, Tyson played to capacity houses at Toronto's Horseshoe Tavern with Sylvia, Red Shea and assorted new members of his band, Great Speckled Bird. Tyson is scheduled to play at Hamilton Place, Hamilton on Sept. 7.

He is working on material for his first album for A&M Records, which is due in the fall. Bill Misener will produce. His latest single, "The Great Canadian Tour," is high on the Canadian country charts and climbing. A new season of his weekly television series, "The Ian Tyson Show," is in production.

was increased from \$3.49 to \$3.98. Cynda is distributed in Canada by London Records. . . . CFGO, Ottawa is presenting a Lighthouse special to be aired in August to coincide with the band's concerts at the National Arts Centre in Ottawa on Aug. 2 and 3. . . . Thundermug appeared to capacity houses at the Gas Works in Toronto from June 17-22. . . . "Remember" the single culled from the new Moonquake album on Gamma Records distributed by London Records, has gone Top Five in Montreal in its second week. . . . The new single from Southcote on Smile Records is "Who Knows His Name" and is starting to move up the charts in Canada.

Ruckus will appear at the Mad Mechanic in Toronto from Monday (8)-Monday (15). . . . Don Lloyd, formerly of CKXL, Calgary has moved on to CJAV, Port Alberni where he was named program director. . . . Dave Tollington, formerly of RPM Music Weekly has moved into radio at CJFM-FM in Montreal. . . . Rory Callagher will undertake a short Canadian tour in July and August with stops in Vancouver, Edmonton, Calgary, Lethbridge and Winnipeg. . . . Tom T. Hall will make three stops in the Maritimes on his current tour: Sydney, N.S. on July 23; Halifax, N.S., July 24; and Woodstock, N.B., July 25. . . . The new three-record set by pianist Keith Jarrett recorded live in Bremen, Germany and Lucerne, Switzerland has just been released in Canada by Polydor.



ONE OF THE LAST DUTIES Jack Haslinghuis, center, head of Phonogram B.V. Amsterdam, before retiring from the company, signs an exclusive contract the award-winning songwriters Hans van Hemert, left, and Peter Koelewijn. Haslinghuis, a director of Phonogram since 1962, is being succeeded as managing director by Dr. W. Barents. L. Boudewijns has also been made a director of the company.

### Hoffman explains.

"In 1965, when I was looking for other business interests, my sales manager was vacationing in northern Ontario. There, he met an American tourist who had a tape deck in his car that had been purchased from one of the Earl (Mad Man) Muntz centers in the U.S. As far as I was concerned this really fit the bill. You put a tape player in everybody's car and then market the tapes to play on it."

He flew immediately to meet with Earl Muntz in California and made a deal to become sole Canadian dis-

### Mahogany Rush Creating Stir

MONTREAL—Montreal-based band Mahogany Rush is creating quite a regional following in Canada and the U.S. with the Detroit and Montreal areas becoming the focal points of the band's success.

An article in Detroit-based Creem magazine stimulated interest in the band's first album on Kot'ai Records called "Maxoom." Though the album was not distributed in the U.S. at the time, it became a hot import item in Detroit. With this interest stimulated in the Detroit-Windsor area, the trio consisting of Frank Marino, Paul Harwood and Jim Ayoub, was first brought to Detroit by promoter Whitey Heldberg and fared well.

A number of return engagements followed. On March 16 the band sold out the Michigan Palace in Detroit for promoter Steve Glantz with the Chambers Brothers and Graham Central Station as supporting acts. On a return engagement June 1, the trio sold out the Palace on its own. On June 8 the band drew more than 15,000 people to the St. Clair College Stadium in Windsor, Ontario, just across from Detroit, for a concert sponsored by CKLW, Windsor, on which they were the only act.

To indicate the band's regional appeal, a concert which was planned for Toronto's Massey Hall with Mahogany Rush headlining a bill that included A Foot in Coldwater and Lorence Hud on June 17 was cancelled because of lack of ticket sales. It should be noted though that tickets only went on sale four or five days before the show, according to manager Paul Levesque.

The band's second album "Child of the Novelty" has been released on Kot'ai in Canada distributed by United Artists and on Nine Records, a division of Westbound in the U.S. A single from the album, "A New Rock 'N' Roll," has just been released. Songs were recorded at the Tempo Studios in Montreal.



# Billboard Hits of the World

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## BELGIUM

(Courtesy of HUMO)  
SINGLES

- This Week
- 1 SUGAR BABY LOVE—The Rubettes (Polydor)
  - 2 DE WILDE BOERENDOCHTERE—Ivan Heylen (Decca)
  - 3 IN THE STILL OF THE NIGHT—Jack Jersey (EMI)
  - 4 EMMA—Hot Chocolate (RAK)
  - 5 THE CAT CREPT IN—Mud (EMI)
  - 6 LITTLE PARAQUAO—George Baker Selection (Cardinal)
  - 7 BE MY DAY—The Cats (Imperial)
  - 8 SING SING—Lester & Denwood (Philips)
  - 9 YEAR OF DECISION—Three Degrees (PIR)
  - 10 THIS TOWN AIN'T BIG ENOUGH—The Sparks (Philips)

### LPs

- This Week
- 1 DE 13 BESTE No. 4—Various (Philips)
  - 2 20 ROCK 'N ROLL HITS—Various (Arcade)
  - 3 IN THE STILL OF THE NIGHT—Jack Jersey (Imperial)
  - 4 VERONICA 40 HITS—Various (K-TELL)
  - 5 KIMONO MY HOUSE—The Sparks (Philips)

## BRAZIL

(Courtesy of IBOPE)  
SINGLES

- This Week
- 1 I'M FALLING IN LOVE WITH YOU—Little Anthony & Imperials (Top-Tape)
  - 2 STOP, LOOK, LISTEN (To Your Heart)—Diana Ross/Marvin Gaye (Tapecar)
  - 3 SYLVIA—Stevie Wonder (Tapecar)
  - 4 HEY YOU! GET OFF MY MOUNTAIN—Dramatics (Polydor)
  - 5 MARACATU ATOMICO—Gilberto Gil (Philips)
  - 6 BETCHA BY GOLLY WOW—Stylistics (Top-Tape)
  - 7 NO MORE TROUBLES—Sharif Dean
  - 8 SEASONS IN THE SUN—Terry Jacks (Philips)
  - 9 LET ME TRY AGAIN—Frank Sinatra (Continental)
  - 10 MANHAS DE SETEMBRO—Vanusa (Continental)

### LPs

- This Week
- 1 EXCELSIOR A MAQUINA DO SOM—Various (Som Livre)
  - 2 SUZI QUATRO (Odeon)
  - 3 GOSTAVA TANTO DE VOCE—Tim Maia (Philips)
  - 4 BELIEVE ME DARLING—Peter Dunaway (Philips)
  - 5 EU QUERO APENAS CARINHO—Jose Augusto (Odeon)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- | This Week | Last Week | Title                                 | Artist                                                                     |
|-----------|-----------|---------------------------------------|----------------------------------------------------------------------------|
| 1         | 11        | SHE                                   | Charles Aznavour (Barclay)—BAR                                             |
| 2         | 1         | ALWAYS YOURS                          | Garry Glitter (Bell)—Leeds Music                                           |
| 3         | 2         | THE STREAK                            | Ray Stevens (Westbound)—Peter Maurice/KPM (Ray Stevens)                    |
| 4         | 3         | HEY ROCK & ROLL                       | Showadywady (Bell)—Bailey (Mike Hurst)                                     |
| 5         | 4         | THERE'S A GHOST IN MY HOUSE           | R. Dean Taylor (Tamlia Motown)—Jobete London (Brian Holland/Lamont Dozier) |
| 6         | 13        | ONE MAN BAND                          | Leo Sayer (Chrysalis)—Blaindell/Compass                                    |
| 7         | 10        | I'D LOVE YOU TO WANT ME               | Lobo (UK)—Carlin (Phil Gernhard)                                           |
| 8         | 14        | KISSIN' IN THE BACK ROW OF THE MOVIES | Drifters (Bell)—Macauley/Cookway                                           |
| 9         | 8         | A TOUCH TOO MUCH                      | Arrows (Rak)—Chinnichap/Rak (Mickie Most)                                  |
| 10        | 6         | JARROW SONG                           | Alan Price (Warner Bros.)—Jarrow (Alan Price)                              |
| 11        | 7         | LIVERPOOLLOU                          | Scaffold (Warner Bros.)—Essex (Paul McCartney)                             |
| 12        | 5         | JUDY TEEN                             | Cockney Rebel (EMI)—Trigram/RAK (Steve Harley/Alan Parsons)                |
| 13        | 18        | GUILTY                                | Pearls (Bell)—ATV (P. Swarn/J. Arthey)                                     |
| 14        | 21        | GOING DOWN THE ROAD                   | Roy Wood (Harvest)—Carlin                                                  |
| 15        | 23        | CAN'T GET ENOUGH                      | Bad Company (Island)—Island (Bad Company)                                  |
| 16        | 17        | DON'T LET THE SUN GO DOWN ON ME       | Elton John (DJM)—Big Pig (Gus Dudgeon)                                     |
| 17        | 16        | SUMMER BREEZE                         | Isley Bros. (Epic)—Dawnbreaker/Carlin (R. Isley/R. Isley/O. Isley)         |
| 18        | 20        | THE MAN IN BLACK                      | Cozy Powell (Rak)—Rak (Mickie Most)                                        |
| 19        | 28        | WALL STREET SHUFFLE                   | 10C.C. (U.K.)—Satannes Music                                               |
| 20        | 30        | EASY EASY                             | Scotland World Cup Squad (Polydor)                                         |

- 21 33 YOUNG GIRL—Gary Puckett and the Union Gap (CBS)—Dick James
- 22 22 YOU KEEP ME HANGING ON—Cliff Richard (EMI)—Pedro/Cyril Shane (D. MacKay)
- 23 31 BEACH BABY—The First Class (U.K.)—John Carter Music
- 24 45 BANANA ROCK—The Wombles (CBS)
- 25 26 OOH I DO—Lynsey De Paul (Warner Bros.)—ATV (Lynsey De Paul)
- 26 12 SUGAR BABY LOVE—Rubettes (Polydor)—Pam Scene (Wayne Bickerton)
- 27 — TOO BIG—Suzi Quatro (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 28 37 DIAMOND DOGS—Bowie (RCA)—(Victor)
- 29 15 I SEE A STAR—Mouth & MacNeal (Decca)—Brotocs/ATV
- 30 9 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—Sparks (Island)—Island (Muff Winwood)
- 31 25 GO—Giogliola Cinquetti (CBS)—Britico/April (Gianni Daldello)
- 32 24 THE NIGHT CHICAGO DIED—Paper Lace (Bus Stop)—Intune (M. Murray/P. Callander)
- 33 41 ROXY FOXY—Mott The Hoople (CBS)
- 34 35 IF YOU'RE READY (COME GO WITH ME)—Staple Singers (Stax)—Island
- 35 27 DON'T STAY AWAY TOO LONG—Peters & Lee (Philips)—Pedro/C. Shane (John Franz)
- 36 36 THE POACHER—Ronnie Lane (GM)—Warner Bros. Music
- 37 — FLOATING IN THE WIND—Hudson Ford (E.E.)—Hudson Ford (J. Ford/T. Allom/R. Hudson)
- 38 44 CENTRAL PARK ARREST—Thunderthighs (Philips)
- 39 34 I WON'T LAST A DAY WITHOUT YOU—Carpenters (A&M)—Rondor (Jack Daugherty)
- 40 47 LAUGHTER IN THE RAIN—Neil Sedaka
- 41 19 THE 'IN' CROWD—Bryan Ferry (Island)—E.C. (Bryan Ferry/J. Punter)
- 42 — IF YOU GO AWAY—Terry Jacks (Bell)—Intersong (Terry Jacks)
- 43 32 REMEMBER YOU'RE A WOMBLE—Wombles (CBS)—Batt Ent. (Mike Batt)
- 44 — JUST DON'T WANT TO BE LONELY—Main Ingredient (RCA)—Gamble Huff/Carlin (Silvester/Simmons/Gooding)
- 45 — ROCK YOUR BABY—George McCrae (Jayboy)—Southern (T.K. Prod.)
- 46 — MIDNIGHT AT THE OASIS—Maria Muldaur (Reprise)—MCPS (L. Waronker/J. Boyd)
- 47 49 WOMBING SONG—Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
- 48 29 IF I DIDN'T CARE—David Cassidy (Bell)—Chappell (David Cassidy/Michael Lloyd)
- 49 39 SHANG-A-LANG—Bay City Rollers (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)
- 50 40 I WANT TO GIVE—Perry Como (RCA)—Latin American (Chet Atkins)

## DENMARK

(Courtesy of I.F.P.I.)

- This Week
- 1 DIE WELT IST VOLL MUSIK (LP)—Freddy Breck (BASf)
  - 2 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
  - 3 SHU-BI-DUA (LP)—Polydor
  - 4 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
  - 5 SWEET FANNY ADAMS (LP)—The Sweet (RCA)
  - 6 WONDERWORLD (LP)—Uriah Heep (Island/EMI)
  - 7 WATERLOO (LP)—Various (Play/Telefunken)
  - 8 DODENS TRIUMF (LP)—The Savage Rose (Polydor)
  - 9 WATERLOO (LP)—Abba (Polar/EMI)
  - 10 GARDEN PARTY No. 2 (LP)—Perry Knudsen & Erik Tschentscher

## FINLAND

(Courtesy INTRO Magazine)  
SINGLES

- This Week
- 1 WATERLOO—Abba (Polar)
  - 2 UNEEN AIKA VAIPUU—Kisu (Columbia)
  - 3 AKE, MAKE, PERA JA MA—Hector (Top Voice)
  - 4 FRIDUNA SKIDUNA—Hullujussi (RCA)
  - 5 NOSTA LIPPU SALKOON—Kai Hyttinen (Philips)
  - 6 REBEL REBEL—David Bowie (RCA)
  - 7 REMEMBER ME THIS WAY—Gary Glitter (Bell)
  - 8 BLUE SUEDE SHOES—Hurricanes (Love)
  - 9 TEENAGE RAMPAGE—The Sweet (RCA)
  - 10 WATERLOO—Selja Simola (RCA)

### LPs

- This Week
- 1 HECTOROCK—Hector (Top Voice)
  - 2 FOREVER AND EVER—Demis Roussos (Philips)
  - 3 MA TAHDON ROKATA—Jussi and the Boys (Scandia)
  - 4 HERRA MIRANDOS—Hector (Top Voice)
  - 5 WATERLOO—Abba (Polar)
  - 6 RAKKAUDEN SINFONIA—Fredri (Philips)
  - 7 BUDDHA AND THE CHOCOLATE BOX—Cat Stevens (Island)
  - 8 KUN PALJON ANTAA—Kisu (Columbia)
  - 9 DICK DYNAMITE—Cumulus (Top Voice)
  - 10 HULLUJUSSI—Hullujussi (RCA)

## FRANCE

(Courtesy Centre d'Information et de Documentation du Disque)  
\*Denotes local origin

- This Week
- 1 WATERLOO—Abba (Vogue)
  - 2 JE VEUX ETRE UN HOMME—Romeo (Carrere)
  - 3 MON VIEUX—Daniel Guichard (Barclay)
  - 4 QUELQUE CHOSE ET MOI—Gerard Lenorman (CBS)
  - 5 MY LOVE IS LOVE—Les Enfants de Dieu (Phonogram)
  - 6 SEASON IN THE SUN—Terry Jacks (Bell/Polydor)
  - 7 ACCEPTE MOI—Ringo (Carrere)
  - 8 TITI A LA NEIGE—Titi (WEA)
  - 9 JE T'AVAIS JURE DE T'AIMER—Santiana (Carrere)
  - 10 C'EST MOI—C. Jerome (Disc 'AZ)
  - 11 PARLE-MOI MAMAN—R. Miras (Pathe-Marconi)
  - 12 CHEZ MOI—Serge Lama (Philips)
  - 13 PRENDS MA VIE—Johnny Hallyday (Philips)
  - 14 JE PENSE A TOI—Michel Delpech (Barclay)
  - 15 OK CHICAGO—Resonance (Sirocco/Discodis)

### LPs

- This Week
- 1 LA MALADIE D'AMOUR—Michel Sardou (Phonogram)
  - 2 CHEZ MOI—Serge Lama (Phonogram)
  - 3 QUELQUE CHOSE ET MOI—Gerard Lenorman (CBS)
  - 4 BEATLES 1962-1966—Beatles (Apple/Pathe-Marconi)
  - 5 MOURIR POUR UNE NUIT—Maxime Le Forestier (Polydor)
  - 6 DIAMOND DOGS—David Bowie (RCA)
  - 7 DARK SIDE OF THE MOON—Pink Floyd (Pathe-Marconi)
  - 8 FUGAIN NO. 2—Michel Fugain & Le Big Bazar (CBS)
  - 9 OLYMPIA—Michel Fugain & Le Big Bazar (CBS)
  - 10 SUR SCENE—Claude Francois (Fleche)

## JAPAN

(Courtesy of Music Labo, Inc.)  
\*Denotes local origin

- This Week
- 1 HAGESHII KOI—Hideki Saijo (RCA)—Nichion
  - 2 USO—Kiyoshi Nakajo (Canyon)—Watanabe
  - 3 HITONATSU NO KEIKEN—Momoe Yamaguchi (CBS/Sony)—Tokyo
  - 4 WATASHI WA NAITE IMASU—Lilily (Express)—J & K
  - 5 KOI TO UMI TO T-SHIRT TO—Mari Amachi (CBS/Sony)—Watanabe
  - 6 TSUMIKI NO HEYA—Akira Fuse (King)—Watanabe
  - 7 NAMIDA NO MISAO—Tonosama Kings (Victor)—Bon
  - 8 KIROI RIBON—Junko Sakurada (Victor)—Sun Music
  - 9 NIJI NO KAKEHASHI—Miyoko Asada (Epic)—Nichion
  - 10 SARABA TOMOYO—Shinichi Mori (Victor)—Watanabe
  - 11 HAIRO NO HITOMI—Tokiko Kato & Kiyoshi Hasagawa (Polydor)—Shinko
  - 12 NEOTO KAGAMI—Tonosama Kings (Victor)—Bon
  - 13 FUTARI NO KYUKO RESSHYA—Cherish (Victor)—Victor
  - 14 POKETTO IPPAI NO HIMITSU—Agnes Chan (Warner)—Watanabe
  - 15 FUTARIDE OSAKEO—Michiyo Azusa (King)—Watanabe
  - 16 KOKUHAKU—Goro Noguchi (Polydor)—Fuji
  - 17 MOICHIDO—Akiko Kosaka (Elektra)—Yamaha
  - 18 IMOUTO—Kaguyahime (Panam)—Crown, P.M.P.
  - 19 KUCHINASHI NO HANA—Tetsuya Watari (Polydor)—Diamond
  - 20 YAMIYO NO KUNIKARA—Yosui Inoue (Polydor)—Tokyo

## MEXICO

(Courtesy of Ortiz)  
SINGLES

- This Week
- 1 ME GUSTA ESTAR CONTIGO—Angelica Maria (Sonido Internacional)
  - 2 LET ME GET TO KNOW YOU—Jose Jose (RCA) Paul Anka—(Gamma)
  - 3 ESPEJISMO—Juanello (Epic)
  - 4 PERDONAME—Estrellita (Raff)
  - 5 SEASONS IN THE SUN—Terry Jacks (Bell)
  - 6 COMO SUFRO—Los Baby's (Peerless)
  - 7 EL DIA QUE ME QUIERAS—Roberto Carlos Carlos (CBS)
  - 8 PROMETIMOS MO LLORAR—Palito Ortega (Orfeon)
  - 9 FELIZ CUMPLEANOS QUERIDA—Nelson Ned (Gamma)
  - 10 ME MUERO POR ESTAR CONTIGO—Silvana Di Lorenzo (RCA)

## NEW ZEALAND

(Courtesy of N.Z.B.C.)  
SINGLES

- This Week
- 1 THE STREAK—Ray Stevens
  - 2 THE ENTERTAINER—Marvin Hamlisch
  - 3 THE LOTUS EATERS—Stravos Xarhakos
  - 4 BILLY DON'T BE A HERO—Paper Lace
  - 5 SEASONS IN THE SUN—Terry Jacks
  - 6 THE AIR THAT I BREATHE—The Hollies
  - 7 CANDLE IN THE WIND—Elton John
  - 8 EVERYDAY—Slade
  - 9 THE MAN WHO SOLD THE WORLD—Lulu
  - 10 ERES TU (Touch The Wind)—Mocedades
  - 11 WATERLOO—Abba
  - 12 EMMA—Hot Chocolate
  - 13 BENNIE & THE JETS—Elton John
  - 14 I'M A TRAIN—Albert Hammond
  - 15 YOU WON'T SEE ME—Anne Murray

## SOUTH AFRICA

(Courtesy of Springbok Radio)  
SINGLES

- This Week
- 1 SOLITAIRE—Andy Williams (CBS)—(Laetec)
  - 2 SEASONS IN THE SUN—Terry Jacks (Bell)—Intersong
  - 3 LOVING ARMS—Dobie Gray (MCA)—(MPA)
  - 4 THE AIR THAT I BREATHE—The Hollies (Polydor)—(MPA)
  - 5 DARK LADY—Cher (MCA)—(Plymouth)
  - 6 I NEED A LITTLE LOVE—Lionel Petersen (Plum)—(Musicpiece)
  - 7 HOOKED ON A FEELING—Blue Swede (EMI)—(Tree)
  - 8 WATERLOO—Abba (Sunshine)—(Breakaway)
  - 9 EMMA—Hot Chocolate (RAK)—(Francis Day)
  - 10 HAAI CASANOVA—Glenys Lynne (RPM)—(Tro Essex)

## SPAIN

(Courtesy of "El Musical")  
SINGLES

- This Week
- 1 AYUDADME—Camilo Sesto (Ariola)—(Arabella)
  - 2 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
  - 3 WATERLOO—Abba (Columbia E)
  - 4 TE ESTOY AMANDO LOCAMENTE—Las Grecas (CBS)—(April)
  - 5 LA DISTANCIA—Roberto Carlos (CBS)
  - 6 LA FIESTA DE BLAS—Formula V (Philips-F)
  - 7 SOMEDAY, SOMEWHERE—Demis Roussos (Philips-F)
  - 8 THE BALLROOM BLITZ—The Sweet (RCA)—(Southern)
  - 9 TOMAME O DEJAME—Mocedades (Zafiro)—(Discorama)
  - 10 MI CORAZON—Juan Bau (Zafiro)—(Micros/RCA)

### LPs

- This Week
- 1 JOAN MANUEL SERRAT (Zafiro)
  - 2 QUADROPHENIA—The Who (Polydor)
  - 3 RHAPSODY IN WHITE—Love Unlimited Orchestra
  - 4 BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Ariola)
  - 5 MY ONLY FASCINATION—Demis Roussos (Philips-F)

## SWEDEN

(Courtesy of Radio Sweden)  
\*Denotes Local Origin

- This Week
- 1 THE STING/SOUNDTRACK (LP)—(MCA)
  - 2 WATERLOO (LP)—Abba (Polar)
  - 3 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
  - 4 DIAMOND DOGS (LP)—David Bowie (RCA)
  - 5 UPPTAG (LP)—Ted Gärdestad (Polar)
  - 6 BOLLA OCH RULLA (LP)—Pugh Rogefeldt & Rainrock (Metronome)
  - 7 I SEE A STAR (Single)—Mouth & McNeal (Phonogram)
  - 8 THE ENTERTAINER (Single)—Marvin Hamlisch (MCA)
  - 9 RAMPANT (LP)—Nazareth (Vertigo)
  - 10 AMERICAN GRAFFITI/SOUNDTRACK (LP)—(MCA)

## WEST GERMANY

(Courtesy Musikmarkt)  
\*Denotes local origin

- This Week
- 1 WATERLOO—Abba (Polydor)—Schacht
  - 2 SEASONS IN THE SUN—Terry Jacks (Bell/Polydor)—Intersong
  - 3 DU KANNST NICHT IMMER SIEBZEHN SEIN—Chris Roberts (Jupiter)—Meridian/Seigel
  - 4 I'M A TRAIN—Albert Hammond (Epic)—Leeds/Gerig
  - 5 THE AIR THAT I BREATHE—Hollies (Polydor)—Aitus/Global
  - 6 ANGEL FACE—The Glitter Band (Bell/Polydor)—Rock Artists/MCA
  - 7 DAS KARTENSPIEL—Bruce Low (Ariola)—Connelly/Sikorski
  - 8 JET—Paul McCartney & Wings (Apple/Electrola)—Melodie der Welt
  - 9 DAS TOR ZUM GARTEN DER TRAEUME—Bernd Cluver (Hansa/Ariola)—Troja/Intro
  - 10 JUANITA—Nick Mackenzie (Electrola)—Melodie der Welt
  - 11 TSOP (The Sound Of Philadelphia)—MF5B (Philadelphia/CBS)—April
  - 12 THE CAT CREPT IN—Mud (RAK/Electrola)—Melodie der Welt
  - 13 THEO, WIR FAHR'N NACH LODZ—Vicky Leandros (Philips)—Hanseatic/Intersong
  - 14 JEALOUS MIND—Alvin Stardust (Ariola)—Discofon
  - 15 BE MY DAY—Cats (Electrola)

## YUGOSLAVIA

(Courtesy of Radio TV Revue-Studio Charts)  
SINGLES

- This Week
- 1 ZELENA SI REJEKA BILA (You Were Like A Green River)—Zdravko Colic (Diskoton)
  - 2 JOS PAMTIM (I Still Remember)—Dusko Lokin (Diskoton)
  - 3 PRICAJ MI O LJUBAVI (Talk To Me About Love)—Olivera Katarina (RTB)
  - 4 DRUGI JOJ RASPLICE KOSU (Somebody Else Is Playing With Her Hair)—Miso Kovac (Suzy)
  - 5 ZIVI KAKO HOCES (Live As You Like)—Dalibor Brun (Jugoton)
  - 6 HARLEM SONG—The Sweepers (Suzy)
  - 7 DRVENI MOST (Wooden Bridge)—Yu Grupa (Jugoton)
  - 8 EMMA—Hot Chocolate (Jugoton)
  - 9 DUGI DUGI SATI (Long Long Hours)—Gabi Novak (Jugoton)
  - 10 POSLEDNJE JUTRO (The Last Morning)—Lutajuca Srca (RTB)

### LPs

- This Week
- 1 INDEKSI (Jugoton)
  - 2 MUSCLE OF LOVE—Alice Cooper (Suzy)
  - 3 MELANIE IN CONCERT (RTB)
  - 4 STARAC I MORE (The Old Man & The Sea)—Lutajuca Srca (RTB)
  - 5 STRANDED—Roxy Music (Jugoton)
  - 6 AMEN—Otis Redding (Suzy)
  - 7 OPENING THEME—David Cassidy (RTB)
  - 8 PIN-UPS—David Bowie (Jugoton)
  - 9 WELCOME—Santana (Suzy)
  - 10 COME LIVE WITH ME—Ray Charles (Jugoton)

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**EDGAR WINTER—River's Risin' (2:52);** producer: R. Derringer; writer: D. Hartman; publisher: Silver Steed, BMI, Epic 5-11143. Most commercial effort from Winter in some time, featuring a good, summery vocal with catchy chorus, up-tempo instrumentals and Rick Derringer's usual good production. Perfect cut for AM radio which should also cross to FM stations.

**LOBO—Rings (3:24);** producer: P. Gernhard; writers: A. Harvey, E. Reeves; publisher: Unart, BMI, Big Tree 15008. (Atlantic). Pretty, almost acoustic effort from Lobo with fine hook in the "Ring Ring" chorus. Good use of backup vocals and excellent production help this cut. As always, Lobo showcases one of the better and more commercial voices in pop today.

### recommended

**THE GUESS WHO—Clap For the Wolfman (3:29);** producer: J. Richardson; writers: Cummings, Wallace, Winter; publisher: B.L.C. Ltd./Walrus-Moore/Septima, BMI, RCA.

**BILL WITHERS—You (4:58);** producer: B. Withers; writer: B. Withers; publisher: Interior, BMI, Sussex 518.

**LYNYRD SKYNYRD—Sweet Home Alabama (3:20);** producer: A. Kooper; writers: King-Rossington-Van Zant; publisher: Duchess/Hustlers, BMI, MCA 40258.

**BO DONALDSON AND THE HEYWOODS—Da Doo Ron Ron (2:14);** producer: J. Madara; writers: P. Spector, E. Greenwich, J. Barry; publisher: Mother Bertha/Trio, BMI, Family Prods. 0923. (Famous).

**PRATT/McCLAIN—Here I Am (3:16);** producers: M. Omartian, S. Barri; writer: M. Omartian; publisher: Landers-Roberts, April, ASCAP, ABC Dunhill 15004.



**THE STAPLE SINGERS—City In The Sky (3:40);** producer: A. Bell; writers: Charles & Sandra Chalmers, D. Rhodes; publisher: Rhomers, New York Times, BMI, Stax 0215. Distinctive Staple sound highlights this fine cut, with backup voices blending perfectly with the lead and guitar and horn riffs building throughout. Should cross to pop with little trouble. Flip is also fine material and this could easily prove a two-sided hit. Flip: That's What Friends Are For (4:14); producer: same; writer: M. Rice; publisher: East/Memphis, BMI.

**ANN PEEBLES—Do I Need You (2:28);** producer: W. Mitchell; writers: D. Bryant, A. Peebles, D. Carter, G. Arendt; publisher: JEC, BMI, Hi 2271. Very reminiscent of "I Can't Stand the Rain," even going as far as using that line in the song. Still, this is a fine record highlighted by Ms. Peebles' distinctive vocalizing and the excellent production of Willie Mitchell.

Flip: A Love Vibration (2:45); writer: D. Bryant; A. Peebles, B. Miller; info the same in all categories.

**LOVE UNLIMITED—People Of Tomorrow Are The Children Of Today (2:38);** producer: B. White; writer: B. White; publisher: Sa-Vette/January, Fox Fanfare, BMI, 20th Century 2110. Superb instrumental backup combined with the vocal harmonizing of the group make this disk almost a certain bet to hit the pop and easy listening markets as well as soul. Title makes for good hook.

**TOM SCOTT AND THE L.A. EXPRESS—Jump Back (3:20);** producer: T. Scott; writers: T. Scott, D. Palmer; publisher: India, ASCAP, Ode 66048. (A&M). Funky instrumentals combined with the fine vocals of Merry Clayton make this Scott's most commercial record to date. Cut is from the movie, "The Nine Lives of Fritz the Cat," which should gain it even more exposure. Scott's sax work is as good as anyone in the business today. Flip: T.C.B. In E (3:27); writer: M. Bennett; info the same in all other categories.

**THE UNDISPUTED TRUTH—I'm A Fool For You (3:04);** producer: N. Whitfield; writer: N. Whitfield; publisher: Stone Diamond, BMI, Gordy 7139. (Motown). Instrumental mix of wah wah guitar and horns along with the usual above par vocals of this established group make this another good bet to cross into pop. Exchange of lead vocalists also powerful.

**NATURAL FOUR—You Bring Out The Best In Me (3:51);** producer: L. Hutson; writers: L. Hutson, M. Hawkins; publisher: Silent Giant/Aopa, ASCAP, Curtom 2000. (Buddah). Good funky cut with lead and backup vocals intermingling just enough. Somewhat similar to other disks by this group, but this doesn't hurt the effectiveness of this cut.

**TOWER OF POWER—Don't Change Horses (In The Middle Of A Stream) (3:02);** producer: Tower of Power; writers: L. Williams-J. Watson; publisher: Len-Lon Music, BMI, Warner Bros. WB 7828. Strong vocals and the always excellent horn section of Tower help this powerful disk. Should cross into pop with little trouble. Several excellent changes in the cut.

### recommended

**LEON HAYWOOD—Sugar Lump (2:31);** producer: L. Haywood; writer: B. Page; publisher: Homecoming/Jim-Edd, BMI, 20th Century 2103.

**BETTY EVERETT—Try It, You'll Like It (3:07);** producers: Watson & Axelrod; writer: J. Watson; publisher: Jowat, BMI, Fantasy 725.

**THE SYLVERS—I Aim To Please (3:00);** producers: P. Botkin, Jr., M. Viner; writer: S. Sylvers; publisher: Silverpride, Joy, BMI, MGM 14721.

**B.T. EXPRESS—Do It ('Til You're Satisfied) (3:09);** producers: J. Lane, Doc Prods.; writer: Nichols; publisher: Jeff-Mar, Billie, O Songs, BMI, Scepter 12395.

**OTIS CLAY—You Did Something To Me (2:56);** producer: W. Mitchell; writers: E. Randle, O. Clay, W. Mitchell; publisher: JEC, BMI, Hi 2270.



**DIANNE STEINBERG—Gee Whiz (3:16);** producers: M. Viner, P. Botkin, Jr.; writer: C. Thomas; publisher: East/Memphis, BMI, Atlantic 3042. Good remake of the old Carla Thomas hit from this powerful voiced songstress. Song should go pop, soul and MOR.

**JOHN CHRISTIE—4th Of July; producer: A. Dick Clark Prod.; writers: Paul & Linda McCartney; publisher: McCartney, Inc.; Capitol 3928. Fine, summery song from young British singer arriving at just the right time for good AM play.**

**TOMORROW MORNING—Freewheeling (3:42);** producers: K. Kerner, R. Wise; writers: T. Ellis, R. Singer; publisher: Ricks/Good Morning, BMI, Casablanca 0014. (Warner Bros.). Combination of pop and folksy sound somewhat reminiscent of We Five in places. Exceptional lead singing and fine production.

**SPARKS—This Town Ain't Big Enough For Both Of Us (3:03);** producer: Muff Winwood; writer: R. Mael; publisher: Ackee Music, ASCAP, Island IS 001-A. Rather odd mix of sounds here but this could easily become one of those sleepers that grows into a monster hit. First release from Island as an independent here.

**LOCOMOTIV GT—Rock Yourself (2:58);** producers: J. Miller, A. Johns; writers: A. Adamis, G. Presser; publisher: Sweet Nana, ASCAP, ABC 12002. Good, solid rock cut from the number one group in Hungary.

**LILLIAN HALE—Don't Boom Boom (2:45);** producers: C. Maultsby, T. Jones, L. Hale; writer: C. Maultsby; publisher: Fobro/Stafree, BMI, Fretone 011. Powerful soul tune with catchy hook in the title. Flip: The Signes Were Wrong (2:15); info the same in all categories.

**GENE ANDERSON—Baby Love (2:46);** producer: W. Mitchell; writer: G. Anderson; publisher: JEC, Petmar, BMI, Hi 2272. Smooth soul tune in the Hi tradition which could cross into pop. Flip: Congratulations (3:07); info the same in all categories.



**LETTERMEN—Touch Me In The Morning/The Way We Were (3:26);** producers: D. Cavanaugh & Lettermen; writers: M. Masser, R. Miller/M. Hamlich, A&M Bergman; publisher: Stein & Van Stock, ASCAP/Colgems, ASCAP, Capitol 3912. Fine medley from this always talented trio. Probably their most commercial entry in sometime as they combine two major hits and still make them their own. Flip: Isn't It A Shame (2:40).

**HANK MANCINI AND THE MOULDY SEVER—Hangin' Out (2:20);** producer: J. Reisman; writer: Mancini; publisher: 20th Century/Twinchris, ASCAP, RCA DJHO-0323. Caty in-

strumental from one of the finest musicians and writers around today. Cut is from the movie "99 and 44/100% Dead."



**BRENDA LEE—Big Four Poster Bed (4:35);** producer: Owen Bradley; writer: Shel Silverstein; Evil Eye (BMI); MCA 40262. A change of pace for Brenda, but she can handle any sort of material. This happens to be the sort Shel Silverstein turns out, which is usually great. A little lengthy, but a fine story, delivered in a style which is only Brenda's. Flip: No info available.

**BUCK OWENS—(It's A) Monster's Holiday (2:32);** producer: Buck Owens; writer: Buck Owens; Blue Book (BMI); Capitol 3907. One must resist the temptation to say this could be a monster for Buck. It brings out a lot of the familiar bad guys, and the lyrics are clever. Buck rides again. Flip: No info available.

**RONNIE MILSAP—Please Don't Tell Me How The Story Ends (2:44);** producers: Tom Collins & Jack Johnson; writer: Kris Kristofferson; Combine (BMI); RCA 0313. One of the fastest rising singers in the business today finds another winner in this Kristofferson ballad, taken from his latest album. Flip: No info available.

**DONNY & MARIE OSMOND—I'm Leaving It (All) Up To You (2:46);** producer: Mike Curb; writers: D. Harris, D. Terry Jr.; Venice (BMI); MGM 14735. How the pair teams to give a double punch to an excellent recording, bringing Donny over into the country field. They duet well together. Flip: No info available.

**PORTER WAGONER—Highway Headin' South (2:05);** producer: Bob Ferguson; writer: Porter Wagoner; Owepar (BMI); RCA 0328. Ever since Porter resumed writing, his songs have been getting better. Here Bob Ferguson brings out the best in him, with the close harmony of the Lea Jane Singers. Flip: No info available.

### recommended

**TOMMY CASH—Roller Coaster Ride (2:38);** producer: Larry Butler; writer: Bill Anderson; Stallion (BMI); Epic 5-11148.

**CLIFF COCHRAN—The Way I'm Needing You (3:08);** producer: Hank Cochran; writers: Hank Cochran, Jane Kinsey; Tree (BMI); Enterprise 9103 (Stax).

**HOWARD CROCKETT—The Calling (3:00);** producer: Jim Webb; writers: H. Housey, B. Channel; Dime Box/Blackfoot (BMI); Dot 17509.

**RONNY ROBBINS—Let The Music Play (2:30);** producer: Marty Robbins; writer: Layng Martine Jr.; Ahab (BMI); MCA 40261.

**JEANNIE KENDALL—Birmingham (2:42);** producer: Ricci Moreno; writers: R. Mareno, C. Black; Ricci Moreno (BESAC); Dot 17513.

**MOE BANDY—Honky Tonk Amnesia (2:48);** producer: Ray Baker; writers: Sander Shafer and Doodles Owen; Blue Crest/Hill & Range (BMI); GRC 2024.

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.

## CHART ANALYSIS

# Soul Acts' Staying Power New Factor

By BOB KIRSCH

LOS ANGELES—Soul music was once looked upon as the category in which an artist or group was most likely to enjoy one major hit and fade quickly into oblivion. But an examination of the current top 100 Soul singles chart shows this to be a highly false impression today.

Comparing this week's chart with the listings of five years ago (when there were only 50 disks), 10 of the artists charted then are currently charted.

Additionally, 13 of this week's charted sides are penned by writers who have or are now enjoying chart success themselves, with four of these writers known primarily to the pop market.

Thirdly, six charted disks come from artists or groups once part of other acts.

Holding the number 3 slot are the Impressions with "Finally Got Myself Together (I'm a Changed Man)." Five years ago the group was a starred 29 with "Choice of Colors." Additionally, the group is basically a different one than five years back but has retained its popularity.

At 8 is James Brown, with "My Thang." Five years ago Brown was on the charts with "Mother Popcorn" and "The Popcorn." The Temptations hold the 14 slot with "You've Got My Soul on Fire." Half a decade ago the group had "Don't Let the Joneses Get You Down."

Johnnie Taylor is at 13 with "I've Been Born Again." His chart disk five years back was "(I Wanna) Testify." The Dells land at 16 with "I Wish It Was Me You Loved." The

group was charted five years ago with "Love Is Blue (Can Sing a Rainbow)."

B.B. King at 31 with "Who Are You" was represented five years ago with "Why I Sing the Blues," while Sly & the Family Stone at 49 with "Time for Livin'" had "I Want to Take You Higher" five years back. At 56 is Stevie Wonder's "Don't You Worry 'Bout a Thing." Stevie had "My Cherie Amour" five years back.

Significantly, each of these long lasting artists have had major pop success during their careers, and most continue this success today. Wonder, Sly, Brown and the Temptations are probably the most notable at the present.

Among artists represented as songwriters on this week's chart (and in many cases as artists as well) are

Curtis Mayfield, who penned Gladys Knight & the Pips second slotted "On and On." Bobby Womack penned "I'm In Love" for Aretha Franklin while Stevie Wonder wrote Rufus' "Tell Me Something."

Bunny Sieglar is co-writer of three top 100 disks, "Good Things Don't Last Forever" by Ecstasy, Passion & Pain, "Bingo" from the Whispers and "Your Love Is Paradise" from the Executive Suite. Sieglar has a major hit himself with "Love Train Part II."

James Brown is co-writer on Fred Wesley & the JB's "Damn Right I Am Somebody."

Four writers known primarily for pop and country material are also on the charts. Paul and Linda McCartney wrote Margie Joseph's "My Love," Little Milton's version

of Kenny O'Dell's "Behind Closed Doors," Brian Auger's "Happiness Is Just Around the Bend" for the Main Ingredient and Jim Weatherly's "Between Her Goodbye and My Hello" for Gladys Knight.

Of the artists who came from other groups or played more minor roles in past years, the Impressions are an example of how personnel changes need not adversely affect a group.

Eddie Kendricks is a former member of the Temptations, Lamont Dozier is a top writer and was for years with Motown, Bobby Womack was a member of the Womack Brothers and the Valentinos years ago, War began as Eric Burdon's backup band and Smokey Robinson came from the Miracles.







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I Can't Hear Nothing But The Blues  
Cross Cut Saw

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STS-5505

"LOVEJOY"  
STS-2040

"I'LL PLAY THE BLUES  
FOR YOU"  
STS-3009

"YEARS GONE BY"  
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Date	Pos	Wks	ARTIST - ALBUM TITLE	Label
8-22-63	71	10	JAN & DEAN JAN & DEAN TAKE SURF CITY & OTHER SINGING CITIES	Liberty 3294
8-10-63	32	21	JAN & DEAN TAKE SURF CITY & OTHER SINGING CITIES	Liberty 3314 Liberty 3338
7-18-64	27	14	DRAG CITY DRAG CITY CURVE-THE NEW GIRL IN SCHOOL	Liberty 3377 Liberty 3368 Liberty 3403
10-17-64	40	20	THE LITTLE OLD LADY FROM PASADENA FROM PASADENA	Liberty 3417 Liberty 3423 Liberty 3441
10-17-64	46	19	JAN & DEAN'S GOLDEN COMMAND PERFORMANCE VOL. 2	Mercury 20992
2-27-65	33	18	FOLK & ROLL FOLK & ROLL	Mercury 21024 Mercury 21093
1-15-66	145	3	JAMHORSKI HORST THE GENIUS OF JANKOWSKI MORE WHAT'S NEW	United Artists 6407 United Artists 6411
5-22-65	18	31	JAY & THE AMERICANS COME A LITTLE BIT CLOSER SO WHAT'S NEW	United Artists 6417 United Artists 6418 United Artists 6419
12-4-65	65	12	JAY & THE AMERICANS BLOCKBUSTERS BLOCKBUSTERS	United Artists 6417 United Artists 6418 United Artists 6419
12-12-64	131	4	JAY & THE AMERICANS GREAT HITS GREAT HITS	Smash 87065
8-12-65	113	20	JAY & THE AMERICANS SANDS OF TIME SANDS OF TIME	Smash 87065
11-20-65	21	20	JAY & THE AMERICANS WAX MUSEUM WAX MUSEUM	Smash 87065
3-18-66	141	21	JAY & THE AMERICANS PUMPKIN PIE PUMPKIN PIE	Smash 87065
3-15-66	51	21	JAY & THE AMERICANS PUMPKIN PIE PUMPKIN PIE	Smash 87065
2-28-70	106	11	JAY & THE AMERICANS PUMPKIN PIE PUMPKIN PIE	Smash 87065
10-28-67	126	13	JAY & THE AMERICANS PUMPKIN PIE PUMPKIN PIE	Smash 87065
7-29-67	196	2	JAY & THE AMERICANS PUMPKIN PIE PUMPKIN PIE	Smash 87065
1-4-69	184	2	JAY & THE AMERICANS PUMPKIN PIE PUMPKIN PIE	Smash 87065
10-17-70	90	16	JAY & THE AMERICANS PUMPKIN PIE PUMPKIN PIE	Smash 87065
9-17-66	128	11	JEFFERSON AIRPLANE JEFFERSON AIRPLANE JEFFERSON AIRPLANE	RCA Victor 3584 RCA Victor 3766 RCA Victor 3551 RCA Victor 4059
1-25-67	3	56	JEFFERSON AIRPLANE SURREALISTIC PILLLOW SURREALISTIC PILLLOW	RCA Victor 4137 RCA Victor 4238
1-23-67	17	25	JEFFERSON AIRPLANE AFTER BATHING AT BANTERS AFTER BATHING AT BANTERS	RCA Victor 4459 RCA Victor 4238
9-1-68	11	30	JEFFERSON AIRPLANE CROWN OF CREATION CROWN OF CREATION	Grunt 1001 Grunt 1007
7-1-69	17	20	JEFFERSON AIRPLANE LITTLE HEAD LITTLE HEAD	Grunt 1001 Grunt 1007
11-27-69	12	44	JEFFERSON AIRPLANE VOLUNTEERS VOLUNTEERS	Decca 9011 Capitol 786
12-12-70	12	44	JEFFERSON AIRPLANE THE WORST OF THE WORST OF	Decca 9011 Capitol 786
9-18-71	11	21	BANK LONG JOHN SILVER LONG JOHN SILVER	Decca 9011 Capitol 786
4-19-72	20	21	JENKINS GORDON SEVEN DREAMS SEVEN DREAMS	RCA Victor 4192 RCA Victor 4260
7-23-74	8	4	JENKINS GORDON MANHATTAN TOWER MANHATTAN TOWER	RCA Victor 4192 RCA Victor 4260
11-24-76	13	4	JENKINS GORDON COUNTRY FOLK COUNTRY FOLK	RCA Victor 4192 RCA Victor 4260
10-4-69	140	2	JEROME HENRY WAYLON WAYLON	Decca 4085
5-16-70	192	2	JEROME HENRY WAYLON WAYLON	Decca 4085
10-15-61	42	2	JEROME HENRY BRASS BRASS GOES HOLLYWOOD	Decca 4085

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Artist	Album Title	Label
THE BEATLES	THE BEATLES	Capitol
THE BEATLES	THE BEATLES	Capitol
THE BEATLES	THE BEATLES	Capitol



NUMBER ONE ALBUMS 1945-1972 - Continued

Date	Artist	Album Title	Label
1-1-45	THE KING COLE TRIO	THE KING COLE TRIO	Capitol
1-1-45	THE KING COLE TRIO	THE KING COLE TRIO	Capitol
1-1-45	THE KING COLE TRIO	THE KING COLE TRIO	Capitol

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# TOP LP's & TAPE

POSITION  
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	U-B TAPE	CASSETTE	
108	106	24	<b>BLACK SABBATH</b> Sabbath Bloody Sabbath Warner Bros. BS 2695	5.98		6.97		6.97	7.95
109	115	97	<b>SEALS &amp; CROFTS</b> Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95
★	124	101	<b>KENNY LOGGINS WITH JIM MESSINA</b> Sittin' In Columbia KC 31044	5.98		6.98		6.98	
111	107	8	<b>TEN YEARS AFTER</b> Positive Vibrations Columbia PC 32951	6.98		7.98		7.98	
112	119	4	<b>MOTT THE HOOPLE</b> Rock And Roll Queen Atlantic SD 7297	6.98		6.97		6.97	
113	113	33	<b>GREGG ALLMAN</b> Laid Back Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98	
114	121	4	<b>THE KINKS</b> Preservation Act 2 RCA CPL1-5040	6.98		7.98		7.98	
115	114	23	<b>YES</b> Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97	
★	154	10	<b>MAC DAVIS</b> Stop And Smell The Roses Columbia KC 32582	5.98		6.98		6.98	
117	80	34	<b>BILLY COBHAM</b> Spectrum Atlantic SD 7268	5.98		6.97		6.97	8.95
118	100	7	<b>KRIS KRISTOFFERSON</b> Spooky Lady's Sideshow Monument PZ 32914 (Columbia)	6.98	7.98	7.98	8.98	7.98	
119	101	12	<b>KISS</b> Casablanca NB 9001 (Warner Bros.)	5.98		6.97		6.97	
120	125	110	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95
121	123	43	<b>MARVIN GAYE</b> Let's Get It On Tamla T329W (Motown)	5.98		6.98		6.98	
★	-	1	<b>URIAH HEPP</b> Wonderworld Warner Bros. W 2800	6.98		7.97		7.97	
123	96	17	<b>JIM STAFFORD</b> MGM SE 4947	5.98		6.98		6.98	
124	128	65	<b>BEATLES</b> 1962-1966 Apple SKBD 3403 (Capitol)	9.98		11.98		11.98	
125	116	57	<b>EARTH, WIND &amp; FIRE</b> Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	
★	144	2	<b>DIANA ROSS AND THE SUPREMES</b> Anthology Motown M9-7944A3	9.98		11.98		11.98	
127	86	27	<b>JAMES BROWN</b> The Payback Polydor PD 2-3007	7.98		9.98		9.98	
128	118	22	<b>GRAHAM CENTRAL STATION</b> Warner Bros. BS 2763	5.98		6.97		6.97	
129	122	40	<b>THE MOTHERS</b> Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	5.98	6.98	6.97	7.97	6.97	7.95
130	126	10	<b>KING CRIMSON</b> Starless And Bible Black Atlantic SD 7298	5.98		6.97		6.97	
131	129	14	<b>AEROSMITH</b> Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
132	138	131	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98	
★	156	6	<b>AL STEWART</b> Past, Present & Future Janus JLS 3063 (Chess/Janus)	5.94		6.95		6.95	
134	127	22	<b>NEW BIRTH</b> It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98	
135	94	9	<b>POCO</b> Seven Epic KE 32895 (Columbia)	5.98		6.98		6.98	
136	136	15	<b>BOBBI HUMPHREY</b> Blacks & Blues Blue Note BN LA 142-G (United Artists)	6.98		6.98		6.98	
137	98	11	<b>CHARLIE RICH</b> The Best Of Epic KE 31933 (Columbia)	5.98		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	U-B TAPE	CASSETTE	
★	163	26	<b>STEVE MILLER BAND</b> Anthology Capitol SVBB 11114	5.98		8.98		8.98	
139	143	9	<b>MONROSE</b> Warner Bros. BS 2740	5.98		6.98		6.98	
140	145	4	<b>J.J. CALE</b> Okie Shelby SR 2107 (MCA)	6.98		7.98		7.98	
141	148	40	<b>JESSE COLIN YOUNG</b> Song For Juli Warner Bros. BS 2734	5.98		6.97		6.97	7.95
142	139	12	<b>THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY</b> Paramount PAS 2-3001 (Famous)	7.98		8.95		8.95	
143	150	98	<b>DOOBIE BROTHERS</b> Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95
144	147	79	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
145	99	20	<b>CHARLIE RICH</b> There Won't Be Anymore RCA APL1-0433	5.98		6.98		6.98	
146	131	33	<b>STYLISTICS</b> Rockin' Roll Baby A&O AV 11010	5.98		6.98		6.98	
147	132	23	<b>FOGHAT</b> Energized Bearsville BR 6950 (Warner Bros.)	5.98		7.95		6.97	
148	155	45	<b>ROBERTA FLACK</b> Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98	8.95
149	146	4	<b>ISAAC HAYES</b> Tough Guys Enterprise ENS 7504 (Columbia)	6.98		7.98		7.98	
150	117	34	<b>RINGO STARR</b> Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98	
151	133	11	<b>BLUE OYSTER CULT</b> Secret Treaties Columbia KC 32858	5.98	6.98	6.98	7.98	6.98	
152	151	22	<b>LOVE UNLIMITED ORCHESTRA</b> Rhapsody In White 20th Century T 433	5.98		6.98		6.98	
153	137	25	<b>JACKSON 5</b> Get It Together Motown M783V1	5.98		6.98		6.98	
154	140	35	<b>JACKSON BROWNE</b> For Everyman Asylum SD 5067	5.98		6.98		6.98	
155	134	12	<b>MARVIN GAYE</b> Anthology Motown M9-791A3	9.98		11.98		11.98	
★	192	2	<b>RUFUS</b> Rags To Rufus ABC ABCX-809	5.98		6.98		6.98	
157	135	21	<b>GLADYS KNIGHT &amp; THE PIPS</b> Anthology Motown M 792 S2	6.98		7.98		7.98	
158	142	57	<b>PINK FLOYD</b> Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
159	166	34	<b>BARRY WHITE</b> Stone Gon' 20th Century TC-423	5.98		6.98		6.98	
160	130	44	<b>LOVE UNLIMITED</b> Under the Influence Of 20th Century T 414	5.98		6.98		6.98	
161	157	12	<b>MAGGIE BELL</b> Queen Of The Night Atlantic SD 7293	5.98		6.97		6.97	
162	141	34	<b>DIANA ROSS &amp; MARVIN GAYE</b> Diana & Marvin Motown M803V1	5.98		6.98		6.98	
163	162	38	<b>LINDA RONSTADT</b> Don't Cry Now Asylum SD 5064	5.98		6.98		6.98	
164	167	46	<b>ALLMAN BROTHERS BAND</b> Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98		6.97		6.97	7.95
165	169	5	<b>ARLO GUTHRIE</b> Reprise MS 2183	5.98		6.97		6.97	
166	175	52	<b>CHICAGO</b> VI Columbia KC 32400	5.98		6.98		6.98	
167	170	5	<b>RY COODER</b> Paradise & Lunch Reprise MS 2179	5.98		6.97		6.97	
★	189	3	<b>THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT</b> MCA 2-11022	12.98		13.98		13.98	
169	173	11	<b>NEW RIDERS OF THE PURPLE SAGE</b> Home, Home On The Road Columbia PC 32870	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	U-B TAPE	CASSETTE	
170	172	4	<b>BROWNSVILLE STATION</b> School Punks Big Tree BT 89500 (Atlantic)	6.98		6.97		6.97	
171	178	2	<b>DE FRANCO FAMILY</b> Save The Last Dance For Me 20th Century T-441	6.98		6.98		6.98	
172	160	28	<b>AL GREEN</b> Livin' For You Hi ASHL-32082 (London)	6.98		6.98		6.98	
173	168	35	<b>THE WHO</b> Quadrophenia MCA 2-10004	11.98		12.98		12.98	16.95
174	164	39	<b>MARLO THOMAS &amp; FRIENDS</b> Free To Be ... You And Me Bell 1110						
★	-	1	<b>BARRY WHITE, LOVE UNLIMITED &amp; LOVE UNLIMITED ORCHESTRA</b> Together Brothers Original Motion Picture Soundtrack 20th Century ST 101	6.98		7.98		7.98	
176	181	3	<b>THE BLACKBYRDS</b> Fantasy F-9444	6.98		7.98		7.98	
177	158	38	<b>STEVE MILLER BAND</b> The Joker Capitol 11235	5.98		6.98		6.98	
178	176	16	<b>PAUL SIMON</b> In Concert—Live Rhythmic Columbia PC 32855	6.98		7.98		7.98	
179	180	5	<b>MILES DAVIS</b> Big Fun Columbia PC 32866	7.98		8.98		8.98	
180	186	4	<b>BEE GEES</b> Mr. Natural RSD SD 4800 (Atlantic)	6.98		6.97		6.97	
★	-	1	<b>IMPRESSIONS</b> Finally Got Myself Together Curton CRS 8019 (Buddah)	6.98		6.98		6.98	
182	188	6	<b>JANIS IAN</b> Stars Columbia KC 32857	5.98		6.98		6.98	
183	190	5	<b>JOHNNIE TAYLOR</b> Super Taylor Star STS 5509 (Columbia)	5.98		6.98		6.98	
184	184	4	<b>RAY STEVENS</b> Boogity, Boogity Barnaby BR 6003 (Chess/Janus)	5.94		6.95		6.95	
185	171	170	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
186	161	13	<b>SMOKEY ROBINSON</b> Pure Smokey Tamla T6-33151 (Motown)	6.98		6.98		6.98	
187	174	16	<b>BOZ SCAGGS</b> Slow Dancer Columbia KC 32760	5.98		6.98		6.98	
188	193	2	<b>DAVE MASON</b> The Best Of Blue Thumb BTS 6013	6.98		7.95		7.95	
189	152	44	<b>CHEECH &amp; CHONG</b> Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98	
★	-	1	<b>BILLY PAUL</b> Live In Europe Philadelphia International K2 32952 (Columbia)	5.98		6.98		6.98	
191	153	17	<b>EDDIE KENDRICKS</b> Boogie Down Tamla T 330V1 (Motown)	5.98		6.98		6.98	
192	179	17	<b>VAN MORRISON</b> It's Too Late To Stop Now Warner Bros. ZBS 2760	11.98		11.97		11.97	
193	-	1	<b>BO DONALDSON &amp; THE HEYWOODS</b> ABC ABCD-824	6.98		7.98		7.98	
194	197	4	<b>KANSAS</b> Kirstner 32817 (Columbia)	5.98		6.98		6.98	
195	-	1	<b>JOHN STEWART</b> The Phoenix Concerts—Live RCA CPL2-0265	7.98		9.95		9.95	
196	196	17	<b>TODD RUNDGREN</b> Todd Bearsville 2 BR 6952 (Warner Bros.)	9.98		11.97		11.97	
197	165	6	<b>SHA NA NA</b> Hot Sox Kama Sutra KSBS 2600 (Buddah)	6.98		7.95		7.95	
198	177	11	<b>FOUR TOPS</b> Meeting Of The Minds Dunhill DSD 50166	6.98		7.95		7.95	
199	-	1	<b>TANGERINE DREAM</b> Phaedra Virgin VR 1310B (Atlantic)	5.98		6.97		6.97	
200	199	2	<b>FRED WESLEY AND THE JB's</b> Damn Right I Am Somebody People PE 6602 (Polydor)	6.98		7.98		7.98	

## TOP LP's & TAPE

A-2 (LISTED BY ARTISTS)

Aerosmith	131
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Jerry Garcia	66
Marvin Gaye	121, 155
Genesis	105
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Grand Funk	12



## Pop

**JAMES TAYLOR—Walking Man**, Warner Bros. W 2794. First LP in nearly two years from one of rock's most popular stars is bound to win applause, as Taylor sticks more closely to the formula that helped make him a major star. Horns and strings are here, but it is the singer's distinctive voice, fine songs, excellent backup from Carly Simon and Paul and Linda McCartney that hold the spotlight. As a balladeer, Taylor has few peers in rock, and though his last set was met with somewhat less than critical excitement this disk should reinstate him in everyone's eyes. All in all, a truly fine LP.

**Best cuts:** "Walking Man," "Let It All Fall Down," "Ain't No Song," "The Promised Land."

**Dealers:** Taylor has a huge following. Display LP with fine Richard Avedon photo in prominent spot.

**GRATEFUL DEAD—From The Mars Hotel**, Grateful Dead, GD 102. More of the fine music the Dead has always been associated with, mainly in the softer vein with excellent vocal harmonies and instrumentals. With strong vocalists such as Jerry Garcia, Bob Weir and Phil Lesh and the fine guitars of Garcia and Weir, the band is as strong as they were when they first surfaced nearly a decade ago. One of the two early San Francisco bands which still commands and deserves a large following.

**Best cuts:** "China Doll," "Ship of Fools," "Pride of Cucamonga."

**Dealers:** Strong following makes LP a certain seller.

**BAD COMPANY—Swan Song**, SS 8410. This group is composed of former members of Free, Mott the Hoople and King Crimson and their sound is just what rock listeners have been waiting for. Vocalist Paul Rodgers still sings with traces of Free, but all in all their sound is new and in the right place at the right time. All of the material was penned by the group and there are several tunes that could be singles.

**Best cuts:** "Can't Get Enough," "Rock Steady," "Ready For Love," "Don't Let Me Down."

**Dealers:** Each member of the band is known to rock listeners and this is on Led Zeppelin's new label.

**AMERICA—Holiday**, Warner Bros. W 2808. America do not make many changes in their approach or material, but there is no real reason why they should, having been one of the more successful groups of the past several years. In evidence here are the low key, tight harmony cuts that have become their trademark. Material that comes off best seems, oddly enough to deal with the downtrodden or with rather unhappy subjects. Instrumental arrangements are excellent, with strings and horns placed just enough to the rear of the guitars and drums to offer support rather than interference. Should be another major LP for the band.

**Best cuts:** "Another Try," "Lonely People," "You."

**Dealers:** Old time photo on cover good for display.

**PAUL DAVIS—Ride 'Em Cowboy**, Bang BLP-401. Excellent effort from singer/songwriter who combines rock and country but has the good sense to keep each in its place. Davis can handle a bluesy rock tune, a pop song or straight country with equal ease, with fine production from Davis using the appropriate instruments on each cut. A number of potential singles in this set that should appeal to many markets, both in sales and airplay. Watch carefully for Davis in the future.

**Best cuts:** "You're Not Just a Rose," "The Simple Country Life," "Thank You Shoes," "Bronco Rider."

**Dealers:** Exceptionally catchy cover in shape of blue jean jacket opens to saloon scene. Open one for display.

**DARRYL WAY'S—Wolf**, London XPS 644. Way is the former violinist from Curved Air and this is his first release in the U.S. Many people say the day of the rock violin has passed, but this album will dispel that theory. Guitarist John Etheridge shows traces of Jan Akkerman and he gets his riffs across very well. Their sound is sometime classical, but on the whole its very exciting European rock.

**Best cuts:** "The Ache," "Candenza," "Go Down," "Toy Symphony."

**Dealers:** This album's cover should be displayed so that people can see it.

## Soul

**BOBBY BLUE BLAND—Dreamer**, ABC-Dunhill DSX-50169 (ABC). Bland's first ABC effort several months back was commendable, but this sounds more like the Bobby Blue from the old days, with the pleading vocals working wonderfully off the big band backup. Here, Bobby has worked that difficult trick of being commercial and true to his own roots simultaneously, and it is a compliment to producer Steve Barri, arranger Michael Omaritan and concert master Sid Sharp that they can work so well with this blues master. When all is said, however, it is Bland's voice which steals the show.

**Best cuts:** "Ain't No Love in the Heart of the City," "I Wouldn't Treat a Dog (The Way You Treated Me)," "Dreamer," "Twenty-Four Hour Blues."

**Dealers:** Place in blues, pop and soul. Bland has built a

## Spotlight



**BOB DYLAN/THE BAND—Before The Flood**, Asylum AB-201 (Elektra/Asylum). This document of the most memorable tour of the year proves that a live LP can indeed be done in a realistic manner. Unlike many live sets, this one follows the actual song schedules of the concerts, and while not a substitute for having been there, certainly gives the listener the feeling of what it was all about. There is an aura of excitement at the beginning of the LP that explodes when Dylan and the Band move to the stage. The show begins with six Dylan cuts. Side two features the Band, side three is divided in half and Side four is again Dylan. This is not the Dylan with the raspy voice from 1964, but a full voiced singer with one of the tightest bands in the world behind him. Highlights are the acoustic segments and the Band's biggest hits, as well as the "Blowin' in the Wind" encore. One of the few albums that can be called an historical document as well as a record.

**Best cuts:** "Knockin' on Heaven's Door," "Ballad of a Thin Man," "Up on Cripple Creek," "The Weight," "It's Alright, Ma (I'm Only Bleeding)," "Like a Rolling Stone."

**Dealers:** Play in store and set will sell itself.

cult over the years which pick up all they can from him and recent tours have garnered new fans.

**THE MIGHTY CLOUDS OF JOY—It's Time**, ABC-Dunhill DSX-50177 (ABC). For those who think that soul and gospel don't go hand in hand, then this is the LP to listen to as one of the world's most respected gospel groups put together a tight, highly commercial, excellent soul set. The technique of backup vocals answering the lead and at times becoming leads themselves, used so effectively in gospel, is here transferred to soul. The group has certainly not abandoned gospel however, with a number of the tunes having strong religious themes. One of the few LP's and certainly one of the finest to combine music that appeals to two markets too often segregated from one another.

**Best cuts:** "Stoned World," "You Think You're Doin' It on Your Own," "Mighty Cloud of Joy," "Heart Full of Love."

**Dealers:** Play in store to emphasize this is not only gospel. Bright cover also gives off pop aura.

**GIL SCOTT-HERON/BRIAN JACKSON—Winter In America**, Strata-East SES 19742. Scott-Heron has put out another package of tunes that feature his narrative lyrics and the instrumental backing is so laid back that the entire outcome is an utter delight. This "The Revolution Will Not Be Televised" man is one artist who is far more deserving of recognition.

**Best cuts:** "Rivers of My Fathers," "Back Home," "The Bottle," "H2Ogate Blues."

**Dealers:** This album will garner sales with jazz and soul listeners and his past track record should be exceeded on this one.

## Religious

**THE LOVING SISTERS—The Sisters And Their Sons**, Peacock PLP-59204 (ABC). Fine lead singing from Gladys McFadden and backing from other members of her group and their sons make this one of the better gospel sets of the past few months. Group is able to mix uptempo and slow tunes perfectly, creating the feeling of a revival meeting in many points and making this studio set as exciting as any live LP.

**Best cuts:** "Let's Ride," "I Can't Feel at Home," "We're Soldiers."

**Dealers:** Four color cover makes for good display.

## First Time Around

**MICHAEL DINNER—The Great Pretender**, Fantasy F-9454. Somewhat reminiscent of James Taylor's earlier material in spots, but still a fine original work. Dinner specializes in folk, country rock type material which uses his fine voice to its



**ELVIS PRESLEY—Recorded Live On Stage In Memphis**, RCA CPL-1-0606. The last time Elvis cut a live set, it sold more than a million units. With this collection, Presley again demonstrates the charismatic performance and magnetism that have made him the all time king of rock. Perhaps more than any other LP, we see a more personal side of Elvis as he banters back and forth with the audience, particularly his conversations with one girl who has a different request between every song. As for the music, his voice sounds much stronger than it has on recent studio product as he puts together a mix of country, religious, current rock, blues and his own vintage hits. Backup vocals of J.D. Sumner & the Stamps, the Sweet Inspirations and Kathy Westmoreland is excellent. Best Presley we've heard in a long while.

**Best cuts:** "Why Me, Lord," "American Trilogy," "Let Me Be There," "How Great Thou Art," Medley of rock tunes.

**Dealers:** Don't worry that this is another live set. It includes new Elvis tunes and should reach all his fans. Play in store.

best advantage as well as combining the talents of Linda Ronstadt on several vocals. One of rare "Laid Back" LP's that is anything but boring.

**Best cuts:** "The Great Pretender," "Last Dance in Salinas," "Tattooed Man from Chelsea."

**Dealers:** It's often hard to draw attention to a new artist, so play in store.

**RIOPELLE—Saving Grace**, ABC ABCX-827. Oddly compelling vocals and tight instrumentals with skilled backing voices highlight this set of short, generally fun songs. When Riopelle decides to sing a ballad, however, he can do it with the best of them. Basically, the most attractive thing about this set is its skillful simplicity, with the artist making good music without pretentiousness.

**Best cuts:** "Livin' the Life," "Shoulder to the Wheel," "You and I."

**Dealers:** Place in new artists and play in store.

## Jazz

**KEITH JARRETT—Solo Concerts**, Polydor ECM 3-1035/37ST. Many people have been anxiously awaiting this three-record package. Jarrett is considered by many to be the finest new pianist to come along in some time. He is a hard person to classify, because during the course of these live performances on Radio Bremen and Studio Lausanne, he runs the entire musical gamut. These are all choice performances.

**Best cuts:** All six sides are continuations of two performances.

**Dealers:** This is an impressive, boxed set.

**CHARLES TOLLIVER'S MUSIC INC.—Live at the Loosrecht Jazz Festival**, Strata-East, SES 19740/1. This is creative jazz playing at its best. Tolliver is a rapidly rising giant on the trumpet and this group is making waves for itself all over the world. Recorded live at a Dutch Jazz Festival and the soloing of John Hicks, works as a perfect choice to augment Tolliver's creative and different trumpet playing.

**Best cuts:** "Grand Max," "Prayer for Peace," "Repetition."

**Dealers:** This is the group's fourth release in the States and this should be displayed up front.

**STANLEY COWELL—Solo Piano/Muse Ancestral Dreams**, Strata-East, SES 19743. In a very short time, Cowell has established himself as one of the great jazzmen to emerge from the new breed. Many people have compared his playing with McCoy Tyner, but on this solo effort, he shows that he is indeed his own man. Each composition shows another mood of Cowell and his roots cannot be pegged down to one specific area.

**Best cuts:** "Abscretions," "Maimoun," "Sweet Song."

**Dealers:** Don't pass this one over and stock it under piano or in the "Music Inc." section.

**WELDON IRVINE—In Harmony**, Strata-East ES 19749. Irvine is a very upfront musician. Not only does he spotlight his own creative keyboard playing, but he gives a chance to another musician, who has been away from the music scene too long, "Virginia" Joe Jones. Jones use to play with Dizzy Gillespie and although his main instrument is piano, he also plays some nice organ. Irvine learned from this man and the two of them work excellently together, along with the rest of the band. Guitarist Tommy Smith and Irvine work very nicely off one another.

**Best cuts:** "Fat Mouth," "Down Home," "Sweet Georgia Brown."

**Dealers:** This instrumental album has cross-over possibilities into soul and pop.

## Country

**MEL TILLIS—Stomp Them Grapes**, MGM 4960. Two of his hit songs, a standard or two, and plenty of new material make this an outstanding album, and Tillis always comes across. Mel has the knack of recording good material (some of which he writes himself), and the production by Jim Vienneau is fine.

**Best cuts:** "Scarlet Wings," "If There Were No Memories," and "The Last Time."

**Dealers:** Colorful cover makes a good display item.

**DEL REEVES—The Very Best Of**, UA 235. Four different producers involved in this collection of his best hits over the years, and they are memorable ones. Although most of the tunes are up, there is some balladry here, too, and they all give us a reminder of the strength of his past.

**Best cuts:** "Girl On the Billboard," "Good Time Charley's," "Be Glad," "A Dime At a Time" and all the others.

**Dealers:** It should be pushed as a collector's special.

**JOHNNY BOND—How I Love Them Old Songs**, Lamb & Lion Country 4002. It's great to hear some of the old western tunes again, great, in fact, to hear Johnny Bond. He begins with the Mickey Newbury title tune, and then segues back into the past with the great old tunes. Good, modern musicianship to back up the old-times.

**Best cuts:** "Rose of Reynosa," "How I Love Them Old Songs," "Cimarron (Roll On)."

**Dealers:** The album, front and back, is supplemented with stills from movies of the thirties and forties.

**STUART HAMBLEN—A Man And His Music**, Lamb & Lion Country 4001. Just a few chords into this and one instantly recalls that Hamblen has been one of the greatest songwriters of all times. And here he reminds us, too, of his ability to sing, with real depth and feeling. This is the sort one wants to sit back and just listen to, for it has beautiful memories. It takes some kind of person to write and record such tunes as "(Remember Me) I'm The One Who Loves You," "This Ole House," "My Mary," "Texas Plains," "It Is No Secret," etc. This is a masterpiece.

**Dealers:** The cover portrait is a study in character, and the songs say it all.

**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

**MAN—Rhinos, Winos and Lunatics**, United Artists UA-LA247G. Good, straight rock from one of Britain's long-standing popular bands, featuring the talents of Deke Leonard and Malcolm Morley. Sooner or later, this group is going to make it big here, and this LP should be a major step in that direction. **Best cuts:** "The Thunder and the Lightning Kid," "Scotch Corner."

**CLEO LAINE—Cleo's Choice**, GNP Crescendo, GNPS 9024. Vintage sessions from 15 years ago or more show why Cleo Laine is regarded as one of the top female vocalists in the world today. Good set for those just beginning to discover this star today. **Best cuts:** "All of You," "Teach Me Tonight."

**JIM DAWSON—RCA CPL1-0601**. Veteran singer/songwriter serves up excellent mix of soft acoustic material and rock. More commercial than past efforts without losing credibility. **Best cuts:** "Four Strong Winds," "Oh No, Mercy Me."

**ALEXIS KORNER's ALL Stars—Blues Incorporated**, Just Sunshine, JSS-13 (Famous). Vintage, ten year old material from one of the legends of British blues working with the likes of Dick Heckstall-Smith. Fine record and a must for collectors. **Best cuts:** "Stormy Monday," "Woke Up This Morning."

**JOHNNY MATHIS—What'll I Do**, Columbia C 32963. Rerelease of tunes from various sets, but the Mathis style should still attract fans who are hungry for all there is of him on record. **Best cuts:** "What'll I Do," "More."



# Labels Eye Discos, Break r&b Product

• Continued from page 1

tend to be regulars, often frequenting the spot two or three nights a week, and priding themselves on being discerning in their musical tastes.

"They come out to listen openly and to dance hard," one promotion executive says.

Unlike the white, Top 40 oriented clubs of the early '60s, today's discotheques are more representative of musical trends in the black community. Funky music is in, and the average discotheque customer is more than willing to pay to dance to his/her r&b favorites.

And, this is the key to many a label promotional staff's growing interest in servicing product to the clubs. They cite that discotheque patrons can be clearly defined as affluent, trend setting and more than willing to spend their dollars on records. Reach them and you can start the ball rolling on breaking a record.

Mike Shavelson, local LP promotion man for Warner Bros. Records, says that discotheque airplay accounted for nearly 2,500 units sold here of Jay Dee's "Strange Funky Games & Things," long before it picked up any local airplay.

The label has been servicing local clubs for over six years now, but in the last four months the program has become intense, explains Shavelson. The same phenomenon is happening at Motown, Buddah, Capitol, CBS and London, among others.

Each firm has made it a point to keep in touch with what's happening at discotheques in major markets, providing them promotional copies, often on the individual incentive of local promotional personnel.

But now a definite pattern is being formed, as labels are setting up entire programs to service the clubs. Buddah is planning a reception for disco-disk jockeys, and will use it as a springboard for weekly contact with each club.

Plans also call for the implementation of the program in Chicago,

Detroit, and Boston, among other markets.

London has just completed a questionnaire survey to area discotheques and will be servicing selected product to over 130 clubs in the New York region. Regional promotional men have also been instructed to send lists of key discotheques in their home markets for follow-up by the main office.

CBS and Capitol, also long involved with the disco scene, are gearing additional programs to take better advantage of discotheque exposure.

As before, New York remains the hub for discotheque action. The one or two top dance spots found in any number of American cities can be multiplied here many times over. Some are private membership only operations while most are open to the public.

Among the key spots here to eye for a barometer of musical tastes are the Continental Baths, Le Jardin, Le Joint, Pemples, Wednesdays, the Third World Gallery, Better Days, Hollywood, the Loft, Alexander the Great and Thursdays.

In Los Angeles, Motown has a definite fix on the disco scene. Executive Tommy Noonan speaks of the label servicing 300 locations.

"They don't break records per se," he says, "but they certainly spread the news. We get a reaction on album cuts and we move on it by having our promotion men bring that cut to the attention of radio disk jockeys."

Noonan admits there is a disproportionate percentage of the discos in the New York area. His definition of a discotheque is a place where records are played by a disk jockey for dancing.

In the Los Angeles area, Pips and the Speak Easy are two private clubs which have disco facilities that are usually mobbed.

Since the discos emphasize highly rhythmic records, Noonan calls Stevie Wonder "the king of the discos. His music really gets played there."

## Copyrights: Lease on Life?

• Continued from page 1

roversial issues, since the House passed its revision bill of 1967.

The copyright extension would probably meet strong opposition on the House side. Rep. Robert W. Kastenmeier (D., Wis.), chairman of the House Judiciary Subcommittee which deals with copyright legislation, dissented sharply from the last extension bill to preserve expiring copyrights until Dec. 31, 1974. He views the further extension as an unfair "windfall" for certain copyright owners.

As part of the trend to assure separate copyright action where needed, a Senate companion bill to the Kastenmeier antipiracy bill has been introduced by Republican Sens. Howard H. Baker Jr. and William E. Brock, both of Tennessee, and Sen. Jacob K. Javits of New York.

Their antipiracy bill, S. 3672, would give recordings copyright status on a permanent basis in federal law, and protection from unauthorized duplication. The wording is the same as that in the House bill, H.R. 13364, and the Senate revision bill, S. 1361.

However, the House antipiracy bill is expected to come out of Rep. Kastenmeier's imminent subcom-

mittee markup with milder prison sentence penalties, but perhaps substantial fines.

Rep. Kastenmeier objects to a maximum felony penalty of up to seven years for willful infringement.

The Baker-Brock-Javits antipiracy bill focuses Senate attention on the need for strong antipiracy legislation. Introducing the bill to delete the terminal date in the 1971 temporary legislation, Sen. Baker reminded fellow senators that the \$200 million in pirated tapes is a "major economic crime."

The pirate tape siphoning robs songwriters, performing talent and musicians, as well as producers, of the hit money necessary to stay in this "extremely risky business," the senator said.

Sen. McClellan, in addition to favoring an interim copyright extension bill, and a record antipiracy bill, would like to introduce separate legislation to establish a special commission on new technological uses of copyrighted works. Title II of the over-all senate revision bill sets up such a commission.

The special commission would review the alarming proliferation of technological uses of copyrighted works—both by computers and by rapid copying techniques.

Is R.A. Harlan headed for a vice presidency with ABC Records and Tapes? Will he oversee purchasing?

Mitch Jayne, long-time bass player with The Dillards, has left the band to write and he has been replaced by **Irv Dugan**. . . . **Heartsfield** will tour with **Rory Gallagher** beginning July 26. . . . **Mason Williams** is completing an original composition for bluegrass band and symphony orchestra to be performed this summer under the title "Festival Americana."

**Murray McLauchlan** is undertaking a tour of the East Coast and he will appear at the Philadelphia Folk festival in August. . . . **Steve Clark** and **Roger Pavlica**, former members of Columbia's **Peace and Quiet**, have joined the artist roster of Miami's World Productions. . . . **Southern Steel** is moving to Nashville and will cut an album in Kentucky next month. . . . **Golden Earring** has added more dates to their U.S. tour and they will appear on an upcoming **Midnight Special** (5). . . . **Richard Nader** has branched out into contemporary music shows with his presentation of **Gladys Knight and the Pips** with **Billy Preston** in Atlantic City (4).

The cast album of "Let My People Come" will be released on Libra Records. . . . New York's **Jazzmobile** will open its season (1) with **Billy Taylor** and they will present 81 concerts throughout the summer with artists including **Buddy Tate**, **Roy Eldridge**, **Horace Silver**, **Dizzy Gillespie** and **Charles Mingus**. . . . **The Nitty Gritty Dirt Band** will tour Japan from Aug. 12-29. . . . England's **The Sensational Alex Harvey Band** will appear on "Wide World: In Concert" (5). . . . "I See A Star," the Eurovision finalist from the Netherlands will be sub-published in the U.S. and Canada by Midland Music International Ltd.

A limited edition facsimile of the first edition sheet music of "The Way We Were" individually inscribed by **Barbra Streisand** has been awarded to 20 people principally responsible for its success. . . . **The Platters** will celebrate its 20th year in the music business with a month-long engagement in the Lion's Den in the MGM Hotel in Las Vegas, July 10-Aug. 6. . . . Jazz pianist **Billy Taylor** has been added to the faculty of the Rutgers Institute of Jazz Students during the Newport Jazz Festival.

There is speculation that **Erich Kunzel**, resident conductor of the Cincinnati Symphony, who earlier this season was named music director of the New Haven Symphony, is being groomed to succeed **Arthur Fiedler** as conductor of the Boston Pops, if and when the latter retires. . . . Franklin Savings Bank of New York has started a weekly series of lunchtime musical concerts outside Lincoln Center which will include harpsichordist **Francis Cole** and **Slam Stewart**, **The New Age Brass Ensemble**, **Jothan Callins** and the **Sounds of Togetherness**, **David Amran** and **Quartet**, and the **Symphony of the New World String Quartet**.

Vanity Fair Industries, Syosset, N.Y., best known for its apparel lines, is boosting its position in the audio field with the reported acquisition of Weltron Co. Inc., Durham, N.C.-based manufacturer of portable 8-track and cassette players, and AM-FM stereos. Vanity Fair has existing lines of walkie-talkies, bicycle radios, solid state phonographs and electronic kits. . . . **Blossom Dearie** continues to appear at New York's **Reno Sweeney's** in a mini-concert every evening.

Two of Australia's top rock performers **Brian Cadd** and **Kerrie Biddell** will be giving a concert in the Opera House at Expo '74 in Spokane, Wash., on Aug. 21. . . . **Paul Simon** and **Elton John** joined **The Beach Boys** at a recent New York appearance for an encore song, "Help Me Rhonda." . . . Singer-pianist **Bubba Johnson's** engagement at New York's **Feathers in the Park** has been extended through July 27. . . . UK Records president **Jonathon King** was a New York visitor recently (24). . . . **John Kay** has re-formed **Steppenwolf**.

**George Pincus**, head of Gil/Pincus group of firms, is in Hollywood for a two-week stay, where he will visit with people in the recording and film industries. . . . The **Charles Aznavour** single, "She," which hit the U.K. No. 1 chart spot two weeks after being released by Barclay, has been acquired by RCA Victor Records, which also signed an artist deal with the singer.

**John Barry**, winner of three Academy Awards for his film music, will compose the score for "Love Among the Ruins," starring **Katherine Hepburn** and **Laurence Olivier**. Barry also is represented on the stage by his British musical, "Billy." . . . **Eddy Arnold** has signed to headline at Las Vegas' Sahara Hotel for four weeks during 1975. . . . **Hazel Scott**, one of the nation's great pianist-singers, will open a nine-week engagement at New York's **Jimmy Weston's** on Tuesday (2).

**Cher's** lawyer, **Mickey Rudin**, gave a big "no comment" to reports she's finalizing an exit from MCA and producer **Snuff Garrett** in search of a "heavy" **Carly Simon** type status.

**Billy Joel** left Columbia with egg on its face cancelling out of Troubadour gig they set to coincide with CBS national convention in Los Angeles at end of month. Joel

## Inside Track

said he had to keep writing his next album. Gig was to be debut of new Columbia duo handled by his "Mr. Piano Man" producer **Michael Stewart**.

**B. Mitchel Reed** broadcasting his KMET-FM morning show from hospital in Los Angeles after cornea transplant. . . . **Johnny Carson** switched from Sahara to Caesar's Palace.

**Wolfman Jack** is leaving WNBC-AM in New York and will be returning to Los Angeles where he will be devoting his time to radio syndication and the **Midnight Special** television series, according to his manager, the **Don Kelley** Organization. He will still be doing concert appearances and has been engaged to work in several motion pictures.

**BIG SUMMER TOURS: Crosby, Stills, Nash & Young** expect to gross \$9 million on summer tour at average \$7.50 ticket price. . . . **Eric Clapton** sold out in each of the 24 tour cities his tickets already on sale. . . . **John Denver's** Universal Amphitheater week sold all 35,000 seats within 24 hours after June 23 announcement, with 3,000 folks waiting overnight for box office opening.

**Larry Carlton**, de facto **Crusaders** guitarist since they started having pop hits, now full member of group for both concerts and sessions. First **Crusader** addition in 22 years.

NYC 1975 Grammys to be telecast from Radio City Music Hall? . . . Yes next heavy group starting their own label, to be titled **Fragile**. . . . **Cass Elliot** on debut English tour.

Island Records debuting independent distribution release this week with three LPs by **Sparks**, **Eno** and **Jim Capaldi**. . . . **Ed Townsend**, **Impressions** producer, spoke at third monthly Irving/Almo writers meeting.

**Jimmy Bowen**, MGM's new president, says he won't get involved producing any of his label's artists because he doesn't think he should compete with his own producers. Yet he continues as an outside producer for **Frank Sinatra**, **Dean Martin**, **Glen Campbell** and **Jim Weatherly**. That was one of his terms in setting up his deal with Polygram.

**Maureen McGovern** played benefit for tornado ravaged Xenia, Ohio. . . . **Paul Williams** and actor **Bill Bixby** to produce movies together. . . . **Bob Crewe** dumped \$250,000 annual guarantee to split Motown. . . . **Lou Rawls** "Star Spangled Banner" single signs of KDAY-AM in Los Angeles.

**Seymour Heller's** American Variety International to go public. . . . **Bobby Womack** is new office neighbor of **Billboard** at 9000 Sunset, joining **Barry White**, **Sammy Davis Jr.** et al.

**Black Sabbath** lead singer **Ozzy Osbourne** going the solo album route with "Am I Going Insane?" . . . **Osmonds** open summer tour at Tropicana in Vegas through end of month.

**Gregg Allman** jammed 40 minutes with **Elvin Bishop Band** at Ebbets Field in Denver, and host **Chuck Morris** owes **Billboard** 20 cents postage on this item. . . . **Nitty Gritty Dirt Band** headlined benefit for Veterans Bonus March in Berkeley.

Annual company picnic time for A&M in Malibu mountains and Capricorn at Lake Sinclair, Ga. . . . **Russ Arno**, 49, early Reprise artist, reportedly committed suicide in Dallas.

**Flash Cadillac & Continental Kids** halftime entertainment at Orange Country Raceway Nitro-Methane Dragster Championships. . . . **Buddy Rich's** daughter **Carol** forming act with **Bobby Scott** special material.

**Ken Kragen** keynote speaker at International Concert Promoter Convention in Miami. . . . **Bill Loeb** bought U.S. rights to TV special, "Supremes In Concert From Japan." . . . **Buck Owens** at Busch Gardens in big Capitol horror promo tied to his new single, "Monsters Holiday."

**David Steinberg** hosted all-comedy "Midnight Special." . . . **Liza Minnelli** latest engagement denials are about **Jack Haley Jr.**

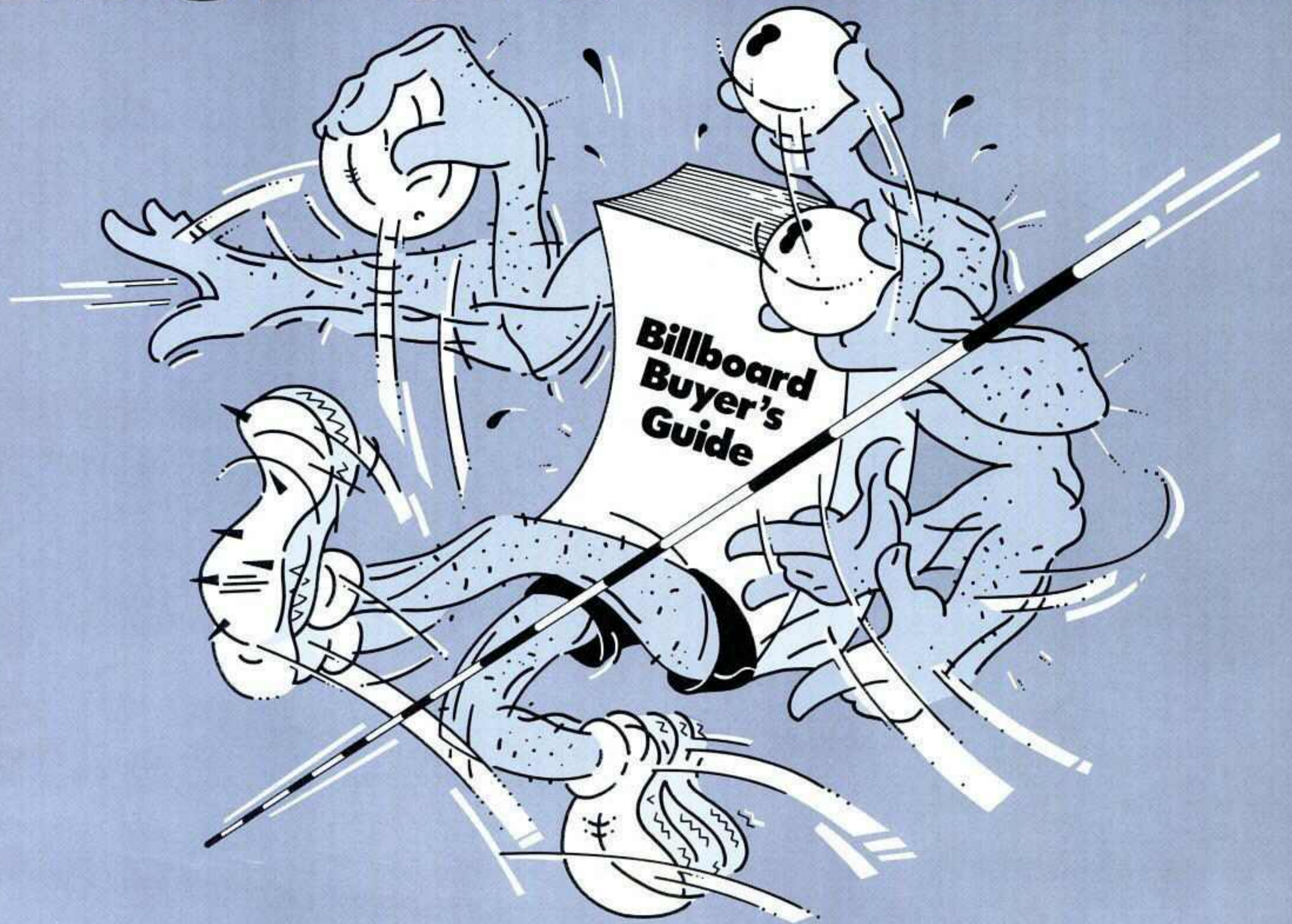
**April Fools Films, Inc.**, distributors of "Pink Floyd," announced today they have hired **Bardwell Jones** for the position of advertising and promotion field representative. He will work out of New York City. Ad-pub chores for the entire country will be supervised by Jones and **Jerry Zanitsch**, who will make his office in Cincinnati. **Jerry Zanitsch** was formerly the advertising director of Mid-States Theatres and Tri-State Theatre Service, Inc., in Cincinnati. **David Forster** will also act as a field representative based in Cincinnati. Forster formerly operated a concert promotion company.

**Bardwell Jones** was formerly assistant co-op advertising manager for Paramount Pictures and national co-op manager for Jack Wodell Associates, and account executive for their San Francisco, Los Angeles, and Chicago offices. He was also a special field representative for Warner Bros. and Cinerama Pictures.

Both **Zanitsch**, **Jones** and **Forster** start immediately supervising the promotion "Pink Floyd" engagements with the picture now in release across the country.



# World's Record.



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