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Col, Five Others Join Classical Price Hike

NEW YORK—Headed by Columbia Records, almost all classical labels, big or small, budget or top line, are jumping on the price increase bandwagon.

The majors still holding out are RCA and Angel.

Columbia Masterworks will raise its retail price from \$5.98 to \$6.98 on its regular product, effective Aug. 1. Also raised will be its budget line Odyssey, which will sell for \$3.49 at suggested list. Regular line quadrasonic records go from \$6.98 to \$7.98.

Existing Columbia and Odyssey product may be purchased at the old price until July 25, with an additional 30-day dating. The offer is limited to two orders only. The 13 percent exchange privilege continues unchanged.

Another top-line label joining the price increase parade is Philips, which raised its list from \$6.98 to \$7.98 as of July 1. The hike is in line with the DG present price structure. Mercury's Golden Import series, however, remains at \$6.98.

Other labels falling in line with a general price increase include Nonesuch, which went to \$3.98 from \$3.50 on July 1. The new increase represents the second since February

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Country Wears A Classical Suit

By ROBERT SOBEL

NEW YORK—A precedent-shattering music festival, translating bluegrass and country music into the symphonic medium, will be held at Wolf Trap, Washington, D.C., Monday through Wednesday (8-10) and at Red Rocks Amphitheater, Denver, Friday and Saturday (12 and 13).

The concerts, called Festival Americana, will include the world premiere of a country-symphonic work, "Train Ride in G," composed by Mason Williams, pop country performer.

In addition, Williams has arranged 12 bluegrass tunes for full symphonic orchestration with the help of Allan Miller, Denver Symphony Orchestra conductor of special events.

"It is hoped that symphonies nationwide will view this concept as a way of reaching new audiences in a country where symphony orchestra financial deficits need to be reduced."

This is the first time, Miller as-

(Continued on page 12)

Committee Sidetracks Revision Bill

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan has decided to "accommodate" an insistent request from Senate Commerce Communications Subcommittee chairman Sen. John O. Pastore (D-R.I.), that the copyright revision bill be referred to that subcommittee for study.

However, Sen. McClellan has set a time limit of 10 days for the Pastore subcommittee to check the bill, so as not to delay the hoped-for advance to floor vote for S. 1361 as soon as possible—perhaps by the end of this month.

Sen. McClellan has rather emphatically written Sen. Pastore that he does not feel there is anything in

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Black Tie Idea Clicks In Graham Concerts

By JACK McDONOUGH

SAN FRANCISCO—Promoter Bill Graham has inaugurated "black-tie optional" concerts, most of which will be held at the lavish Paramount Theatre in Oakland.

The third in this series of concerts will occur at the Paramount Friday

(Continued on page 8)

High Court Boost To Intl Arbitration

By IS HOROWITZ

NEW YORK—Greater reliance by the music industry on arbitration in the settlement of international disputes seems in prospect following a recent decision by the U.S. Supreme Court enforcing arbitration provisions in a commercial contract between litigants here and in Germany.

Coincidentally, the court decision June 17 came shortly after a call by a

2 U.K. Copyright Units to Merge?

By RICHARD ROBSON

(Music Week Staff Writer)

LONDON—BRITICO, the organization which handles the administration of mechanical rights in the U.K. accruing from foreign material, may merge with the MCPS (Mechanical Copyright Protection Society) as the result of negotiations currently taking place between the MCPS and the two performance and mechanical rights societies, PRS and MRS.

BRITICO is managed by the PRS. If such a move were to be made, it

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leading U.S. music industry attorney to his foreign colleagues urging establishment of an international music industry arbitration tribunal, and the adoption by contracting overseas parties of standard arbitration procedures.

Harold Orenstein, senior member of the firm Orenstein, Arrow, Silverman & Parcher, P.C., introduced his plan during a legal forum at the International Music Industry Conference, sponsored by the Billboard Group in London this past May.

The proposal has already stimulated a lively exchange of opinion among music business attorneys in several countries, Orenstein reports.

While the Supreme Court case (Scherk vs. Alberto-Culver) did not involve a music controversy, it did uphold the arbitration provision in a contract between the overseas manufacturer of the American manufacturer and suing in the U.S. courts.

Orenstein believes the spread of music industry interests beyond national boundaries, and the increasing reliance on the international ex-

(Continued on page 12)



SHEET MUSIC... one of the most convincing and valuable pop efforts of the last decade." (Alan Betrock, Phonograph Record Magazine) SHEET MUSIC. The new highly acclaimed album by 10 c.c. Includes their new on-the-way-to-being-a-hit single "WALL STREET SHUFFLE." On UK Records, distributed by London Records. (Advertisement)

Black 'Wizard of Oz' Gets 20th Century-Fox Backing

By ELIOT TIEGEL

LOS ANGELES—A black version of the "Wizard of Oz" is being readied for Broadway next December, with 20th Century-Fox providing 100 percent financing and gaining one motion picture, one soundtrack album, one original cast album and publishing rights to the score.

Charlie Smalls, a former pianist with Hugh Masekela, is writing the music and lyrics.

20th's over \$1 million funding is through its subsidiary, Cinemascope Productions, with 20th Century Records and 20th Century Music all participating with capital.

20th Century Music president Herb Eiseman has begun seeking singles for eight of the first 11 tunes

which he feels have commercial application.

The music is described by Eiseman as "mellow soul," nothing raunchy. The original cast LP, which will be recorded following the Dec. 15 opening at the Winter Garden, will be the record division's first Broadway cast.

The play, when transferred to the screen, will be the 14th Broadway musical released by 20th Century-Fox. And the score is the first written on under Eiseman's aegis since he joined 20th.

Producer Ken Harper, formerly on the staff of WPIX-FM in New York, and director Gilbert Moses

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"ROCK THE BOAT" has made it to the very top of the pop singles charts, it's turned solid gold and it's the second hit on The Hues Corporation's hit RCA album, "Freedom For the Stallion." See The Hues Corporation soon at Disneyland and on the Mike Douglas TV show. (Advertisement)

(Advertisement)

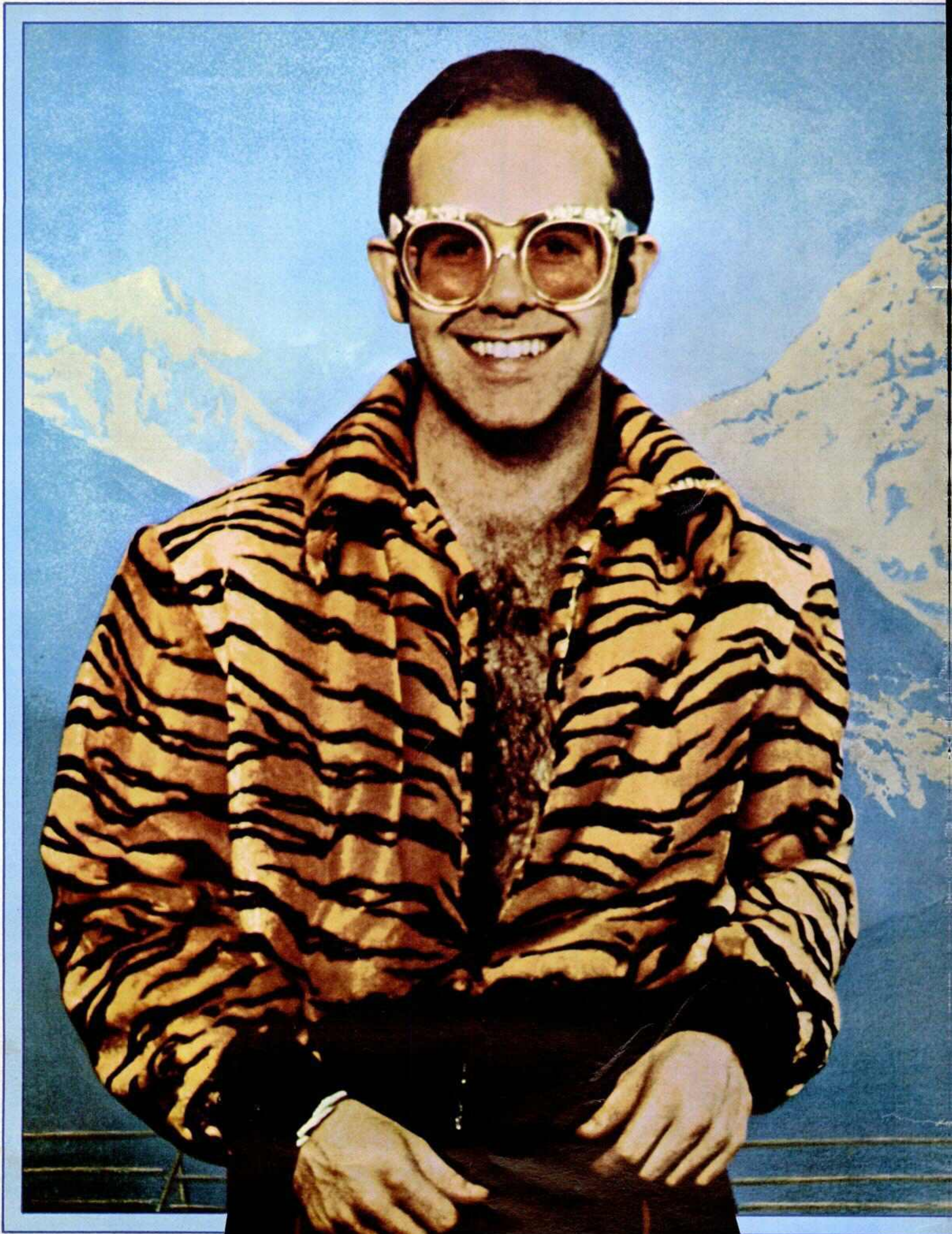
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Indie Distributors Lament

Variable Pricing, Rising Costs Pose Difficulties

By JOHN SIPPEL

LOS ANGELES—Independent distributors will charge one-stops anywhere from 60 to 64 cents for singles, while dealer prices will range from 65 to 70 cents, a survey of key distributors indicates.

Those near the top of the price line argue that when they bought the 98-cent list singles at 40 cents and sold them for 50 cents, they were operating at 20 percent, while a 60-cent price for \$1.29 list singles cut the margin to about 16 percent.

Most distributors point out that rising cost of doing business make it imperative they be at the top of the scale.

Distributors lament the variable pricing of manufacturers, which ranged from 47.5 cents to 52 cents on singles. In addition, they say

their bookkeeping departments will find difficulty in the two-step pricing of singles catalogs, with many labels continuing the old 98-cent singles wholesale price for 45's released up to the price change, while new singles would go at the raised wholesale price. Some labels, such as Phonogram/Mercury, added another pricing bracket, raising their classic oldies to the new wholesale price.

Both East and West Coast distributor prices are at the low end of the scale, while inland distributors and those in the South tend to ask for the higher profit margin.

Amos Heilicher, founder and president of Heilicher Bros., which now has distribution points in

Minneapolis, Chicago, Dallas and Miami, urges his fellow distributors to fight for higher prices, citing the need for a healthier profit picture.

Heilicher says his operation will reach its projected \$200 million-plus projection and maintain a strong profit image because of holding to realistic selling prices in all his operations.

The following labels, in announcing a list price jump, now charge distributors 50 cents: Avco, Buddah, Mainstream, Roulette, Brunswick, Roxbury and Gospel Truth. Other graduated distributor prices include: Playboy, 47.5 cents; Crossover, 48 cents; London, 51 cents; and All Platinum, 52 cents.



Elton John's \$8 Million Deal

Record-Setting Pact Ups Superstar Ante

By NAT FREEDLAND

LOS ANGELES—Elton John's \$8 million re-signing deal with MCA, the largest artist guarantee ever, has clearly upped the ante for rock superstars in future record contract negotiations.

Although as is general industry practice, MCA hasn't released details of their new contract with Elton, it has been widespread trade knowledge that Elton's \$8 million guarantee covers over \$1 million apiece for six or seven albums during a five-year period.

MCA president Mike Maitland last week acknowledged to Billboard that these figures are basically accurate. However, he says the \$8 million total estimate "is slightly low."

Also, Elton's royalty rate per al-

bum is closer to 20 percent than the previous 15 percent topmost rate. Thus the artist will get up to \$1.40 for the sale of each \$6.98 album. Billboard first revealed Elton's \$8 million deal in Inside Track June 22.

Up to now, the highest artist guarantee ever given was believed to be Neil Diamond's \$4.5 million from Columbia. In a different sort of set-up, the Atlantic-distributed Rolling Stones label must produce comparable revenues.

Most likely the next superstar beneficiaries of Elton's contract breakthrough will be the four Beatles, whose Capitol-EMI contract ends in January, 1976. Whether Lennon, McCartney, Harrison and Starr remain with their present label as Elton did, or whether they switch to another bidder as did Dylan, the Stones, Diamond and Joni Mitchell, the terms demanded and received by the Beatles alumni are likely to be astronomical.

Why are record companies willing to go along with ever-increasing multimillion-dollar artist demands? In Elton's case, the sales figures speak for themselves. Six of his

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Sidemen's Wages Up

NEW YORK—Scale payments to record session sidemen in the United States and Canada totaled \$21,165,507 in 1973, topping the previous year's wages by more than \$600,000, according to a tabulation by the American Federation of Musicians.

Combined U.S. and Canadian wages for the first quarter of this year came in at \$5,015,946, a satisfactory total in the AFM's view. Third quarter income is usually the heaviest, experience has shown.

A breakdown of the 1973 figures shows \$20,194,971 earned by U.S. musicians, and \$970,536 by Canadians. For the first three months of 1974, U.S. sidemen were paid \$4,870,273, and Canadians \$145,673.

Although total wages income has been inching up in recent years, after a sharp drop in 1970 to musicians on both sides of the border, it has yet to equal the peak year of 1969 when session earnings totaled \$22,515,000.

More Late News
See Page 53

Blank Tapes Go Up In Cost Too

By STEPHEN TRAIMAN

NEW YORK—The mushrooming number of price hikes for LP's and prerecorded cassettes and 8-track cartridges is being joined by key blank tape producers.

Ampex announced July 2 that effective immediately its blank consumer tape line was going up 20 percent, with Aug. 1 hikes of 10 percent for professional audio mastering tape.

John Porter, magnetic tape division general manager, cites raw material increases of 15-90 percent in the last four months as the key factor.

At 3M, where mid-May price increases of about 8-10 percent were announced for most of their magnetic tape lines, Bill Madden, magnetic products division marketing manager, says another selective group of 5-10 percent price increases will go into effect Aug. 1.

BASF put out a new price sheet June 1, but part of this involved the upgrading of the SK line to SKLH, and introduction of the new LH Super.

Dealers are finding more subtle pricing increases similar to this—all tied to new features and/or coatings. Included are such new top-of-the-line, premium-priced products as

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Senators Split Over Record Royalty Fees

By MILDRED HALL

WASHINGTON—The record royalty fees for broadcasters and jukebox operators proposed in the McClellan copyright revision bill were both praised and denounced in additional statements to the report filed with the Senate last week by members of the Senate Judiciary Committee.

The lengthy minority statement condemns the record royalty in the revision bill S. 1361, as an "extreme hardship" to the broadcast industry and as a "potential disaster" to some individual broadcasters and jukebox operators.

The minority would also kill the \$8 per year per box music/record performance fee for jukeboxes.

Although eight of the 16 member Judiciary Committee voted against the record royalty in the June 11 tie vote, only six signed the lengthy and very broadcast-oriented minority statement. The two nonsigners were Sens. Robert C. Byrd (D., W. Va.) and Marlow W. Cook (R., Ky.).

Upholding the right to performance royalty for copyrighted recordings is a statement by Sen. Hugh Scott (R., Pa.) with Sen. Philip A. Hart (D., Mich.) concurring.

The statement affirms the necessity and fairness of performance fees for artists and producers of creative copyrighted recordings, as for all other copyright owners under federal copyright law.

The Scott statement points out that the performance right for the

owners of creative works is a consistent policy in the revision bill.

For example, the bill voted by the Senate Judiciary Committee majority now gives music composers royalty for jukebox play, in addition to the traditional (and substantial) music licensing fees from broadcasters and other users.

Also, composers and publishers

(Continued on page 8)

Phonogram Ups Prices on Tapes, LP's, Classical

CHICAGO—Phonogram Inc. has announced a companywide album price increase effective July 1 on all pop, country and r&b catalog items, classical product and tapes. A previously announced raise on singles to \$1.29 has been made effective retroactive to April 1.

Pop, country and r&b albums will go to \$6.98 from \$5.98. Multiple records sets remain the same. A previous announcement on April 23 had placed country and r&b on a selective pricing system dependent on the length of time an act had been established in the market.

Philips import classical product is being raised to \$7.98. "It is necessary to make this move now, with classical product increasing in price throughout the industry, in order to remain solidly competitive," Lou Simon, senior vice president, marketing says.

Tapes will now carry a suggested list of \$7.95, except classical and twin-packs, which remain at \$6.95 and \$9.95.

RCA Raises Price On 'Q' LP's to \$7.98

NEW YORK—RCA Records has raised the suggested list price of its entire line of quadrasonic albums to \$7.98. The \$1 increase went into effect last Monday (1).

Increased recording, manufacturing and distribution costs made the new price level necessary, according to Jack Kiernan, division vice president, marketing.

RCA discrete 4-channel disks originally carried the same list as stereo, but were raised to \$6.98 when the label abandoned its single inventory "Q" format.

BREAK \$250 MIL BARRIER

U.K. Disk-Tape Sales Boom

By BRIAN MULLIGAN
(Music Week Staff Writer)

LONDON—U.K. sales of records and tapes during 1973 broke the \$250 million barrier for the first time.

Confirmation of the boom conditions which manifested themselves two years ago and gathered even more steam last year were provided last week with the 1973 breakdown of production and sales of records compiled by the British Phonographic Industry. These revealed that about 161 million disks of all types were manufactured in Britain and that sales were worth approximately \$210.5 million.

Added to the European Industry

Assn.'s recent figures which indicated tape sales as being worth \$34 million, total U.K. business in recorded music of all kinds is now close to \$300 million a year. In 1972, manufacturers' sales of tape and records were reckoned to be worth about \$195 million.

Production of 83.9 million records during the last six months of 1973 was accounted for by 32.7 million singles, an increase of 4.7 million copies over the first six months, and 51.2 million albums. Imports were 3.8 million singles and 8.8 million albums, statistics which provide an indication of the massive shortfall of

local production facilities in relation to consumer demands.

During the second half of the year, 30.65 million singles worth \$20.3 million, and 50 million LP's worth \$111 million were sold, compared with 24 million singles worth \$15.8 million and 31 million LP's worth \$63.5 million during the first six months.

Exports accounted for 556,000 singles worth \$440,000, and 6.1 million LP's worth \$9.3 million, giving a yearend total of \$690,000 worth of singles and about \$18.5 million worth of albums shipped abroad.

ZZ TOP: MILESTONES.

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ZZ TOP

TRES HOMBRES. The now-gold album that spawned the now-hit single.

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| WXLE | WYBC-FM | WKTM | WHOT | WLAV | WMPS | WNOE-FM | KNUS | KRST | KPRI-FM | WRNW-FM |
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| WCAO | WBUR-FM | WAYS | WCRO | WSAM | KAAY | KEEL | KFJZ | KRNW | KSAN-FM | WPRB |
| WPGC | WRBB-FM | WTOB | WSAI | KQRS-FM | KLAZ-FM | WAIL | KXOL | KCPX-FM | KTIM | |
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...it would not have happened. Thank you.

And everyone else who has helped make the music world aware of "the little ole band from Texas!"



ZZ TOP. The 3-man bluesrock phenomenon. On London Records.

Taxe Trial to Probe Disk Copyright Law

By JOHN SIPPEL

LOS ANGELES—The federal recorded music copyright statute, which protects registered releases fixed after Feb. 15, 1972, looms to get a real stiff examination before the Richard Taxe alleged tape piracy case ends here before July 29.

Judge Irving Hill stated he would end the trial by that date because of an essential personal commitment.

Defense counsel Steve Miller, Al Flax and Bob Talcott have consistently emphasized in their cross-examination of prosecution witnesses and in remarks to the court that a Galt Industries' tape product is a speeded-up or slowed-down duplication of an authentic hit, sometimes with additional instrumentation or sound added.

Talcott pointed to an FBI interview with Elektra sound engineers Bill Stiner and Terry Donovan, in which they compared the Taxe tape to an original of "Best of Bread." The Taxe tape had specified speed changes, the addition of a Moog synthesizer and on one cut, thunder sound effects.

Judge Hill and Assistant U.S. Attorney Chet Brown, heading the prosecution, have both alluded to a tough examination of the law yet to come in the trial.

Phil Altpeter, an FBI agent, identified a copy of the Senate antipiracy proposal, with Judge Hill warning that an expert would have to discuss such a piece of evidence and even then Hill felt it would be the prerogative of the court to establish whether the expert was needed.

On a number of occasions, defense has highlighted portions of testimony which indicated that the Taxe tapes "did not sound like the originals." W.H. Wilson, Wilson Specialty Co., Tyler, Tex., said he asked Sean Ward, a Taxe associate, not to send any more "tributes" because customers were returning them because they did not sound like the original. Another witness said he put such returns on a dump table and sold them at a big discount.

Biggest single customer of the alleged pirate firm and labels to appear was William Ogden Jr., Bargain Supply Co., Louisville, Ky., who testified he bought 115,000 Galt tapes from April, 1973, to Feb., 1974.

He was big enough to get an offer late in 1973 to become state distributor for the defendant firm, which required he buy 20,000 tapes covering the entire 900-plus titles in the catalog.

Galt sent him a list of their Kentucky customers whom he would sell. Ogden stated he had been doing business with Sean Ward of Sound Sales of Las Vegas, Nev., until April, 1973, when Ward said he would be going with Galt Industries of Phoenix, Ariz.

All witnesses have testified that

Stern Convicted Of Tax Evasion

LOS ANGELES—Martin Stern, formerly with American Manufacturing and National Manufacturing, has been convicted of three counts of income tax evasion in Federal District Court.

Stern, according to testimony by U.S. Attorney William Keller, worked with Jack Fine in the manufacturing and sale of alleged pirated stereo tapes. Fine was sentenced to a year in jail on June 24 after pleading guilty to income tax evasion.

they were assured sometimes in letter form and often orally that the Galt tapes were legal in that all royalties were paid.

Ogden said he paid about 85 cents per tape and sold them for \$1 to \$1.35 wholesale and from \$1.35 to \$1.90 retail, depending upon the quantity of the purchase. Ogden kept no inventory control on the tapes, other than a mental reckoning, he stated.

Judge Hill, in discussing with both sides the setting of value on the Galt tapes—allegedly sold across state lines and a possible felony—said: "Tapes customarily are sold at a great discount; the fair market value may be a far cry from the suggested manufacturer's list price." He said a fairer estimate of value might be the price agreed upon between the defendant firm and its customers.

FBI agents and representatives of the airfreight departments of airlines identified interstate shipments of alleged pirated tape from Galt. Gil Madrid of American Airlines called Galt of Phoenix, Ariz., shipping from Los Angeles, one of the largest local customers.

Altpeter stated that when the FBI searched two rental vans used by the Taxe brothers Jan. 23, 1974, they inventoried 80,000 tapes, 19,000 of which were duplicates of label tapes fixed after Feb. 15, 1972.

NEW JACKET INNOVATION

Modern Has 4-Color On-Board Process

LOS ANGELES—Modern Album has invented a machine which fabricates a one-piece four-color liner to a board, thus putting it in competition with printers who use a direct onto the board system for four-color work.

The innovation by Modern, largest of the North American LP jacket fabricators, involves a one-man operated machine which fabricates a one-piece four-color liner to a board "carcass" at a cost of approximately \$53 per thousand, or about the same price for previous collation of a four-color cover and the black and white offset backliner.

Rudy Froehlig, founder and chairman of the board of Modern invented the machine.

Modern's plants in Burbank, Terre Haute, Nashville, Runnymede, N.J., College Point, N.Y., and Toronto, have a total of 19 of the new machines. Rollie Froehlig, chairman of the board of the California operation, says each plant is capable of from 100,000 to 150,000 of the new "Super Jac" jackets per day.

Froehlig and Bill Pines, who recently left Imperial Paper Box here to join Modern as president of the California wing, points out a number of Super Jac advantages over direct-on-board, which was introduced five years ago by Shorewood.

In printing the board, the client is limited to one type of paper, board, while Super Jac can be fabricated with any texture of paper.

Super Jac requires only a specialized wraparound one-piece coverliner, which can be printed at the same facility where a label has been printing its cover, while the direct-to-board jacket must be printed

Taxe's Defense May Emphasize Sound Difference

LOS ANGELES—Copying a legitimate recorded performance and changing it by speeding it up or slowing it down and then adding sound, is shaping up as the defense which Richard Taxe and four co-defendants will probably use in their federal case here.

The underlying theme of the defense was seen when defense counsel Bob Talcott, contesting the tardiness of FBI agents' reports on interviews with record label sound engineers as evidence, pointed out that in a number of instances sound differences in allegedly pirated tapes and the actual label's tape performances were found.

Talcott pointed out that in one unidentified tape in the report comparing a Galt-manufactured tape with the original, the record label sound expert noted that a Moog synthesizer had been added along with thunder sound effects. Prior to that occasion, defense counsels made a number of allusions to the specific sound differences between the record label's actual recorded performances and the tape on Sound 8, Standard and other alleged pirate tape labels.

Judge Irving Hill has noted that later on during the defense witnesses' testimony and in his direction to the jury, this matter would be more fully covered.

completely, causing a larger financial outlay for completed jackets.

Super Jac requires only the normal inventory of coverliners which can be fabricated to the board "carcass," as orders for the album necessitate.

Major pressing plants, like Columbia, have had to set aside larger and larger areas for direct-to-board jacket storage in their plants, while Super Jac will cut down on such in-

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Executive Turntable



BIEGEL



WHITEHERSE



CLEGG

Irv Biegel has resigned as executive vice president and general manager of Bell Records to join the new record company formed by former Bell president Larry Uttal and EMI. Biegel will have the same position at the as-yet-unnamed record company.

Mauri Lathower has left Capitol as its a&r vice president. He had been with the company 18 years in a number of posts. His job has been absorbed by Al Coury, now the senior vice president, a&r and promotion. Lathower started with Capitol in Chicago as a salesman and 10 years later was singles sales manager in Los Angeles. He subsequently became director of a&r marketing, a senior producer and a&r vice president in 1970.

RCA promoted three executives in a realignment of its music and operation services department. Dale P. Whiteherse becomes director of operations services with responsibility for record manufacturing and warehouse facilities, engineering, inventory management and music service operations; James Ballitsos becomes director of music service marketing with responsibility for record and tape clubs, special products, music service merchandising, educational and custom sales; and Rodney Starmer becomes director of music service administration and recording operations, and for music service research and planning. W. Rex Isom continues as chief engineer, John Pudwell continues as manager of new product development and quality assurance, and Alan Kayes continues as manager of music service business affairs. William Dearborn becomes director of operation services international and will report to Robert Summer, division vice president of RCA Records International. Summer also appointed Mike Everett as manager of European planning for popular repertoire, and Ralph Mace as manager of European planning for classical repertoire.

* * *

Lou Munson has been appointed vice president in charge of marketing and sales for CTI/KUDU Records after serving as general manager for CTI Records of Canada Ltd. . . . Billy James has been appointed vice president of Equinox Productions and will be responsible to Bruce Johnston and Terry Melcher for the acquisition and development of talent and the coordination of the company's efforts with those of RCA Records on all Equinox product released by RCA.

Eddie Ray, for the past four years vice president of a&r for MGM, Los Angeles, will head operations of Sounds of Memphis Inc. as executive vice president and partner with Sam and Paul Bomarito and Gene Lucchesi. Before joining MGM, Ray was with Imperial in Los Angeles for 10 years. . . . Ewell Roussell has been appointed president of Trans-Maximus Studios in Memphis, replacing Jerry Williams, who resigned and sold his stock in the studios and music publishing companies. Steve Cropper, vice president and producer, will remain with the organization. Before joining Trans-Maximus two years ago, Roussell had been sales manager and vice president of Stax. . . . Chris Spinoza, vice president and national sales manager of Musicor Records, is leaving after 10 years with the company to join Peters International. He will be replaced at Musicor by Irwin Rawitz, vice president of international operations.

* * *

George Johnson has resigned from Audio Magnetics Corp. where he had been president following the departure of Irv Katz last year. Leaving with Johnson are: Jack Lorenz, senior vice president, financial; Steve Smith, senior vice president, consumer products group; John Reddy, vice president/controller; Sharyl Story, director of audio/visual products; Ron Marcroft, general manager, international; Bill Young, manufacturing director, consumer products; Herb Guinness, president, Audio Magnetics of Canada; George Montero, consumer products manager; and Ed Borgolte, purchasing manager, consumer products.

Hired by Audio are: Peter Hughes as senior vice president, international. He was formerly president of Admiral International Corp.; Mike Doyle, general manager Audio Magnetics of Canada. He was formerly with Warner Bros. Records of Canada; Jim Oblak, manager, special products. He was formerly national sales manager with Teac International; Cy Lehrer, vice president for industrial relations. He was formerly with TRW in a similar post; and Leonard Chrusciel, manager of marketing and inventory systems. He was formerly with Will & Baumer Candle, Syracuse, N.Y.

Promoted at Audio are: Mort Jacobson to senior vice president, tape operations worldwide. He had been vice president in charge of the Irvine, Calif., tape facility; Stew Schlosberg, vice president, industrial products. He had been sales manager, industrial products; Dan Fine, vice president consumer products including audio/visual. He was formerly consumer products sales manager; Hal Sander, national sales manager. He was formerly in audio/visual development; Bill DeMucci, senior vice president manufacturing. He was formerly senior vice president, industrial; Dale Humphries, general manager video products. He had formerly been director of video; and Hap Unfried, senior vice president, engineering with the added responsibility for research and development.

* * *

Kenneth V. Spitzer has been named president of Philips Broadcast Equipment Corp., a wholly owned subsidiary of North American Philips Corp. . . . Harry G. Charlston has been appointed chief operating officer of Viewlex Inc. He will have direct responsibility for all operating entities of Viewlex, including the audio-visual division, the Buddah group, the custom service division and Electro-Sound. . . . Almon H. Clegg joins Panasonic as manager of the audio engineering department. . . . Martin Livingstone joins Car Tapes Inc. as corporate controller.

William H. Enders has been appointed acting general manager for the Admiral Group, Rockwell International, home entertainment division, freeing Ross Siragusa Jr. to devote full time as Admiral Group president. Enders

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Vol. 86 No. 28

Solons Split

• Continued from page 4

will get higher fees for music used in commercial recordings.

But most significant, says Sen. Scott, is that the bill calls for payment by cable TV systems for broadcast material they retransmit.

If broadcasters have the right to CATV performance fees, the same rationale requires that "broadcasters and others similarly should have to pay for copyrighted musical performances" on the recordings they use for programming.

He adds that 75 percent of radio programming sold to advertisers is record playing.

Sen. Scott points out that he was the one who slashed the original bill's record royalty fee of 2 percent of broadcaster net revenues "in half."

The collections by music licensors for composers and publishers is "far in excess of what the copyright bill sets out for a performance royalty" for recordings, the statement shows.

The new record royalty formula calls for exemption of radio stations with net advertising receipts under \$25,000 a year—about 4 percent of all stations.

Those making between \$25,000 and \$100,000 would pay \$250 yearly, about 27 percent of all radio stations in the country. The \$100,000 to \$200,000 bracket pays only a flat \$750 a year, applicable to approximately 34 percent of all stations.

All making over \$200,000 pay 1 percent of net advertiser receipts a year.

The Scott-Hart statements deny the argument that broadcasters and jukebox operators should not have to pay for use of recordings, because they "popularize them," and so increase record sales.

"It is an anomaly that performers and/or record companies get nothing for their contributions to irreplaceable programming material."

The minority statement opposing record royalty was signed by Judiciary chairman Sen. James Eastland (D-Miss.) and Sens. Sam Ervin (D., S.C.), Quentin Burdick (D., N.D.) Roman Hruska (R., Neb.), Strom Thurmond (R., S.C.) and Edward Gurney (R., Fla.).

The statement briefly disputes the right of recordings to be considered "creative" enough to deserve performance royalty. But it does admit that Congress satisfied a "legitimate need" when it created federal copyright for the protection of recordings in the 1971 antipiracy law.

The rest of the six-page statement covers the prospective suffering of broadcasters, and to a lesser extent jukebox operators from the record royalty.

The minority statement says: "It is estimated" that new record performance royalty will cost the radio industry an additional 10 percent of pretax profits.

Most of the argument reasons that the radio stations are already paying about \$20 million a year for music licensing, which equals 25 percent of pretax profits for the whole radio industry.

Therefore, the minority feels that radio pays "significant" amounts for playing the music which makes 70-80 percent of their programming format.

Epic, Col Press Dept.

NEW YORK—A press and information department has been established for Epic and Columbia custom labels, according to Bob Altshuler, vice president, information services, CBS Records Group. The new department has staffers in three cities, Los Angeles, Nashville and New York.

General News Black Tie Pop Concerts

• Continued from page 1

(12) when Oakland's own Pointer Sisters perform.

The black-tie idea, a new concept in concert production in the Bay Area, has met with phenomenal success thus far and signals a distinct change in the social dynamics of the local concert-going audience.

Boz Scaggs played a three-night set at the Paramount in March in what was the first experiment with the idea. Graham says that various artists were asking for something different in concert production, and Jerry Pompeili, a long-term Graham aide, came up with the formal wear idea.

The Graham organization had already been approached by the Paramount, and Scaggs, immensely popular in the Bay Area, had just released "Slow Dancer," the lush, soulful album produced by ex-Motown staff man Johnny Bristol, with arrangements by H.B. Barnum.

Scaggs, to launch a national tour, wanted to do his local concerts with strings, horns and voices so that he could recreate in full the sound of the album. So as Graham says, "it was mostly fate. All the pieces fit in."

The Scaggs shows sold out all three nights and the setting, the performers and the audience were all resplendent. The stage was set with flowers, champagne flowed in the galleries, and Boz himself appeared in a gorgeous silk tuxedo, switching for the second half of the show to a crushed velvet red jacket.

The majority of the audience took the option of coming formal, and the San Francisco Examiner gave over its society page afterward to a full-scale photo essay on the event. Clearly, there was some new nerve-being touched in the pop-rock audience.

Graham tried the idea again, this time in an even more beau monde setting, when he presented the Pointer Sisters at the San Francisco Opera House April 21.

It was the first time he had ever done a show there and it sold out weeks in advance. The concert was an ecstatic and smashing success.

A live recording of the show will be out shortly on Blue Thumb. The Pointers' upcoming Paramount performance will follow up the black tie

Modern 4-Color

• Continued from page 6

ventories as jackets can be produced as needed at Modern plants and shipped to pressing plants immediately.

Modern claims it can set up a job on its machine and produce albums more quickly. Super Jac uses the recycled paper carcass, while direct-to-board uses primarily virgin pulp.

Modern compares the backbone of a direct-on-board jacket and Super Jac's backbone, noting that the Modern backbone is more rigid and will not collapse as LP's are stacked in inventory shelves thus making it difficult to read the title for shelf inventory.

The dramatic graphic effect of continuous four-color artwork on an album exterior has been a distinct advantage previously for direct-to-board jacket makers.

More and more single LP jacket production has gone to the board printers, especially as acts and managers vied to get the most possible record buyer attention via album packaging.

Modern indicates that there will be a graduated discount structure for Super Jac production of jackets, based upon larger quantity in one run.

idea for those who missed the Opera House affair.

The remarkable thing about the affairs is that almost everyone agrees that as short a time as three or four years ago they would not have worked. It is an innovation of notable proportions for a rock musician to invite his audience to appear in formal wear, let alone for him to expect the audience to take the suggestion seriously.

But the prevailing social tenor of the Seventies has shifted enough so that now people embrace the idea. As Scaggs put it during his concerts, "People want to doll up now and go out for a special occasion."

Graham theorizes on the phenomenon: "I think it's a desire for a variation in living style. There was a time when you got out of bed, put flowers in your hair, and hung out. We wanted that to be the real world, but it wasn't. Now a lot of young people have come around to saying, 'What is reality? You work some. You enjoy some.' I think it's partly a gesture by young people that says, 'The other society is not all wrong.'"

"At the Paramount we haven't had any problems. The young people respect the building," Ellen Dietschy at the Paramount offices says: "It's really turned audiences on to dressing up and what lies behind it. The different understanding of dressing up generates a different behavior."

The Paramount, which originally opened in 1931, was designed by Timothy L. Pfluger, the noted San Francisco architect who excelled in the art deco style, of which the Paramount is a prime example.

The building was purchased from National General Corp. in 1972 for \$1 million by the Oakland Symphony Orchestra Assn. and underwent nine months of work during which it was meticulously restored to its original grandeur. Entering the building now, as Scaggs puts it, "is like stepping into a time capsule."

Graham plans to do more black-tie affairs although no specific dates are set. Of course the fewer such events occur the more special will their nature remain.

And, as Graham says, "You can't put just any rock act in there. It takes a certain kind of artist who can establish an intimacy on certain special terms. And an artist who goes in there makes a certain financial sacrifice, because any artist who can play there could play a larger hall. It means string sections and extra rehearsals and special lighting, so all the costs are higher."

Ticket prices are also higher. The average ticket runs in the \$5.50-\$6.50 range, slightly higher than regular Graham shows, and for each black tie event there is special orchestra seating at \$10.

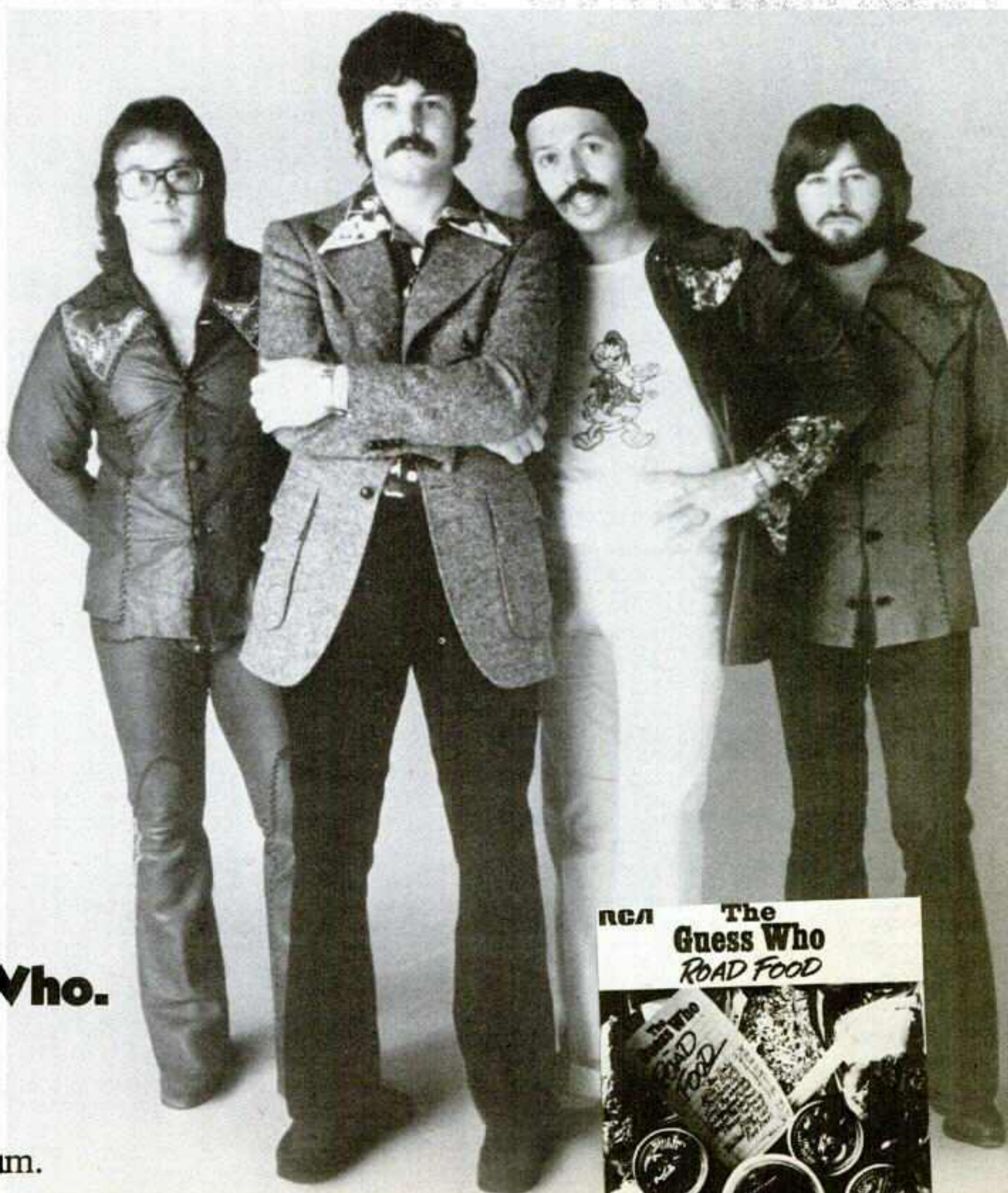
Goldsmith, Radio Pioneer, Is Dead

NEW YORK—Dr. Alfred N. Goldsmith, 86, who helped develop the first commercial radio and radio-phonograph, died July 1 in St. Petersburg, Fla. He was an honorary vice president and senior technical advisor for RCA, which he served as director of research and then vice president and general engineer from 1919-1931.

He had been an independent consultant until his retirement 16 months ago. He was with General Electric, and Marconi Wireless Telegraph Co., prior to its acquisition by RCA in 1919. Dr. Goldsmith also made vital contributions to the development of the first color TV tube to find commercial, worldwide use.

"Clap For The Wolfman"

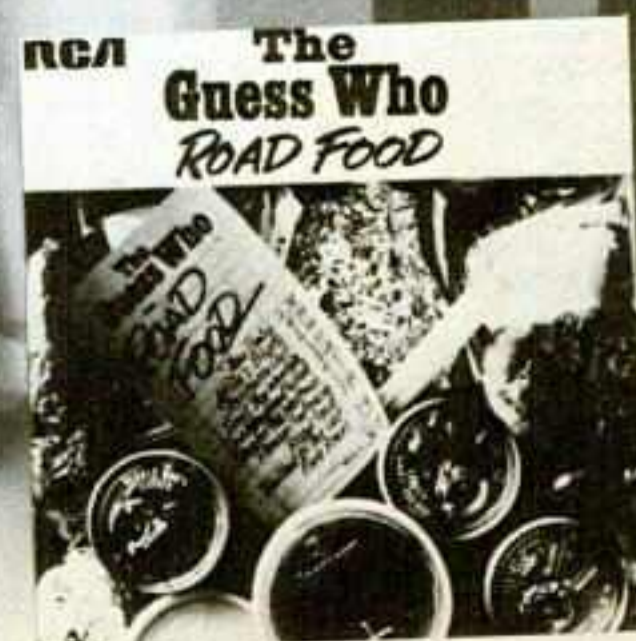
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RCA Records and Tapes



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EMI Ltd. Outlook Termed Bright

LOS ANGELES—The future outlook for EMI Ltd., London, believed to be the world's largest recording company, looks exceptionally bright, according to several securities firms on Wall Street.

With its subsidiary in the U.S., Capitol Industries-EMI, continuing its bullish pace, and with strong results reported in Europe, EMI has

attracted several analysts who are charting its growth potential.

About 55 percent of EMI's 1973 sales and 51 percent of its earnings came from records and tapes. Lending strength to EMI figures is Capitol, which reported earnings for nine months of fiscal 1974, ended March 31, of \$7,098,000, or \$1.56 a share, on sales of \$117,503,000.

The gains in the third quarter period marked the ninth consecutive quarter in which Capitol's earnings improved over the same quarter of the previous fiscal year.

Earnings of EMI in the first half of fiscal 1974 increased dramatically, with record sales and profits posted for the six months ended Dec. 31. EMI shares have the potential to increase more than four-fold in price by 1976-78, according to Arnold Bernhard & Co., New York, a securities firm.

According to a Value Line report published by Bernhard & Co., EMI has set "ambitious long-range goals." The report states that "EMI's sales goal is to treble its music sales by 1980 and achieve worldwide volume of \$2.35 billion within 10 years."

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WHAT IS

PONY

Off the Ticker

TANDY CORP., parent company of the Radio Shack stores, is extending to Aug. 9 its offer to trade \$29 principal amount of a new 10 percent debenture issue, due 1994, for each of up to two million outstanding common shares. The company has accepted all of the more than 500,000 common shares tendered to date.

WABASH MAGNETICS say directors have authorized the company to purchase an additional 25,000 shares of its own stock in open market transactions. . . . A special item in Avco Corp.'s second quarter and six-month earnings report is a \$41 million write-off of investments and costs applicable to Cartridge Television Inc. . . . Instrument Systems, Huntington, New York, parent company of Benjamin Electronics and Concord Communications Systems, says its recently formed plastics products subsidiary, Plascor, has arranged a seven-year revolving credit and term loan agreement of \$7 million.

ADVENT CORP., Cambridge, Mass., reports its audio product sales increased 30 percent to \$11,691,000 and earnings increased 49 percent to \$1,203,000 for the year ending March 30.

HANDELMAN CO., Detroit, announces that although preliminary figures for the fiscal year ended April 30, are not available, it is expected that net earnings will be in the range of \$3 million, compared to \$5,559,000 for the prior year. Sales for the year were approximately \$105,000,000, compared to \$101,338,000 for the prior year.

David Handleman, president, attributes the estimated decline in earnings to a number of factors, including: Continuing and significant increases in operating expenses over last year's levels; disappointing sales results in the last quarter; downward pressures on gross profit margins caused by changes in sales mix; estimated year-end adjustments to inventories; and to bad debt and other reserves.

Blank Tape Hike

• Continued from page 4

3M's Classic, Audio Devices' "the music tape," TDK's Audua, Ampex's 2020+, Audio Magnetics' XHE C-120 and Columbia Magnetics Converta-Quad cartridges.

Market Quotations

As of closing, Wednesday, July 3, 1974

| 1974 | | NAME | P-E | (Sales 100's) | High | Low | Close | Change |
|--------|--------|-----------------------|-----|---------------|--------|--------|--------|---------|
| High | Low | | | | | | | |
| 28% | 21% | ABC | 8.6 | 206 | 24% | 24% | 24% | - 1/4 |
| 4% | 3 | Ampex | 7.8 | 246 | 3 1/2 | 3 | 3 | - 1/4 |
| 3% | 2 | Automatic Radio | 9.4 | 9 | 2 1/2 | 2 1/2 | 2 1/2 | - 1/4 |
| 9% | 7 | Avnet | 3.3 | 233 | 6 1/2 | 6 1/2 | 6 1/2 | - 1/4 |
| 25% | 15% | Bell & Howell | 4.4 | 119 | 15 1/2 | 15 1/2 | 15 1/2 | + 1/4 |
| 40% | 25 | CBS | 9.8 | 431 | 35 1/2 | 33 1/2 | 33 1/2 | - 1 1/2 |
| 4% | 2 1/2 | Columbia Pictures | — | 55 | 2 1/2 | 2 1/2 | 1/4 | - 1/4 |
| 3 | 1 1/2 | Craig Corp. | 2.8 | 24 | 2 1/2 | 2 | 2 | - 1/4 |
| 6% | 3 1/2 | Creative Management | 4.4 | 11 | 3 1/2 | 3 1/2 | 3 1/2 | - 1/4 |
| 52 1/2 | 35 1/2 | Disney, Walt | 23 | 1961 | 43 1/2 | 38 1/2 | 39 1/2 | - 3 1/2 |
| 3 | 2 1/2 | EMI | 4.9 | 41 | 2 1/2 | 2 1/2 | 2 1/2 | Unch. |
| 29% | 21% | Gulf + Western | 3.8 | 295 | 22 1/2 | 21 1/2 | 21 1/2 | - 1 1/4 |
| 8% | 3 1/2 | Handleman | 3.0 | 542 | 4 1/2 | 3 1/2 | 3 1/2 | - 1/4 |
| 12 1/2 | 8 1/2 | Harman Ind. | 3.1 | 17 | 9 | 8 1/2 | 9 | + 1/4 |
| 7% | 4 1/2 | Lafayette Radio Elec. | 3.0 | 51 | 4 1/2 | 4 1/2 | 4 1/2 | - 1/4 |
| 17% | 14% | Matsushita Elec. Inc. | 7.0 | 382 | 15 1/2 | 15 1/2 | 15 | - 1/4 |
| 27% | 19% | MCA | 6.5 | 47 | 23 1/2 | 22 1/2 | 22 1/2 | - 2 1/4 |
| 16% | 9% | MGM | 10 | 23 | 15 1/2 | 15 | 15 | - 1/4 |
| 80% | 60% | 3M | 26 | 1015 | 73 1/2 | 70 1/2 | 70 1/2 | - 2 1/2 |
| 8% | 3 1/2 | Morse Elect. Prod. | 2.6 | 84 | 3 1/2 | 3 1/2 | 3 1/2 | - 1/4 |
| 61% | 40% | Motorola | 17 | 378 | 53 | 52 1/2 | 52 1/2 | - 1/4 |
| 23 | 15% | No. Amer. Phillips | 4.4 | 31 | 16 1/2 | 15 1/2 | 16 1/2 | + 1/4 |
| 19% | 12 1/2 | Pickwick Int. | 5.8 | 38 | 12 | 10 1/2 | 10 1/2 | - 1 1/2 |
| 6 1/2 | 4 | Playboy | 5.8 | 33 | 4 1/2 | 4 1/2 | 4 1/2 | + 1/4 |
| 21% | 15 | RCA | 6.5 | 813 | 15 1/2 | 15 | 15 | - 1/4 |
| 29% | 17% | Sony | 33 | 1756 | 18 1/2 | 17 1/2 | 17 1/2 | - 3/4 |
| 25 | 14 1/2 | Superscope | 3.7 | 82 | 18 1/2 | 17 | 17 1/2 | - 1 |
| 26 | 17 1/2 | Tandy | 12 | 330 | 20 1/2 | 20 1/2 | 20 1/2 | - 1/2 |
| 6% | 4 1/2 | Telecor | 4.6 | 38 | 5 1/2 | 4 1/2 | 4 1/2 | - 1/4 |
| 3% | 2 1/2 | Telex | — | 138 | 2 1/2 | 2 1/2 | 2 1/2 | Unch. |
| 2 1/2 | 1 1/2 | Tenna | — | 23 | 1 1/2 | 1 1/2 | 1 1/2 | Unch. |
| 10% | 6% | Transamerican | 5.8 | 1066 | 6 1/2 | 6 1/2 | 6 1/2 | - 1/4 |
| 9 | 5 1/2 | 20th Century | 7.5 | 93 | 5 1/2 | 5 1/2 | 5 1/2 | - 1/4 |
| 1% | 1 | Viewlex | — | 40 | 1.00 | 1.00 | 1.00 | Unch. |
| 18% | 9% | Warner Communications | 3.8 | 264 | 10 1/2 | 9 1/2 | 9 1/2 | - 1/4 |
| 31% | 20% | Zenith | 8.1 | 674 | 20 1/2 | 20 1/2 | 20 1/2 | - 1 1/4 |

As of closing, Wednesday, July 3, 1974

| OVER THE COUNTER* | VOL. | Week's | | | OVER THE COUNTER* | VOL. | Week's | | |
|-------------------|------|--------|-------|-------|-------------------|------|--------|-------|-------|
| | | High | Low | Close | | | High | Low | Close |
| ABKCO Inc. | 0 | 1% | 1% | 1% | M. Josephson | 0 | 6% | 6% | 6% |
| Cartridge TV | — | .01 | .01 | .01 | Schwartz Bros. | 1 | 1 1/4 | 1 1/4 | 1 1/4 |
| Data Packaging | 0 | 5 1/2 | 5 1/2 | 5 1/2 | Wallich's | — | 1/4 | 1/4 | 1/4 |
| Gates Learjet | 49 | 8 1/2 | 7 1/2 | 7 1/2 | Music City | — | 1/4 | 1/4 | 1/4 |
| GRT | — | 1 1/2 | 1 1/2 | 1 1/2 | NMC Corp. | — | 1/4 | 1/4 | 1/4 |
| Goody Sam | — | 2 | 2 | 2 | Orrox | 1 | 1 1/2 | 1 1/2 | 1 1/2 |
| Integrity Ent. | — | 1/4 | 1/4 | 1/4 | Kustom | 54 | 2 1/2 | 2 | 2 |
| Koss Corp. | 7 | 8 1/2 | 8 1/2 | 8 1/2 | Memorex | — | 4 1/2 | 4 | 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.

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

Buddah's Profits Hit High

NEW YORK—The Buddah Records Group achieved its most profitable fiscal year ever during 1973/74, according to Art Kass, label president.

While gross sales for the period were approximately equal to the preceding year, returns were down some 7 percent.

Kass attributes the label's growth to a number of factors. He says that less total product was released during the year to allow a greater concentration of promotional and marketing efforts for each release. Along the same lines, some 20 percent less single masters were purchased during the period.

Contributing heavily to the label's success, explains Kass, were such acts as Gladys Knight & the Pips, who garnered five gold records for Buddah; the rock'n'roll revival group Sha Na Na, recent recipients of their first gold album award; Curtis Mayfield; the group Stories; and Robert Klein; as well as a number of newly signed artists.

The firm's artist roster was also tightened during the period; 10 acts were let go and five new signed. Among the new signings were the groups Isis, Les Variations, and Coven.



Jimmy Dockett

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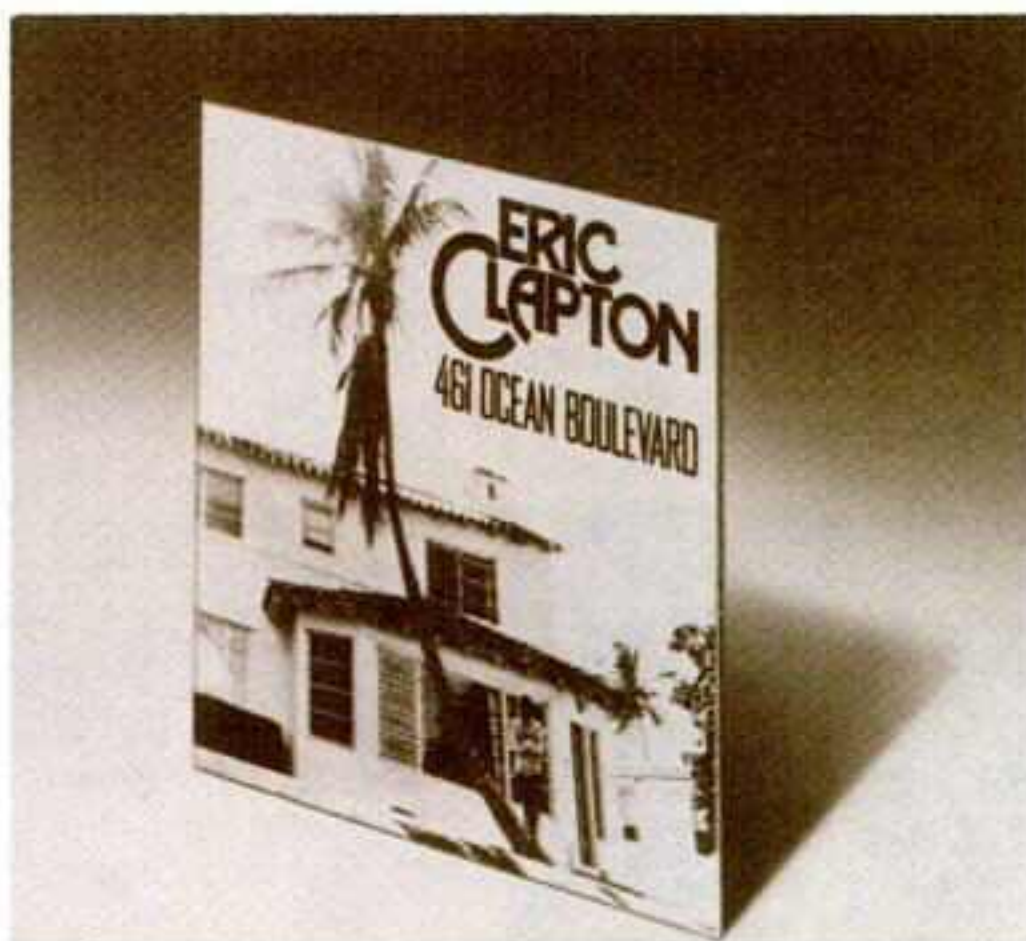
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"461 Ocean Boulevard."

Eric Clapton
SO 4801

Produced by Tom Dowd by arrangement with the
Robert Stigwood Organization.

On RSO Records & Tapes.



Distributed by Atlantic Records.

High Court Favors Int'l Arbitration Rules

• Continued from page 1

exploitation of music copyrights and recordings, has made more urgent the need for "effective machinery" to resolve quickly disputes that may arise.

"In international disputes, resort to instituting suit in the other party's

home country is very often time consuming, expensive and disadvantageous for either party," he says.

"Indeed, the cost of litigation may be significant enough to force the parties to ignore what is otherwise a dispute that should be pursued to resolution."

Arbitration is a much less costly and cumbersome procedure, he maintains.

While many international contracts do currently have arbitration provisions, there is little consistency in these provisos, he says, and they often contain loopholes or statements subject to varying interpretations, thus watering down their effectiveness.

Orenstein suggests that a music industry tribunal review all present arbitration provisions and devise a "more uniform" procedure so that all parties to licensing agreements will be benefited. A standard clause, to be known as the "future disputes clause," may then be inserted in all international agreements.

When disputes arise, says Orenstein, they would be submitted for

resolution according to rules of the American Arbitration Association or the International Chamber of Commerce. Costs will be low, he asserts, and "would be dependent upon the amount of the claim," with "arbitrator's fees shared equally by the parties."

The United States ratified the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards in 1971. More than 90 countries are now signatories to the pact. Orenstein believes the time has never been more appropriate to fashion a workable arbitration procedure for all international music industry disputes.

Country Wears A Classical Suit

• Continued from page 1

serts, that bluegrass/country music will become a full member of the orchestral family.

In the past, he says, the symphony orchestra has been little more than a backup for country artists. The ultimate goal of the project is to totally integrate the symphony into the country music, which he feels will give country sound the depth and coloring that only a symphony orchestra can provide and, in turn, give the symphony a contemporary earthiness.

The pioneering concept began with Carl Dahlgren of Dahlgren Arts Management and Chet Hansen of Athena Enterprises, booking agency.

Both man brought the idea to Williams and Miller because both performers were considered innovative and imaginative. Williams had been experimenting with bluegrass with his group, the Santa Fe Revival, by adding a cello after he learned to orchestrate his compositions himself.

Miller first started breaking musical tradition by leading the Denver Symphony and a local cast through "Jesus Christ Superstar" some five years ago.

Both Williams and Miler have won top industry and film awards. Miller won an Oscar this year for his film production of Ravel's "Bolero." Williams has two Grammys to his credit for "Classical Gas," a classical contemporary instrumental composition.

Although no deal has been firmed, plans are underway for live albums of the event, according to Miller. Also a possibility is the filming of the (Red Rocks) performances for television.

3 More Labels Join 45's Hike

LOS ANGELES—United Artists, Polydor/MGM and Ray Charles' Crossover label are this week's additions to the industry trend of raising singles list price to \$1.29.

UA will have a dual pricing system. All singles coded with a number above 500 will sell for \$1.29 while disks coded below the 500 key remain at old list price. UA's Silver Spotlight oldies single series also goes to \$1.29.

Involved in the Polydor hike, mentioned in Billboard several weeks ago, are all the family of labels including Hickory, the country line.

NATRA Convention

LOS ANGELES—The National Assn. of Television and Radio Artists (NATRA) holds its annual convention here Aug. 5-11 at the Century Plaza Hotel.

Revision Bill Referral

• Continued from page 1

the present revision bill, as reported out of the Senate Judiciary Committee, which either falls under Commerce Committee jurisdiction or affects regulatory areas. But Sen. Pastore, whose subcommittee oversees broadcast legislation and regulation, wants to give the cable TV copyright provisions a look.

Sen. McClellan (D-Ark.) remembers all too well the jurisdictional battle that broke out during the House floor vote on the cable TV royalty terms in the House bill in 1967, between the chairmen of the House Judiciary and House Commerce committees. The whole CATV section had to be deleted to save the bill.

Sen. McClellan wants to avoid such an explosion on the floor of the Senate during a revision vote and has chosen to agree to the referral "out of comity," committee sources point out.

It is felt in some quarters that broadcasters have been pressuring the Commerce subcommittee chairman to look at the bill, ostensibly because of the Cable TV copyright issue.

But there is speculation that the broadcasters moved more in hopes of weakening or killing the controversial record royalty provision requiring fees from broadcasters for playing copyrighted recordings.

The broadcast industry spokesmen deny any such pressuring or de-

laying tactics. In any event, Judiciary Committee sources say they are not concerned about this particular speculation, because they believe record royalty Section 114 is wholly and indisputably within the Judiciary Committee's jurisdiction over copyright matters.

As the timetable now stands, barring unexpected developments, the Judiciary Committee report on the historic revision bill was to be filed last week (July 3), putting the bill on the Senate calendar.

A motion by Sen. McClellan will probably be made on the floor when the Senate returns from its July 4 recess this week, to refer the bill to Sen. Pastore's subcommittee for a period of 10 days.

The Judiciary Committee report to the Senate on the revision bill will contain pro and con statements by members on the controversial record royalty provision.

Affirmative statements will be made by Sen. Hugh Scott (R-Pa.), whose amendment sharply lowered payments by broadcasters for the use of the copyrighted recordings in airplay from the original S. 1361 terms, and Sen. Philip A. Hart (D-Mich.)

Dissenting statements will be by Sens. Sam Ervin (D-S.C.), who wanted the royalty killed outright, and Edward Gurney (R-Fla.) who would have done almost as much by exempting broadcasters from the record royalty.

Black 'Oz' to Broadway

• Continued from page 1

are seeking established and unknown actors for the roles.

Eiseman, on the other hand, has his own "casting list" of major musical personalities who are being contacted by 20th's offices here and in New York and Nashville with an exclusive offering of a song. Seven more tunes have yet to be written. Eiseman hopes to have singles out by Labor Day.

Harold Wheeler, an arranger, conductor, producer, is the play's musical director and is preparing all the arrangements and orchestrations.

Stephanie Mills, a 15-year-old New Yorker, has been cast in the lead role of Dorothy, with seasoned actress Butterfly McQueen cast as one of the witches.

Eiseman, whose last Broadway project was "Music Man" while he was still with Frank Loesser, says the score "will have a new impact on pop music" much the way "Hair" generated hits and covers.

The story is being adapted from Frank Baum's "Dorothy and the Wizard of Oz" (which starred Judy Garland in the screen version).

20th's synergistic involvement is a result of interest by Gordon Stulberg, president of the film corporation who heard about the project and flew Smalls and Harper to Los Angeles where they auditioned several tunes for 20th officials.

The story has universal appeal. Eiseman points out. There's Dorothy and her love for home yet she wins over all her adversities; there is the need for courage which the Lion eventually displays and there is the need for heart which the Scare Crow eventually displays.

Smalls' lyrics are a blending of contemporary soul expressions with the seriousness of everyday problems and conditions.

The Tin Man could easily be a brother on the street in "Slide Some Oil To Me": *Slide some oil to me/hit my shoulder blade/all y'all that don't*

*have to lubricate/sure do have it made... slide some to my elbows/and my fingers, if you would/come, slide some oil to me girl/ooh, does that feel good.**

The Scare Crow speaks of sadness but with firm conviction that his life will improve on "I Was Born on the Day Before Yesterday":

*I was born on the day before yesterday/I had holes in my shoes, I was crying the blues/and I didn't have no place to stay... Woo, woo, woo/let me sing one/woo, woo, woo/so you all can hear it/woo, woo, woo/gonna lift my head up/woo, woo, woo/can you feel my spirit/can you feel my spirit.**

And there's Dorothy closing out the play with a fervent hope for returning safely from her journey in "Home":

*Maybe there's a chance for me to go back/now that I have some direction/I might pass a brook where I chance to stop/just to watch the summer reflection/and just maybe I can convince time to slow up/giving me enough time in my life to grow up/time, be my friend; let me start again.**

*Copyright 1974 Fox Fan Fare Music Corp.

"The Wiz" will be designed as broad appeal entertainment much in the tradition of such previous 20th Century-Fox film releases: "Hello, Dolly," "The King and I," "Carousel," "Gentlemen Prefer Blondes," "South Pacific" and "Can Can."

Swan Song Pushes Bad Company Album

NEW YORK—Swan Song Records has launched a major promotional, sales, merchandising and publicity campaign to back the label's first LP release, "Bad Co." by Bad Company.

The campaign includes in-store display material, full color posters, consumer and trade print advertising, and press kits. The program is designed to coincide with the group's first U.S. tour. Swan Song is distributed in the U.S. by Atlantic.

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JULY 13, 1974, BILLBOARD

WHO IS

PONY



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Talent in Action

ERIC CLAPTON ROSS

Nassau Coliseum, New York

Eric Clapton, the man wholly influential to entire generations of guitarists and now out of a self-imposed three year hibernation took the stage of the Nassau Coliseum on June 30 dressed in a suit and dark wraparound sunglasses speaking with an almost cocky self-assurance. Even as one of rock's most consistently enigmatic personalities, Clapton's intentions proved to be about as perplexing as they could possibly get. He appeared to have little or no interest in his latest album, as only two of the 16 songs performed were taken from it. His playing was mostly tasteful and stunning, but all too often his extended solos were choppy and directionless. Clapton further confounded the audience when he walked on stage with an acoustic guitar, and along with Yvonne Elliman, strummed his way through "Easy Now," "Let It Flow," and "Can't Find My Way Home."

The backing band that Clapton has assembled for this tour and the recording of his new RSO album, "461 Ocean Boulevard" plays a subservient role with the exception of Ms. Elliman who hit the high harmonies that Clapton would traditionally sidestep on stage, and second guitarist George Terry, a relative unknown, whose style shared a close similarity with Clapton's own fluent lines.

The set was predominantly low-keyed, with each number reaching its climax midway through with a riff that was repeated or expanded upon by either Clapton or Terry even as the pace fluctuated between high energy numbers like "Layla," "Badge," and "Blues Power" and the slower blueswailing of "Key To The Highway," "Have You Ever Loved A Woman," and "Presence Of The Lord."

The hijinx were provided by the former Bonzo Dog man Legs Larry Smith, a surprise guest, who minced his way around the stage with a ukulele while Clapton's guitar seared through "Little Queenie" and a derisive rock and roll jam.

Though Clapton worked hard to be the ingratiating host, the mixed reactions were justified as he showed little if any growth since he was last here with Derek and the Dominos in 1970.

Ross, a proficient quintet lead by guitarist Alan Ross, opened the show with material culled from their two RSO albums. The group's music is comfortable and melodic, but the numbers tend to be overlong and fail to sustain. **BARRY TAYLOR**

THE EDGAR WINTER GROUP CANNED HEAT

Madison Square Garden, New York

The Edgar Winter Group is an outfit that feeds off the energy directed toward them from

the audience and in turn, reflects it back tenfold. On June 28, the audience showed a wild enthusiasm which was perfect for the Winter rock onslaught delivered with all the zeal, gill, and flash befitting one of the country's premier bands.

The Epic recording artists produced great tidal-waves of sound with its opening of "Keep Playing That Rock and Roll" and "Free Ride."

The group is not innovative in any sense of the word. They veer toward the sound of English counterparts such as Led Zeppelin, but fall back on histrionics and synthesized cross currents to boost their dynamism.

Edgar Winter, who alternated between keyboards and saxophone, was at the center of focus, but Rick Derringer provided the crisp guitar lines which pierce through the rhythm section of Dan Hartman and Chuck Ruff, and put on a display with three songs from his recent solo album.

Hartman also contributes much to the musical make-up of the band with his coarse vocals and steady bass work, but as a whole, the group is most effective when they conserve their energy on a song like "Easy Street."

The group went through just about every song the audience could have hoped to hear from "Rock and Roll Woman" to "Frankenstein" to the original arrangements for the most part, which made for a spirited, fast moving set.

Canned Heat, an eleventh hour replacement, opened the show and worked their material well with the exception of some heavy handed soloing at the end of their set. "One More River To Cross," the title track from their latest Atlantic album was their most energetic offering, but there was no doubt that the group lived up to their title of the country's "foremost boogie band." **BARRY TAYLOR**

DUKE ELLINGTON TRIBUTE

Hollywood Bowl, Los Angeles

Everywhere in the world someone is presenting some tribute to Duke Ellington. It is important that it is being done, but even more inspiring and notable when presented and participated in by his colleagues and students, the musicians. June 30, for A Tribute to Duke Ellington, noted jazz critic, Leonard Feather acting as MC introduced such jazz stalwarts as Barney Bigard, Britt Woodman, Jimmy Jones, Cat Anderson, Joe Williams, Carmen McRae, and Gerald Wilson. But it was the enthusiastic crowd of approximately 6000 young and old people who helped enormously to make Ellington's music live.

They cheered vigorously for Anderson's Duke Ellington All Stars, which included Marshall Royal, and his definitive style on such songs as "I Got It Bad (And That Ain't Good)," Bigard's "Caravan," Bill Berry's far-reaching "In A Mellowtone," and Anderson's uniquely charming and muted rendition of "Squeeze Me."

(Continued on page 16)

Derringer on Target As Artist, Producer

By NAT FREEDLAND

LOS ANGELES—Rick Derringer has got to be a unique phenomenon in rock. Not only is he an artist on CBS-distributed Blue Sky Records, Steve Paul's label, but Derringer now also produces the Blue Sky albums of both Johnny and Edgar Winter as well as playing lead guitar in Edgar's touring band.

Under his real surname of Zehringer, Rick and his brother Randy had a busy teenage Ohio band. They were spotted opening a touring show by rock 'n' roll producing heavies Jerry Goldstein (now with War) and Bert Berns, who were then performing one of their studio-manufactured hits as a live act.

The next day, Rick's parents were driving the band to New York, where they cut "Hang On Sloop" as the McCoys.

The McCoys had their run on Mercury, then dwindled to the house band at Steve Paul's Scene n' tery in Manhattan. They played so solidly that stars like Hendrix and Clapton were constantly dropping by to jam.

Paul became a mover in New York rock and wangled Johnny Winter his juicy CBS deal. As Winter shifted sidemen, the surviving McCoys became his band. Then Johnny took a hiatus from the business to recover from drug addiction and Rick helped form Edgar Winter's White Trash.

Derringer produced keyboardist Edgar's platinum-selling "They Only Come Out at Night" with its No. 1 Billboard single "Frankenstein."

Now on the road with Edgar's summer-long arena tour promoting his new "Shock Treatment" album, Rick always gets a solo spotlight at each concert to perform several numbers from his debut LP, "All American Boy."

"I really enjoy the arrangement with Edgar because I'm not responsible for whether the entire concert is good, just my own little segment," says Rick.

A single from the album, "Rock 'n' Roll Hoochie Koo" written by Rick was on the Hot 100 and he has every intention of continuing with his solo recording career. This means something has to go from his



Blue Sky photo

Rick Derringer: From "Sloopy" to sideman-producer-artist.

schedule and that will probably be producing virtuoso guitarist Johnny Winter.

But the team of Rick, Edgar and Johnny has already proved one of the biggest success stories in contemporary hard rock.

Seeger on Folk Bill

NEW YORK—Eight artists appeared on the Sing Out Folk Festival aired on WNYU-FM July Fourth from 8 p.m.-1 a.m.

Pete Seeger headed the roster of performers taped at the Bottom Line club in Manhattan. Seeger did a one-hour set and was joined on the bill by Michael Cooney, Happy & Artie Traum, Frankie Armstrong & Holly Tannen, Hedy West, Dan Smith, Suni Paz and the Wretched Refuse String Band.

JULY 13, 1974, BILLBOARD



WHERE IS

PONY

New on the Charts



Roulette Photo

ECSTASY, PASSION & PAIN

"Good Things Don't Last Forever"—93

Formed in New York City in 1972 as a self-contained group, Ecstasy, Passion & Pain, aka Barbara Roy, vocals; Joseph Williams Jr., bass; Alan Tiza, percussion; Althea Smith, drums; and Billy Gardner, keyboard, hits the charts with their second single for Roulette.

E,P&P has arrangements reminiscent of the Fifth Dimension and stylization similar to that of Gladys Knight & the Pips. Roulette will follow with an album release in three weeks. Group is currently touring the northeastern and southeastern markets. A "Midnight Special" tv appearance is set. The William Morris Agency books the group.

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Introducing Elliott Murphy. Again.

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

And after you hear what they said, you'll know why.

"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!"

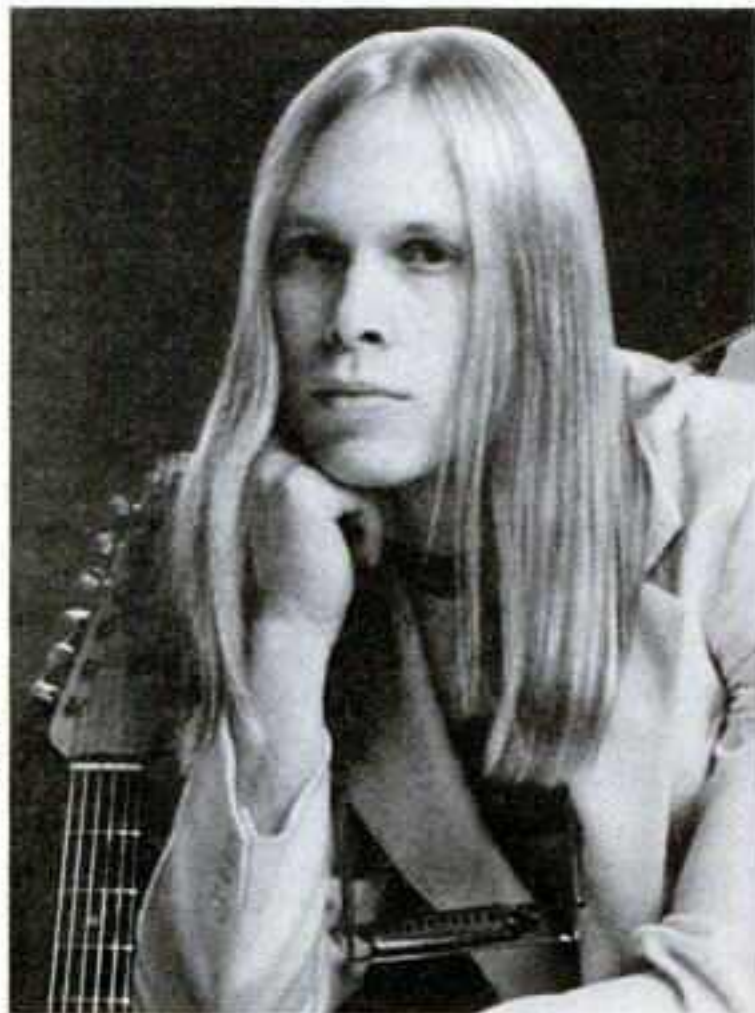
VILLAGE VOICE

—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.



Polydor Incorporated, 1700 Broadway, New York, New York

Oops, we goofed: See Elliott Murphey perform "Last of the Rock Stars" on Midnight Special, July 12th and not as previously announced.

Talent in Action

• Continued from page 14

Gerald Wilson, another Ellington veteran, led an All-Star orchestra that included Herb Ellis and Kenny Burrell through a medley of favorites with "Perdido" the most bombastic and spine-tingling, before special guest Mercer Ellington came on to conduct two of his own well-known compositions played in his father's orchestra.

Joe Williams, whose gift for song has been mostly characterized by his eloquence with lyrics, provided a most moving delineation Ellington's sacred work, "In The Beginning...."

And then came the majestic and ebullient Carmen McRae, giving so much meaning to "Satin Doll," a new Latin groove to "Mood Indigo," and an unaccompanied piano/singing treat of an Ellington composition not too well remembered, "I Never Felt This Way Before."

Ms. McRae's final selection seemed to be the proper ending to the tribute for an important musical figure of this century, because it is likely there will never be another Duke Ellington to bring about such a unanimous feeling of loss.

LEROY ROBINSON

DOC WATSON BRIAN BOWERS

Bottom Line, New York

For any fans suffering from musical mediocrity, the perfect remedy would have been Doc Watson June 5. It was clearly one of the finest sets presented at this hot club to date.

Working with his son Merle, guitar, and Michael Coleman, bass, Watson was superb from the outset, with his vocal stylization as well as his guitar picking. Special mention has to go to Merle's playing as well, as he and his father often flat-picked their way through a number of selections in almost perfect balance.

In an overview of the set, what came down was a virtual anthology of country hill music—with each tune finely interpreted by one of the masters. Standout selections included "Tennessee Stud," the bluesy "St. James Infirmary," "Uncle Wood the Bandit," "Matchbox Blue," and "Poor Boy Blues," his new single on UA-distributed Poppy Records.

Opening the set was auto-harp player/singer Brian Bowers. Currently unsigned to a label, Bowers enhanced his market potential with his performance. He was witty, original and in good control throughout. His harp picking was extremely fine. Main thrust was folklore oriented, with a touch of American/Celtic overtones. Best selections were "Berkeley Woman," "Fiddler's Dram," "Pay Toilet Blues" and "Soldier's Joy."

JIM MELANSON

MANDRILL LABELLE

Wollman Rink, New York

Mandrill's music is a spicy compote of Latin, soul and jazz. Being one of the forerunners of a "Progressive Soul" movement which also includes War, Earth, Wind and Fire, and Sly, the hysterical reception that greeted them June 29 was not unexpected.

The Polydor group gave a convincing performance with a set marked by urgency in its sound and a strong emphasis on steady percussive rhythms which is the cornerstone of their down-to-earth approach.

Epic Recording artists Labelle roused the audience with a medley of songs of the "we got to get together" flavor, which included "America," "Something in the Air" and "The Revolution Will Not Be Televised." Their vibrant gospel delivery was irresistible and appeared to make an intimate connection with the audience.

While it is still the beginning of the season, it would be advisable for the festival organizers to revise their security precautions to avoid the potentially dangerous situation that occurred when gate crashers scaled the fences to gain admittance undeterred by the few scattered guards.

BARRY TAYLOR

KANSAS

Bottom Line, New York

Currently on tour in support of their debut album on CBS-distributed Kirshner Records, the group Kansas blew into town for a two-night engagement here with some promising results.

The band, Kerry Livgren, lead guitar and vocals, Dave Hope, bass, Phil Ehart, drums, Steve Walsh, keyboard, Robbie Steinhardt, electric violin, and Rich Williams, guitar, can lead one to make a number of comparisons with other groups currently on market. But, analogies notwithstanding, they seem to be on the right road to a sound of their own and popular acceptance.

Their material is interesting enough and definitely lends itself to the orchestrated rock format they follow. Vocals by any one member of Kansas, while not overpowering, were adequate. Additional reinforcement was there whenever the group harmonized.

The key to this act seems to be experience. The potential is definitely there and it should only take time before they polish their performing skills to the fullest. It was obvious in the difference between their preset performance during a label reception and the real thing. But, then again, the latter was for paying customers. Watch the group.

Standout selections during the June 25 gig were "Bringing It Back," "Belexes," "Apercu" and "Song for America."

JIM MELANSON

More Talent
See Page 20

Allan Clarke Back; Hollies Riding High

By BOB KIRSCH

LOS ANGELES—Though they have been over-shadowed by the more bravado music and antics of the Stones and the Who, the Hollies remain one of the few bands still making hits more than a decade after their part in the British musical invasion.

Currently riding high on the Hot 100 with "The Air That I Breathe," the Hollies have enjoyed more than 20 top 100 disks over the past 10 years, with nearly half hitting the top 10.

They provided the training ground for Graham Nash and developed a distinctive three-part harmony sound that is instantly recognizable to most pop fans.

Two years ago, lead singer Allan Clarke left the group to pursue a solo career. The Hollies replaced him with Michael Rikfors, but the sound so closely associated with the band was somehow missing. Now Clarke has rejoined the Hollies, and they are close to the top again.

"I came back because they asked me," says Clarke. "It's that simple. Originally, I rejoined on a recording basis only, because I still want to work solo and I'm getting a band and a third solo thing together. But now we may do some touring."

Clarke originally left because of a misunderstanding between himself and the group over a possible conflict between careers as a solo artist and a Holly. Now, he says, all has been cleared up.

"I had no real plans to leave two years ago," he says. "I simply wanted to do a few solo things and get them out of my system. But I did leave and suddenly I was out on a limb."

"I came from a pretty secure setup to a point where I had to find a company, a studio and a band. To be honest, it made me a bit panicky."

Clarke released two solo LP's however, both of which received good reviews. "Even though the re-



Richard Creamer photo

Allan Clarke: back with Hollies.

views were good," Clarke adds, "I'm here to look for a label deal now, but I should point out that at the moment I have absolutely no plans of leaving the Hollies."

Reflecting on his career with the Hollies, Clarke says that a lot of people "put us down for being commercial. The Stones went into a bag of their own, as did the Beatles, and we kind of kept going straight through the middle."

"Frankly, I preferred sticking with what we were doing. We could never have been a Beatles musically, nor could we have captured the viciousness the Stones were putting out."

"So we said, let's do good songs and do them the best way we know. As for commercialism, I would say that any success can be commercial."

As the Hollies rolled up hits like "Bus Stop," "Stop, Stop, Stop," "On a Carousel" and "Carrie Ann," they also rolled up fans. Then they cut an LP called "The Hollies Sing Dylan."

"At the time I was pleased with the album," Clarke says, "but on reflection, I don't think it was a good move for the Hollies. People knocked it, saying how could they

(Continued on page 20)

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Berklee College: Right On Key In Teaching

By JIM FISHEL

NEW YORK—Many students at the Berklee College of Music in Boston never finish their education because they are recruited into working bands and orchestras before graduation.

Touring bands headed by Buddy Rich, Woody Herman and Maynard Ferguson, among others, have tapped the resources of the school, and just recently Mercer Ellington, the late Duke's son and trumpeter/manager of the illustrious band, recruited three Berklee students to fill open seats in the band.

"Even though many students do not finish their formal schooling when they start out, we are finding that many of them are coming back later on to finish up," administrator Bob Share says.

"They just can't pass up the opportunity to go out on the road when we receive the calls from the artists asking for musicians."

Since 1945, Berklee has been growing at a rapid rate, both in attendance and stature. The school was started by Lawrence Berk, a professional arranger for NBC in New York, because people were disillusioned with the formal musical training they were receiving.

Most students didn't think it was a practical way of learning, and so Berk developed his own method of teaching music.

The first Berklee class was composed of seven students and that's a far cry from the school's current attendance figure of 2,000. The faculty has also grown and there are now 150 full-time faculty members, including such former Berklee students as Gary Burton, Alan Dawson, Herb Pomeroy, Steve Swallow, Hohn LaPorta and Charlie Mariano.

One of the teaching methods instituted by Berk was the introduction of two directions of pursuit offered to students: They can work toward a diploma in which they can actively pursue only their areas of interest; or they can pursue a degree, in which they take a series of general curriculum courses in addition to music.

Degree students can work toward a Bachelor of Music with majors in education, composition or performance, and the diploma students can achieve majors in arranging and composing.

Share says the school, a nonprofit college level institution, has one major purpose: "To give as many students a chance to pursue their musical goals as is possible."

Other musicians who have come out of the classes of Berklee include Quincy Jones, Arif Mardin, Gabor Szabo, Gary McFarland, Bill Chase, Pat LaBarbara, Fred Lipsius and Mike Gibbs. Trombonist-arranger-composer Gibbs will be returning to his alma mater next semester to serve as the school's artist-in-residence.

The Berklee student body comes from all around the world and many of them, in recent years, have come from Brazil and Japan, according to Share. One student currently enrolled in the field of arranging and composing is a third generation Ellington, Edward II, Mercer's son.

All of the students participate in one of the over 600 musical ensembles held each week, Share states.

"These ensembles are not limited to one type of music, and they are all sizes and shapes—big bands, repertory workshops, rock bands, flute choirs, etc. Each student can find something extra here, and most of all we are trying to prepare the students rhythmically, harmonically and melodically."

Next school year, Berklee will be introducing another "revolutionary" method of teaching. All incoming freshman students will be placed in a group in a "nonelitist fashion" and each group will have a counselor. Within each one there will be six levels of instruction in every subject area and each student will be allowed to progress at his own rate.

Share says the school's purpose is spelled out in its philosophy: "Make the students aware of what's going on in the music world and how to function in it."

Belafonte Will Leave U.S. To Explore Other Worlds

LOS ANGELES—Harry Belafonte is playing out all his personal appearance commitments by August so he can leave the United States for two years and learn about life in some other parts of the world.

He is no longer associated with RCA after 20 years. His last LP, "I'm Harry, Play Me," was recorded and released two years ago, but Belafonte's works on disk have not been selling big for some time.

It has been in the area of concerts that Belafonte was making his big money and now that activity seems headed for mothballs for an indefinite period.

Belafonte says he is "quitting this country" to find out what's happening in such places as Africa, China and Latin America.

He says he's got to leave the U.S. "to find it again" because the people he knows are in a lethargic state. He attacks the moral climate of the country and adds that he's found it difficult to find the right songs to express many of his personal attitudes.



RCA photo
Harry Belafonte: Third World sab-batical.

Who/Where/When

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

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

EAST

AEROSMITH (Columbia): Suffolk Downs, Boston, Mass., July 26.
HERB ALPERT (A&M): Eastman Theater, Rochester, N.Y., July 16; Garden State Arts Center, Holmdel, N.J. (18-19); Concord Hotel, Catskill Mts., N.Y. (20); Performing Arts Center, Saratoga Springs, N.Y. (21); Music Theater, Valley Forge, Pa. (24-28).
BILL ANDERSON (MCA): Shindig At Cripple Creek, Lancaster, Pa., July 13; Country Paradise Park, E. Brady, Pa. (28).
DAVID BOWIE (RCA): Tower Theater, Philadelphia, Pa., July 8-13; Coliseum, New Haven, Conn. (14); Music Hall, Boston (16); Cape Cod Coliseum, S. Yarmouth, Mass. (17).
JOHNNY CASH (Columbia): Warwick, R.I., July 22-28.
CRUSADERS (Blue Thumb): Convention Center, Niagara Falls, N.Y., July 27.
EAGLES (Elektra): Asbury Park, N.J., July 27.
GLADYS KNIGHT & THE PIPS (Buddah): Civic Center, Pittsburgh, Pa., July 13; N.J. Garden Arts Center, Holmdel, N.J. (20-21).
REDBONE (Epic): Asbury Park Convention Center, N.J., July 13.
RIPPLE (GRC): Civic Arena, Pittsburgh, Pa., July 13.
***DAVID ROGERS & THE COUNTRY MILE** (Atlantic): Villa Maria College, Cheektowick, N.Y., July 19.
HANK SNOW (RCA): Shoneck, Pa., July 13.
CAT STEVENS (A&M): Madison Square Garden, N.Y., July 17.
DOTIE WEST (RCA): Reading, Pa., July 13, Karns City, Pa. (14).

WEST

BILL ANDERSON (MCA): Lafayette County Fair, Darlington, Wisc., July 20.
JOHNNY CASH (Columbia): Milwaukee, Wisc., July 20.
CHICAGO (Columbia): Salt Palace, Salt Lake City, Utah, July 15; Coliseum, Spokane, Wash. (16); Coliseum, Portland, Oregon (18); Center, Seattle, Wash. (19-20); Convention Center, Las Vegas, Nev. (24); Balboa Stadium, San Diego, Calif. (28).
GRAHAM CENTRAL STATION (Warner Bros.): Paramount Theater, Seattle, Wash., July 13; Warner Theater, Fresno, Calif. (14); Santa Monica Civic Auditorium, Calif. (20).
FERLIN HUSKY (ABC): Emerald Roundup, Eugene, Oregon, July 13; Corral Club, Seaside, Calif. (14).
GLADYS KNIGHT & THE PIPS (Buddah): Summerfest, Milwaukee, Wisc., July 18.
RONNIE MILSAP (RCA): Milwaukee, Wisc., July 13.
OLIVIA NEWTON-JOHN (MCA): Las Vegas Hilton, Nev., July 2-15.
NITTY GRITTY DIRT BAND (United Artists): Outdoor Concert, Red Rocks, Co., Denver.
CHARLEY PRIDE (RCA): Milwaukee, Wisc., July 13.

JERRY REED (RCA): Knotts Berry Farm, Buena Park, Calif., July 14-20.
CHARLIE RICH (Epic): Hilton International, Las Vegas, July 2-17.
RIGHTEOUS BROTHERS (Capitol): Selland Arena, Fresno, Calif., July 13; Civic Auditorium, San Jose, Calif. (14).
FRANK ZAPPA/MOTHERS OF INVENTION (Discreet): Celebrity Theater, Phoenix, Ariz., July 17; Circle Star Theater, San Carlos, Calif. (19-21).

MIDWEST

AEROSMITH (Columbia): Allen Park, Mich., July 13; Normal, Ill. (14); Lincoln, Nebr. (15).
HERB ALPERT (A&M): Blossom Music Festival, Cuyahoga Falls, Ohio, July 14; Pine Knob, Independence Township, Mich. (15).
BILL ANDERSON (MCA): Macopen County Fair, Carlinville, Ill., July 19; Ponderosa Park, Salem, Ohio (21); Harrison County Fair, Cadiz, Ohio (24); Ottawa County Fair, Holland, Mich. (27).
PAUL ANKA (United Artists): Starlight Theater, Indianapolis, Ind., July 8-13.
ELVIN BISHOP (Capricorn): State Fairgrounds, Sedalia, Mo., July 19.
JOHNNY CASH (Columbia): Chicago, Ill., July 19; Church, Davenport, Iowa (21).
CHICAGO (Columbia): Coliseum, Vancouver, B.C. Canada, July 17.
CRUSADERS (Blue Thumb): Riverfront Stadium, Cincinnati, Ohio, July 13; Ambassador Theater, St. Louis, Mo. (14); P.B.M. At The Medium, Chicago (15-16); Kansas City Royal Stadium (26).
EAGLES (Elektra): Mississippi River Festival, Edwardsville, Ill., July 17; State Fairgrounds, Sedalia, Mo. (21).
FERLIN HUSKY (ABC): Village Opry, Montrose, Ill., July 19.
ALBERT KING (Stax): Chicago, Ill., July 13.
GLADYS KNIGHT (Buddah): Royal Stadium, Newport Jazz, Kansas City, Mo., July 26; Pine Knob Theater, Detroit (27-28).
LITTLE MILTON (Stax): Keyman's Club & The Amphitheater, Chicago, July 13; Finnie's Country Club, Robinson, Mo. (14).
LYNYRD SKYNYRD (MCA): State Fairgrounds, Sedalia, Mo., July 19.
JOHNNY MATHIS (Columbia): Pine Knob Pavilion, Detroit, July 17-22.
RONNIE MILSAP (RCA): Rockford, Ill., July 14.
NITTY GRITTY DIRT BAND (United Artists): Outdoor Concert, Sedalia, Mo.
CHARLEY PRIDE (RCA): Rockford, Ill., July 14.
DAVID ROGERS & THE COUNTRY MILE (Atlantic): The Crystal Pistol Club, Fairborn, Ohio, July 13.
MARSHALL TUCKER BAND (Capricorn): Mississippi Valley Fairgrounds, Davenport, Iowa, July 13; Ft. Wayne Raceway, Ind. (14).
FREDDY WELER (Columbia): Miners Camp, Bellevue, Nebr., July 19; Waseca Co. Fair, Minn. (20).

SOUTH

BILL ANDERSON (MCA): Fairgrounds, Albany, Ky., July 23; OpryLand, Nashville, Tenn. (30).
BOBBY BARE (RCA): Mayfield, Ky., July 13.

BLOODSTONE (London): Midsouth Coliseum, Memphis, Tenn., July 13.
JIM ED BROWN (RCA): Tomestone Junction, Parkers Lake, Ky., July 14.
CRUSADERS (Blue Thumb): Houston Astrodome, July 20.
JIM GLASER (MGM): Gatlinburg Craft Center, Tenn., July 8-13; The Club House, Fairfield Glade, Tenn. (15-20); The Racquet Club, Fairfield Bay, Ark. (22-27).
WAYLON JENNINGS (RCA): Gainesville, Fla., July 13.
ALBERT KING (Stax): Jackson, Miss., July 19.
GLADYS KNIGHT & THE PIPS (Buddah): Astrodome, Newport Jazz, Houston, Texas, July 19.
LYNYRD SKYNYRD (MCA): Charlotte, N.C., July 13; Charleston Municipal Auditorium, Charleston, S.C. (14); Columbus Municipal Auditorium, Ga. (16); Houston County Farm Center, Dothan, Ala. (17); Mississippi State Coliseum, Jackson (18).
MAIN INGREDIENT (RCA): Carter Baron, Washington, D.C., July 8-14.
NAZARETH (A&M): Curtis Hixon Auditorium, Tampa, Fla., July 13; Municipal Auditorium, Birmingham, Ala. (14); Electric Ballroom, Atlanta, Ga. (15).
RED SOVINE (Chart): Virginia Beach, Va., July 15.
CAT STEVENS (A&M): Omni, Atlanta, Ga., July 14.
CONWAY TWITTY (MCA): Shoal Creek Park, Lavana, Ga., July 13.
***FRANK ZAPPA/MOTHERS OF INVENTION** (Discreet): Bay Front Center, Petersburg, Fla., July 13; Univ. of Alabama, Morgan Auditorium, Tuscaloosa, Ala. (14); St. Bernard Civic Auditorium, New Orleans, La. (15).

Summer Course

LOS ANGELES—Music and the recording industries are the topics of a summer school conference at Cal State Dominguez. Dr. Hanson Caldwell is directing the two-unit course which plans drawing industry experts as guest speakers. The sessions will take place Monday through Wednesday.

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New on The Charts



Playboy photo

WILLIE HENDERSON "Dance Master" No. 88

What happens when you make a blend of Eddie Kendricks, MFSB, Billy Preston and Barry White? Answer: You get the most circuitously routed hit of 1974. Willie Henderson was a producer and music director for Brunswick/Dakar in Chicago for five years, cutting soul hits with the Chi-Lites, Tyrone Davis, the Artistics and Jackie Wilson.

As an independent, he sold "Dance Master" in various European countries and it made the top 10 in England and Spain. Then on the increasingly important New York City discotheque circuit, import 45's began drifting back.

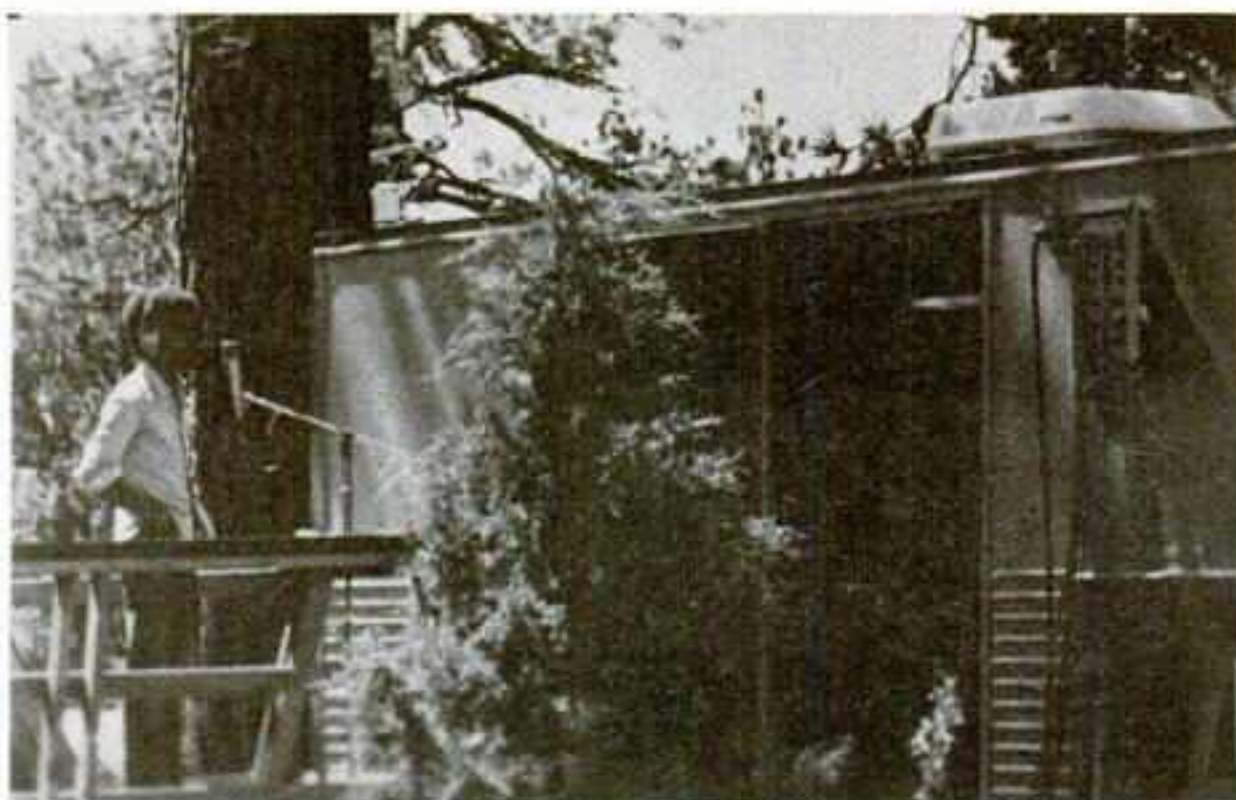
The disk became so popular that copies were selling to discos for \$5 apiece. At this point the Playboy label, resurgent under Tom Takayoshi, made another in its recent string of masters grabs, as with Mickey Gilley's charted "Room Full of Roses."

Henderson does some basso rapping over a fem "git down" chorus and murderously catchy keyboard riff on his artist debut. Flipside is simply the "Dance Master" instrumental track. Representation by United States Theatrical Agency, Inglewood, Ca.

Billboard Expands Bay Area Coverage

SAN FRANCISCO—Billboard is expanding its coverage of the contemporary music business here with the hiring of Jack McDonough as its correspondent. McDonough, a seasoned pop music writer in the Bay Area, can be contacted at 1240 Queens Road, Berkeley; phone 415 843-0382.

Studio Track



Alex Kazanegras photos

Johnny Nash performs outdoors in a California woods with the Haji Sound truck backed up right to his cabin.

Haji Keeps on Truckin' To Offer Fertile Sound

By BOB KIRSCH

LOS ANGELES—Providing an atmosphere for recording "less sterile than the average studio" while still offering studio quality sound are the primary goals of John Fiore and Alex Kazanegras, two ex-Columbia engineers whose Haji Sound truck travels around the country recording both live and "studio" LPs.

Fiore and Kazanegras were both staff engineers at the Columbia studios here before they closed, and it was while working at Columbia that they conceived the idea of the truck.

"Our intention," says Fiore, "was to put it together for Columbia Records. We found that when working remotes, our biggest problems as engineers was that nine out of 10 times the act was someone we didn't know so we had to depend on producers to stay with us.

"But we found that we'd get to a concert and the remote truck was generally four bare walls, equipment and a million cables. The producer would be watching the video monitor to the auditorium and it almost always looked more inviting than the truck. So he'd split the first chance he had and I couldn't blame him."

When Columbia shut down its studios, the two acquired a loan from Security Pacific National Bank where Fiore's wife works and built their own truck.

They designed their own console (24-track in, 16-track out), put in a patch bay which combined the "best features of Columbia's three big



Nash records into a mike strapped to one of the trees near his Big Bear cabin.

boards," added echo pan to the board, a 16-track tape machine and a video monitor among other equipment.

To add a feeling of comfort, there are no visible cables with all running under the truck. The truck is fully carpeted and features a bed, fireplace and wood paneling. The truck cost \$127,000.

"We wanted to make it so that when a producer looks at the TV screen and sees all the kids having a good time inside the auditorium," says Kazanegras, "he is not so tempted to leave the truck. We also wanted to make the board as simple as possible, so an engineer need not spend half a day trying to figure it out."

The truck has been operative for 11 months now, and the pair have recorded Loggins & Messina (three LP's), Sly & the Family Stone, Johnny Nash, Percy Faith, Richard Pryor, Andy Williams, Mott the Hoople and Charlie Byrd.

They are preparing to go on the road with Earth, Wind & Fire and will be working with Loggins & Messina later this month.

"What we want," says Fiore, "is to show an artist he doesn't have to burn himself out 17 hours a day to make good product. You don't need a big room with a window and people walking through and when you want a break you can take a walk in the woods or go boating. You don't have to go into a congested street.

"Take Johnny Nash as an example," he continues. "We took him up to Big Bear to work. He had some tapes from England and Sweden,

(Continued on page 36)

Allan Clarke Back; Hollies Riding High

• Continued from page 16

ever relate to Dylan? We thought we'd do it for Hollies' fans, but I was really just reading Dylan's words, not singing them. I could have been a lot better."

It was while cutting this LP that Graham Nash left the group to help form Crosby, Stills & Nash. The popular story is that he left because he didn't want to do the Dylan album, but Clarke says this is wrong. "If I recall correctly," says Clarke, "I think Graham had decided to leave while we were in Los Angeles playing the Whisky, Stills, Crosby and a lot of others came to see us and he jammed with them. I think he liked their music more than what we were doing and that's the real reason he left."

The Hollies' biggest hit came, ironically enough, after Clarke had left the group. He wrote and sang "Long Cool Woman," but was gone by the time the cut was released.

"I was on a writing kick with Roger Cook," he says. "We wrote a tune called 'Hey Willie' which was a hit in every part of the world but the U.S. We thought 'Long Cool Woman' would be the natural followup, but I'd left the group by then and I didn't think they'd release it. When it did come out, I think it proved to a lot of people that we could rock as well as sing ballads. And for the people who said it sounded like Creedence, I don't think there could be a better compliment."

Signings

Kitty Hayward, soul artist, to Mercury. . . Great Pride, Philadelphia soulrock seven, to MGM via Sunshine Productions deal. . . Severin Browne, Motown writer-artist, to Peter Rachtman's Great American Amusement Co. for management.

Jay Gruska, new ABC artist, to Joel Cohen's Kudo III Management. . . Shep Cooke, former Stone Pony, to House of McKinnon Publishing in San Diego.

Buddah group Ian Lloyd and the Stories to CMA. . . Jeannie Arnold and Christie Thompson, and Julian Tzvika Pick to Ken Greengrass and Phil Lawrence for management. . . Johnny Brown of "Laugh-In" fame, to Sid Seidenberg, for worldwide management.

Clarke says "The Air That I Breathe" did not surprise him when it became a huge hit. "I heard it on a Phil Everly LP and I knew it was a hit right away," he says.

"I'm going to try and do a solo tour here before the end of the year and there is a good possibility of a tour with the group. I'd like to play colleges, where people will sit down and listen. We'll be writing together again, and Tony Hicks (lead guitarist) and myself have already started."

(Clarke, Hicks and Nash wrote a number of hits several years back for the Searchers and the Everly Brothers as well as for themselves under the pseudonym L. Randsford.)

"We do find," he continues, "a lot of people telling us it's nice to see the band back together and this is good. And we're going to take a bit more time between singles than we used to. You can't panic and release anything after a major hit, because the record buying public is not stupid."

Ellington Tribute Set For Festival

ST. LOUIS, Mo.—A Tribute to Duke Ellington with his orchestra directed by Mercer Ellington and special guest star Sarah Vaughan, will replace the planned appearance of Ellington on Aug. 16, at the Mississippi River Festival, Southern Illinois University campus, Edwardsville, Mo. The festival runs July 8-Aug. 11.

Pop artists appearing during the festival include New England Conservatory Ragtime Ensemble, July 23; Sha Na Na, July 24; McCoy Tyner, Freddie Hubbard, and Chick Corea, July 30; Black Oak Arkansas and the James Gang, July 31; Mac Davis and Anne Murray, Aug. 2; Joni Mitchell and Tom Scott and the LA Express, Aug. 6; War, Aug. 7; Tom T. Hall, Melba, Montgomery, and the Hagers, Aug. 9; Arlo Guthrie, Aug. 13; Souther, Jillman & Furay, Aug. 14; Ellington Tribute, Aug. 16; The Country Gentleman New Grass Revival, J.D. Crow and The New South, Bryan Bowers, Country Gazette, Aug. 20; Chicago, Aug. 21, and Abrasevic, Aug. 23.

The St. Louis Symphony will conduct programs on Saturdays and Sundays during the festival, with guest conductors and artists.

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PROFILE OF DJ GARY OWENS

King of 'Sillys' Has Fingers In Other Pies

EDITOR'S NOTE: This is the latest in a series of in-depth interviews with the nation's leading radio men. In this three-part series, Gary Owens, afternoon personality at KMPC-AM in Los Angeles, discusses the facets of being a "personality," radio in general, the commercials world (and he admits that about a third of his salary comes from doing voice-overs and commercials), and other radio aspects. The interview was conducted by Claude Hall, radio-TV editor, Billboard.

H: What do you feel is the main job of an air personality?

O: It is to entertain. But there are other facets that go with the entertaining. In other words, your show should be informative—the time, the temperature, which are just basics ... the traffic report, too, if that's the style of the station. But I think the major forte of anyone on the air should be to entertain. This doesn't mean he has to tell jokes or give silly or aphorisms.

He might entertain in a million ways; he might be the smoothest disk jockey in the world or he might be extremely knowledgeable about records ... he might tell you that the artist on a given record once sold frozen gazelles door-to-door, if that's interesting to the audience. Or whether the artist grew up in the slums and became a billionaire overnight. Because the audience finds that interesting. So, therefore, the on-the-air personality should be exactly that—a personality.

H: Are you entertaining on the air?

O: I feel that I am. I try to be. I've researched enough things ... I should point out that I'm basically a researcher; I have between 5,000 to 7,000 books that I own. I have four different offices in Los Angeles that are stocked with these books. And I'm a voracious reader ... I just read two voraciously before coming here today ... I find that, well, Sir Francis Bacon said that knowledge is power. I think that's especially true for radio: You must prepare. Of course, I had the best teachers in the world. Every place I worked, and I worked for umpteen different radio stations ... only one, fortunately, in the last 13 years—KMPC-AM ... but I started as a disk jockey for Don Burden.

Don was always a taskmaster ... maybe more so in those days, because he was fighting Todd Storz at the time, a very difficult battle for him and I ended up in the middle of it. I had a great ego in those days, as everyone maybe does at one time. If you don't have a great ego when you're very young, you may not make it.

I'd never been a disk jockey before. But I sauntered in, from KMA-AM in Shenandoah, Iowa. Don was manager/owner of KOIL-AM in Omaha. I walked in there, trying to get a job as a newsman because I was ticked off with small-town radio ... Shenandoah was only 10,000 people ... and Don was the first man I'd ever met who was the manager of a Top 40 radio station.

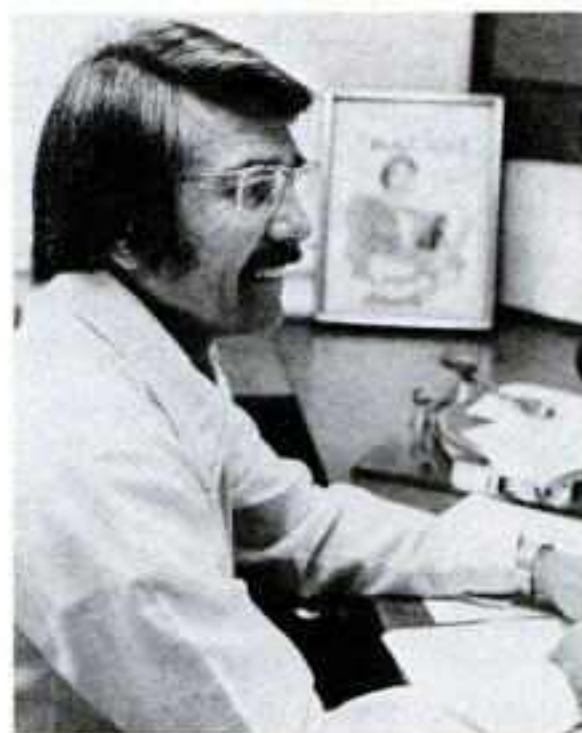
Chick Crabtree was his business partner at the time. They were doing very well, but apparently someone had just left ... I'm a little hazy about it because this was around 1957 ... my first job as a disk jockey. I walked in there, using the deep voice of a newsman, and said: Hello, I'm looking for employment as a newsman ... I work at KMA-AM.

And he said that was fine, they could use me as a newsman, but they also needed a disk jockey and "you've been a disk jockey, haven't you?" I said: Certainly. And I'd never played a record in my life. So, you can see that it took a lot of balls.

Today, I'd have to be more truthful than that ... say: Well, I haven't, but I'll try. Anyway, my first day on the air as a disk jockey was probably the worse day in the history of radio because I did everything wrong. The only thing that was a saver for me was that I think I was mildly humorous. I made fun of everything I did.

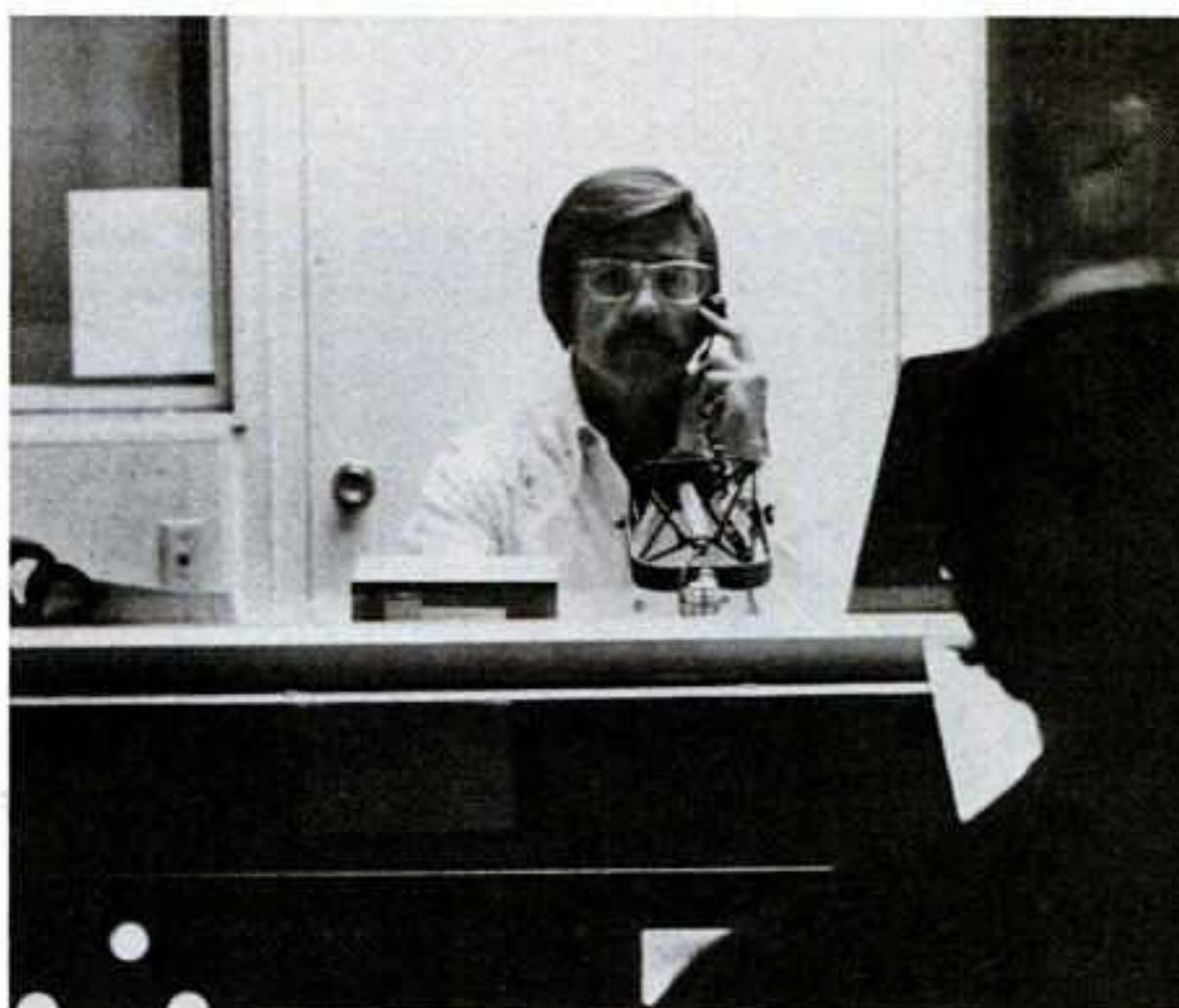
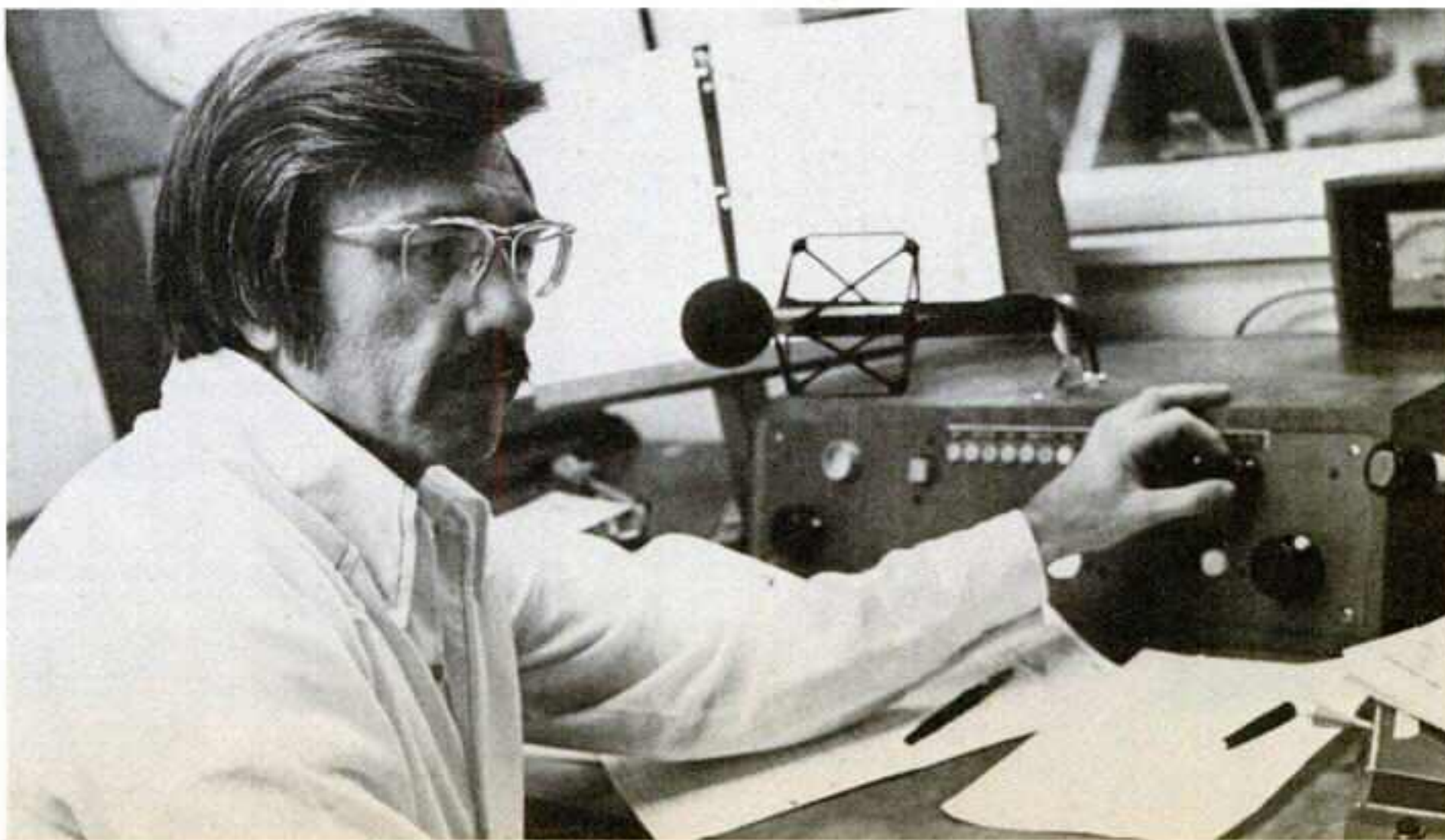
But I think I goosed every record. We had six turntables and we'd stand while doing the show. And we had two Magnacord recorders, so you were always running around like an octopus while on the air. That day was almost disastrous. I went home with tears in my eyes and stood there at the front door of my not-too-lavish apartment at the time in Omaha and I said: I think I want to go back to South Dakota ... not Iowa ... but all the way back to Dakota, to be a newspaperman, because I don't think this is the field for me.

I'd been a newspaperman for any



Gary enjoys the music he plays. Here he listens to a current hit as it goes out over the air.

number of years prior to that ... I'd been in radio since I was 16, but it was a lot different—Top 40—from the days when you'd legitimately cup your hand over your ear and say: This is the Mutual Broadcasting System and we're broadcasting from the Creomyer Ballroom. I'd never been a Top 40 disk jockey ... I'd never been any kind of a disk jockey. It was a very traumatic moment.



Billboard photos by Bonnie Tiegel
AWAITING CUE—Gary Owens, KMPC's sprightly afternoon personality, awaits his engineer's clearance before starting his broadcast.

H: What did Burden say?

O: Well, Burden never spoke to me directly, putting me down, but a number of disk jockeys have told me since that he said: My God, what a terrible disk jockey! I saw Don in Las Vegas some years ago and we didn't talk much about my past career because I've been very fortunate over the years in having formative teachers—never worked for a radio station where I didn't learn something ... and I think that what you are today is an amalgamation of your past ... so there's a little bit of me that is KOIL-AM in Omaha, there's a little bit of me that is KIMN-AM in Denver, where I went after Omaha, and quite a bit of me is the McLendon training that I had from Gordon McLendon and Don Keyes ... and the great McLendon program directors in all of the markets I was in throughout the Texas triangle ... WONE-AM in New Orleans, WIL-AM in St. Louis and John Box ... and, of course, Crowell Collier and KEWB-AM and KFWB-AM ... and then, of course, KMPC-AM because it has been the only pure MOR station I've worked at. I joined KMPC in 1962. All the rest have really been rock.

H: What was the first station you worked on in Los Angeles?

O: KFWB-AM. I came down from KEWB-AM; I joined them in 1959 ... we changed over a classical

music station, KLX-AM, to Top 40. And I came down to KFWB-AM ... not, surprisingly enough, to go to KFWB-AM. They'd wanted Don French to be program director and Gary Owens to be morning man at WMGM-AM in New York, which Crowell Collier was going to buy.

In the meantime, a strike took place at KFWB-AM and so Don French and I spent most of our time in the backroom at the station writing silly commercials. During the strike, the negotiations for WMGM-



Gary cracks an ad lib from the top of his head (above). In a more sober moment (below), he turns down the volume on a commercial in the booth so he can ready his next record introduction.

AM fell through, so French and I became men within an organization, but without a station. Then, apparently the ratings were not too good early in the morning at KFWB-AM and they put me on the air ... fortunately, after that the ratings became very good. That station was a good experience for me because it was probably at that time the No. 1 radio station in the U.S.

H: Was Chuck Blore then program director?

O: He was national program director for the chain. Jim Hawthorne was program director of the station. Both very fine people. Chuck has always been a perpetual happy face button ... even before they were invented; it's always been: Hey, gang! Let's do this! And Hawthorne had been an idol of mine, even when I was a kid ... not that he's that much older, but he had the Hawthorne Egbert and his twanger ... they used to do a show out of Pasadena ... did a show for NBC ... he was one of the persons that took Steve Allen's place ... both he and Bill Ballance took Steve Allen's place at KNX-AM after Steve went into television. Ballance was also a man that I admired very much ... and I still do; we're very good friends.

H: How did you get to KMPC-AM from there?

O: In a most unusual way. During the strike ... I don't know if this is known or not ... perhaps ... but the strike was a trying time for us. I don't think anyone really wanted to be in a strike and it was one of those situations where I was a man without a country. I was either on the side of AFTRA or management, or so the public must have thought.

But that was not really true. I didn't want to be out of work. Yet, by the same token, I wanted to make money doing commercials and I knew that if I became a strike breaker, it might be injurious to my commercials career. And I do commercials ... this year already I've probably done a couple of hundred commercials ... and when you do those things, you must think of the future ... and as long as commercials are an integral part of the union, you must have union okay to do them.

I didn't want to endanger that. So, I went on strike. Which involved holding a picket sign and walking up and down in front of KFWB-AM. During the strike, Bob Pursell sent us telegrams saying that all of us who didn't report back to work by a given date would have their contracts declared null and void.

H: Who was Bob Pursell?

O: He was manager and president of Crowell Collier. Manager of KFWB-AM. I don't recall that anyone went back to work at that time, but our contracts were null and void ... which meant that we were free to go to work anywhere else. That was the first time since I'd been in radio that I was free to go somewhere else without being at the end of a contractual period; which was the best thing that ever happened to me.

Because I was unhappy at KFWB-AM. But the reason I wanted to work in either New York or Los Angeles was in order to make as much money as I could in the other areas. For what I do, there are really only two cities I can work in—New York or Los Angeles. Because I do commercials and voice-animated cartoons and acting. Anyway, Pursell had sent his telegrams and

(Continued on page 22)

King of 'Sillys' Has Fingers In Other Pies

• *Continued from page 21*

after the strike was terminated, we went back on the air at the station. Then, several months later, Hugh Heller, who was then program director of KMPC-AM, offered me a job. To do the afternoon show. I was bugged with the morning show ... I'd been getting up at 4:30 a.m. for so many years of my life that I felt half of my life was being missed. And that's true. You must have a strange, sadistic, masochistic streak in you to be a morning man because you miss out on so much ... if you enjoy going to bed at 8 in the evening, I guess it's all right. There are some guys who can do mornings and still stay up all night the night before.

You make more money in a Top 40 station doing the morning show. This is invariably true. It is not true at KMPC-AM type of station where Dick Whittinghill and I basically make the same salary. We're both No. 1 in the demographics that they want us to be No. 1 in, which is the 25-49 age group. You know, that's the crappy thing: It's a b.s. syndrome that I went through in Top 40 in that they would always plug No. 1 ratings ... but they really aren't No. 1 ratings. They drove so much on being No. 1 in total audience rather than demographic audience, because the emphasis then was not on demographics ... for example, KMPC-AM has always stressed the 25-49 age listener ... or maybe even older than 49 ... maybe going up into the 60s, because those are the people who have money to spend and KMPC-AM is consistently in the top two stations in the United States in terms of gross ... I have no way of looking at the actual figures but I do know that KMPC-AM grosses around \$8 million a year, which is probably next to WOR-AM in New York, which I presume is the No. 1 biller.

I find you have to ask yourself what are you really after in radio? You have to sit and analyze: What does radio really mean? Why am I in it? What is the end result? People seldom do that ... because ego is involved; a lot of factors are involved. But a KMPC-AM type of station is very good for an air personality because, first of all, they let me have pretty much free rein in what I want to do. I prepare my show. I spend a lot of time in the preparation of it. But we're reaching the audience that we want to reach.

H: Do you also have a choice in the records that you play?

O: Yes. We have a playlist as a guide. And we use Billboard, we have the Billboard Hot 100 up in our studios ... and also we have a sheet called the pendant, which Eric Norberg, program director Mark Blinoff, and music director Alene McKinney get together and formulate once a week.

However, I use that as a guide ... I program my own music ... Noreen, my secretary, programs it for me ... we get together, Noreen Doyle and I ... she's been working for me for six years now ... she puts down my music for me and we get together once a week ... we check over Billboard, the various charts ... but there's still such a thing as personal feeling toward a record.

For example, you may find an artist that has never recorded before and you believe in that artist and say: Well, let's give him a break. You can't be totally formatted. Because, after all, we are a personality station. There are not an awful lot of personality stations. There may be people

who only listen to KMPC-AM because they like a Dick Whittinghill. They may not like his music, they may even hate his music, but they like him. They may think: Well,

here's a little double-entendre I haven't heard before! What Golden West Broadcasting has always sold is personality radio. And that's why I feel it's a good form of radio to be in.

H: How much time do you devote to the music you play?

O: As far as picking the music, I spend two or three hours a week. In total ... I mean that as a tabulation

of maybe the total hours I spend, because my secretary physically does it for me. I'll go over the charts and she'll make notes and I'll say: Well, *(Continued on page 24)*

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—But we also have fun, because there's a cocktail party courtesy of your Forum Advisory Committee and Billboard Magazine; and there'll be a select group of Madison Avenue timebuyers and recording artists on hand as guests with whom you can talk business — or mundanities — with. There'll also be a concert one afternoon.



Vox Jox

By **CLAUDE HALL**
Radio-TV Editor

Dick Carr, now radio VIP with Meredith Broadcasting, has moved to Atlanta to prepare taking over management of WGST-AM, I suspect, when the Federal Communications Commission approves its

purchase by Meredith. ... Zoo World Magazine has added KLOS-FM in Los Angeles and WPLJ-FM in New York to its list of radio affiliates, according to magazine radio director **Ron Shawn**, who's going to

be one of the speakers at the seventh International Radio Programming Forum Aug. 14-17 in New York.

And here's a note from **Don McLean**, head of EMI Broadcast Programmes Ltd., London: "It was good to see you again. If you still want me in the Hot Seat at the Forum, I'll be there and we shall

now consider keying our U.S. debut to your convention." Several other radio programming service firms are planning to take suites at the Plaza. Don will be the first such British firm. Last year, Sansui had a suite to demonstrate matrix quadrasonic broadcasting.

Bo Donovan, director of group programming for the stations of the Sterling Recreation Organization, points out that the streaker poster I mentioned a while back (the one where the air staff *barely* made the scene) was from OK 102½, which is really KZOK-FM in Seattle. "It was a 13,000-watt monaural station, all religious, before our purchase. We are now rocking and doing very well. Our latest purchase is KSJO-AM in San Jose and I suggest you keep your eyes on that one."

Bob Harper, program director of WKBW-AM in Buffalo, N.Y., has gone the bumper sticker route one mile further. "Listeners pick up a free bumper sticker at a McDonald's and put them on their car. Then, they listen to KB for their license plate number to be read on the air. When they hear it, they call, and win KB Cash. The rub we've added is on the bumper sticker itself. Alongside our red, white, and blue No. 1, we have a detachable sticker on which the listener can write his or her plate number and stick it on the dashboard as reminder. Thus the No. 1 ends up on the back of the car and becomes a traveling billboard for the station. And the smaller sticker stays inside the auto and is a constant reminder to the driver to listen to WKBW-AM."

Alison Steele: Are you still doing the syndicated radio show? Would you send me some details for my next listening, coming up shortly. And this goes for any and all radio syndicators or service firms for radio; send me all details possible.

Carl Hirsch takes over as general manager of WHK-AM and WMMS-FM, Cleveland, replacing **Harylyn Fisher**, who is now director of national sales for the parent Marlite chain. Hirsch had been general manager of WRCP-AM-FM in Philadelphia. ... **Gary Persons**, program director of WESA-AM-FM, Charleroi, Pa., reports that **Dave Rhodes** went to a sister station in Clearwater, Fla., WAZE-AM, and **Bob Keller** came from the Clearwater station to Charleroi. **Eric Bugaile** went to WASP-AM in Brownsville, Pa., and **Ken Williams** went to WCLG-AM in Morgantown, W. Va., and **Mike Drawl** left to finish college. So, Persons is doing the 6-10 a.m. shift, Keller works until 2:30 p.m., followed by **Carl Becker** from WIXZ-AM in Pittsburgh doing the 2:30-7 p.m. show, and **Jim Kolobitz** from 7-midnight. **Dale Cantarel** does weekends and fill in. ... **Don Sainte-John**, veteran soul music personality, has left WJPC-AM in Chicago. He'd been morning man there for about the last three years and is a Billboard award winner.

New lineup for WHSL-AM in Wilmington, N.C., a 24-hour rocker, includes program director **B.J.** 6-10 a.m., music director **Scott (Robert W.) Jefferies** until 3 p.m., **Chris Todd** 3-7 p.m., **Bob Pittman** 7-midnight, and **Bob Hillman** midnight-6 a.m.; Jefferies had been music director of WVBS-AM-FM in Burgaw, N.C. ... **KDOK-AM** in Tyler, Texas, has

(Continued on page 27)

—But we also work and we're speaking about digging into nitty gritty aspects of music programming to reach a larger audience, research on how listeners think and why, doing better local commercials, doing better news, organizing a playlist and controlling it, improving record service for your station, and what managers should know about programming.

—But we will also have some of the world's outstanding radio men on hand to talk to you and speak with you about your problems; to wit:

Ben Hooks, commissioner, Federal Communications Commission, Washington; **George Wilson**, executive vice president, Bartell Broadcasting, New York; **Gary Owens**, air personality, KMPC-AM, Los Angeles; **Mardi Nierbass**, music coordinator, RKO General Broadcasting, Los Angeles; **Steve Popovich**, vice president of promotion, Columbia Records, New York; **Jack G. Thayer**, vice president and general manager, Nationwide Communications, Columbus, Ohio; **Burt Sherwood**, general manager, WMEE-AM, Fort Wayne, Ind.; **Kevin O'Donohue**, assistant general manager, 2SM Radio, Sydney, Australia; **Bobby Vee**, recording artist, Los Angeles; **Dick Drury**, national program director, Susquehanna Broadcasting, York, Pa.; **Bob Berry**, morning air personality, WOKY-AM, Milwaukee; **Scott Burton**, program director, KSD-AM, St. Louis, Mo.; **David Klemm**, director of marketing and operations, Blair Radio, New York; **George Milady**, president, Gilbert Youth Research Inc., New York; **Jack McCoy**, vice president research & Bartell Broadcasting, San Diego; **Richard Roslow**, Pulse, New York; **Frank Boyle**, Robert E. Eastman, New York; **Joseph B. Somerset**, senior vice president, Capitol Cities, New York; **Gordon Hastings**, KATZ Radio, New York; **Robert G. Herpe**, president & general manager, WPLR-FM, New Haven, Conn.; **Pat Whitley**, program director, WNBC-AM, New York; **Ron Shawn**, radio director, Zoo World Magazine; Fort Lauderdale, Fla.; **Jack Fawcett**, ARB, Beltsville, Md.; **Ernie Farrell**, record promotion executive, Los Angeles; **George Williams**, nation program director, Southern Broadcasting, Winston-Salem, N. C.; **Tom Cox**, president, Hooper, New York; **L. David Moorhead**, general manager, KMET-FM, Los Angeles; **Richard Aikens**, Rick Trow Productions, Philadelphia; **Harold Lipsius**, president, Universal Distributors, Philadelphia; **Mike Curb**, independent record producer, Los Angeles; **Phil Walden**, president, Capricorn Records, Macon, Ga.; **Steve Wax**, vice president of promotion, Elektra/Asylum Records, New York; **Don Graham**, director of national promotion, United Artists Records, Los Angeles; **Chris Jonz**, promotion executive, Motown Records, Los Angeles; **Lou Galliani**, promotion executive, Elektra/Asylum Records, Los Angeles; **John Lund**, program director, WNEW-AM, New York; **Casey Kasem**, host, "American Top 40," Watermark Inc., Los Angeles; **Rod McGrew**, station manager, KJLH-FM, Los Angeles; and dozens of others yet to be announced.

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

Gary Owens the King of 'Sillys'

• Continued from page 22

maybe let's try "The Captain and Tin Eel." They have a very find record, it's on a small label, Butterscotch Records or something like that. Wink Martindale brought it to my attention. He started playing it and I think it's going to be a hit when a major label picks up the master to it. It has a great sound. We try to play those kinds of things.

H: Do you think the music is an important part of your show?

O: Oh, yes. I think that music on my show is at least 60 percent of the show. The other 40 percent is everything else that I do... the sillys, the traffic, the news.

H: I think a lot of what you do...

you may call them sillys... is in your head already.

O: A lot of it is ad lib material, but ad libbing is nothing more than an accumulation of the ideas you've had over the years. Obviously, if you're a 16- or 17-year-old jock, your ad lib ability may be good, but it won't be what it will be 15 years later. The more knowledge you have, the more experience you have, the better ad libber you're going to be. That's why Milton Berle, who has probably memorized every joke that has ever existed, has a humor memory bank... for example, you could say: Give me a joke beginning with A and somewhere in his mind is cataloged several jokes beginning with that letter.

Bizarre or absurd is what most of my humor really is. It's filled with parody or satire... the kind that pokes fun at ourselves or pompous people. You know, it's funny, but no one thinks of themselves as being pompous and that's why everyone can enjoy humor that is satire. And that's why we got by with a lot on the "Laugh In" television show—we would insult practically everybody. But everyone would say or think: "Hey, Jesus Christ! I know a guy just like that!" And all along maybe it would be him that we were making fun of it. So, I guess I do a lot of ad libbing, to get back to that.

H: Do these things just come up spontaneous in your mind? Or have you thought out, basically, what you're going to do in a show?

O: I pre-record a lot of the commercials satires. For example, maybe one on Flogger's Instant which turns out to be prune juice instead of coffee. In parody of the MGM Grand Hotel, I'll do a production thing on the Rin Tin Tin Motel which was built for \$47,000 and is about 50 miles from Las Vegas... they raised it from the money for an old Dagwood and Blondie movie. Those things will be planned, naturally, since you can't do a good production spot off the top of your head. You must really write those... lay them out... decide whether to put this sound effect, that music. And so on. But still, that's what makes my show different from most other shows. I may spend as much as five hours on these things... if I get off at 6 p.m., I might be there until 11 p.m. with my engineer—Wayne DuBois who's been my engineer for a number of years.

We'll spend a lot of hours on these production bits... working with them until we have a high quality product... the same as you would with an album... I want the same quality on one of these bits as I would in an album or in one of the commercials I do. It takes a lot of time. Most people don't realize that. They probably think air personalities just sit down in front of a mike and open their mouth.

So, I'll have Kathy Gori, KMPC-AM's all night personality, do some of the voices with me. Joannie Gerber is probably the highest paid woman announcer for commercials in the United States. She probably makes at least \$250,000 a year doing commercials. And she's just brilliant. And so's Kathy. Kathy is usually around the studios in the daytime preparing to do her show. She does a very fine silly show also... has this great sense of humor. So, I have a group of friends who do these bits with me... Sonny Melendrez is on quite a few of the spots that I use. Sonny is sort of a younger Chuck Blore in many ways; he has this great joie de vivre where everything is like Wow!... it's exciting... it's nice to see that, because among a group of old crusty cynics like myself who tend to wind up with an H. L. Menken feeling about things, it's nice to see that some people are still up about the world.

You know, the world isn't really all that great, if you sit and analyze it. But it's our job, as entertainers, to not put things down... it's our job to make people laugh or point out the absurdities. Do you know that during the Depression there were two businesses that did not lose money? Books, because people wanted to escape, and movies, for the same reason.

EDITOR'S NOTE: The next installment concerns Gary's salary and how he earns his money, plus more about humor, the world of commercials, and building a daily radio show.

Jazz Programming Added To KEST-AM's 'Theater'

SAN FRANCISCO—KEST-AM, which has specialized in comedy and spoken word drama for the past year and one-half, has expanded into jazz programming with two powerful communicators: Jimmy Lyons and Al "Jazzbeau" Collins.

Collins, who formerly starred on KSFA-AM has been out of the Bay Area market for over five years, working in Los Angeles and most recently Pittsburgh.

Lyons, a former nighttime personality on KFRC-AM before it went Top 40, has been off the air for a number of years but remains the director of the Monterey Jazz Festival.

Collins and Lyons are the only two music personalities on the station. Collins is on from 9-midnight Monday through Friday, with his famous Purple Grotto setting, playing jazz and accepting phone calls from listeners.

On Monday nights he broadcasts live from the Hyatt Regency Hotel where the public is invited into the Grotto to mingle with all the delight-

ful characters who inhabit the subterranean location.

Lyons is showcased Saturday nights from 10 to midnight playing his favorite music. Collins also has a free hand in programming his music, says Charlene Perrone, the program director and noon to 6 p.m. air hostess.

The station bills itself as the "theater of the air," specializing in comedy albums, dramatic plays and readings and children's stories on Saturday morning.

Tom Winston is the morning host for "Freeway Funnies," which features contemporary comics like Bill Cosby and Robert Klein.

From 11 a.m. to noon Winston does a live remote from the Pepper Tree in which show business guests and restaurant patrons are interviewed.

Charlene is on from noon to 6, playing old comedians and contemporary humorists.

The Saturday morning kiddie show entails old radio shows like "Let's Pretend" plus some Smothers Brothers comedy LP's for children.

Station owner Les Malloy hosts a contemporary classic theater from 9 to noon Saturdays featuring plays like "Streetcar Named Desire," "Diary of Ann Frank." Afternoons are devoted to international programming with Saturdays all religion.

KEST was formerly KSOL-AM.

Discrete Quadrasonic Tested Via FM Radio Through Cable System

SAN MATEO, Calif.—Test broadcasting of discrete quadrasonic sound via FM radio through the use of a cable system has begun in the Bay Area, using the Quadracast Inc. 4-channel system.

A system need not be approved by the FCC to broadcast over cable. In this case, the cable is Gill Cable Inc., which has some 40,000 subscribers. Of these, 10,000 are equipped to receive FM radio in areas where reception is not perfect. Approximately 100 of these 10,000 will participate in the quadrasonic test.

Quadracast is providing the exciter (4-channel signal generator) for the test, a firm called Catel is providing equipment used to rebroadcast FM signals to cable users, and Panasonic is providing home receivers and engineers to help in the test.

Three studios will be used for origination of the quadrasonic broadcasts. The first demonstration was held at Swig Hall in San Francisco.

Billboard SPECIAL SURVEY for Week Ending 7/13/74
(Published Once A Month)

Billboard Best Selling Jazz LP's

| This Week | Last Report | Weeks on Chart | TITLE Artist, Label & Number (Distributing Label) |
|-----------|-------------|----------------|---|
| 1 | 1 | 31 | HEAD HUNTERS Herbie Hancock, Columbia KC 32731 |
| 2 | 3 | 10 | CROSSWINDS Billy Cobham, Atlantic SD 7300 |
| 3 | 2 | 14 | STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists) |
| 4 | 8 | 10 | LOVE IS THE MESSAGE MFSB, Philadelphia Intl. KZ 32707 (Columbia) |
| 5 | 15 | 6 | BODY HEAT Quincy Jones, A&M SP 3617 |
| 6 | 12 | 10 | STRAIGHT AHEAD Brian Auger's Oblivion Express, RCA APL1-0454 |
| 7 | 5 | 68 | BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists) |
| 8 | 4 | 10 | SCRATCH The Crusaders, Blue Thumb BTS 6010 |
| 9 | 13 | 6 | BIG FUN Miles Davis, Columbia PG 32866 |
| 10 | 7 | 60 | SWEETNIGHTER Weather Report, Columbia KC 32210 |
| 11 | 11 | 6 | WHIRLWINDS Deodato, MCA 410 |
| 12 | 17 | 10 | INTRODUCING The Eleventh House With Larry Coryell Vanguard VSD 79342 |
| 13 | 10 | 33 | SPECTRUM Billy Cobham, Atlantic SD 7268 |
| 14 | 21 | 6 | APOCALYPSE Mahavishnu Orchestra, Columbia KC 32957 |
| 15 | 34 | 3 | MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494 |
| 16 | 6 | 68 | LIGHT AS A FEATHER Chick Corea, Polydor PD 5525 |
| 17 | 9 | 19 | BLACKS AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists) |
| 18 | 14 | 6 | SCOTT JOPLIN: THE RED BACK BOOK Gunther Schuller, Angel S-36060 (Capitol) |
| 19 | 22 | 6 | SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra) |
| 20 | - | 1 | VISIONS Paul Horn, Epic KE 32837 (Columbia) |
| 21 | 16 | 23 | LAYERS Les McCann, Atlantic SD 1646 |
| 22 | 20 | 45 | CLOSER TO IT Brian Auger's Oblivion Express, RCA APL1-0140 |
| 23 | 19 | 14 | LONDON UNDERGROUND Herbie Mann, Atlantic SD 1648 |
| 24 | 24 | 45 | 2 Deodato, CTI 6029 |
| 25 | 23 | 10 | SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Grierson, Sponhaltz) Angel S-36074 (Capitol) |
| 26 | 26 | 10 | TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M) |
| 27 | 37 | 3 | WINTER IN AMERICA Gil-Scott Heron, Strata-East 19742 |
| 28 | 33 | 6 | SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra) |
| 29 | 27 | 6 | GOODBYE Milt Jackson with Hubert Laws, CTI 6038 |
| 30 | 35 | 3 | THE BLACKBYRDS Fantasy F-9444 |
| 31 | 18 | 41 | DON'T MESS WITH MR. T. Stanley Turrentine, CTI 6030 |
| 32 | - | 1 | HYMN OF THE SEVENTH GALAXY Chick Corea, Polydor PD 5536 |
| 33 | 38 | 3 | SOLAR WIND Ramsey Lewis, Columbia KC 32897 |
| 34 | - | 1 | SUPERSAX PLAYS BIRD, VOL. 2 SALT PEANUTS Capitol ST 11271 |
| 35 | - | 1 | SCOTT JOPLIN: PIANO RAGS, VOL. 1 & VOL. 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra) |
| 36 | 31 | 6 | JAMALCA Ahmad Jamal, 20th Century T432 |
| 37 | 32 | 6 | CRYSTAL SILENCE Gary Burton/Chick Corea, ECM 1024ST (Polydor) |
| 38 | - | 1 | MORE SCOTT JOPLIN RAGS New England Conservatory Ragtime Ensemble (Schuller) Golden Crest GRS 31031 |
| 39 | - | 1 | BODY TALK George Benson, CTI 6033 |
| 40 | - | 1 | LIVE AT CARNEGIE HALL Cleo Laine, RCA LPL1-5015 |

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Jukebox Programming MOA, Paige Solicit Programmers' Views

The attitudes and opinions of programmers are still considered paramount, despite a morale-lowering blast administered by the demise of Wurlitzer in the jukebox industry.

Appealing to programmers for their views are recent mailings by the Music Operators of America, which is preparing a 1975 Regional Seminar program. Another appeal to programmers comes from Billboard editor Earl Paige, seeking feedback on another Jukebox Programming Conference similar to the successful one held in Chicago last May.

The MOA regional seminar planning committee asks for subject material for future regional seminars, including topics such as controlling your operations; organization (developing and improving the organizational structure of small business); legal problems of the music and games business; budgeting for small business; increasing productivity of employees; theory of buying and

selling routes; developing new types of locations; security; basic accounting concepts; marketing principles for operators, and investments. Other suggestions for topics are sought to make programming a more profitable business.

Paige, in his letter to programmers, notes that although advertising support because of marketing changes has dwindled, editorial coverage has not been neglected.

The May 1973 conference covered in depth such topics as lengthy 45's; how radio stations and programmers can work together effectively; defective product; samples, title strips and advance promotion; role of the one-stop; special product, holiday and oldies; idea exchange on programming and merchandising.

Interest in another jukebox conference can be directed to Earl Paige, special issues editor, Billboard Magazine, 9000 Sunset Boulevard, Los Angeles, Calif. 90069.

What's Playing?

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

AKRON, OHIO: POP PURCHASES

Linda Wycoff
Bell Music Co.
533 W. Market St.
(216) 253-9171

- "Shinin' On," Grand Funk, Capitol 3917
- "Wall Street Shuffle," Ten CC, UK 49023
- "River's Risin'," Edgar Winter, Epic 11143
- "Long Song Comin'," Bob Seger, Palladium 1205
- "Drop Back," Leo Sayer, WB 7824

DEADWOOD, S.D.: COUNTRY PURCHASES

Pat Burns
John Trucano—owner
Black Hills Novelty
500 Main St. 57732
(605) 342-2111

- "Old Home Filler-Up An' Keep On A-Truckin' Cafe," C.W. McCall, MGM 14738
- "You Can't Be A Beacon," Donna Fargo, Dot 17506
- "Talkin' To The Wall," Lynn Anderson, Columbia 46056
- "As Soon As I Hang Up The Phone," Loretta Lynn & Conway Twitty, MCA 40251

Cover

- "Rub It In," Billy "Crash" Craddock, ABC 11437

LANGLEY, S.C.: MIXED PURCHASES

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

- Country
- "Room Full Of Roses," Mickey Gilley, Playboy 50056
- "Harlan County," Wayne Kemp, MCA 40249
- "Big Four Poster Bed," Brenda Lee, MCA 40262

Pop

- "Workin' At The Car Wash Blues," Jim Croce, ABC 11447
- Rock and Roll Heaven," Righteous Brothers
- "Annie's Song," John Denver
- "Don't Let The Sun Go Down On Me," Elton John
- "Put Out the Light," Joe Cocker, A&M 1537
- Soul
- "Don't Knock My Love," Diana Ross & Marvin Gaye, Motown 1296
- "You're Welcome, Stop On By," Bobby Womack, UA 439

SALINA, KANSAS: POP, COUNTRY PURCHASES

Lavinia Phinney
Central Music Co.
1419 Lewis 67401
(913) 827-4500

- Pop
- "Sure As I'm Sitting Here," Three Dog Night, Dunhill 15001
- "Shinin' On," Grand Funk, Capitol 3917
- "Rock Your Baby," George McCrae
- Country
- "Rub It In," Billy "Crash" Craddock, ABC 11437
- "As Soon As I Hang Up The Phone," Loretta Lynn & Conway Twitty, MCA 40251
- "Brand On My Heart," Hank Snow, RCA 0307

SEATTLE, WA.: POP PURCHASES

Hit Parade Music
121 Bell Street

- "Sure As I'm Sitting Here," Three Dog Night, Dunhill 15001
- Covers
- "Annie's Song," John Denver
- "Workin' At The Car Wash Blues," Jim Croce, ABC 11447
- "Feel Like Makin' Love," Roberta Flack, Atlantic 3025
- "Rock The Boat," Hues Corporation
- "Don't Let The Sun Go Down On Me," Elton John
- "Rock Your Baby," George McCrae
- "Wake Up And Love Me," April, A&M 1528
- "The Night Chicago Died," Paper Lace, Mercury 73402
- "Call On Me," Chicago, Columbia 46062
- "Six Days On The Road," Johnny Rivers, Atlantic 3028

NEW YORK

Luisa Maria opens at the Chateau Madrid here Wednesday (10). Joining her on the bill is dancer Emila Rivas with the Spanish Tablao Review. . . . The Fania All-Stars play Madison Square Garden July 26 and the Miami Beach Convention Center Aug. 3. **Manu Dibango** and **Jorge (Malo) Santana** will be featured with the group here, while **Celia Cruz** and Dibango join them on-stage in Miami. . . . Meanwhile, Fania Records has just released Ms. Cruz' latest single, "Quimbara." Her latest LP, "Celia & Johnny," will be out shortly. "Johnny" is **Johnny Pacheco**, who produced the album as well as recorded for it.

At Coco Records, new single releases include product by such artists as **Paul Ortiz**, **Miguelito**, **Cortijo**, and the **Cesta All-Stars**. . . . **Cortijo** recently played the Roberto Clemente Coliseum in Puerto Rico in a reunion of Cortijo y su combo original con **Ismael Rivera**. Among the musicians present were **Raphael Ithier**, **Eddie Perez**, **Martin Quinones**, **Miguel Cruz**, **Roberto Roena**, **Mario Cora**, **Sammy Ayala**, **Ray Rosario**, and **Hector Santos**.

A free concert, tracing the roots of Latin music, was presented by Latin N.Y. Magazine in Central Park here June 28. The concert, emceed by **Izzy Sanabria**, featured the group the **New Swing Sextette**.

JIM MELANSON

MIAMI

Iris Chacon (Borinquen) has a

Latin Record Reviews

Pick LP's

Eddie Palmieri recorded live at Sing Sing, Vol. 2, Tico, CLP 1321. A solid live performance by Palmieri and friends, including brother Charlie, Ismael Quintana, Jimmy Norman, and the Harlem River Drive Singers. Latin numbers are solid, especially with Palmieri's dexterity on piano. R&B spice also a plus.

Best cuts: "Vamonos Pal Monte," "Somebody's Son" and "Diecisiete Punto Und."

Dealers: proven seller.

CELINES—Regalame Una Noche, International, SLP 0455. Record spotlights Celines' singing talents to the fullest. Material is strong, and goes a long way with her interpretation. Arrangements and orchestration are also good.

Best cuts: "Quiero Hacerte Mio," "Jamas Sere Feliz," "Te Recordare," and "Regalame Una Noche."

Dealers: Try some in-store airplay.

Recommended LP's

TERRIFICA, International, SLP 00450. A ten-man group, Terrifica shows shines of greater market acceptance with this record. Arrangements by Tito Valentin and production by Larry Harlow definitely are a help. Overall, disk, while not overpowering, is a pleasant musical adventure with a good balance. **Best cuts:** "Hoy Soy Feliz," "Vicente Camaron," "No Te Vayas Juventud," and "Biribo."

RAUL MARRERO—La Nueva Era, Mardi Gras, CM 5102. Album should give Marrero a solid shot at increased popularity. Selections are interesting, and well handled by Marrero's voice. Orchestration is well defined. **Best cuts:** "Siempre Alegre," "Mi Filosofia," "Amada Mia," and "Prohibido."

CHARLIE PALMIERI—Electro Duro, Coco, CLP 111. More the traditional than progressive Palmieri here; but, nevertheless, a worthwhile effort. Material is well suited for airplay. **Best cuts:** "Swing Y Son," "Salazon," "Para Caracas Me Voy," and "Maracaibo Oriental." **Dealers:** are a strong plus.

JOSE ALFREDO JIMINEZ—Epitafio . . . La Vida No Vale Nasa, Caliente, CLT 7080. Jimenez' vocal stylization, poetically direct, provides a fine foundation for traditional Mexican ballads. Arrangements are somewhat underplayed, but disk still carries a rich coloring of sound. **Best Cuts:** "El Jinete" and "El Caballo Blanco."

Latin Scene

new LP out. . . . "Estrella de David" by **Juan Bau** (Pana) a hit locally as well as in P.R. . . . The new LP by **El Gran Combo** (EGC) finally arrived in Miami and the hit seems to be "Merengue en salsa." They appeared at a dance June 29 and will be making local radio and TV appearances. . . . **Myra Marti** (Aro) has a new single "Noche" which is getting airplay. . . . **Celia Cruz** (Vaya) opens at Montmartre July 2 for a month. She will also appear with the **Fania All Stars** when they play Miami Beach Convention Hall Aug. 3rd. Also on the bill will be the bands of **Willie Colon** and **Jovenes del Hierro** (Sound Triangle).

Although some retailers are complaining of bad business, **Mateo San Martin** has opened a new store at the Central Shopping Plaza and closed his smaller one there. His business is

more than double what it was a year ago and he credits this to the proper management of the retail outlet by his brother. . . . There can be no doubt that Miami is fast becoming the center of the Latin music industry as firm after firm moves here. **Caytronics** and **Alhambra** have opened their own warehouse and distribution set-ups, while **Parnaso** is moving their pressing plant and executive offices from N.Y. to Miami. Other major firms are also considering opening warehouses here in the near future. . . . **Manny Mato** of Sound Triangle records has hit upon a new promotion gimmick for his new **Pearly Queen** release. A contest is being held and the winner will win the band for a night to play for them for free wherever the winner wants.

ART (ARTURO) KAPPER

Billboard SPECIAL SURVEY for Week Ending 7/13/74

Billboard Special Survey Hot Latin LP's

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IN LOS ANGELES

| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|---|-----------|--|
| 1 | VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405 | 8 | YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235 |
| 2 | ANGELICA MARIA "Tonto," Sonido International SI-8006 | 9 | LOS DIABLOS "#4," Musimex 5050 |
| 3 | MOCEDADES "Eres Tu," Tara TRS-53000 | 10 | LOS FREDDYS "Quiero Ser Feliz," Echo 25109 |
| 4 | JUAN TORRES "Vol. 19," Musart 1624 | 11 | ANTONIO AGUILAR "Jose Alfredo Jimenez," Musart 1627 |
| 5 | LOS BABYS "Album De Oro," Peerless 1749 | 12 | LUCHA VILLA "Mis Canciones Favoritas," Musart 1625 |
| 6 | LOS MUECAS "Presagio," Caytronics 1389 | 13 | JOE BATAAN "Salsoul," Mericana XMS 124 |
| 7 | VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379 | 14 | EDDIE PALMIERI "Sentido," Mango 103 (Coco) |
| | | 15 | AMALIA MENDOZA "La Tariacuri," Gas 4111 |

IN NEW YORK

| | | | |
|---|--|----|--|
| 1 | JOE BATAAN "Salsoul," Mericana XMS-124 | 9 | EDDIE PALMIERI "University of P.R.," Coco DCLP-107 |
| 2 | PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG-1254 | 10 | ISMAEL RIVERA "Traigo De Todo," Tico 1319 |
| 3 | MOCEDADES "Eres Tu," Tara 53000 | 11 | WILLIE COLON "Lo Moto," Fania SLP-00444 |
| 4 | LARRY HARLOW "Salsa," Fania SLP-00460 | 12 | CORTIJO "His Time Machine," Coco CLP-108 |
| 5 | TIPCA 73 "#2," Inca SLP-1038 | 13 | BOBBY VALENTINE "Rey Del Bajo," Fania 457 |
| 6 | JUSTO BETANCOURT "Sigo Bravo," Fania 452 | 14 | LOS JIMAGUAS "Iguaitos Y Con Sabor," Mericana XMS 121 |
| 7 | DANNY RIVERA "En Concierto," Velvet LPV-1477 | 15 | VITIN AVILES "Canta El Amor," Alegra LP-7009 |
| 8 | RAY BARRETTO "Indestructible," Fania 456 | | |

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Vox Jox

• Continued from page 23

gone to a 24-hour schedule and the staff now includes Bill Atkins 5-10 a.m., program director Tim Kase 10 a.m.-2 p.m., Jack Monroe 2-6 p.m., Larry Stevens 6-11 p.m., and Don Roberts in the all-night slot. ... Vince Andrews is the new music director of WEIC-AM-FM in Charleston, Ill. He replaces Henry Harrison, who left to join WIRL-AM in Peoria, Ill. So the WEIC-AM-FM lineup now includes Lanny Walter 5-9 a.m., Chuck Edwards until 1 p.m., Dave Evans 1-6 p.m. and Andrews 6-11 p.m. The contemporary format on AM stops at 11 p.m. and simulcasts the FM progressive format until 2 a.m. hosted by J. Puffer. Andrews states: "I've never been a music director before so I decided to get in up to my neck right away and it seems as though I haven't left my typewriters for more than a quick bite and a cup of coffee for over two or three weeks now. I've got many problems to contend with and right now the biggest is filling in the empty spots on our oldies file. I know I'll never get hold of everything we need, but I'd like to try because approximately one-fourth of our musical programming depends on requests." For a great oldies catalog, Vince, call Wayne Volat, general manager of Nehi Distributors, Los Angeles.

Don (Don Murray) O'Brian is the new program director of WYCL-AM in York, S.C., following the departure of Steve Casey to WAPE-AM in Jacksonville, Fla. The lineup at WYCL-AM, a Top 40 operations, includes O'Brian 6-10 a.m., new music director Frank (Frank The Crank) Graham until 2 p.m., Robert Collins 2-6 p.m., and Jeff Sigmon 6-signoff. ... Don Tracy has left KGFJ-AM in Los Angeles to devote more time to his radio broadcasting school—the Los Angeles School of Broadcasting.

Dave Young has joined WNCR-FM in Cleveland in afternoon drive. He'd been at WROV-AM in Roanoke, Va. He'll also be production director at the FM country station. ... Tom McLean has joined WLW-AM in Cincinnati from WPEN-AM-FM in Philadelphia. Would you believe that Tom started in radio at 14 when he was a staffer with WWIL-AM in Fort Lauderdale, Fla., where he grew up?

Lloyd Steven Miller, music director of WBIC-FM, Box 47, Hwy. 41 S, Henderson, Ky. 42420, needs MOR LPs and singles. Mike Button, program director of CKY-AM in Winnipeg, Canada, has left to join Peters Productions, a San Diego radio syndication firm, as director of programming. Great, Mike. ... Howie Chizek, talk show host on WBBW-AM in Youngstown, Ohio, has joined WKNT-AM-FM in Kent, Ohio, as mid-day personality, replacing Rick Shane who has high-tailed for Hawaii. Chizek used to program WOUB-AM in Athens, Ohio.

WBAI-FM to Feature Black Masterworks

NEW YORK—Four programs spotlighting black composers will be heard on WBAI-FM on Aug. 21 and 30.

The series highlights two centuries of black symphonic masterworks and features American and European orchestras. The composers are Chevalier De Saint-Georges, William Grant Still, Samuel Coleridge-Taylor, Ulysses Simpson Kay, George Theophilus Walker, Roque Cordero.

JULY 13, 1974, BILLBOARD

Soul Sauce

Blue Note's Butler Adds New Image

By LEROY ROBINSON

LOS ANGELES—Most record labels are led by the constantly changing music trends. There are some exceptions, however, like the oldest jazz label, Blue Note, which has been steadfast in its intentions of presenting grassroots jazz, and by only black artists. This had been the rule until George Butler took the helm.

The rules and the traditions for the United Artists owned label were set by its original founders, Alfred Lyons and Francis Wolff, and had remarkable success in the usually not too successful jazz record buying arena. With such memorable big sellers (by jazz standards) in the 70,000-80,000 bracket of "Alligator Boogaloo" by Lou Donaldson, "Song for My Father" by Horace Silver, and "The Sidewinder" by Lee Morgan, these were remarkable jazz-selling experiences.

When George Butler took the position, director of Blue Note Records after Wolff passed away, it was with the intention then, just as now, to emphasize "some kind of musical universality on the label." Working toward that end since the latter part of 1972, Butler has made progress, notably through Donald Byrd and his award winning best seller, "Black Byrd."

With the joy of success on his shoulders, Butler recalls being in a marketing meeting prior to the release of "Black Byrd" when he made the statement: "If 'Black Byrd' doesn't come in at a 100,000, it will be criminal."

Laughingly, Butler remembers that "that was a big joke because no one ever thought of Blue Note exceeding their usual 30,000-40,000." The joke, obviously, is not so funny anymore because "it's still selling, and it's well over 300,000," says Butler.

Butler, whose education is as broad (he's a Ph.D) as his musical taste (he produces Shirley Bassey,

(Continued on page 36)

Billboard Hot Soul Singles

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| This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|--|-----------|-----------|----------------|---|
| 1 | 1 | 11 | ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI) | 33 | 52 | 4 | BEST TIME OF MY LIFE—Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI) | 68 | 75 | 4 | BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (J. Weatherly), Soul 3511 (Motown) (Keca, ASCAP) |
| 2 | 2 | 9 | ON AND ON—Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curton, BMI) | 34 | 49 | 4 | TIME FOR LIVIN'—Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stoneflower, BMI) | 69 | 71 | 5 | GRAPEVINE WILL LIE SOMETIMES—Roschell Anderson (R. Anderson), Sunburst 529 (Tam-Dee Bruboon) |
| 3 | 5 | 11 | ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI) | 35 | 22 | 13 | ONE CHAIN DON'T MAKE NO PRISON—Four Tops (D. Lambert, B. Potter), Dunhill 4386 (ABC/Dunhill, BMI) | 70 | 68 | 6 | THEME OF FOXY BROWN—Willie Hutch (W. Hutch), Motown 1292 (Jobete/Harlene, ASCAP) |
| 4 | 8 | 6 | MY THANG—James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI) | 36 | 51 | 7 | FUNKY PARTY—Clarence Reid (C. Reid), Alston 4521 (Atlantic) (Sherlyn, BMI) | 71 | 65 | 7 | I'VE BEEN SEARCHING—O.V. Wright (E. Randle), Back Beat 631 (ABC) (Jec, BMI) |
| 5 | 3 | 12 | FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curton 1997 (Buddah) (Cherritown, BMI) | 37 | 23 | 14 | HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI) | 72 | 93 | 3 | FUNKY MUSIC SHO' NUFF TURNS ME ON—Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI) |
| 6 | 7 | 11 | 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) | 38 | 25 | 16 | BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP) | 73 | 64 | 11 | YOU KEEP ME (Hanging On)—Ann Peebles (B. Mize, T. Allen), Hi 2265 (London) (Alanbo, BMI) |
| 7 | 6 | 9 | I'M COMING HOME—Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI) | 39 | 42 | 7 | DAMN RIGHT I AM SOMEBODY—Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI) | 74 | — | 1 | CITY IN THE SKY—Staple Singers (C. Chalmers, S. Chalmers, D. Hodes), Stax 0215 (Columbia) |
| 8 | 4 | 10 | FISH AIN'T BITIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet Proof, BMI) | 40 | 50 | 5 | RAINDROPS—Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight-Nine, BMI) | 75 | 79 | 3 | EVERYTHING'S COMING UP LOVE—Richmond Extension (V. McCoy), Silver Blue 811 (Polydor) (Oceans Blue/Warner-Tamerlane/Van McCoy, BMI) |
| 9 | 11 | 8 | MACHINE GUN—Commodores (M. Williams), Motown 1307 (Jobete, ASCAP) | 41 | 29 | 9 | POSITIVE THING—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D., C. Cave), Polydor 14235 (Intersong-U.S.A./Mandrill, ASCAP) | 76 | 83 | 2 | I FEEL LIKE DYNAMITE—King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Roffignac, BMI) |
| 10 | 14 | 6 | YOU'VE GOT MY SOUL ON FIRE—Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI) | 42 | 32 | 12 | THERE WILL NEVER BE ANY PEACE—The Chi-Lites (E. Record), Brunswick 55512 (Julio-Brian, BMI) | 77 | 82 | 5 | DO IT OVER—Olympic Runners (B. Hammond), London 45-202 (Burlington, ASCAP) |
| 11 | 12 | 10 | WHAT COMES UP (Must Come Down)—Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio-Brian, BMI) | 43 | 33 | 14 | FOR THE LOVE OF MONEY—O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI) | 78 | 86 | 3 | JUST AS HOOKED AS I'VE BEEN—Annette Snell (Not Listed), Dial 1028 (Phonogram) (Tree, BMI) |
| 12 | 15 | 6 | YOU'RE WELCOME, STOP ON BY—Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI) | 44 | 34 | 15 | I'M IN LOVE—Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI) | 79 | 94 | 2 | UP FOR THE DOWN STROKE—Parlments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI) |
| 13 | 17 | 7 | HOW DO YOU FEEL THE MORNING AFTER—Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI) | 45 | 36 | 11 | ARISE AND SHINE—Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP) | 80 | 70 | 5 | ME & YOU—Younghearts (V. Bullock, H. Pratt), 20th Century 2080 (Malandi/Unichappell, BMI) |
| 14 | 13 | 9 | I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI) | 46 | 66 | 4 | SWEET LADY—Moments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI) | 81 | — | 1 | LOVE IS THE MESSAGE—MFSS (K. Gamble, L. Huff), Philadelphia International 7-3547 (Columbia) (Mighty Three, BMI) |
| 15 | 19 | 8 | MY LOVE—Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI) | 47 | 54 | 5 | BINGO—Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI) | 82 | 78 | 4 | STOP DOGGIN' ME—Hot Sauce (B. Crutcher, D. Davis, A. Snyder), Volt 4109 (Columbia) (East/Memphis/Groovesville, BMI/Conquistador, ASCAP) |
| 16 | 9 | 10 | SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tama 54247 (Motown) (Stone Diamond, BMI) | 48 | 41 | 12 | I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials (J. Davis), Avco 1640 (Mighty Three, BMI) | 83 | 84 | 4 | CIRCUITS OVERLOADED—Inez Foxx (J. Banks, E. Marion, H. Thigpen), Volt 4107 (Columbia) (East/Memphis, BMI) |
| 17 | 16 | 10 | I WISH IT WAS ME YOU LOVED—Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI) | 49 | 73 | 2 | HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 14715 (Bushka, ASCAP) | 84 | 88 | 3 | WATERBED (Part 1)—LTG Exchange (W. Chiles, M. Barton), Wand 11275 (Scepter) (Colgems, BMI) |
| 18 | 10 | 10 | TOO LATE—Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI) | 50 | 55 | 7 | WHAT GOES AROUND (Comes Around)—Black Ivory (A. Jones, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI) | 85 | 91 | 2 | THE IMPEACHMENT STORY—Steel, Jake & Jeff (Not Listed), Peach-Mint 6065 (Sound Ideas, BMI) |
| 19 | 27 | 7 | TELL ME SOMETHING—Barus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP) | 51 | 67 | 4 | YOUR LOVE IS PARADISE—Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI) | 86 | 99 | 2 | THAT'S HOW IT GOES—Bloodstone (W. Draffen Jr.), London 1055 (Crystal Jukebox, BMI) |
| 20 | 24 | 6 | BALLERO—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP) | 52 | 43 | 9 | A FUNKY SONG—Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI) | 87 | — | 1 | NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Aimo/Preston, ASCAP) |
| 21 | 26 | 5 | MIDNIGHT AND YOU—Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI) | 53 | 85 | 2 | KALIMBA STORY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagfire, BMI) | 88 | 98 | 2 | I REALLY GOT IT BAD FOR YOU—Persuasions (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI) |
| 22 | 28 | 7 | SECRETARY—Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI) | 54 | 59 | 16 | MAKE UP FOR LOST TIME—Montclairs (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI) | 89 | 92 | 3 | ON THE VERGE OF GETTING ON—Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI) |
| 23 | 35 | 4 | FEEL LIKE MAKING LOVE—Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI) | 55 | 44 | 9 | WHERE DO WE GO FROM HERE—Trammps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI) | 90 | — | 1 | YOU BRING OUT THE BEST IN ME—Natural Four (L. Hutson, M. Hawkins), Curton 2000 (Buddah) (Silent Giant/Aopa, ASCAP) |
| 24 | 30 | 5 | GOOD THINGS DON'T LAST FOREVER—Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI) | 56 | 46 | 10 | BEHIND CLOSED DOORS—Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI) | 91 | 97 | 2 | TAKE YOUR PLEASURE WHERE YOU FIND IT—Wilson Pickett (P. Butterfield, B. Charles), RCA 0309 (Street People Songs, ASCAP) |
| 25 | 40 | 4 | KUNG FU—Curtis Mayfield (C. Mayfield), Curton 1999 (Buddah) (Camad, BMI) | 57 | 76 | 3 | DANCE MASTER—Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight-Nine, BMI) | 92 | — | 1 | DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (W. Pickett, B. Shapiro), Motown 1296 (Erva, BMI) |
| 26 | 18 | 10 | WILDFLOWER—New Birth (Edwards Richardson), RCA 0265 (Edsel & Aloud, BMI) | 58 | 63 | 5 | YOU GOT TO KEEP ON BUMPIN'—K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI) | 93 | 95 | 3 | FEAR NO EVIL—The Mission (O'Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI) |
| 27 | 21 | 11 | IT'S BETTER TO HAVE (And Don't Need)—Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmop, BMI) | 59 | 72 | 3 | BLOW YOUR WHISTLE—Soul Searchers (C. Brown, M. Kidd), Sussex 517 (Interior, BMI) | 94 | — | 1 | TAKE THE TIME TO TELL HER—Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP) |
| 28 | 31 | 8 | WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP) | 60 | 47 | 9 | IT'S HER TURN TO LIVE—Smokay Robinson (W. Robinson, M. Tarplin), Tama 54246 (Motown) (Tama/Jobete, ASCAP) | 95 | 80 | 5 | EVERYBODY PARTY ALL NIGHT—Chairman Of The Board (General Johnson, J. Bowen), Invictus 71268 (Columbia) (Gold Forever, BMI) |
| 29 | 38 | 5 | HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Auger), RCA 0305 (Blackwood, BMI) | 61 | 48 | 19 | DANCING MACHINE—The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI) | 96 | — | 1 | I NEED IT JUST AS BAD AS YOU—Laura Lee (E. Holland, B. Holland, R. Wylie), Invictus 1264 (Columbia) (Gold Forever, BMI) |
| 30 | 20 | 13 | SIDESHOW—Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI) | 62 | 45 | 12 | WONDERFUL—Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI) | 97 | 90 | 3 | EVERYTHING I WANT I SEE IN YOU—J.R. Bailey (Bailey, Williams, Kent), MAM 3639 (London) (Management Agency/A Dish-A-Tunes, BMI) |
| 31 | 39 | 5 | LOVE TRAIN (Part One)—Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI) | 63 | 53 | 17 | LET'S GET MARRIED—Al Green (A. Green), Hi 45-2262 (London) (Jec/Al Green, BMI) | 98 | 89 | 4 | 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) |
| 32 | 37 | 6 | CHOOSING UP ON YOU—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI) | 64 | 69 | 4 | MAIN LINE—Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick O'Val, ASCAP) | 99 | — | 1 | DO IT BABY—Miracles (F. Perren, C. Varlan), Tama 54248 (Motown) |
| | | | | 65 | 60 | 6 | LYING TO MYSELF—Delfonics (W. Hart), Philly Groove 184 (Bell) (Nickel Shoe, BMI) | 100 | 81 | 5 | ELLA WEEZE—Leroy Hutson (L. Hutson, M. Hawkins), Curton 1996 (Buddah) (Silent Giant/AOPA, ASCAP) |

JULY 13, 1974, BILLBOARD

Gladys Knight & THE PIPS
PERFECTION IN PERFORMANCE, INC.

DIRECTION-MANAGEMENT
SIDNEY A. SEIDENBERG, INC.

1414 Avenue of the Americas
New York, N.Y. 10019
(212) 421-2021

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 **BAD COMPANY, Island:** WRAS-FM, KZAP-FM, KFMV-FM, WMMR-FM, KSHE-FM, WOUR-FM, WSDM-FM, WKNT-FM, KLOL-FM
- NETTY GRITTY DIRT BAND, STARS AND STRIPES FOREVER, United Artists:** WBEU-FM, WPRB-FM, WRAS-FM, KGB-FM, KFMV-FM, WORJ-FM, WNEW-FM, KCFR-FM, KLOL-FM
- GRATEFUL DEAD, FROM MARS HOTEL, Grateful Dead:** KGB-FM, WRAS-FM, CHUM-FM, KFMV-FM, KSHE-FM, KZAP-FM, WQUR-FM, WBAB-FM, WNEW-FM
- 2 **AMERICA, HOLIDAY, Warner Bros.:** KTMS-FM, WNEW-FM, WNOE-FM, CHUM-FM, WBEU-FM
- ELVIN BISHOP, LET IT FLOW, Capricorn:** KZAP-FM, KFMV-FM, KSHE-FM, WPRB-FM, WBAB-FM
- JIMMY CLIFF, STRUGGLING MAN, Island:** KZAP-FM, KLOL-FM, WOUR-FM, WPRB-FM, KFMV-FM
- 3 **JIM DAWSON, RCA:** WOUR-FM, WBAB-FM, KPRI-FM, WBEU-FM
- FLYING BURRITO BROS., FLY CLOSE UP THE HONKY TONKS, A&M:** WPLR-FM, KZAP-FM, WRRN-FM, WBEU-FM
- GRINDER SWITCH, HONEST TO GOODNESS, Capricorn:** KFMV-FM, WVVS-FM, WOUR-FM, WNEW-FM
- HEARTSFIELD, THE WONDER OF IT ALL, Mercury:** WORJ-FM, WRAS-FM, KSHE-FM, WSDM-FM
- BOB JAMES, ONE, CTI:** KOME-FM, KZAP-FM, WRAS-FM, KJLH-FM
- ETTA JAMES, COME A LITTLE CLOSER, Chess:** KZAP-FM, KJLH-FM, WOUR-FM, WPRB-FM
- SYRETTA, Motown:** KTMS-FM, WOUR-FM, KZAP-FM, KJLH-FM
- 10 **C.C., SHEET MUSIC, U.K.:** KLOL-FM, WSDM-FM, KZAP-FM, WMMB-FM
- URIAH HEEP, WONDERWORLD, Warner Bros.:** WORJ-FM, KTMS-FM, WNEW-FM, WBEU-FM
- WENDY WALDMAN, GYPSY SYMPHONY, Warner Bros.:** WPLR-FM, KTMS-FM, KOME-FM, KFMV-FM
- 4 **ERIC CLAPTON, 461 OCEAN BLVD., RSO:** WSDM-FM, KGB-FM, WOUR-FM
- MATTHEW FISHER, I'LL BE THERE, RCA:** WORJ-FM, WBAB-FM, WRAS-FM
- GAP BAND, MAGICANS HOLIDAY, Shelter:** WQWT-FM, WVVS-FM, CHUM-FM
- MARVIN GAYE, LIVE, Motown:** KJLH-FM, KZAP-FM, WBAB-FM
- JOHN KLEMMER, MAGIC AND MOVEMENT, Impulse:** KCFR-FM, WKTK-FM, KLOL-FM
- MURRAY McLAUCHAN, DAY TO DAY DUST, Epic:** WVVS-FM, WQWT-FM, WPRB-FM
- HUGH MASEKELA, I AM NOT AFRAID, Blue Thumb:** KZAP-FM, KJLH-FM, WPRB-FM
- NAZARETH, RAMPANT, (Import) Mooncrest:** WNEW-FM, KOME-FM, CHUM-FM
- DUKE WILLIAMS AND THE EXTREMES, FANTASTIC FEDORA, Capricorn:** WPLR-FM, WOUR-FM, WPRB-FM
- 5 **ASHFORD AND SIMPSON, I WANNA BE SELFISH, Warner Bros.:** WPLR-FM, WNEW-FM
- BRIAN AUGER, GENESIS, Polydor:** KCFR-FM, KJLH-FM

- BOBBY BLUE BLAND, DREAMER, ABC:** KZAP-FM, WOUR-FM
- SANDY BULL, THE ESSENTIAL SANDY BULL, Vanguard:** WPLR-FM, KCFR-FM
- PAUL DAVIS, RID'EM COWBOY, Bang:** KOME-FM, WSDM-FM
- SANDY DENNY, LIKE AN OLD FASHIONED WALTZ, Island:** CHUM-FM, KZAP-FM
- CHARLES EARLAND, LEAVING THIS PLANET, Prestige:** KCFR-FM, KJLH-FM
- IMPRESSIONS, FINALLY GOT MYSELF TOGETHER, Curton:** WRRN-FM, KJLH-FM
- DAVE LEIBMAN, LOOKOUT FARM, ECM/Polydor:** KCFR-FM, WPRB-FM
- MAN, RHINOS, WINOS AND LUNATICS, United Artists:** WBAB-FM, WRAS-FM
- SOUTHER, HILLMAN AND FURAY BAND, Asylum:** WMMR-FM, WBAB-FM
- JOHN STEWART, PHOENIX CONCERTS LIVE, RCA:** KQIV-FM, CHUM-FM
- THREE MAN ARMY, TWO, Warner Bros.:** KOME-FM, KEFC-FM
- MARY TRAVERS, CIRCLES, Warner Bros.:** KTMS-FM, WORJ-FM
- VARIOUS ARTISTS, THE DRUMS, Impulse:** KCFR-FM, KJLH-FM
- DARRY WAY'S WOLF, London:** KCFR-FM, WBEU-FM
- JIM WEBB, LAND'S END, Asylum:** WQWT-FM, KTMS-FM
- 6 **GATO BARBIERI, YESTERDAYS, Flying Dutchman:** WRAS-FM
- BREWER AND SHIPLEY, Capitol:** WNOE-FM
- CAPT. LOCKHEED AND THE STAR-FIGHTERS, (Import) United Artists:** WOUR-FM
- CHI-LITES, TOBY, Brunswick:** KUTE-FM
- CLIFTON CHENIER, OUT WEST, Arhoolie:** KCFR-FM
- JEFFERY COMANOR, Epic:** KZAP-FM
- JOHN COLTRANE, THE AFRICA BRASS SESSION #2, ABC/Impulse:** KJLH-FM
- BETTY CRUTCHER, LONG AS YOU LOVE ME, Enterprise:** KJLH-FM
- CYMANDE, PROMISED HEIGHTS, Janus:** WVVS-FM
- WILLIAM DE VAUGHN, BE THANKFUL FOR WHAT YOU GOT, Roxbury:** KJLH-FM
- DR. MUSIC, BEDTIME STORY, GRT:** CHUM-FM
- GEORGE DUKE, FACES IN REFLECTION, MPS Stereo:** KJLH-FM
- STEVE EATON, HEY, MR. DREAMER, Capitol:** WRAS-FM
- ELF, CARLINA COUNTY BALL, (Import) EMI:** WOUR-FM
- JOHN FAHEY, THE ESSENTIAL JOHN FAHEY, Vanguard:** KCFR-FM
- BRYAN FERRY, THESE FOOLISH THINGS, Atlantic:** WMMR-FM
- HENRY FRANKLIN, THE SKIPPER AT HOME, Black Jazz:** KCFR-FM
- RON GARNER, RCA:** WVVS-FM

- DON SUGARCANE HARRIS, I'M ON YOUR SIDE, BASF:** KZAP-FM
- JOE HENDERSON, ELEMENTS, Milestone:** WQWT-FM
- FREDDY HUBBARD AND STANLEY TURRENTINE, IN CONCERT, CTI:** WRAS-FM
- HUES CORP., FREEDOM FOR THE STALLION, RCA:** KUTE-FM
- THE INCREDIBLE STRING BAND, HARD ROPE AND SILKEN TWINE, Reprise:** KCFR-FM
- CHRIS JAGGER, ADVENTURES OF VALENTINE VOX, Asylum:** KZAP-FM
- WAYLON JENNINGS, THIS TIME, RCA:** KZAP-FM
- LINDA LEWIS, HEART STRINGS, Warner Bros.:** KTMS-FM
- KEN LITTLE, SOLO, Dharma:** WKNT-FM
- LUCIFER'S FRIEND, WHERE THE CROUPIES KILLE THE BLUES, Vertigo:** WKNT-FM
- MCCRARY, Cats Eye:** KJLH-FM
- MEGAN McDONOUGH, SKETCHES, Wooden Nickel:** WORJ-FM
- DAVE MASON, BEST OF, CHUM-FM**
- JAE MASON, CROSSROADS, Buddah:** KFMV-FM
- THE BEST OF THE MOVE, A&M:** KGB-FM
- MICHAEL MURPHY, WBEU-FM**
- NEW YORK DOLLS, TOO MUCH TOO SOON, Mercury:** WNOE-FM
- FREDA PAYNE, PAYNE AND PLEASURE, ABC:** KJLH-FM
- PERSUADERS, BEST THING THAT EVER HAPPENED, Avco:** KUTE-FM
- JERRY RIOPELLE, SAVING GRACE, ABC:** KFMV-FM
- SEVENTH WAVE, THINGS TO COME, Gull:** WKNT-FM
- EARL SCRUGGS REVUE, ROCK 'IN CROSS THE COUNTRY, Columbia:** KFMV-FM
- BOB SIEGLER, SEVEN, WNOE-FM**
- NINA SIMON, IT IS FINISHED, RCA:** KJLH-FM
- SPARKS, KIMONO MY HOUSE, Island:** WKNT-FM
- JAMES LEE STANLEY, THREES A CHARM, Wooden Nickel:** KTMS-FM
- NINO TEMPO AND THE FIFTH AVE SAX, COME SEE ME ROUND MIDNIGHT, A&M:** KZAP-FM
- MICHAEL UREANIAK GROUP, INACTIN, Spiegelei:** WKNT-FM
- UTOPIA, United Artists:** WBAB-FM
- EBERHARD WEBER, THE COLORS OF CHLOE, ECM/Polydor:** KCFR-FM
- BOB WILLIS AND HIS TEXAS PLAYBOYS, FOR THE LAST TIME, United Artists:** WPRB-FM

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

- | | |
|---|---|
| ATLANTA, GA.: WRAS-FM, Drew Murray; 1, 3, 4, 5, 6 | PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 3, 5, 6 |
| BABYLON, N.Y.: WBAB-FM, Malcolm Davis; 1, 2, 3, 4, 5, 6 | PORTLAND, OR.: KQTV-FM, Larry Scott; 5 |
| BALTIMORE, MD.: WKTK-FM, Joe Buccheri; 1, 2, 3, 4, 5, 6 | PRINCETON, N.J.: WPRB-FM, Daisann McLane; 1, 2, 3, 4, 5, 6 |
| BEAUFORT, S.C.: WBEU-FM, Andy Clayton; 1, 2, 3, 5, 6 | SACRAMENTO, CA.: KZAP-FM, Robert Williams; 1, 2, 3, 4, 5, 6 |
| CHICAGO, ILL.: WSDM-FM, Burt Burdeem; 1, 3, 4, 5 | SAN DIEGO, CA.: KGB-FM, Art Schroeder; 1, 4, 6 |
| COMPTON, CA.: KJLH-FM, Rod McGrew; 3, 4, 5, 6 | SAN DIEGO, CA.: KPRI-FM, Mike Harrison; 3 |
| DENVER, COLO.: KCFR-FM, Bob Stecker; 1, 4, 5, 6 | SAN JOSE, CA.: KOME-FM, Cliff Feldman; 3, 4, 5 |
| EUGENE, ORE.: KFMV-FM, Janice Whitaker; 1, 2, 3, 6 | SANTA BARBARA, CA.: KTMS-FM, Mike Stallings; 1, 2, 3, 5, 6 |
| HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 2, 3, 4 | ST. LOUIS, MO.: KSHE-FM, Shelley Grafman; 1, 2, 3 |
| KENT, OHIO: WKNT-FM, Harry Suttmiller; 1, 6 | TOLEDO, OHIO: WQWT-FM, Dave Lonco; 4, 5, 6 |
| LOS ANGELES, CA.: KUTE-FM, Lucky Pierre; 6 | TORONTO, CANADA: CHUM-FM, Benjy Karch; 1, 2, 4, 5, 6 |
| NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 3, 4, 5 | UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 5, 6 |
| NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong; 1, 2, 6 | VALDOSTA, GA.: WVVS-FM, Bill Tullis; 3, 4, 6 |
| NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 3, 4, 5 | WARREN, PA.: WRRN-FM, Max Patch; 3, 5 |
| NORFOLK, VA.: WQWT-FM, Larry Dinger; 4 | WACO, TEXAS: KEFC-FM, Doug Thurman; 5 |
| ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 3, 4, 5, 6 | |

Bubbling Under The HOT 100

- | | |
|--|---|
| 101—DON'T CHANGE HORSES (In The Middle Of The Stream), Tower Of Power, Warner Bros. 7828 | 106—THE MAN YOU ARE IN ME, Janis Ian, Columbia 46034 |
| 102—RIVER'S RISIN', Edgar Winter, Epic 11143 (Columbia) | 107—GET OUT OF DENVER, Bob Seger, Palladium 1205 (Warner Bros.) |
| 103—ONE MAN BAND, Leo Sayer, Warner Bros. 7824 | 108—SUPER COOL, Kiki Dee, MCA 40256 |
| 104—WALL STREET SHUFFLE, 10 C.C., UK 53107 (London) | 109—SUGAR BABY LOVE, The Rubettes, Polydor 15089 |
| 105—CLAP FOR THE WOLDMAN, Guess Who, RCA 0324 | 110—RINGS, Reuben Howell, Motown 1305 |

Bubbling Under The Top LP's

- | | |
|--|--|
| 201—ELVIN BISHOP, Let It Flow, Capricorn CP 0134 (Warner Bros.) | 206—ASHFORD & SIMPSON, I Wanna Be Selfish, Warner Bros. BS 2789 |
| 202—RENAISSANCE, Turn Of The Cards, Sire SAS 7502 (Famous) | 207—HUBERT LAWS, In The Beginning, CTI CTX 3+3 |
| 203—SMOKEY ROBINSON AND THE MIRACLES, Anthology, Motown M 793 R3 | 208—SANDY DENNY, Like An Old Fashioned Waltz, Island SW-9340 (Capitol) |
| 204—ROBERT HUNTER, Tales Of The Great Rum Runners, Round RX 101 (London) | 209—ACE SPECTRUM, Inner Spectrum, Atlantic SD 7299 |
| 205—LANI HALL, Sundown Lady, A&M SP 4359 | 210—MARIE OSMOND, In My Little Corner Of The World, MGM M3G 4944 |

Billboard Soul LP's

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| This Week | Last Week | Weeks on Chart | *STAR Performer—LP's registering greatest proportionate upward progress this week | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|-----------|-----------|----------------|---|
| ★ 3 | 11 | 31 | 33 | 25 | ★ 31 | 25 | LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia) |
| 2 | 1 | 6 | 32 | 12 | ★ 32 | 30 | THE PAYBACK James Brown, Polydor PD2-3007 |
| 3 | 5 | 24 | 33 | 34 | ★ 33 | 29 | 1990 Temptations, Gordy G-966V1 (Motown) |
| 4 | 4 | 35 | 34 | 21 | ★ 34 | 14 | + 'JUSTMENTS Bill Withers, Sussex SRA 8032 |
| 5 | 7 | 11 | 35 | 38 | ★ 35 | 4 | THE BLACKBYRDS Fantasy F-9444 |
| ★ 8 | 6 | 36 | 28 | 11 | ★ 36 | 11 | ANTHOLOGY Smokey Robinson & The Miracles, Motown M793 R3 |
| ★ 10 | 7 | 37 | 27 | 8 | ★ 37 | 27 | THAT'S HOW LONG I'LL BE LOVING YOU Bunny Sigler, Philadelphia International KZ 32859 (Columbia) |
| 8 | 9 | 14 | 38 | 35 | ★ 38 | 34 | WAR OF THE GODS Billy Paul, Philadelphia International KZ 32409 (Columbia) |
| 9 | 2 | 16 | 39 | 36 | ★ 39 | 36 | LET'S GET IT ON Marvin Gaye, Tamia T 329 V1 (Motown) |
| 10 | 6 | 16 | 40 | 51 | ★ 40 | 51 | INNER SPECTRUM Ace Spectrum, Atlantic SD 7299 |
| ★ 16 | 37 | 41 | — | 1 | ★ 41 | — | ANTHOLOGY Diana Ross & The Supremes, Motown M9-794A3 |
| ★ 18 | 8 | 42 | 42 | 13 | ★ 42 | 42 | SCRATCH The Crusaders, Blue Thumb BTS 6010 |
| ★ 23 | 48 | 43 | 48 | 2 | ★ 43 | 48 | LIVE IN EUROPE Billy Paul, Philadelphia International KZ 32952 (Columbia) |
| 14 | 11 | 15 | 44 | 52 | ★ 44 | 52 | BLACKS AND BLUES Bobbi Humphrey, Blue Note BN LA 142-G (United Artists) |
| 15 | 17 | 12 | 45 | 49 | ★ 45 | 49 | I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia) |
| ★ 20 | 4 | 46 | 39 | 12 | ★ 46 | 39 | MEETING OF THE MINDS Four Tops, Dunhill DSD 50166 |
| 17 | 13 | 18 | 47 | 44 | ★ 47 | 44 | BACK TO OAKLAND Tower Of Power, Warner Bros. BS 2749 |
| 18 | 14 | 12 | 48 | 50 | ★ 48 | 50 | NATURAL FOUR Curton CRS 8600 (Buddah) |
| 19 | 19 | 11 | 49 | 45 | ★ 49 | 45 | DRAMATICALLY YOURS Ron Banks And The Dramatics, Volt VOS 9501 (Columbia) |
| ★ 29 | 23 | 50 | — | 1 | ★ 50 | — | MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494 |
| 21 | 22 | 39 | 51 | 41 | ★ 51 | 41 | THE DELLS Cadet CA 50046 (Chess/Janus) |
| 22 | 26 | 6 | 52 | 54 | ★ 52 | 54 | BINGO Whispers, Janus JXS-70061 (Chess/Janus) |
| 23 | 24 | 29 | 53 | 56 | ★ 53 | 56 | BEST THING THAT EVER HAPPENED TO ME Persuaders, Atco SD 7046 |
| ★ 25 | 43 | 2 | 54 | 57 | ★ 54 | 57 | US Maceo, People PE 6601 (Polydor) |
| ★ 26 | 32 | 17 | 55 | 58 | ★ 55 | 58 | KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440 |
| 27 | 31 | 4 | 56 | 47 | ★ 56 | 47 | MORE THAN BEFORE Persuaders, A&M SP 3635 |
| 28 | 15 | 23 | 57 | 59 | ★ 57 | 59 | MARTHA REEVES MCA 414 |
| 29 | 30 | 5 | 58 | — | ★ 58 | — | FRICTION Soul Children, Stax STS 5507 (Columbia) |
| ★ 30 | 37 | 9 | 59 | 46 | ★ 59 | 46 | BLOOD BROTHER Gene Redding, Haven ST-9200 (Capitol) |
| | | | 60 | — | ★ 60 | — | TOBY Chi-Lites, Brunswick BL 754200 |

Easy Listening

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|---|
| 1 | 1 | 7 | ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP) |
| 2 | 3 | 9 | HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP) |
| 3 | 8 | 5 | YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP) |
| 4 | 6 | 11 | COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI) |
| 5 | 5 | 10 | WEAVE ME AT THE SUNSHINE/I DON'T KNOW WHAT HE TOLD YOU Perry Como, RCA 0274, (Donert, Roncom, ASCAP) |
| 6 | 2 | 14 | IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI) |
| 7 | 9 | 10 | THE AIR THAT I BREATHE The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP) |
| 8 | 4 | 13 | YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclen, BMI) |
| 9 | 11 | 9 | PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP) |
| 10 | 7 | 15 | SUNDOWN Gordon Lightfoot, Reprise 1194 (Moose, CAPAC) |
| 11 | 17 | 7 | TRAIN OF THOUGHT Cher, MCA 40245, (WB, ASCAP) |
| 12 | 10 | 12 | YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI) |
| 13 | 14 | 12 | GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP) |
| 14 | 19 | 6 | IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI) |
| 15 | 12 | 17 | OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP) |
| 16 | 13 | 10 | I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Music Of The Times Music, ASCAP) |
| 17 | 20 | 8 | YOU'LL NEVER KNOW Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP) |
| 18 | 15 | 18 | HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI) |
| 19 | 21 | 6 | LOVE'S THEME Andy Williams, Columbia 46049 (Sa-Vette/January, BMI) |
| 20 | 23 | 5 | WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP) |
| 21 | 25 | 7 | RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP) |
| 22 | 16 | 14 | I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP) |
| 23 | 29 | 3 | FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI) |
| 24 | 22 | 18 | ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI) |
| 25 | 28 | 5 | ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI) |
| 26 | 26 | 7 | KING OF NOTHING Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI) |
| 27 | 30 | 6 | THIS SONG IS DRIVING ME CRAZY Tom T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI) |
| 28 | 24 | 9 | BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS) |
| 29 | 31 | 5 | IF YOU GO AWAY Terry Jacks, Bell 467 (E.B. Marks, BMI) |
| 30 | 34 | 2 | CALL ON ME Chicago, Columbia 46062 (Big Elk, ASCAP) |
| 31 | 32 | 5 | BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP) |
| 32 | 35 | 4 | MOONLIGHT SERENADE Deodato, MCA 40252 (Robbins, ASCAP) |
| 33 | 38 | 3 | ROCK YOUR BABY George McCrae, TK 1004 (Sherlyn, BMI) |
| 34 | 36 | 4 | WHEN THE MORNING COMES Hoyt Axton, A&M 1497 (Lady Jane, BMI) |
| 35 | 41 | 2 | YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI) |
| 36 | 37 | 7 | FLIGHT 309 TO TENNESSEE Vicki Britton, Bell 45,453 (Peso, Mighty U.S.A., BMI) |
| 37 | 39 | 4 | THE MAN YOU ARE IN ME Janis Ian, Columbia 46034 (Frank, ASCAP) |
| 38 | 45 | 2 | DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Leeds, ASCAP) |
| 39 | 44 | 3 | YOU CAN'T BE A BEACON (If Your Light Don't Shine) Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP) |
| 40 | 42 | 4 | GOODBYE Rex Allen Jr., Warner Bros. 7788 (Tree, BMI) |
| 41 | 43 | 4 | MAKIN' THE BEST OF A BAD SITUATION Dick Feller, Asylum 11037 (Tree, BMI) |
| 42 | 46 | 3 | IT COULD HAVE BEEN ME Sami Jo, MGM 7034 (Senor, ASCAP) |
| 43 | 40 | 6 | ROCK AND ROLL HEAVEN Righteous Brothers, Haven 7002 (Capitol) (Zapata/E.H. Morris/Caesar's, ASCAP) |
| 44 | 50 | 2 | (YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI) |
| 45 | 48 | 2 | SIDESHOW Blue Magic, Atco 6961 (Friday's Child/Poo-Poo Six Strings, BMI) |
| 46 | 47 | 3 | LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP) |
| 47 | 49 | 2 | SECOND AVENUE Tim Moore, A Small Record Co. 0601 (Famous) (Burlington/Andustin, ASCAP) |
| 48 | - | 1 | ROCK ME GENTLY Andy Kim, Capitol 3895 (Joachim, BMI) |
| 49 | - | 1 | CANNED MUSIC Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP) |
| 50 | - | 1 | BE MY DAY The Cats, Fantasy 727 (Prodigal Son, BMI) |

JULY 13, 1974, BILLBOARD

Classical

Argo Releases Emphasize Broad Repertoire Scope

By ROBERT SOBEL

NEW YORK—Some 40 releases are earmarked for release by the London Imports family of labels during the 1974/75 season, Leo H. Hofberg, general manager of Argo Sight & Sound, has announced. Although they represent approxi-

mately the same number of releases issued by Argo as compared to the previous season, they emphasize the meticulous manner in which Argo chooses its repertoire.

"Our approach to what we release methodical rather than haphazard. Every release has a reason and is geared for a gradual upgrade regarding sales. Also, we attempt to release repertoire broad in scope whether it be of historic interest such as a continuation of the Gulbenkian Foundation series of contemporary music or anthologies of Negro poetry, or be they works by new performers such as Anthony Rooley and James Tyler, Tim Walker, or works performed by The Music Party, Christopher Hogwood or a

record of Henze conducting his own selections with the London Sinfonietta.

"Our aim, also, is to see that each record is given as close to a definitive interpretation as possible. The basic element not to duplicate the repertoire."

Hofberg also sees his contemporary releases as an "investigation of the contemporary and avant-garde based on a comprehensive rather than a spasmodic approach."

As examples of the broad range utilized by Argo, Hofberg also cited releases in the Argo drama series such as "Murder in the Cathedral" by T.S. Eliot; Christopher Marlowe's "Dr. Faustus" and "Waiting for Godot" by Samuel Becket, all performed by the Royal Shakespeare Company. In the Das Alte Werk-Telefunken releases, Hofberg accented Monteverdi's "Coronation of Popea," featuring the Concentus Musicus, Vienna, directed by Nikolaus Harnoncourt, and the Prague Madrigalists performing de Victoria's "Three Motets and the Officium Defunctorum."

Children's spoken word records are also scheduled, according to Hofberg, who said that seven records were blueprinted with 15 others projected. Already set are "The Little Prince," ready by Peter Ustinov, and Richard Burton doing "Black Beauty."

Hofberg said that the 40 releases were already scheduled and did not include projected releases. The latter, he says, will probably represent an increase over last year.

The London Imports family consists of Argo, L'Oiseau-Lyre, Telefunken and Das Alte Werk.

Catalog By NMDS

NEW YORK—The New Music Distribution Service, division of the Jazz Composer's Orchestra Assn., has issued its new catalog, 78 pages listing 220 albums from 53 labels. Each album cover is reproduced in miniature and each record is described. The catalog is priced at 50 cents per copy.

A new label to be handled by NMDS is WATT, started by Carla Bley and Michael Mantler. The label will release four albums per year and may be obtained at NMDS at \$5.00 each plus handling. First record is Ms. Bley's "Tropic Appetites." NMDS is offering a special 10 percent discount until Labor Day. Any record for \$4.50; doubles \$7.20; JCOA records are \$4.50, \$7.20 and \$9.00 for one, two and three-record albums.

Segovia, RCA Deal

NEW YORK—RCA Records has signed a licensing deal with Discos Movieplay, Spanish record firm, for Andres Segovia product. Segovia is under exclusive contract to Movieplay. He had been signed to Decca-MCA for more than 20 years. Segovia's debut record, "My Favorite Spanish Encores," is due for release this month under the new arrangement.

Classical Notes

Guitarist Christopher Parkening suffered injury to right arm and canceled concert in London with London Symphony Orchestra. Injury also forced postponement of recording "Rodrigo Concierto d' Aranjuez" for EMI, work he was to play at concert. ... Westminster repressed "Norma" with Beverly Sills. ... Orion Records released Third Concerti of Kabalevsky and Anton Rubinstein, played by pianist Robert Preston and the Westphalia Symphony conducted by Paul Freeman. ... BASF in England recently launched a dial-a-disc test, putting a record sampler of classical music on

the post office's dial-a-disc system. Promotion has been a success, according to a BASF spokesman.

Want to be a concert manager? Baltimore Symphony and University of Maryland have initiated an arts management intern program. Course runs for six weeks during summer. ... Phonogram producer Volker Straus to London for two recording sessions. Colin Davis will conduct the BBC Symphony in Beethoven's No. 6; the other is by Stephen Bishop playing Beethoven Bagatelles. ... San Diego attorney William Jenkins elected president of the San Diego Symphony Orchestra Assn. ... Mostly Mozart Festival to present 30 concerts at Avery Fisher Hall beginning July 22 through Aug. 24. Artists include Lily Kraus, Anthony Newman, Jean-Pierre Rampal, Alicia de Larrocha, Robert Shaw and Elaine Bonazzi. Concerts have been extended to five weeks.

ROBERT SOBEL

'Vixen' Takes Two Awards

PRAGUE—A new complete recording of one of the most popular Janaceks operas, "Cunning Little Vixen," with the ensemble of the Prague National theatre under conductor B. Gregor, was awarded two important international prizes. The first was the Paris Academy Charles Cross Prize, the second was the prize of the Ministry of Culture of Japan, given each year to one Japanese record company only for outstanding achievements in the sphere of music culture. Nippon Columbia, who is distributing this Supraphon recording in Japan, won the prize this year.

The first complete recording of this opera, produced by Supraphon in 1962, also got the Charles Cross Academy award at that time. Another Charles Cross Award went to Josef Suk's five-LP set of complete works for violin and orchestra by Mozart. The soloist is backed by the Prague Chamber Orchestra under conductor Libor Hlavacek. The recording originated in coproduction between Ariola and Supraphon.

Famous Begins Sireworks Plan

NEW YORK—Famous Music has launched a sales, promotion and marketing program to spur the recent releases of new albums by the Climax Blues Band and Renaissance on Sire Records.

The campaign, called Sireworks, will be kicked off with posters, T-shirts and stickers promoting Climax's latest album, "Sense of Direction." Tarot cards and stickers will be used for "Turn of the Card," Renaissance's newest work.

Sireworks will also include extensive consumer advertising to be purchased in selected major markets when Renaissance begins its third U.S. tour July 19 and when the Climax returns to the states in August. Trade ads are also being used.

Col Continues Its Series on Schoenberg

NEW YORK—Columbia Records continues its series the Complete Music of Arnold Schoenberg with Volumes 9 and 10. These will be "Moses and Aaron" and "Gurrelieder."

Both recordings will be conducted by Pierre Boulez and the BBC Orchestra and Chorus. "Gurrelieder" will be performed by Pierre Boulez on July 21 at the Promenade Concerts with soloists Jess Thomas and Marita Napier. The recording will take place in October. "Moses and Aaron" will receive a concert performance by Pierre Boulez at the BBC featuring Richard Cassily and Gunther Reich in December. The recording will take place immediately after the performance and will be released worldwide early in 1975.

According to Masterworks a&r director Thomas Frost, the Complete Music of Arnold Schoenberg will be continued in 1975 with the "Five String Quartets," performed by the Juilliard String Quartet.

Philips List Raised

NEW YORK—Philips Records has raised its suggested list price, effective July 1, from \$6.98 to \$7.98. Mercury's Golden Import series remains at \$6.98.

2 CBS Chains Extend Project

By PAUL JAULUS

NEW YORK—Pacific Stereo and Discount Records, which recently announced a pilot joint management operation in Chicago (Billboard, June 1), are experimenting further at locations in California and Texas.

Both chains are owned by CBS, which formed the Retail Stores Division headed by Tom Anderson in January.

Since that time, Discount Records has been involved as a rackjobber for 11 Pacific Stereo stores in Southern California. As of June 1, the division's Jim Black notes that Discount has leased the 11 record departments as a further test—but not under the Discount Records name.

If the results are positive under the lease arrangement, the test will be extended to Pacific's 17 Northern California locations.

At Discount Records stores in Texas, a new Discount stereo components catalog is being tested with software customers. Its acceptance will also be watched closely for possible expansion by newly named merchandising director Tom Seaman and national advertising director Michael Summers.

Superscope Will Move Into New Home by July '75

LOS ANGELES—Superscope will move into new headquarters combining all major facets of its manufacturing done in the United States around July of 1975.

Construction work just begun has been halted by a strike of carpenters. The building will be located on 29 acres in Sun Valley, a San Fernando Valley location which already houses all its departments spread over several buildings.

The new facility will house engineering, manufacturing, warehousing, shipping and corporate offices.

The two-story building will be adjacent to a rail spur. Superscope speaks of a "park-like" atmosphere characterizing the landscape.

2 MORE SITES SET

EIA/CEG Opens Fourth School

NEW YORK—The Electronic Industries Assn./Consumer Electronics Group (EIA/CEG) officially opened its fourth electronic opportunity training school last month on Chicago's southwest side.

Two more locations, designed to provide minority groups with instruction in servicing consumer electronics, are expected to be in operation by year's end at Los Angeles and Miami, EIA/CEG assistant staff vice president Gene Koschella says.

Since the first school opened in Detroit about two years ago, more than 100 students have graduated from the intensive 800-hour instruction course spanning about 48 weeks.

Four groups have finished in Detroit; a second school at Hickory, N.C., graduated its first class four months ago, and the third on the Voorhees Campus of New York Community College saw its first graduating class get diplomas July 1.

The newest location at the Industrial Skill Center is operating in conjunction with the Chicago Board of

Meriton Pleased With Mid-Fi Line Reception

NEW YORK—When Meriton Electronics Inc. was formed as a wholly owned subsidiary of Sony Corp. of Japan last fall (Billboard, Nov. 10), original plans were for distribution of audio products manufactured by Toyo Radio and Aiwa in the U.S.

Now Meriton has previewed its own line of mid-fi audio components in Chicago, during (not at) the recent Consumer Electronics Show, that dealers will have this October.

Bill Hoard, Meriton sales vice president and former Sony consumer products national sales manager, says he is "very pleased with the reception to the line in Chicago."

Echoing the philosophy spelled out by Meriton president Shigeru Inagaki, former Sony Corp. of America executive vice president, he notes the three-way appeal to dealers of limited distribution, consumer-appeal styling and attractive merchandising programs.

With tentative pricing in the mid-range toward the upper end (\$200-500), the line features a low-profile 3-piece HF-200/SP-200, the step-up HF-2509/SP-250 with 8-track recorder, and a similar HF-2500/SP-250 package without 8-track; a series of five SP-190 speaker system packages: HR-190 with stereo, FM/AM receiver; HF-199, with added 8-

track recorder; HF-1900 with BSR automatic record changer, no 8-track; HF-1905 with front-loading cassette recorder, BSR turntable; HF-1909 with 8-track recorder, BSR turntable.

The line also will have two stereo cassette recorder decks, the HD-500, and the step-up HD-540 with Dolby

noise reduction and multi-tape selector; and an 8-track cartridge deck, the HD-830. Other initial items include the CR-745 portable FM/AM cassette recorder, the CT-665 mini-size cassette recorder with AC adaptor, automatic shut-off; two uni- and two omni-directional dynamic microphones.

Key Staff Streamlined At Audio Magnetics

LOS ANGELES—Audio Magnetics Corp. has "streamlined" its staff following the resignation of 10 key executives, including president George Johnson.

The preening staff reduction are the results of owner John Kane's decision to streamline reporting responsibilities and eliminate a condition he discovered whereby too many people were reporting to too many people.

Kane and his financial group bought Audio from Mattel and officially took over May 1. The personnel changes (see Executive Turntable) are the first major decision Kane has made involving a number of executives who had either been

with the company or recently joined it.

The streamlining, to use his word, involves both domestic and international activities. Kane, formerly chairman of the company, has been elected president and chairman by the board of directors.

Internationally, the company is building a stronger sales force with newly hired Peter Hughes, the senior vice president for international operations, currently in Europe to hire a vice president to handle marketing and sales out of Geneva.

Hughes will also hire three sales managers to handle European regions. The firm plans additionally increasing its export business to Europe and to the Far East of all its products.

Two committees have been established by Kane as he becomes more involved in more specific areas of the company.

These include an operating committee comprised of senior vice presidents and meeting with him monthly, and a management committee comprised of vice presidents and general managers which also will hold monthly meetings.

SEPTEMBER BOW

Thomson CSF Video Disk Unit Headed for VIDCOM

NEW YORK—First demonstration of the Thomson CSF proprietary laser video disk playback system will be at VIDCOM in Cannes, France, Sept. 16-21, according to Bernard Chevy, organizer of the first international market for video communications.

Chevy, who just wound up his first visit to the United States with key aide Xavier Roy and American representative John Nathan, also reports exhibit commitments in the videocassette/disk area from Sony, Matsushita, Philips, EVR, BASF, Sanyo, IVC (Bell & Howell-Europe), and Toshiba.

VIDCOM will combine VIDCA, the fourth international market for videocassettes and video disks, and MICAB, the second international CATV market.

Georges Broussaud, Thomson CSF director of video disk research, gave a progress report on the French electronic firm's system at the recent Society for Information Display (SID) conference in San Diego.

The prototype model to be shown at Cannes will have an optically read, flexible video disk that has achieved a playing time of 20-30 minutes, on a 4-Hz bandwidth. Estimated raw materials cost for embossing a single disk program is about 60 cents.

Thomson's primary interest is to promote standardization of a single video disk format, and Broussaud indicates that talks are now under way with Zenith, Philips and others.

Hoard notes that dealers in Chicago were alerted to plans for a low-end 3-watt by 3-watt RMS line to be seen in January, possibly at the winter CES several low-fi units were shown this June, and more models also are promised for the mid-fi Meriton line.

With headquarters in Moonachie, N.J., across the Hudson from Manhattan, and a West Coast office in Compton, Calif., Hoard is in the process of setting up his sales organization.

Rudy Kroupa, national service manager, is handling that end, and already has lined up approximately 200 authorized service stations, including a number of Teledyne Service Co. outlets. He says that depending on Teledyne's ultimate plans in the consumer electronics field, he will replace any that might go out of business.

Koss, Wollensak Hike Prices As Costs Rise

CHICAGO—Two more companies have joined the wave of recent price increases because of higher material costs.

Koss Corp. has selectively increased prices on six models of headphones, from a 15 model catalog. The PRO-4AA goes from \$60 to \$65; the PRO-600, from \$65 to \$70; the HVILC, from \$49.95 to \$54.95; the HVI, from \$39.95 to \$44.95; the K2+2, from \$85 to \$90; and the K6LCQ, from \$45 to \$49.95. The increases average 4.8 percent on the sales mix.

The Wollensak division of 3M has increased prices selectively, from 4 to 24 percent, in three cassette recorder models and four eight-track cartridge models.

Although no timetable for marketing the system was announced, Broussaud says the retail price target for the player is less than the current range for a color TV set—which would put it somewhere under \$500, the same price at which other systems are aiming.

U.S. VIDCOM representative is John Nathan, 250 W. 57 St., N.Y.C. 10019. (212) 489-1360.

Weltron Co. Sale Not Consummated

NEW YORK—The reported sale of Weltron Co. Inc., Durham, N.C. audio manufacturer, to Vanity Fair, Syosset, N.Y. (Billboard, July 6) has not been consummated. However, a deal is pending with LCA Corp., parent company of the Filter Flow/Vanity Fair division headed by Daniel Jacobson.

Pratt Winston, copresident of Weltron with Charles Womack, confirms that agreement was expected by mid-July if the sale was to be accomplished.

If the acquisition is consummated, it is likely that Weltron will become part of the Vanity Fair operation, one of nine companies.

LCA, in turn, is approximately 80 percent owned by Walter Kidde & Co. Inc. LCA chairman Fred R. Sullivan is also chairman president of Kidde.

Sony Files Suits Against 3 Firms

LOS ANGELES—Sony has filed three suits in Superior Court here.

In the first, Sony seeks payment of alleged indebtedness of \$38,214.60, from Oxnard Electronic Enterprises doing business as Audiotronix, whose president is Edward D. Votan.

In the two other suits Sony accuses Tom Freistat doing business as Lark Sales and John Wilson doing business as Aperture Camera & HiFi of advertising and selling its products below its fair trade retail minimum prices. Both suits seek an audit of the defendants and \$10,000 damages.

Direct Mailing To Push Image

CHICAGO—Electronic Distributors Inc. (EDI) will concentrate on a national image through direct mail catalog, Paul L. Grossinger, newly elected president of EDI, announces.

"We see this as the most efficient way of obtaining a national image, at the least amount of expense. At this time, it is too costly to become involved in a lot of stores. We also consider the market oversaturated, especially in metropolitan areas," Grossinger says.

EDI operates five stores in the Chicago area, geared to the industrial, dealer and consumer markets.

Retiring president Arthur I. Rattray will continue as a member of the board of directors.



EIA SCHOOL—Fourth service training center co-sponsored by EIA/CEG is open at Chicago Industrial Skill Center.

Education. "All four are helping fill the dual needs of finding more than 30,000 technicians necessary to service the growing number of consumer electronics products, and to give mi-

nority citizens another opportunity to pursue a productive career," notes Frank Steckel, EIA/CEG adviser and Appalachian University professor, at the opening.

Funded by surplus profits from the semiannual Consumer Electronics Shows in Chicago, the schools each get approximately \$15,000 in necessary hardware and software, plus free equipment on which to work.

The schools are responsible for supplying a site, and four EIA/CEG educational consultants help in selection of local instructors.

Each local co-sponsor involved is responsible for instructor salaries—School Board in Chicago, Federal grant in New York, Manpower Development Funds in North Carolina and a Black Community program in Detroit.

Koschella explains that the basic concept is to use a different angle for each local group, such as black programs in Detroit and Chicago, and a Spanish opportunity program planned for Miami, with its large influx of Cuban refugees.

LARGE-SCREEN VIDEO

Shannon Bows Projector Unit

NEW YORK—The new Shannon Communications large-screen video projection system introduced in Chicago during (but not at) the recent Consumer Electronics Show, was shown to the press here in a new

cabinet unit designed for the living or family room. Coupled with 4-channel components, it is billed as a natural home entertainment center of the not-too-distant future.

Basically involving a computer-designed plastic lens system that fits over the screen of a standard color TV set, it projects a movie-quality picture on a screen of 50-120 inches diagonal measurement, focusing from 6-12 feet away, in a darkened room (Billboard, June 22).

The demonstration unit was fitted to a 12-inch Sony Trinitron with the only modification a simple switch to invert the picture (for re-inversion on the screen through the lens). Also shown here was a prototype miniaturized unit fitted to a 5-inch TV monitor.

Co-inventors and partners Tom Shannon, Walter De Maria and Maris Ambats emphasize they are strictly a research and development firm. They hope to license one or more of a half-dozen major manufacturers who have seen the system

and reportedly are in serious discussion.

The new console unit is 15-inch coffee-table height, with 18-inch width and 32-inch length to encase the 12-inch TV and lens. A dummy control panel, which in production would be hooked in to the regular TV controls, was concealed at the top rear by a sliding door.

On-market cost of the 12-inch system, including the TV monitor, projection lens and 90-inch diagonal screen of Kodak Ektalite used in the demonstration, is claimed at under \$1,000.

Its big advantages, unlike the competing higher-priced Advent and Sony systems, is focusing ability (a zoom modification is also in the works) and consumer styling. The 5-inch unit is expected to be produced at under \$500.

At the demonstration, the picture was equally good with off-air signals and videocassette playback from a Sony ¼-inch U-Matic VTR. Shannon notes that the increasing popularity of the color porta-pak videocassette record/playback units obviously should increase acceptance of the system, with the natural inclination for immediate playback of home "movies"—in this case tape cassettes or cartridges.

The coming video disk systems, which lend themselves intrinsically to the 4-channel "surround-sound" ambience of the concert hall, also should be natural adjuncts to the large-screen projection system.

As to a marketing timetable, De Maria says that if expected negotiations with one or more OEM's are concluded in three to four months, a consumer unit could be available within 12-18 months.

Tape Duplicator

By ANNE DUSTON

Nortronics Company, Inc., Minneapolis, has joined with Data Recording Instrument Company (DRI), a European manufacturer of digital heads, to form a third company, Dri-Nortronics, Ltd. The new firm will serve European markets with digital and analog recording heads and add flying heads for disc and drum applications to the domestic range of products.

Dri-Nortronics, Ltd. is headquartered in Staines, Middlesex, England, with engineering, production and sales services employing 250 persons.

"This represents the creation of a powerful new alliance in the magnetic head field," according to Nortronics president John A. Yngve. "The new joint venture brings together manufacturing and marketing capabilities for a full product line of magnetic heads in Europe, the Far East and the U.S."

Nortronics has been engaged in a similar joint venture in Japan with Alps Electric Co. Ltd., whose magnetic head division is the major recording head manufacturer in the Far East. These marketing arrangements will now be handled through Dri-Nortronics, Ltd.

The product range of the new company includes IBM-compatible tape and disc heads; special multi-track heads; heads for magnetic card applications; cassette tape heads; multi-track heads for fixed disc and drum systems; "floppy disc" heads;

(Continued on page 34)

Yamaha Revs Up a Line: Hi Fi Music Components

NEW YORK—The Yamaha Corp., long known in the U.S. for its precision-quality lines of musical instruments and motorcycles, has developed a consumer line of hi fi music components.

Deliveries already are under way through 14 manufacturers' representatives and three regional sales managers across the country.

With excellent reception at the recent CES in Chicago, the new line includes one 4-channel receiver, one integrated stereo amplifier (four models), four stereo receivers, three stereo tuners, two professional quality turntables, two speaker systems and a stereo cassette deck.

Highlights of the key elements outlined by audio product manager Stewart Greenberg:

- Four-channel receiver, Model CS70R—quadrasonic sound in discrete or matrix modes; digital clock set to turn system on-off; power switch to lock system off; amplifier with 22 x 22 watts RMS, list price \$370.

- Stereo receiver, Model CR 1000, top-of-line—Exclusive Auto-Touch tuning, list price \$250.

- Stereo receiver, Model CR-800—Exclusive Multiplex demodulator, AM tuner, auto-touch tuning, 100 watts RMS, list price \$580.

- Stereo receiver, Model CR-600, list price \$460.

- Stereo receiver, Model CR-40C—Budget-minded unit with 40 watts MS, list price \$330.

- Stereo tuner, Model CT-800, top-of-line, list price \$370.

- Stereo tuner, Model CT-600—Budget-priced AM/FM unit, list price, \$270.

- FM Stereo tuner, Model CT-2000—Touted as "world's lowest distortion unit" incorporating much new technology that makes it "capable of providing studio-type performance in the most difficult reception areas," list price \$1,200.

- Stereo amplifier, Model CA-400—forerunner of full line of integrated units expected to be on the market by the end of 1975, list price \$270.

- Stereo amplifier, Model CA-600—Offers direct-coupled 35 x 35 watts RMS, list price \$330.

- Stereo amplifier, Model CA-800—list price \$470.

- Stereo Amplifier, Model CA-1000—150 watts RMS, list price \$600.

Other units in the new Yamaha line include two professional quality turntables, models YD701 (\$220) and YD800 (\$500) and a stereo cassette tape deck featuring what is claimed as the "world's first pitch control switch," Dolby noise reduction and tape selector controls, list price \$340.

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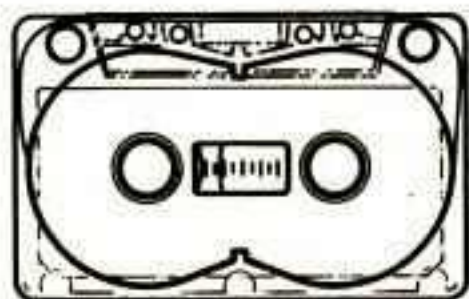
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Tape/Audio/Video

Rep Rap

Hi Fi Music Components Bow as New Philips Line

L.J. McTaggart Sales, covering Upper New York State, was named **Elpa Marketing's** Rep of the Year at the firm's national sales meeting during the recent Consumer Electronics Show in Chicago. Representing ELPA for **Thorens** transcription turntables, **Ferrograph** tape recorders, **Watts** record care products and **Editall** tape editing equipment, the rep firm consists of L.J. (Mac) McTaggart and Bill Berger, for western N.Y., and Gene Dworkin in Albany, for the Hudson Valley. ELPA Eastern sales manager **Mort Leslie** made the presentation, assisted by board chairman P.W. Kind.

Norm Berkoff of Norm Berkoff & Assoc., Los Angeles, who also is Le-Bo Products' Western regional sales manager, notes Le-Bo's entry into the sporting world with sponsorship of the Sherman Oaks Giants. Team is currently leading the Los Angeles Midget Girls Softball League, sparked by left fielder **Jodi Berkoff**, Norm's daughter.

NEW YORK—The North American Philips Corp. has introduced a high performance stereo pre-amplifier, a fully automatic turntable, its motional feedback speakers system and a new AKG dynamic microphone, as part of a new line of hi fi music components designed for the U.S. market.

Brakhan says the unit which lists for \$299.50 offers "near-perfect" music reproduction capabilities with extremely low distortion, even at high signal levels, and under any conditions of loading.

According to Andrew Brakhan, manager, Philips High Fidelity Components, the pre-amp unit, designated SC-102, combines basic simplicity of design with outstanding technical performance.

The new turntable system, designated the Philips GA-209 "Electronic," is electronically controlled. It uses three motors, one each for the turntable drive, pickup arm movement, and cueing.

Brakhan says the turntable, with a price-tag of \$349.50, recognizes the

(Continued on page 34)

Lear Jet Stereo has announced the first four winners of firm's new award for "distinguished in-store merchandising of autostand": **Gold Triangle Stores**, Florida; **Pacific Stereo**, Medford, Ore.; **Shapley Sound**, Indianapolis, and **Zittings Department Store**, Wenatchee, Wash.

Named to the newly formed **Wollensak Representatives' Advisory Council** are Jack Berman, **Jack Berman Co.**, Inglewood, Calif.; F.A. Daugherty, **F.A. Daugherty Co.**, Cleveland; Paul Hayden, **Paul Hayden Assoc.**, East Point, Ga.; Bill Sensecu, **Karet-Senescu**, Chicago; Tom Marciano, **T.M.C. Sales**, Fort Lee, N.J., and Dick Wilkins, **Wilkins-Mason**, Lafayette, Calif.



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RAY HALL, executive vp of ERA, talks to prospective members **Chuck Bohlig** (left) and **Roger Czerniak**, (center), after addressing membership drive meeting of the Paul Bunyon Chapter, Mineapolis, recently.

Pacific Northwest Marketing of Bellevue, Wash., represented by **Fred Faulkner** and **David Bell**, was honored with the first annual **Harman Cup Award** presented in recognition of outstanding sales for **Harmon-Kardon** products. National sales manager **Len Dugow** presented the hardware.

Co-winners of the most improved sales territory awards from **BSR (USA) Ltd.** are **Jack Ross, Ross & Associates**, Atlanta, and **Roy O'Donnell, Roy O'Donnell Co.**, Denver. Presentations were made by BSR national sales manager **Phil Welch**.

Vior Corp., manufacturer of wide screen monochrome video projectors, recently moved corporate headquarters in New Jersey from Upper Saddle River to 1280 Route 46, Parsippany. Firm also has established a West Coast rep branch at 8939 La Mesa Blvd., La Mesa, Calif., headed by **Ed Cooke** who has extensive experience in the video equipment marketing area.

Telex Combines Home Products Into One Division

MINNEAPOLIS, Minn.—Telex Communications Inc. is consolidating home entertainment products under one division in a move toward more economical operation.

The consumer product group, including tape decks, headphones, accessories, and 8-track cartridge changers, has been integrated into the home entertainment group, which consists of consoles, stereos and compacts, says **Fred Yore**, distributor sales manager.

Telex is also phasing out its dealer program in favor of a two-step distributor setup involving all stereo product. Primary sales emphasis is being placed on the console and compact stereo lines, Yore says.

In the expanded home entertainment products group, **Harry Vance** has been named director of marketing. **Roger Wheeler Jr.** is the new national sales manager.

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JULY 13, 1974, BILLBOARD

Update From Asia

By HIDEO EGUCHI

TOKYO—Some Japanese manufacturers of magnetic heads have suspended production of units for **Lear Jet-type** (Stereo 8 and Quad 8) cartridge players to boost their output of recording/playback, erase and monitor head for **Philips-type** compact cassette tape recorders and stereo decks. . . . The **Victor Company of Japan** foresees that pre-recorded music cassettes may be in bigger demand than cartridges within the next three months, although the manufacturer marketed a Stereo 8 player and a Quad 8 unit here June 21. . . . Anticipated demand for the **Nakamichi 500 "Dual-Tracer"** in the U.S. is expected to

limit the availability of this 2-head cassette system in Japan, where its list price will be 82,500 yen or about \$295. . . . **Fuji Film**, manufacturer of FX cassette tape says, for good S/N ratio and low noise recordings, keep the recording level somewhat higher than normal. . . . **Pony**, a leading Japanese manufacturer of pre-recorded music tapes, will have deleted 328 "Stereo 8" cartridges, 187 stereo cassettes and 3 open-reel items from its catalog by July 31. . . . Japan list prices of **Audua** blank loaded tapes are higher than **TDK "SD"** open-reel, by about 8 percent for L-1110 (10-inch reel), 33 percent for L-555 and some 38 percent for L-370. . . . The **Nortronics-type LTM** (lifetime metal) magnetic recording head is being introduced to Japanese manufacturers this month by **Alpa Electric**.

Japanese audio specialists give their highest cost-performance ratings to the new **Pioneer SA-6300** stereo amplifier, **Sony TA-1150D** integrated amplifier, **Aiwa CM-1015** condenser microphones, **Pioneer CS-T8** 3-way speaker system, **Sony PS-2310** record player, **Nakamichi 500** cassette deck, **Pioneer TX-6300** stereo tuner, **Yamaha NH-470** 2-way speaker system and **Pioneer SX-737** stereo receiver. . . . **Balcom Trading**, sole Japanese agent for **Shure Brothers**, is offering the U.S. phono cartridge manufacturer's "audio obstacle course" trackability test record at the retail price of 2,600 yen or just over \$9. . . . **Sanyo** says it is the first

Japanese manufacturer to include a linear phase filter in the IF section of an AM/FM stereo tuner. . . . **TEAC**, in introducing its A-6300 4-track, 10-inch open-reel tape deck, suggests using **Maxell UD-35**, **Fuji Film FG-150**, **Sony SLH** series, **Fuji Film FB-151**, **TDK SD-150**, **BASF LP-35LH**, **Scotch 212**, **218**, **Memorex 1800**, **Scotch 207** or **Agfa-Gevaert PE-36**. . . . **Toshiba** says it is using a computer aided data inspection system (**CADIE**) for all of its hi-fi components. . . . **Nippon Columbia**, long noted for its "Denon" open-reel tape recorders, has finally come out with a stereo cassette deck of the same brand.

Japan's Economic Planning Agency says 47 percent of Japanese households owned stereo sets and the same percentage owned tape recorders as of Feb. 28. . . . **Sumitomo 3M**, manufacturer of Scotch brand tape in Japan, is marketing the **Wollensak 2770AV** cassette duplicator at a list price of 495,000 yen or about \$1,760. . . . **Sansui's** Nagane plant is subcontracting 65-70 percent of its speaker production and boosting "QS Variomatrix" amplifier output. . . . The **Electronic Industries Assn. of Japan (EIAJ)** predicts 231 million speakers will be produced in 1978. That's almost 35 percent more than the number turned out in 1972. . . . **Japan Trading Service** is offering imported amplifiers (**Marantz**, **McIntosh**, **Quad**), speaker systems (**AR**, **JBL**, **Tannoy**) and tape recorders (**Philips**, **Revox**) at 30 percent off. . . . The **Victor Co. of Japan (JVC)** is expected to introduce its new **SX-311** and **SX-511** speaker systems to the U.S. market shortly.

DEBUT IN FALL

Sanyo-Toshiba VTR Looms as Challenge

By HIDEO EGUCHI

TOKYO—Joint development of a ½-inch cassette color VTR with stereo sound by Sanyo and Toshiba (**Billboard**, June 22) is seen here as a worldwide marketing challenge to the ¾-inch U-Matic pioneered by Sony and possibly the ½-inch VCR by Philips.

Both Osaka-based Sanyo and Tokyo-based Toshiba say that the first model will make its debut this fall if everything goes according to plan.

Initially the new ½-inch cassette color VTR will cost about the same as a U-Matic but it offers 10 percent savings in size and weight, they say. The Sanyo-Toshiba unit is tentatively priced at about \$1,390 retail and its 30-minute videocassette at \$2.14.

To date, the joint developers have not shown their prototype here and exact specifications are unavailable. However, they claim their system is compatible with the **NTSC (RCA)**, **PAL (Telefunken)** and **SECAM** color television standards. Its videocassette is identical in size to the monochrome **VT-20C** for Sanyo's **VTC-7100** portable cassette video recorder, accepted by the **Electronic Industrial Assn. of Japan (EIAJ)** as standard along with **U-Matic** and **VCR**, and the **EIAJ ½-inch black-and-white/color open-reel** and cartridge types.

A new **EIAJ-type color cartridge VTR**—the model **GV-310C**—with automatic repeat, slow motion and "still" feature was scheduled for marketing by Toshiba in Japan on July 1 at the same price quoted June 25 for the coming videocassette.

The **Toshiba IK-12 "handy"** color camera with 25mm **F1.9** lens, optical view finder and **AC adaptor** has already been marketed here at the list price of about \$1,064. **Concord Communications** will market the camera in the U.S. this fall for about \$2,000.

The Sanyo-Toshiba project also is viewed here as delaying standardization of home video systems and disrupting the consumer market, with a possible backlash of consumerism over the increased lack of compatibility.

Matsushita says its sales of **EIAJ ½-inch cartridge VTRs** and **¾-inch U-Matic** cassette recorders in Japan have been running neck-and-neck. **Sony**, of course, and **JVC** have been

the most active in pushing sales of the U-Matic. The ¾-inch unit also is being manufactured and sold here by **TEAC** and **NEC**. The **EIAJ ½-inch cartridge VTR** has been pushed by **Hitachi**, **Mitsubishi (MGA)** and **Toshiba**. The **Philips-type VCR** is expected to be produced and marketed in Japan by **Hitachi** this year.

In Japan, the price of a home video system rather than the lack of pre-recorded tape has been the main factor inhibiting VTR sales. Also, stereo recording/playback—to be featured in the Sanyo-Toshiba videocassette—has not been considered by the Japanese consumer as added value, retailers say.

Philips Bows New Hi Fi Components

• Continued from page 33

diameter of the record, and starts rotating at the exact speed required. The unit's pickup arm then rises from its rest and swings exactly into position above the run-in groove of the record.

He also notes that manual controls are grouped in a countersunk "cockpit" below a smoked glass sliding cover, should manual operation of the system be required.

Brakhan says the unit establishes an entirely new definition of the state-of-the-art of turntable performance and automation. "We regard this as the first 'thinking' turntable because it is fully automated and electronically controlled, and handles records more carefully than even the most careful manual operator."

Rounding out the new products in the line are the compact motion feedback speaker system model **RH 532**, with a price tag of \$365 each and an **AKG Cardioid dynamic studio mike**, model **D-140E**.

CMC Official Name

ST. LOUIS—**CMC Corp.** is the official name of **Custom Music Corp.**, approved at the annual stockholders meeting here. **Byrle Northrup**, board chairman, explains the change was made to identify the corporation more closely with its 40 **CMC Stereo Centers** (profiled in **Billboard**, June 15) in six Midwest and Southern markets.

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SPECIAL DESIGNS ON REQUEST

Tape Duplicator

• Continued from page 32

industrial analog heads and domestic and professional audio heads.

The board of directors of the new company will include: **R.E. Hutchins**, chairman, and **P.E. Towle**, managing director, both of whom remain on the board of **DRI**; **Leonard E. Kronfeld**, **Nortronics'** chairman; **John A. Yngve**, **Nortronics'** president; and **M.F. Dudson**, formerly with **DRI**, and now director of engineering and manufacturing for **Dri-Nortronics Ltd.**

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Minnesota Store Penalized In Promo Contest Scheme

By IRENE CLEPPER

ST. PAUL—When everybody wins, the loser may be the one conducting the contest. That's the way it worked out for **General Electronics, Inc.**, a stereo and television store at 271 Snelling Ave. North here, in a precedential action under the state's new consumer laws.

Minnesota's attorney general, **Warren Spannaus**, obtained a court order against the firm and its president, **Walter L. Lange**, that has the extra clout of a \$1,500 civil penalty.

General Electronics notified "all or a substantial number of those entering the contest" that they had won prizes in the contest—dollars off on purchases, **Spannaus** says.

Judge **Sidney Abramson**, in **Ramsey County District Court**, found that "many consumers were deceived by **General Electronics** into believing that they were the winner. In fact, the scheme was simply a promotion designed to make contact with prospective customers and all or a substantial number of those entering the free stereo drawing received the same prize or opportunity."

The penalty is the first assessed under a new consumer law passed by the **Minnesota legislature** in 1973. Proposed by **Spannaus**, the law permits courts, upon request of the attorney general, to impose civil penalties of up to \$25,000 for violations of state consumer laws.



Photo by Bob Schanz

WILLIAMS STOPOVER—Columbia's Andy Williams runs through a song with producer Billy Sherrill in Nashville. It was Williams' first session in the city, but more are planned for an LP.

Added Opry Show Helps Break Attendance Record

NASHVILLE—Addition of a fifth weekend "Grand Ole Opry" show brought more than 20,000 spectators to the program last week, shattering all existing attendance marks. Officials of the show have now installed a Friday late matinee, running from 5:00 to 7:00 p.m., preceding the regularly scheduled Friday night show.

This brings peak weekend attendance to 22,120, and assures a gross of close to \$100,000 for each weekend at least through Labor Day.

Other scheduled performances include a Saturday afternoon matinee, and two night shows. Because of the crush for tickets, officials are pondering the movement back into a Thursday night show as well. On Sunday night, the Opry House is utilized for "Grand Ole Gospel," a show similar in format and often including country artists, but featuring gospel quartet music.

Aside from the newly instigated Friday show, all performances for the entire summer are sold out. Some reserved seats are sold out into next year. It is more difficult to get tickets to the "Opry" than to most Broadway plays.

Begun in the fall of 1925, this is the oldest continuous show in the history of American radio. Started in the studios of WSM, the show has made numerous years over the years to accommodate the crowds. It has operated from a theater, an auditorium, and from two religious tabernacles, including the old Ryman Auditorium from which it moved early this year after a lengthy stay.

Now in its permanent home adjacent to Opryland USA, a music-theme park, the house also features some sort of country music every day. It also is utilized on weekday nights for other musical and dramatic productions.

The "Opry" operated at a loss

Inman, Ex-Col Artist In Race for Sheriff

NASHVILLE—Aury Inman, one-time Columbia artist and songwriter who turned to the tape duplicating business, is running for sheriff of nearby Sumner County.

Inman, whose various places of business were raided several times by law authorities, says he now "wants every law abiding citizen in the county to be part of his posse."

He is running on a law-and-order platform, with particular attention given to drugs.

during the down days of country music in the 1950s, sustained by the parent National Life and Accident Insurance Co. Other country music shows around the nation folded during that period. The resurgence of country music and now its incredible popularity has turned the situation around.

America Sings LP

LOS ANGELES—Disneyland has prepared a "cast" album from the new Disneyland Park attraction "America Sings" for release this month. The LP includes an 11-page book and carries a \$4.98 suggested list. The 24 minute show just opened at the amusement park featuring over 100 animated characters.

BICENTENNIAL PROJECT

Patriotic Musical Planned

NEW YORK—Among the many Bicentennial projects being pitched to the industry is a proposal for a musical drama joint venture involving Broadway angel Franklin Roberts, TV and Tony-award-winning composer Moose Charlap, and Mack Trucks, Inc.

Henry Nave, president of Mack, commissioned Thomas And Charlap to produce an original musical score themed to the flag. They've

Songwriters Tap 15 as Directors

NEW YORK—The Songwriters Hall of Fame has tapped 15 members for its board of directors. They include: Billboard editor emeritus Paul Ackerman, composer Louis Alter, Hall of Fame president Sammy Cahn, lyricist-composer Sam Coslow, lyricist Hal David, lyricist Edward Eliseu, executive director of the National Music Publishers Assn. Leonard Feist, retired ASCAP executive George Hoffman, composer Burton Lane, composer Gerald Marks, lyricist and former Hall of Fame president Johnny Mercer, lyricist Mitchell Parish, music publisher and Hall of Fame founder Howard Richmond, lyricist Robert Sour and radio personality William B. Williams.

The Songwriters Hall of Fame was founded in 1966 to honor the men and women who have created America's popular words and music.

Sherry Madsen Wins Honors at Music Festival

COLORADO SPRINGS—Sherry Madsen, a native of this city, was the overall winner of the 1974 Pappy Dave Stone Country Music Festival here.

Miss Madsen, as well as receiving a substantial cash prize, gets a trip to Nashville, a probable appearance on the "Grand Ole Opry," and auditions for the Bill Anderson television show and the Bill Goodman talent agency.

A past winner of the contest, Bonnie Nelson of Denver, was signed to United Artists Records and recently signed a booking agreement with the William Morris Agency.

The overall winner also won the female vocalist category. Mary Beth Ashburn was runner-up, and Judy Gale finished third in this event.

In the male vocalist category, the winner was Chip Greenley, followed by Don Berkshire and Larry Johnson. Johnson, however, was a multiple winner. He won the instrumental category and, with his wife, Shari Collins, won the vocal group category. He also is the leader of Dakota Territory, which won the band category.

An overflow crowd watched the talent contest, judged by Mike Stanglin of Capitol Records, Dallas; Bobbi Yielding, ABC-Dunhill, Nashville; Capitol artist Roy Druskey; Bill Smith of the Caravan Club in Albuquerque; Perry Scott of KLAK in Denver, and Jeff Lyman of MCA, Denver.

The event was held on the 17th anniversary of the founding of KPIK, the Pappy Stone station here. Stone is the owner of a network of stations in Texas and Colorado, all of which program country music.

about finished the 12-14 tunes, each fixed to a point of time in the history of the Stars & Stripes, with a music mix of ballads, upbeat and patriotic themes.

Roberts isn't sure which way they'll go with a production, but reports Gene Kelly, with whom both have worked in the past, is interested in the project. Nave sees it as a potential TV special. Any Mack profits from a production will go to the Boy Scouts.

Roberts, an angel for "1776," "Applause," and "Fiddler on the Roof," among others, and Charlap, composer of the perennial NBC-TV special "Hans Brinker" and Broadway's "Peter Pan" for Mary Martin, also are involved in other Bicentennial projects with the National Park Service in Philadelphia.

Haggard Hospitalized With Stomach Ailment

PONTIAC, Mich.—Merle Haggard, Capitol artist, was hospitalized here and listed in satisfactory condition after suffering stomach cramps just prior to a concert.

Ticket refunds were given to more than 5,000 who had paid for the concert.

Officials at St. Joseph's Hospital said Haggard had collapsed from a recurring inflammation of the stomach. His wife, Bonnie Owens, said the ailment had come and gone with the artist for about two years.

Country to Explode In Toronto—Hamilton

By BILL WILLIAMS

TORONTO—This area is ready for a major breakthrough as a country music center, with emerging talent, outstanding musicians, and numerous television shows, according to George Hamilton IV, leading country artist.

Hamilton, country music's "International Ambassador," is here to videotape the fall run of his own television series, which started in syndication in three cities, and now is shown in more than 20 major markets.

The sound tracks and videotaping are done at CHCH-TV in nearby Hamilton, Canada's only independent station. The show, hosted by Hamilton, features the Mercy Brothers and Lynn Jones as regulars, and acts as a showcase for new, emerging Canadian talent. It is shown year round.

He also is recording an LP for RCA Canada, where he signed after

more than a decade of recording for the U.S. division of the country.

"Much of what I was doing was Canadian in nature, the Gordon Lightfoot songs and the like," Hamilton says, "that we decided to stay within the same family but move the recording operation to the Canadian branch." He praised the musicianship there, and points to Lightfoot and Anne Murray as examples of the "Toronto breakthrough."

Produced in Canada by Jack Fenehey, he still cuts many of his sides in Nashville, produced by Bob Ferguson, as has always been the case in the past.

The North Carolina resident notes that artists Ray Griff and Ronnie Prophet, who base in Nashville, also have Canadian television shows.

"There is no question that country music is the international language," Hamilton says. He is also doing a television series in England, where he is exceptionally popular, and next year will return to the International Country Music Festival at Wembley, after an absence of one year.

Hamilton also pioneered country moves this year into Czechoslovakia and the Soviet Union.

He notes that Harold Moon, retired BMI official from here, had been "beating the drums for country music in Canada for many years. Now everyone is beginning to realize he knew what he was talking about. Things are really happening."

Mega Expands Artist Roster; Malloy Returns

NASHVILLE—Mega Records, which has just undergone a reorganization and "change in direction," has brought one of its leading producers back into the firm and expanded its artist roster.

Mega recently entered into a long term distribution agreement with P.I.P. Records, a division of Pickwick International Inc.

As a next step, the label has signed Billy Mize, formerly with Columbia and United Artists, and has brought back Jim Malloy, who produced the Sammi Smith hit songs, including "Help Me Make It Through the Night."

Mize, also a leading writer, has written tunes recorded by several top acts. His contract includes writing for Mega's 100 Oaks Music.

Malloy and Miss Smith have just completed 15 new sides at the Ray Stevens Sound Laboratory. He also will produce Mize. In the past he had produced many of the Eddy Arnold hits.

Other Mega producers include Larry Rogers, who produces Patsy Sledd, Jerry Jaye and the Bill Black Combo; Clarence Selman, who produces Marily Sellers, and Mize, who will produce newly signed artist, Cliff Crofford.

Buffett Bows to BBC Over 'Hush Puppies'

NASHVILLE—A 20-minute recording session to make a song "noncommercial" was carried out here with ABC-Dunhill's Jimmy Buffett and producer Don Gant.

In his current single, the words "hush puppies" appear, and the BBC advised Dunhill executives in England they could not play the song, "Come Monday," because "Hush Puppies" constitute a brand name. Thus it was a commercial.

Buffett, at the Woodland Sound studios, overdubbed the words "hiking shoes," which will appear only on copies delivered to the BBC.

Other singles appearing in this country, and the album cut as well, will not be affected.



Photo by J.K. McLaughlin

FULL SERVICE—The growing Screen Gems-Columbia family in Nashville. Standing: Bobby Abshire, Charlie Feldman, Fred LaBour, Paul Tannen. Seated, Susan Burns, Don Goodman.

JULY 13, 1974, BILLBOARD

Blue Note's Butler Adds New Image

Continued from page 28

Ferrante & Teicher, and Dick Gregory) has incorporated all of it into the responsibility of running Blue Note. "I've attempted to be effective both administratively and creatively while running this small (but catalog-wise large) label," Butler feels.

Accomplishing the aforementioned has also included producing successful dates, besides Byrd, for the label's veterans, Lou Donaldson, Elvin Jones, and Horace Silver. And in an attempt to bring about his concept of "musical universality," Butler has sought out young artists like female flutist, Bobbi Humphrey, and a new young organist, Ronnie Foster, who along with the others are helping Blue Note's contribution toward "a kind of commercial jazz," Butler tells.

"Donald's successful album turned everything around. We created a new image with people in the UA family but not necessarily into what Blue Note was doing. But they're all very patriotic toward us now."

Butler is reaping the rewards for this present success, and thinking into the future of Blue Note, he recently broke a long tradition set by the white founders of Blue Note of only using black artists, by signing to the label for the first time ever a white artist. (Next week, Butler tells why he broke tradition and selling of a Blue Note record to a nonjazz station.)

Haji Keeps On Truckin'

Continued from page 20

and he cut some overdubs at various places around Los Angeles. When everything was together but the vocals and the background, we went up to Big Bear.

"Nash cut all the vocals, with the mike tied to a tree and leading into the truck, and the whole thing was a very relaxed trip. He had never done all his vocals in one spot before, but he had the chance to rest and work as he pleased upstate."

Preparing for a live set is also important to Fiore and Kazanegras. "We sit down with the artist for a few hours," says Kazanegras, "and get a general idea of how they work."

"Then we go to a rehearsal or to a gig where they are playing locally, and watch for cues and so on. That way we don't have to depend on a producer who may want to be in the room with them."

As for problems in a remote recording, Fiore says that "most problems arise in a live recording when a PA company wants you to split off them. So if they have problems, we do. We've eliminated that through a special stage box."

The rates for the truck are \$80 per hour with a 10-hour minimum. "Our truck is our calling card," says Fiore. "We can't go out and tell everyone how great it is, they really have to come in and try it and see for themselves. It's something too intangible to sell."

When the truck is not on the road, it's busy in Los Angeles. The two do demos for Columbia and April Blackwood Music, and have tape duplication machines, editing machines and an isolation booth in the office which can feed into the truck.

Billboard

Hot Country Singles

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| This Week | | | Last Week | | | Weeks on Chart | | | ★ 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)) |
| 1 | 1 | 12 | HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI) | 35 | 24 | 11 | I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin Weiss), RCA 0260 (Music of The Times Music, ASCAP) | 68 | 70 | 5 | DADDY LOVES YOU HONEY—Dorsey Burnette (T. Hiller, I. Raymonds), Capitol 3887 (Burlington/Hillier, ASCAP) |
| ★ 2 | 5 | 11 | MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI) | ★ 36 | 45 | 7 | CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI) | 69 | 74 | 5 | MIDNIGHT MAN—Marty Mitchell (I. House), Atlantic 4023 (Sawgrass, BMI) |
| 3 | 3 | 10 | I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI) | 37 | 28 | 13 | I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/Al Gallico, BMI) | ★ 70 | 83 | 3 | SIX DAYS ON THE ROAD—Johnny Rivers (E. Green, C. Montgomery), Atlantic 3028 (Newkeys/Tune, BMI) |
| 4 | 6 | 9 | STOMP THEM GRAPES—Mel Tillis (R. McCown), MGM 14720 (Sawgrass, BMI) | 38 | 25 | 15 | I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Owepar, BMI) | ★ 71 | — | 1 | DANCE WITH ME (Just One More Time)—Johnny Rodriguez (J. Rodriguez), Mercury 73493 (Phonogram) (Hallnote, BMI) |
| ★ 5 | 7 | 7 | THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI) | ★ 39 | 50 | 5 | MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings), MCA 40248 (4-Star/Ace, BMI/Burlo, SESAC) | 72 | 78 | 6 | RELEASE ME—Marie Owens (E. Miller, W.S. Stevenson), MCA 40241 (4 Star, BMI) |
| ★ 6 | 10 | 7 | RUB IT IN—Billy "Crash" Craddock (L. Martine Jr.), ABC 11437 (Ahab, BMI) | 40 | 40 | 8 | LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell (C. Taylor, Q. Clauch), Epic 5-11120 (Columbia) (Algee, BMI) | 73 | 81 | 5 | FOOL PASSIN' THROUGH—Jim Glaser (B. Holmes, P. Russell), MGM 14713 (Glaser, BMI) |
| 7 | 2 | 14 | IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI) | 41 | 37 | 9 | I MISS YOU—Jeannie Seely (H. Cochran, C. Cochran), MCA 40225 (Tree, BMI) | 74 | 80 | 4 | EVERYBODY NEEDS A RAINBOW—Bobby Wright (R. Bourke), ABC 11443 (Chappell, ASCAP) |
| 8 | 4 | 12 | THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI) | 42 | 46 | 7 | DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI) | 75 | 79 | 7 | NEVER BEEN TO SPAIN—Sammi Smith (H. Axton), Mega 210 (Lady Jane, BMI) |
| ★ 9 | 17 | 6 | YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (Famous) (Martin/Fargo House, ASCAP) | ★ 43 | 62 | 3 | OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI) | 76 | 82 | 3 | TREAT ME LIKE A LADY—Sherry Bryce (S. Bryce), MGM 14726 (Sawgrass, BMI) |
| 10 | 11 | 11 | IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI) | 44 | 47 | 8 | RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BMI) | 77 | 84 | 3 | LET'S HEAR IT FOR LONELINESS—Mundo Earwood (R. Dickson, R. Earwood), GRT 003 (Chess/Janus) (Mi Cencion, BMI) |
| 11 | 9 | 13 | ROOM FULL OF ROSES—Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI) | ★ 45 | 59 | 4 | A FIELD OF YELLOW DAISIES—Charlie Rich (M.A. Rich), Mercury 73498 (Phonogram) (Makamillion, BMI) | ★ 78 | 90 | 2 | I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), Dot 17516 (Famous) (Don Williams, BMI) |
| 12 | 8 | 11 | ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI) | ★ 46 | 60 | 6 | ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP) | ★ 79 | — | 1 | OLD HOME FILLER-UP AND, KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (W. Fries, L.F. Davis), MGM 14738 (American Gramophone, SESAC) |
| ★ 13 | 23 | 6 | THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI) | 47 | 52 | 6 | THANK YOU WORLD—Statler Brothers (D. Reid, L. DeWitt), Mercury 73485 (Phonogram) (American Cowboy, BMI) | ★ 80 | — | 1 | LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Bob Luman (W. Jennings, T. Seals), Epic 5-11138 (Danor, BMI) |
| ★ 14 | 16 | 9 | STATUE OF A FOOL—Brian Collins (J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI) | ★ 48 | 58 | 4 | TELL TALE SIGNS—Jerry Lee Lewis (A. Zanetti), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI) | ★ 81 | 91 | 2 | KEEP ON LOVIN' ME—Johnny Paycheck (T. Seals, W. Jennings), Epic 5-11142 (Columbia) (Danor, BMI) |
| ★ 15 | 20 | 6 | THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI) | 49 | 32 | 13 | GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI) | 82 | 85 | 3 | DOWN THE ROAD I GO—Don Williams (D. Williams), JMI 42 (Regent, BMI) |
| 16 | 18 | 10 | YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs), GRT 002 (Chess/Janus) (Prater, ASCAP) | 50 | 41 | 13 | I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI) | 83 | 88 | 2 | IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI) |
| 17 | 19 | 8 | DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Mariposa, BMI) | 51 | 43 | 14 | DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI) | 84 | 87 | 3 | THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER—Tex Williams (C. Tobias, H. Carsten), Granite 507 (Comet, ASCAP) |
| ★ 18 | 22 | 6 | HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher), RCA 0280 (Easy Nine/Elvis, BMI) | 52 | 55 | 7 | IT HURTS TO KNOW THE FEELING'S GONE—Nat Stuckey (D. Owens, W. Robb), RCA 0288 (Hill & Range, BMI) | 85 | 86 | 5 | A RAINBOW IN MY HAND—Doyle Holly (C. Sams, B. Millsap), Barnaby 602 (Chess/Janus) (Ironside, ASCAP) |
| 19 | 21 | 13 | ONE DAY AT A TIME—Marilyn Sellars (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI) | ★ 53 | 65 | 5 | THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI) | 86 | 89 | 3 | THAT'S YOU AND ME—Hank Snow (J. Weaver), RCA 0307 (Lowbam, BMI) |
| ★ 20 | 29 | 5 | AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI) | 54 | 48 | 12 | RAGGED OLD FLAG—Johnny Cash (J.R. Cash), Columbia 4-46028 (House Of Cash, BMI) | ★ 87 | — | 1 | THE WRONG IN LOVING YOU—Faron Young (B. Odum, T. Dac), Mercury 73500 (Phonogram) (Top Five, BMI) |
| ★ 21 | 31 | 6 | MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI) | ★ 55 | 69 | 2 | I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP) | 88 | 75 | 8 | ONE MORE TIME—Skeeter Davis (R. Light), RCA 0277 (Crestmoor, BMI) |
| 22 | 15 | 11 | HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (Famous) (Su-Ma, BMI) | 56 | 49 | 9 | I'M A YO YO MAN—Rick Cunha (R. Cunha, M. Cooper), GRC 2016 (Martin-Cooper/House of Fargo, ASCAP) | 89 | 92 | 5 | IT ALMOST FELT LIKE LOVE—Charlie Louvin (S. Throckmorton), United Artists 430 (Tree, BMI) |
| 23 | 26 | 8 | HEY THERE GIRL—David Rogers (J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP) | 57 | 64 | 8 | THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Ballantyne), 20th Century 2086 (New York Times, BMI) | 90 | 94 | 2 | 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) |
| 24 | 13 | 13 | WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI) | 58 | 66 | 5 | COME MONDAY—Jimmy Buffett (J. Buffett), Dunhill 4385 (ABC/Dunhill, BMI) | 91 | 93 | 2 | HARLAN COUNTRY—Wayne Kemp (B. Emerson, B. Large), MCA 40249 (Golden Horn, ASCAP) |
| 25 | 12 | 10 | GOOD WOMAN'S LOVE—Jerry Reed (C. Coben), RCA 0273 (Delmore, ASCAP) | 59 | 53 | 10 | SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk, BMI) | 92 | 95 | 3 | IF YOU LOVED HER THAT WAY—O.B. McClinton (B. Peters), Enterprise 9100 (Columbia) (Ben Peters, BMI) |
| 26 | 27 | 10 | I WANT TO STAY—Marvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP) | 60 | 68 | 3 | TALKIN' TO THE WALL—Lynn Anderson (W. McPherson), Columbia 4-46056 (Folio, BMI) | 93 | 98 | 2 | IT COULD HAVE BEEN ME—Sami Jo (G. Sklerov, H. Lloyd), MGM South 7034 (Senor, ASCAP) |
| ★ 27 | 38 | 4 | THE WANT-TO'S—Freddie Hart (F. Hart), Capitol 3898 (Blue Book, BMI) | 61 | 57 | 12 | LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy), GRT 007 (Golden Horn, ASCAP) | 94 | 96 | 2 | ALL THAT KEEPS GOIN'—Mary Lou Turner (B. Anderson), MCA 40244 (Stallion, BMI) |
| 28 | 30 | 9 | SEXY LADY—Freddie Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI) | ★ 62 | 73 | 4 | NATURAL WOMAN—Jody Miller (C. King, G. Goffin, J. Wesley), Epic 5-11134 (Columbia) (Screen Gems-Columbia, BMI) | 95 | 97 | 2 | YOU'RE JUST GETTING BETTER—Jack Scott (G.S. Paxton, R. Hellard), Dot 17504 (Famous) (Gary S. Paxton/Acoustic, BMI) |
| 29 | 14 | 12 | THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI) | 63 | 67 | 5 | RAILROAD LADY—Lefty Frizzell (J. Buffett, J.J. Walker), ABC 11422 (Let There Be, ASCAP/Groper, BMI) | 96 | 99 | 2 | LONELINESS CAN BREAK A GOOD MAN DOWN—Norro Wilson (C. Taylor, N. Wilson, G. Richey), Capitol 3886 (Gallico/Algee, BMI) |
| ★ 30 | 34 | 11 | FRECKLES & POLLIWOG DAYS—Ferlin Husky (D. Owens, D. Frazier), ABC 11432 (Acuff-Rose/Hill & Range, BMI) | ★ 64 | 76 | 3 | I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI) | 97 | — | 1 | WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), Dot 17512 (Famous) (Bob Moore, ASCAP) |
| 31 | 39 | 7 | 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) | 65 | 61 | 9 | TAKE MY LIFE & SHAPE IT WITH YOUR LOVE—George Kent (R. Porter, B. Jones), Shannon 818 (N.S.D.) (Above, ASCAP/Beyond, BMI) | 98 | — | 1 | BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI) |
| 32 | 36 | 8 | STOP AND SMELL THE ROSES—Henson Suggill (M. Davis, D. Severson), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Colgems, ASCAP) | ★ 66 | 77 | 3 | STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI) | 99 | — | 1 | HOUSE OF LOVE—Dottie West (K. O'Dell), RCA 0321 (House of Gold, BMI) |
| 33 | 33 | 7 | HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI) | 67 | 72 | 3 | I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shaffer), Columbia 4-46058 (Acuff-Rose, BMI) | 100 | — | 1 | SUPER KITTEN—Connie Cato (G. Cryler), Capitol 3908 (Central Songs, BMI) |
| ★ 34 | 42 | 7 | SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC) | | | | | | | | |

JULY 13, 1974, BILLBOARD

WHISPERING BILL

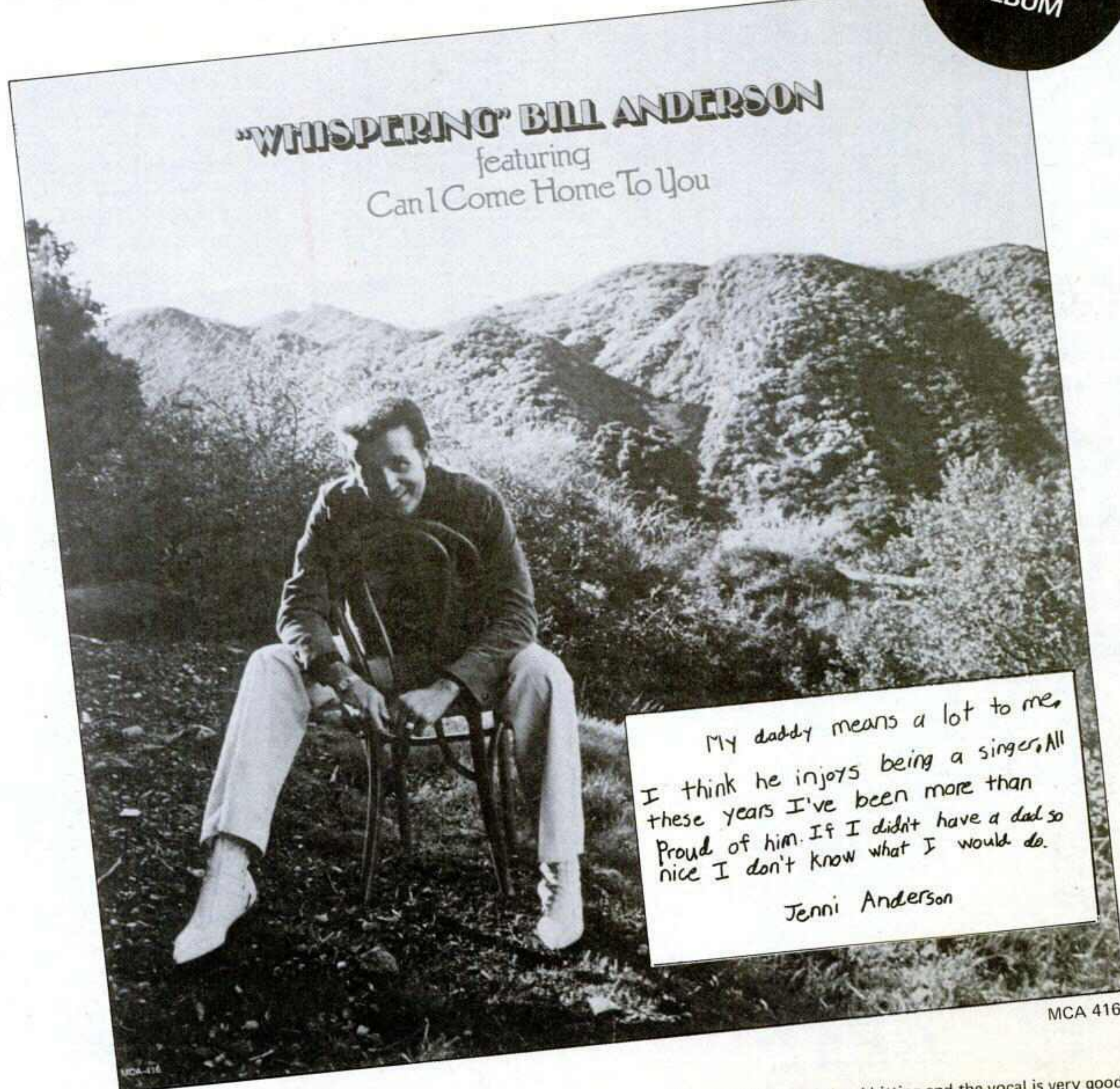
at his whispering best!

BILL ANDERSON

with his powerful new single
"CAN I COME HOME TO YOU"

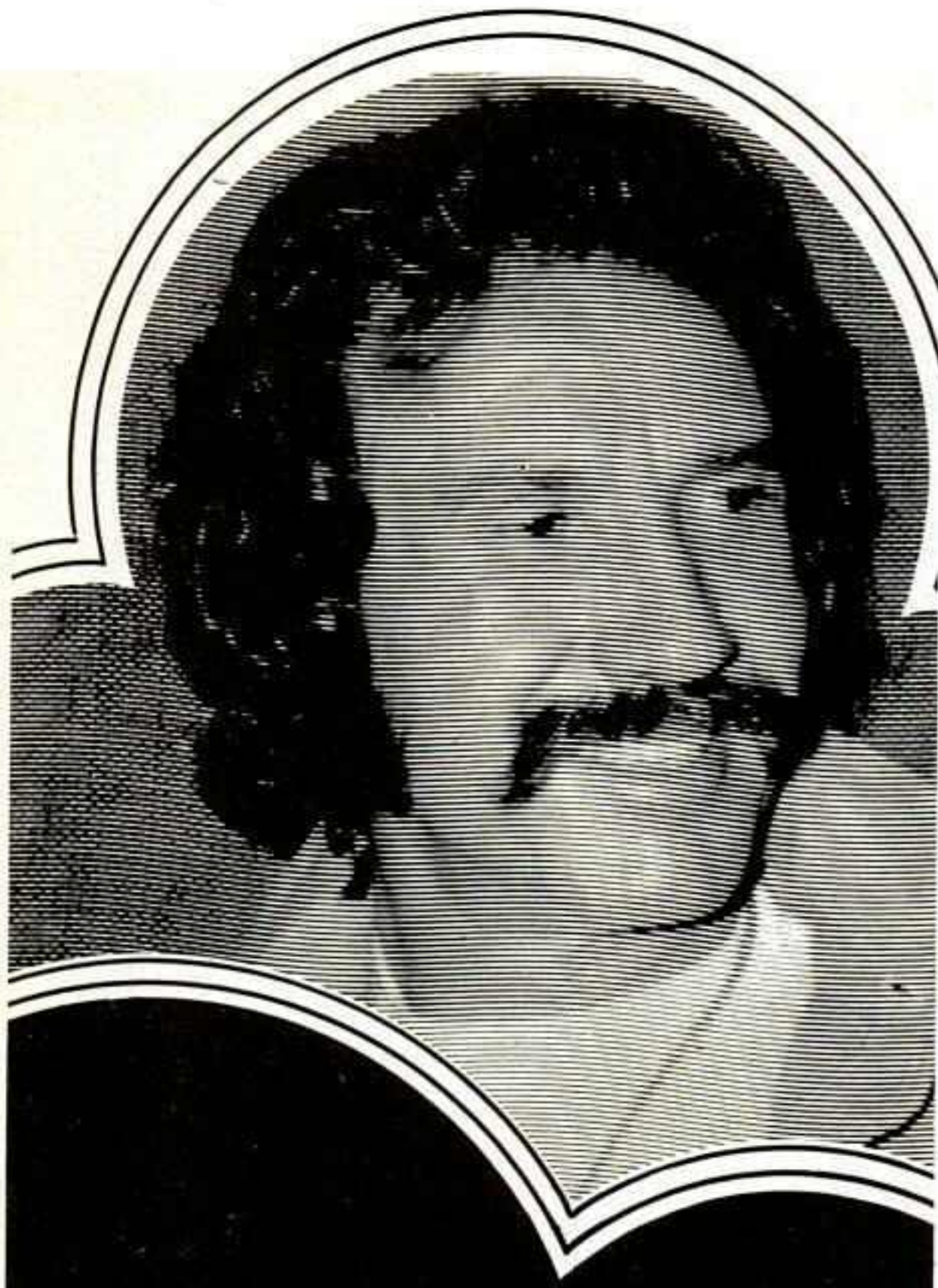
MCA 40243

FROM
HIS HIT
ALBUM



"Again, a great collection of material, sung in the Anderson style which puts him consistently at the top."—BILLBOARD

"As usual his lyric is hard hitting and the vocal is very good"—CASHBOX



JULY 13, 1974, BILLBOARD

Marty's album is **GOOD'N COUNTRY** and so is his latest chart climbing single. . . .

"DON'T YOU THINK"

MCA #40236

MARTY ROBBINS



'GOOD'N COUNTRY'
MCA #421

Exclusively on
MCA RECORDS

Opryland Stars Plan Russ Show

NASHVILLE—Irving Waugh, president of WSM Inc., and an officer of the Country Music Assn., is in Moscow working out details for a State Department-sponsored show of Opryland talent in the Soviet Union.

Selected members of the cast will make the trip later in this year, and portions of this will be filmed for several possible uses. General distribution is expected to colleges and universities, for example, and there is the possibility of a television special. However, nothing firm in this regard can be announced until Waugh's return.

Nashville Scene

By BILL WILLIAMS

Singer-writer Mickey Newbury still plagued by a bad back, may have to undergo surgery. . . . Johnny Cash is scheduled for his fourth trip to the Hilton International in Las Vegas Aug. 5-11. He does a Lake Tahoe appearance a few weeks before that. . . . David Allan Coe broke three ribs playing softball, but is making all of his performances anyway. . . . Johnny Paycheck is making the move from Denver to Nashville, strictly for convenience. . . . Tony and Susan Alamo of Los Angeles filmed four segments of their Christian Foundation Show at the Grand Ole Opry House. The Foundation also has purchased a house in the Nashville Music Row area, where some 30 young members will use it as a base for evangelistic outreach into the city.

Buddy Lee, a big man in every respect, keeps adding good talent to his roster. The latest to sign are Marilyn Sellers of Mega, Mary K. James of JMI, and Gerri Jones of Sully Records in Oklahoma City. . . . Jim Mundy has done six Coke commercials for radio networks. . . . A.Q. Talent has signed Merle Kilgore, who has been a featured act with the Hank Williams Jr. Show. It also has signed motorcyclist Bob Gill, who will be booked along with country entertainers. . . . We mentioned a few weeks ago that people danced in the aisles for the first time at Fan Fair. Leading the dancers was Pee Wee King, the great one from Louisville. . . . Charlie Rich has been set by producer Bill Lee to appear on an hour-long prime time special to be taped in Denver and aired Aug. 15 on ABC-TV.

Joe Shinall of A.P.I. Records in Smyrna, Ga., has finished the pilot film for his country television series, titled "That Good Ole American Music."

Jeannie C. Riley has to be among the busiest girls in the world. After blazing new paths in Kansas City, she did the Religious Heritage show in Washington, caught up with her band in Savannah, played three states and returned to Nashville to record, all within a week's time. . . . Dottie West joins those who have sung the National Anthem at a special event, this one at a horse show. . . . Bobby Barnett has cut an unusual album at Fireside, portraying the people and legends of his native Oklahoma. . . . Enterprise artist O.B. McClinton victimized by burglars in Topeka. They took his cash and credit cards, his hair spray and his afro-comb. . . . Jeanne Pruett and Paul Richey booked into the big ski celebration at Lake City, Minn., by

Country

Billboard

Hot Country LP's

Billboard SPECIAL SURVEY
for Week Ending 7/13/74

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|--|
| ★ 1 | 3 | 5 | IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411 |
| 2 | 2 | 64 | BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia) |
| 3 | 1 | 17 | VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia) |
| 4 | 4 | 6 | THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia) |
| 5 | 5 | 18 | THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433 |
| ★ 6 | 9 | 13 | STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582 |
| 7 | 6 | 8 | HANG IN THERE GIRL—Freddie Hart, Capitol 11296 |
| 8 | 10 | 27 | LET ME BE THERE—Olivia Newton-John, MCA 389 |
| 9 | 7 | 11 | THIS TIME—Waylon Jennings, RCA APL1-0539 |
| 10 | 8 | 22 | A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341 |
| ★ 11 | 15 | 6 | PURE LOVE—Ronnie Milsap, RCA APL1-0500 |
| 12 | 12 | 18 | WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744 |
| 13 | 11 | 16 | SPIDERS & SNAKES—Jim Stafford, MGM SE-4947 |
| ★ 14 | 18 | 4 | COUNTRY BUMPKIN—Cal Smith, MCA 424 |
| ★ 15 | 20 | 4 | GREATEST HITS VOL. II—Loretta Lynn, MCA 420 |
| 16 | 13 | 12 | GOOD TIMES—Elvis Presley, RCA CPL1-0475 |
| 17 | 16 | 9 | NO CHARGE—Melba Montgomery, Elektra 75079 |
| 18 | 19 | 5 | RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917 |
| 19 | 21 | 4 | SMILE FOR ME—Lynn Anderson, Columbia KC 32941 |
| 20 | 22 | 5 | FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram) |
| ★ 21 | 29 | 3 | RUB IT IN—Billy Crash Craddock, ABC ABCX-817 |
| 22 | 24 | 4 | HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293 |
| ★ 23 | 33 | 2 | SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia) |
| 24 | 17 | 17 | THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous) |
| 25 | 28 | 28 | BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290 |
| 26 | 14 | 13 | HONKY TONK ANGEL—Conway Twitty, MCA 406 |
| 27 | 23 | 14 | HELLO LOVE—Hank Snow, RCA APL1-0441 |
| ★ 28 | 35 | 18 | IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276 |
| 29 | 32 | 33 | LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355 |
| 30 | 31 | 3 | BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565 |
| ★ 31 | 39 | 2 | MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793 |
| ★ 32 | — | 1 | BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus) |
| ★ 33 | — | 1 | COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427 |
| 34 | 30 | 7 | COUNTRY BOOTS—Boots Randolph, Monument KZ 32912 (Columbia) |
| ★ 35 | 49 | 2 | I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram) |
| 36 | 34 | 27 | FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram) |
| ★ 37 | 50 | 2 | IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944 |
| 38 | 37 | 4 | RED ROSE FROM THE BLUE SIDE OF TOWN/SOMEWHERE AROUND MIDNIGHT—George Morgan, MCA 422 |
| ★ 39 | — | 1 | GOOD N' COUNTRY—Marty Robbins, MCA 421 |
| ★ 40 | — | 1 | COUNTRY FEELIN'—Charley Pride, RCA APL1-0534 |
| 41 | 42 | 19 | JOLENE—Dolly Parton, RCA APL1-0473 |
| 42 | 25 | 8 | IS IT WRONG—Sonny James, Columbia KC 32805 |
| 43 | 44 | 4 | LEAN IT ALL ON ME—Diana Trask, Dot 26022 (Famous) |
| 44 | 26 | 45 | YOU'VE NEVER BEEN THIS FAR BEFORE/BABY'S GONE—Conway Twitty, MCA 359 |
| 45 | 27 | 17 | DON WILLIAMS, VOL. II—JMI 4006 |
| 46 | 47 | 3 | FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2 |
| 47 | 48 | 3 | WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous) |
| 48 | 43 | 17 | THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425 |
| 49 | 40 | 19 | MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram) |
| 50 | 45 | 14 | ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia) |

Shorty Lavender. Youth continues to score as Brian Collins, just turned 23, has a hit song on his hands for Dot.

. . . Joe Stampley has done his fourth LP on Dot, produced by Norro Wilson.

Japanese Song & Canadian Singer Take Tokyo Intl Contest Title

By HIDEO EGUCHI

TOKYO—"Midori No Yane" (Green Roof), Japanese song with words by Daizo Saito and music by Kunihik Murai, arranged by Koji Makino, won the Grand Prize of three million yen—over \$10,000—here June 30 for Canada in the third Tokyo Music Festival's International Contest. The winning number was sung by 13-year-old recording artist Rene Simard. Simard also won the new Frank Sinatra Award.

In all, 23 songs representing 14 countries vied for seven cash prizes totaling 6,100,000 yen. The composers also competed for a special trophy and the annual FIDOF Award, while the singers vied for a total of 10 trophies and a newly created Frank Sinatra Award. The arrangers also competed for a trophy.

The cash prizes and trophies were awarded by a panel of 13 judges before a capacity audience at the 1,850-seat Imperial Theatre in the center of this music capital. The International Contest final also was telecast live on prime time over the Japan-wide network of the Tokyo Broadcasting System, supporter of the annual music festival.



SIMARD

The Gold Prize of one million yen or some \$3,500 went to "When Will I See You Again" with words and music by Kenny Gamble and Leon Huff. It was sung by Philadelphia International's recording artist The

Three Degrees representing the U.S. Songs was arranged by Bobby Martin.

Also, Shirley Bassey was special guest star of the festival, sponsored by the Tokyo Popular Music Promotion Association "for professionals the world over."

BRITICO, MCPS New Merger

• Continued from page 1

would mean a major step forward towards the centralization of the activities of the various copyright societies in the U.K.

Such a move in fact depends on the successful outcome of discussions between the MCPS, PRS and MRS over the re-constitution of the MCPS. This society is at present a private limited company but a plan has been put forward to transfer the ownership of the firm to the owners of the copyrights it represents.

Explains Michael Freegard, general manager of the PRS: "When the MCPS was first formed, the shares were held by the publishers and writers whose copyrights it represented. The shares were held by these people and have been subsequently sold to other individuals or inherited by relatives of the original shareholders and what we want to do now is transfer ownership back to those directly involved in the society.

Meanwhile, the PRS has just concluded its first copyright agreement with the Soviet copyright agency, VAAP.

The agreement was concluded by

The Yamaha Music Foundation annually sponsors an international contest for amateur composers, lyricists and singers. Yamaha's World Popular Song Festival in Tokyo '74 is scheduled for Nov. 15-17 at the Nippon Budokan, with about 18 cash prizes totaling \$28,000.

Freegard and PRS legal adviser Denis de Freitas and Boris Pankin and Yuri Zharov, chairman and vice-chairman respectively of VAAP.

The reciprocal agreement provides for the payment in sterling of royalties accruing from U.K. artists' public performances in the Soviet Union and, in turn, from appearances by Russian artists in the U.K.

Officially, the Russian end of the agreement only covers material that

Jazz Assn. Organizer Sees Profits as Co-Op Venture

PARIS—Jef Gilson, who has formed an independent association of record houses which will concentrate on jazz, believes that sales should show a profit after the sale of 500 disks and certainly after 1,000. "For the large international houses the minimum is 10,000," he says.

He believes this possible if the members of his association, now

numbering nine, work as a cooperative. The disks sell at between 24 and 34 francs, roughly \$4.50 to \$6. With some 20 points of sale, and hopes of an increase, the future looks promising as the association members work on small profits.

However, at this stage the association is not working as a complete cooperative. Each house invoices sales separately although it is hoped that in the near future cooperation will be completely commercial. For the most part, the musicians are American but there are also some British and French. All recording is done in Europe, although not necessarily in France, for the association has contacts with other, similar enterprises in Holland, Belgium, Great Britain and Germany.

Gilson says the musicians do not ask for contracts, and remuneration varies between a specific sum or royalties and sometimes both. Gilson, who is a well-known jazz pianist and whose enterprise is called Palm, looks on the association as a cultural group and believes that the future of jazz and indeed all music depends on education.

Some of the houses include pop, but selection is severe. The objective is quality. As far as education is concerned, Gilson has found that many heads of schools are very interested and have included music in the curriculum. Three or four musicians take classes in jazz and the children, all of whom are learning to play instruments, take part. It is too early to predict what effect this crusade in favor of jazz will have, however.

Phonodisc Sets Warehouse In New Area of London

LONDON—Phonodisc is moving its warehouse and picking-packing facilities from its headquarters to new premises.

The move has been going on quietly for the past four weeks, and now the majority of stocks is held at the new 164,000 square-foot premises. All that remains to be transferred are the front-picking racks, which are utilized for small orders of current records.

To complete the move, the old warehouse will be closed from July 10-12, but this has not yet been decided and Phonodisc will give firm information to the trade when orders are telephoned in. But in any event, there will be no disruption of ordering arrangements. These will also remain unchanged once the move has been completed.

With the disaster which accompanied the opening of Phonodisc operations at Easter 1971, still uncomfortably fresh in mind, the firm's management has taken careful precautions by way of duplicating most of the stock during the move to ensure that smooth-running of Phonodisc's now highly-regarded operation was not affected.

It's an indication of the growth of the U.K. business. When the new Phonodisc headquarters were opened in mid-1971, it was anticipated that there was adequate space to last for about 10 years. But even with the construction of a mezzanine

floor and the use of outside storage, pressure on space was such that a move to new premises became imperative.

Phonodisc director Hilton Price says that it was expected that service to the trade could become even more efficient with all stock being racked on one floor which had not been the case previously.

Rediffusion New Plant Is Seen Aid to Custom Work

LONDON—The new Rediffusion International Music production plant opened last week, could provide a lifeline for companies running out of plant capacity—by throwing its doors open to custom pressing.

The 6,000 square-foot factory in Caerphilly, Glamorgan, is expected to have an output of 750,000 albums during the next 12 months.

A company spokesman said: "Increasing demand for the company's records led inevitably to the need for its own pressing facilities. "These will now not only handle its own requirements but will take on some custom-pressing for other record companies that are hard-pressed for supply sources."

The factory is the first to be

opened by the four-year-old company. All production was previously handled by two outside firms.

Rediffusion has distribution rights in the U.K. of the Czechoslovakian company Supraphon and will now press this company's product at its new plant instead of importing from Prague.

The supply of raw materials to the new plant will be augmented by shipments from Czechoslovakia.

To handle the operation of the plant a new division of the International Library Service—Rediffusion's parent company—has been set up, called Rediffusion Record Pressing.

R.A. Atherton is chief executive and Eric Harris is production manager.

From the Music Capitals of the World

LONDON

The British record industry, in conjunction with associated bodies, is to make representations to the Whitford Committee, appointed by the government to review the British copyright laws.

In particular, the committee will be asked to recommend the tightening up and improving of anti-piracy laws and the implementation in the U.K. of a law similar to that which exists in Germany which has legalized home copying recorded music on payment of a royalty on tape recorders at the time of purchase.

Co-ordinating the industry's case is Clive Kelly, manager of EMI's international copyright department, in his capacity as chairman of the BPI's copyright committee. He is hopeful that the recommendations will be before the committee by the end of July, but estimated that it would be 18 months before the Whitford report was published and possibly three to four years before any recommendations become law. . . .

The Gramophone Record Retailers Committee at an emergency meeting has urged dealers to resist the temptation to join the High Street price war. The GRRC advised dealers that the general feeling of the committee was that the drastic price cuts instituted by Boots, W.H. Smith and Woolworths would probably not last indefinitely.

The recommendation to maintain a stable price image was made "not only to ensure that the retailer stays

in business, but also to enable the public to enjoy the standards of service and the variety of stock which they have come to expect from a specialised industry. . . .

After their success in a lengthy incentive competition which has been running since October 1972, four RCA salesmen were rewarded with a trip to Munich for the World Cup. They were Norman Mitchell, Trevor Charlesworth, George Logan and John Tracey. . . . Polydor has signed former Tamla Motown artist singer R. Dean Taylor to a one-year contract worldwide excluding America and Canada and will be releasing a single, "Window Shopping" to be followed by an album in the fall. . . . Following unprecedented advance orders in Germany for Elton John's new album, "Caribou," between 35,000 and 40,000 copies are being shipped by DJM to Ariola in Germany.

British Audio Promotions, organizers of the Sonex audio exhibition, last week extended the olive branch to members of the breakaway Hi-Fidelity 74 show, which could lead to future co-operation. But the BAP board and Hi-Fi organizers Malcolm Blockley and Don Quillen agreed at a meeting in London that two venues would be needed to house the total of around 100 possible exhibitors so that cooperation would probably be limited to joint publicity and the provision of a bus service between sites.

RCA managing director, Geoff Hannington, has signed Liverpool

(Continued on page 44)

GRC Deal Via Weiss

NEW YORK—The deal announced last week between GRC Records and Capitol Records-EMI Canada (Billboard, July 6), was negotiated by Bobby Weiss and his One World of Music agency, international licensing consultant for GRC record and music publishing companies. Weiss negotiated the agreement, whereby Capitol would distribute and manufacture GRC product in Canada after a recent trip to Canada.

The deal is the first of many planned for GRC through Weiss's organization on an international level, according to Weiss.



A WINNER—The Swedish group of the International Federation of the Phonographic Industry awards a specially designed silver trophy to Sweden Music chief Stig Anderson to mark the worldwide success of the Abba 1974 Eurovision Song Contest winner, "Waterloo." The record has sold more than 2.5 million copies internationally. Anderson not only publishes the song but also wrote the lyric. Here he receives the award from Anders Holmstedt of EMI, Sweden, chairman of the Swedish IFPI group.

RCA Quebec Soaring In Sales Behind Cook's Autonomous Plan

By MARTIN MELHUIH

MONTREAL—If the first six months of 1974 are any indication, RCA's Quebec branch (La Compagnie Les Disques RCA Ltee.) will surpass the record sales success it experienced last year. In 1973, out of 29 singles released in that market which is predominantly French-speaking, 20 entered the Top 30 charts, 19 of those records went to No. 1. Already the company has had five No. 1 records out of 12 releases this year.

RCA's success in the commonly underrated Quebec market is largely the result of RCA Canada's vice president and general manager, Bob Cook, who saw the opportunity to develop the market when he first came to Canada.

Says Cook: "My philosophy with the company was based on the premise that every facet of music has a market. I remember that my first instructions were to get a percentage of every category. We tackled the French market first."

RCA had been the top company in Quebec about 15 to 20 years ago but sales were lagging. When Cook formed RCA Quebec, he made the company autonomous.

Continues Cook: "It was like setting up a record company within a record company. Andy Nagy has complete control with his own profit responsibilities. When we set up the company we concentrated on signing and working with international acts first so that we had some sort of track record to approach the local artists in Quebec. After we had established a credibility, we signed a lot of the top artists in the area."

RCA Quebec now boasts a very impressive roster of local and international talent including such stellar performers as Patrick Norman, Pierre Lalonde, Michel Pagliaro, the Rockers, Joe Dassin, Vicky Leandros, Roger Whittaker, Dick Rivers, Francois Vaillant, Sheila, Gilda Guiliani and Michel Polnareff.

A number of the acts are signed to other companies for the world but chose RCA Quebec to handle their material in Canada. Joe Dassin who is from France is signed to CBS for the world, except Canada, where RCA has his rights. A single by Dassin will be released in a few weeks entitled "La Plus Belle Annee de Ma Vie" and he is expected to return to

Quebec in September for an extensive tour.

French superstar Michel Polnareff recently signed to RCA Quebec and has an album and a single out under the title, "I Love You Because."

Recent signings include Sheila, who is on Disc Carrere in France and Gilda Guiliana from Italy, who is on the Ariston label there. Sheila's first record on RCA entitled "Tu Es Le Soleil" has just been released.

Says Andy Nagy, the person responsible for the RCA Quebec operation: "One of our biggest marketing tools in this market has been television spots supported with radio. The results are instantaneous. With spots on the Montreal-based "Jeunesse" show we can hit nearly a million viewers, letting them know that a particular record has been released. We use 30 second spots mostly and try to get the artist to appear on the ads."

"Wherever possible we try to bring the foreign artists that we sign over to Canada," continues Nagy. "The moment we get any sort of response from this market on a particular artist, we fly them in, at our own expense, to meet the people and do a few shows."

Nagy expressed pleasure with the work that Yvan Deschenes, RCA Quebec's a&r manager, had done with the company in the past. "Deschenes is one of the more creative people in this province. He has a great love for the industry here," says Nagy.

With all of these hits in the Quebec market, RCA has compiled some of the best into an album called, "Le Vingt Success"—loosely translated as "The Twenty Top Hits"—which will be dealt to the stores directly without using rack-jobbers. Other top French acts besides those on RCA appear on the album.

Turner Forms CA, Disk Co.

ST. LAURENT, P.Q.—John Turner, formerly with Polydor Canada's promotion department, has formed an independent record company, CA Records. The company is a division of the Agency for the Creative Arts, a management and promotion firm headed up by Jack Thomson and Doug Speer.

The first signing to the label was Frank Mills, a former member of the Bells turned solo artist who had a number of records on Polydor. The first album by Mills for CA is "Frank Mills." It was recorded at the Tempo Studios in Montreal and produced by Mills, who wrote all of the songs on the album.

CA has also signed Robin Moir, a completely bilingual artist. Her first single was produced by Andre Perry at the Mark Sound Studios in Ottawa.

Guy Bertrand's Sonogram Records will handle the distribution of CA in Quebec; Laurel Records will distribute from Thunder Bay, west to the Alberta border, and Emerson Sales of Vancouver will handle the label in British Columbia and Alberta. A distributor for the Atlantic provinces has yet to be announced. The Agency for the Creative Arts will handle promotion for the label in Ontario.

From the Music Capitals of the World

TORONTO

Jim Macdonald, former Ontario promotion manager of London Records of Canada has taken up the same position at Capitol Records-EMI of Canada. David Elliot moves from WEA Music of Canada to replace Macdonald at London. . . . Toronto Star music critic and musicologist Peter Goddard will spend a month in France where he has been commissioned to do a film score. While there he will put the finishing touch on a book that he is preparing on Canadian music. . . . Maclean and Maclean have been asked to leave the Lighthouse tour because of the nature of the material, which has been described as "Toilet Rock." Jay Telfer replaced the duo on the Lighthouse Sault Ste. Marie date. . . . Radio Monitoring and Record Research services located at 1719 A Bathurst St. in Toronto is interested in receiving singles and information from Canadian record companies. . . . Anne Murray will appear on the next Chicago ABC network special to be aired on Aug. 19. On Aug. 3, Ms. Murray will appear in a Central Park Concert in New York with back-up vocalist Laurel Ward.

A&M Records has belatedly raised the price of their A&M, Ode, Haida, Much and Naja album from a suggested list price of \$6.49 and \$6.98 to \$7.29 effective July 26. . . . Axe Records have moved their offices into the Toronto Sound Studio complex. The new address is 14 Overlea Blvd., Don Mills, Ontario M4H 1A4. (416) 425-6237. . . . Richard Newell, known as "The King Biscuit Boy," has just completed adding harmonica on newly signed Epic artist, Allan Rich's session. Also present was Allan's father Charlie Rich. . . . Four Canadian single releases from Columbia Records recently: "Mexico" by Dave Nicol; "Sweet Virginia" from Bearfoot; "Shoe Shine Working Song," a five minute single from Murray McLauchlan; and "Falling in Love Again" by Moran. . . . Ian Thomas is in the midst of a 17-date tour of the Maritimes with April Wine. At the end of the tour Thomas will play a number of dates in Quebec. Future Ontario appearances include concerts at Ontario Place in Toronto, July 25 and the National Arts Centre in Ottawa, Aug. 30. Thomas and his band kick off a western Canada tour in Vancouver, Sept. 5.

Larry Green and Grant Webb of WEA Music of Canada arranged for a promotion to surround the Toronto appearance of Casablanca recording artists, Kiss. Four models were hired and dressed in black leotards with Kiss makeup. They were then chauffeured around town in to key dealers and radio stations, passing out red wax lips. . . . RCA Canada has been confirmed as Canadian distributor for the TK label in this country. Initial release is a single from George McCrae entitled "Rock Your Baby" which is Top ten in Quebec. . . . Maggie McFadden has been appointed Ontario promotion manageress for GRT of Canada Ltd. . . . Gary Stefaniuk has replaced Jim Kale as bassist for ScrubbaLoe Caine. . . . Murray McLauchlan, who is at the moment in the middle of an extensive U.S. tour, returned to Toronto on July 1 to appear at the new Harbour Front '74 Complex in Toronto, likely his only appearance in this city until 1975. . . . Confirmed line-up for the Canadian National Exhibition Grandstand shows:

World Festival Tattoo, Aug. 15, 16, 17 and 18; the Lawrence Welk Show, Aug. 19; Lighthouse and Evel Knievel, Aug. 20; Liza Minnelli, Aug. 21; Helen Reddy, Aug. 22; Polish Song and Dance Festival, Aug. 23, 24 and 25; Charlie Rich, Aug. 26; Beach Boys and Bachman-Turner Overdrive, Aug. 28; the DeFranco Family and Susan Jaks, Aug. 29; the Osmonds, Aug. 30; Guess Who, Aug. 31; Chicago, Sept. 1; and the Canadian National Drum and Bugle Corps Championships.

John Murphy has left CHML, Hamilton to return to VOCM, St. John's, Newfoundland as program director. . . . Jay Silvers is the new program director at CKOB, Renfrew. . . . Paul Richards, formerly with WEA Music of Canada, who left that company to become a talk-show host at CHIC, Brampton, has become the music director for that station. . . . CHYM, Kitchener was 25 years old June 30. . . . Mike Godin has left CFCF, Montreal and is now music director and on-air personality at CFOM, Quebec City. . . . Wayne McKell's latest single on Rodeo International records, "Tall Black Wheels" is a totally Canadian production though the MAPL logo does not appear on the label according to Ben Kaye of Halben Music (CAPAC) the publisher of the song. . . . First release from Vancouver band Imagine on Rada Records is "Moment to Moment." . . . Gary and Dave currently recording at Toronto sound with producer Greg Hambleton and engineer, Terry Brown. . . . Polydor is hot with singles these days including "The Night Chicago Died" by Peter Dinklage; "Shang a Lang" by Tinkers Moon, which was rush released by Polydor in the U.S. due to CKLW, Windsor's interest and playlisting; "Don't You Worry" by Randy Bishop on Good Noise Records; and "Taking Care of Business" by Bachman-Turner Overdrive. "That Song Is Driving Me Crazy" by Tom T. Hall and "Wildwood Weed" by Jim Stafford are also starting to move.

Don Goodwin is completing tracks for his new album which will be released on Silver Blue Records distributed by Polydor in Canada. Five songs on the album were written for Goodwin by Paul Anka. . . . "Breaking Up Is Hard To Do" by Thundermug is breaking out in Halifax (CJCH), Kingston (CKLC), London (CHLO) and Quebec City (CHRC). . . . Ray Stevens' "The Streak" has sold over 110,000 copies in Canada so far and continues to sell at more than 4,000 copies a week. . . . The Belvedere King Size Jazz Festival which features entertainers such as Woody Herman, Count Basie, Maynard Ferguson, Moe Koffman and Peter Appleyard will make three stops in Canadian cities; Toronto, July 20 and 21; Winnipeg, July 24; and Vancouver July 28 and 29. It is being filmed for a possible ABC television special and Playboy Records will record the concerts for an album. . . . Ian Thomas will be featured at the "Festival d'Ete" in Quebec City on Saturday (13). He will record his next album at Son Quebec, Montreal. . . . In the story on Attic Records (Billboard, June 29/74) there was an inference that the company was not offering a very high percent in their contracts. It should be noted that Attic offers the standard percentage rate but offers it on the basis of 100 percent of records sold rather than 90 percent which is the standard deal. MARTIN MELHUIH

Capitol Industries-EMI First Canadian Meeting

TORONTO—For the first time in its history, the board of directors of Capitol Industries-EMI held a general meeting in Canada on June 12.

At the invitation of Arnold Gosewich, president of Capitol Records-EMI of Canada Limited, board members from Los Angeles, New York, San Francisco and London, England assembled at Capitol's Toronto head office.

Among the international Capitol dignitaries attending were Capitol Industries president, Bhaskar Menon; John Read, recently announced chairman of EMI Ltd.; Robert E. Carp, vice president and general counsel of Capitol Industries; Charles Fitzgerald, vice president of finance for Capitol Industries; Chuck Tillinghast, vice president of business affairs for Capitol Records Incorporated, and Capitol Industries' directors Tom Coughran and Richard Karrenbrock.

While in Toronto, the visitors were guests at a dinner party at the Hyatt Regency Hotel hosted by Ar-

nold Gosewich and his wife, Jackee, and attended by Capitol Canada's senior executives.

Board members took advantage of the opportunity to tour the Canadian company's head office and distribution facilities in Toronto and Montreal, and to visit a number of the Sherman and Mr. Sound retail record stores in both cities. Chairman John Read made a point of going to see the CN Communications Tower, nearing completion on the Toronto waterfront. The Telecommunications Division of EMI (Sound and Vision Equipment Ltd.) was responsible for all the electrical equipment used in the tower.

At the Capitol Canada head offices, the visitors joined in a brief ceremony as Gosewich presented Ted Fujino, who works in the department of operations, with his 15-year pin.

Before their departure, he also presented each member with a gift of the specially minted Olympics '76 coins to commemorate their visit.

Hardman Ind. Ltd. Builds Up Supply of Cartridges

TORONTO—Hardman Industries Limited, prime licensees for Canada of the Lear Jet Stereo Corp. of Tucson, Arizona, has built up a supply capacity from its own tooling and machinery facilities in Canada to 8 million cartridges. The company, headed by president Eric H. Hardman, manufactures and sells 8-track cartridges to Capitol Records-EMI of Canada, Quality Records, MCA Canada, Audio Magnetics and others.

Hardman Industries has been in business since 1935 as a Canadian-owned manufacturer of plastic plumbing fittings, and cosmetic containers. When the opportunity arose to enter the growing tape field, Hardman felt that it could be an-

other profitable side to their operation.

On June 27, Leon Giannakeff joined the company as manager of applied research and development and technical sales. He will be responsible for the development and production of videocassettes, audio cassettes as well as technical public relations with customers.

Hardman Industries is interested in receiving inquiries from the U.S. for the supply of stereo 8-track cartridges and, in that event, would manufacture them in the U.S. under contract.

Canada is now self-sufficient in the production of 8-track cartridges through the licensing of Solo Products, Montreal and Stereodyne, RCA, Ampex and others.



GRC JOINS CAPITAL FOR NORTHERN PUSH

GRC is a very young record company with dreams of becoming an entertainment business legend.

The people at GRC have a way of putting dreams into the past tense. The people at Capitol Canada have been admiring this and are now pledged to help.

GRC, as the world is rapidly becoming aware, stands for General Recording Corporation, an independent American label out of Atlanta, Georgia, which specializes in r&b, country and contemporary records.

It was born in early 1973 with high hopes—it brought out fourteen releases covering all three specialties that year, and by the end of the year twelve of them had made it onto Billboard charts. By now their roster includes thirty different artists.

Capitol Records-EMI of Canada Limited is proud to be its first foreign extension. Capitol's part will be to manufacture, market and distribute any or all GRC singles and albums in Canada just as they do with Capitol product. (The Georgia company's family of labels, which includes AWARE and Hotlanta, will all appear in Canada under the GRC banner.)

A telegram received by Arnold Gosewich, President of Capitol Canada, on June 13th, says in part: "EVERYBODY AT GRC IS VERY HAPPY AND EXCITED ABOUT HAVING CAPITOL OF CANADA AS OUR FIRST INTERNATIONAL LICENSEE." It is 'signed' by Michael G. Thevis and Buz Wilburn.

Michael Thevis, President of GRC, is also its founder, its financier, and its prime mover. Buz Wilburn, his first executive selection, is President of the General Recording Distributing Corporation (GRDC, the marketing arm of GRC. He was

formerly executive director of A&R for Capitol Records in the U.S.)

For his part, Arnold Gosewich stated that the diversity of product from this dynamic new label would be enthusiastically merchandised in the Canadian market. And Dave Evans, Director of Marketing for Capitol Canada stated he was looking forward to a close association with the energetic people behind GRC.

The first GRC product should be in Canadian record stores during the month of July. Initial shipments will undoubtedly include **Moe**



Brandy, currently high on the country charts with I JUST STARTED HATIN' CHEATIN' SONGS TODAY; the seven-man **Ripple**, storming the R&B charts with A FUNKY SONG; and **Rick Cunha**.

Songwriter Cunha has repeatedly appeared in Canada during the past six years performing as back-up guitarist and vocalist with Mason Williams. He has also worked with such artists as John Stewart, Waylon Jennings and Linda Ronstadt. From 1972 until the beginning of this year he was hosting the Monday night showcase of the Troubadour in Los Angeles and is now on the pop charts for GRC with (I'M A) YOYO MAN.

Other GRC heavies that Paul White, Capitol's Director of A&R predicts particularly good things for include **The Counts**, **John Edwards**, **Joe Hinton**, **Dorothy Norwood**, **Lonza & Oscar**, and **Red, White & Blue (grass)**.

Core of GRC's Atlanta base is The Sound Pit, one of the best equipped recording studios anywhere. Another Capitol alumnus, Jeff Lee, has become A&R Administrator for the label. He was formerly President and owner of Jefferson-Lee Productions, for which he exclusively managed and produced Joe South. The Joe South Rhythm Section he organized is also working with Lee and Thevis' entertainment complex during recording sessions at the Sound Pit.

Other GRC offices are in Nashville and Los Angeles, and rumors of further expansion should not be discounted.

Michael Thevis is committed to making his dreams come true. Expenses for the first year of operation—not including the physical plant and the like—cost him more than three million dollars.

Capitol Canada too is putting financial muscle where its promotional mouth is.

It should be a good year. As the Hollywood Reporter predicted a few months back, "If the secret to success in the record business is a total company commitment to provide a happy and creative environment for its artists, coupled with full merchandising and promotional support by the label of its artists and their product, look for Atlanta-based General Recording Corporation headed by its affable president, Michael Thevis, to explode all over the charts in 1974."

Sylvester Stretch

New on Century II, Sylvester Stretch is John MacKenzie, 26, a guitar-playing songwriter from Pictou, Nova Scotia, and Bill Cunningham, 23, a songwriting guitarist from neighboring New Glasgow.

Sylvester Stretch is also the name of the old road between their home towns.

The pair had established a rapport years back as members of The Nite Cult, but it was only last year that they discovered how well they worked as a writing team and drove west together.

They dropped anchor in Edmonton. Which is where Terry McManus, himself a capable composer and performer, heard them and swiftly signed them to Century II.

AREN'T YOU TIRED was released in June. The single was the recording debut of Sylvester Stretch, the product of their first days in the studio. But you cannot hear the novelty. What you can hear is Terry's capable production of the duo's own seasoned instrumental and vocal harmonies, an acoustic blend with good electrical effects.

Now John and Bill are assembling a back-up band to accompany them on the road and planning an album for Fall release.

(ADVERTISEMENT)

SUZANNE'S SINGLES

A Canadian first?

By the time you read this, **Suzanne Stevens** may well have hits simultaneously in two languages.

Three different songs by this young discovery are being heard on stations from coast to coast, and a fourth one, the album launcher, is waiting in the wings.

MOTHER OF US ALL, Suzanne's first single in English, is just out at this writing, but it has already picked up immediate playlists on easy listening stations in the central region.

Other stations are playing the flip, her version of Neil Diamond's PLAY ME.

Some stations are playing both.

Oh yes, it is also her first club date. (!)

On July 24th she and the quartet will make their first appearance outside the Province of Quebec. Typically, it won't be in some out-of-the-way hidey-hole, but at a concert at the Aerodrome in Ottawa.

In between gigs there should be a chance for her to catch Les Grands Ballets Canadiens who are playing a month at Montreal's Expo Theatre beginning July 18. Their production of "Le Cantique Des Cantiques," a Bible-based ballet by Michel Conte, includes five of his songs for which Suzanne has recorded the vocals. Her voice will follow the ballet to Quebec City and thence probably to



Suzanne Stevens: Dues-paying is for those without silver platters.

Meanwhile PLUS RIEN N'EXISTE is still in hit rotation on practically every eligible station in the Province of Quebec—and it too is getting experimental airplay in the rest of Canada.

One station is playing all three.

You still cannot buy a Suzanne Stevens album. Her first (in French) is scheduled to be unveiled in the middle of August. But in the meantime, Suzanne is not sitting around and waiting. She has been taking dancing lessons three times a week from choreographer Michel Conte (who also wrote two of the best songs on her album) and working with a new quartet (piano, guitar, bass and drums). They are playing with her when she receives another singular honor this week: Suzanne Stevens has been chosen to be the first performer at a dressy new nightclub in a brand new hotel in Quebec City. For two weeks from July 2 to 14 Le Concorde is her forum.

It is the first time she has ever performed with her own band.

It is also the first time she has ever done a bilingual show. And, for that matter, it is her first exposure to a live audience in English.

parts west while she herself looks for new worlds to conquer.

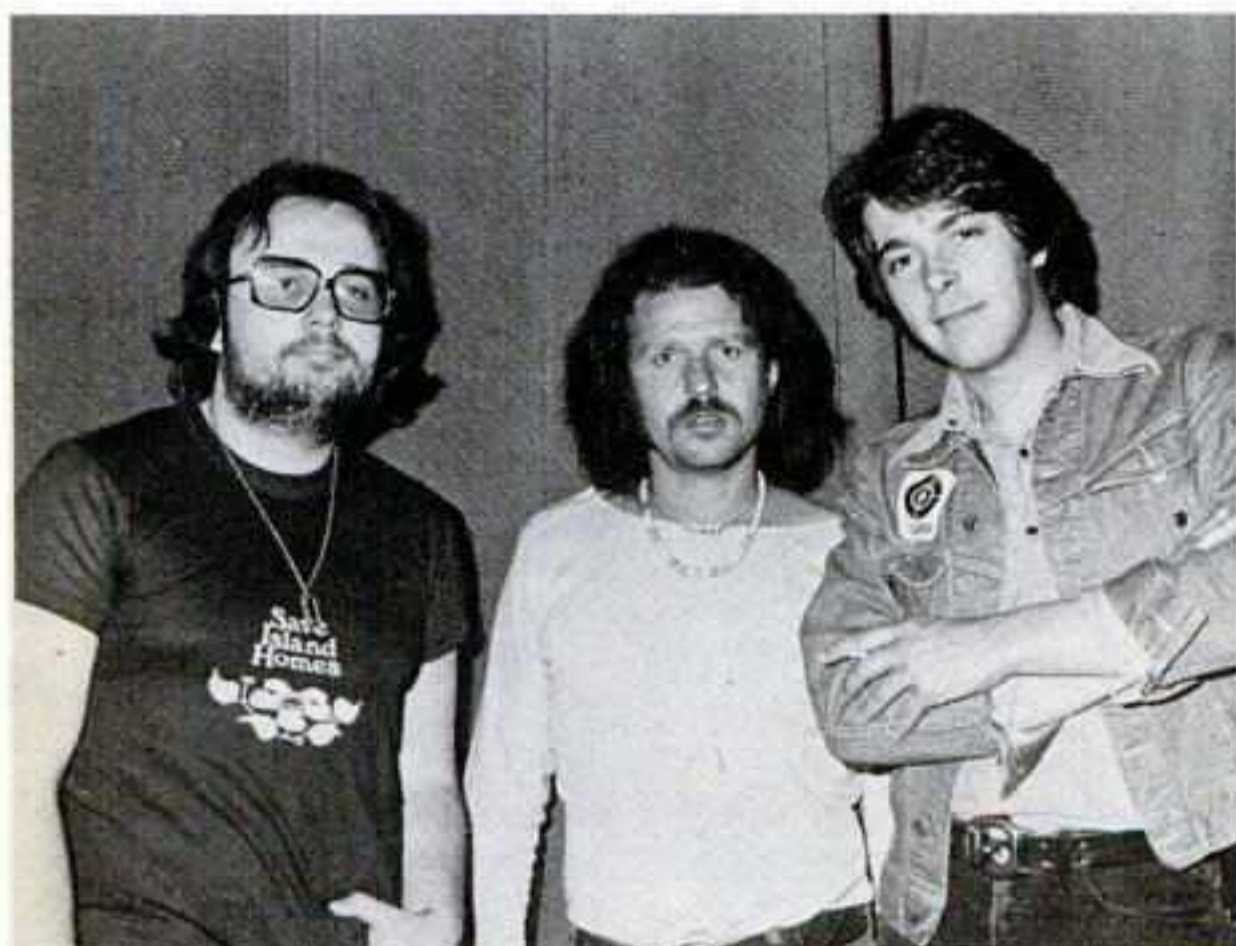
... other singles

The first cut off **Bill King's** second album, "Dixie Peach", just out, is the reggae-spiced song, BLUE SKIES, BLUE SKIES—an easily acquired and harmless addiction.

MOR stations are beginning to nibble at the **New Potatoes** for the first time; their rendition of the Johnny Mercer song, SOMETHING'S GOTTA GIVE, is a whole new direction for the band.

THIS HEART by **Gene Redding** is leading the way in the prairie provinces, of all places. Also a powerful force in the west is **The Original Caste**: We WILL LIVE TOGETHER (THE THEME FROM EXPO '74) which is also on their "Back Home" album. And once **K.J. & The Grand Band** gets playlisted by a station, it is developing strong sales and phones. Many midwestern PDs can confirm that.

Nationally, **ROCK & ROLL HEAVEN** by **The Righteous Brothers** is the fastest-rising single in the country. It may be the song that will finally depose **BAND ON THE RUN** from the #1 and #2 spots all over Canada.



GRAHAM THORPE (right), formerly Capitol's Ontario promoman, had his first official duty in his new position as Artist Development Manager June 15th when, for the first time in three years, **COUNTRY JOE McDONALD** (centre) gave two solo concerts at Toronto's Victory Theatre. (With them backstage was notorious CHUM-FM deejay and friend **JOHN DONABIE**.)

Afterwards Star critic Peter Goddard summed it up as an "intimate evening... a deeply personal concert." And CHUM-FM's own peripatetic proselytizer **Larry Wilson** included these thoughts in his next newscast: "Country Joe McDonald mesmerized the house. He was all alone, much to everyone's surprise, but, ultimately, nobody's disappointment. He's much more musical than in the old Woodstock days, and therefore more interesting as an artist. He did some of the old and some of the new, and it sent everyone home happy."

From the Music Capitals of the World



Photo by Bruce Cole

COMPANY FETE—At dinner party after the Capitol Industries-EMI, Inc. regular board meeting, from left are, Bhaskar Menon, chairman, president and chief executive officer, Capitol Industries-EMI, Inc.; Charles Tillinghast, vice president, Business Affairs, Capitol Records, Inc.; Mrs. Sumi Menon; Bob Carp, vice president and general counsel, Capitol Industries-EMI; and John MacLeod, counsel, Capitol Canada.

Aznavour: 'Sleeper' That Pays Off

LONDON—The fact that Charles Aznavour, a diminutive 50-year-old Frenchman, unseated the redoubtable Gary Glitter from the Number One position in the U.K. Top 50 after only one week, may be regarded as one of the more unlikely occurrences of the year so far.

But the runaway success of "She," obviously benefitting enormously from being the theme of the commercial television network's "Seven Faces of Woman" series and some excellent Radio-2 airplay, is not entirely unexpected and is the culmination of a determined effort by Aznavour's own company Barclay of France and U.K. licensee RCA to build him into a record seller in English-speaking countries.

Aznavour, an adoptive Frenchman who was born in Paris of Armenian parents, has been a star in his own country for some 15 years, and his reputation has crossed both the Channel and the Atlantic to the extent that he can fill concert halls without difficulty. But until recently there had been only a limited sale for his records outside France.

So, with Aznavour's approval and RCA's support, Barclay set about trying to turn him into a record-seller in the English language.

Aznavour, who might be regarded as having no need either financially or artistically, to make compromises at this stage in his career, views the situation philosophically. "At 50, if you want to reach a new youth, you must start all over again. An artist

needs to do that every five years or so," He said.

The first signs that Aznavour could make it with English-language records were evident two years ago with "Yesterday When I Was Young," which scored in Scandinavia, Benelux, Australia and Germany—but not in Britain. "It was not sophisticated enough for the market," explained Cyril Brilliant, Barclay's international sales manager.

So, adopting a policy of "If you can't beat 'em, join 'em", Barclay switched Aznavour's recording to America and along came "Old Fashioned Way" which moved Aznavour a few strides nearer the big breakthrough.

It was obvious that with one final push, Aznavour would be there and the invitation to write "She," with lyrics by Herbert Kretzmer, drama critic of the Daily Express, for the tv series provided the opportunity. She was recorded in London with producer/arranger Del Newman and to follow it will be a whole album in English, A Tapestry Of Dreams.

In future, according to Brilliant, Aznavour will do all his recording in

• Continued from page 41

family group, **Brotherly Love**, who debut for the label with a single, "Live Wire," produced by **Phil Wainman**. . . . A full-length feature film, "Bird on the Wire" based on **Leonard Cohen's** 1972 British tour, is to receive a belated world premiere at the Rainbow. Directed by **Tony Palmer**, will be sent out on tour to selected venues almost as if it were the artist himself. Cohen himself will return to the Rainbow for the showing and is to embark on a British and European tour in September.

Singer-songwriter, **Phil Cordell**, was recently presented with a silver disk to mark sales in excess of 300,000 copies in Germany of his Tamla-Motown single "Dan the Banjo Man." . . . Gryphon, a British mediaeval-rock band, is to have the distinction of giving the first rock

concert ever to be held in the Old Vic Theatre. The invitation was extended by National Theatre director **Peter Hall**, a great admirer of the band's music. Hall commissioned the group to write the score for his production of *The Tempest* and that work has now appeared as one side of Gryphon's latest Transatlantic album, "Midnight Mushrumps."

Andy Fairweather-Low, one-time vocalist with the early teenybop group, Amen Corner, is to make a recording comeback with a solo album, "Spider Jiving," issued by A&M in early August. Chris Williams, who is handling the singer's affairs, said there was a possibility of an American tour early in the fall. . . . Pickwick International has acquired the budget rights for the U.K. of the Musicor catalog which gives the company **Gene Pitney**, product. The first three albums, scheduled for August release, are "Gene Pitney's Greatest Hits Vol. 1," "The Best of the Platters Vol. 1," and an album by Hot Butter that includes the group's hit "Popcorn." **REX ANDERSON**

London, with French lyrics being overdubbed after the English version.

The breakthrough of Aznavour is particularly gratifying to Brilliant who has been waging what he calls, "The Campaign For The French Chanson," aimed at securing greater recognition for French music outside France. Where Aznavour has led, others will follow, he believes. He's confident that there is international scope for Juliette Greco and Jacques Brel and also thinks that two other Barclay signings can make their mark as singers in due course—Brigitte Bardot and Alain Delon.

But Barclay is not limiting its drive into the English-speaking market to its French artists. It has recently been scouting talent in America and Phillippe Rault, on a trip to Louisiana, signed a cajun band called White Magnolia, comprising nine indians and six New Orleans sessionmen, Professor Longhair, regarded as being the father of rock 'n' roll piano, and from Arizona, Clarence Gatemouth Brown, a black sheriff who plays violin.

GTO Films Follows Promo With Scottish Campaign

LONDON—GTO Films is following its successful promotion of the Gary Glitter film "Remember Me This Way" in Ireland with a similar campaign, involving TV advertising and saturation coverage of outlets, which will start in Scotland on Sunday (7) and continue by working its way round the country, area by area.

GTO has arranged 10-day TV campaigns, timed to start three days before the film opens in each area and running for the whole period the film is shown. In Scotland, where a total of 34 cinemas will show the film, this advertising involves around 30 spots, bought at a cost of less than \$25,000.

On July 28 the film moves the Tyne Tees and Yorkshire areas, where similar TV promotion will be undertaken, and then to Lancashire. GTO expect to cover two more areas before the end of the school holidays, with another timed for autumn half-term.

Distribution manager Bill Gavin said: "We keep being astonished by how big Glitter is. We are constantly being approached for competitions and peripheral promotions. The difficulty with this sort of operation is to persuade major circuits to give us

a large number of sites. In Scotland, for instance, we have 18 ABC cinemas and 14 independents. The film itself is 60 minutes and is coupled with a wildlife adventure called "Brother of the Wild," which has already grossed \$13 million in America."

International Turntable

Chris Youle has joined RSO Records as European Manager. He was previously with Polydor International in Hamburg as international exploitation manager. . . . **Ken Townsend** has been appointed general manager of Abbey Road Studios. He is currently deputy manager and takes over from Gus Cook who is retiring.

Duncan Findlay, publishing accountant for the Robert Stigwood Organisation for the past three-and-a-half years, has left the company to join Leeds Music as chief accountant. He is being replaced by Alan Brown who was formerly his assistant at RSO.

concert ever to be held in the Old Vic Theatre. The invitation was extended by National Theatre director **Peter Hall**, a great admirer of the band's music. Hall commissioned the group to write the score for his production of *The Tempest* and that work has now appeared as one side of Gryphon's latest Transatlantic album, "Midnight Mushrumps."

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DUBLIN

Fruupp's current Irish tour includes two free concerts, at Phoenix Park and Nutts Corner. When the tour is completed the band goes to Thures, where they will use the Pye mobile studio to record backing tracks for their next LP, which is to be completed at the Morgan Studios in London. The band starts a five-week tour of America in December, and their current album, "Seven Secrets" (Dawn), will be released there in August.

Dublin-based singer **Tracy** visits Spain July 15-20 for appearances in Barcelona and Madrid, where she will sing at the Matador of the Year gala. Her cover of "Country Sunshine" was released in Spain by Driesa Records July 2. . . . **Shaun O'Dowd's** first record with **Tommy Drennan's** Top League revives **Mike Nesmith's** "Silver Moon" (EMI). . . . **Tony Palmer's** 90-minute **Rory Gallagher** documentary "Irish Tour '74" was previewed at the Cork Film International. **John Woods** of Polydor presented Gallagher with a gold disk for \$375,000 sales of "Live in Europe."

Celtic rock group **Mushroom**, in the charts with "Kings and Queens," will represent Ireland at the Sopot music festival in Poland this August. . . . **Joe Cuddy**, number one in the Irish charts for five weeks with "Any Dream Will Do," has been invited to take part in the Cairo song festival in September. . . . RTE Television's sports commentator/singer, **Brendan O'Reilly**, sings in cabaret in Germany and Italy later this year.

Billy Kidd, a rock 'n' roll singer from Galway, revives "Heartbreak Hotel" for his first single with Q Records, which is also the label's first release. . . . A&M Records product is now distributed by Polydor in Ireland.

The newest attraction on the Irish club and ballroom circuit is **Billy Kidd and his Band** from Galway who made their first public appearance at the end of last month at the Imperial Hotel in Dundalk. Their act comprises wholly of old favorites such as "Rock Around the Clock," "Hound Dog," "Sweet Little Sixteen," "Only the Lonely" and "Dream Baby." Their first single, which was recorded at Trend studios and produced by **John Keogh**, is their version of "Heartbreak Hotel" backed by "Jailhouse Rock" and is released on the new Q Records label. The group's manager, **Hugh Hardy**, says he is launching them with a

\$24,000 promotion campaign which will include exposure on radio and television, newspapers, magazines and cinemas.

Horslips' new single, issued last week on the group's own Oats label, is their version of the traditional Irish song, "The King of the Fairies." The group began an Irish tour on July 18 and go to Italy for the Santa Monica rock festival on July 28. . . . Hawk Records has released a new single by **Tony Hughes and the Cotton Mill Boys** called "All Together Now Let's Fall Apart" which is being followed shortly by a new LP, "The All-Star Cotton Mill Boys." **Hughes**, meanwhile, has a new solo album on release called "Try a Little Kindness." . . . **Guy Robinson**, managing director of EMI (Ireland), has signed **John Drummond** to produce local acts exclusively for the company. His first record under the new deal will be "Song of The King" by **Cahir O'Doherty and the Dazzle Band**.

KEN STEWART

SYDNEY

Jethro Tull fans swamped all 2,700 seats for Tull's July 30 Opera House concert—within three hours of the opening of bookings. Promoter **Bill McColl** announced a second concert for the Hordern Pavilion on Aug. 3 and that, too, is on the way to a sell-out. . . . **Osibisa**, the first group to put Afro rock music on the world's map, is making its first tour of Australia this week. . . . **Sherbet** will go on tour around eastern Australia this month to promote their new album—"Slipstream," to be released in July. . . . Festival Records hopes to release an Australian cast recording of "The Rocky Horror Show" in about two weeks.

The Young Hearts, a six-piece group from Los Angeles, will start a two-month season at Whisky Au Go Go from the end of this month. . . . **Julie Anthony**, star of the local production of "Irene," recorded three songs at EMI under the direction of **Peter Dawkins**. . . . **Mauritius** have a single "Country Life" on release through Warner Bros. and recently recorded an album live at their recent three-day performance at the Opera House. . . . **Marcie Jones**, who recently had charts success with "Armed and Extremely Dangerous," has a new hit on WEA with "I Only Have Eyes For You." . . . Australia is way behind in world music trends according to the international director of ABC-Probe Records, **Mrs. Helen Pine**, who flew in to Sydney last week. Mrs. Pine was amazed there was no r&b following in Australia. She pooh-poohed the idea that r&b music was not heard in Australia because of the lack of a black population and local black music.

The Dingoes had a new single and album released this month and Melbourne radio listeners chose the title of the single. The album, simply titled "The Dingoes," was played on Melbourne radio station 3XY, and listeners were asked to phone in votes as to which tracks they would like on a single. As a result, the single is double A sided with "The Last Place I Want to Be" written by guitarist **Kerry Tolhurst** and "Boy on the Run" by lead guitarist **Chris Stockley** and singer **Broderick Smith**. . . . The album was recorded at Melbourne's TCS studios and was then sent to A&M studios in Los Angeles to be cut. . . . **Doug Parkinson**, national promo man for WEA, is also attracting crowds to the Grange restaurant where he heads up his own group as singer.

JOHN BROMELL

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SMASH

Some Stations like, KOZA, KVKM, KTFS, KXOL, KVIL, KNBO, KATQ, KIMP, KDBS, KWRG, KTOL, KOSY, KACT, KWKA have Music Directors with minds of their own; thus they're one jump ahead by playing the new double sided **SMASH** hit by **KENNY WAYNE** and the Kamotions, **IT TOOK 27 YEARS** (to make one night) and **I WANNA GO HOME** (and play with them babies).

EXCLUSIVELY ON **HARE RECORDS** our thanx to the engineer and String arrangements, Norman Petty.

For DJ copies write to **HARE RECORDS** P.O. Box 1209 Andrews, Tx. 79714

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BRITAIN

(Courtesy: Music Week)
*Denotes local origin

| This Week | Last Week | Artist/Label |
|-----------|-----------|---|
| 1 | 1 | SHE—Charles Aznavour (Barclay)—Standard (Barclay) |
| 2 | 8 | KISSIN' IN THE BACK ROW—Drifters (Bell)—Macaulay/Cookaway (Macaulay/Greenaway) |
| 3 | 2 | ALWAYS YOURS—*Gary Glitter (Bell)—Leeds (Mike Leander) |
| 4 | — | BANGIN' MAN—*Slade (Polydor)—Barn/Slade (Chas Chandler) |
| 5 | 4 | HEY ROCK & ROLL—*Shawaddywaddy (Bell)—Bailey (Mike Hurst) |
| 6 | 7 | I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard) |
| 7 | 3 | THE STREAK—Ray Stevens (Janus)—Peter Maurice/KPM (R. Stevens) |
| 8 | 6 | ONE MAN BAND—*Leo Sayer (Chrysalis)—Blaindell/Compass (D. Courtney/A. Faith) |
| 9 | 21 | YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James |
| 10 | 13 | GUILTY—*Pearls (Bell)—ATV (Philip Swern/Arthey) |
| 11 | 19 | WALL STREET SHUFFLE—*10.c.c. (UK)—Satannes (Strawberry Prods.) |
| 12 | 24 | BANANA ROCK—*Wombles (CBS)—Batt Songs (Mike Batt) |
| 13 | 9 | A TOUCH TOO MUCH—*Arrows (Rak)—Chinnichap/Rak (Mickie Most) |
| 14 | 11 | LIVERPOOL LOU—*Scaffold (Warner Bros.)—Essex (Paul McCartney) |
| 15 | 45 | ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.) |
| 16 | 14 | GOING DOWN THE ROAD—*Roy Wood (Harvest)—Carlin (Roy Wood) |
| 17 | 5 | THERE'S A GHOST IN MY HOUSE—R. Dean Taylor (Tamla Motown)—London (Brian Holland/Lamont Dozier) |
| 18 | 16 | DON'T LET THE SUN GO DOWN ON ME—*Elton John (DJM)—Big Pig (Gus Dudgeon) |
| 19 | 12 | JUDY TEEN—*Cockney Rebel (EMI)—Trigram/Rak (S. Harley/A. Parsons) |
| 20 | 10 | JARROW SONG—*Alan Price (Warner Bros.)—Jarrow/K. Prowse (A. Price) |
| 21 | 23 | BEACH BABY—*First Class (UK)—John Carter (John Carter for Sunn Records) |
| 22 | 17 | SUMMER BREEZE—Isley Bros. (Epic)—Dawnbreaker/Carlin (R. Isley/R. Isley/O. Isley) |
| 23 | 18 | THE MAN IN BLACK—*Cozy Powell (Rak)—Rak (Mickie Most) |
| 24 | 27 | TOO BIG—*Suzi Quatro (Rak)—Chinnichap/Rak (M. Chapman/N. Chinn) |
| 25 | 40 | LAUGHTER IN THE RAIN—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (N. Sedaka/R. Appere) |
| 26 | 42 | IF YOU GO AWAY—Terry Jacks (Bell)—Intersong (Terry Jacks) |
| 27 | — | BAND ON THE RUN—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney) |
| 28 | 28 | DIAMOND DOGS—*David Bowie (RCA)—Mainman/Chrysalis (Bowie/Mainman) |
| 29 | 25 | OOH I DO—*Lynsey De Paul (Warner Bros.)—ATV (L. De Paul) |
| 30 | 38 | CENTRAL PARK ARREST—Thunderthighs (Phillips)—ATV (Steve Rowlands) |
| 31 | 15 | CAN'T GET ENOUGH—*Bad Company (Island)—Island (Bad Company) |
| 32 | 20 | EASY EASY—*Scotland World Cup Squad (Polydor)—Martin Coulter (B. Martin/P. Coulter) |
| 33 | 26 | SUGAR BABY LOVE—Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton) |
| 34 | 33 | FOXY FOXY—*Mott the Hoople (CBS)—April (HMH)—(Hunter/Griffin/Watts) |
| 35 | 37 | FLOATING IN THE WIND—*Hudson Ford (A&M)—Hawkan (J. Ford/T. Allom/R. Hudson) |
| 36 | 46 | MIDNIGHT AT THE OASIS—Maria Muldaur (Reprise)—MCPS (L. Waronker/J. Boyd) |
| 37 | 44 | JUST DON'T WANT TO BE LONELY—Main Ingredient (RCA)—Gamble-Huff/Carlin (Silvester/Simmons/Goodi) |
| 38 | 35 | DON'T STAY AWAY TOO LONG—Peters & Lee (Phillips)—Pedro/C. Shane (John Franz) |
| 39 | 30 | THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—*Sparks (Island)—Island (Muff Winwood) |
| 40 | 32 | THE NIGHT CHICAGO DIED—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callender) |
| 41 | 29 | I SEE A STAR—Mouth & McNeal (Decca)—Britico/ATV |
| 42 | 31 | GO—*Giigliola Cinquetti (CBS)—Britico/April (Gianni Daidello) |
| 43 | 36 | THE POACHER—*Ronnie Lane/Slim Chance (GM)—Warner Bros. (Lane) |
| 44 | 22 | (You Keep Me) HANGING ON—*Cliff Richard (EMI)—Pedro/Cyril Shane (David MacKay) |
| 45 | 39 | I WON'T LAST A DAY WITHOUT YOU—Carpenters (A&M)—Rondor (Jack Daugherty) |

| | | |
|----|----|--|
| 46 | 34 | IF YOU'RE READY (Come Go With Me)—Staple Singers (Stax)—(Island) |
| 47 | — | SHE'S A WINNER—Intruders (Philadelphia)—Gamble-Huff (Gamble-Huff) |
| 48 | — | BE THANKFUL FOR WHAT YOU'VE GOT—William De Vaughan (Chelsea)—Sparta Florida (F. Fioravanti/J. Davis) |
| 49 | 43 | REMEMBER YOU'RE A WOMBLE—*Wombles (CBS)—Batt Ent. (Mike Batt) |
| 50 | — | MY GIRL BILL—Jim Stafford (MGM)—Famous Chappell (Phil Gernhard/ Lobo) |

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

| This Week | Last Week | Artist/Label |
|-----------|-----------|--|
| 1 | — | HAGESHII KOI—*Hideki Saijo (RCA)—Nichion |
| 2 | — | USO—*Kiyoshi Nakajo (Canyon)—Watanabe |
| 3 | — | POCKETTO IPPAI NO HIMITSU—*Agnes Chan (Warner)—Watanabe |
| 4 | — | HITONATSU NO KEIKEN—*Momoe Yamaguchi (CBS/Sony)—Tokyo |
| 5 | — | WATASHI WA NAITE IMASU—*Lilly (Express)—J&K |
| 6 | — | MEOTO KAGAMI—*Tonosama Kings (Victor)—Bon |
| 7 | — | KIMIWA TOKUBETSU—*Hiromi Goh (CBS/Sony)—Standard |
| 8 | — | KIROI RIBON—*Junko Sakurada (Victor)—Sun Music |
| 9 | — | TSUMIKI NO HEYA—*Akira Fuse (King)—Watanabe |
| 10 | — | KOI TO UMI TO T-SHIRT TO—*Mari Amachi (CBS/Sony)—Watanabe |
| 11 | — | HAIRO NO HITOMI—*Tokiko Kato & Kiyoshi Hasegawa (Polydor)—Shinko |
| 12 | — | NAMIDA NO MISAO—*Tonosama Kings (Victor)—Bon |
| 13 | — | NIJI NO KAKEHASHI—*Miyoko Asada (Epic)—Nichion |
| 14 | — | AI HITOSUJI—*Aki Yashiro (Teichiku)—AI |
| 15 | — | FUTARIDE OSAKEO—*Michiyo Azusa (King)—Watanabe |
| 16 | — | HAMAHIRU GAO—*Hiroshi Itsuki (Minoruphone) |
| 17 | — | SARABA TOMOYO—*Shinichi Mori (Victor)—Watanabe |
| 18 | — | GOOD BYE MY LOVE—*Anne Lewis (Victor)—Watanabe |
| 19 | — | IMOUTO—*Kaguyahime (Panam)—Crown, P.M.P. |
| 20 | — | OTEYAWARAKANI—*Mari Natsuki (King)—Fuji |

MEXICO

(Courtesy OF Ortiz)
SINGLES

| This Week | Last Week | Artist/Label |
|-----------|-----------|--|
| 1 | — | ME GUSTA ESTAR CONTIGO—Angelica Maria (Sonido Internacional) |
| 2 | — | LET ME GET TO KNOW YOU—Paul Anka (Gamma)—Jose Jose (RCA) |
| 3 | — | PERDONAME—Estrellita (Raff) |
| 4 | — | ESPEJISMO—Juanella (Epic) |
| 5 | — | COMO SUFRO—Los Baby's (Peerless) |
| 6 | — | EL DIA QUE ME QUIERAS—Roberto Carlos (CBS) |
| 7 | — | SEASONS IN THE SUN—Terry Jacks (Bell) |
| 8 | — | FELIZ COMPLEANOS QUERIDA—Nelson Ned (Gamma) |
| 9 | — | PROMETIMOS NO LLORAR—Paito Ortega (Orfeon) |
| 10 | — | YO LO COMPRENDO—Victor Yturbe "Piruli" (Phillips) |

NEW ZEALAND

(Courtesy OF N.Z.B.C.)
SINGLES

| This Week | Last Week | Artist/Label |
|-----------|-----------|---|
| 1 | — | THE STREAK—Ray Stevens |
| 2 | — | THE LOTUS EATERS—Stravos Xarhakos |
| 3 | — | ERES TU (Touch The Wind)—Mocedades |
| 4 | — | THE ENTERTAINER—Marvin Hamlisch |
| 5 | — | EMMA—Hot Chocolate |
| 6 | — | BILLY DON'T BE A HERO—Paper Lace |
| 7 | — | WATERLOO—Abba |
| 8 | — | SEASONS IN THE SUN—Terry Jacks |
| 9 | — | EVERYDAY—Slade |
| 10 | — | CANDLE IN THE WIND—Elton John |
| 11 | — | THE AIR THAT I BREATHE—The Hollies |
| 12 | — | MY FRIEND THE WIND—Demis Roussos |
| 13 | — | TSOP—MFSB |
| 14 | — | BICYCLE MORNING—Billy Sans |
| 15 | — | THE SHOW MUST GO ON—Leo Sayer Three Dog Night |

SOUTH AFRICA

(Courtesy OF Springbok Radio)
SINGLES

| This Week | Last Week | Artist/Label |
|-----------|-----------|--|
| 1 | — | SOLITAIRE—Andy Williams (CBS)—(Laetec) |
| 2 | — | THE AIR THAT I BREATHE—The Hollies (Polydor)—(MPA) |
| 3 | — | SEASONS IN THE SUN—Terry Jacks (Bell)—(Intersong) |
| 4 | — | WATERLOO—Abba (Sunshine)—(Breakaway) |
| 5 | — | LOVING ARMS—Dobie Gray (MCA)—(MPA) |
| 6 | — | DARK LADY—Cher (MCA)—(Plymouth) |
| 7 | — | EMMA—Hot Chocolate (RAK)—(Francis Day) |
| 8 | — | THERE WON'T BE ANYMORE—Charlie Rich (RCA)—(Charles Rich) |
| 9 | — | HOOKED ON A FEELING—Blue Swede (EMI)—(Tree) |
| 10 | — | I NEED A LITTLE LOVE—Lionel Peterson (Plum)—(Musicpiece) |

BASF Label Expansion Seeks 'Major' Status, Variety In Product

By RADCLIFFE JOE

NEW YORK—BASF Records has launched an expansion program which label manager Woody Howard hopes will disprove the theory that small independent labels can survive only if they align themselves distributionwise with well-established record companies.

The expansion program includes a gradual shift away from the image of a specialized jazz and classical label created by the Germany-based parent company. "What we are trying to achieve," says Howard, "is the image of a well-rounded label offering a variety of viable products."

In its efforts to realize this ambition, the label has already acquired a number of pop, rock, country and r&b properties based both in the U.S. and in Europe. Among them are country entertainer Gary Meister, British rock group Candlewick Green, jazz musician George Duke, soul singer Irma Thomas, and British pop singer Malcolm Roberts.

Acknowledging that poor distribution has often been the albatross around the neck of the small independent record company, Howard has appointed three regional salesmen, Irv Derfler in the East, Hal Gold in the Midwest, and Earl Horowitz in the West, to work with a phalanx of distributors scattered across the country.

To support the market thrust, BASF Systems, under whose wing the record division comes, is allocating a sizable portion of its 1975 advertising budget to promote the label's products.

Howard says hand in hand with good distribution, radio station airplay is also necessary to launch a label and its products. "However, many radio stations fight shy of playing the products of little known

labels because of the high mortality rate of these companies," he says.

In the two short years of its concentration on the domestic market, BASF Records has developed a catalog of close to 200 titles. Some of these were culled from the catalog of the parent company, but Howard assures that more new acquisitions across this country and around the world are significantly establishing the label's independence.

Howard feels an important factor which will work to the label's advantage in its quest for "major label" status, is the web of international distribution facilities at its disposal through its parent company, as well

as the control it has over the manufacture and distribution of its prerecorded tape product which are undertaken by different divisions within the BASF Co.

How is the company coping with inflationary spirals in raw materials and labor? "So far we have absorbed much of the increases stemming from higher prices of vinyls, and higher labor costs at the pressing plants, passing as little of it as possible on to the consumer," says Howard.

He also points out that BASF has an advantage over many other small labels, as it manufactures many of its own raw materials.

LP SERIES REVIEW

'Harlem Hitparade' Feature Black Artists at Their Best

LOS ANGELES—One of the most comprehensive of the series dealing in black music over the past two decades has been released by Pickwick International, dubbed the "Harlem Hitparade."

The series is divided into pop material, gospel and jazz and blues oriented material, with 11 records making up the pop or R&B set.

"Funky Fifties" features some of the major musical groups of that era, such as the Turbans, Jesters, Five Satins, Clovers and Platters as well as individual artists like Huey "Piano" Smith and Bobby Day. While some of these artists were known more regionally than nationally, all played a major role in the formative stages of rock. Each artist is doing a major hit on the set.

"R&B Hitmakers" is just that, featuring such stars as Jerry Butler & the Impressions, Lee Dorsey, Maurice Williams and the Paragons, while "R&B Superstars" includes material from Maxine Brown, Joe Tex and the Rivileers.

"The Connoisseur Collection of the Five Keys" features a number of hits from this marvelous early soul group, whose LP's rank as collector's items today, while "Fat's Hits" offers the best of Fats Domino, one of rock's first real superstars.

"The Harptones" is another collection of hits from a group that is too often overlooked as one of the finer earlier vocal groups, and "The Ravens" offers a similar package, complete with some of the lesser known product of the group as well as their major hits.

"Yesterdays" is a collection from the likes of Wilbert Harrison, the Jesters, Don Covay and the Paragons, again offering an insight into the beginning years of rock. "Cruisin' With the Cadillacs 'n Cats Like That" includes some lesser known groups such as the Desires, the Charades and more familiar groups like the Del-Vikings and the Cadillacs. This set includes some fine obscure cuts.

"Blues Are Back" includes the likes of John Lee Hooker and Lightning Hopkins, with the emphasis more on blues than rock, while "Bop Jazz Lives" has performances by greats such as Dizzy Gillespie, Charlie Parker and Sonny Rollins.

Most of the LP's feature informative liner notes, all include colorful covers for display and the marvelous thing is the suggested list price of \$2.49.

These sets offer far more than collections of oldies. They have obviously been put together with great care, offering cuts many collectors have been searching for as well as a good sampling of hit product.

For the collector, or simply for the fan who would like to see what some of the real roots of rock are (the cities and the East Coast groups are emphasized here), these sets truly are a must. What we see here is that a "budget" line can be just as effective and well done, if not more so, than a full priced catalog. Some of the major labels offering such series might do well to take a look at this endeavor.

BOB KIRSCH

John Denver LP Zooms, Aided by Heavy Promo

NEW YORK—The quick receptivity of the marketplace to blockbuster product supported by a heavy promotional effort is illustrated anew by John Denver's new RCA album "Back Home Again."

The LP moves up to the No. 2 spot on Billboard's Top LP's and Tape

chart this week, its third week on the listing, and RCA has already shipped more than 800,000 copies.

The album won RIAA gold certification in its first week on the market, and its sharply rising sales curve indicates a platinum achievement of 1 million sales within another two weeks, according to Jack Kiernan, RCA divisional vice president, marketing.

RCA's consumer media push included full-page ads in Sunday editions of the New York Times, Los Angeles Times and Chicago Tribune, plus seven continuous days of saturation spots on Top 40 and FM radio in 20 markets. Mass circulation magazine advertising is slated, and a special facet of the campaign will include advertising in such environmental publications as Audubon and the Sierra Club Bulletin.

Seven Arrested In Tape Raid At Albuquerque

ALBUQUERQUE—Seven persons were arrested and tapes and equipment valued at \$600,000 were confiscated by three law enforcement agencies during a raid on H.I.M. Inc. June 28.

Arrested was the head of the firm, Herbert "Speedy" Newman and six employees for alleged illegal recording—the first time anyone has been arrested in the state under this new statute.

Involved in the bust were the governor's Organized Crime Commission, New Mexico State Police and the Albuquerque Police Dept.

One day after the raid a district judge ordered state lawmen to return equipment seized.

According to court records, a firm headed by Newman, Copy Rite Recording, pleaded guilty to federal charges of pirating copyrighted tapes here in August 1973 and was fined \$22,500.

Number of LPs reviewed this week **53** Last week **35**


Pop

THE SOUTHER, HILLMAN, FURAY BAND—Asylum, 7E-1006. J.D. Souther, formerly a solo artist, Chris Hillman, formerly a Byrd and Burrito Brother, and Ritchie Furay, formerly of the Buffalo Springfield and Poco, have combined for the latest "Supergroup." This time, however, a group with a lot of advance "hype" really are living up to their notices. These three are all known for providing uncomplicated, melodic music and all have worked in a format of steel guitars and easy harmonies before. Together, they have an unassuming yet highly pleasing LP, with each sharing the writing and singing load. Undoubtedly they'll be compared with Eagles, Poco and all other groups of this genre, but they are an original band and one that hopefully will be around for some time.

Best cuts: "Fallin' in Love," "Heavenly Fire," "Believe Me," "Safe at Home," "Rise and Fall."

Dealers: Each artist is known to the public and the LP has received much advance publicity. Display heavily.

BLACK OAK ARKANSAS—Street Party, Atco SD 36-101 (Atlantic). More infectious music from this long standing, solid rock sextet. Nothing is awfully complicated, but then it never has been with this band and they seem to operate better as a pure rock band. Material should see FM and AM play as the group seems to increase their popularity with each set. Vocals and instrumentals perhaps a bit more sophisticated than on past sets, but the over-all effect is still one of good fun and simplicity.

Best cuts: "Dancing in the Streets," "Good Good Woman," "I'm a Man," "Hey Ya'll."

Dealers: Band has legion of fans. Display it prominently and it will sell itself.

THE BEACH BOYS—Endless Summer, Capitol SVBB-11307. No group ever captured the mood of the West Coast and eventually of teenagers throughout the country as well as the Beach Boys, and this double set of some of their biggest hits should be the perfect summer record for one and all. From their first hit to some of their later material, the band showcases its writing talents and near perfect harmonizing on a set where almost every cut reminds one of summer. It's still a wonder to look back at this material and listen to just how good it was and how well it holds up.

Best cuts: "Surfin' Safari," "Fun, Fun, Fun," "I Get Around," "Help Me, Rhonda."

Dealers: The Beach Boys have new fans and fans from 12 years ago. Good poster for display comes with set.

NAZARETH—Rampland, A&M SP 3641. This band consistently hands down some of the best hard rock around and gains more fans with each release. While the material is basic and rough, both instrumentally and vocally, it is effective for that very reason. As have bands like Deep Purple and Uriah Heep, Nazareth may have to work hard for mass acceptance. But they are releasing product on a steady basis and it gets better each time. Manuel Charlton's fine lead guitars and the powerful vocals of Dan McCafferty are highlights. Heavy metal or wall or sound rock are overused terms, but this is one of the better bands of that type.

Best cuts: "Glad When You're Gone," "Loved and Lost," "Light My Way."

Dealers: Interesting cover art makes for good display.

MICKEY NEWBURY—I Came To Hear the Music, Elektra EKS 7E 1007. Newbury is one of the unsung heroes of American music. His songs have been recorded by an assortment of people and this record could very well be his best ever. The tunes go from the country side to the rocking side with ease and each shows another side of this fine performer-writer.

Best cuts: "I Came To Hear The Music," "Yesterday's Gone," "If You See Her," "1x1 Ain't 2."

Dealers: Play the album in store and stock it in the pop, country and wall sections.



Soul

ISAAC HAYES—Truck Turner, Enterprise, ENS 2-7507. This is the soundtrack album to the movie of the same title. Hayes has put together some very slick arrangements for this two-record package and there is a good mixing of instrumentals and vocals. The strings have that same soulful sound from previous efforts and there are slight traces of "Shaft" throughout.

Best cuts: "Main Title," "You're In My Arms Again," "The Insurance Company."

Dealers: Place this in soundtracks and in the Isaac Hayes section. This cover is very eye-catching.

FREDA PAYNE—Payne & Pleasure, Dunhill DSX-50176 (ABC). For her first effort on ABC, Ms. Payne again offers a fine mix of soul and pop which should help broaden her already strong audience. Strong orchestration, tasteful use of backup vocals, fine production from McKinley Jackson and Ms. Payne's always flexible voice are the highlights here. Whether the songs are ballads or rockers, Freda is the star. LP

Spotlight



ERIC CLAPTON—461 Ocean Boulevard, RSO SO 4801 (Atlantic). Those expecting a reincarnation of Cream or Derek & the Dominos here are in for a surprise, but it's quite a pleasant one. Clapton's magnificent guitar is evident here as ever, but gone are the long solos to be replaced with some of the most unobtrusively fine work heard in a long while. As a vocalist he is constantly improving, and he works closely here with Yvonne Ellman of "Jesus Christ, Superstar" fame. Choosing his material from traditional folk, r&b, reggae and original sources, the almost legendary guitarist has also surrounded himself with a number of fine musicians such as Carl Radle and Dick Sims. At first listen it may not seem as commercial as the old Clapton, but try it a few more times and he's better than ever. For his fans from the Mayall and Cream days, incidentally, he has included a Robert Johnson cut.

Best cuts: "Motherless Children," "I Shot the Sheriff," "Willie and the Hand Jive," "Please Be With Me," "Steady Rollin' Man."

Dealers: Eric Clapton is one of the giant's of pop and is on the road this summer. Watch for him.

should find no trouble crossing the boundaries from soul to pop and should also be in the running for some strong MOR play. Could be the set that will make her an all around star.

Best cuts: "Didn't I Tell You," "I Get Carried Away," "I Won't Last a Day Without You," "A Song For You."

Dealers: Place in soul and pop.

BOOGIE WOOGIE RED—Live at the Blind Pig, Blind Pig BP001. This is one blues album that shows some funk. Red is a pianist who receives some sensitive backing from a band that includes Ann Arbor's famed guitarist John Nicholas. These two share the vocals and on the instrumentals they get into a strong blues feel throughout the LP.

Best cuts: "Got To Find My Baby," "Sisterly Love," "Relaxin'."

Dealers: This is a nice package on a small new label.



Jazz

HERBIE MANN—Reggae, Atlantic SD 1655. Mann is one of those rare artists who seems to be consistently able to satisfy both jazz purists and pop fans. Here he has gathered together a bevy of stars such as Rolling Stone Mick Taylor, British guitarist par excellence Albert Lee and keyboardist Pat Rebillot to combine with his own fine flute playing. The tunes may not be what the reggae purist considers reggae, but Mann has made an earnest effort and has put together some pop, some soul and some traditional in this outstanding LP. Excellent arrangements help this set, with each artist getting a chance at a solo while it all blends together perfectly. Should gain pop FM as well as jazz radio play.

Best cuts: "My Girl," "Ob-La-Di, Ob-La-Da."

Dealers: Mann gains more pop acceptance each time out, so stock in pop as well as jazz.

TEDDY WILSON—Runnin' Wild!, Black Lion BL 209. Master pianist Wilson has really put on this effort. He played with all the grace and speed that he's shown ever since his days with Louis Armstrong and Benny Goodman. He can take any tune and put a personal touch to it. All of the songs are standards and they include songs by Basie, Ellington, and Strayhorn.

Best cuts: "One o'Clock Jump," "Take The 'A' Train," "Runnin' Wild."

Dealers: This is a great album and in-store play will help people take notice.

CLIFFORD JORDAN QUARTET—Glass Bead Games, Strata-East, SES 19737/8. Jordan is one of the most underrated tenor saxophonists in the world of jazz. On the effort he weaves his way through a series of originals. Musicians aiding in the effort include Cedar Walton, Stanley Cowell, Sam Jones, Bill Lee and Billy Higgins. Maybe this will help familiarize the jazz world with one of its true geniuses.

Best cuts: All of them are equally playable.

Dealers: Jordan has been known for many years.

BARNEY KESSEL—Summertime in Montreux, Black Lion BL 210. Kessel is one of the most fluent guitar players in the world of jazz and for the most part his talents have gone virtually unnoticed in recent years. This live recording displays his vast versatility as a guitar player's guitar player. He can play a solo selection with the same emotion as he does on an uptempo combo arrangement.

Best cuts: "It's A Blue World," "Summertime," "Bridging the Blues."

Dealers: He still has a loyal jazz legion.

BILLY HARPER—Capra Black, Strata-East, SES 19739. Harper is quickly garnering a name for himself with his playing, composing and arranging. A new audience has discovered this young musician's work through his playing with the Gil Evans Big Band. Elvin Jones, and Billy Cobham are just two of the many fine players on this album. There are voices used on

some of the tracks, but they aid, instead of the usual clash results.

Best cuts: "Capra Black," "Sir Galahad."

Dealers: Stock this in the new jazz and Gil Evans sections.



Country

HANK SNOW—That's You And Me, RCA 1-0608. There is a little of everything here for country music devotees. First, enough instrumental in "Birth of the Blues" to remind us of Hank's playing ability; then some real old-timers, some new material, and a lot of fine singing by this veteran who never gives it anything but his all. He even goes back to the ancient "Prisoner's Song," which is one of his best cuts. Add to that "All I Can Hold To" and "I Keep Dreaming of You All The Time."

Dealers: Old-timers will find this appealing, along with his new found fans.

CONNIE SMITH—Now, RCA 1-0607. Although it's titled "Now," the album contains some previously released material. Nonetheless, it's all great material, and contains some new things which are bound to result in singles. In addition to doing some of her own tunes, she has a few done by others.

Best cuts: "I'm So Glad," and "Someone to Give My Love To."

Dealers: A refreshing cover of Connie makes this pretty girl like a melody.

GEORGE JONES—His Songs, RCA 1-0612. Back when Jones was writing his own songs, and Pappy Daily was producing him, these were cut, and later sold to RCA. Now the label has packaged them, and has a fine collection from the past. Some are exceptionally good, and might have been recorded yesterday.

Best cuts: "She's Lonesome Again," and "My Favorite Lies."

Dealers: The magic of the Jones name will sell on any label.

FLOYD CRAMER—In Concert, RCA 1-0661. Cramer is great in a studio, but fantastic in concert, whether in a massive hall, or at a junior high school. This LP was caught at a 9th grade banquet, but it's outstanding. One of the really fine musicians of our times, the modest Floyd plays some of his all-time favorites, some new tunes, and a couple of medleys which are superb. These are his best cuts, and they run the gamut of everything.

Dealers: Again, excellent cover photography for display, catching just the right mood.



First Time Around

BRYAN FERRY—These Foolish Things, Atlantic SD 7304. Roxy Music's lead singer offers his own versions of folk, rock and soul classics on a set where one is never quite sure when he is kidding and when he isn't. Backed by a number of all-star British musicians, Ferry salutes artists from Dylan and the Stones to Lesley Gore. Despite the odd aspects of the disk, Ferry is a skilled singer and the arrangements and production are sophisticated throughout. This LP is as excellent as it is unusual.

Best cuts: "A Hard Rain's A-Gonna Fall," "It's My Party," "The Tracks of My Tears."

Dealers: Import of LP has been around for a while and has received radio play. Let consumers know who he is.

ABBA (BJORN, BENNY, ANNA & FRIDA)—Waterloo, Atlantic SD 18101. Quite commercial and thoroughly enjoyable is the

best way to describe this effort from the foursome who are currently riding the charts with the giant title cut from this set. Bjorn & Benny have been major figures on the Swedish and European rock scene for several years, and now should break worldwide. LP is essentially 12 good singles, with no effort made at pretension. As simple as the material may be, however, it is still well done vocally and instrumentally. The type of set that should appeal to fans from bubblegum to the older set.

Best cuts: "Waterloo," "King Kong Song," "Honey, Honey," "Gonna Sing You My Lovesong."

Dealers: Play in store. Good-time feeling is infectious.

REFUGEE—Famous Charisma Label FC 6066 (Atlantic). It may be the first time around under this name, but rock fans will remember percussionist Brian Davison and vocalist-bassist-guitarist as two thirds of the final version of the Nice. Keyboard man here is Patrick Moraz, and the three have put together a well done, exceptionally skillful instrumental set which differs from most synthesizer oriented groups. The synthesizers are always present but never dominate enough to be annoying, while the other instruments get their fair share of time. One of few sets of this type which can be called commercial as well as good and a welcome relief from the pounding sounds of several groups of this genre.

Best cuts: "Grand Canyon Suite," "Ritt Mickley."

Dealers: Play in store and mark "former Nice members."

LEVIATHAN—Mach AMA 12501 (London). Good mix of hard rock and softer material, evenly divided enough to make for fine debut LP. Lead singer sounds remarkably like Robert Plant of Led Zeppelin in spots, particularly on the faster material, and this is going to invite some comparisons. Over-all, however, the effect is a pleasing one and original enough to avoid criticisms of copying any one band.

Best cuts: "Arabesque," "Angela," "Seagull."

Dealers: Play in store.



Comedy

HUDSON & LANDRY—The Weird Kingdom Of, Dore, LP-331. The rather strange humor of the pair is given a real workout here as they attack everything from politics to sports. While it's all funny, very little, if any, is offensive, a rarity itself in much of the humor of today. The two wrote their own material for this and assume different character roles with little trouble. Should be another hit LP for them.

Best cuts: "The Weird Kingdom," "Montague for Governor," "Forever Adams."

Dealers: Pair has strong comedy reputation, especially in L.A.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.



Billboard's Recommended LP's

pop

SISTER JANET MEAD—The Lord's Prayer, A&M SP 3639. Sister Janet, who hit the Hot 100 so successfully with "The Lord's Prayer" shows here she is not fluke as she offers a set of beautifully arranged and sung material from the Bible. **Best cuts:** "With You I Am," "The Lord's Prayer."

JACKIE DeSHANNON—Your Baby Is A Lady, Atlantic SD 7303. Strongest LP Jackie has come up with in some time, with a good mix of rock and ballads and a number of cuts which should get strong MOR play as well. As always, her vocals are topnotch throughout. **Best cuts:** "Your Baby is a Lady," "The Other Side of Me."

CHRIS JAGGER—The Adventures of Vox The Ventriloquist, Asylum, 7E 1009. This record is a vast improvement over Jagger's previous effort and except for a few traces he's losing his brother Mick's influences. He has some nice tunes on this album and he receives some very rocking backup from people like Chris Stainton and Peter Frampton. **Best cuts:** "Finger In Your Pie," "Yesterdays Sun."

DOUGLAS FLINT DILLARD—You Don't Need A Reason To Sing, 20th Century T-426. Exceptionally well done set from Doug, serving up a variety of songs from rock to ballads to reggae. Banjo blends in perfectly and is excellent as usual. **Best cuts:** "You Don't Need A Reason," "Sittin' in Limbo."

BECKY HOBBS—MCA-434. Good, pop/soul oriented set from this newcomer. Though much of the material sounds alike at this point, she shows signs of developing into a stronger talent. **Best cut:** "Paradise in Your Mind."

(Continued on page 47)

Copyrighted material



JONI MITCHELL—Free Man In Paris (3:02); producer: none listed; writer: Joni Mitchell; publisher: Crazy Crow Music, BMI, Asylum AS-11041. Joni comes up with another good commercial side with her always distinctive vocals. Good mix of acoustic and electric instrumentals. Cut may be even stronger than "Help Me." Flip: People's Parties (2:20). All other info same.

EDDIE KENDRICKS—"Tell Her Love Has Felt The Need" (3:10); producers: Frank Wilson & Leonard Caston; Writers: L. Caston & K. Wakefield; publisher: Stone Diamond Music Corp. (BMI) & Jobete Music Co., Inc. Tania T 54249F. Departure from the boogie style associated with Kendricks over the past year or so is quite effective on this slow tune with excellent lyrics and fine instrumental arrangements. Should hit soul and pop equally well.

THE STYLISTICS—Let's Put It All Together (2:55); producer: not listed; writers: Hugo & Luigi-George David Weiss; publisher: Avco Embassy, ASCAP. Avco 4640. Coming off a major hit, the group shows off its distinctive style again on this fine ballad which should cross into pop from the soul markets with no trouble. Catchy hook title should also help. Peak form for the group.

DIONNE WARWICKE AND SPINNERS—Then Came You (3:53); producer: T. Bell; writers: S. Marshall & P. Pugh; publisher: Mighty Three, BMI. Atlantic 3029. Combination of Dionne's excellent vocals and the distinctive sound of the Spinners make this one of the more interesting records of the year. Instrumental arrangements reminiscent of the major Spinner hits of the past year but both Dionne and the group hold their own in this uptempo cut. Should hit all types of radio play.

recommended

THE DOOBIE BROTHERS—Eyes Of Silver (2:47); producer: T. Templeman; writer: Tom Johnston; publisher: Warner-Tamerlane, BMI. Warner Bros. 7832.

NILSSON—Many Rivers To Cross (3:53); producer: J. Lennon; writer: Jim Cliff; publisher: Irving, BMI. RCA JH-10001.

KRIS KRISTOFFERSON—I May Smoke Too Much (3:06); producer D. Anderle; writer: Kris Kristofferson; publisher: Buckhorn, BMI. Monument 8618.

SANTANA—Samba Pa Ti (4:46); producers: F. Catero & Santana; writer: C. Santana; publisher: Petra, BMI. Columbia 4-46067.

RICK DERRINGER—It's Raining (2:03); producers: R. Derringer, B. Szymczyk; writer: Rick Derringer; publisher: Derringer, BMI. Blue Sky 2753. (Columbia).

BEE GEES—Throw A Penny (3:32); producer: A. Mardin; writers: B. Gibb, R. Gibb; publisher: Casserole, BMI. RSO 410. (Atlantic).

BILL WYMAN—White Lightnin' (2:42); producer: B. Wyman; writer: B. Wyman; publisher: DeShufflin, ASCAP. The Rolling Stones 19111. (Atlantic).

DOBBIE GRAY—Watch Out For Lucy (3:10); producer: M. Williams; writer: Lonnie Mack; publisher: Danor, Dadbgum, BMI. MVA 40268.

KATHY DALTON—Boogie Bands And One Night Stands (2:24); producer: G. Dempsey; writer: Greg Dempsey; publisher: Fez/Abernathy, Eye BMI. Discreet 1210. (Warner Bros.).

KISS—Strutter (3:10); producers: K. Kerner, R. Wise; writers: Stanley and Simmons; publishers: Casablanca, Gladwyne, ASCAP. Casablanca 0015. (Warner Bros.).

MAGGIE BELL—Caddo Queen (3:35); producers: J. Wexler, Antisia; writers: T. Seals, W. Jennings, M. Williams; publisher: Danor, BMI.; Almo, ASCAP. Atlantic 3040.

DON FARDON—Lola (3:26); producer: M. Dallan; writer: Ray Davies; publisher: ABKCO/Noma, BMI. Capitol 3929.

JESSE COLIN YOUNG—Light Shine (3:30); producer: Jesse; writer: Jesse Young; publisher: Pigfoot, ASCAP. Warner Bros. 7816.

LOOKINGGLASS—Highway To Hollywood (2:57); producer: B. Harkin; writer: L. Gonsky; publisher: Skellsongs, ASCAP. Epic 8-20001.

KEITH HAMPSHIRE—Forever and Ever (Baby I'm Gonna Be Yours) (3:22); producer: B. Misener; writers: J. Cymbal, P. Clinger; publisher: Pocket Full of Tunes, BMI. A&M 370.

HEARTSFIELD—Shine On (3:45); producers: T. Geving, Heartsfield; writers: A. Baldacci, F. Dobbs; publisher: House of Living, ASCAP. Mercury 73600. (Phonogram).



FOUR TOPS—Midnight Flower (3:30); producers: Steve Barri, D. Lambert, B. Potter; writers: M. Jackson, R. Dozier; publisher: Bullet-Proof, BMI. ABC-Dunhill 15005. Good, bouncy commercial effort from the band that almost never misses. Repetitive guitar riffs offer good hook to cut, as does title. Disk should cross into the pop market with little trouble.

ISLEY BROTHERS—Live It Up Part 1 (3:05); producer: Isley Bros.; writers: R. Isley, R. Isley, M. Isley, O. Isley, E. Isley; publisher: Bovina, ASCAP. T-Neck 2254. Smooth sounding cut from the brothers featuring a strong lead vocal with blending backup voices. Strongly rhythm oriented instrumentals keep the spotlight on the Brothers' vocals, while what sounds like synthesizer offers interesting twist.

THE PERSUADERS—All Strung Out On You (3:42); producers: Taylor-Hurt-Bell; writer: L. Butler; publisher: Utopia, BMI. Atco 6964. (Atlantic). Exceptionally pretty ballad which could easily reach the pop and MOR markets. Words take the spotlight on this cut, with lead singer and backup vocalists blending well constantly. Strings also work well without taking the soul feeling away.

MANHATTANS—Summertime In The City (3:26); producers: Manhattans Prod., and B. Martin; writer: W. Blue Lovett; publisher: Blackwood, Nattahnam, BMI. Columbia 4-46081. Opening with a combination song-rap, this tale of summer in the city with the backup vocals going constantly is one of the most effective records of this type to come along in a long time and certainly the strongest record from this group in a long while. Disk has a constant aura of tension about it, expressed perfectly through the vocals.

SYLVIA—Easy Evil (3:41); producer: Sylvia; writer: Alan O'Day; publisher: E.H. Morris, Zapata, ASCAP. Vibration 530. (All Platinum). Sylvia's always interesting breathy vocals work well as usual on this often recorded tune which she still manages to make her own. Most commercial effort from her in sometime.

THE DRAMATICS—Door To Your Heart (3:55); producer: T. Hester; writer: Tony Hester; publisher: Groovesville, BMI. Cadet 5704. (GRT). Ballad effort from the group works well with low key vocals making cut even more effective. Taken from Dells-Dramatics LP, so cut has already had wide exposure.

EDDIE FLOYD—Soul Street (3:25); producer: Eddie Floyd; writer: Eddie Floyd; publisher: East/Memphis, BMI. Stax 0216. Floyd comes up with his funkier cut in sometime with a lot of commercial potential. Crowd noises in background help the half talk half sing vocals, as does the good instrumental mix of horns and guitar.

BOBBI HUMPHREY—Harlem River Drive (3:50); producers: L. Mizell, C. Davis; writer: L. Mizell; publisher: Alruby, ASCAP. Blue Note 455. (United Artists). Smooth, jazz like instrumental introduction followed by almost MOR vocals repeating the title over and over should get this play on soul, jazz and MOR stations.

recommended

THE LOVE UNLIMITED ORCHESTRA—Theme From Together Brothers (2:46); producer: B. White; writer: Barry White; publisher: Sa-Vette, January, Fox Fanfare, BMI. 20th Century 2107.

ISAAC HAYES—Title Theme (2:32); producer: I. Hayes; writer: Isaac Hayes; publisher: Incense, BMI. Enterprise 9104. (Stax).

THE EBONYS—Life In The Country (3:08); producers: Terry, Life and Conway; writers: T. Life, P. Terry, T. Conway; publisher: Mighty Three, BMI. Philadelphia International 3548.

CARL CARLTON—Everlasting Love (2:20); producers: A Papa Don & Tommy Cogbill Prods.; writers: B. Cason, M. Gayden; publisher: Rising Sons, BMI. Back Beat 27001. (ABC).

ALBERT KING—Flat Tire (3:25); producers: H. Bush, A. Jones; writer: Albert King; publisher: East/Memphis, BMI. Stax 0217.

IKE TURNER—Father Alone (3:43); producer: Ike Turner; writer: S. Taylor; publisher: Lion, BMI. United Artists 460.

ETTA JAMES—Out On The Street, Again (3:30); producer: G. Mekler; writers: G. Mekler, T. Lawrence; publisher: Cashew, Andromeda, T. Ira, BMI. Chess 2153. (GRT).

KIM WESTON—Goodness Gracious (2:53); producer: Instant Groove; writers: R. McNeir, A. Moore; publisher: MacWest, BMI. Enterprise 9101. (Stax).

CLYDE BROWN—You Call Me Back (3:03); producers: Taylor, Hurt & Bell; writers: P. Hurt, A. Bell; publisher: Cookie Box, Mom Bell, Cotillion, BMI. Atlantic 2908.

TRIBE—Siggie Siggie (2:54); producer: Dee Ervin; writer: Dee Ervin; publisher: ABC/Dunhill, BMI. ABC 12005.



BAD COMPANY—Can't Get Enough (3:20); producer: Bad Company; writer: M. Ralphs; publisher: Badco, ASCAP. Swan Song 70015. (Atlantic). First single from ex-Free Paul Rodgers, ex-Mott the Hoople Mick Ralphs and company is good solid rocker, featuring the always strong Rodgers' vocals. Flip: "Little Miss Fortune" (3:52); info the same in all categories.

ELLIOT LURIE—Your Love Song (2:34); producer: E. Lurie; writer: E. Lurie; publisher: Elliot Lurie, ASCAP. Epic 5-11153. Former Looking Glass lead singer comes up with good commercial cut along the sides of his most successful tunes with old group.

UFO—Doctor Doctor (2:50); producer: Leo Lyons; writers: Shenker/Mogg; publisher: Intersong U.S.A./Chappell, ASCAP. Chrysalis 2040. Good hard rock cut fitting into the current vein of many hit singles.

THE QUADRAPHONICS—Betcha If You Check It Out (3:45); producer: not listed; writers: Sonny Sanders, Jim Porter, Sherman Nesberry; publisher: Interior, BMI. Warner Bros. 7826. Good group soul sound in the Philadelphia sound vein.

BLACKBYRDS—Do It, Fluid (3:28); producer: L. Mizell; writer: Donald Byrd; publisher: Blackbyrd, BMI. Fantasy 729. Donald Byrd's backup group come up with good mix of soul and jazz on this cut.

RITA FORTUNE—Sisters and Brothers (3:00); producer: Charles Koppelman, S. Wiener, M. Lewis; writers: S. Lawrence, B. Hart; publisher: Ms. Foundation for Woman, ASCAP. Columbia 4-46077. Strong mix of pop and soul from this powerful songstress which manages to remain commercial and good at the same time.

FLOYD SMITH—The Bump (2:37); producer: F. Smith; writer: Floyd Smith, William Johnson; publisher: Act One, BMI. Aware 042. (General). Funky, half talk half sing soul cut which should make for good dance music.

BROTHER TO BROTHER—In The Bottle (3:10); producer: M. Burton; writer: Scot Heron; publisher: Brouhaha, ASCAP. Turbo 039. (All Platinum). Good, strong soul cut.

CARMELITA—Rose Bud (2:15); producer: J. Pittman; writer: Carmelita; publisher: Art Invasion, ASCAP. Carmen 1001. Interesting soul tune with strong backup orchestration.

5 WAGERS—Come And Ask Me (3:10); producer: J. Aaron, C. Russell; writer: G. Crook, D. Mantin; publisher: General Crook Prods., BMI. Tiara 4741. Funky soul cut.

STREET PEOPLE—I Wanna Get Over (2:45); producer: R. Dahrouge; writer: Ray Dahrouge; publisher: Gaucho, Belina, Baby Stephanie, BMI. Spring 148. Group soul sounds in the Temptations vein.

JEANIE REYNOLDS—You Ain't The Only Man (God Created) (3:23); producer: D. Davis; writer: Tony Hester; publisher: Groovesville, BMI. Chess 2150. (GRT). Powerful ballad from this songstress with constant feeling of building and tension.

SWEET RAIN—Magic Man (3:20); producer: H. Fuqua, J. Barnes; writer: John Barnes, Sharon Barnes; publisher: Muffington/Tranquil Dawn, BMI. RCA JA-10015. Good group soul effort.



TOMMY OVERSTREET—If I Miss You Again Tonight (2:49); producer: Ricci Mareno; writers: Ricci Moreno, Charlie Black, Marianne Mareno; Ricci Mareno (SESAC); Dot 17515. Another ballad in the Overstreet style, which means strength. Excellent production again on this fine number, which will do even more to enhance his career. Fine lyrics. Flip: No info available.

GLEN BARBER—Almost (2:29); producer: Wesley Rose; writer: Vic McAlpin, J. Toombst; Acuff-Rose (BMI); Hickory 323. (MGM). One of the greatly underrated singers in the

business brings back this old favorite from his album, and it's a refreshing thing to hear again. The flip side also is outstanding. Flip: "Blue Eyes Crying In The Rain," writer: Fred Rose. All other credits same.

JERRI KELLY—Marbles (2:37); producers: Nelson Larkin and Dick Heard; writer: Don King; Sunbury (ASCAP); GRT 006. A refreshing young lady with her first release on the label. It's a story song with a great deal of meaning, and well delivered. Plenty of promotion behind it. Flip: No info available.

JACK GREENE—Sing For the Good Times (2:58); producer: Walter Haynes; writer: Ron Fraser; Sweco (BMI); MCA 40263. Greene belts one out, and does it with authority. It's as strong as anything he's done, and he's a consistent hit maker. Flip: "Something Seems to Fall Apart Inside," producer: same; writer: Hank Cochran; Tree (BMI).

TENNESSEE ERNIE FORD—Bits And Pieces Of Life (4:15); producer: Steve Stone; writer: Charlie Williams; ATV (BMI); Capitol 3916. The best piece of material Ford has had in a long time, and he does it skillfully and soulfully. It's one that, despite its length, should get tremendous air play. Flip: "Come On Down"; producer: same; writers: J. Hayford, S. Stone; Madina (BMI).

MARGOT SUNSHINE—Daisy's Fickle Fingers (2:48); producer: Ken Mansfield; writer: Margot Sunshine; Frontlawn (BMI); Capitol 3920. This one will make you smile. And you'd better be ready for it. Among other things it should be a top jukebox seller, and will add plenty of spice to any party. Flip: No info available.

recommended

SMOKY ROBARDS—California Special (3:14); producer: Bill Justis; writers: S. Robards, J. Cunningham; Cuzzin (ASCAP); Epic 5-11098.

LYNDA K. LANCE—Long Distance Kissing (2:56); producer: Chips Moman; writer: Toni Wine; Baby Chick (BMI); Warner Brothers 7827.

EDDY ARNOLD—I Wish That I Had Loved You Better (2:50); producer: Mike Curb and Don Costa; writer: Chick Rains; New York Times (Sunbeam Division) Twin Forks (BMI); MGM 14734.

BOOTS RANDOLPH—Old Joe Clark (2:04); producer: Fred Foster; writer and publisher: public domain. Monument 8616.

JOHNNY BOND—Hot Rod Harry (2:58); producer: Martin Haerie; writer: Martin Christian; Red River (BMI); Lamb & Lion 208.

CHARLIE WALKER—Odds & Ends (Bits & Pieces) (1:54); producer: Biff Collie; writer: Harlan Howard; Central Songs (BMI); Capitol 3922.

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.



Continued from page 46

pop

PHOEBE SHOW—Shelter SR-2109 (MCA). Good first effort from singer/songwriter who combines a number of styles from acoustic to soulful. Strong future promise as a writer. Best cuts: "Let the Good Times Roll," "Poetry Man."

RICHARD RUSKIN—Takoma, C-1039. Exceptionally well done set of acoustic and electric instrumental work from Ruskin and interesting vocals. Best cuts: "Break Out the Wine," "The Return of the Flute."

soul

SOUTHSIDE MOVEMENT—Movin', 20th Century T-445. Good, strong LP full of rough vocals and funky instrumentals. Should be a natural for dance music. Fine songwriting from Jimmy Vanleer. Best cuts: "Mississippi Cutback," "Only a Man."

IRMA THOMAS—In Between Tears, Fungus FB 25150 (BASF). She's been around for some time, but Ms. Thomas remains one of the better soul belters. Fine arrangements here, but her voice is the obvious spotlight. Best cuts: "In Between Tears."

BIG JOE TURNER—Boss Man Of The Blues, LMI 1004. Big Joe had the original "Shake, Rattle & Roll" and to many he is the boss of the blues. This newly recorded set shows he still has one of the most powerful voices and distinctive styles around. Best cuts: "Flip, Flop and Fly," "Honey Hush."

Billboard HOT 100

Chart Bound

FREE MAN IN PARIS—Joni Mitchell (Asylum 11041)
THEN CAME YOU—Dionne Warwick & Spinners (Atlantic 3029)
TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (Tamilia 54249)
SEE TOP SINGLE PICKS REVIEWS, page 41

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| THIS WEEK | LAST WEEK | WAS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WAS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WAS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | | |
|-----------|-----------|--------------|---|-----------|-----------|--------------|---|-----------|-----------|--------------|---|--|---|
| ★ | 4 | 7 | ROCK YOUR BABY—George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004 SGC | 34 | 39 | 5 | FISH AIN'T BITIN'—Lamont Dozier (McKinley Jackson), M. Jackson, J. Reddick ABC 11438 SGC | 68 | 69 | 7 | REBEL REBEL—David Bowie (David Bowie), D. Bowie, RCA 0287 WBM | | |
| ★ | 8 | 7 | ANNIE'S SONG—John Denver (Millan Okun), J. Denver, RCA 0295 WBM | 35 | 40 | 8 | KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.) WBM | 69 | 70 | 4 | KUNG FU—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1999 (Buddah) WBM | | |
| 3 | 1 | 8 | ROCK THE BOAT—The Hues Corporation (John Floruz), W. Holmes, RCA 0232 WBM | ★ | 44 | 6 | BALLERO—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 432 B-3 | ★ | NEW ENTRY | → | NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544 | | |
| 4 | 2 | 14 | SUNDOWN—Gordon Lightfoot (Lanny Waronker), G. Lightfoot, Reprise 1194 WBM | 37 | 21 | 9 | I'M COMING HOME—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3027 BB | ★ | NEW ENTRY | → | HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Silverstar, Simmons, Gooding), B. Auger, RCA 0305 BB | | |
| ★ | 10 | 8 | ON AND ON—Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423 WBM | ★ | 71 | 3 | SURE AS I'M SITTING HERE—Three Dog Night (Jimmy Ienner), J. Hiatt, Dunhill 15001 SGC | ★ | NEW ENTRY | → | IT'S BETTER TO HAVE (And Don't Need)—Don Covay (Don Covay), D. Covay, E. Watts, Mercury 73463 (Phonogram) | | |
| ★ | 25 | 4 | DON'T LET THE SUN GO DOWN ON ME—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40259 MCA | 39 | 43 | 5 | TELL ME SOMETHING GOOD—Rufus (Bob Monaco, Rufus), S. Wonder, ABC 11427 SGC | 73 | 61 | 18 | THE SHOW MUST GO ON—Three Dog Night (Jimmy Ienner), L. Seyer, D. Courtney, Dunhill 4382 WBM | | |
| 7 | 3 | 13 | BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callendar, ABC 11435 B-3 | ★ | 59 | 5 | THE NIGHT CHICAGO DIED—Paper Lace (M. Murray, P. Callendar), M. Murray, P. Callendar, Mercury 73402 (Phonogram) B-3 | 74 | 76 | 4 | YOU'VE GOT MY SOUL ON FIRE—Temptations (Norman Whitfield), N. Whitfield, Gordy 7136 (Motown) SGC | | |
| ★ | 9 | 13 | YOU WON'T SEE ME—Anne Murray (Brian Aheron for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867 WBM | 41 | 31 | 8 | TRAIN OF THOUGHT—Cher (Snoff Garrett), A. O'Day, MCA 40245 WBM | 75 | 80 | 3 | OLD HOME FILLER-UP AN' KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (Sound Recorder, Omaha), W. Fries, L.F. Davis, MGM 14738 SGC | | |
| ★ | 11 | 13 | THE AIR THAT I BREATHE—The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100 BB | ★ | 56 | 4 | ROCK ME GENTLY—Andy Kim (Andy Kim), A. Kim, Capitol 3895 WBM | ★ | NEW ENTRY | → | I SHOT THE SHERIFF—Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic) | | |
| ★ | 15 | 8 | ROCK AND ROLL HEAVEN—The Righteous Brothers (Dennis Lambert, Brian Potter), J. Stevenson, A. O'Day, Haven 7002 (Capitol) WBM | ★ | 53 | 5 | YOU AND ME AGAINST THE WORLD—Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897 WBM | 77 | 78 | 6 | HOW DO YOU FEEL THE MORNING AFTER—Millie Jackson (R. Gerald), R. Gerald, L. Lynch, Spring 147 (Polydor) | | |
| 11 | 14 | 16 | ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004 SGC | 44 | 28 | 10 | HAVEN'T GOT TIME FOR THE PAIN—Carly Simon (Richard Perry), C. Simon, Elektra 45887 WBM | 78 | 81 | 3 | I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis), D. Davis, J. Dean, Stax 0208 (Columbia) SGC | | |
| 12 | 5 | 14 | IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Rostill, MCA 40209 SGC | 45 | 29 | 13 | IF YOU WANNA GET TO HEAVEN—Ozark Mountain Daredevils (David Anderle, Glyn Johns), S. Cash, J. Dylan, A&M1515 WBM | 79 | 83 | 3 | YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (Stan Silver), M. Cooper, Dot 17506 (Famous) | | |
| 13 | 13 | 10 | RIKKI, DON'T LOSE THAT NUMBER—Steeley Dan (Gary Katz), W. Becker, D. Fagen, ABC 11439 B-3 | 46 | 26 | 14 | FOR THE LOVE OF MONEY—O'Jays (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, A. Jackson, Philadelphia International 3544 (Columbia) BB | 80 | 85 | 3 | WORSE COMES TO WORST—Billy Joel (M. Stewart), B. Joel, Columbia 46055 | | |
| 14 | 16 | 9 | SIDESHOW—Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961 SGC | 47 | 50 | 5 | JIVE TURKEY (Part 1)—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73480 (Phonogram) | 81 | 87 | 3 | AIR DISASTER—Albert Hammond (Albert Hammond, Roy Halee), A. Hammond, M. Hazelwood, Mums 6030 (Columbia) BB | | |
| 15 | 17 | 13 | BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol) HAN | 48 | 33 | 11 | ALREADY GONE—The Eagles (B. Szymczyk), J. Tempchin, R. Strandlund, Asylum 11036 WBM | ★ | NEW ENTRY | → | KALIMBA STORY—Earth, Wind & Fire (J. Wissert, M. White), M. White, V. White, Columbia 460701 | | |
| ★ | 20 | 10 | RADAR LOVE—Golden Earring (Golden Earring, Fred Haayen), G. Kooymans, B. Hay, MCA 40202 CPI | 49 | 42 | 11 | SAVE THE LAST DANCE FOR ME—The DeFranco Family featuring Tony DeFranco (Walt Meskell), P. Shuman, 20th Century 2088 B-3 | 83 | 92 | 3 | TELL ME THAT I'M WRONG—Blood, Sweat & Tears (M. Crosby), P. Crosby, Columbia 46059 BB | | |
| 17 | 6 | 13 | HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.J.P.) SGC | 50 | 57 | 6 | ROOM FULL OF ROSES—Mickey Gilley (Mickey Gilley), Spencar, Playboy 50056 B-3 | ★ | NEW ENTRY | → | SECRETARY—Betty Wright (W. Clarke, C. Reid), C. Reid, W. Clarke, Atlaton 4622 (Atlantic) | | |
| ★ | 24 | 7 | WATERLOO—Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035 B-3 | 51 | 51 | 4 | MY THANG—James Brown (James Brown), J. Brown, Polydor 14244 SGC | 85 | 86 | 2 | LOVE IS THE MESSAGE—MFSL (Kenny Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 73547 (Columbia) | | |
| 19 | 7 | 17 | YOU MAKE ME FEEL BRAND NEW—The Stylistics (Thom Bell), T. Bell, L. Creed, Avco 4634 BB | ★ | 68 | 3 | HANG ON IN THERE BABY—Johnny Bristol (Johnny Bristol), I. Bristol, MGM 14715 SGC | 86 | 95 | 3 | BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (J. Porter), J. Weatherly, Soul 3511 (Motown) WBM | | |
| 20 | 12 | 11 | BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (Frank Fioravanti, John Davis), W. De Vaughn, Roxbury 0236 (RCA) B-3 | ★ | 67 | 4 | PUT OUT THE LIGHT—Joe Cocker (Jim Price), D. Moore, A&M 1537 B-3 | ★ | NEW ENTRY | → | TIME FOR LIVIN'—Sly & The Family Stone (Sly Stone), S. Stewart, Epic 11140 (Columbia) | | |
| ★ | 27 | 11 | FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—The Impressions (E. Townsend Prods.), E. Townsend, Curtom 1997 (Buddah) | ★ | 65 | 5 | WILD THING—Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic) BB | 89 | 89 | 2 | WHAT COMES UP (Must Come Down)—Tyronne Davis (Not Listed), J. Graham, J. Sibley, Dakar 4532 (Brunswick) SGC | | |
| ★ | 36 | 4 | FEEL LIKE MAKIN' LOVE—Roberta Flack (Roberta Flack), E. McDaniels, Atlantic 3025 HAN | 56 | 58 | 15 | DON'T YOU WORRY 'BOUT A THING—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54245 (Motown) SGC | ★ | NEW ENTRY | → | DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (H. Davis), W. Pickett, B. Shapiro, Motown 1296 | | |
| ★ | 41 | 7 | PLEASE COME TO BOSTON—Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115 MCA | 57 | 45 | 13 | MY GIRL BILL—Jim Stafford (Phil Gernhard & Lobo), J. Stafford, MGM 14718 HAN | 91 | 91 | NEW ENTRY | → | WALK ON—Neil Young (Neil Young), N. Young, Reprise 1209 | |
| ★ | 30 | 9 | TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram) SGC | ★ | 82 | 2 | (You're) HAVING MY BABY—Paul Anka (Rick Hall), P. Anka, United Artists 454 MCA | 92 | 96 | 4 | WHAT'S YOUR NAME—Andy & David Williams (Michael Lloyd, Don Costa), C. Johnson, Barnaby 601 (Chess/Janus) B-3 | | |
| ★ | 32 | 6 | IF YOU TALK IN YOUR SLEEP—Elvis Presley (Not Listed), R. West, J. Christopher, RCA 0280 B-3 | 59 | 60 | 7 | TOO LATE—Tavares (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Capitol 3882 B-3 | 93 | 93 | 2 | GOOD THINGS DON'T LAST FOREVER—Eccstasy, Passion & Pain (Not Listed), B. Sigler, A. Felder, M. Harris, Roulette 7156 | | |
| ★ | 34 | 5 | MACHINE GUN—The Commodores (James Carmichael), M. Williams, Motown 1307 SGC | 60 | 55 | 19 | THE LOCO-MOTION—Grand Funk (Todd Rundgren), G. Goffin, C. King, Capitol 3840 SGC | 94 | 94 | 2 | I WISH IT WAS ME YOU LOVED—The Dells (D. Davis), J. Avery, Cadet 5702 (Chess/Janus) SGC | | |
| ★ | 52 | 4 | CALL ON ME—Chicago (James William Guercio), L. Loucheane, Columbia 46062 HAN | 61 | 48 | 8 | I'M THE LEADER OF THE GANG—Brownsville Station (Doug Morris, Eric Stevens), Glitter, Leander Big Tree 15005 (Atlantic) MCA | 95 | 79 | 6 | I'VE HAD IT—Fanny (Vini Poncia for Richard Perry Productions), R. Ceroni, C. Bonura, Casablanca 0009 (Warner Bros.) | | |
| ★ | 38 | 11 | THIS HEART—Gene Redding (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7000 (Capitol) B-3 | ★ | 84 | 2 | WILDWOOD WEED—Jim Stafford (Phil Gernhard & Lobo), D. Bowman, J. Stafford, MGM 14737 | 96 | 97 | 2 | YOU'RE WELCOME, STOP ON BY—Bobby Womack (Bobby Womack), B. Womack, T. Thomas, United Artists 439 | | |
| 29 | 18 | 14 | THE STREAK—Ray Stevens (Ray Stevens), R. Stevens, Barnaby 600 (Chess/Janus) SGC | ★ | 74 | 3 | RUB IT IN—Billy "Crash" Craddock (Ron Chancery), L. Martine Jr., ABC 11437 SGC | 97 | 91 | 2 | CAPTAIN HOWDY—Simon Stokes (Kenny Kerner, Richie Wise), S. Stokes, Casablanca 0007 (Warner Bros.) | | |
| ★ | 37 | 9 | COME MONDAY—Jimmy Buffett (D. Gant), J. Buffett, Dunhill 4385 B-3 | ★ | 90 | 2 | I'M LEAVING IT ALL UP TO YOU—Donny And Marie Osmond (Mike Curb), D. Harris, D. Terry Jr., MGM 14735 SGC | ★ | NEW ENTRY | → | AMERICAN GIRLS—Rick Springfield (R. Porter, S. Binder), R. Springfield, Columbia 46057 | | |
| 31 | 22 | 21 | MIDNIGHT AT THE OASIS—Maria Muldaur (Lanny Waronker, Joe Boyd), D. Nichters, Reprise 1183 CPI | ★ | 66 | 5 | THERE WILL NEVER BE ANY PEACE—The Chi-Lites (Eugene Record), E. Record, Brunswick 65512 SGC | 99 | 100 | ★ | NEW ENTRY | → | IT COULD HAVE BEEN ME—Sami Jo (S. Limbo, M. Buckins), G. Sklerov, H. Lloyd, MGM 7034 |
| 32 | 35 | 6 | WORKIN' AT THE CAR WASH BLUES—Jim Croce (Terry Cashman, Tommy West), J. Croce, ABC 11447 B-3 | 66 | 66 | 5 | HELP ME—Joni Mitchell (NOT LISTED) J. Mitchell, Asylum 11034 WBM | ★ | NEW ENTRY | → | MA! (He's Making Eyes At Me)—Lena Zavaroni (Tommy Scott for Ashtree Holdings), C. Conrad, S. Clare, Stax 0206 (Columbia) | | |
| 33 | 19 | 18 | DANCING MACHINE—The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286 SGC | 67 | 49 | 18 | | | | | | | |

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association Of America seal of certification as "million seller" (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher-Licensor)

| | | | | | | | |
|---|---|---|---|---|--|---|---|
| Air Disaster (Lanterns/Roberts/April, ASCAP)..... 81 | Captain Howdy (Ricks/Lonely Goose, BMI)..... 97 | Hang On In There Baby (Bushka, ASCAP)..... 52 | I'm Leaving It All Up To You (Venice, BMI)..... 65 | Love Is The Message (Mighty Three, BMI)..... 85 | Put Out The Light (ABC/Dunhill/Speed, BMI)..... 53 | Sundown (Moose, CAPAC)..... 4 | Wild Thing (Blackwood, BMI)..... 55 |
| The Air That I Breathe (Lanterns-Roberts/April, ASCAP)..... 9 | Come Monday (ABC/Dunhill, BMI)..... 30 | Happiness Is Just Around The Bend (Blackwood, BMI)..... 71 | I'm The Leader Of The Gang (Duchess, BMI)..... 61 | Machine Gun (Jobette, ASCAP)..... 26 | Rebel Rebel (Mainman/Chrysalis, ASCAP)..... 68 | Taking Care Of Business (Ranbach/Top Soul, BMI)..... 24 | Workin' At The Car Wash Blues (Blendingwell/American Broadcasting, ASCAP)..... 32 |
| Already Gone (Jazzbird/Benchmark, ASCAP)..... 48 | Dance Master (La Cindy/Eight-Nine, BMI)..... 88 | Haven't Got Time For The Pain (C'est/Maya, ASCAP)..... 44 | I Shot The Sheriff (Cayman, ASCAP)..... 76 | Mal (He's Making Eyes At Me) (Mills, ASCAP)..... 100 | Rikki, Don't Lose That Number (American Broadcasting, ASCAP)..... 13 | Tell Me That I'm Wrong (Blackwood/Teawick, BMI)..... 80 | Worse Comes To Worst (Home Grown/Tinker Street Tunes, BMI)..... 39 |
| American Girls (Porter/Binder, ASCAP)..... 98 | Don't Knock My Love (Ervs, BMI)..... 90 | Help Me (Crazy Crown, BMI)..... 67 | It Could Have Been Me (Senor, ASCAP)..... 99 | Midnight At The Oasis (Space Potato, ASCAP)..... 31 | Rock And Roll Heaven (Zapata/E. H. Morris/Cosars, ASCAP)..... 10 | The Night Chicago Died (Murray-Callendar, ASCAP)..... 40 | You Can't Be A Beacon (If Your Light Don't Shine) (Martin/Fargo House, ASCAP)..... 79 |
| Annie's Song (Cherry Lane, ASCAP)..... 36 | Don't Let The Sun Go Down On Me (Big Pig/Leeds, ASCAP)..... 6 | Hollywood Swinging (Delightful/Gang, BMI)..... 17 | I've Been Born Again (Groovesville, BMI)..... 72 | My Girl Bill (Kaiser/Famous/Boo, ASCAP)..... 57 | Rock Me Gently (Joachim, BMI)..... 42 | There Will Never Be Any Peace (Julio Brian, BMI)..... 66 | You Make Me Feel Brand New (Mighty Three, BMI)..... 41 |
| Ballero (Far Out, ASCAP)..... 15 | Don't You Worry 'Bout A Thing (Stein & Van Stock/Black Bull, ASCAP)..... 56 | How Do You Feel The Morning After (Gaucho/Belinda, BMI)..... 77 | I've Had It (Brent, BMI)..... 95 | Nothing From Nothing (Almo/Freston, ASCAP)..... 70 | Rock Your Baby (Sherlyn, BMI)..... 51 | Walk On (Silver Fiddle, BMI)..... 91 | (You're) Having My Baby (Spanka, BMI)..... 58 |
| Be Thankful For What You Got (Coral Rock/Melomega, ASCAP)..... 20 | I Wish It Was Me You Loved (Groovesville, BMI)..... 71 | I've Had It (Brent, BMI)..... 95 | Unchappell, BMI)..... 47 | Old Home Filler Up And Keep On A-Truckin' Cafe (American Gramophone, SESAC)..... 75 | Room Full Of Roses (Hill & Range, BMI)..... 50 | Waterloo (Overseas Song, BMI)..... 91 | You're Welcome, Stop On By (Unart/Bobby Womack, BMI)..... 96 |
| Between Her Goodbye And My Hello (Keca, ASCAP)..... 86 | I've Had It (Brent, BMI)..... 95 | Kalimba Story (Sagירה, BMI)..... 82 | Keep On Smilin' (No Exit, BMI)..... 35 | One Hell Of A Woman (Screen Gems-Columbia/Songpainter/Sweet Glory, BMI)..... 11 | Save The Last Dance For Me (Hill & Range/Trio, BMI)..... 49 | What Comes Up (Must Come Down) (Julio Brian, BMI)..... 89 | You've Got My Soul On Fire (Stone Diamond, BMI)..... 74 |
| Billy, Don't Be A Hero (Intune, PRS)..... 7 | For The Love Of Money (Mighty Three, BMI)..... 46 | Kung Fu (Camad, BMI)..... 69 | La Grange (Harmscreen/Glad, BMI)..... 54 | Please Come To Boston (Leeds/Antique, ASCAP)..... 23 | Side Show (Friday's Child/Poo Poo/Six Strings, BMI)..... 14 | What's Your Name (Hill & Range/Nancoz, BMI)..... 29 | You Won't See Me (Macklen, BMI)..... 8 |
| Call On Me (Big Elk, ASCAP)..... 27 | | La Grange (Harmscreen/Glad, BMI)..... 54 | The Loco-Motion (Screen Gems/Columbia, BMI)..... 60 | | | | |

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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 | O-8 TAPE | CASSETTE | REEL TO REEL |
| 108 | 106 | 68 | BREAD The Best Of Elektra EKS 75056 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 7.98 |
| 109 | 79 | 19 | TOWER OF POWER Back To Oakland Warner Bros. BS 2749 | 5.98 | 6.97 | 6.97 | 6.97 | 7.95 | |
| 110 | 110 | 102 | KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia KC 31044 | 5.98 | 6.98 | 6.98 | | | |
| 121 | 44 | MARVIN GAYE Let's Get It On Tamla T329VI (Motown) | 5.98 | 6.98 | 6.98 | | | | |
| 122 | 2 | URIAH HEEP Wonderworld Warner Bros. W 2800 | 6.98 | 7.97 | 7.97 | | | | |
| 113 | 111 | 9 | TEN YEARS AFTER Positive Vibrations Columbia PC 32851 | 6.98 | 7.98 | 7.98 | | | |
| 114 | 117 | 35 | BILLY COBHAM Spectrum Atlantic SD 7268 | 5.98 | 6.97 | 6.97 | 6.97 | 8.95 | |
| 115 | 80 | 18 | ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292 | 5.98 | 6.97 | 6.97 | | | |
| 126 | 3 | DIANA ROSS AND THE SUPREMES Anthology Motown M9 7944A3 | 9.98 | 11.98 | 11.98 | | | | |
| 117 | 95 | 65 | SEALS & CROFTS Diamond Girl Warner Bros. BS 2699 | 5.98 | 6.97 | 6.97 | 7.97 | 6.97 | 8.95 |
| 118 | 124 | 66 | BEATLES 1962-1966 Apple SKBD 3403 (Capitol) | 9.98 | 11.98 | 11.98 | | | |
| 156 | 3 | RUFUS Rags To Rufus ABC ABCX 809 | 5.98 | 6.98 | 6.98 | | | | |
| 120 | 125 | 58 | EARTH, WIND & FIRE Head to the Sky Columbia KC 32194 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | |
| 121 | 101 | 11 | DEODATO Whirlwinds MCA 410 | 5.98 | 6.98 | 6.98 | | | |
| 122 | 105 | 9 | GENESIS Live Charisma CAS 1866 (Buddah) | 6.98 | 7.98 | 7.98 | | | |
| 123 | 109 | 98 | SEALS & CROFTS Summer Breeze Warner Bros. BS 2629 | 5.98 | 6.97 | 6.97 | 6.97 | 7.95 | |
| 124 | 112 | 5 | MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297 | 6.98 | 6.97 | 6.97 | | | |
| 125 | 123 | 18 | JIM STAFFORD MGM SE 4947 | 5.98 | 6.98 | 6.98 | | | |
| 126 | 128 | 23 | GRAHAM CENTRAL STATION Warner Bros. BS 2763 | 5.98 | 6.97 | 6.97 | | | |
| 127 | 131 | 15 | AEROSMITH Get Your Wings Columbia KC 32847 | 5.98 | 6.98 | 6.98 | | | |
| 128 | 129 | 41 | THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Bros.) | 5.98 | 6.98 | 6.97 | 7.97 | 6.97 | 7.95 |
| 129 | 97 | 14 | THE CRUSADERS Scratch Blue Thumb BTS 6010 | 6.95 | 7.95 | 7.95 | | | |
| 130 | 132 | 132 | ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7 | 9.98 | 11.98 | 11.98 | | | |
| 131 | 137 | 12 | CHARLIE RICH The Best Of Epic KE 31933 (Columbia) | 5.98 | 6.98 | 6.98 | | | |
| 132 | 140 | 5 | J.J. CALE Okie Shelter SR 2107 (MCA) | 6.98 | 7.98 | 7.98 | | | |
| 133 | 133 | 7 | AL STEWART Past, Present & Future Jansis JLS 3063 (Chess/Janus) | 5.94 | 6.95 | | | | |
| 168 | 4 | THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2-11022 | 12.98 | 13.98 | 13.98 | | | | |
| 135 | 108 | 25 | BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695 | 5.98 | 6.97 | 6.97 | 6.97 | 7.95 | |
| 146 | 34 | STYLISTICS Rockin' Roll Baby A&W AY 11010 | 5.98 | 6.98 | 6.98 | | | | |
| 137 | 145 | 21 | CHARLIE RICH There Won't Be Anymore RCA APL1-0433 | 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 | O-8 TAPE | CASSETTE | REEL TO REEL |
| 138 | 135 | 27 | STEVE MILLER BAND Anthology Capitol SVBB 11114 | 6.98 | 8.98 | 8.98 | | | |
| 140 | 113 | 34 | GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.) | 5.98 | 6.98 | 6.98 | | | |
| 142 | 114 | 5 | THE KINKS Preservation Act 2 RCA CPL1-5040 | 6.98 | 7.98 | 7.98 | | | |
| 143 | 115 | 24 | YES Tales From Topographic Oceans Atlantic SD 2-908 | 9.98 | 9.97 | 9.97 | 13.95 | | |
| 144 | 119 | 13 | KISS Casablanca NB 9001 (Warner Bros.) | 5.98 | 6.97 | 6.97 | | | |
| 145 | 151 | 12 | BLUE OYSTER CULT Secret Treaties Columbia KC 32858 | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | |
| 146 | 120 | 111 | DEEP PURPLE Machine Head Warner Bros. BS 2607 | 5.98 | 6.97 | 6.97 | 6.97 | 6.95 | |
| 147 | 127 | 28 | JAMES BROWN The Payback Polydor PD 2-3007 | 7.98 | 9.98 | 9.98 | | | |
| 148 | 155 | 13 | MARVIN GAYE Anthology Motown M9 791A3 | 9.98 | 11.98 | 11.98 | | | |
| 149 | 148 | 46 | ROBERTA FLACK Killing Me Softly Atlantic SD 7271 | 5.98 | 6.98 | 6.98 | 8.95 | | |
| 150 | 135 | 10 | POCO Seven Epic XE 32895 (Columbia) | 5.98 | 6.98 | 6.98 | | | |
| 151 | 134 | 23 | NEW BIRTH It's Been A Long Time RCA APL1-0285 | 5.98 | 6.98 | 6.98 | | | |
| 152 | 136 | 16 | BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142 G (United Artists) | 6.98 | 6.98 | 6.98 | | | |
| 153 | 139 | 10 | MONTROSE Warner Bros. BS 2740 | 5.98 | 6.98 | 6.98 | | | |
| 154 | 143 | 99 | DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634 | 5.98 | 6.97 | 6.97 | 7.95 | | |
| 155 | 144 | 80 | SIMON & GARFUNKEL Greatest Hits Columbia KC 31350 | 5.98 | 6.98 | 6.98 | | | |
| 156 | 152 | 23 | LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century F 433 | 5.98 | 6.98 | 6.98 | | | |
| 157 | 149 | 5 | ISAAC HAYES Tough Guys Enterprise ENS 7504 (Columbia) | 6.98 | 7.98 | 7.98 | | | |
| 158 | 141 | 41 | JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734 | 5.98 | 6.97 | 6.97 | 7.95 | | |
| 159 | 147 | 24 | FOGHAT Energized Bearsville BR 6950 (Warner Bros.) | 5.98 | 7.95 | 6.97 | | | |
| 160 | 150 | 35 | RINGO STARR Ringo Apple SWAL 3413 (Capitol) | 6.98 | 6.98 | 6.98 | | | |
| 161 | 158 | 58 | PINK FLOYD Meddle Harvest SMAS 832 (Capitol) | 5.98 | 6.98 | 6.98 | | | |
| 175 | 2 | BARRY WHITE, LOVE UNLIMITED & LOVE UNLIMITED ORCHESTRA Together Brothers Original Motion Picture Soundtrack 20th Century ST 101 | 6.98 | 7.98 | 7.98 | | | | |
| 164 | 154 | 36 | JACKSON BROWNE For Everyman Asylum SD 5067 | 5.98 | 6.98 | 6.98 | | | |
| 165 | 162 | 35 | DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1 | 5.98 | 6.98 | 6.98 | | | |
| 166 | 164 | 47 | ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.) | 5.98 | 6.97 | 6.97 | 7.95 | | |
| 167 | 157 | 22 | GLADYS KNIGHT & THE PIPS Anthology Motown M 792 S2 | 6.98 | 7.98 | 7.98 | | | |
| 168 | 163 | 39 | LINDA RONSTADT Don't Cry Now Asylum SD 5064 | 5.98 | 6.98 | 6.98 | | | |
| 169 | 153 | 26 | JACKSON 5 Get It Together Motown M783V1 | 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 | O-8 TAPE | CASSETTE | REEL TO REEL |
| 170 | 159 | 35 | BARRY WHITE Stone Gon' 20th Century TC 423 | 5.98 | 6.98 | 6.98 | | | |
| 171 | 166 | 53 | CHICAGO VI Columbia KC 32400 | 5.98 | 6.98 | 6.98 | | | |
| 184 | 5 | NAZARETH Rampant A&M SP 3641 | 5.98 | 6.98 | 6.98 | | | | |
| 184 | 5 | RAY STEVENS Boogity, Boogity Barnaby BR 6003 (Chess/Janus) | 5.94 | 6.95 | | | | | |
| 174 | 171 | 3 | DE FRANCO FAMILY Save The Last Dance For Me 20th Century T-441 | 6.98 | 6.98 | 6.98 | | | |
| 175 | 172 | 29 | AL GREEN Livin' For You Hi ASHL-32082 (London) | 6.98 | 6.98 | 6.98 | | | |
| 176 | 181 | 2 | IMPRESSIONS Finally Got Myself Together Curtom CRS 8019 (Buddah) | 6.98 | 6.98 | 6.98 | | | |
| 177 | 170 | 5 | BROWNSVILLE STATION School Punks Big Tree BT 89500 (Atlantic) | 6.98 | 6.97 | 6.97 | | | |
| 178 | 180 | 5 | BEE GEES Mr. Natural RSO SD 4800 (Atlantic) | 6.98 | 6.97 | 6.97 | | | |
| 179 | 173 | 36 | THE WHO Quadrophenia MCA 2-10004 | 11.98 | 12.98 | 12.98 | 16.95 | | |
| 180 | 161 | 13 | MAGGIE BELL Queen Of The Night Atlantic SD 7293 | 5.98 | 6.97 | 6.97 | | | |
| 181 | 178 | 17 | PAUL SIMON In Concert—Live Rhythmic Columbia PC 32855 | 6.98 | 7.98 | 7.98 | | | |
| 182 | 183 | 6 | JOHNNIE TAYLOR Super Taylor Sta+ STS 5509 (Columbia) | 5.98 | 6.98 | 6.98 | | | |
| 183 | 188 | 3 | DAVE MASON The Best Of Blue Thumb BTS 6013 | 6.98 | 7.95 | 7.95 | | | |
| 184 | 186 | 14 | SMOKEY ROBINSON Pure Smokey Tamla T6 33151 (Motown) | 6.98 | 6.98 | 6.98 | | | |
| 185 | 185 | 171 | CAROLE KING Tapestry Ode SP 77009 (A&M) | 5.98 | 6.98 | 6.98 | 7.98 | 6.98 | |
| 186 | 189 | 45 | CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M) | 5.98 | 6.98 | 6.98 | | | |
| 187 | 190 | 2 | BILLY PAUL Live In Europe Philadelphia International KZ 32952 (Columbia) | 5.98 | 6.98 | 6.98 | | | |
| 188 | 193 | 2 | BO DONALDSON & THE HEYWOODS ABC ABCD-824 | 6.98 | 7.98 | 7.98 | | | |
| 190 | 130 | 11 | NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA-LA 184-T2 | 9.98 | 9.98 | 9.98 | | | |
| 191 | 1 | KING CRIMSON Starless And Bible Black Atlantic SD 7298 | 5.98 | 6.97 | 6.97 | | | | |
| 192 | 194 | 5 | BOZ SCAGGS Atlantic SD 8239 | 6.98 | 7.97 | 7.97 | | | |
| 193 | 142 | 13 | KANSAS Kinshner 32817 (Columbia) | 5.98 | 6.98 | | | | |
| 193 | 142 | 13 | THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2-3001 (Famous) | 7.98 | 8.95 | 8.95 | | | |
| 194 | 169 | 12 | NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870 | 6.98 | 7.98 | 7.98 | | | |
| 195 | 1 | CHI-LITES Toby Brunswick BL 754200 | 6.98 | 7.95 | 7.95 | | | | |
| 196 | 199 | 2 | TANGERINE DREAM Phaedra Virgin VR 13108 (Atlantic) | 5.98 | 6.97 | 6.97 | | | |
| 197 | 200 | 3 | FRED WESLEY AND THE JBs Damn Right I Am Somebody People PE 6602 (Polydor) | 6.98 | 7.98 | 7.98 | | | |
| 198 | 195 | 2 | JOHN STEWART The Phoenix Concerts—Live RCA CPL2-0265 | 7.98 | 9.95 | 9.95 | | | |
| 199 | 167 | 6 | RY COODER Paradise & Lunch Reprise MS 2179 | 5.98 | 6.97 | | | | |
| 200 | 165 | 6 | ARLO GUTHRIE Reprise MS 2183 | 5.98 | 6.97 | | | | |

TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

| | | | | | |
|-------------------------------------|---------------------------------|-----------------------------------|----------------------------------|-----------------------------------|-------------------------------|
| Aerosmith.....127 | Chi-Lites.....195 | Grand Funk.....24 | Paul McCartney & Wings.....4 | Lou Reed.....101 | Al Stewart.....133 |
| Gregg Allman.....140 | Climax Blues Band.....70 | Grateful Dead.....80 | Mahavishnu Orchestra.....43 | Helen Reddy.....56 | John Stewart.....198 |
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| Herb Alpert.....107 | Ry Cooder.....199 | Guess Who.....81 | Dave Mason.....183 | Joshua Rifkin.....84 | Stylistics.....14, 136 |
| America.....88 | Rita Coolidge.....87 | Ario Guthrie.....200 | Curtis Mayfield.....45 | Smokey Robinson.....184 | Tangerine Dream.....196 |
| Andrew Sisters.....139 | Jim Croce.....51, 65, 100 | Herbie Hancock.....50 | MFSB.....93 | Rolling Stones.....130 | James Taylor.....60 |
| Brian Auger.....103 | Crusaders.....129 | Isaac Hayes.....157 | Steve Miller Band.....138 | Linda Ronstadt.....168 | Johnnie Taylor.....182 |
| Bachman-Turner Overdrive.....13, 72 | Mac Davis.....91 | Hollies.....77 | Joni Mitchell.....16 | Diana Ross.....69, 116 | Ten Years After.....113 |
| Beatles.....98, 118 | Deep Purple.....63, 146 | Hues Corporation.....46 | Montrose.....153 | Diana Ross & Marvin Gaye.....165 | Three Dog Night.....106 |
| Bee Gees.....178 | DeFranco Family.....174 | Bobbi Humphrey.....152 | The Mothers.....128 | Rufus.....119 | Tower of Power.....109 |
| Maggie Bell.....180 | John Denver.....2, 6, 55 | Impressions.....176 | Mott The Hoople.....54, 124 | Leon Russell.....34 | Robin Trower.....25 |
| Blackbyrds.....141 | Deodato.....121 | Jackson 5.....169 | Maria Muldaur.....191 | Boz Scaggs.....40, 117, 123 | Marshall Tucker.....64 |
| Black Sabbath.....135 | Neil Diamond.....29 | Billy Joel.....86 | Anne Murray.....38 | Seals & Crofts.....40, 117, 123 | Uriah Heep.....112 |
| Blue Magic.....92 | Doobie Brothers.....33, 95, 154 | Elton John.....1, 15, 94 | Nazareth.....172 | Carly Simon.....57 | Rick Wakeman.....8 |
| Blue Oyster Cult.....145 | Bo Donaldson.....188 | Quincy Jones.....30 | New Birth.....151 | Paul Simon.....181 | War.....74 |
| David Bowie.....7 | Bob Dylan/The Band.....42 | Kansas.....192 | New England.....85 | Simon & Garfunkel.....155 | Weather Report.....53 |
| Bread.....32, 108 | Eagles.....21 | King Crimson.....190 | Olivia Newton John.....23 | SOUNDTRACKS/ORIGINAL CASTS | Fred Wesley & JB's.....197 |
| James Brown.....147 | Earth, Wind & Fire.....31, 120 | Carole King.....185 | New Riders Purple Sage.....194 | American Graffiti.....36 | Barry White.....163, 170 |
| Jackson Browne.....164 | Emerson, Lake & Palmer.....76 | The Kinks.....142 | Nitty Gritty Dirt.....189 | The Great Gatsby.....193 | Who.....179 |
| Brownsville Station.....177 | Robert Flack.....149 | Kiss.....144 | Ohio Players.....67, 75 | The Sting.....5 | Wet Willie.....89 |
| Donald Byrd.....83 | Flying Burrito Bros.....162 | Kool & The Gang.....82 | O' Jays.....61 | That's Entertainment.....134 | Edgar Winter Group.....28 |
| J.J. Cale.....132 | Foghat.....159 | Kris Kristofferson.....68 | Mike Oldfield.....61 | Spinners.....48 | Bill Withers.....99 |
| Carpenters.....90 | Aretha Franklin.....115 | Led Zepplin.....59, 102 | Ozark Mountain Daredevils.....26 | Jim Stafford.....125 | Stevie Wonder.....27, 62 |
| Chicago.....20, 171 | Jerry Garcia.....49 | Gordon Lightfoot.....3 | Billy Paul.....187 | Ringo Starr.....160 | Bill Wyman.....104 |
| Cheech & Chong.....186 | Marvin Gaye.....58, 111, 148 | Loggins & Messina.....10, 97, 110 | Pink Floyd.....41, 161 | Steely Dan.....22 | Yes.....143 |
| Cher.....73 | Genesis.....122 | Love Unlimited Orchestra.....156 | Poco.....150 | Cat Stevens.....9 | Jesse Colin Young.....44, 158 |
| | Golden Earring.....19 | Lynyrd Skynyrd.....37, 96 | Richard Pryor.....71 | Ray Stevens.....173 | Frank Zappa.....18 |
| | Graham Central Station.....126 | | Queen.....105 | | Z.Z. Top.....12 |

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Joel Whitburn's Record Research Report

Up until the auspicious debut of Elton John's new album release "Caribou" at position #5 last week, only 4 other album releases in the history of Billboard's Top 200 "LP's" chart hit the Top 5 in their debut week. The last time this was accomplished was back on December 19, 1970 with George Harrison's "All Things Must Pass" entering at position #5. The Soundtrack album "Woodstock" debuted at position #4, and 2 albums share the record of entering the charts at position #3: The Beatles "Hey Jude" and "Led Zeppelin III."

It's unusual to note that although "Hey Jude" hit position #3 in its first week on the charts, it only got as high as #2! There have been 14 albums which reached the #1 position in their 2nd week on the chart. The last time was, again, a George Harrison release "Living In The Material World." 5 of the 14 were Beatles' releases with the Monkees and Rolling Stones each scoring twice.

Another rarity which recently occurred on the album charts was Paul McCartney's "Band On The Run" hitting #1 on 3 different non-consecutive weeks. This has occurred only 4 other times with the following albums: Glen Campbell "Wichita Lineman"; "Blood, Sweat & Tears"; The Beatles "Abbey Road"; and "Led Zeppelin II."

Trivia Question #19: In the history of Billboard's Album charts, only 2 albums have held the #1 position for over 1 year. One was the Soundtrack "West Side Story" (54 weeks). Name the other album which was a Broadway show from 1949.

(Weeks)

69--66 SOUTH PACIFIC (Answer)

Joel Whitburn

Mail in the coupon below to order books listing complete data (date/highest position/total weeks charted/label & record no.) for every record to make the Billboard charts.

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Elton John Super Pact

• Continued from page 4

seven albums previous to the current "Caribou" are platinum, the exception being a live FM broadcast disk issued only after bootlegs appeared.

Unlike other artists who have received deals of six and seven figures with hefty advances up front and then gone into a creative slump, producing little music, Elton seems the finest possible bet to continue putting out platinum LPs.

He genuinely loves rock and the whole public scene surrounding it, appearing at opening nights more regularly than any other 10 superstars. And the music he writes to Bernie Taupin's consistently excellent lyrics has always flowed easily without creative blockages.

Maitland states that MCA's entire credibility was at stake in the race to sign Elton and if the artist switched to another label MCA staff morale would have been crippled for months.

MCA also had to successfully conclude a re-signing with the Dick James Organization in England, which had sublicensed MCA the U.S. distribution of Elton's albums. Maitland got the renewal, which will prevent Elton's catalog from competing on another label with his new releases, by giving James a piece of the next three albums.

Col. Five Others In Classical Hike

• Continued from page 1

when it raised its list price from \$2.98 to \$3.50.

Effective July 15, Vanguard's regular line goes to \$6.98 from \$5.98; its Everyman series from \$3.50 to \$3.98; its Historical Anthology series has already been increased from \$3.50 to \$3.98.

Connoisseur Society will raise its price on all product from \$5.98 to \$6.98, beginning Aug. 1.

Westminster Gold, which sold for \$2.98, will be hiked to \$3.49, effective Monday (8). A Vox Records spokesman says it is reviewing its price policy and will "probably raise its price from \$3.50 to \$3.98 within the next several weeks" on its Turnabout series.

The spokesman says the company was mulling an increase on its \$3.98 Candide line but notes that any price rise would take it into the regular price line.

RCA Records, still holding its price position, says that classical records will remain at \$5.98, although it raised its entire quadrasonic line of albums from \$6.98 to \$7.98, as of July 1. (See separate story.) The quad move now sets up a situation whereby a \$2 differential exists between regular RCA classical and quad product.

No decision on a price increase has been made yet at Angel or Seraphim Records, its budget line.

London Records was the first to announce an increase in its list price on classical product. Albums went from \$5.98 to \$6.98, effective July 1.

The new discount structure on Columbia's regular stereo disk product is as follows:

| List Price | Dealer | Subdist. |
|------------|--------|----------|
| \$ 6.98 | \$3.73 | \$3.36 |
| \$ 7.98 | \$4.26 | \$3.83 |
| \$11.98 | \$6.39 | \$5.75 |
| \$13.98 | \$7.46 | \$6.71 |

The Odyssey pricing breakdown on disk includes:

| List Price | Dealer | Subdist. |
|------------|--------|----------|
| \$3.49 | \$1.80 | \$1.60 |
| (2-LP) | | |
| \$6.98 | \$3.60 | \$3.20 |

Ron Saul, Jack Hakim and Harvey Cooper among top national promotion men who huddled in Los Angeles to try setting up a promo rep professional organization. . . . Eric Burdon sneak-previewed his U.S. comeback July 4th holidays at Golden Bear in Huntington Beach.

Willie Nelson's second July 4th picnic at Texas A&M University, a three day progressive country extravaganza, filmed in 3-D and quadrasonic sound. . . . John Denver's newest not only shipped gold, it'll be platinum next week.

Victor Musical Industries of Japan got Blue Thumb national rights. . . . Chicago's Robert Lamb has upcoming solo album with strings. . . . Kiss cancelled week's dates due to strep throat of guitarist Paul Stanley.

Donna Fargo's "Happiest Girl In The World" Dot LP is platinum, label's first in country. . . . Brotherly Love is tour title appropriately as Jackson 5 hits the road with Taveres opening.

"Investigate Blue Thumb" set as trade advertising-merchandising theme for the label's campaign to extend strong FM airplay position into Top 40, easy listening and soul. (See Billboard 6-15)

CAM has become sub-publisher for all film score rights from Sugar Music of Milan catalog.

The agreement will cover the U.S. and Canada, and more than 400 films dating back to the late 1950's. With this acquisition, CAM claims a catalog of more than 6,000 film scores.

NARAS Los Angeles chapter doing a feasibility study on setting permanent music hall of fame there. . . . Jimmie Haskell TV scoring both "Sigmund & Sea Monster" and "NBC Preview Review."

Hollywood Song Registration Service held forum with 20th's Russ Regan, Herb Eiseman and lawyer Al Schlesinger. . . . Smokey debuts "Leather" live at Bingenheimer's Disco.

Beetle, the Canadian rock magazine, set up national distribution in the U.S. and is going for the Rolling Stone, Creem audience. There are 500 national distributors handling the magazine whose first issue comes out in the U.S. in two weeks.

The Gerald Friedmans (he's president of Southland Dist., Atlanta) are parents of a third son, Gregory Kane, born last week.

The New York Dolls made a two day trip to England last week to play two major festivals. July 6 they appeared at the Buxton Festival with Rod Stewart and Mott the Hoople, then journeyed to London for the Rock Prom Festival at the Olympia to play with 10 c.e. and the Incredible String Band.

Lawrence Welk celebrated his 50th year in show business with his July engagement at Harrah's-Tahoe. Joining to celebrate the anniversary were most of the Welk television stars. Welk has been appearing at Lake Tahoe for 12 years.

The annual July 4th picnic in the Statler Brother's home town of Staunton, Va., featured the Statlers and Bill Anderson offering a free show to the expected crowd of 40,000. The Brothers also received an award from

the Governor's office, and the picnic will be filmed for a tentative national TV special this fall. . . . Isaac Hayes received the key to Washington D.C. from Mayor Walter E. Washington at opening day ceremonies for the D.C. 1974 summer youth program.

Buddy Hackett, scheduled to make his first Lake Tahoe nightclub appearance in four years at the Sahara-Tahoe Friday (12), cancelled due to illness. . . . B.B. King, Andy Williams and Dick Roman recording and overdubbing at Las Vegas Recording. . . . Ray Anthony takes to the fair circuit for the first time.

Tomorrow Morning, newly-signed Casablanca Records group, make national television debut on 1974 Clio Awards special, scheduled for a late August airing. . . . Allman Bros. Band, Doobie Brothers, Van Morrison, and Tim Buckley at Hilversum Festival in Holland. . . . Larry Coryell to perform for the inmates of Queens House of Detention in New York.

Nitty Gritty Dirt Band tours Japan August 12-29. . . . Scepter Records producing special tracks for extended airplay time in discotheques. The firm's most recent effort was "Do It ('Til Your Satisfied)" by the B.T. Express.

Bandleader-pianist-composer Skitch Henderson indicted July 3 in New York on charges of tax evasion involving a \$350,000 deduction that he claimed for music scores donated to the University of Wisconsin. . . . Motorcyclist Evel Knievel will release an album prior to his Sept. 8 sky-cycle leap across the Snake River Canyon. . . . Gladys Knight and the Pips broke all-time attendance record at New York's Apollo Theatre previously held by Al Green.

New Directions will be represented on the West Coast by Scandore-Bernstein. . . . Mike Azarian, owner of New York club Metro, will produce a nine-week outdoor concert series at Lenox, Mass.

Provocative Promotions signed Shelter and Sussex for its discotheque promo service. . . . Lena Zavaroni, 10-year-old belter, debuts prime time TV on Carol Burnett Show next season. She's been doing talkshow rounds.

Carmen, David Bowie discovery on Famous, has \$50,000 miked stage to pick up tapping of their two flamenco dancers. Also electric castanets. . . . And Colin Kerr of Toronto released "The Mynah Bird Song" with his TV-star pet Rajah.

Sarah Vaughan with Los Angeles Philharmonic at Hollywood Bowl Gershwin Night. . . . Marshall Tucker Band playing coed Fort Worth Federal Prison. . . . Yes touring South America.

James Gang "Miami Two-Step" album cut to be used as promo theme by city. . . . Elton John and Paul Simon sat in with Beach Boys at Nassau Coliseum.

The New York Dolls coincided the release of their album "Too Much Too Soon" and single "Stranded in the Jungle" in Europe with appearances at two festivals, the Buxton Festival, Derbyshire, and the Rock Prom Festival at the Olympia, London, in July, before resuming a national US tour.

JULY 13, 1974, BILLBOARD

New Companies

Terry Melcher and Bruce Johnston have formed Equinox Productions with RCA handling distribution. They are located in Los Angeles and have been working together since 1963 when they recorded as Bruce and Terry on Columbia.

* * *

Babs Zimmerman has formed her own management agency in New York and Los Angeles. She was formerly with CMA and will be joined in the firm by Gary Rockkind.

* * *

Fred A Dale has left IFA to open his own agency in Los Angeles. Among his first clients are Glen Campbell, Henry Mancini and Johnny Mathis.

* * *

President Tom Wright in making the announcement emphasizes that Larry Hensley, Par president, remains with the firm. Par, about eight months old, supplies simulated recordings of current hits to clients like Sound Enterprises, Tulsa, and Madison Tapes, Troy, Mich.

Executive Turntable

• Continued from page 6

joined Rockwell earlier this year, after stints with RCA and Magnavox. Reporting to Enders will be Paul E. Davis, named sales director for the division. He had been acting as marketing director. Prior to joining Admiral in 1973 as color TV marketing manager, Davis had been with Cartridge Television Inc. and Philco Ford.



GELLER



McWILLIAMS



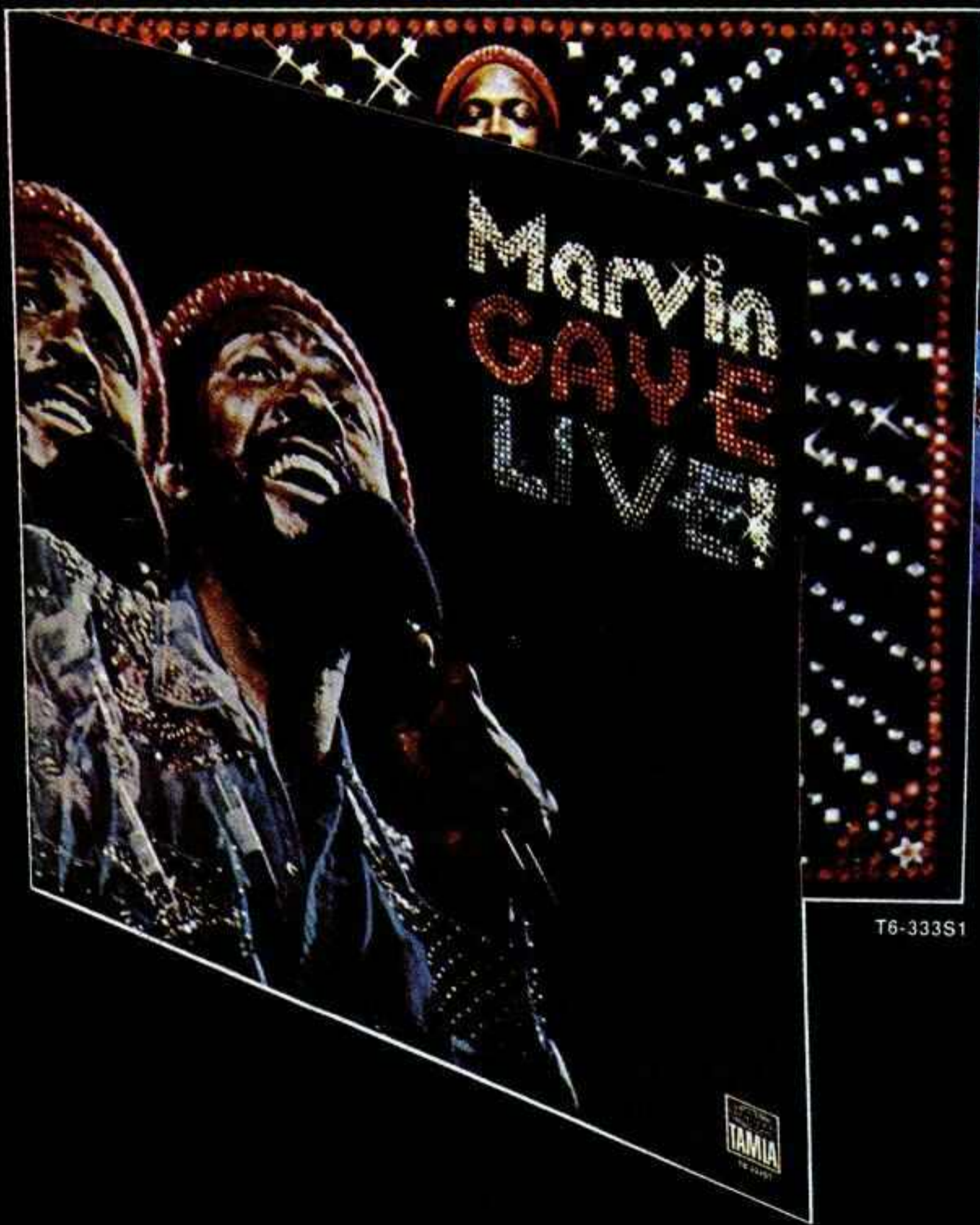
GREGG

Gregg Geller has been promoted to director of a&r for Epic Records and will be responsible for directing both East and West Coast functions, including planning the recording and release of all Epic product. Diane Hyatt has been named assistant manager of a&r for Epic. . . . Joe Casey and Mike Gusler have been appointed to the newly created position of country marketing manager for CBS Records. . . . Bernie Sparago joins Nehi Records as national sales manager. He was formerly with United Artists Records in the same capacity.

Mary McWilliams has been appointed director of corporate affairs for the Wes Farrell Organization. She will be in charge of all business and corporate matters dealing with the daily operation as well as corporate decisions involving records, publishing, television commercials and television production. . . . Roy Filson has been appointed director of sales and marketing for Alligator Records.

Joe Gregg has been named general professional manager of Warner Bros. Publishing's Nashville office. He was formerly professional manager for Jobete Music in Los Angeles. . . . Donald Singer has been appointed head of administration and publishing for Contemporary Communications Corp. and its subsidiary Leber-Krebs Inc. He was formerly sales manager for Trans Global Music Co. and international operations manager of Roulette Records.

MARVIN GAYE



T6-333S1



AYE L I V E



“Marvin Gaye’s return was not a concert, it was an event.”

John L. Wasserman, San Francisco Chronicle

Oakland Coliseum. A jam-packed Arena. His first public appearance in more than four years, and Motown’s microphones captured all of the excitement. The hits as well as the new. Not just an album. An event.



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THE WORLD OF

WAR

A War Publication

The International War Newsweekly

July 13, 1974

War Story— No End In Sight

LOS ANGELES — In the last couple years, War has become one of music's most phenomenally successful recording groups. Originally the band was known as the Night Shift—a group of musicians from the same Los Angeles neighborhood. Their first dates were venues on the pier in San Pedro but they quickly became one of the area's most popular club and back-up bands.

It was while they were rehearsing one night that they first met their

producer-to-be, Jerry Goldstein. Impressed by what he heard, Goldstein showed up a week later at the Rag Doll Club where the group was backing up football star, Deacon Jones.

He had Eric Burdon and Lee Oskar with him and, several days later, Eric Burdon and War began rehearsing together.

Their first single, "Spill The Wine," was an immediate smash and their first taste of gold. It led to the albums, "Eric Burdon Declares War" and "Black Man's Burdon."

In 1970, they went to Europe where Melody Maker praised them as "the best live band we've ever seen." The following year, they returned to Europe where Burdon became exhausted by the gruelling schedule

(Continued on page 48)

\$33.6 Million for War Effort— Sets Precedent

LOS ANGELES — United Artists Records has announced unprecedented record sales of \$33,640,000 since 1971 by the seven member rock group, War.

According to Michael Stewart, United Artists president, no large progressive black ensemble in the history of music has ever achieved similar sales.

Stewart added that the total has been attained with five albums and five singles, with four of the albums exceeding platinum status, including their latest, "War Live."

War Turns Riot Into Concert

PHILADELPHIA — War brought peace to a restless and overcrowded Spectrum Theater audience recently when sixty police were unable to maintain order.

The huge crowd pushed and shoved its way into the theater over-

(Continued on page 16)

RADIO FREE WAR

Special Programming Aid

United Artists Records has just released RADIO FREE WAR, an album comprised entirely of War singles. The album is available to radio stations *only* and is not for sale.

Side one of this special programming aid includes songs from War's gold and platinum albums, songs that would certainly have been hit singles for the group had it not been for monsters like The Cisco Kid, The World Is A Ghetto, Slippin' Into Darkness, Gypsy Man, etc., which are included on side 2.

Included on side one are City, Country, City, Where Was You At, Southern Part of Texas, Fidel's Fantasy, and Sun Oh Son. Each of these

(Continued on page 18)

War Concludes Most Successful Tour

LOS ANGELES — War, biggest act in the history of United Artists Records, has just concluded one of the most successful European and American tours ever undertaken.

In Europe the band was forced to extend their tour six days due to the overwhelming demand for tickets at the Konzerthaus in Vienna and the Rainbow in London.

And in the U.S. they saw upwards of 220,000 fans, with all dates pulling SRO crowds.

The U.S. tour included stops in Birmingham, Baton Rouge, Atlanta, St. Louis, Chicago, Cincinnati, Kent, Ohio, Pittsburgh, Detroit, Columbus, Hampton, Virginia, Tampa, Washington, Reading, Nassau Coliseum, Fresno, Sacramento. An out-

door concert in Reading, Pennsylvania was almost called on account of rain but War insisted on playing and turned the concert into an unqualified success.

More War News See Charts Inside

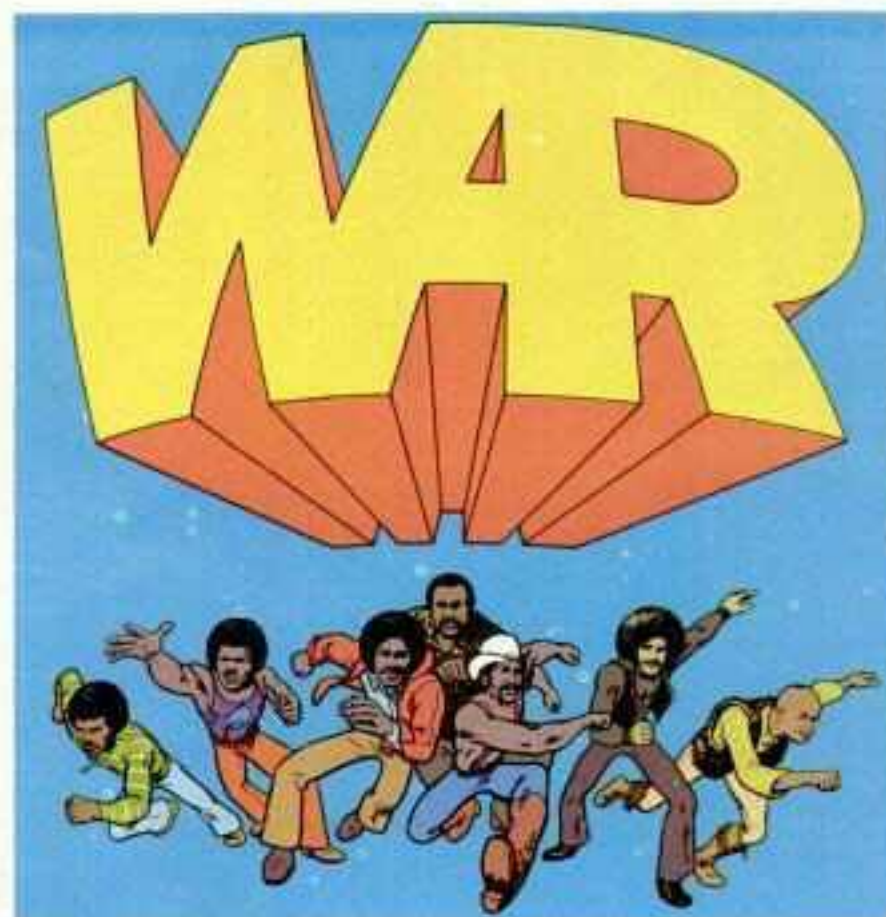
Press coverage of the tour was probably the heaviest since the Beatles and Rolling Stones tours, with Rolling Stone Magazine, Creem, UPI, Crawdaddy, Black Stars, and Ebony on the road with the band. Both Zoo World and Newsweek picked them up in Atlanta, and (etcetera)

War No. 1 in Polls

LOS ANGELES — War, United Artists amazing recording group, has received high honors in music polls held by some of the country's leading music publications.

Their platinum album, "The World Is A Ghetto," was chosen Billboard's Number One Pop Album of 1973. War has also been honored by NATRA, best "self contained group" and album of the year (The World Is A Ghetto); NAACP, image award best Male group Soul & Blues — best instrumental group; RECORD WORLD, #1 album group in 1973; CASH BOX, #1 album group in 1973. And it's May issue, Creem Magazine named War the Best R&B Group of 1973.

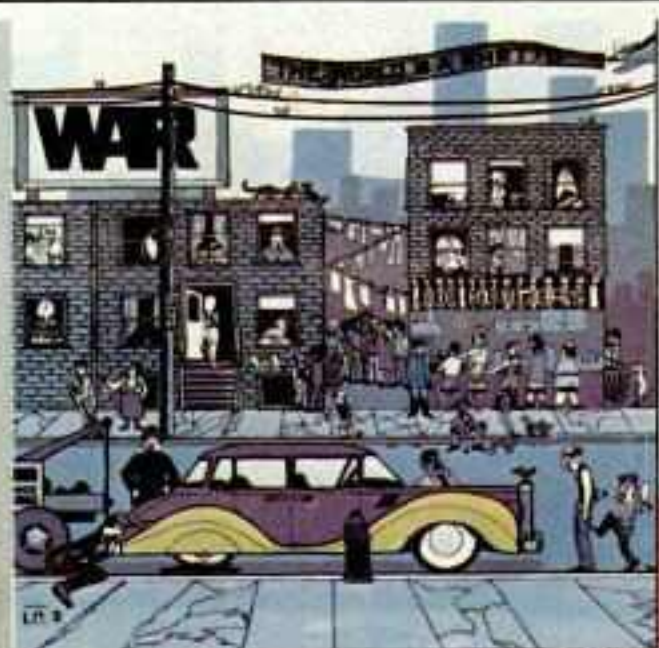
down beat also honored the band by naming them "Talent Deserving Wider Recognition." (To Be Continued)



For this full color 2' by 3' poster of WAR send your favorite picture of yourself to WAR, c/o Far Out Productions, 7417 Sunset Blvd., Los Angeles, Calif. 90046.



Radio Free WAR — special programming aid/not for sale. Includes: City, Country, City, Slippin' Into Darkness, Where Was You At, The World Is A Ghetto, Southern Part of Texas, The Cisco Kid, Fidel's Fantasy, Part 1, Gypsy Man, Sun Oh Son, Me and Baby Brother, Ballero.



Vinyl! Platinum! Platinum! Platinum! Platinum!

advertisement

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