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Nixon Furore Slows Copyright Movement

By MILDRED HALL

WASHINGTON—The aftermath of the Nixon resignation has set in motion a new series of delays in Congress for all pending copyright bills—including the general revision bill S.1361, the House antipiracy bill H.R. 13364, and the hoped-for extension legislation to save expiring copyrights.

Released from the harrowing job of impeaching a president, both Senate and House began a lengthy Labor-Day recess this week. The probable result will be no further chance of copyright action until mid-September or later, according to Hill spokesmen.

Once again last week, the revision bill was deprived of a possible Senate vote. Sen. Sam Ervin (D.-N.C.) secured a hold on the action until his return from the American Bar Assn. convention in Hawaii.

Sen. Ervin hopes to kill record performance royalty not only for broadcasters and jukebox operators, but to eliminate the performance right completely in his floor amendment to the revision bill. (Billboard, July 27.)

(Continued on page 4)

Panasonic Sets Expansion Move

By RADCLIFFE JOE

NEW YORK—Panasonic Automotive Products Dept. will utilize network television, as well as trade and consumer print media, in a massive promotion campaign that Cal Shera, vice president and general manager of Panasonic's special products division, calls a major internal and external expansion.

Shera's disclosure comes almost on the eve of the first of three regional sales meetings scheduled for Sept. 1-3 here.

It is also made in the wake of usually reliable industry reports that the division, which includes car stereo and video products, is under review by corporate brass as part of an overall consolidation/elimination plan following a fiscal year which registered losses instead of profits.

In addition to media advertising, Panasonic Auto Products will go into every major trade show including both the winter and summer

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Davis Calls Promo Slot A Hot Seat

By IS HOROWITZ

NEW YORK—Promotion is now second only to a&r as the "hot seat" of the record industry. Clive Davis told an audience of more than 600 at the opening session of Billboard's seventh Annual International Radio Programming Forum here Wednesday (14).

The acting Bell Records chief, in his first major address to an industry audience since leaving the presidency of CBS Records more than a year ago, also vigorously attacked attempts to censor song content, although he recognized the right of radio programmers to be selective in material aired.

(Excerpts from Davis' speech appear on Page 10.)

The speech touched off a standing ovation from the audience, which included a number of former Davis colleagues at CBS. In his talk, Davis rebutted charges of payola as a prevalent industry evil.

"I can't say categorically that payola doesn't exist at all," he said. "But I have to say I never saw it." He maintained that "hard work on good

(Continued on page 33)

Texaco Sued In Tape Piracy Test

By STEPHEN TRAIMAN

NEW YORK—In what may develop as a precedent-setting piracy test case, Curtom Publishing Co. and Camad Music Co. have filed suit against Texaco, alleging copyright infringement on songs appearing on tapes alleged to be bootleg reproductions and sold at an Illinois Texaco station. The oil firm has denied the allegations.

UA Restructures Into 5 Divisions

By NAT FREEDLAND

LOS ANGELES—United Artists has reorganized its non-film operations to a five-division Music and Records Group with Michael Stewart as chairman of the board. Replacing Stewart as president of UA Records of America is Alvin N. (Al) Teller, 29-year-old CBS merchandising vice president. (See Executive Turntable.)

Top spots in the four other new UA semi-autonomous divisions will be announced shortly. Divisions are:

Music Publishing—with the powerful catalogs of Robbins Music, Big Three Music and United Artists Music.

Mass Merchandising—which includes Musical Isle of America, one of the U.S. leading rackjobbers.

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A ruling for the plaintiffs could establish the important precedent in piracy litigation of a parent company being held liable for actions of its agents—in this case, an oil company held accountable for activities of its franchised stations.

"Policing the hundreds of individual gas stations throughout the country that sell promotional records and tapes, many thought to be bootleg product, is impossible," maintains Barry Fredericks of Curtom's law firm, Harris & Fredericks.

"It's the responsibility of the parent oil company, in this case Texaco, to monitor the products its agents offer for sale."

Marv Stuart, Curtom vice president, cites "the ineffectiveness of NARM and the laxity of existing U.S. copyright laws in fighting bootleg records and tapes" as reasons for the court action.

"We are prepared," he says, "to

(Continued on page 6)



CAL SMITH... he keeps rolling along and from the hit LP "Country Bumpkin" (MCA-424) comes the difficult love choice, "Between Lust And Watching TV" (MCA-40265). Cal is sure to have another smash single and all his country fans will be mighty proud. See the ad on page 39 for more details.

(Advertisement)

Home Taping a \$ Threat Seen In Gilbert Survey

By ELIOT TIEGEL

LOS ANGELES—Home copying of records and tapes by persons 14-25 accounts for a considerable dollar loss to the industry, a survey by Gilbert Youth Research reveals.

In a national probability sample of 2,500 personal interviews, the New York-based youth research firm reports that 32.6 percent of the participants buy fewer records as a result of their taping activities.

In the area of prerecorded tapes, 39.8 percent indicate they buy less 8-track cartridges and cassettes as a result of taping the music themselves.

Albums borrowed from friends are the prime source from which music is taped: 78.2 percent of the participants indicate this to be the case.

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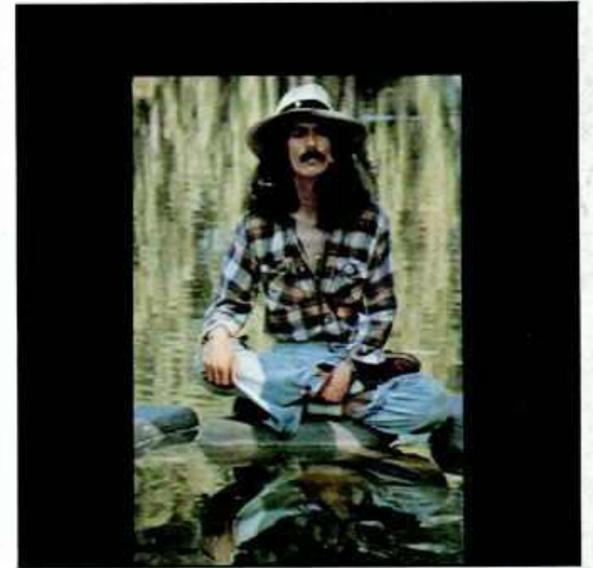
U. K. Album Sales Hit 24 Million Units

LONDON—Album sales in the first quarter of 1974 amounted to 24 million copies, an increase of 7 million over the same period last year despite the three-day work week and difficulties imposed on the record industry.

Similarly, manufacturers' revenue from LPs increased from \$21.5 million to \$31.3 million, reveal figures from the Department of Trade covering the period January-March.

Sales of singles, however, showed only a marginal increase of 2 million copies over 1973's figure of 12.5 million copies. Revenue was only

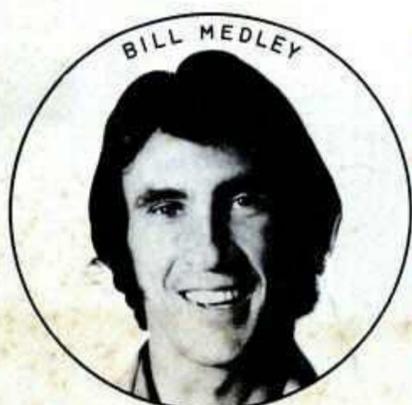
(Continued on page 47)



This month, DARK HORSE RECORDS will release its first album: "The Place I Love" by Splinter, a two-man group from England. It will be followed in September by an album from Ravi Shankar & Friends. Dark Horse has the exclusive producership of George Harrison and will be distributed worldwide by A&M Records.

(Advertisement)

(Advertisement)



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GIVE IT TO
THE PEOPLE!

(ST-9201)

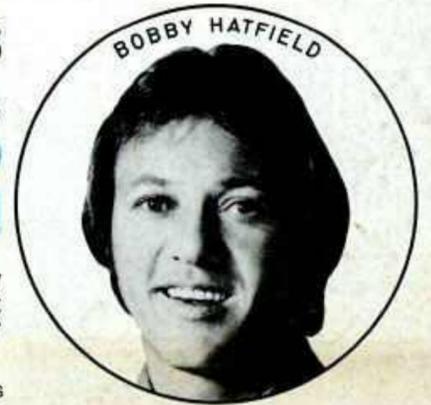


INCLUDES
THEIR HIT,
ROCK AND
ROLL HEAVEN!



Produced by
Dennis Lambert
and Brian Potter

Distributed by Capitol Records



DARK HORSE RECORDS



“Running on a dark race course with A&M Records”

RAND DENIES SWITCH

EMI Experimenting With Discrete Disk

By REX ANDERSON
Music Week Staff Writer

LONDON—The EMI technical and research departments have submitted tapes to Sonopress in Gutersloh, Germany, for test cutting onto disk using the discrete CD-4 system developed by JVC.

However, Wally Rand, director of technical services, and a member of the EMI quadrasonic committee, says that this should not be taken as an indication of EMI's intention to drop the matrix SQ system.

"We are in the quadrasonic business and are generally interested in what other people are doing," he notes. "We are committed to SQ inasmuch as we are issuing records on SQ but have the option to pull out of it."

The quad committee, which comprises Rand, group director of records Len Wood, research manager Ted Trendall and former Abbey Road studio manager, Gus Cook, is generally unhappy with CD-4.

Explains Rand: "Being able to cut a good disk is quite a long process and you have to cut quite a few to get something satisfactory. My present feelings are that you are slightly better off with CD-4 but not with the extra problems and cost you get involved in. We think the best compromise is SQ."

He emphasizes that the submission of tapes to Sonopress for test CD-4 cuts was purely experimental to see what the company was doing. Sonopress is the first custom CD-4 cutting and pressing facility in Europe.

DGG-Polygram, which has not committed itself to a quad system, already has a CD-4 lathe and so does CBS, which releases SQ material in the U.S. However, Rand points out that it is a perfectly good lathe for normal stereo cutting.

He adds that it seems unlikely that any form of quad will seize the market for another five years.

Nevertheless, at least one EMI licensed company, Elektra, is already committed to CD-4 as part of the American WEA group. It seems inevitable that DGG-Polygram, probably Europe's largest and certainly most perfectionist record company, will eventually go for CD-4.

Other companies which seem on the point of becoming committed to the system are BASF, which is also having test cuts made by Sonopress and is distributed in this country by Decca, which to date has not decided to go with any 4-channel system, and Ariola, another company in the same Bertelsmann group as Sonopress.

New Recording Scale In U.K.

LONDON—New rates governing musicians' recording fees and conditions, finally agreed upon between the Musicians Union and the British Phonographic Industry, lay down a minimum \$45 fee for a three-hour session with a maximum recording time of 20 minutes.

On a two-hour session, maximum recording time of 10 minutes, the new fixed rate is a minimum \$35. Rates are generally slightly lower for symphony, opera and ballet orchestras and for chamber groups.

(Continued on page 58)

FTC Launches National Probe Into Audio Field

NEW YORK—Alleged pressures by audio equipment manufacturers with fair traded product on dealers to conform with stipulations of the non-signer clause, has prompted the Federal Trade Commission (FTC) to launch a nationwide investigation to determine whether the audio industry indulges in unfair business practices.

The probe will also investigate charges of attempted price fixing by audio manufacturers in states where no fair trade laws exist, and the possibility of monopolies by Japanese equipment manufacturers who reportedly control about 70 percent of the audio equipment sold in this country.

The investigation, which is being conducted by the New York office of the FTC, is also expected to look at possible illegal allocation of markets among distributors and dealers.

According to FTC officials here the complaints received indicate that there may be violations of Section 5 of the FTC Act. Should the evidence developed indicate violations of the law, corrective action will be recommended.

Although FTC officials claim that this probe is not a direct assault on Fair Trade, the Commission has gone on record as calling Fair Trade "uncompetitive."

The controversial non-signer clause was recently overturned by court decisions in Massachusetts and North Carolina. It binds all retailers in a given area to observe price fixing agreements set by a manufacturer even though those

(Continued on page 58)



Century City photo
Don Wardell: infusing new promotional muscle at London.

Soul Gets London's Promo Eye

LOS ANGELES — London Records has begun concerted campaigns to increase its promotional muscle in the soul and secondary market areas.

This new activity is the result of the label's recent hiring of 34-year-old British industry veteran Don Wardell as promotion chief.

The one-time Radio Luxembourg disk jockey and programmer's efforts to increase radio play, includes hiring a national r&b promotion director soon, something London has never had. "Forty-two percent of our U.S. releases are soul, so I hired Odis Jones in Chicago and Willis 'Sonny' Hall in Detroit.

"Now I need a captain for the team. We may have more local and regional promo men for black radio," Wardell states. He was at the national convention of the National Assn. of Radio and Television An-

(Continued on page 58)

FAMOUS OFFICES FOLD

Major Shuffle Sees ABC Consolidation

LOS ANGELES—ABC/Dunhill, moving swiftly after purchasing the Famous family of labels two weeks ago:

- has begun closing down Famous outlets here and in New York;
- has established its own sizable New York office to be headed by John Rosica which will be headquartered at the corporate ABC offices on Sixth Ave.;
- has signed a marketing pact with Sire/Passport which ends a short lived legal dispute between ABC and Sire/Passport with the latter having filed a \$5 million damage suit on the heels of the announcement that ABC had purchased the Famous record wing.

In the closing out of Famous offices on both Coasts, at least 50 persons are reportedly set for pink-slipping. Famous president Tony Martell is reportedly remaining for the near future, at least.

Working with Rosica, formerly with CTI and Paramount Records, is Sandford Yaguda who joined several weeks ago in an a&r post. Handling Eastern publishing activities for ABC is Jimmy Kronides.

Trimmed in size in Manhattan is the Famous public relations department, which along with the promotion personnel are moving into the ABC building. Howard Bloom heads the three-man PR operation.

Among the Famous family labels which have not yet moved into the ABC building are Neighborhood which remains in the Gulf & Western building and Sire/Passport, which continues out of its own offices elsewhere.

The Paramount label is slated for phasing out, with G&W owning the name.

The ABC/Sire/Passport agreement takes place immediately, following talks between Sire officials Seymour Stein, Richard Gottehrer and Marty Scott and ABC President Jay Lasker, executive vice president Howard Stark and vice president Dennis Lavinthal. Sire's existing tape duplicating pact with GRT Corp. remains in effect.

Among those who have left the Famous Coast offices are Charles Johnson, operations manager and Ross Burdick, sales head.

Industry, Lawmen In N.Y. Seek Ways To Combat Piracy

By ROBERT SOBEL

NEW YORK—Key industry and law enforcement spokesmen offered testimony and presented several hard-hitting proposals to the State Attorney General here last week in a unanimous endorsement of stiffer penalties and a sharper education program against tape pirates.

The hearing which was conducted by Lee Miller, executive assistant to the State Attorney General, was held at the behest of Louis Lefkowitz on Aug. 15, who keynoted the meeting by saying that the metropolitan area was being flooded with pirated tapes amounting to \$20 million in sales, and pointed to recording and publishing companies, artists and musicians' unions as "victims" of pirates.

John Francis, RIAA investigator, and Joel Shoenfeld, a summer internee at the state office, said that a canvas of 51 stores in the five-borough area revealed that 21 of these outlets were dealing in bootleg or pirate tapes. The stores were

(Continued on page 10)

Taxe Named In 2 Suits

By JOHN SIPPEL

LOS ANGELES—Convicted tape pirates Richard and Ron Taxe and their parents, David and Rose Taxe, and Datax Enterprises, Gault Industries, Soundco Corp. and Sound Sales were struck with a one-two legal punch Thursday (15) when two Federal District Court suits were filed against them. The first suit charges infringement of copyright and unfair competition. Plaintiffs are Warner Bros. and A&M Records. Infringement of musical copyrights is alleged by music publishers Almo Music, Irving Music, and Warner Bros. Music Corporation. Both complaints could result in class actions if the Federal judge hearing the complaint judges them as such.

In the suit brought by the record labels, the labels contend that the defendants unfairly appropriated their exclusive recorded performances, unfairly competing with them by 'creaming' the hit tape product from their catalogs without permission.

The list of approximately 250 post Feb. 15, 1972 recordings is cited.

In the music publishers' suit, there is a possibility of \$1,600,000 maximum fines based on the fact that 780 albums are enumerated.

In that each album contains an average of eight songs, there are a possible 6,240 infringements. The court is asked to apply the maximum fine, \$250, per infringement.

Attached to both suits are petitions for writs of seizure asking the court to confiscate thousands of tapes seized by the FBI in a late January 1974 raid on the business premises of the Taxes.

In addition, the original complaints seek injunctions against the Taxe businesses to halt the manufacture of the contested recorded performances and both suits seek to impound all parts used in manufacturing, such as masters, printed sleeves, labels, advertising brochures, and so forth.

The plaintiffs are represented by Russell Frackman of Mitchell, Silberburg, and Knupp.

Taxe, 3 Others Land Jail Terms

LOS ANGELES—The four defendants in the first Federal District Court suit involving tape piracy received prison sentences and fines from Judge Irving Hill Friday (20). They immediately filed notice of appeals in the Ninth Circuit Appeal.

Richard Taxe, who headed such firms as Galt Enterprises and Datax, received a four-year prison sentence plus a total of \$26,000 in fines, based on \$1,000 per each of 26 counts, plus the cost of trial prosecution, up to \$25,000.

(Continued on page 6)

Phonodisc Holds Nat'l Conclave

By NAT FREEDLAND

LOS ANGELES — Phonodisc holds its first national sales convention—since ownership of the 15-branch distribution company passed last year to Polygram from United Artists—Wednesday to Friday (21-23) at San Diego's Sheraton Harbor Island Hotel.

With Phonodisc-distributed product currently holding down the Hot 100 Chart's one, seven and eight single positions, theme of the meeting is "Success During First Year Of Changeover."

Kurt Kinkele, Polygram executive vice president, will come in from the company's German headquarters to make the keynote address. Phonodisc president Bill Farr will open the convention.

Main business is, of course, autumn product presentation by the Phonodisc-distributed labels; MGM, United Artists, Polydor and DGG classics.

However, the convention is holding several panel seminars on topics of wide interest to the entire record industry.

A session on merchandising country product for today's increased market will include such major figures as Jimmy Bowen, MGM president, Wesley Rose of Acuff-Rose and Hickory Records president and Larry Butler of UA.

Tower Records' John Shire will represent the retailer and DAF Control president Sal Forlenza will also be on the convention's advertising merchandising panel. Charts Director Bill Wardlow will speak for Billboard at a music press seminar.

Entertainment on tap includes a country barbeque and show, a closing banquet with a superstar performer to be announced and a mid-night showcase of UA's Blue Note label jazz artists.

Some 300 will attend, including all Phonodisc management and sales personnel.

More Late News See Page 58

AUGUST 24, 1974, BILLBOARD

In 17 Months, Cap Aggressively Rolls Into Soul Chart Contention

By BOB KIRSCH

LOS ANGELES—Just 17 months after launching its first r&b wing, Capitol Records has built a roster of eight acts (four of which are consistently on the charts), more than doubled its personnel for the division and developed complete merchandising and marketing plans aimed directly at the black market.

Capitol was one of the last major labels to move full scale into the soul market. Its black roster until March of last year consisted primarily of MOR, pop and jazz artists such as Nat King Cole, Nancy Wilson and Cannonball Adderley and an ill-fated deal with Invictus Records.

In March of 1973, however, Larkin Arnold, a lawyer in the firm's legal division, was made general manager of the soul division and given the task of building a black roster.

"We took the philosophy that it would be better to sign new artists and build them rather than buy established artists for huge sums of money," Arnold says. "So we signed Tavares, got Gene Redding through the Haven Records deal, picked up Barbara Acklin, decided to work more with Nancy Wilson on contemporary product and signed four other acts."



Emerson-Loew photo
Larkin Arnold: Capitol's soul boss addresses the recent NATRA convention.

Arnold's only experience in the music business had been running a night club in Washington, D.C. while in law school, but after his appointment at Capitol he set out to visit as many black one-stops and retailers as possible, assuring them Capitol was in the soul business to stay and in some cases extending a little extra credit to these firms.

"Our first real acquisition was Tavares," he says. "Its manager,

Brian Pinella, brought us a tape and I flew to Washington, saw them and signed them." Since then, the group has enjoyed several top soul hits. "We got Gene Redding through the Haven deal with Brian Lambert and Dennis Potter, and they produce him as well as Tavares."

Arnold's philosophy is that it is more important to build a solid soul act and then hope for crossover than to try for a pop hit immediately. To that end, the firm has hired the black public relations firm of Edward Windsor Wright, hired four promotion men to work the black areas exclusively and helped guide some of the artists' tours.

"I go on the road every six weeks," Arnold says, "and try to reach as many major markets as possible. We are going to try to keep a small roster, and I can't see it ever getting much bigger than 10. We have used such top producers as Johnny Bristol, Gene Page and Billy Davis and made Matt Parsons national r&b promotion chief."

Arnold acts as executive producer on many records, but he feels his real contribution has been in the areas of marketing and merchandising.

(Continued on page 10)

Copyright Bill Slowed By Nixon Furore

Continued from page 1

On the House side of the antipiracy bill is expected to be voted out this week by the Judiciary subcommittee handling copyright matters, under chairman Rep. Robert W. Kastenmeier (D-Wis.). But the full Judiciary committee vote is not expected to follow quickly.

Rep. Kastenmeier still feels that the felony penalties in the antipiracy bill should be lowered and his subcommittee was expected to follow his lead. The penalties in H.R. 13364 reflect the Senate Copyright Revision terms, which called for maximum fines of up to \$50,000 and/or seven years imprisonment for willful repeaters, and up to \$25,000 and/or three years for first offenders.

The bill would assure continuing

right to copyright protection for recordings made on or after Feb. 15, 1972. Under the present 1971 temporary antipiracy amendment, protection would end Dec. 31, 1974.

In spite of the short time left to the Judiciary committee because of the Labor Day recess, and the subsequent job of holding hearings on the nomination of President Gerald Ford's choice of a vice president, Rep. Kastenmeier is emphatic about the need for subcommittee members to give time to copyright legislation.

He expects the Senate to achieve a vote on its revision bill in this session, and while the House can't possibly reach a vote, the subcommittee may make a start on the general revision bill this year. Next year, Rep.

Kastenmeier said the group would need to hold extensive hearings on the complicated revision bill, particularly since the present membership did not work on the 1967 House-passed revision bill.

On the Senate side delays have cropped up so persistently that Judiciary committee sources believe the interim emergency bills, such as the antipiracy bill, may get a Senate vote before the major revisions bill.

Other individual copyright bills in the interim category include one more extension bill to give expiring copyrights a chance at the revision's new, longer term of life plus 50 years.

Time in which to pass these actions may be further whittled away if the restless 93d Congress plunges for an early October adjournment.

UA Restructures to Five

Continued from page 1

Manufacturing—two pressing plants, All Disc in New Jersey and Research Craft in Los Angeles, plus LTD Tape Duplicating in Omaha.

International—wholly owned and operated subsidiary UA labels in England, Canada, France and Germany.

Stewart will concentrate on overall policy and planning for the entire Music and Records Group, though remaining chief executive officer, Teller and the presidents of the four European UA labels will have authority for signing artists and all other day-to-day operations.

Teller joined CBS in 1969 as assistant to former president Clive Davis. He held a variety of marketing posts at Columbia before his merchandising vice presidency. (His move to UA was exclusively reported in Inside Track several weeks ago).

A graduate of Columbia University and Harvard Business School, Teller will not only be president and chief operating officer of America's UA label, but also a vice president and board member of the UA Music and Records Group.

Teller's CBS responsibilities were the over-all development and execution of marketing campaigns for each artist. He is credited with Columbia marketing strategy innovations including: TV advertising campaigns, piggy-back radio spots, branch sales office audio-visual communications and computerized fulfillment of in-store display material.

He was also instrumental in CBS artist development campaigns for new important new acts such as Loggins & Messina, Earth, Wind & Fire, Mott the Hoople, Billy Joel, Herbie Hancock, Tanya Tucker and the Mahavishnu Orchestra.

Stewart says, "There are many advantages in this corporate reorganization, in the areas of more efficient management communication lines for day-to-day activities. We feel this is a structure that will promote maximum growth within each UA division."

Eric Pleskow, president of United Artists Corp. which also covers the film production-distribution operations, calls the restructuring "necessary for the continued growth and expansion of United Artists' activities in the record and music publishing fields."

Executive Turntable



GITLIN



STEWART



TELLER



DiGIOVANNA

Michael Stewart has been named board chairman of the newly reorganized United Artists Music and Records Group. Alvin N. (Al) Teller replaces Stewart as president of UA Records. Teller, 29, was CBS Records vice president for merchandising. A Harvard Business School master's degree holder, Teller joined Columbia in 1969 as assistant to former president Clive Davis. (For complete details of UA reorganization, see story on page one.)

At Warner Brothers Records, Murray Gitlin is in as vice president and treasurer. He will be chief financial officer responsible for planning, budgets, systems and working intimately with the WB marketing management corps. He's a graduate of UCLA.

Audio Magnetics Corp., in Gardena, Calif., has installed Dominick J. Saccaio as vice president of marketing & operations and sent him to Switzerland. . . . Jon R. Kelly is the newest vice president of Audio-Technica U.S., Inc., and will continue to serve as the company's general manager. . . . A Notre Dame graduate, Charles F. DiGiovanna is new in the post of national manager, military sales, with Panasonic's consumer electronics group in New York. He's a former army helicopter pilot.

Gloria Sondheim has left Bell Records, where for the past four and a half years she has been domestic director of publicity and foreign liaison, coordinating overseas creative services, promotion, product and film servicing. Ms. Sondheim will announce plans shortly.

Peggy Lee has acquired Tony Harrington, recently with Atlantic Records in Los Angeles, as public relations mentor. . . . Phonogram, Inc., has made George Knewmeyer artist relations and tour manager, based in Chicago. He's a former Billboard staffer. . . . Phonogram also has placed Dave Potter in the unique position of publicizing a single Mercury Records act, the Ohio Players. . . . Janis Schacht moves from the Connie DeNave office to Levinson Associates, Inc., as account executive specializing in music.

Craig Fisher joins ABC Records as publicity assistant. He was previously West Coast news editor of Record World. Also at ABC, Rick Weiser becomes associate professional manager of the ABC Records music publishing subsidiaries, ABC/Dunhill Music, Inc. (BMI) and American Broadcasting Music, Inc. (ASCAP). . . . At Pioneer Electronics of America, Sadao (Bill) Kita is now vice president, Steve Solot becomes vice president, sales and Ron Von Abrahms becomes vice president, administration.

The new western promotion manager for Music Distributors of America in North Hollywood, Calif., is David Knight, formerly with Metromedia Records. . . . Des Westlund moves into the production slot at Island Records, Los Angeles, coordinating the manufacture and distribution of Island albums. She has worked with MCA and 20th Century Records. . . . Candy Van Duser, once with A&M and Warner Brothers Records, becomes administrative assistant to John Madera at Ember Records in Los Angeles.

Harvey Rachlin has been appointed general professional manager of Big Hurry Music Inc., located in Palisades, N.J. . . . Larry Reymann has been appointed single record sales coordinator for CBS Records in the Dallas/Houston area. . . . John Marotta has been appointed to head the East Coast office of GWP Productions, a New York-based management and production firm.

Jack Pride is named national promotion manager/country, at Phonogram, Inc., with base in Nashville. He was promotion manager in Atlanta, Ga., and Charlotte, N.C.

Frank A. Barbera has been named vice president of finance at Phonodisc. He was previously director of auditing and financial analysis for Polygram Corp. . . . Edward Kelman has been promoted to the position of senior attorney of the records division in the law department at CBS Records. Prior to joining CBS in January, 1973, he was in private practice.

Rick Blackburn has been appointed to the newly-created position of executive vice president and general manager of Monument Records. Prior to that, he worked as director of sales for Columbia Records in New York. . . . Amanda Schuster has been appointed East Coast director of promotion for Island Records. She comes to the company after four years in the promotion department at Vanguard Records. . . . Michael R. Kellman has been appointed product manager of R&D Seal and Victrola product for RCA Records.

Ira Howard and Joseph Habig have joined the creative staff of the Reader's Digest recorded music division. Howard was most recently with Belwin Mills as general professional manager and Habig worked for RCA for 19 years as a producer in the classical division.

Jay Emmett and David H. Horowitz have been elected executive vice presidents of Warner Communications Inc., and to the company's board of directors. Emmett, founder of the Licensing Corporation of America, joined the corporate staff of WCI in 1971. Horowitz was vice president and general counsel of Columbia Pictures Inc., prior to joining WCI in 1973.

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In Memoriam

Bill Chase
Walter Clark
John Emma
Wally Yohn

The Epic family
and the world of music
are going to miss them.

This One



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Vol. 86 No. 34

General News

ABC Execs Welcome Family Members



ABC Records' president Jay Lasker welcomes Dot president Jim Fogel-song and his label to the ABC family at ABC's recent sales and promotion meeting in Los Angeles.



ABC photos

ABC president Jay Lasker and vice president Marv Helfer, seated, listen to Chalice Production chiefs David Chackler and Lee Lasseff talk to sales and promotion people at the recent ABC meeting.

Texaco Sued In Tape Piracy Test

• Continued from page 1

enforce our rights through the courts even when our adversary turns out to be a giant like Texaco."

The suit, filed in the U.S. District Court for the Southern District of N.Y., alleges infringement on part of an 8-track cartridge, "Gladys Knight & The Pips Singing The Original Motion Picture Soundtrack Claudine."

Involved are copyrights held by Curtom or its affiliate, Camad Music Co., a joint plaintiff, on five songs written by Curtis Mayfield, including one co-written by Richard Tufo, that appear on the tape.

It was purchased by Stuart himself at Walters' Texaco in Chicago, headquarters for the music publishers, after he realized it was a bootleg cartridge.

The suit alleges that "After January 14, 1974, defendant Texaco, Inc., at a service station in the State of Illinois known as 'Walters' Texaco,' and upon information and belief, at other service stations in Illinois and other states throughout the United States, sold, or contributed to and participated in the sale of such cartridges containing such parts of instruments serving to reproduce mechanically said arrangements and adaptations of said musical compositions."

Fredericks has held an informal meeting on the suit with Texaco general counsel W.C. Wietzel, both of whom were Federal prosecutors in Washington during the Kennedy administration. The oil company would release only the following statement to Billboard:

"Texaco is engaged in the sales of gasoline, motor oil, and tires, batteries and accessories to retailers throughout the country. Texaco has not participated in any way in the manufacture, distribution or sale of unauthorized reproductions of musical compositions. It must be recognized, however, that these independent businessmen have the right to sell competitive or other types of merchandise to their customers."

As Fredericks notes, the thrust of the suit is that "when Texaco holds people out to the world as Texaco agents, the customer has the right to rely on the reputation of the company and the right to assume that a tape bought at a substantial discount is not stolen goods."

The suit sets no dollar figure, but seeks injunctive relief, payment of royalties and treble damages, and the surrender of all masters and materials necessary for duplicating the Curtom and Camad copyrights.

Len Sachs Gets Iron Butterfly



Photo Image photo

OBSERVER—Lenny Sachs, new manager of the Iron Butterfly, "stands in" during a rehearsal of the band in Los Angeles.

Chess/Janus Has 2-Day Sales Meet

NEW YORK—Chess/Janus Records will conduct a two-day seminar Monday (19) and Tuesday (20) at the City Squire Motor Inn here. The diversity of the company's new Fall product and plans for special promotional efforts for each new album release will be the key subjects.

Primary speakers at this first meeting of the company's enlarged and restructured promotion department include president Marvin Schlachter, executive vice president Stan Hoffman, director of marketing Harold Komisar, and director of West Coast operations Eddie DeJoy.

Taxe, 3 Others Land Jail Terms

• Continued from page 3

His brother, Ron Taxe, production manager, received a one-year imprisonment and a \$4,000 total fine based on \$1,000 per count. Rick Ward, sales manager for the operation was sentenced to nine months in jail and a total of \$2,000, \$500 each for a total of four counts. Mrs. Geraldine Gonzales got six months imprisonment and \$2,000 in fines, \$500 for each of four counts.

Pending appeal, bail for each has been set as follows: Richard Taxe \$50,000, Ron Taxe \$10,000; and Rick Ward and Mrs. Gonzales, \$5,000 each.

LOS ANGELES—Len Sachs will now direct the reformed Iron Butterfly in the areas of management, record production and publishing and has also formed two new companies.

Iron Butterfly had six chart LPs while with Atlantic, including "In-A-Gadda-Da-Vida" which stayed on the Billboard charts for 140 weeks and "Heavy" and "Ball," which were on the charts 49 and 44 weeks respectively.

Two original members, vocalist/guitarist/writer Erik Braun and drummer Ron Bushy, are back in the band. Joining are bassist Phil Kramer and keyboardist Howard Reitzes. A Northwestern tour is currently underway.

Sachs was with Atlantic as vice president and marketing director for nine years and was most recently with Little David Records. His new firms are: Coyote Productions, Inc. to operate in the areas of management, record production and publishing and Leonard Sachs Enterprises to operate in the areas of marketing and distribution.

FBI Raids Company

SHELBY, N.C.—FBI agents raided a private residence in a rural section of Cleveland County occupied by Doug Brown, doing business as Interstate Enterprises Inc., seizing 10,000 allegedly-pirated versions of copyrighted tapes and officially sealing a quantity of duplicating equipment pending the filing of charges.

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STALK THE WORLD

Capitol Profits Rise Above \$7 Million Mark For '73-74

LOS ANGELES—Capitol Industries-EMI reported earnings of \$7,322,000, or \$1.72 a share, on sales of \$141,663,000 for the year ended June 30.

This compares with earnings of \$5,624,000, or \$1.23 a share, on sales of \$130,978,000 for fiscal 1973.

Fiscal 1974 includes an extraordinary gain of \$1,120,000, compared to an extraordinary gain of \$392,000 in fiscal 1973.

Earnings from continuing operations, before extraordinary items, were \$9,700,000, or \$2.28 a share, in fiscal 1974, compared to \$5,739,000, or \$1.25 a share, in fiscal 1973.

As a result of the company's decision to discontinue Merco's leased department and rack-jobbing operations, Capitol's earnings were affected by:

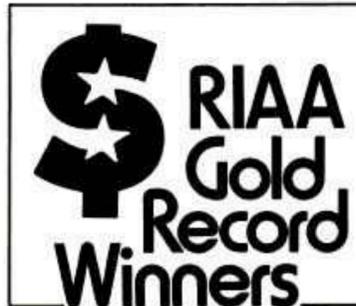
—An after-tax provision in fiscal 1974 for loss on disposal and phase-out of \$2,841,000.

—After-tax operating losses of \$657,000 in fiscal 1974, compared with \$507,000 in fiscal 1973.

Bhaskar Menon, president and chief executive officer, reported earnings from continuing operations increased at both the U.S. and Canadian record companies, music publishing and the magnetic products division.

The board declared a quarterly dividend of 8 cents a share payable Sept. 15 to shareholders of record Aug. 25.

Capitol Industries-EMI had been traded on the American and Pacific Coast stock exchanges, but was delisted in May 1974 because the number of shares outstanding after a recent tender offer fell below the listing requirements.



John Denver's "Annie's Song" has been certified gold by the RIAA. On RCA, it's Denver's second gold this year following "Sunshine On My Shoulders."

"Shock Treatment" by Edgar Winter also rates gold.

The Pointer Sisters' second LP, "That's a Plenty," entered the charmed circle this week. It's on Blue Thumb.

David Bowie's "Diamond Dogs" on RCA likewise makes gold this week, his second this summer in the wake of "Ziggy Stardust."

Financial

Off the Ticker

MATSUSHITA'S (Panasonic) net income declined 11 percent despite a 12 percent sales increase in the second quarter due to the adverse economic conditions in Japan. Export volume accounted for most of the sales gain, jumping 41 percent in the period.

The adverse economic conditions in Japan—increased costs of materials and labor—has led the company to open a television assembly facility in Cardiff, Wales, and in establishing a subsidiary in the U.K.

In the second quarter, export volume increased to \$243.7 million, and in the fiscal half it rose 27 percent to \$421 million. Attributing to the export gain is a decline in consumer demand in Japan because of Japanese government measures to curb domestic spending.

★ ★ ★

COMCAST CORP., Bala Cynwyd, Pa., a cable television and background music company, has agreed to purchase the Muzak franchise and sound equipment business of Music Service Inc., San Diego, for an undisclosed amount of cash and notes. ... Twentieth Century-Fox Film Corp., Beverly Hills, declared a regular quarterly dividend of five cents, payable Sept. 13 to stock of record Aug. 19.

★ ★ ★

JAPAN'S exports hit an all-time high of \$3.946 billion in July. The total, on a letter of credit basis, surpassed the previous record \$3.78 billion in May of this year. The July figure represented an increase of 15.2 percent over June and an increase of 62.7 percent over July 1973.

★ ★ ★

AMERICAN STOCK EXCHANGE said it will suffer losses for the second quarter and first half of this year. The exchange also formally asked the Securities & Exchange Commission to adopt a rule change that would allow foreign firms to be listed without having to register first with the commission.

Earnings Reports

TELECOR INC.		
Year to	1974	1973
May 31:		
Revenues	\$64,050,993	\$60,070,983
Net income	3,178,983	2,751,088
Per share	1.14	.97
Average shares	2,788,871	2,850,642

LLOYD'S ELECTRONICS		
Qtr. to	1974	1973
June 30:		
Sales	\$13,979,000	\$13,347,500
Net income	86,600	496,900
Per share	.05	.26
Average shares	1,891,746	1,903,746

SOUNDESIGN CORP.		
2nd qtr. to	1974	1973
June 30:		
Sales	\$19,930,000	\$13,470,000
Net income	577,000	698,000
Per share	.27	.30
Average shares	2,157,000	2,335,000
six-months		
Sales	35,800,000	28,583,000
Net income	1,011,000	1,467,000
Per share	.47	.63
Average shares	2,157,000	2,346,000

MAGNETIC TAPE ENGINEERING CORP. (Magtec)		
1st qtr.	1974	1973
Sales	\$1,246,843	\$1,125,561
Net income	24,543	6,320
Per share	.04	.01

GOODY, SAM INC.		
2nd qtr.	1974	1973
Sales	\$8,138,980	\$6,747,904
Net income	137,641	670,000
Per share	.21	
six-months		
Net income (loss)	167,206	(26,428)

Market Quotations

As of closing, Thursday, August 15, 1974

1974	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
28%	19%	ABC	7.1	459	23	19%	19%		- 3/4
4%	2%	Ampex	8.2	263	3%	3%	3%		- 1/4
3%	2	Automatic Radio	7.9	26	2%	2%	2%		- 1/2
9%	6	Avnet	3.3	215	7	6%	6%		- 1/2
25%	13	Bell & Howell	3.9	126	14%	13%	13%		- 1%
40%	25	CBS	10	813	37%	35%	35%		- 2%
4%	2	Columbia Pictures	—	72	2%	2%	2%		- 1/4
3	1%	Craig Corp.	2.4	24	2	2	2		Unch.
6%	3	Creative Management	3.8	13	3%	3%	3%		- 1/4
52%	33	Disney, Walt	22	1537	37%	36%	36%		- 2
3	1%	EMI	4.3	87	2%	1%	2		- 1/4
29%	18%	Gulf + Western	3.5	287	20%	19%	19%		- 1/2
8%	3%	Handleman	8.7	178	4%	4%	4%		+ 3/4
12%	7%	Harman Ind.	2.8	33	8%	8%	8%		- 1/4
7%	4	Lafayette Radio Inc.	3.0	147	4%	4	4		- 1/4
17%	12%	Matsushita Elec. Inc.	5.5	388	13%	12%	13%		Unch.
27%	19%	MCA	4.7	43	23%	21%	21%		- 1%
16%	9%	MGM	4.4	543	14%	13%	14%		- 1/4
80%	60%	3M	23	1941	67%	62%	62%		- 4%
8%	3%	Morse Elect. Prod.	2.5	222	3%	3%	3%		- 1/4
61%	40%	Motorola	14	909	45%	43%	45%		- 1%
23	14%	No. Amer. Phillips	4.1	63	16%	15%	15%		- 1
19%	7%	Pickwick Int.	3.7	110	8%	7%	8		- 1/4
6%	3%	Playboy	5.4	40	4	3%	3%		- 1/4
21%	12%	RCA	6.0	1920	13%	13%	13%		- 1
10%	5%	Sony	11	4093	6%	5%	6		- 3/4
25	14%	Superscope	3.1	254	16%	15%	15%		- 1%
26	17%	Tandy	10	79	20%	17%	17%		- 3%
6%	4%	Telecor	4.0	38	5%	4%	4%		- 1/4
3%	2%	Telex	—	455	3%	3	3%		- 1/4
2%	1%	Tenna	—	16	1%	1%	1%		- 1/4
10%	6%	Transamerican	6.6	1085	7%	6%	6%		- 1/4
9	4%	20th Century	9.5	352	7%	6%	6%		+ 1/4
1%	12	Viewlex	—	94	1.02	1.00	1.00		Unch.
18%	8%	Warner Communications	3.1	977	8%	8%	8%		- 1/4
31%	17%	Zenith	8.2	313	19%	17%	17%		- 2%

As of closing, Thursday, August 15, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	20	1	1	1	M. Josephson	4	4%	4%	4%
Cartridge TV	—	—	—	—	Schwartz Bros.	3	1%	1%	1%
Data Packaging	17	5	5	5	Wallich's	—	—	—	—
Gates Learjet	55	7%	7%	7%	Music City	—	1/4	1/4	1/4
GRT	—	1%	1%	1%	NMC Corp.	—	1/4	1/4	1/4
Goody Sam	—	1%	1%	1%	Orron	20	1%	1%	1%
Integrity Ent.	—	3/4	3/4	3/4	Kustom	18	2	1%	1%
Koss Corp.	67	7%	6%	6%	Memorex	—	3%	3%	3%

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

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Ampex's 'New Look' Good; Earnings Soaring Again

LOS ANGELES—Ampex is in its third year of creating a "new look."

And financial analysts, so far, like what they see: a profitable bottom line.

Following two financially agonizing years—1971 and 1972—Ampex has rebounded in fiscal 1973 and 1974, and the outlook looks positive in fiscal 1975.

The "new Ampex" has returned to its strength—the research and development of professional magnetic technologies. In its "consumer oriented era," Ampex lost \$13,236,000, or \$1.22 a share, on sales of \$239,859,000 in 1971, and reported another deficit of \$85,650,000, or \$7.88 a share, on sales of \$230,839,000 in 1972.

The Ampex rebound was modest in fiscal 1973—earnings of \$3,654,000, or 34 cents a share—but solidly impressive in fiscal 1974 when it posted earnings of \$5,426,000, or 50 cents a share, on sales of \$281,358,000.

(In the consumer area, Ampex discontinued its equipment division and record company.)

The "new" Ampex is bolstering itself in several categories, among them custom music duplicating, blank magnetic tape, professional video, and in the international sector.

International sales in fiscal 1974 accounted for more than 35 percent of the company's volume, with sales levels establishing records for two consecutive years.

Ampex benefitted from expansion of television broadcasting in the overseas market, where demand for video recorders and cameras boosted company sales.

Blank magnetic tape sales also experienced a rapid growth of 68 per-

cent over 1973 in international markets.

In the U.S. market, sales of magnetic tape products have been at a record level since the first quarter of fiscal 1974, including a 40 percent rise in broadcast video tape, a 14 percent increase in consumer tape, and a doubling of its sales volume from 1973 in audio mastering tape.

Operations in the company's music division have improved steadily, according to corporate officers. During fiscal 1974, Ampex Music Division manufactured 30 million recorded units, well over 30 percent of the U.S. music industry's prerecorded tape volume.

(Ampex has recently signed a new agreement with Warner Communications Inc., extending custom duplicating production of Warner Bros. and Atlantic Records product through 1976.)

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NEW YORK—Jack G. Thayer, president of NBC Radio, in introducing Clive Davis, a keynote speaker at Billboard's seventh Annual International Radio Programming Forum, made the following remarks:

"He is unique in the music field—combining business acumen with creative sensitivity, and perhaps was the first president of a large record company to assume the personal and active role that a small record company president might have—applying the same personal involvement and interest to all of the facets of a major record label. He personally signed new artists and became involved in their careers and growth. Among the artists he helped develop: Janis Joplin, Blood, Sweat and Tears, Chicago, Santana, and Loggins and Messina. And he brought to the label such giants as Neil Diamond and Liza Minnelli, and producers Gamble & Huff.

"It would be impossible to detail everything in this man's life and his outstanding contributions to the industry. He is one of music's great leaders."

Excerpts from Davis' speech follow:

To a large extent radio stations and programmers have different responsibilities, both creatively and commercially, from recording executives. You have a special responsibility to the government that gives the radio station its license. You program music that filters into the homes and cars of millions just by the twist of a dial. There is no consumer who is exercising freedom of choice by paying to hear something you are, in effect, sponsoring. You are an invited guest, not a business visitor, and this creates differences—occasionally ones that put us on opposite sides of the table.

I can remember the furor over lyrics that certain artists used on particular records. Remember Bob Dylan's "George Jackson" record? Well, I received many irate letters and calls on that one from broadcasters. Why in the world allow that record to come out? How tasteless can you be were the outcries. My answer was simple. As a record company we have a strong responsibility to our artists as well.

Bob Dylan is as important to us as Arthur Miller or Tennessee Williams to their publishers. To invoke a censorship rule against him is to deprive the world of the thoughts and language of one of the great poets and philosophers of our age. Now, perhaps, for your audience some language used could be a little strong and you might have to do an edit, or a bleep, or an expletive deleted. But wouldn't it really be repressive if the outcries of some of you forced us to edit the artist at the source? The only real solution is for us to alert you to any problems you might have when a record is released. Then you make your own decision about what you will or will not air. The issue has always seemed very obvious to me.

The crucial area of confrontation between radio stations and record programmers has always been that of the tight Top 40 playlist. Actually, this is really a commercial consideration and much too much emotion and time has been spent on this question. If it pays for a radio station to

Davis Receives Standing Ovation At Radio Forum With His Speech

play fewer records—that is if their rating thereby increases—that station will do it.

It's silly for record companies to attempt to talk them out of it. If a market shows that broader programming will be more attractive to a larger public, believe me that tight list will become elasticized overnight. It's the tastes of the public that is being gauged here and this has been the game from time immemorial.

That's what we are trying to gauge—the public's taste. This is the test of the mettle of a record company. What will be the next sound, the next trend? Will the past be the future?

When I started at the helm of Columbia Records in the mid-sixties it was clear that music was changing. I didn't know how, when or why but I sensed change was coming.

When I moved to the business side of Columbia, the company was facing an impending financial crisis. It has always been one of the three strong major labels, along with RCA and Capitol.

But its strength was in three areas of music: Broadway shows, with "My Fair Lady," "South Pacific," "Camelot," "Sound of Music" and "West Side Story," classical records—with sales of warehouses mushrooming both from the stereo revolution that forced basic library purchasing and the willingness of the Philadelphia Orchestra and the New York Philharmonic to record light classical and Christmas music that paid for the recording of many modern composers' works; and thirdly, middle of the road music.

Despite the addition of two major talents, Barbra Streisand and Andy Williams, the pop mainstay for years had been Mitch Miller and his 11 successive gold albums and, of course, Johnny Mathis and all his great standards.

However, things changed fast. The Broadway show market fell apart. You, as programmers, had substantially stopped programming artists like Pat Suzuki singing "I Enjoy Being A Girl" on Top 40 radio. Presley, the Beatles and Peter, Paul & Mary had begun to dominate the airwaves. The effect of this was to reduce the size of the radio listening public for Broadway show music. Shows like "Mame" and "Cabaret," which would have sold over a million units a few years previously, now sold between 250,000 and 300,000. This hit me like a bomb in my new position.

Add to this the fact that we just ran out of Christmas standards and popular light classics like "Rhapsody in Blue" and Ravel's "Bolero" for Bernstein and Ormandy to record. And the fact that the warhorses became recorded to death, each being represented in Schwann's by perhaps a dozen different recordings. Classical records were now clearly at best a break-even situation.

So, between Broadway shows and classical music—at one point representing more

than one third of Columbia's business—we had an incredible amount of volume to replace.

But that's not all. Mathis had left us to go to Mercury for double royalty and Mitch Miller's "Sing-A-Long" concept had sung its way out, dropping in sales from 500,000 an album to 75,000 overnight.

Where would this volume be replaced? Where was the public taste going? Much of the music you were programming, rock and roll records, wasn't selling albums. It's this market representing 80-90 percent of dollar volume that is all-important.

Well, for me, the change came at the Monterey Pop Festival in 1967. It's there I was overwhelmed by a strutting, shouting, vibrant, soul searching belter named Janis Joplin who, as an unknown, took the place by storm. Also there was the Electric Flag, an exciting new group that used brass to complement the dynamic drumming of Buddy Miles and the great guitar of Mike Bloomfield.

These artists, plus Hendrix, Steve Miller, the Who, Quicksilver Messenger—they all heralded a new trend in music: loud amplification and instrument virtuosity involving lengthy passages. It is the artists who create trends in music, not executives of record companies. But executives can spot them and I was luckily there for this one.

Without wanting to alert competition too quickly, I scoured the country and signed what I felt were the best in quality, and in the spring of 1968 we unleashed a sound of contemporary music that was literally heard around the world: Joplin, the Electric Flag, Blood, Sweat & Tears, Spirit, the Chambers Brothers, Sly—all electrified the country and albums sold like wildfire.

This new revolution musically, socially and culturally created a new world for radio also, for the lengthy cuts were too long to program on AM radio; also, the structure of the songs didn't fit pre-established formats and so the FM stations grew in number and size.

No longer dependent on the hit single alone, record companies welcomed the power of word-of-mouth appeal, which is the true underground, and the proliferation of FM stations. Album sales soared. For Columbia, Blood, Sweat & Tears' second LP hit 3.8 million copies, Santana's "Abraxas" 3.5 million copies and every Chicago album, 2, 3 or 4-record sets, was well into seven figures.

This was indeed a golden time. Individual writer-performers were largely mostly silent. It was the soaring groups that dominated the airwaves year after year.

But then in 1970 public taste changed again—it broadened. You saw and made way for James Taylor and Carole King and Carly Simon and Joni Mitchell. Once again, individual voices were heard. Lyrics soared out to capture the imagination of youth and the youth-oriented.

And so what happened? Rather than welcome this beautiful expansion with open arms, the Fillmore palaces were closed down amidst fanfare and speculation that rock was dying. The Establishment press, ever ready to sound the death knell of rock music, wrote article after article about music's lost vitality, the lack of emergence of new superstars and the widening gap since the last revolution in sound.

All of this was absurd. What was happening was that music was consolidating. Electronic music wasn't going out of style. It was just being absorbed into our pop culture. I was personally thrilled with the new success of Edgar Winter, the emergence of Loggins & Messina and what was becoming a marvelously rich new opportunity for the brilliant progressive music artist. The public had grown much more sophisticated and so encouraged by the audiences being reached by Miles Davis with "Bitches Brew," I felt keenly that another major trend was in the making and planned accordingly. And then 1972-73 saw the breaking of the Mahavishnu Orchestra, Weather Report, Earth, Wind and Fire and then Herbie Hancock.

What became equally exciting was the dynamic growth in yet other areas of music. Album sales of records by black artists mushroomed. Finally AM stations became more receptive to programming black artists without waiting for an r&b record to go to number one. The public also demonstrated its taste for country pop records; you programmed them and Johnny Cash and Tammy Wynette became household names.

So music became varied, healthy in its diversity and variety. And now all musical barriers are further breaking down as 1974 continues.

And that's what makes the future of recorded music so exciting. We have come out of two revolutions, one stemming from the Beatles and the other stemming from Monterey, and now the balance in programming has finally righted itself.

Problems continue to exist, of course, as they always will. For example, it's harder to break the new artist today. Too many of your few open programming spots are given to the automatic favorites. So this puts a heavy load on promotion departments of all companies. What has happened is that promotion has now taken a place right next to a&r as the crucial hot seat of manufacturers. The goal of promotion is to have each record tested and from the beginning build up a single's credibility. For this, all of us depend on field promotion men, who are part of an up-to-the-minute commando operation that involves constant telephone calls, teletype messages, transcontinental skull sessions and enormous tension.

Promotion often resembles a military campaign. National promotion heads are

really generals deploying forces over a vast battle terrain, mounting attacks, retreating, then attacking in other areas. They chart station picks or drop as wins or losses and contemplate the territory gained. They evaluate all the intelligence received (the charts and tip sheets and promotion reports) and send their men into the field fully armed for skirmishes. The analogy may sound overly dramatic but it's really descriptive of what happens.

The competition is hectic but the fighting is fair. Information gathering is vital as all available evidence is used to persuade you, the programmer, why you should fill one of the few vital open spots on your programming list.

It's hard work on good records that leads to airplay, and not the festering of payola. I can't say categorically that payola doesn't exist at all. But I have to say that I never saw it. In fact I personally never even heard anyone propose it as a promotional device in all my time at Columbia.

If payola exists anywhere at all today, its use has to be extremely limited. For one thing, so many of your radio playlists are so tight that records are programmed only after they become hits elsewhere.

Moreover, it's obvious that public taste controls airplay. Consumers buy records because they like them; and they call radio stations to request records they want to hear. If a record is ever put on the air through payola it could not possibly last unless it's a good record. And if it's a good record, the promotional efforts of every company will get it programmed on its own merits.

No, all of us sitting here know that what gets records played is a coordinated and concentrated national and local promotion effort involving frantic hard work, a mastery of all the facts and relevant information about each record, considerable ingenuity, boyish enthusiasm and tireless attention to detail by both record companies and radio stations alike.

If the music of today is just listened to it's clear we're not dealing with puppets who can be controlled by masters or manipulated by mobsters. One can not relegate our artists to drugged-out freaks leading society to ruin. If several have tragically experimented with drugs, it mirrors a society that has wrongly pushed itself to the precipice several times. Many, many artists have cried out for sanity, reason and caution and the record industry, through its association has valiantly and repeatedly attempted to deal with this serious problem.

The existence of such problems and our reaching out to deal with them, must not be allowed to overwhelm and distort the nature of our business and its importance.

Industry Lawmen Seek to Combat Piracy

• Continued from page 3

mainly of the drug store, electronics and instrument caliber, they said.

Lefkowitz outlined the purpose of the session as being twofold; to educate the consumer and to listen to recommendations to determine how "we can alleviate or curtail the sale of pirated tapes and listen to proposals as to whether punishment should be increased to deter the pirates."

A total of 15 "witnesses" spoke, including the former owner of one of the largest illegal tape producers, Jan Bohusch; Richard Kuh, N.Y. County District attorney; Kenneth E. Raine, trustee of the Music Performers Trust Fund; Jules Yarnell and Jack Francis of the RIAA, Murray "the K" Kaufman, Jeff Rosen of the Harry Fox Office, and Max Arons, AFM Local head.

Kuh said that the industry was being damaged substantially, with the drain amounting to \$200 million annually, some 10 percent of the total industry sales figure. He urged the attorney general to take three steps as legal deterrents in combating piracy. These are the transfer of criminal sanctions from the General

Business Law to the Penal Law, thus giving a "new tone and meaning to the authorized sanctions; a statute to be enacted containing a rebuttable presumption that possession of 50 or more illegally duplicated recordings constituted knowledge that the recordings were counterfeit; and that knowledgeable possession of 50 or more of the pirated recordings of the same item, with intent to sell, be designated a Class E Felony under the Penal Law. The possession of less than 50 such recordings would be a misdemeanor under the Penal Law.

Raine said that pirates were siphoning from the Fund some \$1 million in royalties annually. Roy Kulesar, assistant district attorney of N.Y. County, outlined some of the difficulties in enforcing pirate laws. He cited cost and manpower factors as reasons given by local law agencies for not pursuing pirates.

Donald Biederman, CBS Records general counsel, said that a new thrust was needed against the pirates and also urged that piracy be made a felony under the Penal Code.

Kaufman suggested that deejays rally behind an education program

informing the listener about pirated tapes. He said that this should come in the form of a public service announcement and said that he would help in getting the program launched.

Cap Rolls Into Soul Chart

• Continued from page 4

"This is what we really needed, besides the artists, to get into the black market," he says. "You have to know which magazines to advertise in, such as Ebony and Jet. You have to work very hard on LP covers, because many black artists have traditionally had below par jacket art. You have to build an identity as we did with Tavares, using the same style of lettering for its name in all product. You have to give T-shirts directly to the people. We do this through radio contests, retail giveaways and drops at selected schools. You have to let the community as well as the industry know you're in the soul market, so we will put up mini-billboards in many areas. Retailers have to get posters and banners even if they don't specifically

request them. And we are getting involved now in our first real soul month."

Others on the panel were Herbie Mann, Herb Powers, quality control engineer for CBS Records, who demonstrated pirate tapes, Charles Rutenberg, NARM attorney, and John Murphy, Justice Dept. official.

As for future signings, Arnold says they will be primarily new artists with possibly a major artist. "We have a bigger budget than last year, too," he says, "and the rest of the company has been extremely cooperative. And I think our show at NATRA, with Nancy Wilson, Tavares and Gene Redding finally let everyone know we are in the business of soul to stay."

(About five years ago the label tried to develop a soul identity with Lou Rawls heading the artist roster and augmented by Cannonball Adderley with his series of commercial jazz hits like "Mercy, Mercy, Mercy." But after a while the effort fizzled. Black executives had been hired then also.)

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A comparison of Zoo World's Issues No. 62-65, July-Aug. '74
and Rolling Stone Issues No. 164-167, July-Aug. '74

91

156

TOTAL RECORDING ARTISTS FEATURED

A comparison of Zoo World's Issues No. 62-65, July-Aug. '74
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Sing or Compose? It's Rare When a Performer Successfully Combines Both

By NAT FREEDLAND and BOB KIRSCH

LOS ANGELES—The status of the singer-songwriter in today's recording industry is more complex than ever. Perhaps the only constant, as universal as human nature, is that practically every writer who achieves major success for his compositions sooner or later wants desperately to sing them in the spotlight himself as well as controlling his own record production.

This Billboard interpretive news feature examines four successful writers who have made the transition to writer-singer with various degrees of public acceptance. Our sample writer-artists came into prominence from different pop directions, so the total span of their multiple careers and obstacles overcome along the way illustrate many of the great rewards and pitfalls in the record industry.

Jimmy Webb has undoubtedly made more public impact as an explorer of new pop songwriting boundaries than any contemporary composer besides Burt Bacharach.

However, after a briefly golden period in which Webb literally dominated the airwaves for months at a time with "Up, Up And Away" by the 5th Dimension, Glen Campbell's "By The Time I Get To Phoenix" and "McArthur Park" sung by Richard Harris, Webb decided to concentrate on writing only for himself as an artist.

He made three Warner Bros. albums that won some good reviews but were commercial flops. There was a certain amount of live touring but his act was often faulted for lack of stage discipline and a mediocre voice.

Still only 28, Webb appeared to go into semi-retirement for several years, although he says the appearance is deceptive. "I completed several really big projects, which unfortunately were not big hits for one reason or another," he explains.

"I scored the first Playboy film 'The Naked Ape,' which flopped as a movie and nobody ever got to hear a terrific score that I worked on for a year."

Webb's pride in the soundtrack proved justified when he played the interviewer some excerpts over the powerful stereo equipment at his estate in suburban Encino.

Webb, his brother, sister and a number of friends live in lavish casualness at a sprawling property passed down from several movie

greats. There's a full recording studio on the premises, where Webb is producing a master for his teenage sister, Susan, a veteran session vocalist.

"I never stopped working," Webb says. He produced several albums since leaving Warner, the best-known being a Motown package for the Supremes, though it was no big hit either.

"What happens to me is that an artist I respect asks me to write them a song, so naturally I arrange the material and conduct the session and work on the tape mix. And next thing I know, I'm tying up at least six months of my life writing and producing their whole album."

Webb's latest big hit was the Art Garfunkel soloist debut single "All I Know." "Artie wants me to do more work with him," Webb says resignedly. He is also currently in production on the next Glen Campbell LP, writing all the songs of course.

Meanwhile, Webb did return as a far more polished artist on the Elektra-Asylum label. During his performance hiatus he took vocal coaching in the radical system of Warren Barigian (described in Billboard Dec. 22, 1973) and his voice is now more than adequate by contemporary standards.

For whatever reason, his E-A debut album "Land's End" and singles culled from it have not taken off as they well deserved to. The LP contains some of Webb's best work ever. Particularly memorable is the tour-de-force title tune done with an explosive full-symphonic orchestral track.

Although Webb says he enjoys performing live, he didn't want to tour for "Land's End" unless the demand genuinely warranted it.

On the other hand, lyricist Paul Williams has now toured and TV-guested himself most of the way to concert headliner status.

The diminutive Williams, who looks and sings somewhat like a hip Truman Capote, would not at first glance seem like natural-born rock star material, especially since his forte has been sentimental love ballads against the grain of widespread contemporary cynicism, such as "We've Only Just Begun" and the other Carpenters hits he co-wrote with melodist Roger Nichols.

Incidentally, Nichols, one of the most consistently successful composers in recent years, may well be

the sole exception to the rule that all of today's hit songwriters want to become performers. He has probably never even been interviewed.

As for Williams, when he began as an A&M artist, the label wangled him onto the "Tonight" show where the gamine-charming former actor and comedy writer totally won over notoriously anti-rock Johnny Carson.

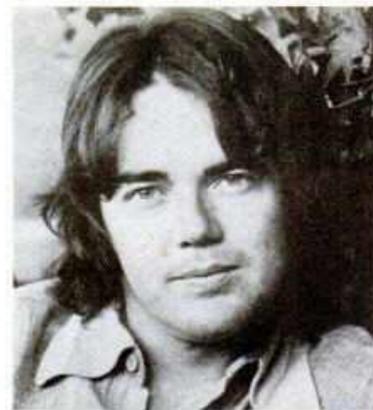
Williams was soon a TV guest regular and also toured consistently as a club headliner or concert opener. Throughout this summer he has been on the road opening shows for Helen Reddy and should have established himself as a concert draw in his own right by next touring season.

Apparently, public familiarity with Williams' eccentric vocal sound as applied to his lush romantic ballads has increased his viability as a record-selling artist, although the big hits on Williams' songs have so far all come from other artists such as the Carpenters or Three Dog Night ("Just An Old Fashioned Love Song").

However, the better-established that Williams becomes as a concert performing personality, the more likely he is to sing his own hit records.

A brand new development is Williams starring in and soundtracking a rock musical film, "Phantom," which will be released this autumn by 20th Century-Fox. It is a spoof of "Phantom Of The Opera" likely to draw even more attention to its creator.

Williams has written with several



Four songwriters turned performers: top row Jimmy Webb and Paul Williams. Bottom row: Kenny O'Dell and Harry Chapin.

other partners besides Nicols and is now increasingly composing the melodies for his own lyrics. "Each of my songs has a different organic growth," he says. "There's no one way I always work."

Apart from gaining more confidence in his own melody-writing ability, Williams is now writing most often with his pianist and musical director, Kenny Asher.

Williams says enthusiastically, "I have obviously been fortunate

enough to work with some outstanding partners, but I definitely feel Kenny has as much potential as any of them." He also likes having his colleague on the road to work with him during weeks of touring.

Bouncing back and forth several times between hit periods as a writer and a performer is Kenny O'Dell, the man who penned "Behind Closed Doors" and "I Take It On Home" for Charlie Rich, "House Of
(Continued on page 16)

SHERWOOD OAKS COLLEGE

It's a Struggle But Shusett Still Trying

By NAT FREEDLAND

LOS ANGELES—With the educational vacuum left by colleges' backwardness in starting classes relating to the contemporary record business, Sherwood Oaks Experimental College is helping fill the gap.

Last autumn's Billboard-NARAS recording industry seminar at UCLA attracted as many as 800. And in December, 1971, Sherwood Oaks signed 218 for a 10-week series by Phil Spector held at a Hollywood nitery.

That was the school's debut with rock classes and since then Sherwood Oaks has had as lecturers such music heavies as: Henry Mancini,

Paul Williams, Jeff Barry, Peter Asher, Bones Howe, Snuff Garrett, Dallas Smith, Oscar-winning songwriter Al Kasha (co-credits on "The Morning After"), Elmer Bernstein, Jerry Goldsmith, Billy Goldenberg, Alan & Marilyn Bergman and veteran engineers Bill Lazerus and Brian Ingoldsby.

The contemporary music courses have been, on average, three times as well-attended as Sherwood's seminars in such other pop media as cinema or comedy writing-performing.

The record studio engineering courses alone, taught at 16-track stu-
(Continued on page 16)



Sherwood Oaks College photo
LEARNING THE BOARD—Veteran studio engineer Bill Lazerus (left) instructs one of his Sherwood Oaks Experimental College students in use of recording board. School has held well-attended music industry course for two and half years.

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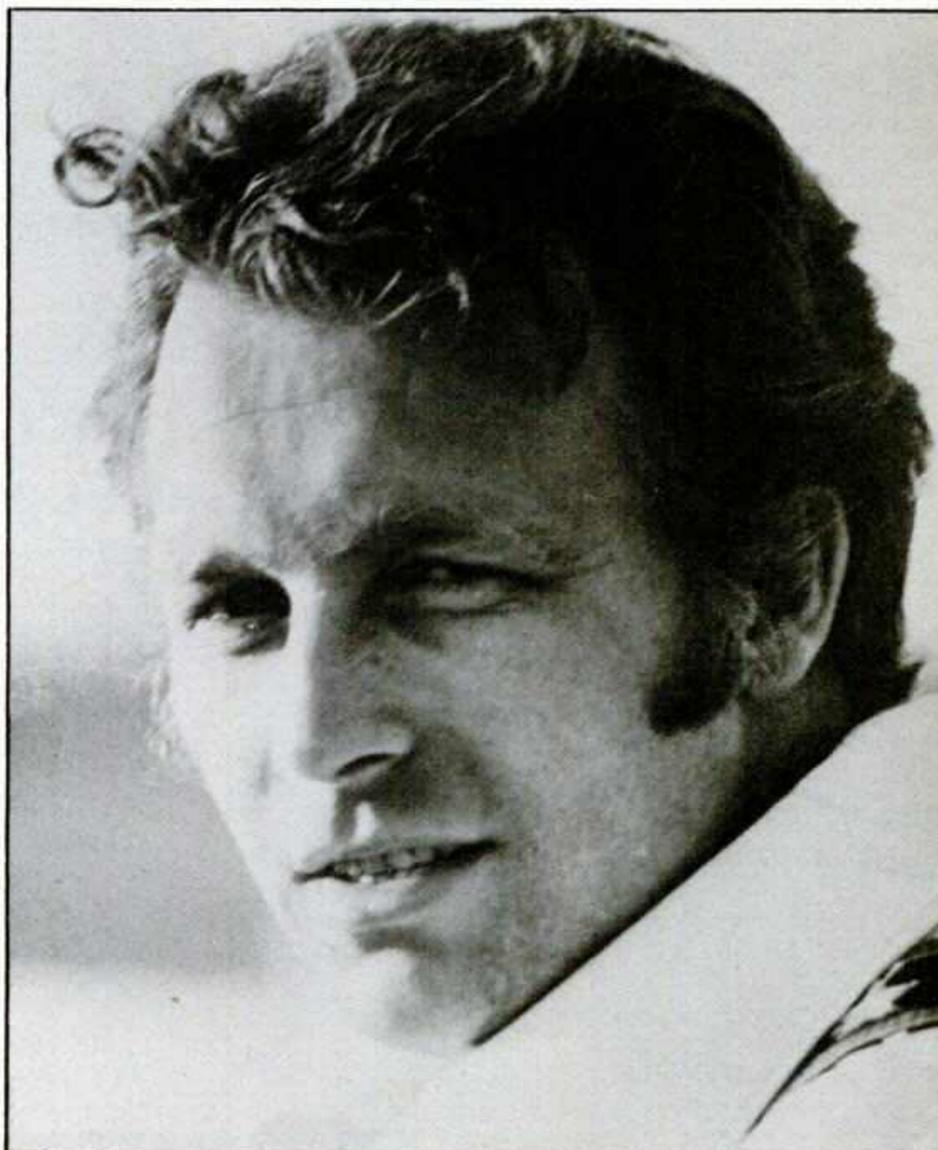
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Brain Surgery Saves Life of Quincy Jones

LOS ANGELES—Still in serious condition at Cedars of Lebanon Hospital last week following surgery on his brain after he suffered an aneurism, Quincy Jones was not expected to resume work until late autumn.

Jones' surgery came at a time when his A&M album "Body Heat" was high on the charts, and followed only by hours the news that a judge had granted him a divorce. Just last month, Jones announced that he would abandon all television and movie work indefinitely.

"I'm working on an 80-minute composition that traces the evolution of black music from 1510 to 1974. It will say everything I know about music and will feature vocal soloists, a choir and symphony orchestra," Jones declared then.

"I just had to tell myself 'stop everything else' and get on with what's truly important," Jones said. "Everyone has something inside him he wants to do sometime and they promise they'll do it one of these days."

Jazz Returning To Newport, R.I.

NEWPORT, R.I.—Frank J. Russo and Bruce M. Goldstein will bring jazz back to Newport for the first time since 1971 with two concerts over the Labor Day weekend.

Count Basie, Carmen McRae, Herbie Mann and the Duke Ellington Orchestra led by Duke's son Mercer are contracted for Aug. 31 while the following night's offering will feature Ray Charles, Stan Getz, Les McCann and Sarah Vaughan.



GNP-Crescendo Photo

SPARKED BY 69-year-old Doris Crow's earthy piano poundings, the Mom & Dads of Spokane depart next month for Australia, where their "Rangers' Waltz" single is reportedly the biggest-selling 45 ever released down under.

Spokane M&D Unit Heads For Aussieland Sept. 26

LOS ANGELES—You can't find a more unusual success story than that which revolves around an unpublished Spokane non-rock combo known as the Mom & Dads, who feature an accordion plus a 69-year-old fem pianist.

They will be flying to Australia Sept. 26 to do four weeks of personal appearances, a trek they reluctantly accepted when one of their GNP-Crescendo singles, "The Rangers' Waltz," soared into the Aussie stratosphere and, according to GNP-Crescendo president Gene Norman in Los Angeles, became the largest selling single in Aussie history.

"There just isn't anything like this ever happened before," says Norman. "The combo has no interest in Hollywood or New York or any of the so-called 'glamor' places. They appeal to country fans mainly. Here in the U.S., the Mom & Dads sell pretty well, if not spectacularly. We have issued eight LPs domestically and there are more on the way."

In Australia, through arrangements with the Festival label and its a&r boss Kevin Jacobsen, the M&D album titled "The Rangers' Waltz"

has garnered four Aussie Golden LP awards.

Sparkplug of the group is portly Doris Crow, a pianist who next June will become 70. Others include Les Welch, accordion; Quentin Ratliff, saxophone, and Harold Hendren, drums.

"Sir Adrian Boult and Lepold Stokowski excepted," Norman says, "Mrs. Crow has got to be the oldest recording and touring artist in the business. But the M&D music has a swingin' youthful sound all the same."

The tour starts in Sydney and will comprise concerts and dance dates. "In late October Mrs. Crow and the three sidemen go home to Spokane where, Norman confesses, "they all feel more comfortable."

The previous all-time, best-selling 45 rpm entry in Aussieland, reportedly, was Slim Dusty's "The Pub With No Beer" of a dozen years ago, issued by EMI and later released in the U.S. by Capitol. "Pub" quickly plummeted to Cap's Bottom 10 list, a bomb that sold fewer than 500 copies throughout the 50 states. But it is still being played in Australia.

Talent In Action

BOZ SCAGGS ANNA RIZZO AND A-TRAIN

Marineworld, Redwood City, Calif.
Boz Scaggs made his first local concert appearances since the highly successful formal-dress/orchestra shows at Oakland's Paramount in early March with a Friday-Saturday (9-10) set that sold out both nights.

The outdoor Jungle Theater—booked by Roy duBrow—is an interesting but hardly ideal place for a concert, particularly when its 4,000 capacity is oversold by several hundred as it was for the Scaggs shows. The sound ranges from awful

to decent. From a seat at stage left the bass was a grating thud that I thought would rend a speaker at any moment.

This was aggravated somewhat by Boz's band: the rhythm section is new and they have not quite glued up the joints tight yet. Bill Meeker, ex of Elvin Bishop's band, has replaced Rick Schlosser on drums, and the wild-eyed Gerald Johnson, who once played with old Scaggs cohort Steve Miller, replaces Gene Santini on bass. Les Dudek on lead and slide guitar and Joachim Young on keyboards remain.

Scaggs concentrates mostly on older and grittier tunes. He did only two tunes from the latest album, the title tune, "Slow Dancer," and "Hercules" which he did as a final encore after apologizing that the band had already run out of all their rehearsed material.

Vocalist Anna Rizzo and her band A-Train (which includes several horns) opened the show. Rizzo, who once sang with the ill-fated Grootna and who has worked recently with Joe McDonald, gave a powerful and vibrant performance that included some original tunes and some first-rate oldies like Terry Reid's "Stay With Me." She looks like a lady moving forward very fast. JACK McDONOUGH

BARBARA JEAN ENGLISH

Dangerfield's, New York
Performers at comedian Rodney Dangerfield's well appointed East side club are faced with several unique propositions. They must accept the fact that the bulk of the audience is there to see Rodney. The patrons are as representative of the nation's taste as a Nielsen rating due to Rodney's numerous television exposures. In order to capture even a small part of their acclaim an artist must be superb, beyond merely good. Barbara Jean English, a coquettish Alithia Records artist had them eating out of her hand during her August performance. Ms. English has made a successful crossover

(Continued on page 18)

The Vanderbilt School of Law and NARAS Institute

TAPE PIRACY SYMPOSIUM

Sept. 13-14, 1974. Underwood Auditorium, Vanderbilt

Thursday, Sept. 12, 1974

Registration: 5:00 p.m.-9:00 p.m. Lobby, Holiday Inn Vanderbilt

Friday, Sept. 13

8:00 a.m.-9:00 a.m.

Registration Underwood Auditorium

9:00-9:30 a.m.

Introductory Remarks: Robert Knauss Dean, Vanderbilt School of Law Henry Romersa, NARAS Institute

Overview:

"The Distribution System and its Economics" W. Robert Thompson, Chairman NARAS anti-piracy Committee Nashville Chapter

9:30-10:30 a.m.

I. Dual Nature of Copyrighted Material Ray Patterson, Dean, Emory Law School, Atlanta Harold Orenstein, Orenstein, Arrow, Silverman & Parcher, N.Y.

10:45-12:00 noon

II. Piracy's Economic impact on the Music Industry Panel Moderator: Tony Mortell; Famous Music Corp., New York Jules Malamud, executive Director, NARM, Bala Cynwyd, Pa. Sal Chianti, President MCA Music, New York.

12:00-2:00 p.m. Lunch

2:00-3:00 p.m.

III. The Status of Copyright Panel Moderator: Ms. Barbara Ringer, Register of Copyright Hon. Thomas C. Brennan, Chief Counsel, Sub-committee on Patent, Trademark & Copyright, U.S. Senate Herman Finkelstein, Retired General Counsel, ASCAP Mrs. Theodora Zavin, Executive vice president, BMI Albert Ciancimino, House Counsel, SESAC

3:00-3:45 p.m. break

3:45-5:00 p.m.

IV. The Continuing Need for Legislative Effort, Federal & State Panel Moderator: Stanley Gortikov, President, RIAA. Mary Reeves Davis, President, Jim Reeves Enterprises Albert Berman, Managing Director, Harry Fox Agency Joe Talbot, Chairman, board of directors, CMA Richard Frank; Barksdale, Whalley, Leaver, Gilbert & Frank

Saturday, Sept. 14

9:00-10:30

V. Law enforcement and the Judicial Attitude Panel Moderator: John Murphy, Justice Department James C. Kraus, Special Agent Supervisor, FBI Burt S. Pines, City Attorney, Los Angeles, Calif. Jules Yarnell, Counsel to RIAA, New York

10:30-11:00 Coffee & Doughnuts

11:00-1:00

VI. The Civil Actions-Alternative Remedies Panel Moderator: Arthur Miller, Harvard Univ. School of Law Donald Biederman, Attorney, CBS Records, New York Howard S. Smith, Mitchell, Silberberg & Knuff, Los Angeles

1:00 p.m. Prognosis

Henry Romersa—Presentation of Purpose and Activities Robert Knauss—Value of Concerted Effort

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Sherwood Oaks School Struggles to Exist

• Continued from page 12

dios and with a fee of \$200 for 10 weeks, have been enough to keep afloat Sherwood Oaks during its first 2½ years of struggle, even though classes are limited to 20, according to Sherwood director Gary Shusett.

The rock names Sherwood Oaks has attracted as guest lecturers is an admirable achievement for a new institution, especially considering that the Experimental College is private and totally self-supporting by tuition fees. Shusett, 33, is sole principal of the non-profit organization which has only four full-time staffers.

Shusett said the Experimental College, founded in the wake of the Free University movement, is only now beginning to break even. Next step is to bring the staff's subsistence wages up to standard levels.

Except for the studio engineering teachers, all lecturers and instructors either volunteer their time or work for far less than their earning power as music professionals.

"Getting top-level recording names to come in has not been all that difficult, once we get past their agents or managers and tell them our story directly," says Shusett. "There's a real understanding from people like Mancini and Paul Wil-

liams about the strong need for what Sherwood Oaks is providing."

Classes are held at makeshift facilities in the Sherwood Oaks offices on Hollywood's Sunset Boulevard or, for bigger registrations, at hourly-leased halls around town such as the Troubadour before regular showtime.

"Now that we've proved our staying power for 2½ years, I hope Sherwood Oaks will soon be able to put on music industry classes with some tax-exempt sponsorship from the major record companies," says Shusett wistfully.

Cleveland Gets New 'Front Row' Music Theater

CLEVELAND—The Front Row, a new 3,196-seat music theater in the round, opened here last month and has already hosted some big names. The structure is owned and operated by the Dolan family (Nate, Molly and son Larry) and shopping center developer Dominic Visconsi.

Located in the suburb of Highland Heights, the air-conditioned facility was built specifically for in-concert performances.

The place features a revolving split-level stage, a sound system capable of turning it into an acoustically perfect sound studio and 12 loges that include special boxes for giving parties during a show.

The Front Row already has welcomed Sammy Davis, Jr., Andy Williams, the Jackson Five, Vic Damone and Steve Lawrence and Eydie Gorme.

Dilemma: Sing or Write

• Continued from page 12

Love" for Dottie West and has just released his debut Capricorn LP.

Born in Antlers, Okla., O'Dell was playing Las Vegas lounges in 1967 heading a group called Guys & Dolls. He wrote a song called "Beautiful People" and cut it as a demo, offering it to the Turtles, who were on White Whale at the time.

The group rejected the disk, so O'Dell released it himself through Vegas Records. White Whale soon picked up the disk, and it went to 38 on the Hot 100. Bobby Vee covered the song and his version went to 37. At the same time, Bobby Goldsboro cut the song for an LP.

"I got to know Goldsboro," O'Dell says, "and found out he was opening a firm in Nashville for publishing and production. I had no hits after 'Beautiful People' so I went to Nashville to run the publishing end, and while I was down there I got back into writing."

O'Dell wrote "It's All Right With Me" and "I Take It On Home" for Rich and then came "Behind Closed Doors." After that came Grammys, awards from the Country Music Assn. and the Academy of Country Music and other kudos.

Why would such an obviously successful writer want to get back into performing?

"Writing still comes first with me," O'Dell emphasizes, "but I really always wanted to be the artist/writer. I'm getting a band together now and I'll be doing some touring, but I won't be doing any long one night stands. I only hope the success I've had in writing doesn't prejudice people against my performing and

expect too much or think, 'here's another writer trying to be a star.' They really are two different markets."

Though many of O'Dell's songs have crossed into pop, he joins most country artists and writers in saying he doesn't look for crossover. "If it crosses, fine," he says, "but I think if you try for it, you're not going to have a hit in either field."

Now that the LP is out, titled simply "Kenny O'Dell," O'Dell will start to go on the road. He will continue with his writing, "though not for specific people."

As well as his solid background in production (he produces his own material), writing and performing, O'Dell recently hosted a Continental Country radio special for Rich and has been a guest on several other ra-

(Continued on page 18)

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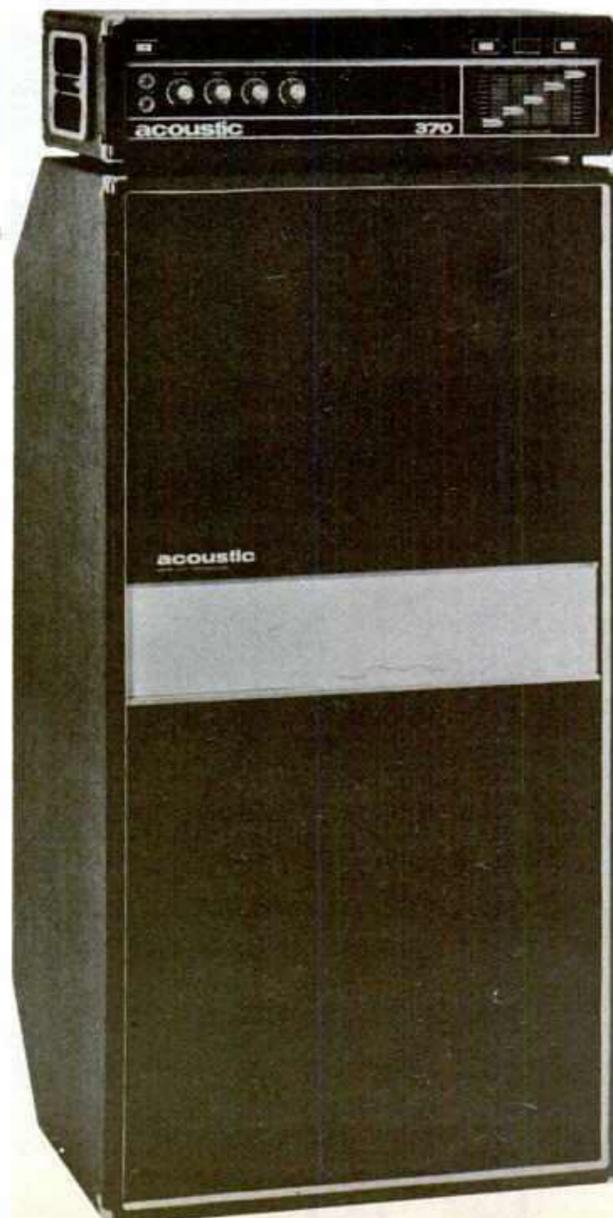
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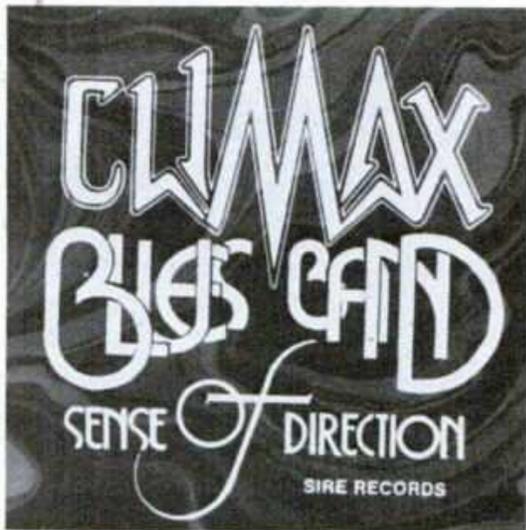
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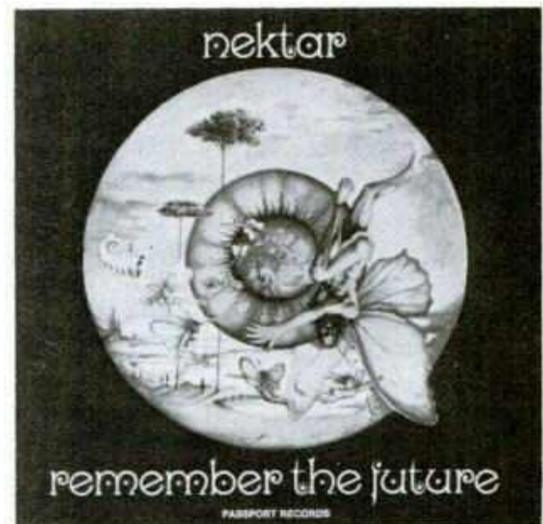
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BAD COMPANY
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Swan Song photo

Generally, the releases from a label set up by rock superstars to spinoff their charisma to other artists have been pretty ho-hum. But this summer's biggest newcomer breakthrough has been the debut album, single and U.S. tour of Bad Company kicking off Led Zeppelin's Atlantic-distributed Swan Song label. Bad Company is good rock 'n' roll, unabashedly elementary but constructed with devilishly catchy singles hooks. Not quite a supergroup in front, Bad Company's foursome still had built up substantial respect via previous stints in Free (drummer Simon Kirke and vocalist Paul Rodgers who sang Free's hit "It's Alright Now"), Mott the Hoople (guitarist-writer Mick Ralphs) and King Crimson (bassist Boz Burrell). Zeppelin manager Peter Grant is at the group's business helm and U.S. booker is Premier Talent.

Talent In Action

Continued from page 14

from strict r&b songs to the popular field while still retaining some of the earthiness and sensuality of the former. Accompanied by the Eric Knight Trio, Dangerfield's house band, Ms. English breezed through standards like "I Got Rhythm," "Come Back to Me," "Bill Bailey," to the delight of the crowd. She demonstrated her facile voice in "Love Story," a tune from her album, "Barbara Jean English."

Another standout from her album was

"You're Gonna Need Somebody to Love You," which she wrote in collaboration with her arranger/producer George Kerr.

If there is any weak spot in Ms. English's act it is a lack of material. The original tunes are fine and the standards are well done but there is a definite feeling that she is far better than the material she has chosen. Her style is unique, her presence is attractive and she handles an audience like the pro she is. If her producers can come up with some new material they're going to have a star on their hands. **JIM STEPHEN**

Signings

Dory Previn to Warner Bros. after five albums on Mediarts and UA, bestselling of which was a live Carnegie Hall two-disk package. Former Oscar-nominated lyricist will make one of her rare concert tours to coincide with September WB album. . . . **Paul Anka** re-signed with United Artists as his "You're Having My Baby" single takes top spot on Hot 100 this week.

Jim Turner, artist-writer formerly with touring company of "Jesus Christ Superstar," to GRC Records. . . . Gene Dozier & United Front, Mercury artists, to Angel City Entertainment.

Tom Lazaros, writer of top five country hits for Ray Price & Roy Clark, formed yet-unnamed publishing house to be administered by Power House Music of Detroit.

Journey to Columbia Records, Group is rock foursome with ex-Mothers drummer Aynsley Dunbar. . . . **Comic George Carlin**, Little David artist, to Magna Entertainment for U.S. concert representation.

Dilemma: Sing or Write

Continued from page 16

dio shows. And Charlie still has a couple of O'Dell tunes in the can.

When Harry Chapin decided three years ago that he'd find more artistic fulfillment making music than in his previous career as a documentary film director, he approached the task in a uniquely imaginative manner.

For one thing, he had to be a performer as well as writer, because it was unlikely he'd get too many cover versions of his brilliant but longish story-songs, such as his first hit, "Taxi," which ran over seven minutes even edited as a single.

So Chapin, who was lucky enough to be able to sing and play rhythm guitar effectively as well as having a colorful stage presence, formed a group (with a cello and no drums) and used his savings to book and advertise the fledgling act in weekly midnight appearances at a Greenwich Village nitery.

He managed to hang in there till the reviewers came down and wrote nice things, which in turn made the shows viable for their actual purpose—showcase for record label "talent scouts." It took several months, but eventually Chapin did build a strong local mystique that won a serious bidding duel between two now-exited record presidents—Clive Davis of Columbia and Jac Holzman of Elektra.

Chapin went with Elektra on the promise that Holzman would not only take personal involvement in his career but even produce the first Chapin album himself. In retrospect, it now seems as if Holzman—who already was chafing at day-to-day responsibilities with the company he founded and would ultimately move to a corporate development slot at Warner Communications—hoped to depart his label on the high-note of establishing Chapin as the next superstar.

So far it hasn't happened, although Chapin has developed an intensely loyal following that practically guarantees him a sellout at any club or small hall; he has had a number of respectable AM Hot 100 hits such as "Sunday Morning Sunshine" and "W.O.L.D."; and is a college circuit favorite.

"One of the best moves I ever made was to play a free 20-minute showcase set at the National Entertainment Conference convention two years ago," says Chapin. "It resulted directly in \$150,000 worth of bookings."

Chapin's writing is so individualistic that he had to develop his performing as a vehicle to get it heard. A future album will take up one entire side with a 17-minute song, "What Happened On The Mountain" which deals with feminism and cannibalism in the aftermath of an airplane crash.

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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	CALL ON ME Chicago, Columbia 46062 (Big Elk, ASCAP)
2	1	9	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
3	5	6	I'M LEAVING IT ALL UP TO YOU Donny and Marie Osmond, MGM 14735 (Venice, BMI)
4	3	8	DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Leeds, ASCAP)
5	8	8	(YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI)
6	4	15	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
7	6	13	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
8	14	6	RINGS Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
9	7	11	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
10	21	3	I LOVE MY FRIEND Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
11	9	12	IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
12	16	8	YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
13	11	11	WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
14	12	11	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
15	27	6	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
16	10	16	THE AIR THAT I BREATHE The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP)
17	13	17	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
18	20	9	YOU CAN'T BE A BEACON (If Your Light Don't Shine) Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP)
19	25	6	SAVE THE SUNLIGHT Herb Alpert, A&M 1542 (Low-Sal, BMI)
20	18	7	BE MY DAY The Cats, Fantasy 727 (Prodigal Son, BMI)
21	23	5	RUB IT IN Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
22	19	10	MOONLIGHT SERENADE Deodato, MCA 40252 (Robbins, ASCAP)
23	30	4	GIVE ME A REASON TO BE GONE Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)
24	26	9	LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
25	22	9	ROCK YOUR BABY George McCrae, TK 1004 (Sherlyn, BMI)
26	24	7	CANNED MUSIC Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP)
27	29	5	HANGIN' OUT Hank Mancini And The Mouldy Sever, RCA 0323 (20th Century/Twinchris, ASCAP)
28	38	4	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
29	31	5	WILDWOOD WEED Jim Stafford, MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)
30	34	4	REN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
31	33	5	NOTHING FROM NOTHING Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
32	37	3	I SAW A MAN AND HE DANCED WITH HIS WIFE Cher, MCA 40273 (Senor, ASCAP)
33	36	5	TOUCH ME IN THE MORNING/THE WAY WE WERE Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
34	39	2	THE NIGHT CHICAGO DIED Paper Lace, Mercury 73492 (Phonogram) (Murray/Callendar, ASCAP)
35	41	3	ANOTHER SATURDAY NIGHT Cat Stevens, A&M 1602 (Kags, BMI)
36	-	1	HELLO SUMMERTIME Bobby Goldsboro, UA 529-W (Shada, ASCAP)
37	43	3	TIN MAN America, Warner Bros. 7839 (WB, ASCAP)
38	40	6	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
39	42	2	LET'S PUT IT ALL TOGETHER Stylists, Avco 4640 (Avco Embassy, ASCAP)
40	-	1	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
41	45	3	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerrycos/E.H. Morris, ASCAP)
42	44	4	YOUR LOVE SONG Elliot Lurie, Epic/Columbia 11153 (Elliot Lurie, ASCAP)
43	48	2	WHO DO YOU THINK YOU ARE Bo Donaldson And The Heywoods, ABC 12006 (American Dream, ASCAP)
44	46	3	LITTLE BIT OF UNDERSTANDING B.W. Stevenson, RCA 10012 (Rurusha, BMI)
45	49	2	MEET ME ON THE CORNER DOWN AT JOE'S CAFE Peter Noone, Casablanca 0017 (Warner Bros.) (Barry Mason/Mustard, BMI)
46	50	2	SHE Charles Aznavour, RCA 10021 (TRO/Essex, ASCAP)
47	47	7	ROCK ME GENTLY Andy Kim, Capitol 3895 (Joachim, BMI)
48	-	1	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
49	-	1	TRAVELING PRAYER Billy Joel, Columbia 3010015 (Rippartha/Higher, ASCAP)
50	-	1	BONAPARTE'S RETREAT Glen Campbell, Capitol 3926 (Acutt/Rose, BMI)

Campus Jazz Disks Powerful Educational Tools

By EARL PAIGE

LOS ANGELES—Jazz records are having more impact than ever in music education.

One reason, of course, is that jazz itself has come of age on campuses around the world with more than 600 colleges and universities in the U.S. now offering courses in jazz history.

More than 30,000 jazz ensembles are active on U.S. campuses, as an example of how jazz has flourished. Important to all this activity is the wide availability of disks and tapes, according to Paul Tanner, UCLA professor and director of higher education curriculum of the National Assn. of Jazz Educators. He once played slide trombone with the renowned Glenn Miller Orchestra.

More records, worldwide distribution of them, newer recording techniques, reissues, better tape recorders for using excerpts from disks to better advantage in classrooms—all this is contributing as never before to the growth of jazz, Tanner believes.

By far, records have been the most important teachers of jazz throughout jazz history. Persons all over the world learned the art by hearing disks of artists they were enthusiastic about.

"I use record after record, but I do want to say nothing replaces live musicians," says Tanner, whose nickname with the old Miller group was "Lightnin'".

"So we do have players coming into the classroom not for entertainment—but it is entertainment—and I don't fight that at all. But if I'm standing talking about boogie woogie and somebody comes up and actually plays it for the students it makes a great difference.

"So you get live players every time you can, but by far the best thing is records."

Tanner also considers the technological breakthroughs in recording arts and in hardware as aiding education.

"There are some who go for authenticity as far as sound is concerned and even enjoy the hiss on old disks. I don't. I like to hear what King Oliver was actually doing and so the repressings of his old classics are nice and clean and I enjoy them."

At UCLA, in the auditorium where Tanner teaches, they've set up a complete console with tape recorder, disk turntable and lavalier mike. Tanner tapes excerpts from LPs as a part of his presentations.

Indiana Prof To Jazz Panel

WASHINGTON—David Baker of the Indiana University music department, a noted composer and teacher, will team with Martin Williams on the faculty of the 10-day Institute of Jazz Criticism to be held here Sept. 23-Oct. 2 under auspices of the Smithsonian Institution.

Cosponsors of the event, the first of its kind ever to be attempted, are members of the Music Critics Assn., headed by officers Irving Lowens, Washington; William Littler, Toronto; Betty Dietz Krebs, Dayton; John P. Dwyer, Buffalo, and Elliot Galkin, Baltimore, all working music scribes.

He says he plays complete albums in addition to tape excerpts.

"I want students to be aware of new artists; I want them to be aware of new records by old artists."

Tanner believes there is no doubt that the records used in jazz courses help influence the sale of jazz product. He points out that his textbook is used on 300 campuses as an indication of the widespread influence on jazz in music curriculums.

He reports that students constantly write him notes on exams asking where they can obtain a certain record he has used in class. "One blind student last quarter said to me that he had bought every disk I had played. I keep saying that I'm not there to sell disks, but like this student said, 'you only play the good things for us or you wouldn't play them.'"

NOTE: Part two of this interview appears next week.

Electronic Music Stressed In Cal Arts Classrooms

LOS ANGELES—There have been far more electronic music flops than hits on records, but the California Institute of the Arts in suburban Valencia nevertheless will beef up its courses in 110-volt music when classes resume in September.

Mel Powell, who once starred with Benny Goodman as a pianist and who later became dean of music at Cal Arts, is himself prominent in the electronic music field as a composer. Recently he was made a Cal Arts provost. Morton Subotnick, also highly regarded in the field, is a member of the Cal Arts faculty but will be on leave throughout the first 1974-75 term, using the time to complete a new work for which he received a commission.

Replacing Subotnick will be another composer, Earle Brown. "What Brown has always stood for in his two decades as a musical innovator," Alan M. Krieyman recently wrote in the Washington Post, "is just that urge toward freedom, independence and exploration which goes to the heart of American creativity." A New Englander, Brown is a Guggenheim Fellowship winner and from 1966-1973 was composer in residence at Baltimore's Peabody Conservatory.

Nicholas England is head of Cal

Students Out As Stagehands?

SAN DIEGO — Student stagehands on college campuses where rock and other pop groups perform may soon be replaced in their jobs by union stagehands.

Members of the California State Theatrical Federation (CSTF) met last week here in convention. Delegates represented 70,000 members.

George Flaherty, CSTF president; Eddie Powell, vice president, and Bill Howard, secretary-treasurer, said that "numerous" jobs needed by unemployed federation members would become available if amateurs on campuses were eliminated from stagehand chores.

"But we will be pleased to teach the youngsters our craft," Howard reported to delegates. The proposed ban on amateurs would extend only to California colleges where CSTF intends to have jurisdiction.

Campus Briefs

The 75th birthday anniversary of composer Ernst Krenek will be observed at two California colleges soon. A series of concerts, seminars, lectures and exhibitions will take place at Calif. State University, Northridge, Nov. 10-15. The College of the Desert is preparing a similar tribute on its Palm Desert campus for Jan. 19-26. ... Appearing Aug. 23-25 at the University of Southern California's Los Angeles campus are seven young musicians who participated in the '74 Sitka Summer Festival in Alaska. Yukiko Kamei, Paul Rosenthal, Milton Thomas, Nathaniel Rosen, Jeffrey Solow, Doris Stevenson and Doris Stewart will be performing chamber music over the three-day period.

In Los Angeles, veteran conductor Roger Wagner of UCLA was forced to cancel his long-planned workshop for women conductors because, he reports, "the National Endowment for the Arts showed reluctance in supporting a specialized project which could be interpreted as discriminatory."

Art's School of Music. He says he is proud that the school has offered electronic music courses since it first opened.

"Now," he adds, "we will concentrate even more on this unique form of art."

AUGUST 24, 1974, BILLBOARD

#38

On Billboard's
Easy Listening Chart

"YOU CAN TAKE MY LOVE"

BY
**DUNCAN
McDONALD**

Direction:
**Jack J. Gold &
Samuel Kaplan**
8899 Beverly Blvd.
Suite 905
Los Angeles, Calif.
(213) 274-0883

Jukebox Programming W. Virginia Op Sees Resistance to 2/25

BY EDWARD MORRIS

CHARLESTON, W. VA.—Two-for-a-quarter-play boxes are making inroads here, but there are still pockets of resistance, both from operators and locations.

W.T. Cruze, of Cruze Music Company and probably the largest operator in the area, says that most of his 150 boxes are on two-for-a-quarter. Some locations, however, have requested the return of three-for-a-quarter machines. Cruze says all his game machines were two-for-a-quarter.

Although he has no systematic educational campaign to convince locations to accept the higher play cost machines, he does explain cost increases and points out how long it's been since there was an increase for jukebox plays.

Belle Amusement's Chris Ballard says his firm is aggressive in convincing locations to take two-for-a-quarter boxes. Techniques range from circulating a profit comparison sheet between the two price levels to "temporarily" replacing three-for-a-quarter machines sent in for repair with two-for-a-quarter ones.

Ultimately, Ballard concedes, Belle Amusement will place the kind of machine the location wants. But, he adds, all the preconceptions about the desirability of three-for-a-quarter machines are challenged first. No customer, the company explains to locations, is likely to boycott simply because of a slight raise in jukebox prices. Belle Amusement operates 80 to 85 boxes.

Richard Paxton, of Paxton Music and Vending, says that about 70 percent of his 33 locations are on two-for-a-quarter play. The price increase, he reports, has "not caused too much of a hassle" with the loca-

tions. He has left the less costly play boxes in his \$15-to-\$20-a-week locations.

He is also disturbed over the trend of locations toward buying their own vending machines. Paxton is trying to get legislation which would impose stiff license fees on these machines.

While he has concluded that all boxes will soon be at two-for-a-quarter, Junior Miller, Mountaineer Music, admits that a lot of his locations don't want them now. He says he has not yet begun any sort of educational campaign for his 24 locations.

James L. Dykes, of A & J Music, has about 30 locations. Most are on three-for-a-quarter. He believes these are best suited to the teenager and tavern locations he services. Only "two or three" boxes, he says, are at the higher price. These are in nightclubs.

"It ought to be one play for a quarter," suggests W.O. Endsley, somewhere between despair and cynicism. Endsley, of Dudds Music Company, says the high cost of jukeboxes, among other financial drains, is sending him into an early retirement. He notes that with a \$1500 machine, a location has to take in \$3,000 before the operator can glimpse breaking even.

Endsley objects to the 50-50 split between operator and location and maintains that the operator's share should be significantly more.

Despite his one-for-a-quarter "appeal," Endsley admits that his 20 rural locations are all three-for-a-quarter.

Marvin G. Rhodes, Valley Music, also has 20 rural locations, all of which are on three-for-a-quarter.

Classical Concert Music Radiomen In Wide-Ranging Gains

By ROBERT SOBEL

LENOX, Mass.—The Concert Music Broadcasters' bid to secure a "reasonable" per program license with ASCAP is gaining momentum, as a result of a far-reaching rule recently handed down in the U.S. District Court, Southern District, New York.

The ruling has already put into motion a series of talks of an exploratory nature between both the CMBA and ASCAP representatives. Another meeting is set for mid-September. The decision, revealed during the annual CMBA conclave held here this year, is viewed by industry observers as highly significant in that it now gives a distinct group of radiomen an opportunity to negotiate a separate licensing agreement with the performance rights society. The CMBA had petitioned the court for the right to discuss licensing with the society, a move heretofore resisted by ASCAP.

Other panels included the all-channel radio bill, techniques of SQ quad broadcasting a session with record company representatives, the results of gross listenership of known concert music stations in the U.S., and a progress report on the association's activities.

The four-day meeting attracted some 150 persons from 37 stations, both commercial and non-commercial, a considerable rise over last year's attendance and station representation.

The decision decreeing that both sides discuss the CMBA petition on the merits of the claim with a view towards negotiating a satisfactory adjustment, was handed down by Judge J.R. Tyler. In his brief he

stated that the petitioners contended that the present per program rate is unreasonable, primarily because that rate has not been reduced from the 8 percent figure established as far back as 1941. Regarding the blanket rate, the decision stated, "it is said that since 1941, the blanket rate has been reduced to from 5 percent to 1.725 percent." But, the decision concluded, the reduction had no bearing on the per program license reduction. The petitioners also challenged the cost of record-keeping required by a per program license; and the decision also said that the per program license allowed was "in practical effect a dead letter," because so few licensees had chosen that option.

Another argument used by the CMBA in its petition was that less than 10 percent of ASCAP repertoire music is used as compared to the industry average of 36 percent.

During the panel with record representatives, some of the manufacturers received some complaints regarding the servicing of records to the broadcasters. In one instance, RCA Records received some flack on the quality of its records. The label representative, Lee Roberts, stated that the situation was being rectified. London Records' Dick Bungay said that the firm was forced to discontinue its subscription program because of mail problems and cost factors. Bungay said that the firm could not send as many free records and that the price for records had increased from \$1.00 to \$1.25, which "just about covered the cost and doesn't cover shipping."

All label representatives claimed that their classical sales were up. John Ehrlich of BASF Records said that he "sees a period of growth ahead" his firm and that the company is planning to release its first opera product shortly. Bungay said that Herb Goldfarb, head of the company, claimed that sales were up sharply. He listed "Turandot" the Solti Beethoven No. 9, "Symphonie Fantastique" and "La Boheme" as excellent sellers, among others.

Columbia's Pierre Bourdain said that the state of the market was healthy and listed the Carlos "Switched-On Bach" and the Casals package as big sellers. Ms. Roberts said that some of RCA Red Seal best sellers are "Snowflakes are Dancing," the complete Rachmaninoff sets, "La Juive" and "I Vespri Siciliani." Philips' Frank Burton said that the Golden Imports were doing

very well. Allison Ames of Polydor said that sales were back on last year's levels after experiencing a decline earlier in the year.

Father Robert Drinan (Congressman from Massachusetts), a sponsor of all-channel legislation, gave a background and a progress report on the all-channel legislation. The bill, which passed the Senate in June, would amend the Communications Act of 1934 to allow the FCC to require that all radios shipped in inter-state commerce for sales be capable of adequately receiving both AM and FM frequencies. Radios retailing for less than \$15 would be exempted from the provision.

Father Drinan called for a large-scale effort by the broadcasters to support the bill.

The survey on gross listenership, which did not report educational or non-commercial stations or all-other catch-all ratings, showed an increase in concert music listening, over-all, increases were registered on WQXR, and WNCN in New York, for a total of 1,138,510; Chicago's WFMT gained some 26,000 listeners; Boston's WCRB showed a decline of some 63,000; WCLV in Cleveland rose to 104,000. Figures were based on an approximation of the number of people reached by concert music radio in that market in one week. Also supplied was a summary of data on commercial classical stations from Radio Pulse.

A CMBA business meeting was chaired by C.K. Patrick, chairman of CMBA, who reported on its activities. He reported that the association had printed, and was making available, a directory of stations, efforts to have FM stations listed in the Rand-McNally directory. Planned are a newsletter and a quarterly bulletin on sources. Dues to associate members will be \$100. Members dues remain at \$50 annually. The executive board was reelected for a one-year term.

Philips Goes Dolby on Its Cassettes

NEW YORK—M. Scott Mampe, director of the Classical Division of Phonogram, has announced that many Philips imported cassettes are being Dolby-B processed. The first Dolby cassettes were issued in the early spring of this year, but no announcement was made, so as to allow Philips to build Dolby stock from which the consumer could choose. Many of these initial Dolby cassettes are marked only on the inside liner, but from now on, all Dolby processed cassettes will bear the familiar double D. Many former releases will be converted to Dolby processed versions as new stock arrives.

Among the newest Philips Dolby cassettes are "Also Sprach Zarathustra" with Bernard Haitink and the Concertgebouw of Amsterdam, selections from Prokofiev's "Romeo and Juliet" by Edo de Waart and the Rotterdam Philharmonic, the Beethoven "Emperor" Piano Concerto with pianist Stephen Bishop and the London Symphony Orchestra conducted by Colin Davis, and the Rachmaninoff First and Fourth Piano Concertos featuring soloist Rafael Orozco and Edo de Waart conducting the Royal Philharmonic.

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AUGUST 24, 1974, BILLBOARD

What's Playing?

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

ADRIAN, MICH.: COUNTRY, POP PURCHASES

Bud LaCoe
Leonard Amusement Co.
122-124 N. Winter
(313) 265-7070

Country

"I'll Think of Something," Hank Williams, Jr., MGM 17431
"Old Home Filler-Up and, Keep On-A Truckin' Cafe," C.W. McCall, MGM 14738

"Marie LaVeau," Bobby Bare, RCA 0261
"Wildwood Weed," Jim Stafford

Pop

"I Love My Friend," Charlie Rich, Epic 20006*

"I'm Leaving It All Up To You," Donny & Marie Osmond*

"I Saw A Man and He Danced With His Wife," Cher, MCA 40273

"Leaving Whiporwill," Leon Russell, Shelter 40277

"You Haven't Done Nothing," Stevie Wonder, Tamla 54250

"New Rock N'Roll," Mahogany Rush, 20th Century 2111

*(crossover between country and pop locations)

AKRON, OHIO: SOUL PURCHASES

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

"Papa Don't Take No Mess," James Brown, Polydor 14255

"I Wash My Hands Of The Whole Damn Deal," New Birth, RCA 10017

"Hooked, Hogtied and Collared," Paul Kelly, WB 7823

"Then Came You," Dionne Warwick and Spinners, Atlantic 3029

"Tell Her Love Has Felt The Need," Eddie Kendricks, Tamla 54249

CHICAGO: POP PURCHASES

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

"It's Only Rock N' Roll," Rolling Stones, Rolling Stone 19301

"Another Saturday Night," Cat Stevens, A&M 1602

"I Love My Friend," Charlie Rich, Epic 20006

"I Honestly Love You," Olivia Newton-John, MCA 40280

"You're Gonna Love Yourself In The Morning," Bonnie Koloc, Ovation 1049

SPRINGFIELD, ILL.: POP, COUNTRY PURCHASES

Bud Hashman
Star Novelty
425 Bryn Mawr
(217) 522-3873

Pop

"I Honestly Love You," Olivia Newton-John, MCA 40280

"I Saw A Man and He Danced With His Wife," Cher, MCA 40273

"Another Saturday Night," Cat Stevens, A&M 1602

"Who Do You Think You Are," Bo Donaldson & The Heywoods, ABC 12006

"You Haven't Done Nothing," Stevie Wonder, Tamla 54252

"Let's Put It All Together," Stylistics, Avco 4640

"Can't Get Enough Of Your Love, Baby," Barry White, 20th Century 2120

Country

"Please Don't Stop Loving Me," Porter Wagoner/Dolly Parton, RCA 10010

"I Overlooked An Orchid," Mickey Gilley, Playboy 6004

"Between Lust And Watching TV," Cal Smith, MCA 40265

Dell Attendance For 1974 Season Breaks Records

PHILADELPHIA—Robin Hood Dell Concerts, Inc., reported attendance for the 1974 outdoor concert season of the Philadelphia Orchestra at the city-sponsored Robin Hood Dell broke all records. Mrs. David C. Martin, executive director, said attendance for the 15 evening concerts ended July 31 and three daytime children's concerts "was in excess of 400,000," with 12 of the evening open-air concerts either in "excess of capacity or at capacity."

Mrs. Martin says one all-orchestral concert, postponed because of rain, fell short of capacity, and two were below capacity. The three Wednesday morning Children's Concerts also brought a record attendance and were directed by James Frazier Jr., the first black to be named assistant conductor of the Philadelphia director for the Dell season. Mrs. Martin says attendance for this 45th anniversary season was one of the most successful "both from the quality of its conductors, artists and programs as well as from the record attendance."

The 1975 summer season, which has already been partly programmed by Fredric R. Mann, president of the Robin Hood Dell Concerts for the past 26 years, will be the last in its present park location. A new park amphitheatre will be built by the city for 1976.

Vox Raises Suggested List Price

NEW YORK—Vox Records has raised its suggested list price in its four categories, effective Aug. 1. The Candide price is increased from \$3.98 to \$4.98 for both stereo and quad; the Turnabout series has been raised from \$4.50 to \$3.98 in both configurations; its Turnabout Historical series is kept at \$3.98.

The Vox boxes moves from \$9.95 to \$10.98, with quad the same price, and its VSTS five-record series is raised \$1.00 from \$10.98 to \$11.98.

Vox has added two more distributors. These are Rapid Sales, Madison, Wisc., and M&A Wholesalers, Chicago.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	12	BODY HEAT Quincy Jones, A&M SP 3617
2	2	37	HEAD HUNTERS Herbie Hancock, Columbia KC 32731
3	5	9	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
4	3	16	CROSSWINDS Billy Cobham, Atlantic SD 7300
5	4	20	STREET LADY Donald Byrd, Blue Note BN-LA 140-F (United Artists)
6	6	12	BIG FUN Miles Davis, Columbia PG 32866
7	7	16	SCRATCH The Crusaders, Blue Thumb BTS 6010
8	11	39	SPECTRUM Billy Cobham, Atlantic SD 7268
9	9	25	BLACK AND BLUES Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
10	10	9	THE BLACKBYRDS Fantasy F-9444
11	8	16	LOVE IS THE MESSAGE MFSB, Philadelphia Intl. KZ 32707 (Columbia)
12	15	9	WINTER IN AMERICA Gil-Scott Heron & Brian Jackson, Strata-East 19742
13	12	74	BLACK BYRD Donald Byrd, Blue Note BN-LA047-F (United Artists)
14	13	16	STRAIGHT AHEAD Brian Auger's Oblivion Express, RCA APL1-0454
15	24	3	IN CONCERT Freddie Hubbard/Stanley Turrentine, CTI 6044
16	38	5	SOLO CONCERTS Keith Jarrett, ECM 3-1035/37 ST (Polydor)
17	33	3	I AM NOT AFRAID Masekela, Blue Thumb BTS 6015
18	26	3	LEAVING THIS PLANET Charles Earland, Prestige PR 66002 (Fantasy)
19	27	3	REGGAE Herbie Mann, Atlantic SD 1655
20	20	66	SWEETNIGHTER Weather Report, Columbia KC 32210
21	14	12	APOCALYPSE Mahavishnu Orchestra, Columbia KC 32957
22	16	12	WHIRLWINDS Deodato, MCA 410
23	23	74	LIGHT AS A FEATHER Chick Corea, Polydor PD 5525
24	-	1	POWER OF SOUL Idris Muhammed, Kudu 17 (CTI)
25	-	1	ONE Bob James, CTI 6043
26	22	51	CLOSER TO IT Brian Auger's Oblivion Express, RCA APL1-0140
27	17	16	INTRODUCING The Eleventh House With Larry Coryell Vanguard VSD 79342
28	28	12	CRYSTAL SILENCE Gary Burton/Chick Corea, ECM 1024ST (Polydor)
29	29	9	SOLAR WIND Ramsey Lewis, Columbia KC 32897
30	-	1	TREASURE ISLAND Keith Jarrett, Impulse 9274 (ABC)
31	31	51	2 Deodato, CTI 6029
32	19	12	SCOTT JOPLIN: THE RED BACK BOOK Gunther Schuller, Angel S-36060 (Capitol)
33	36	7	BODY TALK George Benson, CTI 6033
34	37	3	BLUES ON BACH Modern Jazz Quartet, Atlantic SD 1652
35	-	1	ENLIGHTENMENT McCoy Tyner, Milestone M-55001 (Fantasy)
36	-	1	UP THE STREET ('Round The Corner, Down The Block) Kenny Burrell, Fantasy 9458
37	40	16	TOM SCOTT & THE L.A. EXPRESS Ode SP 77021 (A&M)
38	25	7	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & VOL. 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
39	18	12	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
40	21	12	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)

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LOS ANGELES

The popular Ralphi Fagan, Tito Puente and Orchestra Harlow will be at the world famous Hollywood Palladium Saturday, Aug. 17.

Appearing the following week will be El Gran Combo and on Sept. 1, Mexico's top selling group, Acapulco Tropical, Los Moonlights and Los Freddie's.

Our sincere sympathies to Maria Victoria for the recent loss of her husband, TV's MC, Ruben Zepeda Novelo.

Chayito Valdes' second album on Cronos coming out soon. She will be touring the West Coast. Coming to the Million Dollar Theater is Norma Herrera and promising singing star Rosenda Bernal. Joe Cayre, Caytronics President, and Armando Del Llano and Raul Bejarano, Mexico's CBS top executives, were here for Columbia's convention.

Victor Manuel, from Oxnard, is now cooperating with J. Rafael Meono at radio KALI. Paco Calderon left channel 22 news program. Pope Rolon doing a great job as P.D. at KWKW. Rolon will be presented a special award at Los Globos Restaurant Aug. 21.

Lee Schapiro, Arcano Records, left for Mexico City to attend RCA's International Convention being held at the Fiesta Palace Hotel. Yolanda Del Rio's hot single "Hoy Te Toca Dormir En El Suelo" will be included on her next release. Arcano is also rushing Maria De Lourdes' album release containing her hit "Cruz Del Olvido."

Not only on the West Coast but all over the states record companies that have "salsa" music included in their catalogs are experiencing a climb in sales due to the popularity of this music obtained via good promotions, especially Mericana, Fania and Coco Records and of course their talented artists.

Los Muecas and Los Tukas were a big success at the Biltmore Hotel. They filled the two dancing halls up to and over capacity. They will be touring the States for two months.

MIAMI

Cilia Cruz, following her appearance here, went on to Puerto Rico for a promotion tour. ... Julio Iglesias (Alhambra) has a new single out "Por El Amor De Una Mujer" b/w "Aun Queda La Esperanza."

Manny Roman Dies on Coast

LOS ANGELES—The death of popular Latin singer Manny Roman was reported here last week. He had recorded with Tito Puente, Ray Barretto, Noro Morales, Charlie Palmieri, Pete Terrace and Ray Terrace and their orchestras.

Roman's warm, romantic singing style was similar to the late Tito Rodriguez' manner.

Gunshots Kill Organist Brady

LOS ANGELES—Police are seeking the murderer of Owen Brady, 51-year-old nationally noted organist who appeared as soloist in the Hollywood Bowl two weeks ago. Brady's body was found in a burning car Saturday (10). He had been shot, police said, "several times."

Brady had recorded for RCA with the Robert Shaw Chorale and was featured with the Roger Wagner Chorale as well. He was coordinator of the Los Angeles Bureau of Music and organist-choirmaster at All Saints Episcopal Church, Beverly Hills, at the time of his death. He leaves four children.

Latin Scene

... Palito Ortega has a new LP out on International. ... Ismael Miranda (Fania) new LP due out this week. ... Los Angeles Negros (International) have a hit with "Yo Lo Comprendo."

Soul stations in New York and Miami are programming the new Fania All Stars LP "Latin-Soul-Rock." ... Felito Felix (Gema) has a new single "El Cartero." ... Luisa Maria Guell (Gema) opens soon at Centro Espanol in time to promote her new release "Fere." ... Los Graduados (Zeida) have a new LP "El Signo Gozon."

Los Aragon have a new LP on Musart "Candela Musical." On the same label Chickie y Sus Comandos have a new LP "Los Gigantes De Tropico." ... On Musart Norteno

Los Pajaros have "Que la Dejen Ir al Baile Sola."

On Audio Latino, Paulo Sergio has a hit locally with "Hize," as do Pedro Miguel y Sus Maracaibos with their "El Paralitico" and Larry Moreno is reported on the hit parade of several west coast stations. All three artists have new LPs due out this week. ... Jose Antonio (OroSound) has a new single "Quien Eres Tu," an original song by Nelson Ned for Antonio.

ART "ARTURO" KAPPER

Curbelo Unshutters

LOS ANGELES—Jose Curbelo of Alpha Artists has formed Florida Management and has opened an office here. He concentrates on popular Latin performers.

Billboard SPECIAL SURVEY for Week Ending 8/24/74

Billboard Special Survey Hot Latin LPs

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IN NEW YORK

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOE BATAAN "Salsoul," Mericana XMS 124	9	PELLIN RODRIQUEZ "Quemame Los Ojos," Borinquen ADG-1254
2	LARRY HARLOW "Salsa," Fania SLP 00460	10	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
3	TIPCA 73, "#2," Inca SLP-1038	11	RAY BARRETTO "Indestructible," Fania 456
4	ISMAEL RIVERA "Traigo De Todo," Tico 1319	12	BOBBY VALENTINE "Rey Del Banjo," Fania 457
5	LOS JIMAGUES "Iguaitos Y Con Sabor," Mericana XMS 121	13	WILLIE COLON "Lo Mato," Fania SLP00444
6	JUSTO BETANCOURT "Sigo Bravo," Fania 452	14	MOCEDADES "Eres Tu," Tara 53000
7	CORTIJO "His Time Machine," Coco CLP-108	15	VITIN AVILES "Canta El Amor," Alegra LP-7009
8	DANNY RIVERA "En Concierto," Velvet LPV-1477		

IN LOS ANGELES

1	VINCENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	JUAN TORRES "Vol. XX," Musart 1635
2	ROSENDA BERNAL "La Silla Vacia," LIS 5006	10	ALBERTO VAZQUEZ "Unda Lagrima Tuya," GAS 4121
3	LOS FREDDIES "Llegara Tu Final," ECO 25242	11	EL CHICANO "El Chicano Cinco," MCA 401
4	CONJ. ACAPULCO TROPICAL "El Mujeriego," Carino 5127	12	ESTELA NUNEZ "Lagrimas Y Lluvia," Arcano 3264
5	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	13	LARRY HARLOW "Salsa," Fania SLP 00460
6	LOS ANGELES NEGROS "Dejenme Si Estoy Llorando," U.A. Lat. 135	14	LITTLE JOE & LA FAMILIA "Nosotros," Buenasuerta 1047
7	JOE BATAAN "Salsoul," Mericana 124	15	LOS DIABLOS "Vol. IV," Musimex 5050
8	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235		

PRONTO



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Soul Sauce

Reflecting On Recent Convention

By LEROY ROBINSON

LOS ANGELES—Now that the 19th chapter of the NATRA convention has come and gone, we're hoping there won't be a complete fade to black until it's convention time again.

It would be criminal if all the good vibes felt during the convention were turned on and off faster than the fans that turn on and off the music that's played by the majority of NATRA's membership.

The theme: "The Recognition Of A Heritage: Radio, Records, Rhythm & Reality," at first a questionable one in this writer's mind, was a necessary one. For in any attempt to go ahead, one must look back to see where one came from and what mistakes have been made along the way.

Admittedly, by most NATRA members, they have made their share of mistakes. They've also had their share of detractors, both black and white. But they do know, as Cecil Hale, NATRA's president, points out, that "As far as unwarranted attacks on NATRA by the powers that be, I only want to say this. We intend to defend the integrity of our collective unit. We will deal with specifics when our detractors offer some details."

Past years, the "details" of what NATRA did not do were evident. This year, one would truly have to be picayunish not to realize that there has been a "tightening up of our organization," and the original premise of bringing together "those scattered resonating voices into one collective voice..." is just about accomplished.

Perhaps the greatest accomplishment was in the overall and profound maintaining of the theme. For instance, in realizing why NATRA was founded in the first place, "from an association of 'Rhythm and Blues and Gospel' oriented 'disk-jockeys of America' to

(Continued on page 35)

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	10	FEEL LIKE MAKING LOVE —Roberta Flack (E. McDaniels, Atlantic 3025 (Skyforest, BMI))	33	23	13	HOW DO YOU FEEL THE MORNING AFTER —Millie Jackson (R. Gerald, L. Lynch, Spring 147 (Polydor) (Gaucho/Belinda, BMI))	68	76	5	EASY EVIL —Sylvia (A. O'Day, Vibration 530 (All Platinum) (E.H. Morris/Zapata, ASCAP))
2	2	8	HANG ON IN THERE BABY —Johnny Bristol (J. Bristol, MGM 12010 (Bushka, ASCAP))	34	24	15	ON AND ON —Gladys Knight & The Pips (C. Mayfield, Buddah 423 (Curton, BMI))	69	77	4	LIFE IN THE COUNTRY —Ebony's (T. Life, P. Terry, T. Conway, Philadelphia International 3548 (Columbia) (Mighty Three, BMI))
3	5	13	TELL ME SOMETHING —Rufus (S. Wonder, ABC 11427 (Stein & Van Stock/Black Bull, ASCAP))	35	26	9	DANCE MASTER —Willie Henderson (W. Henderson, Q. Joseph, Playboy 50057 (La Cindy/Eight Nine, BMI))	70	68	8	TAKE YOUR PLEASURE WHERE YOU FIND IT —Wilson Pickett (P. Butterfield, B. Charles, RCA 0309 (Street People Songs, ASCAP))
4	6	7	CITY IN THE SKY —Staple Singers (C. Chalmers, S. Chalmers, D. Hodes, (Rhomers Music/New York Times, BMI) Stax 0215 (Columbia))	36	32	9	FUNKY MUSIC SHO' NUFF TURNS ME ON —Yvonne Fair (N. Whitfield, B. Strong, Motown 1306 (Stone Agate, BMI))	71	80	4	SOUL STREET —Eddie Floyd (E. Floyd, Stax 0216 (Columbia) (East/Memphis, BMI))
5	3	10	KUNG FU —Curtis Mayfield (C. Mayfield, Curton 1999 (Buddah) (Camad, BMI))	37	41	8	I FEEL LIKE DYNAMITE —King Floyd (E. Walker, A. Savoy, L. Hamilton, Chimneyville 10202 (T.K.) (Malaco/Roffignac, BMI))	72	81	4	TITLE THEME —Isaac Hayes (I. Hayes, Enterprise 9104 (Columbia) (Incense, BMI))
6	8	8	KALIMBA STORY —Earth, Wind & Fire (M. White, V. White, Columbia 4-46070 (Sagfire, BMI))	38	45	6	DON'T CHANGE HORSES (In The Middle Of A Stream) —Tower Of Power (L. Williams, J. Watson, Warner Bros 7828 (Lee-Lon, BMI))	73	84	3	HELL OF A FIX —Marion Jarvis (N. Ford, H. Harris, Roxbury 2000 (Chelsea) (Murdean, BMI))
7	4	12	MY THANG —James Brown (J. Brown, Polydor 14244 (Dynatone/Belinda, BMI))	39	55	4	AIN'T NO LOVE IN THE HEART OF THE CITY —Bobby Blue Bland (M. Price, D. Walsh, Dunhill 15003 (American Broadcasting, ASCAP))	74	-	1	PEACE—O'Jays (B. Bradford, B. Craig, H.B. Burnum, Astroscope 112 (All Platinum) (Hidle, ASCAP))
8	15	6	THEN CAME YOU —Dionne Warwick And Spinners (S. Marshall, P. Pugh, Atlantic 3029 (Mighty Three, BMI))	40	46	9	ON THE VERGE OF GETTING ON —Funkadelics (G. Clinton, Westbound 224 (Chess/Janus) (Bridgeport, BMI))	75	-	1	YOU GOT TO BE THE ONE —Chi-Lites (E. Record, M. Arrington, Brunswick 55514 (Julio-Brian, BMI))
9	17	7	NOTHING FROM NOTHING —Billy Preston (B. Preston, B. Fisher, AAM 1544 (Almo/Preston, ASCAP))	41	34	10	SWEET LADY —Momsents (T. Keith, S. Robinson, Stang 5054 (All Platinum) (Gambi, BMI))	76	85	3	HOT CARAMEL —Peppers (P. Arpadys, M. Camison, Event 215 (Polydor) (New York Times, BMI))
10	27	5	CAN'T GET ENOUGH OF YOUR LOVE, BABE —Barry White (B. White, 20th Century 2120 (Sa-Vette/January, BMI))	42	52	5	IN THE BOTTLE —Brother To Brother (S. Heron, Turbo 039 (All Platinum) (Brouhaha, ASCAP))	77	86	4	DO IT, FLUID —Blackbyrds (D. Byrd, Fantasy 729 (Blackbyrd, BMI))
11	16	6	LIVE IT UP PART 1 —Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley, T. Neck 2254 (Columbia) (Boniva, ASCAP))	43	37	10	YOUR LOVE IS PARADISE —Executive Suite (B. Sigler, Felder, Babylon 1113 (Mighty Three/Golden Fleece, BMI))	78	87	4	JUMP BACK —Tom Scott & L.A. Express Featuring Merry Clayton (T. Scott, D. Palmer, Ode 66048 (A&M) (India, ASCAP))
12	7	11	HAPPINESS IS JUST AROUND THE BEND —Main Ingredient (Auger, RCA 0305 (Blackwood, BMI))	44	36	9	BLOW YOUR WHISTLE —Soul Searchers (C. Brown, M. Kidd, Sussex 12012 (Interior, BMI))	79	92	2	DON'T SEND NOBODY ELSE —Ace Spectrum (N. Ashford, V. Simpson, Atlantic 3012 (Nick-O-Val, ASCAP))
13	9	17	ROCK THE BOAT —Hues Corporation (W. Holmes, RCA 0232 (Warner-Tamerlane/High Ground, BMI))	45	62	3	SKIN TIGHT —Ohio Players (J. Williams, C. Satchell, Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI))	80	-	1	PAPA DON'T TAKE NO MESS PART 1 —James Brown (J. Brown, F. Wesley, J. Starks, Polydor 14255 (Dynatone/Belinda/Unichappell, BMI))
14	10	10	TIME FOR LIVIN' —Sly & The Family Stone (S. Stewart, Epic 5-11140 (Columbia) (Stonewall, BMI))	46	53	6	ALL STRUNG OUT ON YOU —Persuaders (L. Butler, Atco 6964 (Utopia, BMI))	81	78	2	THE PLAYER PART 1—First Choice (N. Harris, A. Felder, Philly Groove 200 (Bell) (Silk, Six Strings, BMI))
15	12	13	SECRETARY —Betty Wright (C. Reid, W. Clarke, Alston 4622 (Atlantic) (Sherlyn, BMI))	47	57	6	HAPPINESS IS—New York City (J.P. Jefferson, B. Hanes, C. Simmons, Chelsea 3000 (Mighty Three, BMI))	82	97	2	CAREFUL MAN —John Edwards (J. Lewis, GRC 043 (Act One, BMI))
16	19	8	UP FOR THE DOWN STROKE —Parliaments (G. Clinton, W. Collins, C. Haskens, B. Worrell, Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI))	48	58	5	DOOR TO YOUR HEART —Dramatics (T. Hester, Cadet 5704 (Chess/Janus) (Groovesville, BMI))	83	88	2	BETCHA IF YOU CHECK IT OUT —Quadrophonics (S. Sanders, J. Porter, Warner Bros. 7826 (Interior, BMI))
17	25	7	DO IT BABY —Miracles (F. Perren, C. Varian, Tamla 54248 (Motown))	49	43	10	MAIN LINE —Ashford & Simpson (N. Ashford, V. Simpson, Nickolas, Warner Bros. 7811 (Nick O'Val, ASCAP))	84	83	3	OUT ON THE STREET, AGAIN —Etta James (G. Mekler, T. Lawrence, Chess 2153 (Chess/Janus) (Cashew/Andromeda/T. Ira, BMI))
18	30	5	LET'S PUT IT ALL TOGETHER —Stylists (Hugo & Luigi-George, D. Weiss, Avco 4640 (Avco Embassy, ASCAP))	50	42	7	LOVE IS THE MESSAGE—MFSB (K. Gamble, L. Huff, Philadelphia International 7-3547 (Columbia) (Mighty Three, BMI))	85	89	3	THE SOUL OF A WOMAN —Margo Thunder (D. Lambert, B. Potter, Capitol 7001 (ABC/Dunhill/One Of A Kind, BMI))
19	14	11	RAINDROPS —Barbara Acklin (S. Flowers, B. Acklin, Capitol 3892 (Angelshel/Eight Nine, BMI))	51	61	5	SUMMERTIME IN THE CITY—Manhattans (W. Blue Lovett, Columbia 4-46081 (Blackwood/Nattahnam, BMI))	86	91	3	ROCK ME AGAIN & AGAIN & AGAIN & AGAIN & AGAIN —Lyn Collins (J. Brown, L. Austin, People 641 (Polydor) (Dynatone/Belinda, BMI))
20	11	17	ROCK YOUR BABY —George McCrae (H.W. Casey, R. Finch, T.K. 1004 (Sherlyn, BMI))	52	54	7	TAKE THE TIME TO TELL HER —Jerry Butler (M. Yancy, J. Butler, Mercury 73495 (Phonogram) (Butler, ASCAP))	87	93	3	EBONY PRINCESS —Jimmy Briscoe & Little Beavers (L. Rush, P. Kyser, Pi Kappa 600 (Wanderick, BMI))
21	28	5	MIDNIGHT FLOWER —Four Tops (M. Jackson, R. Dozier, Dunhill 15005 (Bullet Proof, BMI))	53	49	10	BETWEEN HER GOODBYE AND MY HELLO —Gladys Knight & The Pips (J. Weatherly, Soul 3511 (Motown) (Keca, ASCAP))	88	94	2	BOOGIE AIN'T NUTTIN' (But Gettin' Down) —Rufus Thomas (B. Thomas, Stax 0219 (Columbia) (Rufon, ASCAP))
22	13	12	YOU'RE WELCOME, STOP ON BY —Bobby Womack (B. Womack, T. Thomas, United Artists 439 (Unart/Bobby Womack, BMI))	54	60	5	I'M A FOOL FOR YOU —Undisputed Truth (N. Whitfield, Gordy 7139 (Motown) (Stone Diamond, BMI))	89	90	5	SEEMS LIKE THE LOVE WE HAVE IS DEAD AND GONE —Skip Mahoney & The Casuals (J. Purdy, S. Mahoney, D.C. Int'l 5007 (Dimbit, BMI))
23	20	10	BEST TIME OF MY LIFE —Joe Simon (K. Sterling, J. Simon, A. Teek, Spring 149 (Polydor) (Gaucho/Belinda, BMI))	55	65	4	DO IT ('Til You're Satisfied) —B.T. Express (Nichols, Scepter 12395 (Triple O/Jeff Mar/Bil Lee, BMI))	90	95	2	PARTY DOWN —Little Beaver (W. Hale, Cat 1993 (TK) (Sherlyn, BMI))
24	18	11	GOOD THINGS DON'T LAST FOREVER —Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris, Roulette 7156 (Golden Fleece, BMI))	56	59	7	I NEED IT JUST AS BAD AS YOU —Laura Lee (E. Holland, B. Holland, R. Wylie, Invictus 1264 (Columbia) (Gold Forever, BMI))	91	96	2	SEXY IDA (Part 2) —Be & Tina Turner (T. Turner, United Artists 528 (Hub/Unart, BMI))
25	22	14	MACHINE GUN —Commodores (M. Williams, Motown 1307 (Jobete, ASCAP))	57	71	4	SUGAR LUMP —Leon Haywood (B. Page, 20th Century 2103 (Homecoming/Jim-Edd, BMI))	92	-	1	LOVE IS THE ANSWER —Van McCoy (Hugo & Luigi, G.D. Weiss, Avco Embassy 4639 (Avco Embassy, ASCAP))
26	29	7	DON'T KNOCK MY LOVE —Diana Ross & Marvin Gaye (W. Pickett, B. Shepero, Motown 1296 (Erva, BMI))	58	64	5	HOOKED, HOGTIED AND COLLARED —Paul Kelly (P. Kelly, Warner Bros. 7823 (Tree, BMI))	93	98	2	BOOGIE MAN —Greg Perry (L. Perry, K. Davis, M. Cowart, Casablanca 0019 (Warner Bros.) (Peabody & Co./Ricks, ASCAP))
27	31	8	THAT'S NOT HOW IT GOES —Bloodstone (W. Draffen Jr., London 1055 (The Crystal Jukebox, BMI))	59	67	4	LOVE MAKES IT RIGHT —Soul Children (H. Banks, C. Hampton, Stax 0218 (Columbia) (East/Memphis, BMI))	94	100	2	THE FINGER POINTERS PART 1—Choice Four (V. McCoy, J. Cobb, RCA 0315 (Van McCoy/Warner-Tamerlane, BMI))
28	21	15	FUNKY PARTY —Clarence Reid (C. Reid, Alston 4621 (Atlantic) (Sherlyn, BMI))	60	63	8	I REALLY GOT IT BAD FOR YOU —Persuaders (J. Barry, B. Bloom, A&M 1531 (Broadside, BMI))	95	99	2	YOU LITTLE TRUST MAKER —The Tymes (C.M. Jackson, RCA 10022 (Dramatis/Bacon Fat, BMI))
29	33	7	YOU BRING OUT THE BEST IN ME —Natural Four (L. Hutson, M. Hawkins, Curton 2000 (Buddah) (Silent Giant/Aopa, ASCAP))	61	79	3	DON'T FIGHT THE FEELING —Sound Experience (S. Watson, M. Miles, Soulville 14024 (Bell) (Silk, BMI))	96	-	1	I WASH MY HANDS OF THE WHOLE DAMN DEAL —New Birth (Frey, RCA 10017 (Dunbar/Rutri, BMI))
30	51	3	YOU HAVEN'T DONE NOTHIN' —Stevie Wonder (S. Wonder, Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP))	62	69	9	FEAR NO EVIL —The Mission (O'Reilly, Rast, Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI))	97	-	1	I LIKE TO PARTY —Alpaca Phase III (S. Dees, C. Moon, Atlantic 3038 (Moonsong, BMI))
31	39	6	YOU —Bill Withers (B. Withers, Sussex 518 (Interior, BMI))	63	70	6	LET'S MAKE LOVE AT HOME SOMETIME —Escorts (G. Kerr, R. Walker, Alithia 6066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI))	98	-	1	HARLEM RIVER DRIVE —Bobbi Humphrey (L. Mizell, Blue Note 455 (United Artists) (Alrudy, ASCAP))
32	50	5	TELL HER LOVE HAS FELT THE NEED —Eddie Kendricks (L. Caston, K. Wakefield, Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP))	64	75	3	VIRGIN MAN —Smokey Robinson (W. Robinson, R.E. Jones, Tamla 54250 (Motown) (Tamla, ASCAP))	99	-	1	BE HERE IN THE MORNING —Second Verse (Gross-Holley, Nine Chains 7004 (Mainstream) (Lifestyle, BMI))
				65	72	6	DO I NEED YOU —Ann Peebles (D. Bryant, A. Peebles, D. Carter, G. Arendt, Hi 2271 (London) (Jec, BMI))	100	-	1	WILD NIGHT —Martha Reeves (V. Morrison, MCA 40247 (WB/Caledonia Soul, ASCAP))
				66	74	4	LET YOURSELF GO —Syl Johnson (D. Carter, C. Hodges, A. Turner, Hi 2269 (London) (Jec, BMI))				
				67	73	6	THERE'S FEVER IN THE FUNKHOUSE —General Crook (General Crook, Wand 11276 (Scepter) (Germaine/Our Children, BMI))				

Gladys Knight & The Pips
PERFECTION IN PERFORMANCE, INC.

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Billboard FM Action

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

- 1 JOE COCKER, I CAN STAND A LITTLE RAIN, A&M:** W149-FM, WIOT-FM, WNEW-FM, WMMR-FM, CHUM-FM, KLDF-FM, KBPI-FM, KOMA-FM, WKTK-FM, WORJ-FM, KZAP-FM, WBRO-FM, KFMY-FM, WPRB-FM, WSDM-FM, KLBJ-FM
- 2 RORY GALLAGHER, IRISH TOUR 74, Polydor:** KGB-FM, WOUR-FM, CHUM-FM, WNEW-FM, KOMA-FM, WABX-FM, KFMY-FM, WPRB-FM, WPLR-FM, WSDM-FM
- 3 ENO, HERE COME THE WARM JETS, Island:** WMMR-FM, KZAP-FM, WOUR-FM, KPLR-FM, WABX-FM, KSHE-FM, WBRO-FM, WPRB-FM, WORJ-FM
- 4 DEKE LEONARD, KAMIKAZEE, United Artists:** WMMR-FM, KSHE-FM, WRRN-FM, WOUR-FM, KZAP-FM, WBRO-FM, WPRB-FM, WIOT-FM
- NEIL MERRYWEATHER, SPACE RANGERS, Mercury:** WPLR-FM, WBPI-FM, WBAB-FM, WIOT-FM, KFMY-FM, KSHE-FM, KOMA-FM, WKTK-FM
- 5 LEO KOTTKE, PETER LANG, JOHN FAHEY, Takoma:** WORJ-FM, WRAS-FM, WBRO-FM, KLDF-FM, KCFR-FM, WPRB-FM, CHUM-FM
- STATUS QUO, QUO, A&M:** WNEW-FM, WKTK-FM, WPLR-FM, WIOT-FM, KFMY-FM, CHUM-FM, W149-FM
- 6 EPITAPH, OUTSIDE THE LAW, Billingsgate:** WOUR-FM, WBEU-FM, WRRN-FM, WNEW-FM, KFMY-FM, WRBB-FM
- 7 MIKE AULDRIDGE, BLUES AND BLUEGRASS, Takoma:** WOUR-FM, KZAP-FM, KLDF-FM, WPRB-FM, CHUM-FM
- LITTLE FEAT, FEAT DON'T FAIL ME NOW, Warner Bros.:** WPLR-FM, WABX-FM, WMMR-FM, WKTK-FM, KBPI-FM
- RICHARD BETTS, HIGHWAY CALL, Capricorn:** W149-FM, WMMR-FM, WORJ-FM, KGB-FM, KBPI-FM
- THE WILD MAGNOLIAS, Polydor:** WFMY-FM, KZAP-FM, KBPI-FM, WBRO-FM, WPLR-FM
- OLIVER NELSON, IN LONDON WITH OILY RAGS, Flying Dutchman:** WSDM-FM, WIOT-FM, KAGB-FM, KFMY-FM, KJLH-FM
- 8 LEVIATHAN, Elektra:** W149-FM, WBEU-FM, WZZQ-FM, WPLR-FM
- SPOOKY TOOTH, MIRROR, Island:** WBAB-FM, KSHE-FM, WORJ-FM, KZAP-FM
- THE RIGHTEOUS BROS., GIVE IT TO THE PEOPLE, Capitol:** WSDM-FM, WABX-FM, KLDF-FM, KBPI-FM
- SIEGLESCHWALL, R.L.P., Wooden Nickel:** WIOT-FM, WABX-FM, CHUM-FM, WORJ-FM
- 9 BACHMAN-TURNER OVERDRIVE, NOT FRAGILE, Mercury:** WSDM-FM, WABX-FM, KBPI-FM
- CECILIO AND KAPONO, Columbia:** KZAP-FM, KOMA-FM, KFMY-FM
- COMMODORES, MACHINE GUN, Motown:** KAGB-FM, WRBB-FM, WBRO-FM
- MICHAEL D'ABO, BROKEN RAINBOW, A&M:** KBPI-FM, KFMY-FM, W149-FM
- BRAYN FERRY, ANOTHER TIME, ANOTHER PLACE, (Import) Island:** CHUM-FM, WABX-FM, WBRO-FM
- MARVIN HAMLISH, THE ENTERTAINER, MCA:** KLDF-FM, CHUM-FM, WORJ-FM
- JOBRIATH, CREATURES OF THE STREET, Elektra:** WKTK-FM, WBRO-FM, WIOT-FM
- MOACIR SANTOS, SAUDADE, Blue Note:** KAGB-FM, KCFR-FM, WSDM-FM
- ESTHER PHILLIPS, PERFORMANCE, Kudu:** WWOI-FM, WBRO-FM, KOMA-FM

- MONTY PYTHON, LIVE AT DURY LANE, Famous/Charisma:** WWOI-FM, WPRB-FM, W149-FM
- UNDISPUTED TRUTH, DOWN TO EARTH, Gordy:** KAGB-FM, WRBB-FM, KJLH-FM
- JR. WALKER AND THE ALL STARS, ANTHOLOGY, Motown:** WOUR-FM, WRBB-FM, KFMY-FM
- 10 JOHNNY BRISTOL, HANG ON IN THERE BABY, MGM:** WSDM-FM, KFMY-FM
- COREA, DE JOHNETTE, VITOUS, WATAMABE, ROUND TRIP, Vanguard:** WABX-FM, KZAP-FM
- LARRY CORYELL, SPACES, Vanguard:** CHUM-FM, KCFR-FM
- BILL COSBY, AT LAST BILL COSBY SINGS, Part 2 (Stax):** KAGB-FM, KJLH-FM
- THE FOUR TOPS, ANTHOLOGY, Motown:** KZAP-FM, KFMY-FM
- GOOD RATS, TASTY, Warner Bros.:** WPLR-FM, KBPI-FM
- HEARTSFIELD, WONDER OF IT ALL, Mercury:** WBAB-FM, WZZQ-FM
- BECKY HOBBS, MCA:** WPLR-FM, WOUR-FM
- HEADSTONE, BAD HABITS, ABC:** KFMY-FM, KBPI-FM
- HYDRA, Capricorn:** WPLR-FM, W149-FM
- ICE, Prestige:** KAGB-FM, WRBB-FM
- KAYAK, SEE, SEE THE SUN, Harvest:** W149-FM, WRAS-FM
- MANFRED MANN, BEST OF, Janus:** KLDF-FM, WBRO-FM
- JAE MASON, CROSSROADS, Buddah:** KFMY-FM, KLDF-FM
- OILY RAGS, Signature:** KFMY-FM, WNEW-FM
- STAPLE SINGERS, CITY IN THE SKY, Stax:** KZAP-FM, KOMA-FM
- VOICES OF EAST HARLEM, CAN YOU FEEL IT, Sunshine:** KAGB-FM, WBRO-FM
- 11 KEVIN AYERS, JOHN KALE, ENO, NICO, JUNE 1, 74, Island:** WABX-FM
- BILLY AND TAFFY, ACES, RCA:** KFMY-FM
- BLOOD, SWEAT & TEARS, MIRROR IMAGE, Columbia:** CHUM-FM
- CARAVAN, THIS IS, (Import) 2001 Brain:** W149-FM
- CROWN HEIGHTS AFFAIR, RCA:** KAGB-FM
- JIMMY CLIFF, HOUSE OF EXILE, (Import) EMI:** WOUR-FM
- LOU DONALDSON, SWEET LOU, Blue Note:** KZAP-FM
- DUKE ELLINGTON, DUKE'S BIG FOUR, Pablo:** KJLH-FM
- NORMAN FEELS, WHERE OR WHEN, Just Sunshine:** KJLH-FM
- GIL SCOT HERON, THE REVOLUTION WILL NOT BE TELEVISED, Flying Dutchman:** KJLH-FM
- FREDDIE HUBBARD, HIGH ENERGY, Columbia:** KCFR-FM

- NEIL INNES, HOW SWEET TO BE AN IDIOT, (Import) U.A.:** WOUR-FM
- JOHNNY JENKINS, TON TON MA-COUTE, Capricorn:** W149-FM
- WAYLON JENNINGS, THIS TIME, RCA:** KLBJ-FM
- SAMMY JOHNS, GRC:** KTMS-FM
- MARTIN MULL, IN THE SOUP, Vanguard:** WKTK-FM
- MO MCGUIRE, Wooden Nickel:** WIOT-FM
- JAMES MOODY, SAX MAN AND FLUTE MAN, Paula:** KJLH-FM
- HARRY NIELSEN, THE PUSSYCATS, RCA:** WORJ-FM
- KENNY O'DELL, Capricorn:** W149-FM
- ELEPHANTS MEMORY, RCA:** WIOT-FM
- THE EDUCATION OF SONNY CARSON, SOUNDTRACK, Paramount:** KZAP-FM
- JAN GARBAREK/BOBO STETSON, WITCHI-TAI-TO: WPRB-FM**
- BARKLEY JAMES HARVEST, EVERYBODY IS EVERYBODY ELSE, Polydor:** CHUM-FM
- JOHNNY HAMMOND, HIGHER GROUND, CTI:** CHUM-FM
- GIL SCOTT HERON, WINTER IN AMERICA, Strata-East:** WBRO-FM
- ISAAC REDD HOLT, ISAAC: WSDM-FM**
- RED, WHITE AND BLUE GRASS, PICKIN' UP, GRC:** WMMR-FM
- OSCAR PEYERSON, GREAT CONNECTIONS, MPS:** KJLH-FM
- SNAFU, Capitol:** WPLR-FM
- STEPSON, ABC:** WOUR-FM
- BRINSLEY SCHWARTZ, NEW FAVORITES, (Import) U.A.:** W149-FM
- DIANE STEINBURG, Atlantic:** KJLH-FM
- BOBBY PIERCE, NEW YORK, Muse:** KJLH-FM
- ROGER RUSKIN SPEAR, UNUSUAL: WPRB-FM**
- T. REX, LIGHT OF LOVE, Casablanca:** WABX-FM
- SADAO WATANABE, ROUND TRIP: WPRB-FM**
- JESSIE WINCHESTER, LEARN TO LOVE IT, Bearsville:** WPLR-FM
- GENEVIEVE WAITE, ROMANCE IS ON THE RISE, Paramount:** KZAP-FM
- FLORENCE WARNER, Epic:** CHUM-FM
- JIMMY WEBB, FEET IN THE SUNSHINE, Asylum:** WSDM-FM
- BOB ZENTZ, MIRRORS AND CHANGES, Folk/Legacy:** WWOI-FM
- Z.Z. TOP, RIO GRANDE MUD, London:** WSDM-FM

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			★	☆	☆					
1	1	17				SKIN TIGHT Ohio Players, Mercury SRM1-705 (Phonogram)	31	33	41	SHIP AHOY O'Jays, Philadelphia International KZ 32408 (Columbia)
2	2	8				LIVE IN LONDON O'Jays, Philadelphia International KZ 32953 (Columbia)	32	30	22	MIGHTY LOVE The Spinners, Atlantic SD 7296
★	7	5				MARVIN GAYE LIVE Tamla T6-333S1 (Motown)	33	26	7	ANTHOLOGY Diana Ross & The Supremes, Motown M9-794A3
4	6	11				RAGS TO RUFUS Rufus Featuring Chaka Khan, ABC ABCX-809	★	46	43	IMAGINATION Gladys Knight & The Pips, Buddah BDS 5141
5	3	13				SWEET EXORCIST Curtis Mayfield, Curtom CRS 860 (Buddah)	35	36	9	KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440
6	4	17				CLAUDINE SOUNDTRACK Gladys Knight & The Pips, Buddah BSD 5602 ST	36	42	36	THE PAYBACK James Brown, Polydor PD2-3007
★	12	10				THAT NIGGER'S CRAZY Richard Pryor, Partee PBS-2404 (Stax)	37	31	7	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
8	5	20				OPEN OUR EYES Earth, Wind & Fire, Columbia KC 32712	38	41	20	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
9	10	12				BODY HEAT Quincy Jones, A&M SP 3617	39	37	9	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
10	11	8				LIVE IN EUROPE Billy Paul, Philadelphia International KZ 32952 (Columbia)	★	50	2	GREATEST HITS Santana, Columbia PC 33050
11	13	30				HEAD HUNTERS Herbie Hancock, Columbia KC 32731	★	—	1	ROCK YOUR BABY George McCrae, TK 501
★	25	3				FULLFILLINGNESS' THE FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)	42	43	7	FRICITION Soul Children, Stax STS 5507 (Columbia)
13	15	7				TOBY Chi-Lites, Brunswick BL 754200	43	47	3	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)
14	17	5				DREAMER Bobby Blue Bland, Dunhill DSX 50169	44	45	4	I AM NOT AFRAID Hugh Masakela, Blue Thumb BTS 6015
15	8	26				EUPHRATES RIVER Main Ingredient, RCA APL1-0335	45	40	10	BINGO Whispers, Janus JKS-70061 (Chess/Janus)
16	9	12				LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001	★	—	1	FRIENDS B.B. King, ABC ABCD-825
17	14	29				BLUE MAGIC Atco 7038	47	28	6	THREE THE HARD WAY Impressions, Curtom CRS 8602-ST (Buddah)
18	21	35				LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)	48	52	3	BLUES 'N SOUL Little Milton, Stax STS 5514 (Columbia)
19	19	15				FINALLY GOT MYSELF TOGETHER Impressions, Curtom CRS 8019 (Buddah)	49	48	4	ONE Bob James, CTI 6043
★	32	4				I NEED TIME Bloodstone, London APS 647	★	—	1	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495
★	34	4				BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)	51	38	18	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)
22	24	5				TRUCK TURNER Isaac Hayes, Enterprise EMS 2-7507 (Columbia)	52	53	23	THE DELLS VS. THE DRAMATICS The Delles, The Dramatics, Cadet CA 60027 (Chess/Janus)
23	23	10				THE BLACKBYRDS Fantasy F-9444	53	39	14	SUPER TAYLOR Johnnie Taylor, Stax STS-5509 (Columbia)
24	18	21				BLACKS AND BLUES Bobby Humphrey, Blue Note BN LA 142-G (United Artists)	54	—	1	UP FOR THE DOWN STROKE Parliaments, Casablanca NB 9003 (Warner Bros.)
25	20	10				LIVE AT CAESAR'S PALACE Diana Ross, Motown M6-80151	55	54	11	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
26	29	18				MEETING OF THE MINDS Four Tops, Dunhill DSD-50166	56	56	24	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
27	27	5				I WANNA BE SELFISH Ashford & Simpson, Warner Bros. BS 2789	57	59	2	PAYNE & PLEASURE Freda Payne, Dunhill DSX 50176
★	35	3				STANDING ON THE VERGE OF GETTING IT ON Funkadelic, Westbound WB 1001 (Chess/Janus)	58	—	1	ANTHOLOGY The Four Tops, Motown M9-805A3
29	16	19				SCRATCH The Crusaders, Blue Thumb BTS 6010	59	60	2	MORE, MORE, MORE Latimore, Gladys 6503 (TK)
30	22	21				STREET LADY Donald Byrd, United Artists BW-LA 140-F	60	49	18	ANTHOLOGY Marvin Gaye, Motown M9 791A3

AUGUST 24, 1974, BILLBOARD

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

- ATLANTA, GA.: WRAS-FM, Richard Piombino; 5, 10
- AUSTIN, TEX.: KLBJ-FM, Greg Thomas; 1, 11
- BABYLON, N.Y.: WBAB-FM, Malcom Davis; 4, 8, 10
- BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 6, 8, 9
- BALTIMORE, MD.: WKTK-FM, Joe Buccheri; 1, 4, 5, 7, 9, 11
- BOSTON, MASS.: WRBB-FM, Ken Carter; 6, 9, 10
- CHICAGO, ILL.: WSDM-FM, Burt Burdette; 1, 2, 7, 8, 9, 10, 11
- COMPTON, CAL.: KJLH-FM, Rod McGrew; 7, 9, 10, 11
- DENVER, COL.: KCFR-FM, Bob Stecker; 5, 9, 10, 11
- DENVER, COL.: KBPI-FM, Jean Valdez; 1, 4, 7, 8, 9, 10
- DETROIT, MICH.: WABX-FM, John Petrie; 2, 3, 7, 8, 9, 10, 11
- EUGENE, ORE.: KFMY-FM, Janice Whitaker; 1, 2, 4, 5, 6, 7, 9, 10, 11
- HOUSTON, TEX.: KLDF-FM, Jim Hilly; 1, 5, 7, 8, 9, 10
- INGLEWOOD, CAL.: KAGB-FM, Kai Shields; 7, 9, 10, 11
- JACKSON, MISS.: WZZQ-FM, Curtis Jones; 8, 10
- KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 5, 7, 8, 9, 10, 11

- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 2, 3, 4, 5, 7, 8, 10, 11
- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 2, 5, 6, 10
- NORFOLK, VA.: WWOI-FM, Larry Dinger; 9, 11
- ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 3, 5, 7, 8, 9, 11
- PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 3, 4, 7, 11
- PRINCETON, N.J.: WPRB-FM, Daisann McLane; 1, 2, 3, 4, 5, 7, 9, 11
- PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 3, 4, 5, 7, 9, 10, 11
- SACRAMENTO, CAL.: KZAP-FM, Robert Williams; 1, 3, 4, 7, 8, 9, 10, 11
- SAN DIEGO, CAL.: KGB-FM, Art Schroeder; 2, 7
- SAN JOSE, CAL.: KOMA-FM, Cliff Feldman; 1, 2, 4, 9, 10
- SANTA BARBARA, CAL.: KTMS-FM, Mike Stallings; 11
- ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 3, 4, 8
- SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 2, 3, 4, 6, 7, 9, 10, 11
- TOLEDO, OHIO: WIOT-FM, Dave Lonca; 1, 4, 5, 7, 8, 9, 11
- TORONTO, CANADA: CHUM-FM, Benji Karch; 1, 2, 5, 7, 8, 9, 10, 11
- WARREN, PA.: WRRN-FM, Max Patch; 4, 6

NARDA Doubles In Size?

CHICAGO—In a dual effort expected to double its estimated 3,000-dealer membership, the National Appliance and Radio-TV Dealers Assn. (NARDA) has replaced "TV" in its title with "Electronics," and formed a new division open to all types of consumer product and service retailers.

Both decisions were announced following a recent board meeting in South Bend, Ind., although the second did not have the near-unanimous backing of the name change.

As a spokesman for Jules Steinberg, executive vice president, points out, the new name substituting "electronics" more accurately reflects the diversification of the typical NARDA member into audio components and the new video tape recorders, among other product lines.

NARDA, Inc., becomes the "umbrella" for both divisions, with the new group to be known as the National Assn. of Retail Dealers of America. Steinberg noted that the decision on the new set-up was based on many inquiries from other dealers, particularly in hard goods. However, other board members pointed out that past NARDA campaigns for service firms had met with limited success.

In another announcement of particular interest to traditional NARDA members, a unit protection plan for both cash and credit buyers will be available around Oct. 1. At a nominal cost (about \$17.50 for a \$400 item) dealers will be able to provide 24-month all-risk insurance coverage on any purchase.

Matrix 'Q' Dominates Big Catalogs

LOS ANGELES—It's matrix quadrasonic five to nothing over discrete in the fall-winter catalogs of the mail order giants.

Sears, Wards, Spiegel and Aldens cautiously test opening lines of matrix record/playback consoles plus additional optional quad componentry, while J.C. Penney has one 5-piece component unit only.

Wards offers the largest quad record/tape console array. Its 72-inch-wide Mediterranean oak veneer credenza, housing a 12-speaker 4-channel speaker system, lists at \$584.95. Four other quad 3- or 5-piece consoles in a choice of Mediterranean pecan or Colonial maple list at \$479.95, with a buyer having the option to buy two more matching large speaker enclosures for \$94.95.

Spiegel has a flip-switch stereo that converts to a speaker matrixing process for \$299.95. The pecan-finish, 60-inch-wide console has two self-contained speakers and two matching externals.

Aldens' 4-channel console, listing at \$329.95, is 52-inches wide with two matching Mediterranean distressed-pecan speaker enclosures.

J.C. Penney is the only one of the five offering a free SQ sampler record to the buyer.

(Continued on page 27)



AUDIO AIRLIFT—Construction engineers use a helicopter to position a giant air-conditioning unit in the middle of 12-acre roof of new Panasonic distribution center in the Hackensack, N.J. meadowlands. The \$50 million complex is reported on schedule and Panasonic plans to move its warehouses and sales staff to new location by Sept. 1. Administrative staff will shift from New York's Pan Am building by next January.

DIVISION SHAKE-UP DUE?

Panasonic In Big Car Stereo Push

• Continued from page 1

Consumer Electronic Show (CES), the Automatic Parts & Accessories Assn. (APAA), and the National Automotive Dealers Assn. (NADA).

Stressing that Panasonic manufactures "better quality equipment that offers better sound and performance," Shera says, "We want to qualify as a major force in the car stereo market."

If the car stereo department is to be affected by the new austerity plans, the announcement will come before the company's move to its new \$50 million headquarters in the New Jersey meadowlands, scheduled to begin next month.

However, Shera emphasizes that the move will help improve the department's efficiency, as sales, warehousing and administration will all be housed under one roof.

Shera also denies the allegation that a growing number of the department's distributors are disgruntled over reports that plans are afoot to go to multiple distribution in mass markets. Such a move, if enacted, would make a mockery of the exclusivity Panasonic's distributors now enjoy.

As one key Panasonic distributor points out, "The only reason we are as strong as we are, and the only reason for our being, is exclusivity. If that is taken away from us, we would have to sit down and take a long, hard look at the situation."

Meanwhile, the thrust of the new marketing and merchandising campaign will be geared toward consumer education, an area which Shera confesses the industry has neglected.

The campaign, as well as the new products being prepared for introduction at the upcoming regional meeting, was prepared in conjunction with the firm's distributors and dealers who, until now, had little or no say in the developing of ideas and products created by Panasonic.

Among the new products that will be introduced at the dealer meeting is an AM/FM/FM stereo with discrete 4-channel 8-track player. The unit, an in-dash, high-end system, will be distributed to 500 dealers with a specially developed 4-channel

cartridge prepared by Enoch Light and Project 3 Records.

Other units that will be debuted include two new AM/FM/FM stereo cassette systems designed for in-dash installation. Says Shera: "The car cassette market has grown, and is becoming a more and more viable part of our business."

Panasonic is also accelerating its involvement in the custom car market, one of the fastest growing areas in the car stereo business, and one of encouraging profitability for the firm since the release of its first custom car product two years ago.

Pushing this market for Panasonic will be Clark Jones, new national sales manager, car stereo products, and a man with acknowledged expertise in both the custom car market and multiple distribution.

Jones, who comes to Panasonic from the Craig Corp., estimates that

custom car products already account for 30 percent of car stereo sales. He envisions that in the not too distant future those figures will be about 50 percent custom car, with most of the remainder going to the after-car market.

Jones does not feel that distributors will have too much difficulty in selling Panasonic products to new car dealers. He explains, "Our low returns, low service problems, and our nationwide network of factory and independent authorized servicing facilities, as well as the attractive profit margin, should be enough to convince the new car dealer to order fewer vehicles with OEM equipment."

"In addition, Panasonic's parts division, with its five depots is controlled by a key data computer which speeds up the selection and distribution of parts across the country."

CSNY REJECTED

Tokyo Shapiro Goes For Rock Concerts

By STEPHEN TRAIMAN

CLEVELAND—The seven-store Tokyo Shapiro hifi chain has found co-sponsorship of two "World Series of Rock" shows excellent traffic builders, but passed up the opportunity to participate in a third show to be headlined by Crosby, Stills, Nash & Young, Aug. 31.

The joint venture with Belkin Productions and Radio WMMS-FM helped draw about 40,000 fans to Cleveland Stadium Aug. 4 for Emerson, Lake & Palmer, The James Gang, and Climax Blues Band. This followed the successful initial date June 23 that pulled 35,000 for The Beach Boys, Lynyrd Skynyrd, Joe Walsh & Barnstorm, and R.E.O. Speedwagon.

Newspaper ads and radio spots for the shows were placed by the firm's in-house ad agency, Ad Views. The radio schedule included WMMS-FM, which also ran its own spots, and three other stations on the

chain's regular schedule, piggy-backed onto regular merchandise ads.

Additionally, Tokyo Shapiro passed out ad flyers at both concerts, offering coupons good for free T-shirts (with TS, Belkin and WMMS-FM on the back) exchangeable at the stores. Media consultant Gary Brandt worked with Bloor on the entire program.

Sales of all types of audio equipment were termed "exceptionally good" by TS officials. The first ad flyer also included an alert to winning ticket stub numbers listed at the chain's six stores. The seventh location recently opened in Southgate Shopping Center, and already has benefited from the second show.

No explanation was given for the chain's decision to pass up the CSN&Y bash, expected to be the biggest draw of the three.

Gates Buy Tees Lear Speculation

By RADCLIFFE JOE

NEW YORK—The Gates Rubber Co., parent company of Lear Jet Stereo, has acquired, for an undisclosed sum, the assets of International Radio, one of the nation's largest manufacturers of custom radio kits.

The move by Gates lends credence to continuing industry reports that Lear Jet Stereo is planning a massive push into the increasingly lucrative custom car stereo market.

About a month ago, Lear Jet acquired the services of Ed Lucasey as national sales manager of its custom car division. Lucasey was, until his resignation recently, the guiding light behind the success of Panasonic's car stereo department.

Lear Jet's plunge into the custom car market now puts it in direct competition with such companies as Automatic Radio, Motorola, Panasonic, Craig and Audiovox.

Sources close to Lear Jet disclose that with the acquisition of International Radio, the company's custom car products sales will account for about 40 percent of projected gross sales for fiscal 1974-75.

Morse Bows New High-End Stereo

NEW YORK—Morse Electro Products, elated by dealer reaction to its first high-end 4-channel system previewed at the recent Summer Consumer Electronics Show (CES), will introduce a full line of high-end stereo equipment at the Winter CES next January.

Initial product in the line will include receivers and speaker systems, with the receivers carrying price tags in the \$200 to \$600 range, according to the company's Stephen Sherman.

Still undecided is whether the line will carry the familiar Electrophone brand name, or whether a new name in keeping with the quality of the equipment will be used.

The products will be manufactured at Morse-owned facilities in Hong Kong and California. Production engineering, as well as marketing and merchandising plans, are still in the formative stages.

Morse, which has been angling at the hi-fi market for some time now, has already established a name for itself as a reliable manufacturer of

(Continued on page 26)

Sylvania In Firestone Tie

NEW YORK—Sylvania audio equipment and television products will become available in an estimated 1,500 Firestone tire shops by September, if an agreement in principle between the two companies is consummated.

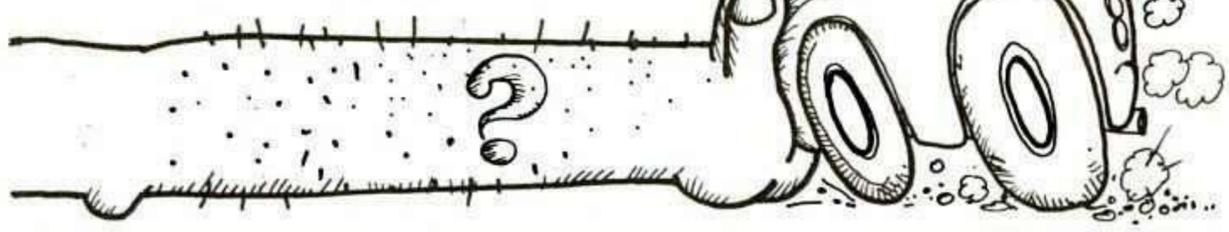
Sources close to Sylvania disclose that the deal developed out of Philco's decision to phase out its audio equipment line which was carried by the Firestone shops. Inking of the agreement is expected almost momentarily, and officials at Sylvania are confident about the deal.

Other lines carried by the Firestone chain include Sharp and Capehart.

KUSISTO VIEWS

Car Quad Growth Hinges On Key Market Factors

By EARL PAIGE



SAN FRANCISCO—Oscar Kusisto, head of Motorola's automotive products division, was in the forefront of the introduction of quadrasonic when, along with RCA, his firm bowed a unit at Billboard's second International Music Industry Conference (IMIC-2) in 1970.

As chairman of the International Tape Assn., Kusisto's interests go far beyond car stereo, and indeed into every phase of recording.

Kusisto stands behind all his long advocacy of discrete quad and believes that ultimately there will be growth in 4-channel car stereo. While at KIOI-FM here, updating himself on the current discrete FM tests, prior to one of his many trips to Japan, Kusisto offered the following comments on quad:

What's holding car quad back? He notes a number of factors. "The lowest-priced quad model we have is \$99.95 at retail and that's plus speakers and installation, and this is considerably more than double the lowest-priced stereo 8 models.

"The unemployment trend, particularly as it affects young people, is another factor. It is young people who are spearheading the car quad consumer demand and unemployment is making this a tough period.

"The software demographics, to get to another problem area, still don't match. There is still a lack of prerecorded quad 8 appealing to young consumers. I think, too, that there is very poor national distribution of prerecorded quad 8. Out of the top 20 in your 'Top LPs & Tape' chart, over 10 percent is available in quad but many stores are not stocking them.

"I think basically that there is still a concern over the perishable nature of software.

"Also a problem is dealer demonstrations. I believe some of them are absolutely sad. There is a lack of knowledge about system differences, matrix vs. discrete. And whether you're talking about or selling either one, how to sell it to the consumer is not being properly taught.

"In this regard, I feel that we, the manufacturers of hardware, have to share in the blame.

"I think also that many retailing people have a poor sensitivity to mu-

sic and quad source listening. The mere fact that a person is in retailing doesn't indicate that he really qualifies on the basis of pure impact in terms of knowledge and sensitivity about quad.

"Matrix vs. discrete has been confusing. That's another part of the problem. Certainly I feel matrix is an improvement on stereo, but discrete is far superior to matrix."

Kusisto believes the availability of ICs, FM quadrasonic broadcasting, and dealer education are three more problem areas.

"Up until really recently the semiconductor industry was flat out in terms of keeping pace with demand. Also, they were looking to major market opportunities and ICs for quad decoders, and demodulators were not a high priority. Now there is more of a norm existing in semiconductor industry and you're going to see more dramatic improvement in deliveries.

"As for FM quadracast, I am absolutely sure we will find the FCC approving a system by 1975.

(Continued on page 26)

N.Y. Hi-Fi Expo In 5th Ave. Move

NEW YORK—The New York Hi Fi Expo, the only permanent exposition of high fidelity equipment in the country, is moving to Fifth Ave., in a maneuver designed to rebuild the dwindling traffic the show had been attracting in its old home on lower Park Ave.

The new exposition site located on 9,000 square feet of space in the old Japan Trade Center, a stone's throw away from the Empire State Building, is a high traffic area. Jerry Joseph, the exposition's president, is forecasting an upsurge of visitors in the region of 300,000 a year.

The new location and its promise of heavy traffic has attracted two new exhibitors—Magnavox and TEAC—bringing to 20 the number of hi fi equipment manufacturers at the show. According to Joseph, several others, including Sylvania, are waiting in the wings for space.

Permanent exhibitors at the show include Rectilinear, Pioneer,

Marantz, Koss, Altec, Jensen, United Audio, Superex, Ess, Hageman and Superscope.

A 4-channel demonstration room, in the works for some time, will be included in this new facility when it opens to the public in early September.

Joseph says the quadrasonic demonstration will be as complete as possible, utilizing six sets of speakers by different manufacturers, as well as offering demonstrations in all available quad modes.

He is also moving the affiliated Society of Audio Consultants (SAC) to the new facility, and will host a dinner show for SAC members to mark the move in October.

SAC's highly successful live and correspondence audio courses for dealers, reps, salesmen and audio buffs also will be conducted from the Fifth Ave. location. Special classrooms are being set up.

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AUGUST 24, 1974, BILLBOARD

Venture and Woolco Expand In Chicago

CHICAGO—Two giant discount chains are expanding in the Chicagoland area, adding further pressure to independent and specialist audio dealers.

Venture Stores, Inc., will open three stores in the Homewood, Calumet City and Mount Prospect suburbs in late October.

Woolco, originally scheduled to open three stores in the suburbs of Villa Park, Des Plaines, and Homewood in October, have changed opening dates to February.

Both chains will contain low-end audio equipment departments and record and tape departments.

RepRap

In an unusual move, the Electronics Representatives Assn. (ERA) placed an ad countering alleged slanted news coverage by Electronic News in that publication, after a week of negotiations, during which Electronic News insisted on toning down the ad written by ERA communications director Paul Mazzacano.

The full page ad appeared in the July 29 issue of Electronic News.

The ERA was concerned about what it termed "the sensational nature of the coverage of a panel discussion that downgraded independent reps," and the alleged "lack of objective coverage," during the Automotive Electronics Conference and Exposition in Detroit in June.

Berberich Associates, Inc., will be repping the Amilon line of cassette tape transports in Ohio, Mich., Ind., and W. Pa. from offices at 4130 Linden Ave., Dayton, O. 45432.

Al Williams will head the new marketing and promotional division of Al Toupin Sales, Inc., 9 Westgate Road, Kenmore, N.Y. 14217. He will be responsible for coordinating special dealer promotions, holding sales meetings and continually encouraging new ideas to promote total marketing success.

Williams has been manager for various musical groups, and handled the store marketing and advertising for a large hifi chain in Western New York.

Al Toupin Sales reps U.S. Pioneer Electronics, Pioneer Electronics of America, Audio Technica U.S. Inc., Fanon/Courier Corporation, and Walco Electronics.

Appointed Florida rep for Irish Magnetic Recording Tape is the Riddle-William Sales and Marketing Co., Sol Zigman, president of Irish, announces. Jack Williams is head of the main office at 2512 W. 27th St., Panama City, Fla.; Mark Riddle heads the branch office at 2340 Pine Lake Dr., Stuart, Fla. 33494.

Veteran California rep Jack Berman has added to his firm's coverage with the appointment of Steve Olden as San Diego rep for the Consumer products division of Jack Berman Co., Inc., 8295 S. La Cienega, Los Angeles 90301. In announcing the move, Dick Grayley, vice president, says Olden's experience includes work for Dow Sound City Div., Milo Electronics. Olden is a graduate of Univ. of Calif., Santa Barbara, where he majored in speech and electronics.

Kingston-Sharkey & Associates, Indianapolis, has been appointed sales rep for Audio-Technica U.S., Inc., for Indiana and Kentucky. Personnel who will handle all A-T product lines, including phonograph cartridges, headphones, microphones and record cleaning accessories, are Bob Kingston, Bill Sharkey, Frank Weeks and Jacques Cook.

APAA IN CHICAGO

540 Exhibitors Sign For Show

CHICAGO—A soft economy has not deterred the Automotive Parts and Accessories Show (APAA) from a stronger showing of exhibitors than last year. Jim Sobczak, sales manager of Hall-Erickson, show managers, notes that 540 manufacturers have already signed for 110,850 square feet for the October 29-31 show at McCormick Place, and he expects to surpass last year's total of 564 exhibitors in 120,150 square feet of space.

Car stereo manufacturers are still very firm in the market, with Pioneer Electronics of America and Far Eastern Research Labs among first-time exhibitors.

The theme of the show, "Get In-

involved," will be carried through in expanded seminars to place emphasis on the show as a "buyer's show."

The day prior to opening will be devoted to seminars confronting problems such as material shortages, the energy crisis, federal legislation, environmental control, consumerism, spiralling prices, and the future of the automotive after-market. Keynote speaker for this special "Industry Day" will be James Haglund, president of K-Mart Enterprises.

Other exhibitors in the car stereo and accessory field are: Aiko Corp., Audiovox Corp., Automatic Radio, Boman Industries, Car Tapes Inc., Casco Products, Casemakers, Inc.,

No Price Jump for Lloyd's Despite Small Profit Rise

NEW YORK—Lloyd's Electronics has promised to hold their price line in spite of an earnings increase of only 5 percent for fiscal 1974.

Addressing stockholders at the company's recent annual shareholder's meeting, William Friedland, financial vice president, said the relatively small increase in earnings was due primarily to the increase in the cost of money which went up at a rate greater than Lloyd's sales and earnings. Friedland said interest costs alone rose to \$2.3 million in fiscal 1974, as compared to \$581,000 in fiscal 1973.

However, despite these factors, Lloyd's strategy is to reflect cost in-

creases by introducing new products to replace those that become only marginally profitable, rather than through a general across-the-board price increase.

As further assurance to its stockholders, Lloyd's pointed out that with the gap in the audio market left by the departure of such companies as RCA and Motorola, the potential has broadened, and the demand will reflect itself in Lloyd's sales.

The company is also studying the feasibility of manufacturing additional electronic products in this country. Some Lloyd's speakers are already being manufactured here as part of an over-all move to reduce import costs.

Kusisto on Car Quad

Continued from page 25

"Dealer education, however, remains a definite need. I think that in addition to this, there are many artists who do not see the impact quad is going to have and who lack an appreciation of quad.

"I might have been a little too optimistic in my early estimates of how fast quad would catch on in that I did not realize how this lack of appreciation by artists would affect quad. There are exceptions. Hugo Montenegro is one."

Kusisto believes that in regard to car quad there is a handicap in the consumer wanting more and more features and therefore driving up the price of 4-channel units. "You will have to work your way into this. The timing right now is poor."

At the same time, Kusisto reiterates the disclosure in Billboard (May 11) that '76 Fords on sale next year will be equipped with 4-channel players.

Kusisto also feels that the sweep toward in-dash car stereo will not contradict the growth of car quad as many believe.

It has been pointed out over and over that car quad with four amplifiers, to just pick on starters, not only adds to the size of units but also the price. Size is a critical factor in in-dash and so is price.

"You will just have to approach in-dash car quad differently," Kusisto says. "One way this is being done right now, of course, is through OEM at the car manufacturer level."

But he believes the answer to better growth in car quad is tied to many factors and certainly not keyed to in-dash alone.

He also says that the situation in world markets vis-a-vis car quad varies, but closely parallels the U.S. situation. "In Europe, we're just getting started in 8-track. I feel quad 8 is going to be hotter than a red wagon over there. I think this because I believe Europeans have a greater appreciation for music."

Kusisto lists the following as the answer to better car quad success:

- An upturn in the economy and this impact on the spearheading young consumer group;

- The CD-4 commitment. "There are new vinyls. DuPont among others is developing vinyl that even at a 4-mil stylus size will

(Continued on page 27)

Tape Duplicator

By ANNE DUSTON

An economically priced (\$950) high speed cassette loader is now available from Professional Cassette Equipment, Santa Monica, Calif. The Model 300 loader features 120 ips loading speed, with the cassette time dialed directly in minutes. Accuracy is -0, +3 feet of tape.

Production of 500 cassettes per eight hours is facilitated by a vacuum splicing block. A take-up switch winds the loop of tape into the cassette after splicing. Dynamic braking and electronic hold-back tension provide gentle tape handling. Accuracy and operation of the loader is controlled by digital integrated circuitry. Cue-tone loading and automatic cutting are available.

An add-on duplicator module from the Mincom Division of 3M Company, allows any number of copies to be made from a master cassette.

The Wollensak 2780 AV is designed to modify the Wollensak 2770 AV cassette duplicator by use of a Cinch-Jones connector mounted on the rear panel of the 2770 AV. One or more 2780 AV modules can be interconnected, for a copier chain.

The 2770 AV duplicates the master cassette on two copy cassettes at a rate of 16 times the original master cassette speed (two C-30 cassettes in less than one minute). Each 2780 AV provides three additional cassette copies at the same rate. Both units can be operated with ease by an inexperienced user.

Cassette Services, Inc., Pennsauken, N.J., has recently entered the cassette duplicating field, specializing in short runs of original lectures, instructional courses, educational programs, and any other original material produced for mass distribution. Cassette Services offers rapid runs on one to 500 pieces, David R. Sykes, national sales manager, says.

Morse Electro

Continued from page 24

popular-priced stereo equipment. The company, through a recent acquisition manufactures under the Philharmonic brand name as well as Electro-Phonic.

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Pioneer Bows 'Aire-Thru,' Quad Headphones

NEW YORK—U.S. Pioneer Electronics has introduced its first 4-channel headphone, along with what it calls an "aire-thru" headphone with excellent wide range tonal quality, power handling and transient response normally associated with sealed ear-cup units.

The 4-channel headphones, model SE-Q404, utilizes four separate 1/4-inch polyester film drivers built, in pairs, into each earcup. A 2-channel 1/4-channel switch permits paralleling pairs of drivers for improved stereo sound reproduction.

The left and right earcups of this unit are individually controlled by independent volume controls to insure proper balance.

According to Pioneer engineers, the ultra-thin drivers used in the SE-Q404, are designed for quality transient response, low distortion and extended uniform response over the entire audio spectrum.

The headband of the new phone is covered in soft, black leather, and is adjustable for increased comfort. List price is \$69.95.

The new "aire-thru" headphones, model SE-L401, use the same size drivers as the SE-Q404, with the same results. The unit weighs 10 ounces, comes with a 9/4 foot cord, and lists for \$39.95.

Also new from Pioneer is a medium-powered stereo receiver, Model SX-535, which produces 20 watts RMS power at less than 0.8 percent of harmonic distortion at any frequency from 40 Hz to 20,000 Hz with 8 ohms load. The unit, with a price tag of \$299.95, also incorporates direct-coupled outputs, and can accommodate two pairs of speakers.

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MAYFAIR's pushbutton operated, mono-cassette, portable tape player/recorder, AC 400, features a built-in condenser mike, automatic level control and shut off control and durable molded cabinet. Retail: \$49.95.



BIGSTON's KD300 cassette recorder features built-in condenser mike, slide volume and tone controls, pause control, three digit tape counter and sells for \$69.95.



ADMIRAL's Genoa KS 1073 stereo console has the capability of conversion to Quadra IV sound with the addition of "counterpoint" speakers. Other features are AM/FM stereo, built-in 8-track player and deluxe BSR changer. Suggested retail price is \$379.95.



WOLLENSAK introduces the 8080 cartridge recorder/player which incorporates 2-channel record and 4-channel playback modes and a Dolby noise reduction circuitry. A tape selector switch permits use of conventional or 3M proprietary ferric oxide high performance tape. Model 8080 is priced at \$344.99.



PIONEER introduces its Dolby, front loading cassette deck. All operations including load and unload are performed in front. The CT-F7171 also features a solid ferrite head and LED (Light Emitting Diode) Peak Indicator. List: \$369.95



AIWA's new AP-2050 belt driven turntable features 4-pole synchro motor, automatic arm return and power-cut systems. The unit is styled to match other Aiwa components and has a smoke plastic dust cover.

Kusisto on Car Quad

• Continued from page 26
offer over 100 plays with good signal-to-noise ratio and without losing quad.

"This improvement is not limited to vinyl but is coming in stylus and

cutting heads and other technological areas. The availability of ICs for all the hardware associated with CD-4 is all part of this improvement that I feel will see capabilities of 300-400 plays coming very soon."

Zenith Ups Audio Prices

CHICAGO—Zenith Radio Corporation is raising prices on selected audio models \$10 to \$20 effective Sept. 1 because of continuing rapid rises in material costs, according to Walter C. Fisher, executive vice-president, sales and marketing.

Five selected audio models in the modular Allegro Series will be increased \$10 to \$20, and the suggested retail prices for seven console stereos and four channel models will increase \$25 to \$30.

"Further price increases may be necessary during the coming year if costs continue to rise," Fisher said.

Zenith introduced a "white look" modular stereo system in its mid-season drop-in line shown to distributors last week.

The Bon Vivant II, with record changer, AM/FM/FM receiver and 8-track player, with blue tinted dust cover and two 3000 Allegro speakers in white with blue grille covers, lists for \$369.95. Accessory speakers are available for those who want to listen to stereo sound through four speakers, or as extension speaker units, for \$79.95 each.

Update From Asia

By HIDEO EGUCHI

TOKYO—Japan's production of blank loaded cassette tape this year is expected to soar to 36 to 37.5 million units, or 20-25 percent over 1973 output, with Fuji (Photo) Film the most conspicuous production-wise among the six major Japanese manufacturers.

Daikoku Denshin Kogyo of Japan has won the South Korean Government's approval to invest \$180,000 in a joint venture with Hayoung Ind. Co. for the annual production of 4.2 million magnetic heads. . . . Cassette recorders and audio amplifiers are among the products to be demonstrated by nine Korean manufacturers/exporters at the '74 Japan Electronics Show (JES), says the Korea Trade Promotion Corp. (KOTRA). In all, 340 manufacturers will participate in the JES, to be held Sept. 18-24 at the site of the Tokyo International Trade Fair, says the Electronic Industries Assn. of Japan (EIAJ). Among major firms not participating in the '74 JES are General, Nippon Columbia, Sansui and Yamaha.

The Sharp Type 2F videotape recorder (VTR), announced July 29, will appear on the market by the end of 1975 at the same price as other EIAJ Type 1 (CP-508) 1/2-inch cartridge color VTR units with which it is compatible, the manufacturer says. The new half-speed development offers twice as much recording/playback time—60 minutes from a 30-minute cartridge. . . . The Japan Video Assn. has announced that the second annual Japan Video Fair (aimed at the home market) will be held Sept. 27-Oct. 2 at Tokyo's main department store.

Big Catalogs

• Continued from page 24

Aldens emphasizes an "instant service" concept, enabling the consumer to call a toll-free 800 number to speak with a qualified company service consultant. They will attempt to aid in servicing a unit not operating properly, or direct the buyer to local or regional service locations.

Chi's Rose Expands Disk, Tape Efforts

CHICAGO—After 20 years, Rose Records is discontinuing sales of consumer electronics in order to expand the more profitable records and tapes.

"Over the last three years, there has been a tremendous growth of the specialist in audio equipment in this market. We will continue to carry the under \$50 portable cassette recorder and some accessories, such as microphones and cords, but the additional footage liberated by closing out electronics will be used to expand our tape section and cut-out albums and tapes," Jim Rose, owner with his dad and uncle says.

Rose sees cutouts, which take up the entire second floor and make up about 30 percent of his inventory, as the only way for independent retailers to survive. New releases are displayed on the first floor. Rose Records is a full line store, with classical, jazz, spoken, foreign, nostalgic, quad and other specialties.

Reel-to-reel prerecorded tapes are a specialty with Rose Records, with the largest selection in the city. "Smaller merchants have an inventory problem, and give up reel-to-

reel in favor of 8-track and cassette. We have the facilities, capital and expertise to market open reel."

Rose has expanded his horizons, with two Sounds Good top pop record stores opened in the city. A wholesale division, M&A Records, just became distributor for Vox and Turnabout budget classics.

Both Rose Record stores, as well as the two Sounds Good stores, are located in the city. "Stores need to be accessible to walk-in traffic. The suburbs don't surpass downtown for this type of sales," Rose comments.

Record delivery problems have cleared up in the last few months, Rose says. He sees a tremendous movement in jazz records through his quarterly mail order catalogue service, but in general, "there has been no forward movement in music in the last two years, except for an occasional Elvis Presley or John Denver."

Rose is planning a sales promotion of classical product in September, built around Lyric Opera and Chicago Symphony productions, augmented by newspaper and radio ads.

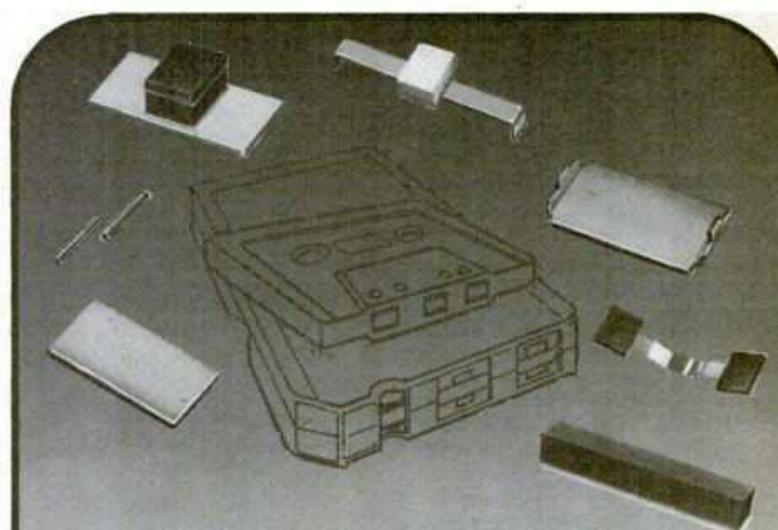
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Radio-TV Programming

A Yank In Australia: Ron Muir Leaps From U.S. Deejay Slots To Fame and Fortune Down Under

EDITORIAL NOTE: This is the second in a two-part feature on RON MUIR, president of the programming consulting firm of Digame Pty. Ltd., Sydney, Australia. The previous installment, also written by Claude Hall, radio-TV editor, discussed a "composite" chart for Australia featuring both singles and LP cuts, audience research, then his background.

SYDNEY, Australia—While working as an air personality at WIFE-AM in Indianapolis in the states. Ron Muir had long talks with program director Steve Brown and general manager Don Burden "and what it boiled down to was that there was no secret to success but hard work... and that's true today, otherwise I guess guys like Bill Drake would have written a book about it."

After a stint on the air at KISN-AM in Portland, owned by the same chain, Muir came home to Australia.

"And probably one of the best promoters in radio is Allan McClelland, general manager of 7EX in Launceston, Tasmania. I went in as his sales manager to program the station."

That's unusual, but until that time most Australian radio stations were sales oriented—not programming oriented. Australian radio had been a "protected" industry... only 118 commercial radio stations and there may have been one loser, but "I don't think any of them were operating at a loss. The only thing those stations understood was money... programming was totally sales oriented and that's why I became sales manager so I could program the station. I wanted to relate program-

ming principles—and achieve programming goals—to sales revenues. And, fortunately, I suppose I've been successful; no stations I've ever touched has dropped in revenues. Now, because of our track record and image, any station that we move into a station will put money for it in the bank.

"What I used was the Burden method at 7EX. There were 25 on the staff and I got rid of 22. You can imagine the impact of that in a small town.

"Today, I don't believe you have to do that sort of thing. It was the impetuosity of youth. I don't move in and fire people right and left now.

"In any case, we turned that station into instant profit."

A while later, "feeling hot," he went to Sydney on a sales trip and dropped by 2SM to pay his respects to Bill Stephenson, who just recently retired as general manager of the station. During the conversation, Muir recalls that Stephenson said: "What you need is a challenge."

At that point, 2SM had only about seven percent of the market. This was about 1968. Muir joined the station as program director and "did pretty good... we came up to No. 1 in two years, which is still about our average with the stations we consult today."

The major problem during those years, he feels now, "was that the industry lacked the 'new breed.' And we had to develop it. Two of the best guys we developed were John Torv, then just a TV voice-over man on a small country TV station, and Trevor Smith, who was programming a small radio station in western Australia. But Smith had studied psychology at a university and he was also a band mole, slang for really being into the music scene."

About this time, radio station 3XY in Melbourne approached Muir and he took a programming contract for the station through 2SM (2SM has since bought considerable stock in the station).

"I've got to point out that my basic programming philosophy has a football aspect: Build a championship team.

"Then you just have to make the team bigger and employ better people."

The station in Melbourne went from seven percent to 22 percent of the market in two years. Currently, Muir's 2SM in Sydney and 3XY in Melbourne are both No. 1 with around 20 percent of the audience in

(Continued on page 33)



COUNTRY FEMALE—Donna Fargo receives the KLAC-AM award as Female Country Music Artist of the year. She won the vote of the listeners. From left: Hal Smith, operations manager of KLAC-AM in Los Angeles, Ms. Fargo and Carson Schreiber, KLAC-AM music director.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Have any of you guys ever wondered where **Chuck Dougherty** is? I stumbled across him the other day, after what seems like years. He's working at WSTU-FM, Stuart, Fla., for **Harvey Glascock**. Dougherty has worked major markets: guess he likes the golfing weather down there. ... The lineup at WWCM-AM-FM, in Terre Haute, Ind., now has program director **John Turner** 5-10 a.m., **Ron Williams** 10 a.m.-3 p.m., **Rich Allen** 3-8 p.m., and **John Kelley** 8-midnight. Totalling both AM-FM, the station ranked No. 1 in the total survey area in the Apr./May ARB. WTHI-AM was No. 1 AM operations and WTHI-FM tied with WWCM-AM for third overall in the market. ... Got a note from **Robert W. Ducibella**, president of Inducement Advertising, Columbia, MD, and an old radio veteran; says: What flips me out is how good WAYE-AM in Baltimore sounds today—a thousand fold better than I had it sounding. In fact, WAYE-AM is the only definitive rock station on this coast. **Frank Adair's** format is so good and so original it will be named after him.

Mike O'Neal reports in from WGH-AM in Norfolk, VA, where he's working swing shifts while hunting a full-time gig; has worked in past at stations such as WAIR-AM in Winston-Salem, N.C., and WKIX-AM in Raleigh. Phone is 1-804-425-7251. ... Lineup at WTUP-AM, rocker in Tupelo, MI, has **Larry Presley** 5-9 a.m., **Kathy Thurmond** 9 a.m.-1 p.m., music director **Ron (Ron Mac) McDonald** 1-5 p.m., **Chuck Conner** early evening, **Johnny Webber** with an all-night soul show, and program director **Jim Mack** on weekends and in swing work.

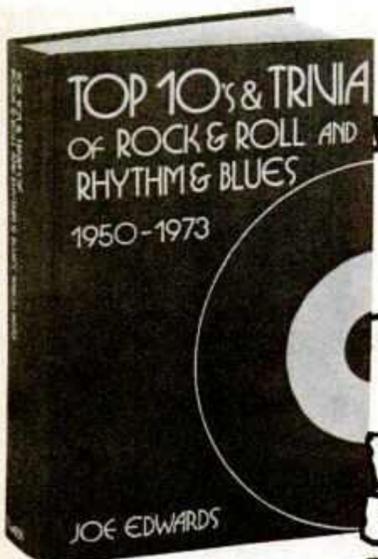
Dave Hull, many years on the Los Angeles radio scene, has been pulling relief at KFI-AM, Los Angeles, for vacationing **Lohman & Barkley**. Another well-known personality filling in for vacationing **Ron McCoy** is **Brad Crandall**, who used to do the talk stint at WNBC-AM in New York. ... **Dick Summer**, air personality with WNBC-AM, New York, has a single of his poetry out on Random House Records. As I recall, this disk is being sent to all radio stations that want it; write him care of Random House Inc., 201 E. 50th St., New York, NY 10022, if you'd like a free copy of the disk.

I can't remember whether I put in the staff of KJZZ-FM, Anchorage, Ala., or not. President **Jay Perry** does the 6-10 a.m. show on the jazz station, news director **Pete Carran** does 10 a.m.-2 p.m., vice president **Michael Tremayne** does 2-6 p.m., with **David Howell** handling 6-midnight and **Bill Hodgson**, **Quincey Cole**, and **Gary Sloan** working weekends. ... **Gary De Maroney**, program director of WWLA-FM, La Crosse, WI, writes that "Upon your advice, I did use Nehi Distributors in Los Angeles for my flashback record service and got excellent service. Now all we need is to get our record service up. It's really a shame that in a metro population of 90,000 you can't get your hands on records even to buy them; rack stocking is just rotten. We had better service in stores in Austin, MN, where the city population was only 30,000. I think something has got to be a mess somewhere. Our lineup has me 6-10 a.m., **Don (Turntable) Jackson** 10 a.m.-4 p.m., me again 4-8 p.m., **Steven Adler** 8 p.m.-2:15 a.m." Adds that after the rock

(Continued on page 33)

AUGUST 24, 1974, BILLBOARD

What are the real names of: BIG BOPPER ★ BOBBY DARIN CHUBBY CHECKER ★ CONWAY TWITTY ★ MUDDY WATERS BO DIDDLEY ★ HOWLIN' WOLF



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- 149. When she was seven, she won first prize on the Ted Mack Amateur Hour. In '58 she joined the Pips. Her name and the names of the Pips?
- 152. A car crash near London in April, 1960 resulted in the death of Eddie Cochran and the amputation of a leg of what famous singer?
- 153. When Diana Ross left the Supremes to go solo, who replaced her?
- 154. Marvin Gaye started his career as a member of what group? Don Covay and Billy Stewart were two other members who made it very big later.
- 155. Chuck Jackson was a member of which famous integrated group in the 50's? Hint: Feebee label.
- 156. Levi Stubbs, Jr. was lead singer for a group that started having hits for Motown in the middle 60's. Name the group.
- 157. Name the two big "pop" music TV shows that debuted in 1964.
- 158. Sam Cooke was a member of what famous gospel group before he went solo?
- 159. Erik Darling sang with the Weavers; in 1956 he organized the Tarriers; and later he became the leader of a group consisting of himself, Lynne Taylor and Gord early in 1963. Name of group? Hint: "Walk Right In"
- 160. Gordon Stoker, Hot Hawkins, Neal Matthews and Ray Walker were the members of what group? Big hint! They backed up Elvis on many RCA Victor recordings.
- 161. The artist who recorded "Hide and Seek" fought 25 heavyweight bouts including 18 wins and 2 draws. His name? Hint: Nala label in 1962.
- 162. James Sheppard was the lead singer of a group with Malt Crump, Robbie Adams, Vernon Walker and Wally Wilker. The group's name? Hint: Mid 50's.
- 163. In what year did Decca release Bill Haley's "Rock Around the Clock"?

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- 104-KINGS OF THE PARTY, Brownsville Station, Big Tree 16001 (Atlantic)
- 105-BOOGIE BANDS AND ONE NIGHT STANDS, Kathy Dalton, Discreet 1210 (Warner Bros.)
- 106-GOOD THINGS DON'T LAST FOREVER, Ecstasy, Passion & Pain, Roulette 7156
- 107-PUT THE MUSIC WHERE YOUR MOUTH IS, Olympic Runners, London 202
- 108-SUGAR LUMP, Leon Haywood, 20th Century 2103
- 109-SUMMER GIRL, Craig Ruhnke, United Artists 506
- 110-DANCING IN THE STREETS, Dovells, Event 216 (Polydor)

Bubbling Under The Top LP's

- 201-BEE GEES, Natural, RSO 4800 (Atlantic)
- 202-HEARTSFIELD, The Wonder Of It All, Mercury SRM-1-1003 (Phonogram)
- 203-FOUR TOPS, Anthology, Motown 809
- 204-UFO, Phenomenon, Chrysalis CHR 1059 (Warner Bros.)
- 205-JIM CAPALDI, Whale Meat Again, Island ILPS 9254
- 206-GOLDEN EARRING, Capitol ST 11315
- 207-ATLANTA RHYTHM SECTION, Third Annual Pipe Dream, Polydor PD 6027
- 208-KEITH JARRETT, Treasure Island, Impulse 9274 (ABC)
- 209-PARLIAMENTS, Up For The Down Stroke, Casablanca NB 9003 (Warner Bros.)
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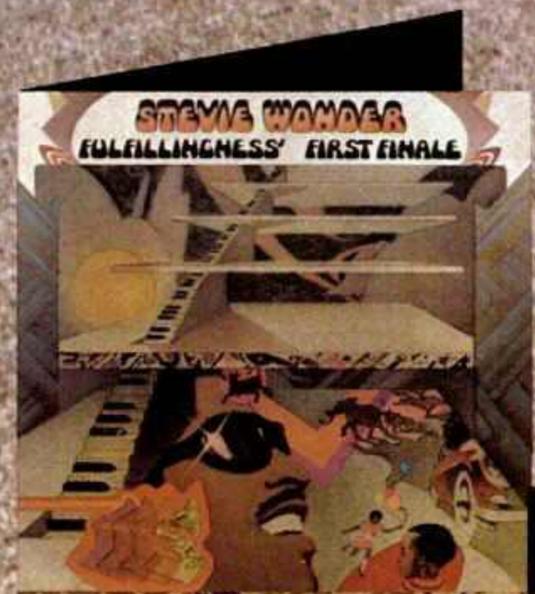
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Yesteryear Hits

FIVE YEARS AGO

August 23, 1969

SINGLES

- 1 HONKY TONK WOMEN
Rolling Stones (London)
- 2 A BOY NAMED SUE
Johnny Cash (Columbia)
- 3 CRYSTAL BLUE PERSUASION
Tommy James & The Shondells (Roulette)
- 4 SWEET CAROLINE (Good Times Never Seemed So Good)
Neil Diamond (Uni)
- 5 IN THE YEAR 2525 (Exordium & Terminus)
Zager & Evans (RCA)
- 6 PUT A LITTLE LOVE IN YOUR HEART
Jackie DeShannon (Imperial)
- 7 GREEN RIVER
Creedence Clearwater Revival (Fantasy)
- 8 POLK SALAD ANNE
Tony Joe White (Monument)
- 9 GET TOGETHER
Youngbloods (RCA)
- 10 LAUGHING
Guess Who (RCA)

FIVE YEARS AGO

August 23, 1969

ALBUMS

- 1 JOHNNY CASH
At San Quentin (Columbia)
- 2 BLOOD, SWEAT & TEARS
(Columbia)
- 3 HAIR/ORIGINAL CAST
(RCA Victor)
- 4 CREAM
Best Of (Atco)
- 5 BLIND FAITH
(Atlantic)
- 6 DOORS
Soft Paradise (Elektra)
- 7 ROMEO & JULIET/SOUNDTRACK
(Capitol)
- 8 TOM JONES
This Is (Parrot)
- 9 CROSBY/STILLS/NASH
(Atlantic)
- 10 IRON BUTTERFLY
In-A-Gadda-Da-Vida (Atco)

TEN YEARS AGO

August 22, 1964

SINGLES

- 1 WHERE DID OUR LOVE GO
Supremes (Motown)
- 2 EVERYBODY LOVES SOMEBODY
Dean Martin (Reprise)
- 3 A HARD DAY'S NIGHT
Beatles (Capitol)
- 4 UNDER THE BOARDWALK
Drifters (Atlantic)
- 5 THE HOUSE OF THE RISING SUN
Animals (MGM)
- 6 C'MON AND SWIM
Bobby Freeman (Autumn)
- 7 BECAUSE
Dave Clark Five (Epic)
- 8 WALK—DON'T RUN '64
Ventures (Dolton)
- 9 WISHIN' AND HOPIN'
Dusty Springfield (Philips)
- 10 HOW DO YOU DO IT
Gerry And The Pacemakers (Laurie)

TEN YEARS AGO

August 22, 1964

ALBUMS

- 1 THE BEATLES—A HARD DAY'S NIGHT/SOUNDTRACK
(United Artists)
- 2 BEATLES
Something New (Capitol)
- 3 STAN GETZ & JOAO GILBERTO
Getz/Gilberto (Verve)
- 4 BEACH BOYS
All Summer Long (Capitol)
- 5 LOUIS ARMSTRONG
Hello, Dolly! (Kapp)
- 6 FUNNY GIRL/ORIGINAL CAST
(Capitol)
- 7 HELLO, DOLLY!/ORIGINAL CAST
(RCA Victor)
- 8 HENRY MANCINI & HIS ORCHESTRA
The Pink Panther (RCA Victor)
- 9 THE DAVE CLARK FIVE RETURN!
(Epic)
- 10 AL HIRT
Cotton Candy (RCA Victor)

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Reflecting on Convention

• Continued from page 22

an important voice that, through the medium of radio, and through music—the playing of records—there was a new opportunity afforded record companies to reach the pulse of the market."

Such seminars at this year's convention on "FM: The New Wave Of Black Radio" and "The Future Of AM Radio: Is There A Place For You?" and "Which Black Radio Network And Why," are all indicative of how great the pulse of the black market is. And how it has been the black communicator (i.e. deejay, news reporter, record producer, record company owner) who is responsible.

Without a doubt there has been a new drum beat, a new rhythm. A beat that was characterized, once again, through the convention's seminars. A beat that included the

pounding at the networks by Federal Communications Commissioner Benjamin Hooks that "Black folk cannot continue to be invisible."

And the beat was heard from the black women in a seminar on "The New Role Of Black Women In Media," who unequivocally stated there will be a new role for them, even if they have to find their own beat. They are, however, willing to join in on the present rhythm of their brother NATRans.

Overall, much was accomplished at this year's convention. And if credit is due anyone it is to the membership. For as NATRA's president pointed out: "A new day is here, and we must all learn to dance to its rhythm. Of course, as an old African proverb states, 'He who cannot dance will say the drum is bad.' Sorry 'bout that, but that is the new reality."

This Week's Legal Action King, Associates Sue MCA

LOS ANGELES—Terry King Associates and the Fortunes, Rodney Bainbridge, Andrew Brown, Barry Pritchard, Andrew Semple and George McAllister, are suing MCA Records for breach of contract.

The British manager and group are using as the basis for their suit—claiming they were pacted by MCA May 9, 1974—a request for a contract form signed by Artie Mogull, then the label a&r chief. The complaint, filed in Superior Court here, states that a contract is attached.

The action seeks 75,000 damages, alleging the group restricted many of its activities, such as seeking a label pact in the U.S. and, touring here, because they felt an oral agreement of Dec., 1973, actually put them under contract to MCA.

In his contract request, Mogull requests 1) a graduated album advance, ranging from \$25,000 in the first year through \$40,000 in the final third-year option period; 2) 18 percent of wholesale royalty; 3) \$25,000 on execution of the contract

and \$35,000 on exercise of each option; 4) \$5,000 advance for each single; and 5) MCA required to pay up to \$7,500 toward half the deficit of any U.S./Canadian tour mutually agreed upon.

Third Suit for Rare Earthers

LOS ANGELES—Rare Earth figures in a third lawsuit (Billboard, Aug. 17) filed in federal district court here and in New York, wherein the present recording group, Rare Earth Inc., sues former members Peter Hoorelbeke and Michael Urso to halt them from using the name "Rare Earth."

Rare Earth Inc., a corporation made up of Gilbert Bridges, Ed Guzman, Mark Olson and Ray Monette, claim that Hoorelbeke resigned as president of the firm July 11, 1974. Richard G. Trugman represents the plaintiffs.

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If you're a deejay searching for a radio station, or a radio station searching for a deejay, Billboard is your best buy. No other trade publication is read by so many air personalities and program directors, as well as the sharp programming-oriented general managers. Best of all, general managers report that Radio-TV Job Mart ads can draw five times the results of the next leading radio-TV publication.

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NASHVILLE—Radio stations in North America now program 27,499 hours of country music every day of the year, according to a survey by the Country Music Assn.

The annual radio survey also

shows that 1,116 stations are programming country music on an exclusive basis, which is a 10 percent increase over 1973. Totally, there are now 2,913 stations which programs this form of music full or part time.

(Shortly after this report, WKLC-AM, in St. Albans, W. Va., reported that it has just changed its format to country music.)

More than 6,800 questionnaires were sent to all radio stations in the U.S. and Canada. They brought a 57 percent return.

The figures listed do not include airplay of country crossovers on non-country stations, or country music specials also programmed by such stations.

The entire listing, including additional information, is available free to any member of CMA, simply by writing to Margaret Beeskau, at 1511 Sigler St., Nashville, 37203.

Non-members also may obtain the listing for a \$20 fee.

Wash. Town Awaits Lynn's Homecoming

LYNDEN, Wash. — Loretta Lynn's Oct. 17th appearance here at the Northwest Washington Fair will be a homecoming for the MCA artist.

Fourteen years ago she won her first singing contest in this town, which ultimately won her a recording contract with Zero Records, her first label. At the time, she also won 17 first place ribbons for her preserves and baking goods.

It will be her first return to the town, which is now raising the money to pay for her appearance.



UNITED WAY—Mickey Gilley of Playboy Records signs an exclusive booking contract with United Talent of Nashville. Gilley went to number one with his first Playboy release. Welcoming him are Jimmy Jay, left, general manager of United Talent; Sherwood Cryer, Gilley's personal manager.

Session Retuned But No Problems With Jimmy's Jug

NASHVILLE—Because of a 50-cent Jew's harp, an entire recording session had to be retuned.

Jimmy Riddle, a session musician as well as a part of the Roy Acuff Group, says his inexpensive harp was tuned in b-flat, and there was no way to adjust it. Because of this, all other instruments in a "very expensive session" had to be brought down a half tone to get in tune.

Fortunately, the jug he also played on the session was adjustable.

Owens Expands Pub Firms

HOUSTON—Moon Mullican Music and Full Moon Publishing, established by the late Moon Mullican in 1947, has been expanded into many facets by John E. Owens, nephew of Mullican.

The firm now deals in production, promotion, personal management, and literary and musical publishing.

The companies handle various types of artistry, including I.P. Sweat, an American Cherokee and Choctaw Indian country singer from Nederland, Tex.; Sweet Ladi Grace, a rock gospel singer from Nashville; Bacon Blitz Band, a country rock band from Austin; and Gene Cullinane, of Houston, now working as a studio musician in Nashville.

Owens does his recording in Nashville at Mercury Studio with

Pruett? She's Loved by Tyros

NASHVILLE—Twice in a row now, MCA's Jeanne Pruett has done the unusual in regard to recording.

Her first big hit for the label, "Satin Sheets," was written by an amateur songwriter from Minneapolis, John Volinkaty. The record, according to the label, has sold 800,000 copies. Volinkaty had never written a song before, nor had one recorded since.

Her new recording, "Sweet Baby Jane," was written by another unknown, a copper-miner from Colorado named Ray Willis.

Full House at Memphis Bash

MEMPHIS—Country Memphis Style, Inc., a recently-formed non-profit organization dedicated to the promotion of country music here, held its first free concert at the Overton Park Shell, attracting a full house.

Appearing on the bill were Ace Cannon, Jerry Jaye, Tommy Ruble, Beverly Wilks, Bill Black's Combo, Paulette Tyler, Jack Crocker, We Too, and Johnny Moore.

Mayor Wyeth Chandler presented a proclamation to Jim Queen, president of CMS, Inc., declaring that day Memphis Country Music Day.

The group also has been instrumental in showcasing a local talent each week on a program called "Spotlight On Memphis," on FM-101.

Memberships in CMS, Inc., are being sold for \$15.00 (active), \$10.00 (associate) and \$25.00 (business). Life memberships are sold for 10 times the yearly dues of the category.

Ken Gist Agency Expands With Forest Lake Office

FALLON, Nev.—The Ken Gist Agency, doing business as Kenmark Music Productions, Inc., has opened an office at Forest Lake, Minn., in an expansion move.

The massive booking agency, which deals primarily in country music, set up the northeastern office because of the number of clubs in that geographic area booking country acts.

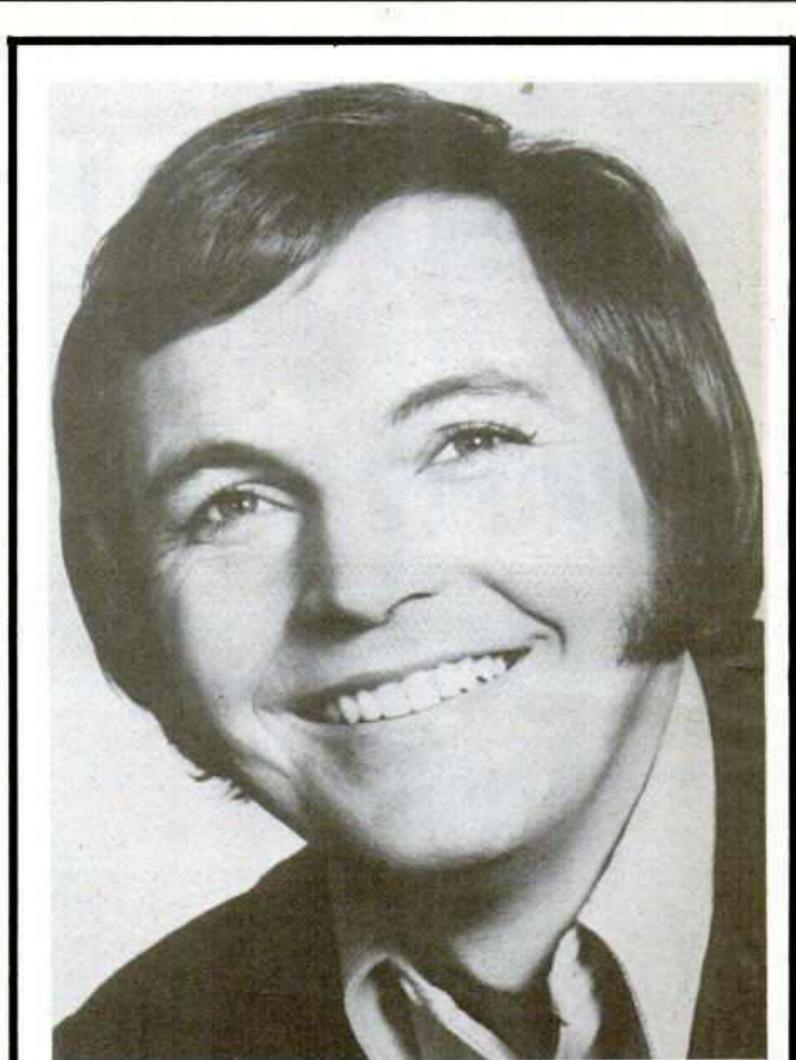
The agency intends to introduce its top groups from the Nevada circuit to play "the better clubs in the east" and, conversely, to take its eastern acts to Nevada. The agency also is heavily involved in booking

the northwestern states and Alaska.

Norm Forest was named to head the new eastern office, and Bob Wright will aid Ken Gist out of the main office here.

The firm also has made an affiliation with Jim Kinner Associates, which will now operate as a subsidiary of Kenmark Music Productions. There are several groups involved in this affiliation. Jim Kinner Assoc. will continue its operations in Reno, with accountability processed through the main office of Kenmark here. Kinner also will have access to book all of the Kenmark groups for their accounts.

Kenmark Music originally was a publishing firm, which did some booking, but now devotes full time to the booking business. It has become one of the biggest such operators, dealing with more than 65 country acts and a few rock acts. The country acts are the "heavy four-and-five piece groups."



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ONE MORE TIME TO NUMBER **1**

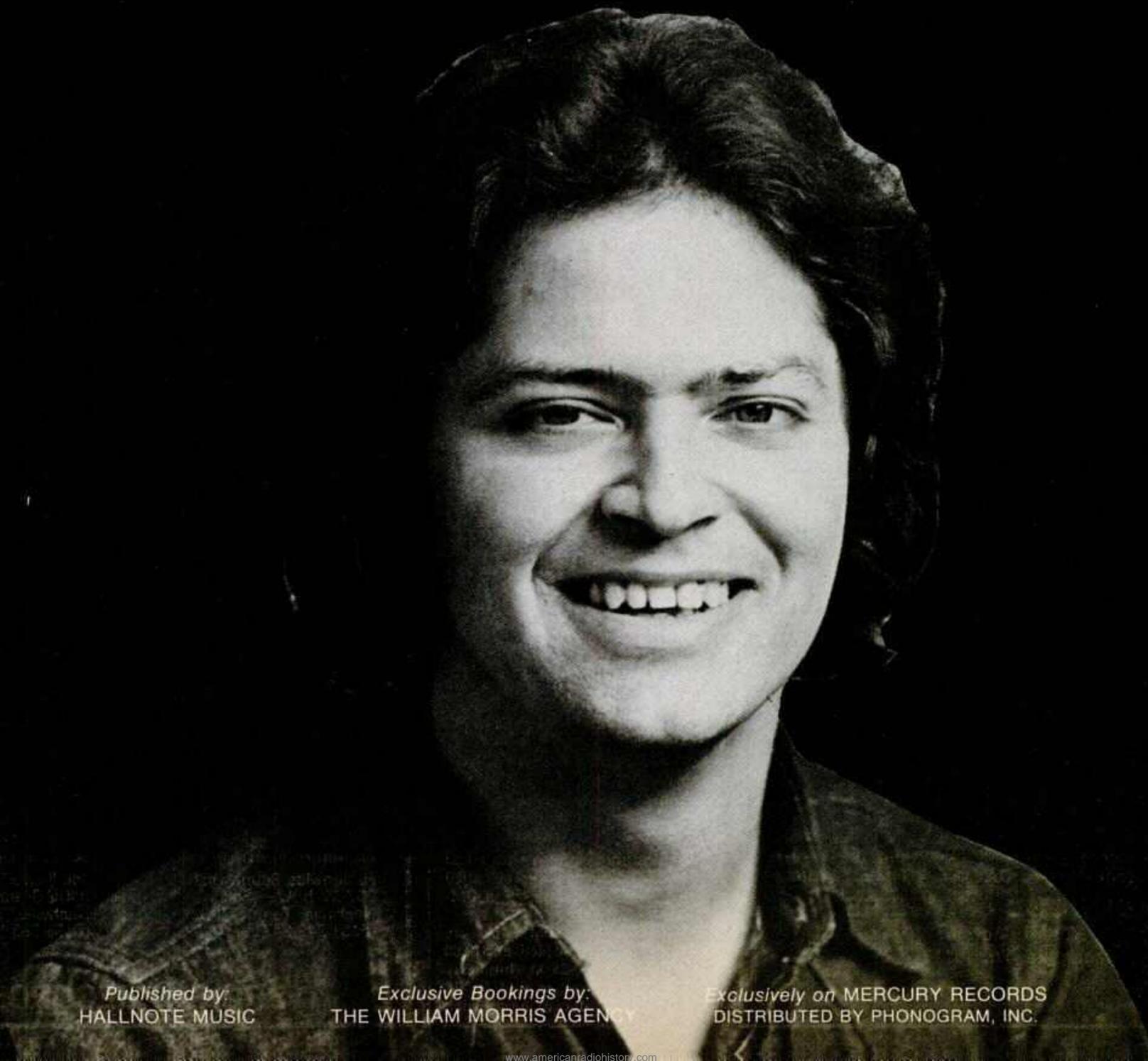
“DANCE WITH ME (JUST ONE MORE TIME)”

Mercury #73493

*The Most Requested Song From The
Current Hit Album “MY THIRD ALBUM”*

SRM-1-699

JOHNNY RODRIGUEZ



Published by
HALLNOTE MUSIC

Exclusive Bookings by
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Billboard Hot Country 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))	
1	2	3	1	2	3			1	2	3	1	2	3			1
1	2	9	★	13	9	★	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI)	35	24	15	★	68	78	3	GOOD OLD FASHIONED COUNTRY LOVE—Susie Thompson & Don Gibson (G. Barber, J. Mundy), Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP)	
2	3	12	★	16	8	★	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI)	★	50	5	★	69	79	2	LIKE FIRST TIME THING—Ray Price (J. Weatherly), Columbia 3-10006 (Keca, ASCAP)	
3	4	10	★	17	11	★	THE WANT-TO'S—Freddie Hart (F. Hart), Capitol 3898 (Blue Book, BMI)	37	25	14	★	70	88	2	AFTER THE FIRE IS GONE—Willie & Tracy Nelson (L.E. White), Atlantic 4028 (Twitty Bird, BMI)	
4	6	7	★	18	13	★	DANCE WITH ME (Just One More Time)—Johnny Rodriguez (J. Rodriguez), Mercury 73493 (Phonogram) (Hallnote, BMI)	38	26	10	★	71	81	6	COME ON IN AND LET ME LOVE YOU—Luis Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)	
5	1	11	★	19	9	★	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI)	★	53	5	★	72	77	6	YOUR PRETTY ROSES CAME TOO LATE—Melba Montgomery (B. Rice, J. Foster), Elektra 45894 (Jack & Bill, ASCAP)	
6	5	13	★	20	12	★	RUB IT IN—Billy "Crash" Craddock (L. Martine Jr.), ABC 12013 (Ahab, BMI)	★	49	7	★	73	83	2	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard), Dot 17518 (Acoustic, BMI)	
7	13	9	★	21	8	★	TALKIN' TO THE WALL—Lynn Anderson (W. McPherson), Columbia 4-46056 (Folio, BMI)	★	41	46	9	★	74	76	6	LEAVE ME ALONE (Ruby Red Dress)—Arlene Harden (L. Laurie), Capitol 3911 (Anne Rachel/Brooklyn, ASCAP)
8	7	12	★	22	11	★	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (Famous) (Martin/Fargo House, ASCAP)	★	42	54	5	★	75	84	3	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond (L. Pockriss, B. Hilliard), MGM 14694 (Shapiro, Bernstein, ASCAP)
9	10	11	★	23	10	★	MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings), MCA 40248 (4-Star/Ace, BMI/Burlin, SESAC)	★	43	34	12	★	76	82	3	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)
10	8	12	★	24	9	★	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher/L. Gatlin), RCA 0280 (Easy Nine/Elvis, BMI/First Generation, BMI)	★	44	35	15	★	77	82	3	I HONESTLY LOVE YOU—Olivia Newton-John (P. Allen, J. Barry), MCA 40260 (Irving/Woolnough/Broadside, BMI)
11	21	8	★	25	16	★	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), Dot 17516 (Famous) (Don Williams, BMI)	★	45	44	13	★	78	82	3	WILDWOOD WEED—Jim Stafford (D. Bowman, J. Stafford), MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)
12	16	8	★	26	17	★	I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP)	★	46	58	3	★	79	85	5	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer), Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
13	15	11	★	27	6	★	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)	★	47	64	4	★	80	86	5	SING FOR THE GOOD TIMES—Jack Greene (R. Fraser), MCA 40263 (Swecor, BMI)
14	27	6	★	28	7	★	PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Milsap (K. Kristofferson), RCA 0313 (Combine, BMI)	★	49	43	13	★	81	87	4	YOU CAN SURE SEE IT FROM HERE—Susan Raye (R. Topp, J. Shaw), Capitol 3927 (Gold Book, ASCAP/Blue Book, BMI)
15	19	9	★	29	9	★	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shafer), Columbia 4-46058 (Acuff-Rose, BMI)	★	50	47	13	★	82	—	1	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carver (I. Levine, L.R. Brown), ABC 12017 (Levine & Brown, BMI)
16	9	12	★	30	13	★	ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP)	★	51	65	5	★	83	94	2	(If You Wanna Hold On) HOLD ON TO YOUR MAN—Diana Trask (D. Trask, T. Ewen), Dot 17520 (Al Gallico, BMI)
17	11	12	★	31	12	★	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI)	★	52	68	4	★	84	89	4	HANGIN' ON TO WHAT I'VE GOT—Frank Myers (R. Milsap), Caprice 1999 (Mega), (Ironside, ASCAP)
18	20	13	★	32	10	★	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)	★	53	56	8	★	85	95	2	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka), United Artists 507 (Spanka, BMI)
19	29	9	★	33	7	★	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI)	★	54	69	4	★	86	—	1	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson), MCA 40282 (Rose Bridge, BMI)
20	22	9	★	34	8	★	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI)	★	55	71	3	★	87	97	2	THAT'S LOVE—Don Adams (D. Adams, G. Adams), Atlantic 4027 (Shetac, BMI)
21	28	6	★	35	6	★	(It's A) MONSTER'S HOLIDAY—Buck Owens (B. Owens), Capitol 3907 (Blue Book, BMI)	★	56	75	4	★	88	91	3	THE WAY I'M NEEDING YOU—Cliff Cochran (H. Cochran, J. Kinsey), Enterprise 9103 (Columbia) (Tree, BMI)
22	33	7	★	36	7	★	BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI)	★	57	51	17	★	89	—	1	BONEY FINGERS—Hoyt Axton (H. Axton, R. Armand), A&M 1607 (Lady Jane/Irving, BMI)
23	18	10	★	37	10	★	TELL TALE SIGNS—Jerry Lee Lewis (A. Zanelis), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI)	★	58	52	10	★	90	—	1	MISSISSIPPI COTTON—Charley Pride (H. Dorman, W. Gann), RCA 10030 (Hall-Clement, BMI)
24	30	7	★	38	13	★	OLD HOME FILLER-UP AND, KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (W. Fries, L.F. Davis), MGM 14738 (American Gramophone, SESAC)	★	59	70	2	★	91	92	2	ODDS & ENDS (Bits & Pieces)—Charlie Walker (H. Howard), Capitol 3922 (Central Songs, BMI)
25	12	13	★	39	5	★	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)	★	60	74	4	★	92	73	7	SUPER KITTEN—Connie Cato (G. Chrysler), Capitol 3908 (Central Songs, BMI)
26	40	5	★	40	5	★	WE LOVED IT AWAY—George Jones & Tammy Wynette (G. Richey, C. Taylor), Epic 5-11151 (Columbia) (Algee, BMI)	★	61	63	8	★	93	—	1	BUT TONIGHT I'M GONNA LOVE YOU—Harrison Jones (Monahan, Connors), GRT 004 (Chess/Janus) (Smile, BMI)
27	31	8	★	41	7	★	KEEP ON LOVIN' ME—Johnny Paycheck (T. Seals, W. Jennings), Epic 5-11142 (Columbia) (Danor, BMI)	★	62	67	8	★	94	96	2	GIVE ME ONE GOOD REASON—Dickey Lee (W. Hollifield), RCA 10014 (Land Of Music, BMI)
28	36	7	★	42	9	★	THE WRONG IN LOVING YOU—Faron Young (B. Odum, T. Dae), Mercury 73500 (Phonogram) (Top Five, BMI)	★	63	55	13	★	95	—	1	ANOTHER GOODBYE SONG—Res Allen Jr. (M. Sharp, L. Butler), Warner Bros. 8000 (Tree, BMI)
29	32	7	★	43	13	★	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Bob Luman (W. Jennings, T. Seals), Epic 5-11138 (Danor, BMI)	★	64	59	9	★	96	98	3	NEVER A NIGHT GOES BY—Sharon Vaughn (J. Foster, B. Rice), Cinnamon 790 (Jack & Bill, BMI)
30	14	13	★	44	17	★	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)	★	65	66	6	★	97	90	3	I'M TURNING YOU LOOSE—Nick Nixon (C. Putnam, S. Throckmorton), Mercury 73467 (Phonogram) (Tree, BMI)
31	17	17	★	45	12	★	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)	★	66	60	10	★	98	—	1	STOP IF YOU LOVE ME—Terry Stafford (R. Burke), Atlantic 4026 (Chappell, ASCAP)
32	23	12	★	46	7	★	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI)	★	67	62	9	★	99	80	6	THROW AWAY THE PAGES—Randy Barlow (F. Kelly), Capitol 3883 (Melade/Frebar, BMI)
33	41	7	★	47	8	★	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), Dot 17512 (Famous) (Bob Moore, ASCAP)	★	68	60	10	★	100	—	1	MONTGOMERY MABEL—Merle Kilgore (B. Emmons, C. Moman), Warner Bros. 7831 (Press, BMI)
34	39	8	★	48	8	★	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)	★	69	62	9	★				

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AUGUST 24, 1974, BILLBOARD

Country

Nashville Scene

By BILL WILLIAMS

Dick Feller has made his first appearance on the "Grand Ole Opry" as a featured performer. But it wasn't his first time on the show. He was there several years ago as a side man for Mel Tillis. ... A big 25th wedding anniversary celebration for George and Anna Morgan brought a great many people, including the five children and two grandchildren. ... Ernie Ashworth has appeared in his first movie, shot in Decatur, Ala., along with Penny DeHaven and Zeke Clements. ... Stu Phillips has formed an entirely new band, but he still calls them the Balladeers. One of the prettiest members is Louise Mandrell, little sister of Barbara, who not only plays bass and fiddle, but sings with Stu. ... When comedian Jerry Lewis made a special appearance on the "Opry" he either forgot he was on the air, or didn't care. His expletives should have been deleted.

Karen Wheeler has a family story to tell. The RCA artist reports that her father, Onie, has cut a new album of his old hits, which will be released on his own label. Her brother, Danny, also has done a session, which will be leased. Her mother, of course, also used to record for Columbia. ... Gordon Terry, now a part of the Johnny Cash show, has done his first cut for Granite Records. ... Connie Smith is making no road appearances this year except in evangelistic crusades. She is cutting an album of Gospel songs for Christmas. ... Charlie Walker and Bud Wendell have been invited to a big One Shot Antelope Hunt in Wyoming, with a group of Western governors. ... The Carol Lee Singers are doing the background singing for the movie "Nashville." ... Alex Harvey has joined the Don Light Talent Agency, and will be changing labels.

Jeanne Pruett, Johnny Paycheck and Ferlin Husky did a show in Grand Rapids, Michigan, for the Fraternal Order of Police, and drew a capacity house of 6,500. Jeanne then flew in to do the "Opry," and went right back out to Pennsylvania for another show. ... Cajun Joe Douglas worked four shows with Mel Tillis, including one at the Astrodome which was before a baseball crowd of some 50,000. ... Cal Smith, who got laryngitis in Phoenix in 118 degree temperature, went right on performing, and promptly lost 25 pounds. ... Mele Kilgore is observing his 20th year in the country music field. ... Members of the Japanese Diet were guests of the "Grand Ole Opry." ... The first GRT release by Bobby Lewis is from his last Ace of Hearts Album. The single is titled: "I See Love."

RCA's Brian Shaw performed for WHIM Radio's 2nd annual Country Music Festival in Warwick, Rhode Island, last week. ... Dolly Parton set for the CMA awards show from Nashville this October. ... Mike Shepard has resigned Warner Brothers and will do independent promotion. ... Rusty Adams broke attendance records at Hurley's Tavern in Chester, Pa. ... Tony George has departed the Chuck Glaser operation. ... Jim Wagner of American Management has announced a series of TV shows for Barbara Mandrell, which include four syndications and the "Wayne Newton Special."

Tom Takayoshi, executive VP of Playboy Records, has signed country artist Eddie Weaver to the label, signalling expansion. His first release was written by Spooner Old-

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
for Week Ending 8/24/74

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* Star Performer—LP's registering proportionate upward progress this week.

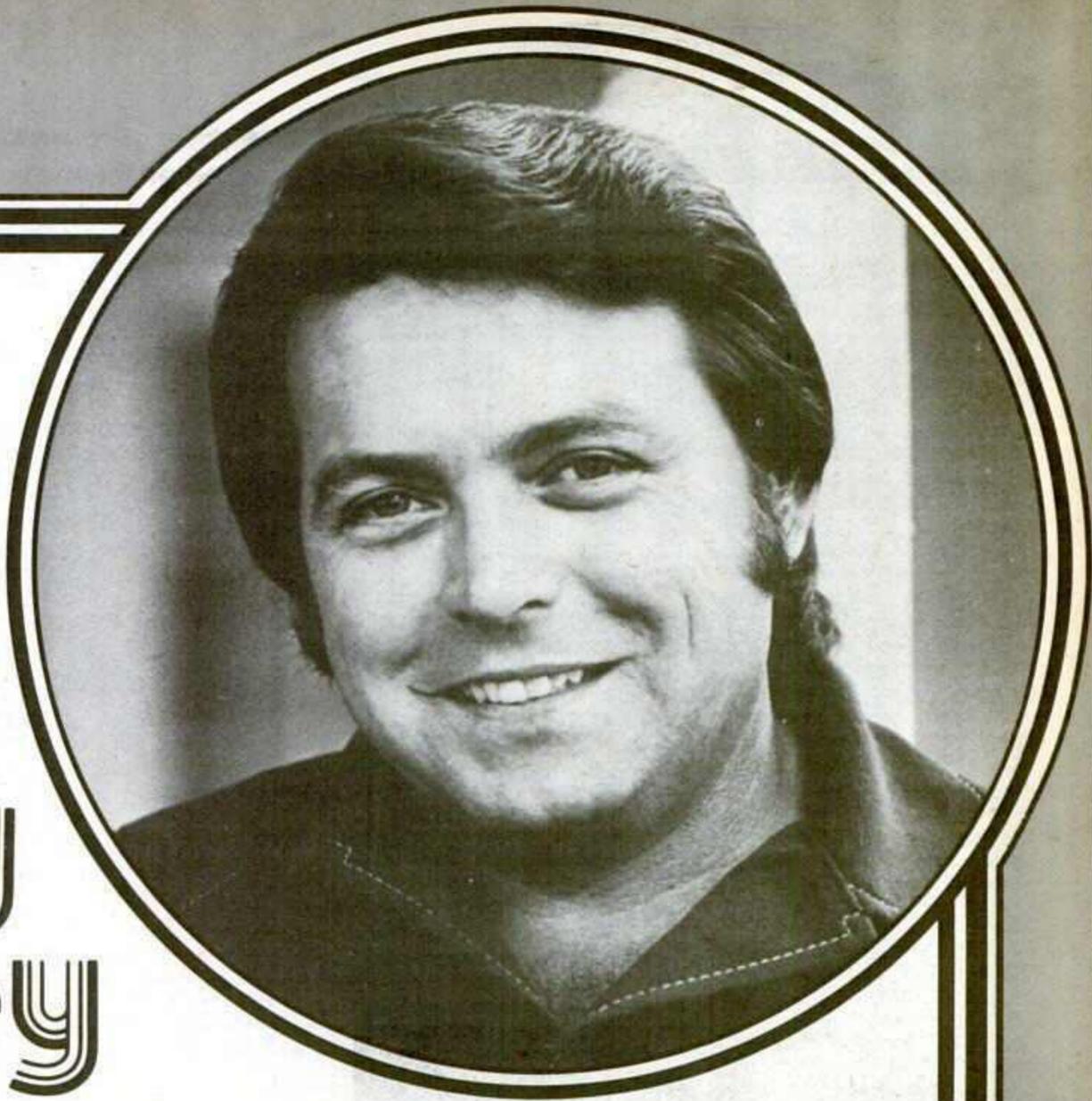
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 4	5	5	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	2	11	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
3	3	7	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★ 9	4	4	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
5	5	24	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
6	8	10	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
7	7	19	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
8	1	70	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
9	6	23	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
10	11	8	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
11	12	8	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
12	13	33	LET ME BE THERE—Olivia Newton-John, MCA 389
13	14	6	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
14	10	9	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
★ 20	22	22	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
★ 16	19	7	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
★ 23	7	7	GOOD N' COUNTRY—Marty Robbins, MCA 421
18	16	8	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
19	22	10	COUNTRY BUMPKIN—Cal Smith, MCA 424
★ 25	3	3	COUNTRY HAM—Jerry Clover, MCA 417
21	15	7	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
22	17	12	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
★ 30	6	6	WHISPERING—Bill Anderson, MCA 416
24	26	4	STOMP THEM GRAPES—Mel Tillis, MGM 4906
25	21	6	JEANNE PRUETT—MCA 388
26	29	6	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1-0572
27	31	10	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
★ 36	3	3	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
29	32	9	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
30	18	10	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
★ 45	17	17	THIS TIME—Waylon Jennings, RCA APL1-0539
32	34	5	SEXY LADY—Freddie Weller, Columbia KC 32958
33	33	3	FIVE FEET AND RISING—Johnny Cash, Columbia KC 32951
★ 44	12	12	PURE LOVE—Ronnie Milsap, RCA APL1-0500
35	40	3	THAT'S YOU AND ME—Hank Snow, RCA APL1-0608
36	37	4	THANK YOU WORLD—Statler Brothers, Mercury 1-707 (Phonogram)
37	39	8	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
★ 38	1	1	HIS SONGS—George Jones, RCA APL1-0612
39	41	6	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
★ 50	2	2	HEY THERE GIRL—David Rogers, Atlantic SD 7306
41	42	9	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
42	46	5	THIS IS BRIAN COLLINS—Dot DOS 26017 (Famous)
43	28	5	GOOD WOMAN'S LOVE—Jerry Reed, RCA APL1-0544
44	48	2	IN CONCERT—Floyd Cramer, RCA APL1-0661
45	49	2	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32960
46	47	5	FRECKLES & POLLIWOG DAYS—Ferlin Husky, ABC ABCX-818
47	35	6	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
48	24	9	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565
49	27	11	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
50	—	1	ROCKIN' 'CROSS THE COUNTRY—Earl Scruggs Revue, Columbia KC 32943

ham and Freddie Weller. ... John Riggs has departed WSM's "Opry Star Spotlight" show after five years. He'll now devote full time to writing and pursuing a recording contract, and possibly independent promotion. ... WCSE-AM in Asheboro, N.C. needs records, with emphasis on the "outlaw" type of country music. ... LeRoy Van Dyke has termi-

nated his contract with MCA and is negotiating with another label. Meanwhile, he has out an album of his own which he will sell at personal appearances and by mail order. ... Darrell McCall and his business manager, Crash Stewart, are moving from Texas back to Nashville. Stewart will still spend half of his time in his San Antonio talent agency office.

**The Artists
& Staff
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LONDON

Itinerary dates have been announced for a Burbank-WEA package tour which is being held early next year. The tour which will cover five countries opens at Manchester on Jan. 16 and 17, and subsequent venues will be the Rainbow in London, Amsterdam, Sweden, Hamburg, Frankfurt and Munich, before finishing in Paris on Feb. 1. Acts for the tour have yet to be completed, but the **Doobie Brothers**, **Tower of Power**, **Graham Central Station**, **Maria Muldaur**, **Jesse Colin Young**, and **Montrose** are expected to appear. Negotiations are also being carried out with **Bob Seger** and **Bonnie Raitt**. The tour, originally scheduled to take place in October but postponed because of the lack of time to make arrangements, is being sponsored and organized through the Warner Brothers head office and WEA's European artists-relations officer **Claude Nobs**.

Transatlantic moved its warehouse to Harlesden this weekend, the first stage in a general expansion. Plans are also under way for the company to introduce its own demo and rehearsal studios as well as its own printing facilities early in 1975. The new warehouse, which constitutes the ground floor of a two-story building, is four times as large as the current warehouse facility. Provision is being made for a sleeving department, which will ease a great number of production problems since by necessity many Transatlantic albums are now being pressed on the Continent. Remaining at head office will be an expanded press and promotions department, marketing and merchandising departments, executive administration, a&r and an expanded art department. Marketing manager **Alan Wade** and regional sales manager **Ray Cooper** will have offices at both premises. Company secretary **Frank Cates** and production manager **Dara Costello** will be based at the new premises.

Charisma Records and the hi-fi company Trio will take part in a joint promotion at the Audio 74 exhibition at Harrogate later this month. Trio is using the exhibition to launch 12 of its latest products, six receivers, a cassette deck, turntable and four speakers, which will be displayed along with the existing Trio range. Charisma Records has arranged for Refugee, one of its newest signings, to give a preview of their

next album. Charisma's director of publicity, **Steve Jukes**, says, "This would seem to be the first time that the people responsible for creating and producing music have really worked together with the people responsible for recreating and reproducing it. I can imagine a future situation whereby Trio and Charisma could work together again, perhaps by using Trio amplification to demonstrate our latest product and vice-versa."

The Government will authorize the establishment of a further six commercial radio stations at Bradford, Ipswich, Portsmouth, Wolverhampton, Belfast and Reading. The stations will be on the air by late 1975, says Home Secretary **Roy Jenkins**. They will augment the existing 13 stations for which contracts have been let, and of which six are already on the air.

Magnet has appointed a 10-strong field promotion staff, all employed on a part-time basis. Head of Marketing **Graham Mabbutt** said that to the best of his knowledge this was the first time a record company had employed part-timers to promote product to discotheques, local radio and dealers. Their responsibilities will include keeping contact with record dealers and ensuring that they have the right promotion material and that they are happy with the

(Continued on page 46)

U.K. WB, Spector In Deal

LONDON—Warner Brothers Records (U.K.) has acquired Phil Spector's new label, following a similar deal in the States which will encompass the release of both old and new product.

The label, which will be called Warner-Spector, will appear under its own logo, and the launch is planned for Sept. 6. Warner-Spector will acquire distribution rights to Spector's own Phyllis label, which has an artist roster headed by the Crystals, Ronettes, Righteous Brothers, Ike and Tina Turner and Darlene Love. Among the first reissues expected are the Crystals' "Da Doo Ron Ron" and the Ronettes' "Be My Baby."

Spector has re-signed Darlene Love and written new material for her, which will be recorded in the next few weeks. Another signing is Jerri Boccico, who is working on sev-

MIDEM Increases Exhibition Area

PARIS—The theater in the Cannes Palais des Festivals where the MIDEM galas have been staged in previous years is being taken over for additional exhibition space for the 9th MIDEM, scheduled for Jan. 18-24 next year.

This means the exhibition area will be increased by about 4,780 square yards. The galas will now be staged in a giant marquee set up on the esplanade near the Palm Beach with seating accommodation for 5,000. There will only be one performance per gala and, for the first time, the public will be able to attend.

EMI \$2.8 Mil Expansion In Brazil, Mexico Slated

LONDON—Expansion projects totalling more than \$2,800,000 have been announced by EMI for its recorded music businesses in Brazil and Mexico, in a bid to maintain its leadership in the two markets.

Approximately \$1,900,000 will be spent in Brazil, where EMI has its long-established record and music publishing subsidiary, Industries Electricas e Musicas Fabrica Odeon SA. New offices and recording studios will be built in Rio de Janeiro and tape duplicating equipment will be installed alongside the company's existing record pressing plant in Sao

Paulo. The new tape duplicating facility will serve the rapidly growing market for prerecorded tapes in Brazil, which has been increasing at a rate of more than 70 percent per annum in recent years.

In Mexico City, where EMI's well-known record subsidiary Discos Capitol de Mexico SA is based, approximately \$1,000,000 is to be spent on new office premises, new recording studios, the installation of new studio recording equipment and the provision of a tape duplicating facility.

EMI's director of international operations, P.A.D. Duffell says: "Both companies already command prominent positions in their respective territory. They record local music, as well as handling international product, and are both serving markets where the demand for prerecorded tapes is surging upwards. It is important, therefore, that the two companies have the most modern equipment and facilities made available to them."

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The label was formed 18 months ago by its president, Murray Schwartz.

Pickwick U.K. Bows In Europe With Line

By BRIAN MULLIGAN

LONDON—Pickwick becomes the latest of the mass-merchandising British companies to move into the European market with the launch on Sept. 1 in France of 50 albums of mainly national product on the Mr. Pickwick label.

Pickwick's entry into France with its own company run from Paris by former Pathe Marconi executive Emmanuel Chamboredon, follows Music for Pleasure's assault on Europe four years ago, and the establishment of operations in Ger-

many and Holland during the past year by the TV-merchandisers, K-Tel and Arcade. MFP's drive into Europe with the simultaneous opening of companies in France, Holland and Belgium, followed by Germany in 1971, was fraught with problems, and subsequently the British budget company has relinquished administrative control of the companies to EMI subsidiaries in the various territories.

With the hindsight of MFP's experience in France where the retail trade boycotted the line and the chain stores were opposed to the discount structure, Pickwick has planned its French operation with particular care.

Two years in the planning, the company, located at 14, Rue de Clichy, Paris 9, will be totally French run, although nominally controlled from Pickwick International's London headquarters.

"The reason we have delayed is that we wanted to be sure of good domestic product and to be lined up with at least one major label before we started," Monty Lewis, managing director of Pickwick International told Billboard. The label to which Mr. Pickwick has secured budget rights is CBS—which is also licensed to Pickwick in the U.K. on the Hallmark label—and independently produced material has been acquired from Francis Dreyfus and Termar. Deals have also been done with Durium, Sonet and Arion, and particularly important, the Erato classical label. Negotiations are continuing with five more companies and two deals, according to Lewis, are close to being clinched. Manufacture will mostly be through CBS, supplemented by other factories.

Pickwick France will be using the same selling techniques as are employed in Britain. Initially there will be six vans covering northern France supplying a racking service with 20 distributors covering the whole of the country.

"Ours sales policy is to sell to everybody," comments Lewis. "Retailers are our prime target, followed by the hypermarkets, supermarkets and department stores. We expect to have a catalogue of 150 albums by next Spring when we will also have a full van racking service covering the country, supported by distributors."

Albums will retail at 14Fr90 and Lewis reported a favorable initial reaction with some of the larger groups allocating space for 1500-2000 LPs in Pickwick-supplied racks. Declining to predict Mr. Pickwick's projected first year volume, Lewis said, "France is a fast growing market and none of the companies already there are doing the job in the same way as us. If we meet our targets then I estimate that the over-all business will be doubled."

He added that it was planned within 12 months to open a second company, probably in Germany, with Scandinavia a likely third base in two years.

DJM Hikes Film Output

LONDON—DJM has strengthened its foothold in the film industry with the company's most ambitious movie project to date—"Three For All," a full-length feature pop musical which is being entirely financed by DJM which is also acting as executive producer.

Last year, the company started diversifying into movies with the acquisition of the distribution company Diverton Films.

The film, which stars DJM artists Adrienne Posta and Graham Bonnet, together with Paul Nicholas, Cheryl Hall, Chris Neal, Lesley North, Bob Lindsay and Showaddywaddy, is being directed by Martin Campbell and produced by Harold Shampan, whose publishing company is administered by DJM, and Tudor Gates.

Gates has also written the script from an original story by Shampan. After a week's filming in Brighton and London, the movie is now being shot on location in Spain for release around Easter.

Nectar Sets A U.S. Tour

FRANKFURT—Bellaphon rock group Nectar, released here through the Bacillus label and produced in Germany, have lined up a 30-day tour through the U.S. followed by a European tour.

Early dates: Nectar will be appearing at Fort Wayne, Indiana, on

Sept. 7. Other dates: Kansas City (11); Chicago (13); St. Louis (14); Detroit (15); Memphis (17); Miami (20); Atlanta (21); Allentown, Pa. (26); Philadelphia (27); New York (28); Cleveland (29).

Phoenix (Oct. 3); Seattle (4); San Francisco (5); Los Angeles (6).

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Concept 376: Agency With Finger On Pulse of the Talent Industry

TORONTO—Booking agencies and specifically, booking agents have always been at the foundation of the music business. Generally, they have an excellent overview of the music scene and can often spot trends and emerging talent quicker than those people in the industry concerned more with the finished "hit" product in record form. The agency with its finger on the pulse of the talent industry in Canada is Concept 376, an operation headed by Tom Wilson, that provides an estimated \$3 million worth of work for Canadian rock musicians each year.

Judgment Vs. Two Pirates

TORONTO—The Canadian Recording Industry Association (CRIA), long concerned with the \$5.5 million lost annually through tape piracy in this country, has obtained two judgments in the Supreme Court of Ontario, on copyright infringement.

Named in the judgments were Emile Klein and the Libra Importing Co. Ltd., operating under the name of Stirling Importers, and Benny Klein and Sam Berkel, who carried on business under multiple names including Radio Import Ltd., S&B Associates, Tradeco Imports, Triangle Importers and Cantrade Ltd.

The judgments prohibit both sets of defendants from producing, reproducing or importing tapes—specifically 8-track tape—for the purpose of sale without first having the express consent in writing by the owner or owners of the copyrights.

Awarded to the plaintiffs was \$3,000 in costs. Plaintiffs included MCA Canada, Track Records Co., Nimbus Nine Production, Capitol Records, Capitol Records (Canada), This Record Co., ABC Records, Stax Records, Tony Hall Enterprises, National Broadcasting Co. Inc., Columbia Records of Canada, Apple Records, Columbia Broadcasting System, Columbia Records Distributors Canada, RCA Corp., RCA Ltd., A&M Records, A&M Records of Canada, Ode Records, MDC Distributors of Canada.

Some 1,400 tapes seized by the Royal Canadian Mounted Police were turned over to the plaintiffs.

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Wilson has always had a rare perspective on the talent booking industry, having worked as a musician himself in the late fifties and sixties. He started out singing in bands that had such emerging new talent as Robbie Robertson, who is now with the Band; Gene McLellan; and Scott Cushnie. In the 60's, Wilson acted as road man for Little Caesar and the Consuls, one of the top Canadian bands of the day and ended up learning to play bass so that he could join the band. At the same time, he held down a day job working in the Columbia Records' warehouse in Toronto. During Wilson's tenure, the band managed to come up with a hit, "Hang On Sloopy."

As an apprenticeship in the booking field, Wilson worked with a number of other agencies from the time he got interested in 1961. There was a brief stay with the Ron Scribner Agency—Scribner is now Wilson's closest competitor with his Music Shoppe International Agency—and then he moved on, working later with people in the business such as Fred White, Jack Manning, Susan Morgan and Terry Wilson, who would later become his partner in his first agency. So popular had Wilson become among Toronto musicians that in the mid-sixties he was elected to the executive board of the Toronto local of the American Federation of Musicians.

By 1969 Wilson had formed his own agency; sold it to a competitor; joined the Alvin Munch Agency, one of the largest in Toronto at the time; bought out the other partners and changed the name to Canadian General Artists; moved the office to 376 Wellington St. in Toronto; changed the name to Concept 376; and established it as Canada's top agency. Wilson, in the end became sole owner of Concept with Don Hunter the manager of the Guess Who and Jim Kale, the Guess Who's former bass player, holding one third of the shares between them.

In 1971, Wilson took a one-year sabbatical from the agency to manage a band called Ocean that had just recorded a Gene McLellan (his old band-mate) song "Put Your Hand In the Hand." The song ultimately became a multi-million seller.

After a year away from the booking business, Wilson returned to the agency business in earnest and soon had established sub-offices in Montreal and Ottawa and the subsequent capability of booking some of his top-rated acts such as the Guess Who, the Stampeders, Crowbar (now-disbanded), April Wine, Ian Thomas and Wednesday among others, across Canada. Steppenwolf, who recently re-formed, is booked exclusively in Canada by Concept as is the Guess Who.

As one of Canada's largest booking concerns, Wilson is outspoken about many of the problems that he feels are hindering the progress of Canadian music. The lack of good management in Canada is one of his major concerns. States Wilson, "You can count the number of good professional managers on the fingers of one hand. There is Don Hunter of Guess Who; Leonard Rambeau with Anne Murray, John Allan Cameron and Bruce Murray; Al Mair with Gordon Lightfoot; and Mel Shaw, who handles the Stampeders. There are one or two others but they are few and far between. It is getting so bad that record companies are even considering setting up of management divisions to sup-

plement their operations. As far as our agency goes, I have decided to cut off all promotion for the acts that we handle aside from keeping 8 x 10s and bios available as booking aids. It might force some managers to get up off their butts and earn their percentages."

Another of Wilson's pet peeves is the inequity of the immigration laws for Canadian artists crossing into the U.S. Wilson explains: "If Canadian artists can get an H-1 visa, they're alright but if they are given an H-2 status they must prove that they are unique and necessary and not going to put any American performers, who could possibly do the same job, out of work. Going through regular channels it can take from five to eight weeks to get clearance. As a matter of course now I hire a lawyer for \$500 to take care of immigration matters. If you are an American coming into Canada you are given what is known as the 'half-hour clearance,' which consists primarily of showing your contract."

Innovation is not a forgotten trait at Concept. A few years ago, Wilson issued the first promotional record album, put together by the agency and containing a sampling of some of the material of the bands booked by the company. There have been two albums released so far, a third is planned for the fall.

Wilson is eying the U.S. as a possible area of expansion but he realizes that it must be done slowly and with a firm financial footing—enough to establish offices in both Los Angeles and New York.

Naja—Label With Convictions

By MARTIN MELHUIH

TORONTO—One of the most exciting aspects of the Canadian music industry is the development of a number of independent record labels. Such a company is Naja Records, an enterprise set by Canadian folksinger Michael Hasek after he had decided that the contracts offered to him by a number of majors in Canada were "a little one-sided." The label is now distributed in Canada by A&M.

Hasek is not a newcomer to the music business. For about five years he played the folk and coffee house circuits both in the U.S. and Canada. While he was based in New York, Marilyn Lipsyus, who at that time ran the national coffee house circuit, liked his material and put him on tour, an excursion that ended in 1972. It was then that Hasek realized he had to take another step up the ladder and that meant coming up with record product. Says Hasek: "I felt there was no point in carrying on unless I had an album to put me into a higher category than just as a touring musician. I came back here and negotiated with a number of Canadian record companies but didn't like what I was offered. As it turned out, last year a couple of friends, Chuck Peterson and Rob Young put up the money for me to record an album with no promise of their ever seeing the money again."

With the money Hasek went into a small demo studio, Meniscus Studios, in Toronto, with Graham Jones engineering, and recorded a good part of the album. In addition, there were a couple of songs that he had recorded previously at Toronto Sound with Terry Brown and they were added to the LP. Hasek then designed his own cover from art-

TORONTO

Negotiations have been completed between George Struth, vice president and general manager of Quality Records, and Island Record's Charlie Nuccio, for Canadian distribution by Quality of Island product in Canada. The deal is effective this fall. . . . Buzzy Linhart is recording in Toronto at Sound Stage with Gorky Abdo, Nimbus Nine's newest producer. . . . Also in town last week were Alice Cooper, Butch Stone, the manager of Black Oak Arkansas, and Ron Wood. . . . Erik van Miltenburg has been appointed Ontario promotion representative for Polydor reporting to Lori Bruner. . . . Jim Gordon will be in town in the fall to play on Gordon Lightfoot's next album. . . . Goldfish Records has just released Chilliwack's debut album "Riding High." . . . Attic Record's Tom Williams has just returned from a promotion trip across Canada. On his trip through Vancouver, Calgary, Edmonton, Regina, Saskatoon and Winnipeg he carried with him copies of the label's two releases "Brother and Me" by Fludd and "Letters" by Ron Nigrini.

Polydor Ltd. held annual sales and promotion convention in Montreal on Aug. 12-14. . . . Rush will undertake a cross-Canada tour in late October and early November.

Steppenwolf begin current Canadian mini-tour on Sept. 13 at the Peterborough Arena, Ont. and finish with a date at St. Clair College, Windsor, Ont. In between, the band will play dates in Ottawa, Toronto.

work done by some friends, went into RCA to cut the lacquers with the help of fellow folk artist Tony Kosenic, who acted as technical director for the album and last February, after rejecting a dozen test pressings, decided it was ready to go and ordered an initial pressing of 1,000. Sam The Record Man and Round Records put albums in their stores in Toronto.

"I went back to those stores two days later," remembers Hasek, "and the first 30 had been sold. They re-ordered another 80 and they went by the end of the same week. I had been promising people an album from the stage for quite awhile and I guess they had been waiting."

Radio play for the album came in quite a roundabout way. Benjy Karsch of CHUM-FM, Toronto, who dropped by the Round Records' store one day, heard the record playing and became interested. Hasek heard about this and went in to see Karsch about play-listing it. Not only did Karsch play-list it, he listed the album in Billboard as an action pick. There has been six months of play on the album on most of the progressive FM stations in Canada. 600 copies of the album have been sold in the two Toronto stores with no promotion whatsoever and he suddenly had some money again.

Says Hasek: "Both stores bought the records from me at \$3.75 which is a little more than their usual payment and I'm very grateful to them for their help while I was getting started."

The A&M distribution deal came in a circuitous way. Bob Roper, a promotion representative for A&M, had bought a copy of the album and

Waterloo, Hamilton, Kingston, Niagara Falls and London. All Canadian dates were booked by Concept 376. . . . Tom Wilson and his wife, Shawn, both of Concept 376 recently returned from a gambling junket to Las Vegas with a stopover in Los Angeles to meet with Les Emerson of the Five Man Electrical Band and get acquainted with the people at Billboard's Los Angeles offices. . . . Allan Fraser and Daisy DeBolt will represent Canada this year at the 14th International Song Festival in Sopot, Poland, held the last 10 days of August. The concerts are televised and will be broadcast throughout Eastern Europe and the Soviet Union. . . . Willy Morrison formerly with Much Records has joined Canadian Music Sales. His official position is still to be announced. . . . A long-term production agreement has been signed between Polydor Ltd. and Montreal-based Ben Kaye Associates covering the Montreal group Tinker's Moon who are currently high on the Canadian charts with their single "Shang-A-Lang." . . . There is no Canadian representation at the Castlebar International Song Contest to be held in Castlebar, Ireland, from Oct. 7-11. Thirty-six songs have been chosen for the finals. Composers from Great Britain, the U.S., France, Hungary, Malta, Norway, Northern Ireland, Puerto Rico, Belgium, Yugoslavia, Poland and Greece will be represented at the contest which has been organized annually by Castlebar Chamber of Commerce since 1966.

called Hasek to suggest that he give Gerry Lacoursiere, A&M's Canadian president, a call.

Remembers Hasek: "I went up to A&M with a Toronto music business lawyer, Bill Hinkson. It was a mistake because he started asking for big up-front money. So sure was he that he was going to get the \$10,000 that he was asking for, he called me and told me it was almost a sure thing. Being naive, I went out and booked two tickets for France for my wife and myself, for a holiday. He was going to get 10 percent of the sum. I realized after a while though that it would probably be the most expensive money that I would ever earn so I fired Hinkson and went to see Lacoursiere again by myself. We drew up the contract agreeable to both of us and now they are in stores across Canada and have sold about 3,000 copies so far. Jerry Mercer of the PBN Survey in Boston gave me a rave review on the album recently so I jumped on a plane and went to see him and some of the local stations in Boston."

Currently, Hasek is recording a new album due for release in the fall and is working out of his lawyer's office in Toronto. They incorporated the company for Hasek and ended up getting involved in the company.

Says Hasek: "I am still interested in administrating the company if it became big. I'm probably a little different from other performers in that regard. We are signing other artists to the label—a string quartet from Germany known as the Junges Dusseldorfer Streichquartetten, which has a Toronto girl on cello that I have worked with before, and a small Toronto band known as Sun Wheel Dance."

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From the Music Capitals of the World

• Continued from page 42.

Magnet service. ... EMI has announced the appointment of sales managers in the two areas where the company's twin sales force pilot scheme will start in September. In the Northern area **Brian Mack** will be sales manager for U.K. Division while **Doug Johnston** will handle U.S. product. In the South East, **Phil Lloyd** will work for the U.K. and **John Porter** for the U.S. Divisions. ... Chairman of Boosey and Hawkes Ltd., **Kenneth P. Pool**, will retire from the chair on Sept. 23—his 70th birthday. He will continue as a director, however, and will be succeeded as chairman by **Hugh P. Barker**, present deputy-chairman. **Alan R. Clapham** has been appointed group chief executive. ... Island has disposed of its three one-stop outlets in the London area. Purchaser is **Laurie Krieger's** Harlequin chain. Excluded from the deal is the one stop shop in Manchester. Harlequin has recently opened a branch in Shepherds Bush, and within the next six weeks will move into Welwyn Garden City and Northampton, which will make 56 shops in the chain.

MADRID

Suzi Quatro taped a video for the TVE show "Senoras y Senores" while in Madrid last month and gave a series of concerts in Catalonia. ... **Les Luthiers**, an Argentinian theatrical group, are touring Spain and recently performed at the Marquina Theater in Madrid. ... **Sharif Dean** also appeared on "Senoras y Senores" to promote his latest release, "Do You Love Me." ... Coinciding with his visit to Granada to work on the film "Stardust," CBS has released **David Essex's** single "Rock On" and album "Lamplight." **Zafiro** has released a single by actor **Omar Sharif** called "Ace of Hearts," sung in Spanish. ... Performers at the Pavillon night club in recent weeks include Mexican singer **Lucha Villa** and **Massiel**, fresh from her tour of the USSR. ... **Rory Gallagher** and **John Mayall** have been performing in Spanish cities during a 10-day visit.

DUBLIN

RTE Radio broadcast "The Seven Ages of Man," a rock cantata with lyrics by **Dick O'Donovan** and music by **Michael Casey**. Written specially for radio, the lead singer was **Tony Kenny** and the cast included **Anne Bushnell**, **Richard Cooper**, **Suzanne Murphy**, **Pat Reilly**, and **Des Smith**, with the RTE Light Orchestra conducted by Casey.

CBS Records giving the **Tap Heperi** disk, "Walk Away From It All," strong promotion. The retailer buying most copies of the disk will win a Polaroid land camera which will be presented by Heperi during his next visit to Ireland. Heperi is a New Zealand singer now based in England, who is currently doing a six-week season at **Tito's** in Palma, Majorca. He will return to Ireland in September for a week at the Parkway Motel in Limerick and a further week of appearances around the country.

Tir Na Nog, the English-based duo consisting of **Leo O'Kelly** and **Sonny Condell**, gave their last official concert together at UCD. They made three albums for Chrysalis and such singles as "The Lady I Love" and "Strong in the Sun."

Thin Lizzy is now a quartet. The newcomers are a Scotsman, **Brian Robertson** and American **Scott Gorham**. The group were in Ireland for a

short tour that included dates in Dundalk, Antrim, Ballybunion, Kilkenny, Tramore, Tralee and Galway. ... The times second "All Our Own Work," will be released in a few weeks. The band's latest single, "If Ma Could See Me Now," went to No. 1 in the Irish Top 20. The song is by **Tommy and Jimmy Swarbrigg** and will be included on **Norman Hurricane Smith's** next album. ... **Nita Norry**, who has returned to Ireland and will live in Dublin, has an LP on the Solo label, "Toast to an Irish Coleen." Among the titles are "Blarney Rose," "I'm a Fool" and "I'll Remember You Love in My Prayers." ... Latest single from **The Sands** with their new lead singer **Fran Troy** is "Hasta Manana." The song is taken from the first LP released here by Swedish group **Abba**.

KEN STEWART

HELSINKI

The Helsinki International Trade Fair for consumer goods takes place Sept. 13-22 in Messuhalli. ... Fonovox has taken several peak time TV spots to promote its Savelsoppi rack-jobbing offshoot, one of the leading enterprises in the field. EMI, Musiikki Fazer and Elanto have used similar campaigns recently. ... Several dance promoters and the Board of Post and Telecommunications are involved in legal proceedings in one of the biggest cases of ticket counterfeiting in the history of Finnish entertainment. Genuine tickets bear a 25 percent amusement tax, and the profit made by the tax swindle is estimated at \$50,000. ... Highlight of the Savonlinna Opera Festival, held for the eighth time in Olavinlinna, was a performance of Mussorgsky's opera "Boris Goudonov" starring the Finnish bass **Martti Talvela**, who will sing the role in New York this winter. The production was directed by **Jack Witikka** (stage) and **Jorma Panula** (music), and will be seen on Finnish TV as a 90-minute color special produced by **Hannu Heikinheimo**.

Other operas performed included Mozart's "The Magic Flute," starring **Matti Lehtinen** and **Monica Ivan**. Solo recitals were given by soprano **Jessye Norman**, with programs of lieds by Wolf, Satie and Mahler, aided by accompanist **Irvin Gage**. The great pianist **Vladimir Ashkenazy** also gave a recital in the gigantic wooden church of Kerimäki.

PARIS

Phonogram is to hold its annual congress in Paris Aug. 29 and 30. ... Phonogram is preparing an **Alan Stivell** album to be recorded on his farm in Brittany, and comprising Breton folksongs played on traditional instruments. ... **Serge Gainsbourg's** controversial hit "Je t'aime, Moi non plus" will be turned into a film starring **Jane Birkin**. ... This autumn Phonogram releases "The Hallyday Story" in two albums. ... **Enrico Macias** plays concerts at New York's Carnegie Hall Oct. 3-7.

Charles Aznavour will be paid \$100,000 for one appearance at the Monte Carlo Sporting Club. ... **Francis Lopez**, composer of the musicals "Three Musketeers" and "Gipsy," and director of the Paris Chatelet Theatre, will ask the Secretary of State of Culture to guarantee the salaries of his staff. Costs are rising so rapidly the theater cannot pay, and Lopez has refused to increase the price of tickets, already \$10. On the other hand, he does not want a direct subsidy, which would limit his freedom.

International

Middle of Road Old RCA Group Forms New Label

LONDON—Middle of the road, the former RCA hitmaking group, will appear on their own label, Road Records, in the U.K. and Ireland. The label has been launched by **Douglas Gray** of Park Film Studios, Kirkintilloch, Glasgow. This is the first time an internationally known group have had records released from Scotland.

The first album, "Music Music," was launched from Glasgow City Chambers on Aug. 6 with the help of Lord Provost, **Sir William Gray**, one of the group's most illustrious fans.

The album is being released on disk and cassette and distributed through Scotland by **Clyde Factors** and **Record Enterprises**. **Douglas Gray** told *Billboard* that this was an expansion of the old established record company, **Scottish Music**, which has specialized in Scottish material for the past 25 years.

He said that manufacture was being handled by various companies in London. Distribution throughout the rest of the U.K. was "not quite settled," he said but copies of "Music Music" could be obtained through **Park Film Studios** or through the **Scottish distributors**.

"Music Music" has already been released by **Ariola** on the continent which will continue to handle **Middle of the Road** there.

Record Cos. Peddle Via Fr. Bike Race

PARIS—The Tour of France cycle race is proving a useful publicity medium to French record companies. Last year, they stepped in and organized a Song Tour de France which followed on the heels, or wheels, of the race itself. The arrival of the race is for many towns the event of the year, and with audiences of thousands there could be no better way of introducing new talent.

An 18-piece band accompanied the 15 or 20 singers, who took over the limelight when the cyclists had gone to bed last year, but this year only a mechanical playback accompaniment was possible, using Europe No. 1 radio's stand as a stage. Most of the companies participated paying over \$3,000 from which each singer received expenses amounting to about \$40 a day.

Sokossound Scheme Snarl

HELSINKI—Launched late last year, the Sokossound scheme devised by the Finnish Cooperative Wholesale Society (SOK), is now six months behind schedule. **Matti Riisalo**, hardware department manager, explains: "World oil and vinyl shortages, plus inflation, have all affected the first operational months, and we have also had trouble finding shop assistants, as there is a chronic demand for professional people." Nevertheless, **Riisalo** is sure the scheme will succeed and says there should be about 80 departments in operation at the end of 1974, covering 50 percent of the Sokos department stores where facilities will be installed.

Each will offer about 2,500 titles, 60 percent LPs and 40 percent cassettes. The accent is on budget and mid-price product, and 90 percent of the total will be imported. Prices are from \$1.80 for stereo LPs and \$4.70 for cassettes upwards. Classical music will also be heavily featured.

Swedish Singer's Sleeper Finally Awakens in U.K.

LONDON—One of the longest sleeping singles of all time, "Y Viva Espana," by Swedish singer **Sylvia Vrethammar** has finally made the Music Week Top 50—eight months after being listed almost every week as a "breaker."

The record provides the Swedish label **Sonet** with its first U.K. success, although two years ago the company just missed the top spot with "Seaside Shuffle" by **Terry Dactyl** and the **Dinosaurs** which had been licensed to U.K. Records.

General manager **Alan Whaley** claimed that the final breakthrough had been due to the continuing enthusiasm of the salesmen of distributors **Pye**, support from two BBC Ra-

dio producers and local radio stations.

"Y Viva Espana," published by **Basart** on the Continent, has proved one of the most popular European songs in recent years. There are more than one dozen versions available and the German recording sold more than one million copies. **Whaley** was first attracted to the song when he heard it played by a brass band in Austria during a vacation. After making enquiries he obtained U.K. rights.

"Y Viva Espana" is the third current U.K. success for **Sonet** which also has publishing rights to the Osmonds' "Leaving It All Up To You" and the B-side of **David Cassidy's** single, "Jenny Jenny."

Knight Named U.K. Head Of Private Stock Firm

LONDON—U.K. head of **Private Stock Records**, the new EMI-backed company formed by ex-Bell president **Larry Uttal**, will be **Peter Knight Jr.** **Knight** expects to take up the post of general manager by the end of August.

The 17-year record industry career of **Knight** began in 1957 when he joined **Pye**, where he worked as a producer and later international manager. In 1967 he moved to **Hamburg** as international director of **Stigwood-Yaskiel International**, during the time when the company acted as consultants to **Polydor** and **Philips**. In 1968 he returned to London as a&r controller of **Polydor** and for the past two and one-half years has been U.K. representative of **Phonogram International** and its overseas companies. During this time he has acquired the European rights to **Bus Stop** and was instrumental in the capture for **Phonogram** in America of **Paper Lace** and

the signing to **Phonogram** of the **Sensational Alex Harvey Band**. While with **Polydor** he was responsible for deals involving **Rory Gallagher** and **Focus** as well as co-producing the cast album of **Hair**.

Knight, who will be looking for office accommodation and staff, says that it was likely that **Private Stock's** first releases in this country would be on the market by the end of September, following its American launch at the beginning of the month.

In America, **Uttal** plans to follow the distribution pattern utilized by **Bell** with independents, has placed the label with **Quality Records** in Canada, and with **EMI** in Britain and the rest of the world. The directors of **Private Stock** are **Uttal**, **L.G. Wood**, **EMI's** group director records, **Richard Armitage**, head of the **Noel Gay Organization**, and two attorneys to be named.

Fr. Radio & TV Shake-Up May Have Effect on Format

PARIS—The shake-up of French radio and television could have far reaching effects on programs. Instead of a monolithic giant running radio and TV, there will now be several separate companies which will be run commercially, although remaining state-owned. Private capital is not included despite efforts to introduce it.

A company will hold the capital of the three program chains, all of which will be autonomous and independent. This led to a fear that almost identical programs would appear on all three, but it was agreed that the chairman of each company would be free to consult each other, in order to avoid this.

The first two programs will benefit from advertising spots which will however be limited. The third program will have no advertising and will therefore take the major slice available from the sale of licenses. It will also be mainly regional. A shakeup in variety programs may be expected but it is too early to say.

The importance of radio and TV to the record companies is practically patent but as the change has come at the start of the holiday season no serious thought has yet been given to the problem.

An audio-visual institute is to be set up and its objective will not only be institutional but also commercial. Agreement has already been reached between **Hachette** and the old **ORTF** on the sales of audio-visual programs and no doubt the institute will now take over. Finally a separate production company will sell its products to the three programs which, individually will only be permitted to produce their own news and sports programs plus the odd magazine.

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Billboard Hits of the World

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BELGIUM

(Courtesy Of Belgium Radio & TV)
SINGLES

- This Week
- 1 THE NIGHT CHICAGO DIED—Paper Lace
 - 2 SUGAR BABY LOVE—Rubettes
 - 3 ROCK YOUR BABY—George McCrae
 - 4 ROCKETS—Mud
 - 5 GIGI L'AMOROZO—Dolida
 - 6 ROCK THE BOAT—Hues Corporation
 - 7 PAPA WAS A POOR MAN—Jack Jersey
 - 8 LET YOUR HAIR HANG DOWN—Catapult
 - 9 DIE SONNE GEHT AUF—Freddy Breck
 - 10 IF YOU GO AWAY—Terry Jacks

- This Week
- LPs
- 1 IN THE STILL OF THE NIGHT—Jack Jersey
 - 2 KIMONO MY HOUSE—Sparks
 - 3 40 GREATEST HITS—Various
 - 4 THREE DEGREES
 - 5 20 ROCK & ROLL HITS—Various

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

- This Week
- 1 2 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)M/Gamble-Huff (Gamble/Huff)
 - 2 1 ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)
 - 3 4 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)—Gamble-Huff/Carlin
 - 4 5 SUMMERLOVE SENSATION—*Bay City Rollers (Bell)—Martin Coulter (B. Martin/P. Coulter)
 - 5 3 BORN WITH A SMILE ON MY FACE—*Stephanie De Sykes/Rain (Bradleys)—ATV (B. Leng/S. May)
 - 6 10 ROCK THE BOAT—Hues Corporation (RCA)—Highground (John Florez)
 - 7 6 ROCKET—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
 - 8 11 WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin (Tania Motown)—Jobete London
 - 9 15 I SHOT THE SHERIFF—*Eric Clapton (RSO)—Rondor (Tom Dowd)
 - 10 13 IT'S ONLY ROCK AND ROLL—*Rolling Stones (Rolling Stones)—Essex (Glimmer Twins)
 - 11 7 AMATEUR HOUR—*Sparks (Island)—Island (Muff Winwood)
 - 12 8 BAND ON THE RUN—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
 - 13 12 TONIGHT—*Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton)
 - 14 21 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Mike Curb (Venice)
 - 15 22 JUST FOR YOU—*Glitter Band (Bell)—Rock Artists (Mike Leander)
 - 16 16 PLEASE PLEASE ME—David Cassidy (Bell)—DJM (David Cassidy/Barry Ainsworth)
 - 17 27 HELLO SUMMERTIME—Bobby Goldsboro (United Artists)—Cookaway (B. Montgomery/B. Goldsboro)
 - 18 18 SHE'S A WINNER—Intruders (Philadelphia)—Gamble-Huff (Gamble-Huff)
 - 19 29 HONEY HONEY—*Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)
 - 20 23 YOUR BABY AIN'T YOUR BABY ANY MORE—*Paul Da Vinci (Penny Farthing)—Channel (Eddie Seago/P. Da Vinci)
 - 21 9 KISSIN' IN THE BACK ROW—Drifters (Bell)—Macaulay/Cookaway (Macaulay/Greenaway)

- 22 14 YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James
- 23 39 MR. SOFT—*Cockney Rebel (EMI)—Trigram (S. Harley/A. Parson)
- 24 17 SHE—Charles Aznavour (Barclay)—Standard (Barclay)
- 25 26 STOP LOOK LISTEN—Diana Ross/Marvin Gaye (Tania Motown)—Carlin (Hal Davis)
- 26 32 MISS HIT AND RUN—*Barry Blue (Bell)—ATV Music (Barry Blue)
- 27 30 IT'S ALL UP TO YOU—*Jim Capaldi (Island)—Freedom Songs (Jim Capaldi)
- 28 46 YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
- 29 48 NANA NA—*Cozy Powell (RAK)—RAK—(Mickie Most)
- 30 20 MYGIRL BILL—Jim Stafford (MGM)—Famous Chappell (Phil Gernhard/Lobo)
- 31 24 IF YOU GO AWAY—Terry Jacks (Bell)—Intersong (Terry Jacks)
- 32 — ROCK'N ROLL LADY—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
- 33 34 SUNDOWN—Gordon Lightfoot (Reprise)—ATV Music (Lenny Waronker)
- 34 37 THISIS THE STORY OF MY LIFE (BABY)—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Roy Wood)
- 35 — RAINBOW—Peters & Lee (Philips)—Pedro/Cyril Shane (John Zorn)
- 36 19 THE SIX TEENS—*Sweet (RCA)—Chinnichap/Rak (M. Chapman/N. Chinn/P. Wainman)
- 37 — ANNIE'S SONG—John Denver (RCA)—ATV (Milton Okun)
- 38 25 BANANAROCK—*Wombles (CBS)—Batt Songs (Mike Batt)
- 39 40 I FOUND SUNSHINE—Chi-Lites (Brunswick)—Julio-Brian (Eugene Record)
- 40 28 BANGIN'MAN—*Slade (Polydor)—Barn/Slade (Chas Chandler)
- 41 — QUEEN OF CLUBS—K.C. & the Sunshine Band (Jayboy)—Southern
- 42 — KUNG FU FIGHTING—Carl Douglas (Pye)—Subiddu/Chappell (Biddu)
- 43 31 MIDNIGHT AT THE OASIS—Maria Muldaur (Reprise)—MCPS (L. Waronker/J. Boyd)
- 44 33 I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard)
- 45 38 LAUGHTER IN THE RAIN—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (N. Sedaka/R. Appere)
- 46 43 HEY ROCK & ROLL—*Showaddywaddy (Bell)—Bailey (Mike Hurst)
- 47 41 THEM FROM TUBULAR BELLS—*Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
- 48 — CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Pye)—Schroeder (B. White)
- 49 36 BEACHBABY—*First Class (UK)—John Carter (John Carter for Sunn Records)
- 50 35 WALLSTREET SHUFFLE—*10c.c. (UK)—Satannes (Strawberry Prods.)

DENMARK

(Courtesy Of I.F.P.I.)

- This Week
- 1 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
 - 2 THE SIX TEENS (Single)—The Sweet (RCA)
 - 3 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
 - 4 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
 - 5 THE STING/SOUNDTRACK (LP)—(MCA)
 - 6 THE ENTERTAINER (LP)—Marvin Hamlisch (MCA)
 - 7 GOLDEN HAMMOND POPS (LP)—Klaus Wunderlich (Telefunken)
 - 8 SMART ER DU MER END 17 AR (Single)—Annette Klingenberg (STUK)
 - 9 THE GOLDEN WORLD OF (LP)—Les Humphries Singers (Decca)
 - 10 VARME SOMMERHITS (LP)—John Morgensen (Play/Telefunken)

ITALY

(Courtesy Of Germano Ruscitto)

- This Week
- SINGLES
- 1 E TU...—Claudio Baglioni (RCA)
 - 2 PICCOLA E FRAGILE—Drupi (Ricordi)
 - 3 SOLEADO—Daniel Santacruz Ensemble (EMI)
 - 4 BUGIARDI NOI—Umberto Balsamo (Phonogram)
 - 5 PIU CI PENSO—Gianni Bella (CGD/MM)
 - 6 NESSUNO MAI—Marcella (CGD/MM)
 - 7 COME UN PIERROT—Patty Pravo (RCA)
 - 8 ALTRIMENTI CI ARRABBIAMO—Oliver Onions (RCA)
 - 9 A BLUE SHADOW—Berto Pisano (Ricordi)
 - 10 TSOP—MFSB (Philadelphia International/MM)
 - 11 SIGNORA MIA—Sandro Giacobbe (CBS/MM)
 - 12 L'ULTIMA NEVE DI PRIMAVERA—Franco Micalizzi (RCA)
 - 13 INNO—Maa Martini (Ricordi)
 - 14 INNAMORATA—I Cugini Di Campagna (Fonit/Cetra)
 - 15 LOVE'S THEME—Love Unlimited Orchestra (Fonit/Cetra)

JAPAN

(Courtesy: Music Labo, Inc.)
*Denotes local origin

- This Week
- SINGLES
- 1 MEOTO KAGAMI—*Tonosama Kings (Victor)—Bon
 - 2 TSUIOKU—*Kenji Sawada (Polydor)—Watanabe
 - 3 MIDORI IRO NO YANE—*Rene (CBS/Sony)—Alfa
 - 4 TSUMIKI NO HEYA—*Akira Fuse (King)—Watanabe
 - 5 HITONATSU NO KEIKEN—*Momoe Yamaguchi (CBS/Sony)—Tokyo
 - 6 HAMAHIRU GAO—*Hiroshi Itsuki (Minorophone)
 - 7 KOI NO AMERICAN FOOTBALL—*Finger 5 (Philips)—Nichion, Tokyo
 - 8 AI FUTATABI—*Goro Noguchi (Polydor)
 - 9 USO—*Kiyoshi Nakajo (Canyon)—Watanabe
 - 10 FUREAI—*Masatoshi Nakamura (Columbia)—Nippon TV, All Staff
 - 11 USUNASAKE—*Kiyoshi Nakajo (Canyon)—Watanabe, Yomi
 - 12 FUTARIDE OSAKEO—*Michiyo Azusa (King)—Watanabe
 - 13 WATASHI WA NAITE IMASU—*Lilily (Express)—J & K
 - 14 POKETTO IPPAI NO HIMITSU—*Agnes Chan (Warner)—Watanabe
 - 15 HAGESHII KOI—*Hideki Saijo (RCA)—Nichion
 - 16 AI HITOSUJI—*Aki Yashiro (Teichiku)—AI
 - 17 HAIIRO NO HITOMI—*Tokiko Kato & Kiyoshi Hasegawa (Polydor)—Shinko
 - 18 NAMIDA NO MISAO—*Tonosama Kings (Victor)—Bon
 - 19 KIMIWA TOKUBETSU—*Hiromi Goh (CBS/Sony)—Standard
 - 20 GOOD BYE MY LOVE—*Anne Lewis (Victor)—Watanabe

SOUTH AFRICA

(Courtesy Of Springbok Radio)

- This Week
- SINGLES
- 1 SUNDOWN—Gordon Lightfoot (Reprise)—Laetec
 - 2 WATERLOO—Abba (Sunshine)—(Breakaway)
 - 3 THE AIR THAT I BREATHE—Hollies (Polydor)—(MPA)
 - 4 TCHIP TCHIP—Dan Hill (RPM)—(EMI/Brigadiers)
 - 5 MA! (He's Making Eyes At Me)—Lena Zavaroni (RTC)—(B. Feldman)
 - 6 SOLITAIRE—Andy Williams (CBS)—(Laetec)
 - 7 THERE WON'T BE ANYMORE—Charlie Rich (RCA)—(Charles Rich)
 - 8 HAAI CASANOVA—Glennys Lynne (RPM)—(Tro Essex)
 - 9 LONG LEGGED WOMAN DRESSED IN BLACK—Mungo Jerry (PYE)—(Breakaway)
 - 10 EMMA—Hot Chocolate (RAK)—(Francis Day)

SPAIN

(Courtesy Of "El Musical")

- This Week
- SINGLES
- 1 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
 - 2 TOMAME O DEJAME—Mocedades (Zafiro)
 - 3 ACALORADO—Los Diablos (EMI)
 - 4 POR EL AMOR DE UNA MUJER—Danny Daniel (Polydor)
 - 5 TSOP—MFSB (CBS)
 - 6 LA FIESTA DE BLAS—Formula V (Philips-F)
 - 7 AYUDADME—Camilo Sesto (Ariola)
 - 8 MRS. VANDERBILT—Paul McCartney & Wings (EMI)
 - 9 I SHALL SING—Garfunkel (CBS)
 - 10 LET ME GET TO KNOW YOU—Paul Anka (Hispanvox)

LPs

- This Week
- 1 RHAPSODY IN WHITE—Barry White (Movieplay)
 - 2 LOVE IS THE MESSAGE—MFSB (CBS)
 - 3 BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Ariola)
 - 4 JOAN MANUEL SERRAT (Zafiro)
 - 5 JOURNEY TO THE CENTER OF THE EARTH—Rick Wakeman (Ariola)
 - 6 MOCEDADES 5—(Zafiro)
 - 7 MY ONLY FASCINATION—Demis Roussos (Philips-F)
 - 8 GYPSY ROCK—Las Grecas (CBS)
 - 9 LA DISTANCIA—Roberto Carlos (CBS)
 - 10 QUADROPHENIA—The Who (Polydor)

SWITZERLAND

(Courtesy Of Radio HITPARADE)

- This Week
- SINGLES
- 1 SUGAR BABY LOVE—Rubettes (Polydor)
 - 2 SEASONS IN THE SUN—Terry Jacks (Bell)
 - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
 - 4 T.S.O.P.—MFSB (CBS/PIR)
 - 5 WATERLOO—Abba (Polydor)
 - 6 THEO, WIR FAHREN NACH LODZ—Vicky Leandros (Philips)
 - 7 THE GOLDEN AGE OF ROCK 'N' ROLL—Mott The Hoople (CBS)
 - 8 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US—Sparks (Island)
 - 9 EVERYDAY—Slade (Polydor)
 - 10 SHANGHAI'D IN SHANGHAI—Nazareth (Philips/Vertigo)



ROUSSOS SUCCESS—Demis Roussos finds success in Sweden. The singer's album, "Forever and Ever," has climbed high into the Swedish Top 20 and a French-Television show with Roussos will be shown on Swedish TV in September. In autumn he is returning to Scandinavia for a concert tour. Pictured with Roussos at a press reception are, left to right, Gote Wilhelmson, A&R, Roussos, Elisabeth Johansson, PR, and Robert Hultman, A&R.

RCA Holds Intl A&R, Pub Confab In Mexico City

MEXICO CITY—Representatives from RCA Records' subsidiary companies and licensees from Latin America, Europe and Asia concluded the sixth annual conclave for the presentation of product in Mexico City and more than 60 a&r and publishing executives attended the five-day meeting hosted by RCA Mexico and conducted by Joe Vias of RCA Records' home office in New York. Eighteen nations were represented, and more than 150 delegates, guests and artists were present for various social activities including a banquet at which a host of RCA's Mexican artists presented a broad-range talent show.

Meeting at the Fiesta Palace Hotel were representatives from Mexico, the United States, El Salvador, Panama, Colombia, Venezuela, Ecuador, Peru, Bolivia, Chile, Argentina, Brazil, Puerto Rico, Canada, Spain, France and Japan.

Welcoming the guests were Kenneth Glancy, president, RCA Records; Robert D. Summer, Division vice president, RCA Records, International, and Louis Couttline, general manager of RCA's Mexican recording subsidiary.

During the separate meetings of Artists and Repertoire and RCA's publishing companies, a presentation of product immediately forthcoming, plans for future product, publishing and talent acquisitions were brought under group consideration.

At a banquet at the Fiesta Palace Hotel, entertainment was provided by such stars under contract to RCA Mexico as Maria Medina, Jose-Jose, Alicia Juarez, Acapulco Tropical (the hottest group in Mexico with

sales of three million copies of their first five albums), Juan Gabriel, Marco Antonio Munoz, Lucifer, Pepe y sus Colegiales, Imelda Miller and Estela Nunez.

The actual product presentation was conducted by Jose Vias, Director of International Planning and Administration.

Summer, who guides the activities of all RCA's subsidiaries and licensees, said: "This meeting, with its interplay of ideas, has become our most valuable tool in establishing acts beyond the borders of their native countries.

Among the special guests at the conference was Junior, a star under contract to RCA Spain, who has had hit records in numerous South American nations and who, because of his command of English, will soon be launched in an English-speaking career to further broaden his international appeal.

Album Sales Hit 24 Million

• Continued from page 1

slightly up from \$5.5 million to \$6 million.

Advances were also made in the sale of cassettes and cartridges in the first three months of this year. Cassettes showed an increase of more than a half-million copies to reach a total of 2.4 million copies and revenue climbed from \$3.8 million to \$5.2 million.

Cartridge sales also took a turn for the better to 900,000 copies. Revenue was up by \$500,000 to \$2.5 million.



A GENERAL view of all the participating delegates at the conference.

AUGUST 24, 1974, BILLBOARD

Billboard's Top Album Picks

AUGUST 24, 1974

Number of LPs reviewed this week **49** Last week **34**

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Pop

RICHARD BETTS—*Highway Call*, Capricorn, CP 0123 (Warner Bros.). When Richard Betts, lead guitarist and lead vocalist of the Allman Bros. Band announced a solo project, most people probably expected an extension of the Allmans. Well, Betts has surprised a lot of people with this superbly tasteful mix of country, blues and even hints of jazz. His guitar is as evident as always, but certainly not dominating, and his excellent lead vocals serve almost as backups rather than fronting the cuts. Relying on taste and skill rather than speed and volume, and utilizing sidemen such as Vassar Clements, John Hughey, the Poindexters, Chuck Leavell and Tommy Talton produces an even stronger overall effect. One side with vocals and one with two long, masterful instrumentals, and we have one of the finest LPs of the year.

Best cuts: "Long Time Gone," "Rain," "Highway Call," "Hand Picked."

Dealers: Betts is known as leader of Allmans. Use beautiful water color poster for display.

DUANE ALLMAN—*An Anthology Vol. 11*, Capricorn 2CP 0139 (Warner Bros.). Still another page in the life of the late Duane Allman, generally recognized as one of the finest rock and blues guitarists of our time. This set traces his work on soul sessions featuring the likes of Aretha Franklin, Wilson Pickett and King Curtis, blues material with Otis Rush, pop with Lulu, rock with Ronnie Hawkins and Boz Scaggs and jazz with Herbie Mann. In addition, we also find several previously unreleased cuts with Duane alone and with the Allman Bros. This set makes one realize the incredible versatility of the man. A fine double set.

Best cuts: "Midnight Rider," "Born To Be Wild," "Dimples," "Waiting For A Train," "No Money Down."

Dealers: The Allmans are a super group and Duane is known to all their fans. Portrait cover makes for fine display.

NILSSON—*Pussy Cats*, RCA CPL-1-0570. John Lennon produced the latest of Nilsson's epics and Harry's vocals sound remarkably similar to Lennon's in most spots, with the sound quite an interesting one. Mixing a rather odd variety of original tunes, good old basic oldies and even a Dylan tune, Nilsson has come up with a set packed with good, commercial material, many of which are potential singles. Background instrumentals are the big, wall of sound type Phil Spector used to create in some spots and beautifully plain in others. Backup musicians include Keith Moon, Kalus Voorman, Ringo Starr, Bobby Keys, Jesse Ed Davis, Jim Keltner and Danny Kootch. All told, probably the most skillful and at the same time the most fun thing Harry's come up with in some time, including some surprise arrangements on the oldies.

Best cuts: "Many Rivers To Cross," "Don't Forget Me," "Save The Last Dance For Me," "Black Sails," "Rock Around The Clock."

Dealers: Nilsson is a superstar. All you have to do is let the people know he's got a new LP.

ALICE COOPER'S GREATEST HITS—Warner Bros. W2803. Alice Cooper has long been known primarily as a stage act, but when one sits and listens it is evident they are fine musicians, singers and writers and have a track record of hits. This is one greatest hits set that truly is a greatest hits, with most of the cuts having enjoyed strong AM or FM success. Many did not become heavily involved in the band during their early days, so this is a perfect addition to a collection.

Best cuts: "I'm Eighteen," "Be My Lover," "School's Out," "No More Mr. Nice Guy," "Billion Dollar Babies."

Dealers: This is a super group. Set up display with catalog product.

STAPLE SINGERS—*City In The Sky*, Stax STS 5515 (CBS). Absolutely stunning effort from one of the best vocal congregations in music today, highlighted by the superbly distinctive vocals of Mavis Staples. Many of the songs have a gospel theme, but the LP is quite clearly a mix of the best in soul and pop and this one could easily cross into pop as quickly as it hits the soul charts. What we really have here is a set of 11 singles with Pop Staples and the girls trading off vocals and Mavis in the lead most of the time. A few blues thrown in here, too, and enough material to satisfy AM and FM pop radio, soul markets and even gospel. Quite possibly the best album this group has provided yet, and that's quite an accomplishment.

Best cuts: "Back Road Into Town," "City In The Sky," "My Main Man," "Blood Pressure," "If It Ain't One Thing It's Another."

Dealers: Place in pop, soul and gospel. Group has growing legion of fans.

PAUL ANKA—*Anka*, United Artists, UA-LA314G. One of rock's most consistent stars is back with a set of new material hot on the heels on his "You're Having My Baby" top five single. Tunes are a strong mix of rock and easy listening backed by lush arrangements and strong instrumental work, often in the general vein of his hit. Anka sounds more contemporary than he has in years and his writing is as strong as ever. This set should certainly not lose him any of the club fans he has gathered over the years and should additionally gain him a whole new batch of Top 40 fans. As always, Anka's

Spotlight



BACHMAN-TURNER OVERDRIVE—*Not Fragile*, Mercury, SRM-1-1004 (Phonogram). With their third LP, Bachman-Turner have evolved into what is quite possibly the best of current American crop of pounding, wall of sound bands. The BTO formula is one of simplicity combined with excellence, as the band concentrates first and foremost on pure rock with no frills. Yet the group possesses such fine guitarists in Randy Bachman and Blair Thornton, such excellent writers in Bachman and C.F. Turner and such marvelously unrestrained singing in Bachman and Turner that their simplicity becomes a basic guide to what current rock is all about. BTO have broken through to the Top 40 crowd and they've had the FM's since they began, and this set of nine hard driving, easy to listen to pure rock is easily the best thing they've come up with yet.

Best cuts: "Rock Is My Life And This Is My Song," "Free Wheelin'," "Sledgehammer," "You Ain't Seen Nothing Yet."

Dealers: This band tours consistently, are now getting Top 40 play and seem to appeal to one and all. You can't lose.

fine vocals must be put in the spotlight, and with Rick Hall, he may have found that rock/easy listening/mass appeal combination that has eluded so many others.

Best cuts: "Bring The Wine," "You're Having My Baby," "How Can Anything Be Beautiful (After You)," "Let Me Get To Know You," "I Gave A Little And Lost A Lot."

Dealers: Anka's been a superstar for 15 years. Play his new one in store and play "It Doesn't Matter Anymore," an early hit he wrote.

HARRY CHAPIN—*Verities & Balderdash*, Elektra 7E-1012. Chapin is considered by most to be a storyteller first and foremost, and this set should certainly enhance that reputation. His singing also seems more powerful than on previous efforts, the arrangements stronger and the entire package appears a bit more commercial. Harry is touring fairly consistently, and one would expect that once a wider audience becomes exposed to his material, he will break through as the major star people have long called him. Not a bad cut on this set, with story ranging from high drama to mini-epics to humor to pathos.

Best cuts: "What Made America Famous," "Cat's In The Cradle," "She Sings Songs Without Words," "Vacancy."

Dealers: Chapin has a loyal legion of fans. Display heavily.

LITTLE FEAT—*Feats Don't Fail Me Now*, Warner Bros. BS 2784. Usual fine mix of rock, blues and country supported with superb vocalizing from this all too underrated group. Lowell George is easily one of the better rock guitarists on today's music scene, and his vocals combined with the singing and excellent keyboards of Bill Payne are one of the most winning combinations in contemporary music. The band is excellent, potentially commercial and it's a real mystery why they have not made it to a larger extent than they have. Band must rank near the top of any meaningful list of today's groups.

Best cuts: "Rock And Roll Doctor," "Long Distance Love," "Front Page News," "Feats Don't Fail Me Now."

Dealers: Colorful and humorous cover makes for good display.

SPOOKY TOOTH—*The Mirror*, Island, ILPS 9292. Another group with just one original member left, Gary Wright, Spooky Tooth, in their Island Record debut, bring home some solid rock vibrations. Album is packed with new material, and should receive a strong reception on the FM level. While instrumentals can get cluttered at times, the group's overall energy and finesse carries through. Vocals by various members offer good diversity with quality.

Best cuts: "Kyle," "Mirror," "Hell Or High Water," "Woman And Gold" and "Two Time Love."

Dealers: One of the best packaging efforts this year, along with musical contents, rate strong display for this LP.

BLOOD, SWEAT & TEARS—*Mirror Image*, Columbia KC 32929. With Bobby Colomby being the only original BS&T member left, amazingly the group once again comes through with another winning package. The material is fresh, yet still carries the unmistakable BS&T musical stamp. New directions are also indicated, notably on the r&b and progressive fronts, and they undoubtedly point to additional success for the group. Jerry LaCroix, now sharing lead vocal duty with

Jerry Fischer, proves to be a solid plus. Musicianship throughout disk is excellent.

Best cuts: "Are You Satisfied," "Love Looks Good On You," "Mirror Image" and "Look Up To The Sky."

Dealers: You won't miss with this one.

DOUG SAHM—*Groovers Paradise*, Warner Bros. BS 2810. One of the legendary rock figures is back with what may be his most commercial effort in some time, a set of 10 solid rock tunes produced by ex-Creedence Clearwater member Doug Clifford who also plays drums on the LP. Sahn's vocals are still among the most distinctive in rock, his writing inventive, and his mix of Texas rock and country produces some of the more interesting sounds available. Mix of uptempo and ballads, with some country tossed in and some inventive horn backup. Ex-Creedence man Stu Cook also in band on bass.

Best cuts: "Groovers Paradise," "Devil Heart," "Beautiful Texas Sunshine," "Catch Me In The Morning."

Dealers: Sahn has been around nearly a decade and is known to fans. Display heavily.

PAPER LACE, Mercury SRM-1-1008 (Phonogram). British group with the tight harmony vocals and light sound is coming off number one single "The Night Chicago Died" offers a pleasing set highlighted by the simple yet effective execution of the songs of top English writers Mitch Murray and Peter Callander. One is easily tempted to call this music bubblegum, but it's far better than what is commonly associated with that term. What we have here is good, commercial material designed to appeal to the Top 40 market and which succeeds in doing just that. Basic goodtime, easy to listen to sound that is lacking too often in music today.

Best cuts: "The Night Chicago Died," "Billy—Don't Be A Hero" (original version), "Love Song," "The Black-Eyed Boys," "Dreams Are Ten A Penny."

Dealers: Band is coming off huge hit, so display prominently.

GOOD RATS—*Tasty*, Warner Bros. BS 2813. This is a long shot of an LP, but combination of good rock, a mix between humorous and emotional songs, top lead and harmony vocals and superb instrumentals could easily prove a winner if the set is given the proper exposure. The FM areas would appear to be ideal for this package, with its not too heavy rock, relatively short cuts and listenable material. Highlights are the fine harmony vocals, often in an almost jazzy vein, against the hard backup.

Best cuts: "Injun Joe," "300 Boys," "Papa Poppa," "Songwriter."

Dealers: Play this one in store. Refreshing and will probably invite inquiries.

STAMPEDERS—*New Day*, Capitol ST-11328. Certainly the best and most commercial thing this Canadian group has come up with yet. While they have long been superstars in Canada, they have never quite been able to put it together here. This set should change all that, as they move with ease from the hard rock they have become known for to softer material and back. Well done from all vantage points with several potential singles here.

Best cuts: "Ramona," "Running Out Of Time," "Do It Again," "Somebody Help Me."

Dealers: Play in store.

VIKKI CARR—*One Hell Of A Woman*, Columbia KC 32860. After countless successful albums in the past, Vikki Carr has decided to change her style very slightly and the results are an overwhelming universal appeal. Her choice of material by Paul Williams, Jim Croce, Carly Simon, John Denver and Jim Weatherly among others surely doesn't hurt and her personalization of every song is a definite plus factor. Many of the cuts have Easy Listening potential.

Best cuts: "One Hell Of A Woman," "Sleeping Between Two People," "Let Me Be The One," "I'll Have To Say I Love You In A Song."

Dealers: This songstress is an established seller.

Soul

CREATIVE SOURCE—*Migration*, Sussex SRA-8035. Group of three female singers and two male vocalists comes up with highly interesting set utilizing a wide variety of styles, including the multi-voiced dance music so popular today, alternative leads in the style made popular by the Temptations and smooth, ballads in the more traditional soul vein. The band has chosen material ranging from original cuts from producer Mike Stokes to the likes of Carole King, Bill Withers and Paul Williams. Top vocals and instrumentals throughout which should move easily from soul to pop.

Best cuts: "Harlem," "I Just Can't See Myself Without You," "Migration," "Let Me Be The One."

Dealers: Play in store and display in pop as well as soul. Colorful cover makes for good display.

OSIBISA—*Osibirock*, Warner Bros. BS 2802. Veteran soul/rock/jazz congregation scores again with this mix of chanting vocals, skillful, highly percussive and electric guitar oriented instrumentals and interesting cuts all adding up to a fine dance set. Group seems to be at its best when cutting straight rock or when fusing African and jazz sound together. Music is commercial but not as blatantly as many soul bands today, and is highly original. Long a major act overseas, this could be the LP to break them here on a wide variety of radio stations.

Best cuts: "Why," "Atinga Bells," "We Belong," "Komfo (High Priest)."

Dealers: Band has strong following and jungle drawing four color cover is perfect for display.

THE CHOICE FOUR—*The Finger Pointers*, RCA APL1-0643. Making their album debut on RCA with this effort, the Choice Four should score market points right from the gate. Material used is well balanced between the sweet and funky, and the group's delivery carries through well. Also a strong plus are the arrangements and studio backup.

Best cuts: "Ready, Willing And Able," "The Woman I'm Being True To," "If I Don't Love You" and "Finger Pointers (Part II)."

Dealers: A good album for in-store play.

ROBERT JR. LOCKWOOD—*Contrasts*, Trix 3307. This album is a piece of history as it marks the first time that this greatly underrated master of the blues guitar is featured on acoustic cuts as well as electric ones. Lockwood was responsible for formulating the styles of many modern blues greats and on this effort, he really displays his talents to the fullest. He uses his regular working group as back-up and they really work out. The only complaint is the relatively poor sound quality, since it was recorded in Lockwood's home. Still, the flashy guitar playing and rocking tunes make up for it.

Best cuts: "Little Boy Blue," "Annie's Boogie," "Dust My Broom," "Majors, Minors & Ninths," "Howdy Doody."

Dealers: Stock this in the blues section and if possible play the selected cuts by this blues innovator.

Jazz

THE BEST OF LAMBERT, HENDRICKS & ROSS, Columbia C 32911. This was perhaps the classic jazz vocal group of all time and the scat singing on this package is unbelievable. With the current interest in the Pointer Sisters, who must have learned from this group, this album should be of great interest. Back-up is provided by the Ike Isaacs Trio with Harry "Sweets" Edison sitting in. Although this is a re-release, it sounds more timely than ever in light of the inspiration the Pointer Sisters seemed to have garnered.

Best cuts: "Moaning," "Twisted," "Cloudburst," "Everybody's Boppin!"

Dealers: In-store play will help sell many copies.

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.

(Continued on page 50)

ANKA

#1 IN BILLBOARD #1 IN CASHBOX #1 IN RECORD WORLD

The past was just a beginning.



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Few of rock's early stars have been able to move out of the past and beyond the nostalgic. Paul Anka has not only made that transition, he has established himself as one of music's major contributors.

From "Diana" in the beginning, to "My Way" for Sinatra and "Johnny's Theme" for The Johnny Carson Show, Paul Anka has been writing standards. His latest are on his new album, "Anka." Including "You're Having My Baby."

"ANKA"

On United Artists Records and Tapes.

UA-LA 314-G/UA-EA314-G



Pop

CAROLE KING—Jazzman (3:43); producer: Lou Alder; writers: Carole King-Dave Palmer; publisher: Colgems, ASCAP. Ode 66101. (A&M). First single release in some time proves to be one of the most commercial items this superstar has yet turned out. Slightly more uptempo than other hits, backed by strong saxophone and powerful backup vocals. Watch for this on pop, easy listening and FM stations. Single is from soon to be released LP.

DAVID ESSEN—America (3:26); producer: Jeff Wayne; writer: D. Essex; publishers: April/Jeff Wayne, ASCAP. Columbia 3-10005. Much closer to the "Rock On" formula that earned this Britisher a Top 10 disk than last release. Immediately catchy percussive style, strong lyrics and unique arrangement should easily guarantee Essex another major hit.

THE KIKI DEE BAND—I've Got The Music In Me (3:40); producer: Gus Dudgeon; writer: Bias Boshell; publisher: Yellow Dog, ASCAP. MCA 40293. By far the strongest single this British songstress has ever come up with, as she wails her way through a powerful rock cut backed by soulful chorus. Perfect AM cut with its pounding instrumental, good use of the title for a hook and the throaty, superb vocals of Ms. Dee.

recommended

RASPBERRIES—Overnight Sensation (3:38); producer: Jimmy Ienner; writer: E. Carmen; publisher: C.A.M., BMI. Capitol 3946.

ROGER McGUINN—Same Old Sound (2:24); producer: Bill Halverson; writer: R. McGuinn; publishers: Blackwood & Patian, BMI. Columbia 3-10019.

PATTI DAHLSTROM—He Did Me Wrong, But He Did It Right (2:50); producer: Bill Schnee; writers: Patti Dahlstrom-Al Staehely; publishers: Patti Dahlstrom & Camp, ASCAP. 20th Century 2123.

BOBBY GOLDSBORO—Hello Summertime (2:23); producers: Bob Montgomery & Bobby Goldsboro; writers: R. Cook-R. Greenaway-B. Sacker-B. Davis; publisher: Shada, ASCAP. United Artists XW529.

DON McLEAN—Sitting On Top Of The World (1:57); producer: Ed Freeman; writers: L. Carter-W. Jacobs; publisher: E.H. Morris & Co., ASCAP. United Artists XW541-X.

J.J. CALE—I'll Be There (If You Ever Want Me) (2:22); producer: Audie Ashworth; writers: R. Gabbard-R. Price; publisher: Ernest Tubbs, BMI. Shelter 40290. (MCA).

JOHN DAVIDSON—Have A Nice Day (2:52); producer: Hoyt Axton; writer: Hoyt Axton; publisher: Lady Jane, BMI. 20th Century 2121.

GINO VANNELLI—People Gotta Move (3:18); producers: Gino & Joe Vannelli, Herb Alpert; writer: Gino Vannelli; publishers: Almo/Gemo, ASCAP. A&M 1614.

BONNIE KOLOC—You're Gonna Love Yourself In The Morning (2:15); producer: David Paul Briggs; writer: Donna Fritts; publisher: Combine, BMI. Ovation 1049.

LARRY GATLIN—Delta Dirt (2:11); producer: Fred Foster; writer: L. Gatlin; publisher: First Generation, BMI. Monument ZS8 8622.

MICHAEL MURPHY—You Can Only Say So Much (3:24); producer: Bob Johnson; writers: M. Murphy-O.B. Castleman; publisher: Screen Gems-Columbia, BMI. Epic 8-50014.

Soul

THE OHIO PLAYERS—Sleep Talk (3:15); producer: The Ohio Players; writer: The Ohio Players; publisher: Bridgeport, BMI. Westbound 228. (Janus). From their former label, this is still one of the most powerful cuts of the week from one of today's hottest soul groups. Usual strong instrumental arrangements with good chance to hit pop as well as soul playlists. Flip: Food Stamps Y'All (3:12); producer: same; writers: L. Crane-B. Baine; publisher: Southfield, ASCAP.

recommended

THE WHISPERS—What More Can A Girl Ask For (3:40); producers: Baker, Harris & Young; writers: Alan Felder-Norman Harris; publishers: Blackwood, Golden Fleece, BMI. Janus 244.

CORNELIUS BROTHERS & SISTER ROSE—Got To Testify (Love) (3:18); producer: Bob Archibald; writer: E. Cornelius; publisher: Unart/Stage Door, BMI. United Artists XW533.

CHAIRMEN OF THE BOARD—Let's Have Some Fun (2:53); producer: Jeff Bowen; writer: General Johnson; publisher: Gold Forever, BMI. Invictus ZS8 1271. (CBS).

LEA ROBERTS—Laughter In The Rain (3:08); producers: Denny Diante, Spencer Proffer; writers: N. Sedaka-P. Cudy; publishers: Don Kirshner, BMI and KEC, ASCAP. United Artists XW 539.

PAZANT BROTHERS & BEAUFORT EXPRESS—Dragon Fly (3:49); producers: Freddie Vee & Gene Redd, Jr.; writers: Aaron Thompson/Beaufort Express; publisher: Vignette, BMI. Vigor 1713. (Pickwick).

J.J. WILLIAMS—Lord Have Mercy On My Soul (2:56); producers: Clayton Ivey and Terry Woodford; writer: Frank L. Johnson; publisher: Short Bone, BMI. Polydor 14233.

handles all vocals, will go a long way to reinforce Womble "mania" here. While material and presentation are reminiscent of the Beach Boys, the album carries its own identity well. The lyrics are fun, and the arrangements are extremely fine.

Best cuts: "Wombling Summer Party," "Remember Your A Womble" and "Wellington Womble."
Dealers: Expect strong label support behind this one.

HUDSON BROTHERS—Hollywood Situation, Casablanca NB 9008 (Warner Bros.). Good set of hard rock from band that's received plenty of publicity through summer TV show. Material moves from straight rock to bouncy ballads reminiscent of the mid '60's Beatles. Live spot, probably from show, is also a highlight. Personal appearances could launch this group on a long career, especially in the AM market.

Best cuts: "So You Are A Star," "Coochie Coochie Coo," "Three Of Us," "Song For Stephanie."
Dealers: Tie in with TV show.

MO McGUIRE—MO, Wooden Nickle BWL1-0635. (RCA). Excellent effort from big voiced lady who handles a wide variety of material, from booming songs to folk to country oriented tunes to the prettiest ballads with ease. Ms. McGuire reminds one of Maria Muldaur one moment, of a Broadway show star the next, of a rocker the next, and the net result is a fine original style. Material here is applicable to almost any radio format, and with the right push, Mo McGuire could quite easily become the next of the female superstars.

Best cuts: "Mama Was A Cowgirl," "Living Without You,"

First Time Around

TRIUMVIRAT—Dimplicity (3:15); producer: Jurgen Fritz; writer: J. Fritz-H. Bathelt; publisher: Beechwood, BMI. Harvest 3947. (Capitol). Synthesizer based band already has debut LP riding high on the charts and they have managed to pull out a highly commercial single. Perfect for FM and good chance at AM play.

ROCKIN' HORSE—Dancin' To The Music (2:39); producer: John Lombardo; writer: Leonard Macaluso; publisher: Brown Eyes/Sunbury, ASCAP. RCA JH-10024. Excellent dance record highlighted by very strong rock vocals. Good summer disk, with some of the better characteristics of mid '60's British rock and a strong soul flavor.

MILT MATTHEWS—All These Changes (3:27); producer: Milt Matthews; writer: Milt Matthews; publishers: AbpMil. LP, ASCAP. Bryan 1007. Good soul cut featuring strong vocals, a fine arrangement and strong lyrics. Should hit soul playlists easily.

Easy Listening

PERRY COMO—Temptation (2:30); producer: Nick Perito; writers: Arthur Freed-Nacio Herb Brown; publisher: Robbins, ASCAP. RCA JH-10045. Como is a sure bet for the charts, and this Latin flavored disk could easily cross to the pop market. Quite commercial, and while he releases few singles, they generally get play. Appeals to all audiences.

SAMMY DAVIS, JR.—That's Entertainment (1:45); producers: Mike Curb and Don Costa; writers: H. Dietz-A. Schwartz; publisher: Chappell & Co., ASCAP. MGM 14736. From his latest LP, Davis belts out the title tune from one of the more popular movies of the year. Usual dynamic production and superb performance from the man many feel is the best entertainer in the world.

Country

SAMMI SMITH—Long Black Veil (3:28); producer: Jim Malloy; writers: Marijohn Wilkin, Danny Dill; Cedarwood (BMI); Mega 1214. There is a beautiful, haunting sound in this revival of an old one, and Sammi handles it masterfully with superb production. It's got to be a hit all over again. Flip: no info available.

"Hard Lovin' Loser/Mean Old Frisco Blues" medley, "First Of May."

Dealers: The only way to expose new artists is to play in store, and this lady deserves play.

RUSH—Mercury SRM-1-1011 (Phonogram). Many in the popular music world seem to be attempting to a more simple way of doing things, including some of the biggest names in the business, and Rush fits into this category. Trio serves up a dose of good hard rock highlighted by the often Robert Plant-like lead vocals of Geddy Lee and the powerful guitar work of Alex Lifeson and solid drumming from John Rutsey. Good material here for AM or FM play. Only complaint might be the strong similarity to Led Zeppelin, but this cannot really be considered a complaint when one examines the success Zeppelin has and does enjoy.

Best cuts: Finding A Way, "Need Some Love," "In The Mood," "Before And After."

Dealers: Playing this one in the store will arouse lots of curiosity and questions.

STEPHEN MICHAEL SCHWARTZ, RCA CPL1-0604. One of the more encouraging new male vocalists to come along in some time, Schwartz mixes a sweet voice with the powerful productions of David Kershenbaum for some excellent rock, some excellent folk and a good mix of the two. An original voice when there are far too many imitators on the scene, one capable of writing fine material of his own or choosing from the likes of Daniel Moore and Ned Doheny. Clear and precise at all times, Schwartz is filling a void left by too many "laid

DON GIBSON—Bring Back Your Love To Me (2:39); producer: Wesley Rose; writer: Don Gibson; Acuff-Rose (BMI); Hickory 327. Everything he does, he does well. It has that soul feeling of a Gibson song, and the meaningful lyrics. Flip: "Drinking Champagne"; producer: same; writer: Bill Mack; other credits same. (MGM).

JEANNE PRUETT—Welcome To The Sunshine (Sweet Baby Jane); producer: Walter Haynes; writer: Ray Willis; War Drum (BMI); MCA 40284. This is the one Jeanne rushed into the studio to do after hearing it. Now people will rush to buy it. It's another outstanding effort on her part, and a decided change of pace. Flip: "What My Thoughts Do All The Time." Writer: Jeanne Pruett; Jeanne Pruett (BMI); all other credits same.

JOHNNY RUSSELL—She Burn't The Little Roadside Tavern Down (2:04); producer: Jerry Bradley; writer: Bill Howard; Forrest Hills (BMI); RCA 10038. A quick-moving, up-tempo tune which should get both heavy air and jukebox play. Good production. Flip: no info available.

LA COSTA—Get On My Love Train (2:45); producer: Norro Wilson; writers: Norro Wilson, C. Taylor; Al Gallico/Algee (BMI); Capitol 3945. The young lady can sing, and she does it here with warmth and meaning. It's good material, and another fine production. Flip: no info available.

BOBBY BARE JR. & MAMA—Where'd I Come From (2:52); producer: Bobby Bare; writers: Bill Rice, Jerry Foster; Jack & Bill (ASCAP); RCA 10037. Jeannie Bare demonstrates that she has an excellent voice in this clever family song from the Foster-Rice combination. It's out of the "Singin' In The Kitchen" album. Flip: Jeannie Bare—"Scarlet Ribbons." Producer: same; writers: Evelyn Danzig, Jack O. Segal; Mills Music (ASCAP).

LORETTA LYNN—Trouble In Paradise (2:10); producer: Owen Bradley; writer: Kenny O'Dell; House of Gold (BMI); MCA 40283. One suspects that O'Dell, one of the finest writers around, wrote this specifically for Loretta, because it's right down her alley. Naturally it's a great performance. All of hers are. Flip: no info available.

recommended

WHITEY SHAFER—My House Is Your Honky Tonk (2:55); producer: Ray Baker; writer: Sanger Shafer; Acuff-Rose (BMI); Hickory 328 (MGM).

TOM McKEON—The Devil Came To Birmingham (3:18); producer: Johnny Slate & Larry Henley; writers: Steve Pippin, Larry Henley, Johnny Slate; Tree (BMI); Capricorn 0201.

ALLEN REYNOLDS—Mississippi Memory (2:06); producers: Charles Cochran, Garth Fundis & Allen Reynolds; writers: Allen Reynolds, Bob McDill; Jack Music (BMI); JMI 44.

SIMON CRUM—Cuz You're So Sweet (2:30); producer: Don Gant; writer: J. Kane; Tree (BMI); ABC 12020.

LARRY KINGSTON—In The Palm Of Your Hand (2:41); producer: Allen Reynolds; writers: Larry Kingston, Frank Dycus; Owepar (BMI); JMI 45.

BUDDY ALAN—Call My Number, Call My Name (2:23); producer: Jim Shaw; writer: Rocky Topp; Gold Book (ASCAP); Capitol 3944.

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.

Jazz

Continued from page 48

ATMOSPHERE FEATURING CLIVE STEVENS & FRIENDS—Voyage To Uranus, Capitol ST-11320. Very strong set from highly creative sax and flute man who debuted nearly a year ago with his "Atmospheres" set. Stevens is an interesting mix of traditional, free form and commercial, and while his songs may seem to flow completely freely, they are exercises in control which few other jazz artists today are able to attain. Highlights are his solos, particularly on electric tenor and soprano sax.

Best cuts: "Shifting Phases," "Un Jour Dans La Monde," "Voyage To Uranus," "Water Rhythms."

Dealers: Play in store. This is far more commercial than most jazz efforts.

First Time Around

THE WOMBLES—Remember You're A Womble, Columbia KC 33140. Columbia Records is betting that the Wombles will prove to be the summer success story in the U.S., and early indications show the label to be on the right track. This LP, produced, written and arranged by Michael Batt, who also

back" artists and too many hard rockers. A good in-between. Watch for him on FM play.

Best cuts: "Rock Me Away," "Love Me Busybody," "Doctor's Daughter," "I Believe I'm Gonna See You Again."

Dealers: Again with tight radio, it may be left up to you in the end to promote new artists.

PAUL KELLY—Hooked, Hogtied & Collared, Warner Bros. BS 2812. Top notch soul set from versatile artist who is at home with uptempo material as he is with the softest ballads. Cuts are all relatively short and highly commercial. Horn and string arrangements are outstanding and are as impressive as are Kelly's vocal interpretations. Watch for him to break pop as well as soul, with strong possibility for Top 40 play.

Best cuts: "Let Your Love Come Down (Let It Fall On Me)," "Till I Get My Baby's Love," "You Turned A Lion To A Lamb," "I'm Gonna Be Lovin' You."

Dealers: Colorful cover makes for fine display.

Country

ANNE MURRAY—COUNTRY, Capitol ST 11324. This LP covers most of her career, including many of the tunes that have made her one of the top artists in the country and pop field. A must for Anne Murray fans.

Dealers: Display in country and pop sections.

PAPER LACE'S PREMIERE ALBUM. GET READY FOR A BARRAGE OF BULLETS.



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Billboard HOT 100

Chart Bound

JAZZMAN—Carole King (Ode 68101, A&M)
 AMERICA—David Essex (Columbia 3-10005)
 I'VE GOT THE MUSIC IN ME—Kiki Dee
 (MCA 40293)
 SEE TOP SINGLE PICKS REVIEWS, page 50

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	8	(You're) HAVING MY BABY—Paul Anka (Rick Hall), P. Anka, United Artists 454	34	39	8	TIME FOR LIVIN'—Sly & The Family Stone (Sly Stone), S. Steward, Epic 11140 (Columbia)	68	59	17	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—The Impressions (E. Townsend Prods.), E. Townsend, Curtom 1997 (Buddah)
2	1	11	THE NIGHT CHICAGO DIED—Paper Lace (M. Murray, P. Callendar), M. Murray, P. Callendar, Mercury 73402 (Phonogram)	35	41	6	DON'T CHANGE HORSES (In The Middle Of The Stream)—Tower Of Power (Tower Of Power), L. Williams, J. Watson, Warner Bros. 7828	69	76	7	IT COULD HAVE BEEN ME—Sami Jo (S. Limbo, M. Buckins), G. Sklerov, H. Lloyd, MGM 7034
3	4	11	TELL ME SOMETHING GOOD—Rufus (Bob Monaco, Rufus), S. Wonder, ABC 12010	44	44	5	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258	70	75	3	MOST LIKELY YOU GO YOUR WAY (And I'll Go Mine)—Bob Dylan/The Band (Not Listed), B. Dylan, Asylum 11043
4	2	10	FEEL LIKE MAKIN' LOVE—Roberta Flack (Roberta Flack), E. McDaniels, Atlantic 3025	45	45	5	WHO DO YOU THINK YOU ARE—Bo Donaldson And The Heywoods (Steve Barri For Chalice Productions), C. Scott, D. Dyer, ABC 12006	81	81	2	MIDNIGHT FLOWER—Four Tops (Steve Barri, Dennis Lambert, Brian Potter), M. Jackson, R. Dozier, Dunhill 15005
5	13	7	I SHOT THE SHERIFF—Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic)	47	47	5	FREE MAN IN PARIS—Joni Mitchell (Joni Mitchell, Henry Lewy), J. Mitchell Asylum 11041	72	79	3	MY LOVE—Marge Joseph (Arif Mardin), P. McCartney, L. McCartney, Atlantic 3032
6	7	13	WATERLOO—Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035	63	63	2	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280	73	54	12	IF YOU TALK IN YOUR SLEEP—Elvis Presley (Not Listed), R. West, J. Christopher, RCA 0280
7	8	8	WILDWOOD WEED—Jim Stafford (Phil Gernhard & Lobo), D. Bowman, J. Stafford, MGM 14737	48	48	4	I LOVE MY FRIEND—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 8-20006 (Columbia)	84	84	2	SURFIN' U.S.A.—Beach Boys (Not Listed), C. Berry, Capitol 3924
8	9	8	I'M LEAVING IT ALL UP TO YOU—Donny And Marie Osmond (Mike Curb), D. Harris, D. Terry Jr., MGM 14735	41	27	16	RIKKI, DON'T LOSE THAT NUMBER—Steeley Dan (Gary Katz), W. Becker, D. Fagen, ABC 12014	76	73	5	DO IT BABY—Miracles (F. Perren), F. Perren, C. Yarian, Tamia 54248 (Motown)
9	15	10	ROCK ME GENTLY—Andy Kim (Andy Kim), A. Kim, Capitol 3895	42	24	14	ROCK AND ROLL HEAVEN—The Righteous Brothers (Dennis Lambert, Brian Potter), J. Stevenson, A. O'Day, Haven 7002 (Capitol)	77	77	5	MOONLIGHT SPECIAL—Ray Stevens (Ray Stevens For Ahab Productions), R. Stevens Barnaby 604 (Chess/Janus)
10	11	14	KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.)	43	35	9	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Silverster, Simmons, Gooding), B. Auger, RCA 0305	78	78	5	NEVER MY LOVE—Blue Swede (Bengt Palmers), D. Addressi, R. Addressi, Capitol 3938
11	14	7	SHININ' ON—Grand Funk (Todd Rundgren), M. Farmer, D. Brewer, Capitol 3917	44	49	22	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004	79	62	17	DOOR TO YOUR HEART—Dramatics (Tony Hestor), T. Hestor, Cadet 5704 (Chess/Janus)
12	17	11	YOU AND ME AGAINST THE WORLD—Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897	45	51	6	SUGAR BABY LOVE—The Rubettes (Wayne Bickerton), W. Bickerton, Waddington, Polydor 15089	80	61	20	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (Frank Fioravanti, John Davis), W. DeVaughn, Roxbury 0236 (RCA)
13	5	13	PLEASE COME TO BOSTON—Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115	46	31	19	THE AIR THAT I BREATHE—The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100	81	81	20	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Rostill, MCA 40209
14	10	15	SIDESHOW—Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961	47	72	3	EARACHE MY EYE FEATURING ALICE BOWIE—Cheech & Chong (Lou Adler), T. Chong, R. Marin, G. Delorme, Ode 66102 (A&M)	82	82	2	STEPPIN' OUT (Gonna Boogie Tonight)—Tony Orlando & Dawn (Medress, Appell), I. Levine, L. Brown, Bell 45601
15	26	4	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (Barry White), B. White, 20th Century 2120	48	36	13	ROCK YOUR BABY—George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004	83	83	2	TRAVELIN' PRAYER—Billy Joel (Michael Stewart), B. Joel, Columbia 3010015
16	20	9	RUB IT IN—Billy "Crash" Craddock (Ron Chancey), L. Martine Jr., ABC 11437	49	37	14	ROCK THE BOAT—The Hues Corporation (John Florez), W. Holmes, RCA 0232	84	84	2	STOP AND SMELL THE ROSES—Mac Davis (Gary Klein), M. Davis, D. Severinsen, Columbia 3-10018
17	21	5	THEN CAME YOU—Dionne Warwick And Spinners (Thom Bell), S. Marshall, P. Pugh, Atlantic 3029	50	52	10	KUNG FU—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1999 (Buddah)	85	89	2	ONE DAY AT A TIME—Marilyn Sellars (Clarence Selmar), M.J. Wilkin, K. Kristofferson, Mega 205
18	22	11	WILD THING—Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic)	51	56	6	RINGS—Lobo (P. Gernhard), A. Harvey, E. Reeves, Big Tree 15008 (Atlantic)	86	86	2	CITY IN THE SKY—Staple Singers (A. Bell), C. Chalmers, S. Chalmers, D. Rhodes, Stax 0215 (Columbia)
19	25	7	NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	52	46	7	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (H. Davis), W. Pickett, B. Shapiro, Motown 1296	87	91	5	PAPA DON'T TAKE NO MESS PART 1—James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14255
20	6	10	CALL ON ME—Chicago (James William Guercio), L. Louchnane, Columbia 46062	53	43	14	ON AND ON—Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423	88	88	5	THAT'S NOT HOW IT GOES—Bloodstone (M. Vernon), W. Draffen Jr., London 1055
21	23	9	HANG ON IN THERE BABY—Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14715	54	33	6	RIVER'S RISIN'—Edgar Winter (Rock Derringer), D. Hartman, Epic 11143 (Columbia)	89	89	5	FALLIN' IN LOVE—Souther, Hillman, Furay Band (Richard Podolor), R. Furay, Asylum 45201
22	30	6	CLAP FOR THE WOLFMAN—Guess Who (J. Richardson), Cummings, Wallace, Winter RCA 0324	55	50	11	MACHINE GUN—The Commodores (James Carmichael), M. Williams, Motown 1307	90	94	10	TIN MAN—America (George Martin), Bunnell, Warner Bros. 7839
23	16	9	SURE AS I'M SITTING HERE—Three Dog Night (Jimmy Iener), J. Hiatt, Dunhill 15001	56	64	5	EYES OF SILVER—Doobie Brothers (T. Templeman), T. Johnston, Warner Bros. 7832	91	96	3	PUT OUT THE LIGHT—Joe Cocker (Jim Price), D. Moore, A&M 1539
24	19	10	DON'T LET THE SUN GO DOWN ON ME—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40259	57	55	7	KALIMBA STORY—Earth, Wind & Fire (J. Wissert, M. White), M. White, V. White, Columbia 460701	92	80	19	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (Steve Barri), M. Price, D. Walsh, Dunhill 15003
25	12	15	TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram)	58	60	9	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (Stan Silver), M. Cooper, Dot 17506 (Famous)	93	93	23	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.I.P.)
26	32	4	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Stevie Wonder), S. Wonder, Tamia 54252 (Motown)	60	53	11	FISH AIN'T BITIN'—Lamont Dozier (McKinley Jackson), M. Jackson, J. Reddick ABC 12012	94	83	4	YOU MAKE ME FEEL BRAND NEW—The Stylistics (Thom Bell), T. Bell, L. Creed, Avco 4634
27	34	4	IT'S ONLY ROCK 'N ROLL—Rolling Stones (Glimmer Twins), M. Jagger, K. Richard, Rolling Stones 19301 (Atlantic)	61	71	4	WOMBLING SUMMER PARTY—The Wombles (Mike Batt), M. Batt, Columbia 3-10013	95	83	4	YOU TURNED MY WORLD AROUND—Frank Sinatra (Jimmy Bowen), B. Kaempfert, H. Rohbein, K. Carnes, D. Ellington, Reprise 1208
28	18	13	ANNIE'S SONG—John Denver (Milton Okun), J. Denver, RCA 0295	62	66	7	SECRETARY—Betty Wright (W. Clarke, C. Reid), C. Reid, W. Clarke, Alston 4622 (Atlantic)	96	68	19	YOU WON'T SEE ME—Anne Murray (Brian Ahern For Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867
29	29	10	MY THANG—James Brown (James Brown), J. Brown, Polydor 14244	63	65	5	LIVE IT UP PART 1—Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, O. Isley, E. Isley, T-Neck 2254 (Columbia)	97	69	7	WALK ON—Neil Young (Neil Young), N. Young, Reprise 1209
30	38	5	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi), Hugo-Luigi-George, D. Weiss, Aeco 4640	64	74	3	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamia 54249 (Motown)	98	78	11	JIVE TURKEY (Part 1)—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73480 (Phonogram)
31	40	6	BEACH BABY—First Class (J. Carter), J. Carter, Shakespeare, UK 49022 (London)	65	67	9	BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (Joe Porter), J. Weatherly, Soul 3511 (Motown)	99	86	4	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (Billy Sherrill), E. Bruce, Columbia 46047
32	28	16	RADAR LOVE—Golden Earring (Golden Earring, Fred Hazzen), G. Kooymans, B. Hay, MCA 40202	66	77	3	I SAW A MAN AND HE DANCED WITH HIS WIFE—Cher (Snauff Garrett), I. Durrill, MCA 40273	100	85	5	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (Herb Gart), D. Feller, Asylum 11037
33	42	4	ANOTHER SATURDAY NIGHT—Cat Stevens (Cat Stevens), S. Cooke, A&M 1602	67	82	2	YOU LITTLE TRUSTMAKER—The Tymes (Billy Jackson), C.M. Jackson, RCA 10022		99	19	BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods (Steve Barri For Chalice Productions), M. Murray, P. Callendar, ABC 12011

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. ● Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet).

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HOT 100 A-Z—(Publisher—Licensee)

Ain't No Love In The Heart Of The City (A&M/Broadway)	91	Do It Baby (Jobete, ASCAP)	75	Free Man In Paris (Crazy Crow, BMI)	38	It's Only Rock 'N Roll (Promopub. BMI)	69	My Thang (Dynamite/Belinda, BMI)	29	River's Risin' (Silver Steed, BMI)	54	Hustlers (BMI)	36	Wild Thing (Blackwood, BMI)	15
The Air That I Breathe (Lenders-Roberts/A&M, ASCAP)	46	Don't Change Horses (In The Middle Of A Stream) (Len-Lon, BMI)	35	Hang On In There Baby (Bushka, ASCAP)	21	Jive Turkey Part 1 (Ohio Players/Unichappell, BMI)	27	Never My Love (Warner-Tamerlane, BMI)	77	Rock And Roll Heaven (Zagala/E. H. Morris/Caspar, ASCAP)	42	Taking Care Of Business (Rambach/Top Notch, BMI)	25	Wildwood Weed (Famous/Boo, ASCAP/Parody, BMI)	7
Annie's Song (Cherry Lane, ASCAP)	20	Don't Let The Sun Go Down On Me (Big Pig/Leeds, ASCAP)	24	Happiness Is Just Around The Bend (Blackwood, BMI)	43	Keep On Smilin' (No Exit, BMI)	10	Nothing From Nothing (Almo/Phonogram, ASCAP)	19	Rock Me Gently (Joachim, BMI)	9	Tell Her Love Has Felt The Need (Stone Diamond, BMI/Jobete, ASCAP)	64	You And Me Against The World (Almo, ASCAP)	61
Another Saturday Night (Kias, BMI)	33	Door To Your Heart (Grovesville, BMI)	24	Hollywood Swinging (Delightful/Gang, BMI)	92	Kung Fu (Carned, BMI)	30	On And On (Curtom, BMI)	53	Rock The Boat (High Ground, BMI)	49	Tell Me Something Good (Stein & Van Stock/Black Bull, ASCAP)	3	You Can't Be A Beacon (If Your Light Don't Shine) (Martin/Fargo House, ASCAP)	58
Be Thankful For What You Got (Coral Rock/Melrose, ASCAP)	79	Earache My Eye Featuring Alice Bowie (India, Warner-Tamerlane, BMI)	47	If You Love Me (Let Me Know) (Al Gallico, BMI)	80	Let's Put It All Together (Avco Embassy, ASCAP)	50	One Hell Of A Woman (Screen Gems/Song Painter/Sweet Glory, BMI)	44	Sideshow (Friday's Child/Poo Poo/Six Strings, BMI)	14	The Night Chicago Died (Murray Callendar, ASCAP)	2	You Haven't Done Nothin' (Stein & Van Stock/Black Bull, ASCAP)	26
Beach Baby (Mainstay, BMI)	31	I Honestly Love You (Irving/Woolough/Broadside, BMI)	49	I'm Leaving It All Up To You (Venice, BMI)	8	Live It Up Part 1 (Bovina, ASCAP)	53	Papa Don't Take No Mess Part 1 (Dynamite/Belinda/Unichappell, BMI)	86	Shinin' On (Leftover, BMI)	16	Then Came You (Mighty Three, BMI)	17	You Little Trustmaker (Dramatics/Bacon Fat, BMI)	67
Between Her Goodbye And My Hello (Kaca, ASCAP)	65	I Love My Friend (Algee, BMI)	39	Makin' The Best Of A Bad Situation (Tree, BMI)	29	Machin' Gun (Jobete, ASCAP)	55	Please Come To Boston (Leeds/BMI)	13	Sidestep (Friday's Child/Poo Poo/Six Strings, BMI)	11	Time For Livin' (Stone Flower, BMI)	34	You Make Me Feel Brand New (Mighty Three, BMI)	93
Billy, Don't Be A Hero (Intune, FRD)	100	I'm Leaving It All Up To You (Venice, BMI)	8	The Man That Turned My Mama On (Tree, BMI)	98	Midnight Flower (Bullet-Proof, BMI)	71	Put Out The Light (ABC/Dunhill/Speed, BMI)	90	Steppin' Out (Gonna Boogie Tonight) (Levine & Brown, BMI)	81	Time For Livin' (Stone Flower, BMI)	34	You Turned My World Around (Screen Gems-Columbia, BMI)	94
Call On Me (Big Elk, ASCAP)	20	Midnight Flower (Bullet-Proof, BMI)	71	Moonlight Special (Ahab, BMI)	66	Most Likely You Go Your Way (And I'll Go Mine) (Dwarf, ASCAP)	70	Rock And Roll Heaven (Zagala/E. H. Morris/Caspar, ASCAP)	42	Stop And Smell The Roses (Screen Gems-Columbia/Song Painter, BMI)	83	Travelin' Prayer (Rippartha/Higher, BMI)	89	You Won't See Me (Maden, BMI)	95
Can't Get Enough (Badco, ASCAP)	59	Most Likely You Go Your Way (And I'll Go Mine) (Dwarf, ASCAP)	70	I'll Go Mine (Dwarf, ASCAP)	76	Rock Your Baby (Sherlyn, BMI)	48	Secretary (Sherryn, BMI)	62	Surf In (Leftover, BMI)	11	Walk On (Neil Young, Reprise)	1209		
Can't Get Enough Of Your Love, Babe (Sa-Vette/January, BMI)	15	Shooting The Sheriff (Cayman, ASCAP)	5	My Love (McCartney/ATV, BMI)	72	Surf In (Leftover, BMI)	11	Shinin' On (Leftover, BMI)	11	Sweet Home Alabama (Duchess/BMI)	51	Who Do You Think You Are (American Dream, Belize, ASCAP)	37		
City In The Sky (Thomson/New York Times, BMI)	85														

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



This baby's a hit!

This week...

★ 40 to ★ 31 in *Billboard*

Ⓞ 43 to Ⓞ 29 in *Cash Box*

▣ 46 to ▣ 38 in *Record World*

"BEACH BABY." The summer single
by **THE FIRST CLASS.** #49022

*Coming soon - the debut album
by THE FIRST CLASS.*

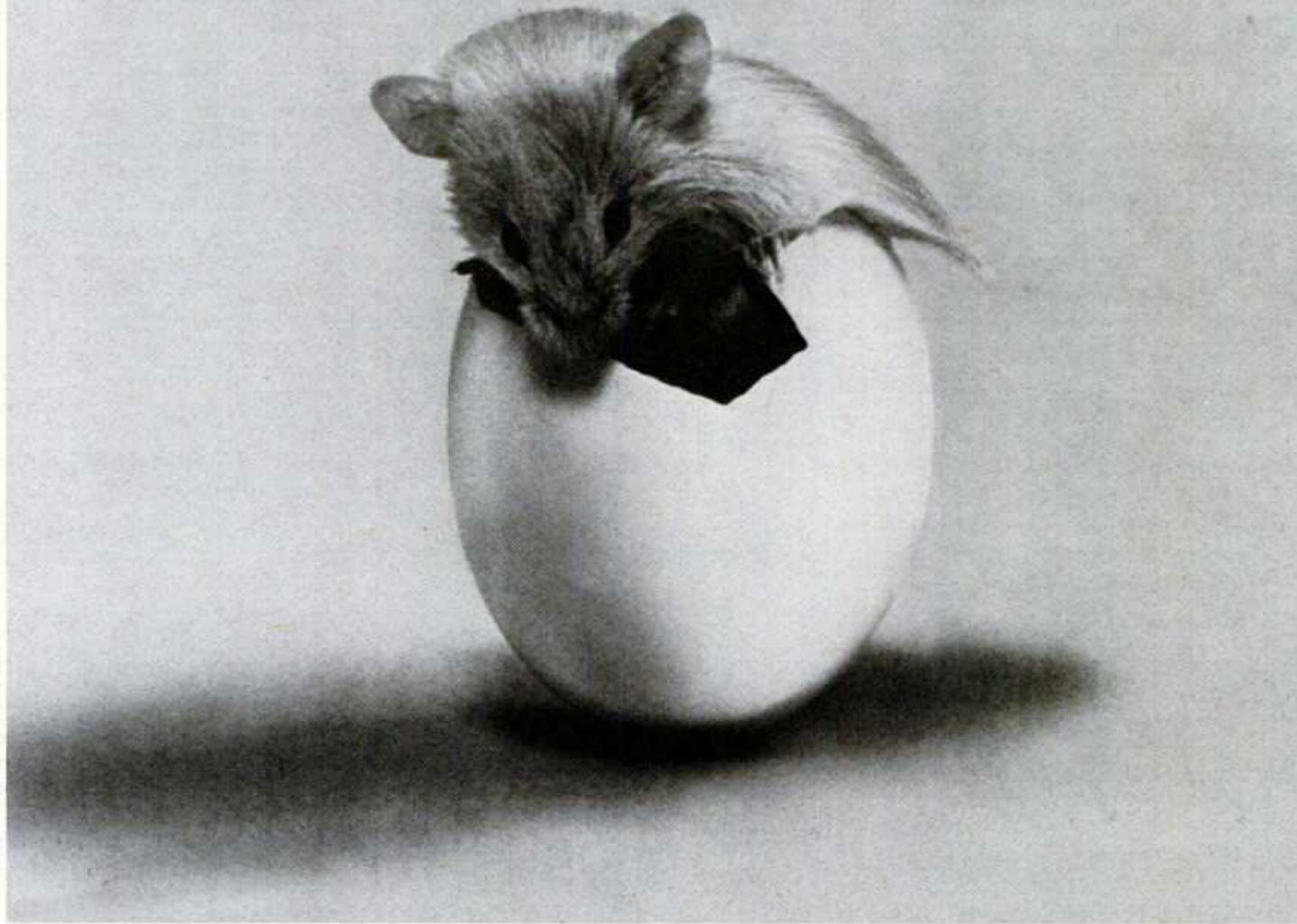
This baby's a hit! Too.



Distributed by London Records.

TRIUMVIRAT

triumphant!



Out of their shell-this fast breaking
new group has busted wide open!

The album:

ILLUSIONS ON A DOUBLE DIMPLE

(ST-11311)

The single:

DIMPLICITY (b/w A MILLION DOLLARS)

(#3947)

The trades:

Record World-FM Sleeper of the Week
#2 in Billboard FM Action
Record World-Chartmaker of the Week
Cash Box-Newcomer Pick
Walrus-Radio Reaction & Merit Album Pick



PREMIERE AMERICAN TOUR THIS FALL.



Triumvirat. From Germany, on Harvest Records and Tapes
Distributed by Capitol Records

TOP LPs & TAPE

POSITION
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
107	107	3	MOUNTAIN Avalanche Columbia KC 33088	5.98		6.98		6.98	
108	100	13	BREAD The Best Of-Volume Two Elektra 7E 1005	6.98		7.97		7.97	
109	106	42	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98	6.98	6.98	7.98	6.98	
110	110	49	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98		6.98		6.98	
111	111	40	STYLISTICS Rockin' Roll Baby A&M AV 11010	5.98		6.98		6.98	
112	120	5	ELVIN BISHOP Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98		7.97		7.97	
113	103	30	CARLY SIMON Hotcakes Elektra E 1002	6.98		7.97		7.97	8.95
114	119	64	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	
115	118	22	DONALD BYRD Street Lady Blue Note BN-LA 140F (United Artists)	5.98		6.98		6.98	
116	113	81	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98		6.98		6.98	7.95
117	123	34	BILLY JOEL Piano Man Columbia KC 32544	5.98		6.98		6.98	
118	117	16	THE GUESS WHO Road Food RCA APL1-0405	5.98		6.98		6.98	
120	122	80	JIM CROCE Life & Times ABC ABCX 769	5.98		7.95	7.95	7.95	
121	115	32	MFSB Love Is The Message Philadelphia International KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98	
122	112	10	THE BLACKBYRDS Fantasy F-9444	6.98		7.98		7.98	
123	114	23	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98	
134	41	41	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M802V1	5.98		6.98		6.98	7.95
145	6	6	STEVIE WONDER PRESENTS SYREETA Motown M6-888 S1	6.98		7.98		7.98	
126	121	71	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	6.98	6.98	7.97	7.97	8.95	
127	135	41	BILLY COBHAM Spectrum Atlantic SD 7268	6.98		7.97		7.97	8.95
128	132	86	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
129	124	72	BEATLES 1967-1970 Apple SMO 3404 (Capitol)	9.98	11.98		11.98		
130	127	74	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	7.97	8.95
131	129	39	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98		7.98		7.98	
132	128	108	KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98		6.98	
133	138	25	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	6.98		7.97		7.97	8.95
134	125	72	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	6.98		7.97		7.97	8.95
146	6	6	NEKTAR Remember The Future Passport PPS 98002 (Famous)	6.98		7.95		7.98	
156	3	3	10 CC Sheet Music J&M AUKS 53107 (London)	6.98		6.98		6.98	7.95
137	126	72	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98	11.98		11.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
158	2	2	MINNIE RIPPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98		6.98		6.98	
139	130	47	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95
160	2	2	NEW BIRTH Comin' From All Ends RCA APL1-0494	5.98		6.98		6.98	
141	136	10	THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2 11022	12.98		13.98		13.98	
142	133	34	JAMES BROWN The Payback Polydor PD 2 3007	7.98		9.98		9.98	
143	131	28	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98	7.98	7.98	8.98	7.98	
144	152	3	COLD BLOOD Lydia Warner Bros. BS 2806	6.98		7.97		7.97	
145	139	104	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	6.98		7.97		7.97	8.95
146	137	42	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	6.98		7.97		7.97	8.95
148	141	19	KISS Casablanca NB 9001 (Warner Bros.)	5.98		6.97		6.97	
149	154	4	RENAISSANCE Turn Of The Cards Sire SAS 7502 (Famous)	6.98		7.95		7.95	
150	147	138	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98	
151	144	14	RITA COOLIDGE Fall Into Spring A&M SP 3627	6.98		6.98		6.98	
153	140	11	BILL WYMAN Monkey Grip Rolling Stones CDC 79100 (Atlantic)	6.98		7.97		7.97	
155	159	20	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95		7.95	
156	149	26	LOU REED Rock 'N' Roll Animal RCA APL1-0472	5.98		6.95		6.95	
177	4	4	FOCUS Hamburger Concerto Atlantic SD 36-100	6.98		7.97		7.97	
168	3	3	BLOODSTONE I Need Time London APS 647	6.98		6.98		6.98	
159	161	19	MARVIN GAYE Anthology Motown M9 791A3	9.98		11.98		11.98	
160	167	2	HERBIE MANN Reggae Atlantic SD 1655	6.98		7.98		7.98	
161	166	3	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98		9.98		9.98	
163	163	24	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	6.98		7.97		7.97	
164	170	6	MARIE OSMOND In My Little Corner Of The World MGM M3G 4944	6.98		7.98		7.98	
185	48	48	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98	
166	164	30	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	6.98		7.97		7.97	
168	157	7	NAZARETH Rampant A&M SP 3641	5.98		6.98		6.98	
169	174	2	MARGIE JOSEPH Sweet Surrender Atlantic SD 7277	6.98		7.97		7.97	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
181	2	2	PERRY COMO Perry RCA CPL1-0585	6.98		7.95		7.95	
182	2	2	B.B. KING Friends ABC ABCD 825	6.98		7.98		7.98	
172	176	4	BOBBY BLUE BLAND Dreamer Dunhill DSX 50169	6.98		7.95		7.95	
183	2	2	SYD BARRETT The Madcap Laughs & Barrett Harvest SABB-1134 (Capitol)	8.98		9.98			
174	162	21	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
175	178	4	WILLIAM DEVAUGHN Be Thankful For What You Got Roxbury RXL 100 (Chelsea)	6.98		7.95		7.95	
177	171	53	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	6.98		7.97		7.97	7.95
178	143	11	J.J. CALE Okie Shelter SR 2107 (MCA)	6.98		7.98		7.98	
189	2	2	ABBA Waterloo Atlantic SD 18101	6.98		7.97		7.97	
180	180	4	ISAAC HAYES Truck Turner Enterprise ENS2-7507 (Columbia)	10.98	11.98	10.98	11.98	10.98	
181	151	11	MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297	6.98		7.97		7.97	
182	155	33	STEVE MILLER BAND Anthology Capitol SVBB 11114	6.98		8.98		8.98	
183	187	3	LOBO Just A Singer Big Tree BT 89501 (Atlantic)	6.98		7.97		7.97	
184	175	117	DEEP PURPLE Machine Head Warner Bros. BS 2607	6.98		7.97		7.97	8.95
185	148	13	CHER Dark Lady MCA 2113	6.98		7.98		7.98	
186	165	21	BILL WITHERS + Justments Sussex SRA 8032	6.98		7.95		7.95	
187	169	21	THREE DOG NIGHT Hard Labor Dunhill DSX 50168	6.98		7.95	8.95	7.95	
188	188	52	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	6.98		7.97		7.97	8.95
190	173	31	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	6.98		7.97		7.97	8.95
191	179	45	LINDA RONSTADT Don't Cry Now Avalanche SD 5064	6.98		7.97		7.97	
192	196	59	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98	
193	193	27	CHARLIE RICH There Won't Be Anymore RCA APL1-0433	5.98		6.98		6.98	
194	192	18	CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	5.98		6.98		6.98	
195	199	7	BROWNSVILLE STATION School Punks Big Tree BT 89500 (Atlantic)	6.98		7.97		7.97	
196	194	5	GORDON LIGHTFOOT The Very Best Of United Artists UA-LA 243G	6.98		6.98		6.98	
197	197	13	AL STEWART Past, Present & Future Janus JLS 3063 (Chess/Janus)	6.94		7.95			
198	198	177	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98	
199	190	11	THE KINKS Preservation Act 2 RCA CPL1-5040	6.98		7.98		7.98	
200	191	11	RAY STEVENS Boogity, Boogity Barnaby BR 6003 (Chess/Janus)	6.94		7.95			

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

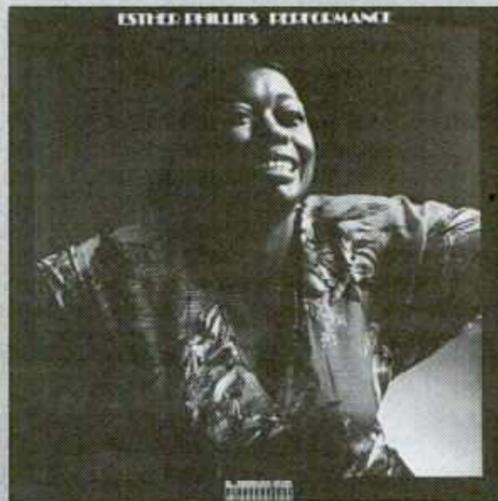
ABBA	179	Eric Clapton	1	Mahogany Rush	167	Helen Reddy	23	Jim Stafford	95
Aerosmith	174	Climax Blues Band	57	Main Ingredient	77	Renaissance	149	Steeley Dan	19
Allman Brothers Band	127	Billy Cobham	65, 127	Herbie Mann	160	Charlie Rich	97, 123, 194	Cat Stevens	41
America	39	Joe Cocker	16	Curtis Mayfield	96	Joshua Rifkin	93	Ray Stevens	200
Bachman-Turner Overdrive	5, 94	Cold Blood	144	MFSB	121	Minnie Ripperton	138	Al Stewart	197
Bad Company	6	Commodores	118	Steve Miller Band	182	Smokey Robinson	161	Barbra Streisand	143
Syd Barrett	173	Perry Como	170	Joni Mitchell	55	Rolling Stones	150	Stylistics	60, 111
Beach Boys	15, 82	Rita Coolidge	151	The Mothers	139	Linda Ronstadt	191	Syreeta	125
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Elvin Bishop	112	Jim Croce	83, 84, 120	Mountain	107	Diana Ross / Marvin Gaye	124	10 CC	136
Blackbyrds	122	Mac Davis	24, 147	Maria Muldaur	63	Rufus	11	Three Dog Night	187
Black Oak Arkansas	74	Deep Purple	102, 184	Anne Murray	49	Leon Russell	67	Tower Of Power	91
Black Sabbath	190	John Denver	2, 21, 92	Nazareth	168	Santana	35	Triumvirat	89
Bobby Blue Bland	172	William DeVaughn	175	Nektar	135	Seals & Crofts	75, 90, 126, 145	Robin Trower	8
Bloodstone	158	The Kinks	199	New Birth	140	Carly Simon	113	Marshall Tucker Band	133
Blue Magic	47	Loggins & Messina	7, 105, 132	New England	66	Simon & Garfunkel	128	Uriah Heep	38
David Bowie	37	Lynyrd Skynyrd	76	Olivia Newton-John	29	Frank Sinatra	52	Rick Wakeman	70
Bread	85, 108	Paul McCartney & Wings	10</						

CTI/KUDU

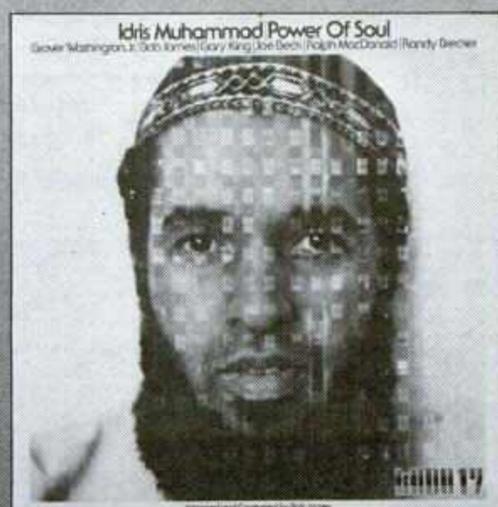
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KUDU 18



KUDU 17



CTI 6042

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Distributors**

ABC Record & Tape Sales/Seattle
All South Distributor/New Orleans
Almar Music Merchandisers/Denver
Alpha Distributing Corp./New York
Heilicher Bros. of Minneapolis/Minneapolis
Heilicher Bros. of Florida/Miami
Heilicher Bros. of Texas
Dallas/Houston
London Records, Southeast Dist. Corp./Atlanta
London Records, Midwest Dist. Corp. (Ohio)
Cleveland/Pittsburgh
London Records, Midwest Dist. Corp./Niles, Illinois
London Records, Northeast Dist. Corp./Mountainside, New Jersey
London Records, Northeast Dist. Corp./Boston, Mass.
Associated Distributors/Phoenix
Stan's/Shreveport
M. S. Distributor/Chicago
Music Trend/Detroit
Record Sales Corp./Nashville
Memphis
Record Merchandising/San Francisco
Los Angeles
Schwartz Bros./Philadelphia
Washington, D.C.
Baltimore
Music Craft/Honolulu

Soul Gets London's Promo

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nouncers getting a fix on the best available man for the national post.

Following the lead of ABC-Dunhill and a handful of labels now deeply involved in securing secondary radio play via very specialized departments, Wardell hired ex-10 cc road manager Jim Sullivan.

"He and his secretary, Ann Adams, work a long day on the WATS phone till 7 p.m. which is still only 4 p.m. on the Coast. He works with a universe of about 160 stations nationally.

"We go where the competition isn't. It's the only way to influence the major stations. We never work more than three records through Jim.

"Secondaries are called on a very tight schedule, same time each day of the week or every two weeks. Adams must know the station's format well, so he can relate. He fills gaps where stations report a record was not received. He supplies them with 'flack' material. I believe strongly in visual documentation.

"Jim works with local men. They alert him to breakouts and he in turn often reports secondary action to them in their major cities. Our branches ship direct to stores on guaranteed sale to back up the radio station play immediately," Wardell says.

Because he moved from UK Records recently to his London post, Wardell specifically noted second-

dary action on "Beach Baby" by First Class and "Wall St. Shuffle" as significant examples of how a record can blossom in the hinterlands.

Wardell strongly favors as much information with a new release as possible. He is initiating an 8x10-inch back flap on new LPs, cemented to the jacket so that it can easily be lifted up to reveal the cover or backliner, yet provides a programmer with more essential data on an act.

He's found that loose inserts with the LP in the mailing carton were never seen by all the station's personnel but were usually discarded at the program director's desk.

He seeks to stimulate London personnel nationally by upgrading "The London Bridge," a weekly house organ, which will more fully involve local, regional and national sales and promo people. London's telephone lines are being upgraded, too. There will be many more national long distance lines available. When a caller is put on hold, a London hit or breaking record will be heard.

Wardell is going all out for discotheque play. A special blood-red sleeve is being created. London is currently mailing a release package to a list of national dance bistros, asking for such pertinent data as capacity, type of clientele, their musical favorites, etc.

Wardell believes in following a chess-like pattern in locating promo men. He is transferring Jerry Hall from Seattle, leaving that city temporarily without a local man, to Detroit, where he feels Hall will do more good as a regional rep covering that city plus Minneapolis.

Wardell experiments, based upon a broad experience. A onetime Royal Air Force coordinator with SHAPE, he was booking municipal entertainment in London in his early twenties. In six years with Radio Luxembourg, he became chief disk jockey, leaving in 1969 to organize a service in London to supply news to Radio Luxembourg.

In 1970, he was hired by Sir Edward Lewis as head of promotion for British Decca. He converted the promotion team to a vertical specialized group that included categories like MOR, progressive, prerecorded tape and discotheque to provide the 33 different labels with adequate representation in the U.K.

In 1972, he joined Jonathan King's UK label, coming to the U.S. early in 1973 to represent that label here. He joined London here late in May.

FTC Launches

• Continued from page 3

agreements have been signed by just one or two dealers.

Some 21 states still observe the non-signer clause, with another 15 including New York having full Fair Trade laws on their books.

Inside Track

"The Rocky Horror Show," produced by Ode Records president Lou Adler, sold movie rights to 20th Century-Fox last week. Tim Curry will play his unisex Dr. Frankenstein spoof before the cameras this fall before opening it on Broadway in February. "Rocky Horror" has been filling Hollywood's Roxy nitery for six months and the Ode original cast album is due this week.

Marvin Gaye gets a rare one-man "Midnight Special" segment tape at his Atlanta Stadium concert for NBC-TV airing Sept. 8. . . . Frank Sinatra plays Universal Studio Amphitheater Sept. 27 to benefit Cedars-Sinai Medical Center. Tickets scaled \$20 to \$5,000.

Steely Dan drummer Jim Hodder and guitarist Skunk Baxter bugged out. Group goes on with writer-singers Walter Becker and Donald Fagen. . . . Yes had to drop the Greek keyboardist they chose to replace Rick Wakeman due to no-no from England Musicians union.

An American "Mystery Drummer" recording with Robin Trower Band in place of Reg Isadore, who departed for "personal reasons." . . . Duncan McDonald, former Billboard charts staffer now a UA artist, airing Los Angeles Free Clinic public service announcements on KRLA-AM.

Joe Cocker's new backup foursome is titled Cock 'n' Bull. . . . Armen Boladian, president of Detroit's Chess/Janus-distributed Westbound Records, entering the soul concert promotion field this fall. Some shows liable to headline Westbound hitmakers Funkadelic.

Elton John tied Jethro Tull's Los Angeles Forum record of a four-night-stand sellout with Oct. 6 show added to the Oct. 3-5 dates that sold out in eight hours. Gross for 75,000 tickets will be over \$500,000.

Glen Campbell opens brand-new Indianapolis Market Square Arena Sept. 15. . . . Dick Gregory won NATRA "International Humanitarian Award." . . . Bobby Womack and Bill Withers duet on single of Womack's tune "It's All Over Now" popularized by Rolling Stones.

Home Taping Affects Disk Sales—Survey

• Continued from page 1

Prerecorded tapes of all configurations are used by 20.2 percent of the participants as the source from which they tape.

As for other sources, 41 percent use radio; 12.1 percent use TV and a surprising number—15.4 percent—are smuggling tape recorders into concerts to get their own live performances on tape.

Overall, 43 percent of the persons surveyed indicate they tape record music from some source. There are more men than women taping: 48.3 percent vs. 38.1 percent.

The highest taping percentage comes from the 14-17 age group: with 45.8 percent and this is reflected in the statistic that high school students account for the highest taping group (45.4 percent) in an educational breakdown of high school, college and non school. But collegians are close behind with 44.8 percent.

In a geographical breakdown, there is more taping activity in the South (45.3) than in any other part of the nation. Second is the North with 41.9 percent followed by the North Central region with 40.8 percent.

Racially, 54.8 percent of non-whites tape while 41.5 percent whites tape.

As a contrast to the taping group, 57 percent indicate they do no taping.

In the taping of records, collegians (87.3 percent) lead the educational groups, with persons 22 and over accounting for an 85.2 percentage of home tapers.

Persons not in any school accounted for 82.1 percent of the disk tapers, with high schools checking in with 70.1 percent.

The most disk taping activity is in the West (82.3 percent) with the North Central part of the country reporting 79.5 participation and the North East 73.7 percent. There are more men (80.2 percent) taping LPs than women (76 percent).

Twenty-three percent of the men surveyed tape off tapes of all configurations. Women responded with a

16.9 percentage participation. And persons in the 20-21 age group accounted for the highest percentage of tape tapers: 24.5, followed by 18-19 year olds: 23.5 percent and 14-17 year olds: 21 percent.

The South, with 22.8 percent just edged out the West (22.6 percent) as the top tape taping area among young people in the survey.

In the important area of taping off a radio broadcast, 50.3 percent of the 14-17 year olds in the survey said they were involved, followed by 39 percent of the 18-19 year olds surveyed.

The North East region led the nation in radio taping with 51.7 percent—a considerable span over other parts of the country which checked in as follows: North Central: 40.2 percent; West 37.5 percent and South 36.5 percent.

Racially, whites and non-whites tied with 41 percent in the radio taping area.

In the live shows category, 18-19 year olds accounted for the highest activity: 18.4 percent followed by 14-17 year olds: 17.2 percent. Ten point five percent of the persons 22 and over reported taping from live shows.

Regionally, 20.2 percent of the persons surveyed in the North East tape live shows, followed by 15.9 percent in the South and 14.4 in the West.

Responding to the question "To what extent would you say that recording your own music has affected your purchase of records and/or tapes?" this is the breakdown: men: 34.9 percent; women: 29.8 percent; 14-17: 31 percent; 18-19: 30.4 percent; 20-21: 36.7 percent and 22 and over: 33.8 percent.

Despite those taping at home, 55.2 percent in the survey indicate they buy about the same number of records.

In a breakdown of percentages showing a decline in buying prerecorded tapes, this is the profile: men: 40.7 percent; women: 38.8 percent; 14-17: 33.3 percent; 18-19: 46.7 percent; 20-21: 44.4 percent; 22 and over: 42.6 percent.

Electric Light Orchestra September album "Eldorado" put back to early 1975 release their live album from a Long Beach concert. . . . Tom Jans songs on six albums due by October.

Henry Mancini to score Robert Redford film "The Great Waldo Pepper." . . . Hoyt Curtin scoring seven Hanna-Barbera TV animated series.

Stevie Wonder's new LP will be promoted as winning prize of four TV game shows.

Helen Reddy will give a special benefit concert for Ramsey Clark's U.S. Senate campaign on Sept. 4 at New York's Avery Fisher Hall. Others appearing include Harry Belafonte, Carol Channing, Tom Paxton and Marlo Thomas. . . . Bernie Leighton, former pianist-conductor for Tony Bennett, opens a four-week engagement at New York's Jimmy Weston's on Sept. 3.

Ray Davies of the Kinks has written, and is to act in, a short musical play for British television. . . . Lou Reed is in Honolulu for a week of rehearsal prior to his tour of Australia and New Zealand. . . . James Taylor's two-week tour of eastern and midwestern outdoor musical spots produced seven sell-outs and two new attendance records. . . . Elephants Memory is readying for a cross-country tour.

A large, free country music festival is shaping up in New York at the World's Fair grounds that is planning to showcase 35 of the biggest names in country and bluegrass. The promoters are currently working out the financial details of the event, tentatively scheduled for Sept. 20-22. . . . Songwriters Irwin Levine and Larry Brown of "Tie A Yellow Ribbon" fame are readying their first album attempt. . . . Suzi Quatro will return for her second American tour Friday (30), when she performs as a special guest star at the American Song Festival. . . . CBS Records has circulated a second edition of "Progress Against Piracy," a booklet on record and tape piracy first presented in March.

Despite the home taping activity, 49 percent surveyed report they buy about the same number of prerecorded tapes.

George Mihaly, President of Gilbert Youth Research, says the sample was taken last May and June.

Mihaly notes there are 43 million persons in the U.S. between 14-25 with 17 million in high school and 9 million in college. This group has an annual income of over \$130 billion, according to Mihaly, whose firm has been surveying this market group since 1945.

U.K. Ups Fees For Musicians

• Continued from page 3

An important part of this agreement, backdated to May 1, and operative for at least 12 months, is a section governing location recording. There had been no previous agreement on live or concert recordings—pay had been fixed through individual negotiation.

Now, although the union was reportedly not keen on having a firm arrangement, concert recordings are accepted, providing the union has prior detailed notice of the event; that each musician receives \$45 per 20 minutes of music on the completed record, plus an additional session fee of \$45, with a minimum payment of \$127 per musician per concert recorded.

It was this section which caused delay in announcing the new pay scale, which also includes double rates for work between midnight and 8 a.m. or on holidays, and specific regulations governing overdubbing or doubling.

What the new fee structure means to overseas labels is an increase in their production budgets, but traders believe the new rates will not halt the amount of foreign recordings which are done here because the rates are still much lower than they are in a number of countries, notably America.



NEW MERCURY LABEL—The familiar Mercury label design of black lettering on a red background has been changed recently to a bright four color scene depicting highlights in the skyline of Chicago, the city in which Mercury has been headquartered in its 27 years. Standing out from such city landmarks as the John Hancock Center, the Water Tower and Marina Towers is One IBM Plaza, the new home of Phonogram, Inc. Reflected in the IBM Building is the North American Life Insurance Building, where Mercury had its offices for 25 years. The label was designed for Mercury by Album Graphics, Inc. of Chicago.

The label design will go into effect with the August 23 release of the new Bachman-Turner Overdrive album "Not Fragile."

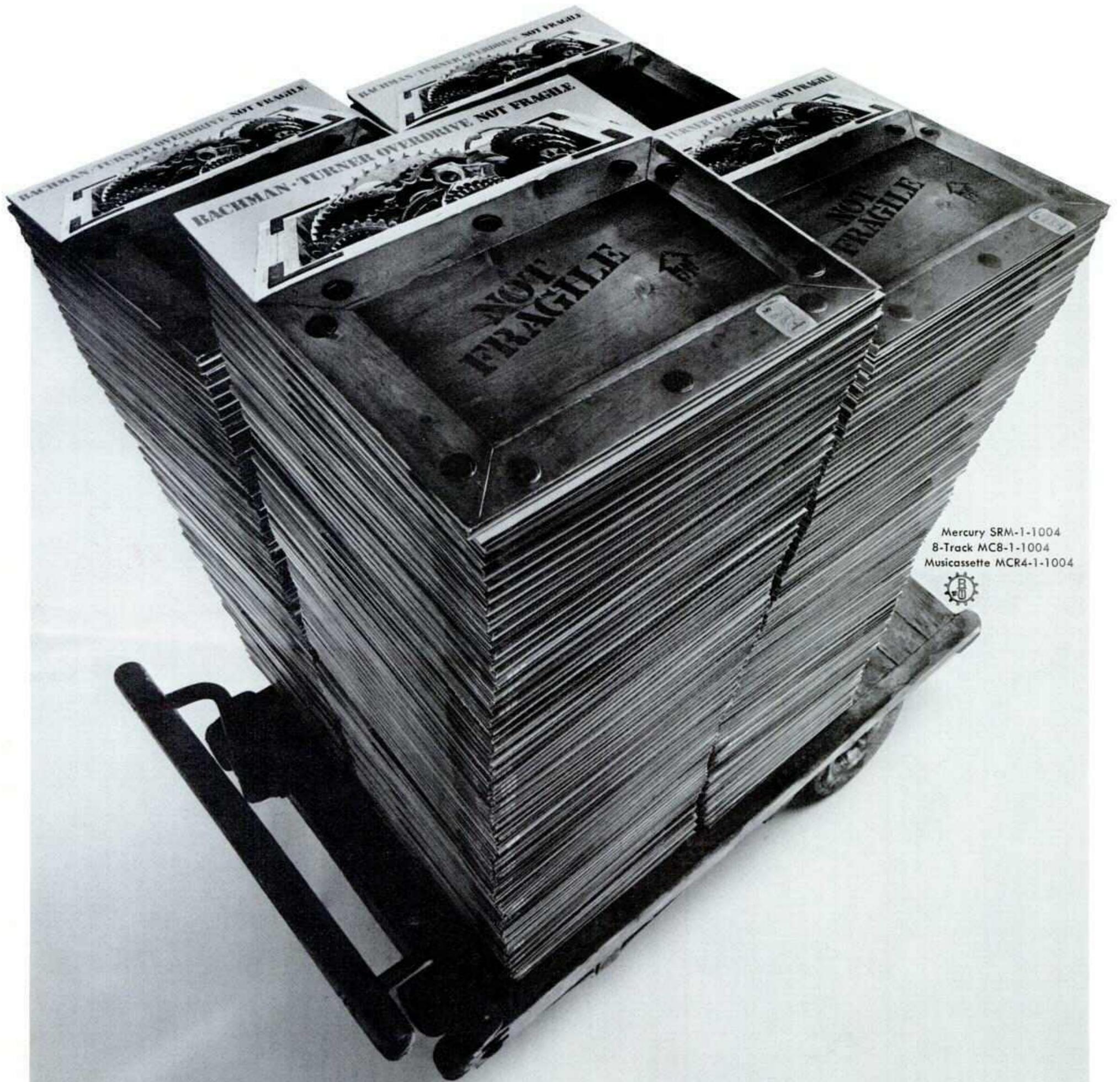
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Isaac Hayes/ENS-2 7507

"SOUL STREET"
Eddie Floyd/STS-5512

"CITY IN THE SKY"
Staple Singers/STS-5516

"IF YOU LOVED HER
THAT WAY"
G. B. McClinton/ENS-7506

Stax Records are distributed through Columbia Records. The Stax Organization, Memphis USA.