

# Billboard

80<sup>th</sup>  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

August 17, 1974 • \$1.25

## Retailers Glow as '74 Registers 20% Boost

By JOHN SIPPEL

LOS ANGELES—In an erratic national economy generally, record/tape business is generally running approximately 20 percent ahead of last year's first seven months, a survey of a cross-section of the retailing industry indicates.

Undercurrent from those who note dollar increases disclose diligent effort to improve store operation internally, with emphasis on inventory control and quick product replacement.

Those retailers, who also handle phonographs and components, report an improved consistent picture.

Retail comments include: Mike Spector, Spec's Music, five-store chain in the greater Miami area: +15 percent. "Haven't bought a store for two years. Must work harder on what one has. Very essential to take care of business."

Bill Koehler, Strictly Folk, Gainesville, Fla.: +10-15 percent. "Stock what my competition does not carry. Still heavy in folk repertoire. Discounting \$5.98 and \$6.98 at \$4.49

## Suit Probes 'Fix' Dates

AIKEN, S.C. — Intensive research to determine actual dates of the record sessions for encircled P copyright registrations, allegedly pirated by Sam and Charley Schafer, doing business as Custom Recording Co., N. Augusta, S.C., will highlight defense techniques when the case comes to trial before Federal District Judge Charles E. Simons Jr. here, probably in early October.

This 32-count piracy suit differs from the Richard Taxe piracy suit in several ways. The U.S. government charges the Schafers with violations of the anti-piracy statute dating from March 6, 1972, to Jan., 1973. In the Taxe case (Billboard, Aug. 3), Taxe's alleged pirate taping occurred from approximately June, 1973 to January, 1974.

Schafers' defense counsel, Terrell Glenn and Charles Porter of Glenn,

(Continued on page 24)

and \$4.99 on new LPs cuts into profit but helps volume. Time everyone, including small indie labels, raised their LP prices."

Mrs. Janet Ryan, Ryan's and Musicland, Storm Lake and Algona, Ia.:

(Continued on page 10)

## Canadian Sales Reflect Upbeat

By MARTIN MELHUIH

OTTAWA—According to recently released figures by Statistics Canada, production and sales of LPs and pre-recorded tapes in this country have increased, with the exception of a marked drop in singles production from a similar period in 1973.

In the first five months of 1974, 24.9 million records in all classifications were produced, compared with 22.5 million during the same period in 1973. This breaks down into 7.4 million singles and 17.5 million albums produced for the 1974 period, and 7.8 million singles and 14.7 million LPs for the 1973 period.

(Continued on page 54)

## Col, ASCAP, BMI Accords Spur Music Ties To Soviet

By ROBERT SOBEL

NEW YORK—With ASCAP and BMI near final agreement with VAAP, the Soviet copyright agency, for the reciprocal payment of performance royalties, additional moves to nurture a commercial music interchange between the United States and the USSR are being explored by the National Music Publishers' Association.

Both Sal Chiantia, president of NMPA, and Leonard Feist, its executive vice president, are planning to go to Moscow in the spring. Feist says the purpose of the trip will be to improve communications and discover how the resources of NMPA may be used to implement the developing music ties between both countries.

A specific area to be explored, according to Feist, will be the question of mechanical royalty collection and dis-

(Continued on page 33)

By IS HOROWITZ

NEW YORK—A broad spectrum of American pop, rock and classical records will soon be marketed in the Soviet Union under terms of a precedent-setting agreement just concluded between CBS Records International and the USSR cultural and commercial authority.

The two-way deal will also see CBS as the prime distributor of the Russian Melodiya label in the United States and Canada, a position formerly held by Angel-Capitol.

Initial Columbia product to be issued in the Soviet Union will include albums by Miles Davis and Ray Conniff, and a set of his own music conducted by Igor Stravinsky. They will be released in Russia next month under the CBS label.

Later Columbia items to be licensed to Melodiya, it was learned, include packages by Blood, Sweat & Tears, Duke Ellington, Frank Sinatra, Ella Fitzgerald, Vladimir Horowitz and Zino Francescatti.

While American jazz has long been of interest to Russian music lovers, they had a strong taste of rock when Blood, Sweat & Tears toured that country two years ago.

(Continued on page 6)

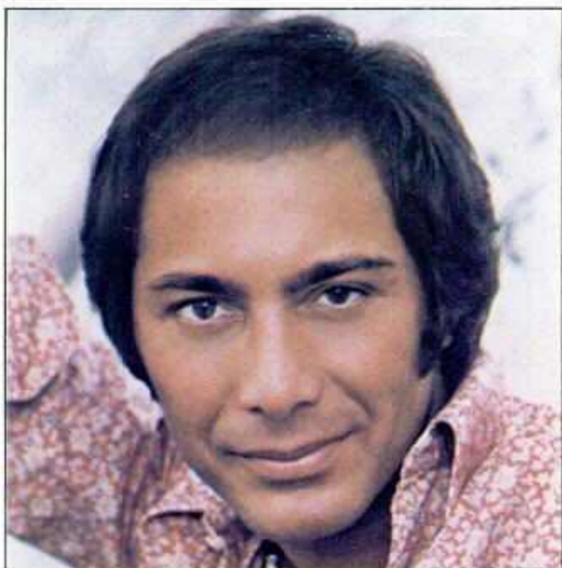
## Latecomers Flood Forum

By CLAUDE HALL

NEW YORK—Registrations were still pouring in at press time for the seventh annual International Radio Programming Forum here at the Plaza Hotel starting Wednesday (14). Except for expensive rooms, the Plaza had filled up early last week, but latecomers were still able to get rooms in the nearby Barbizon-Plaza.

A Forum registration desk in the Plaza will be able to take last-minute registrations starting at 9 a.m. Wednesday. In addition, extra tickets to the awards

(Continued on page 70)



ANKA—He's one of the few early rock stars to transcend the nostalgia audience and establish himself as a major creative force. Now he's writing new standards—and performing them 'his way.' Like his enormously popular "(You're) Having My Baby," which is included in his most impressive collection of Anka originals. On United Artists Records and Tapes. (UA-LA314-G)

(Advertisement)



Meter means beat, and the beat of THE METERS is the best in the land. They sing and play like the tightest, funkiest, finest band in New Orleans, which is exactly what they are. Their new album on Reprise is REJUVENATION (MS 2200), a great LP produced by Allen Toussaint.

(Advertisement)

## Rock Stars Boom Craig

By EARL PAIGE

LOS ANGELES—Car stereo is being promoted with more muscle than ever and through use of big name rock stars and ad campaigns to zero in on the 18-24 male customer says Craig Corp. advertising chief John Romain, whose firm is spending \$1 million in advertising and promotion this year.

Craig has devised a series of 30-second TV spots centered on the tour recreational vehicle of Leon Russell and the 1952 Bentley of Billy Preston to run during ABC's "In Concert" (every other week) and NBC's "Midnight Special" (weekly).—In both cases the artists are deliberately off-camera.

Romain, 28, who came to Craig directly from college where he earned a degree in marketing, says an in-person testimonial type com-

(Continued on page 46)

(Advertisement)

WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS—LADIES AND GENTLEMEN EMERSON, LAKE & PALMER MC 3-200

# ELP/CSNY

## GREAT MEN OF LETTERS

CROSBY, STILLS, NASH AND YOUNG SO FAR SD 18100

Everybody  
gonna clean up  
with The New Birth.

"I WASH MY HANDS  
OF THE WHOLE  
DAMN DEAL"

"I Wash My Hands Of The Whole Damn Deal"  
PB-10017  
The big new single by The New Birth.  
From their brand new album

**RCA** Records and Tapes



APL1/APS1/APK1-0494

## A Switch: Col-Epic Drop Prices on Standard LPs

LOS ANGELES—Big and small LP users were heartened last week by a startling Columbia and Epic dealer and subdistributor price drop for the important \$4.98 list standard catalog series: Columbia C and CS and Epic EN and E series.

At a time when U.S. labels are consistently hiking dealer-big user price because of mounting production costs, Columbia branches surprised accounts with the announce-

ment last week that effective Aug. 5, price schedule would be as follows:

	Former Price	New Price
Dealer	\$2.50	\$1.93
Sub-Distr.	\$2.35	\$1.73

Albums from the custom labels distributed by Columbia and by Barbra Streisand, Johnny Winters and Miles Davis remain at the old price in these catalog series.

## U.S. Treasury Decision On Duties Expected Soon

By MILDRED HALL

WASHINGTON—The Treasury Dept. expects to make a decision "soon—within a matter of weeks" on whether or not to impose countervailing duties to offset the trade advantage of allegedly subsidized Japanese home entertainment imports here (Billboard, July 27).

A recent suit to hurry up the long-pending decision has been brought in Federal District Court here by Magnavox. Zenith and Magnavox made the original complaints that triggered the Treasury Dept.'s 1972 formal investigation of the alleged Japanese subsidies.

Treasury spokesmen feel that the Magnavox suit is "premature and will become moot" in view of the early decisions promised by the new Assistant Secretary of the Treasury.

## Rocky G. Into FM Promotion

NEW YORK—Rocky G. Promotions is expanding its operations to include all mainstream FM radio stations. The two-year-old company which serves the Boston and Washington markets, originally serviced only black AM and FM stations.

Rocky G's daughters, Maria and Michelle, have joined the company, and will be responsible for store and discotheque reports.

## USING TOP ACTS

# Back Up Secondary Markets—Silverman

By EARL PAIGE

DES MOINES—The need to back up secondary market breakouts with merchandise in stores has ABC Record & Tape Sales, Inc. using top acts in smaller city store openings and special store spotlights. The national rack operation has also just started servicing Montgomery Ward in select markets, says Jack Silverman, ABC vice president and general manager here.

## Triad Productions Tees Off In L.A.

LOS ANGELES—Triad Productions, described as a corporate partnership, has been launched here by Radio Concerts International and Joseph P. Cuff & Co. to participate in marketing of product and services.

The teamwork includes marketing of a highly innovative programming/sales computerized series developed by Jack McCoy and Doug

(Continued on page 42)

## ABC Switching Famous Labels To Own System

LOS ANGELES—All of the Famous Music family of labels acquired by ABC Records recently (Billboard, Aug. 10) will be pulled from the independent distributors they have been going through and switched to the ABC branches within the next two weeks.

Distributors have already been notified of the move and the transition is now going on.

Tony Martell, outgoing president of the Famous Music group, was here last week working with ABC executives to help with the shift and other matters to effect a smooth transition of the labels to the new owners.

Martell was responsible during his three-year tenure for turning the company around from an in-the-red operation to a profit position for the first time since Gulf + Western acquired it. He also appointed Jim Fogelsong president of Dot. Dot has since become a major country label and is considered by many to be the prime factor in the ABC-Famous deal.

David R. Macdonald, to clear up a backlog of countervailing duty cases. "We do not expect any serious court developments in this case, because a decision one way or the other could come within a matter of weeks."

The decision could go either way in the case of the Japanese imports (Continued on page 70)

## Dylan Back to Col; Streisand Re-signs

LOS ANGELES—Bob Dylan has returned for another five years to Columbia Records, his home since 1961, after two albums on David Geffen's Elektra-Asylum. Barbra Streisand is also returning to Columbia for five years, although manager Marty Erlichman stressed that contracts confirming the verbal agreement have not yet been signed.

Both major signings announcements were made informally last weekend at the close of the CBS convention here by president Irwin Segelstein.

Dylan's return to Columbia, where 11 of his 15 albums are now gold and still selling briskly in catalog, came as a climax to months of

rumor that the legendary folk-rock pioneer's much-heralded switch to E-A was not a long-term deal but simply an album-to-album arrangement revocable by the artist at any time.

Persistent street rumor also had it that Dylan was extremely displeased with total sales tallies of his Asylum debut LP "New Planet Waves" due to heavy returns after the unprecedented publicity wave from his spring tour comeback with the Band petered out.

Reports also had it that Dylan was unhappy about delays in getting out "New Planet Waves" at the start of his tour because of problems in getting and producing a jacket that satisfied him. Ultimate design used Dylan's own sketches and handwritten liner information.

Upon returning to Columbia, Dylan reportedly told staffers that he felt far more comfortable dealing with personnel whom he'd known for over a decade. He also apparently expressed displeasure about the spate of media stories hailing E-A president Geffen as a genius for (Continued on page 70)

## No Big Changes At E. H. Morris

NEW YORK—The E.H. Morris Music professional staff will remain intact and retain its independent creative profile under terms of the publisher's administration/marketing agreement with Chappell Music (Billboard, Aug. 10).

This continuation of an independent creative function by E.H. Morris was stressed here last week by Agnes Tracy Kelliher, Morris executive vice president and head of the firm's professional department. Jack Lee continues in charge of the standard catalog, Pete Silvestri as director comptroller and director of royalties, and Sylvia Herscher in the theater department. Steve Morris remains as head of Morris' West Coast operation.

## BLACK WOMEN SPEAK UP

# NATRA Conclave a Time for Sharing

By LEROY ROBINSON

LOS ANGELES—There appears to be an obvious attempt on the part of the NATRA membership to overcome the bad taste left from previous years when, as one member pointed out, "Nothing constructive is ever accomplished at our conventions."

With a retrospect theme, "The Recognition of a Heritage: Radio, Records, Rhythm & Reality," the 19th annual convention of the National Assn. of Television and Radio Announcers wasted no time in getting to the point of business on the opening day of the week-long event.

The first day of activities commenced with a symposium that took a serious look at the black man's heritage. Present for one or all of the three discussions (morning, afternoon and evening) were scholars, businessmen, and music, film and television personalities, all offering a viewpoint on "how far have we come and where are we going."

The retrospective look taken by such figures as Smokey Robinson, actor Brock Peters, record executives Ewart Abner and Clarence Avant, as well as the producers of the symposium, educator Mary Jane Hewitt, actress-singer Olga Adderley, and music producer Harvey Fuqua, set a positive path that was reacted to positively by the fairly large membership turnout.

It certainly must have established initiatives in terms of attendance at the many other seminars and workshops, as standing room only seemed to be the only disappointment attendees reacted to.

## NARAS Seminar Plays Diskery Viewpoint Against That of Performing Artist

LOS ANGELES—Standard practices do exist in record artist contracts! But any commonplace terms can be set aside if the label wants the artist enough, or vice versa.

This well sums up the July 30 seminar of the Los Angeles chapter of the Record Academy (NARAS), "Behind the Scenes Of A Record Contract Negotiation."

Although the panel discussion took place the same evening as Billboard's open house party and the opening reception of the CBS convention, 300 attended the session at the Burbank Studios.

Panelists were artists' lawyer Jay Cooper, president of the NARAS chapter; record company attorney William Kaplan, veteran independent producer Bones Howe and business manager Jerry Rubenstein.

## A&M Hikes LP By Full Dollar

LOS ANGELES—A&M Records last week notified its independent distributors of full-catalog record and tape price increases, taking effect immediately.

All \$5.98 albums go to \$6.98, with distributor price now \$2.97. Quad LPs will list for \$6.98 also, with distributors paying \$3.02. All tape goes (Continued on page 70)

A seminar titled: "FM: The New Wave of Black Radio," with panelists Rod McGrew (KJLH-FM, Los Angeles), Frankie Crocker (WBSL-FM, New York), Rudy Runnells (WBMX-FM, Chicago), Jessie Fax (WHUR-FM, Wash., D.C.), and chaired by Jerry Boulding, came under attack on many levels.

One attendee, Carolyn Tucker (WWL-TV, New Orleans) scolded with: "A lot of the jocks are not say-

(Continued on page 24)

## No Piracy, Says D. A. of N. M. Tape Operation

ALBUQUERQUE, N.M.—Alleged major tape pirate Herbert "Speedy" Newman will not be prosecuted by District Attorney James L. Brandenburg following a June 27 raid which netted officers \$600,000 worth of stereo tapes and equipment, which they confiscated.

The district attorney's office said that "necessary conscious wrongdoing" cannot be proved in the alleged violation of the state law banning the duplication of copyrighted recordings for resale.

In a letter to Newman, Brandenburg acknowledged that Newman had been operating H.I.M., Inc., 301-G Indiana SE, under an opinion of state Attorney General David Norvell that the state law was un-

(Continued on page 70)

The discussion began with panelists giving their viewpoints on the most common new artist contract, which is based on a five percent of retail royalty.

Kaplan said he would try to get for the record label a one-year con-

(Continued on page 20)

## Vidplayer \$4 Bil Cache By 1983??

By STEPHEN TRAIMAN

NEW YORK—The decade from 1974-83 will see a combined \$4 billion spent on consumer and institutional software and hardware in the U.S. That's the key forecast by the Frost & Sullivan research firm in their just-released study, "The TV Player (Videoplayer) Market." In the next 10 years, the home market alone will have 3.5 million players with 21.6 million tapes/disks sold.

In the consumer area, the 280-page study anticipates 1978 as the cost breakthrough of the videodisc (Continued on page 46)

More Late News See Page 70

SIZZLING PROMO COMPETITION

# 1960's Live Again as Two Labels Push Double LPs by Beach Boys

By BOB KIRSCH

LOS ANGELES—Apparently there still is gold to be found in the hills, as two Beach Boys double LP repackages on Capitol and Warner Bros. climb steadily up the Top LP charts backed by promotion and merchandising campaigns from both labels.

Capitol's "Endless Summer" is a compilation of many of the band's greatest hits, and appears at a starred 19 on the band's charts this week. Warner Bros.' "Wild Honey & 20/20" is a package of the two LPs bearing that name, and is a starred 92.

At Capitol, national marketing coordinator Phil Caston says "Endless Summer" was put together "because we do have a lot of catalog material on the group and have been looking for a good package to advertise on TV for a long time. The com-

bination of the continuing popularity of the group and the fact that it seemed right for TV helped prompt the release."

Capitol has issued "Surfin' U.S.A.," one of the group's first major hits as a single again, and is seeing action in some markets. The single was the winner over Memorial Day weekend on KHJ-AM's Firecracker 500 contest in Los Angeles, pitting a number of oldies against each other with listeners calling in for their favorites.

Capitol, whose LP has been on the charts for five weeks, has also been running TV spots for the LP. "We started in the West in Seattle, Denver, Phoenix, Los Angeles, San Francisco and other cities," Caston says. "The spots are 60 seconds and feature a color film of two planes flying Beach Boys banners over Her-

mosa Beach here. Music is played in the background. We will move these spots around the country through the first of October."

Most of the spots have been tied in with shows the 14-to-28-year-old age group is expected to watch, such as late movies and various music oriented shows. The idea, Caston explains, "is that there are basically two generations of Beach Boys' fans, those who have been fans for 12 years and the younger kids."

There has been a mix of local and network TV, as well as radio spots around the country with "numerous dealer tags." In-store merchandising includes a special modular "Endless Summer" display, a Tower Record surfboard giveaway and a number of displays in the Warehouse chain.

Caston feels there has been a gen-  
(Continued on page 16)

## Executive Turntable



ABRAMSON



WEST



ROSENBLATT

A Philadelphian with a B.S. from Temple University, **Jules Abramson** is the newly appointed vice president of national sales at Phonogram, Inc., in Chicago. He will oversee all sales functions pertinent to the firm's Mercury, Philips, Vertigo and Dial labels. Abramson joined Mercury in 1964.

After 16 years at Warner Brothers, **Ed West** has been made vice president, business affairs, located in Burbank. . . . Simultaneously, a new director of business affairs has been announced by 20th Century Records in Hollywood. He is **Gerald Rosenblatt**, who attended Brooklyn College and the University of Michigan Law School.

Returning to California from Nashville, **Chuck Duncan** rejoins GRT Music Tapes as operations manager of their Sunnyvale, Calif., complex. **Tom Benjamin** is revealed as the new district sales manager for GRT in Chicago. **Dan Boyd** has left the company intent on becoming a lawyer. . . . **James V. Garvey** has been elected vice president and treasurer of GTE Sylvania Inc., after 32 years with the firm. . . . **Clark Jones** moves into the post of national sales manager, auto products, of Panasonic's Special Products division. He's now responsible for Panasonic's sales of car radios, cassette and eight-track players and numerous accessories.

A former employe of Warner/Elektra/Atlantic and Capitol Records, **Paul Wennik** is the newly-named national promotion director at BASF Records in Bedford, Mass. . . . Chrysalis Records announces the appointment of **Donna Siani** to regional promotion director for the South. . . . Avco Records makes **Frank Mull** its Nashville director of national country sales and promotion. He's a former Mercury man.



JONES



MULL



MARSHALL

The resignation of **Sol Fields** as general manager of consumer affairs is announced by Panasonic, effective Aug. 16. . . . **Gary L. Pudney** moves from ABC Television to a senior executive vice president's post at IFA in Los Angeles. His responsibilities lie in coordinating career planning for performing talent under IFA contract. . . . **Robert M. Bailey** joins Quasar Electronics Corp. as controller.

**Dave Marshall** has been appointed director of national promotion of the new Private Stock label. He swings over from London Records. . . . **Elaine Corlett** has departed Capitol Records in Hollywood, where for 18 months she served as national artists relations manager. . . . The New York branch of MCA Records chose **Ralph Tashjian** as promotion manager. He's in from Seattle. **Gregg Foldman** succeeds him in Seattle.

Pioneer Electronics of America, Carson, Calif., a car stereo maker, has promoted three men. **Sadao Kita** is now an exec vice president; **Steve Solot** is vice president, sales, and **Ron von Abrahams** has been named vice president, administration. . . . **Gerald Landau** has formed Hi-Fi Marketing Consultants. . . . Three marketing analysts are welcomed to Atlanta's GRC Records: **D. Ray**, **Cheryl Frogge** and **Teena Scogin**. And **Jack Berry** joins GWP Associates to work in college concerts. He was with Associated Booking Corp.

**Gerry Hoff** is the new European manager of the Moody Blues' Threshold Records. . . . **Henry Osman** becomes auditing boss at Polygram. . . . Innermedia Inc., a new speaker manufacturer in Sacramento, named **Michael Reago** marketing director.

**Sharon A. McDaniel** has been appointed field sales training representative for GTE Sylvania Inc. entertainment products group. . . . **Michael Reago**, has been named marketing director for Innermedia, Inc., new speaker manufacturing company based in Sacramento, Calif. He had been national sales manager of Sankyo Seiki, a post filled by **Gene Schillinger**, previously with Grundig by Amerex.

## Reno Lawmen Won't Search

RENO, Nev.—Washoe District Attorney Bob Rose has issued a memorandum to all law enforcement agencies in this area stopping the practice of searching persons entering rock concerts.

Rose said the fact a person likes rock music is no reason to suspect he is carrying drugs and that searches by police violate the constitutional rights of rock fans.

"The suspicion on the part of law

enforcement officers that many persons entering the concert would be carrying drugs does not rise to the standard of probable cause," he said.

The question arose after University of Nevada (Reno) police chief Keith Shumway announced all those entering a Grateful Dead concert last May would be searched. That plan was later dropped on the advice of local law officials.

# U.S. Trade Deficit Worse, But Disk, Tape Exports Are Healthy

By MILDRED HALL

WASHINGTON — Commerce Department says the U.S. trade deficit in the home entertainment hardware categories, which include home and car radios, TV and stereo sets, tape players and recorders, parts and components, continued to worsen in 1973. But disc and tape exports showed a favorable balance over imports.

The Commerce Department's Bureau of Domestic Commerce reports

## Max's Kansas City Bankrupt

NEW YORK—Max's Kansas City Inc., a night club and restaurant heavily patronized by record industry personnel, filed a Chapter XI petition July 29 claiming liabilities of \$298,000 and assets of \$126,315. B. Michael Ruskin, chief officer and director, listed \$188,000 of the liabilities as unsecured, \$52,000 as secured and \$58,000 owed in state and U.S. taxes.

The spot has been known in the trade in recent years as a showcase for musical acts. It remains open, presenting entertainment.

## 10db INCREASE

# If Music Sounds Dull, It May Be Wax In Your Ears

LOS ANGELES—Are you deriving the same enjoyment from music you once did?

If not, it could be that your ears are loaded with wax.

Three of the editors of High Fidelity Magazine called in reputable physicians for examinations. The results are intriguing. One man, long bothered by heavy wax deposits, had them removed by syringe and warm water and quickly found he could detect the sounds of rustling papers and clothing. Studio tests indicated a sensitivity increase of 10 db from about 9 kHz up—about twice as loud. He also benefitted from an improvement in deep bass audibility.

A second ed, who underwent min-

imum wax removal, showed an apparent improvement of 5 db in the midrange.

The third man, after examination, needed no wax removed. The doc used a politzer-insufflation to open his Eustacian tubes between the middle ear and nasal passage. "The test later showed some changes for both the better and worse at low frequencies where, because of the difficulty of distinguishing between fundamental and distortion, we consider our data least reliable," the third man reported. "There was a modest—perhaps 5 db improvement—in the upper midrange and low treble and some gain in high frequency sensitivity at extremely high audio levels."

U.S. imports of the home entertainment electronic products were \$2.258 billion in 1973, with exports of only \$318 million, giving the U.S. a trade deficit of \$1.94 billion in the consumer electronic product, up 10 percent from 1972.

Disc and tape imports were only \$14 million, in 1973, with exports of \$39 million, making a favorable trade balance of \$25 million.

A study in March by the Department's Office of Import programs found that the imports of home entertainment products grew at a slower rate during 1973, and expected a further decline in the rate for 1974 (Billboard, March 30).

However, the March study by the Office of Import programs gave a total of \$1.914 billion for 1973, as against the larger figure of \$2.25 billion in the study recently put out by the Bureau of Domestic Commerce.

Bureau staffers explained that the difference of \$344 million in the totals is due to more selectivity in the March figures out of the Office of Import Programs. The lower figure was a tally of "working equipment" in consumer electronics, which omitted some categories of parts and components, such as tuners for TV

receivers, microphones and loudspeakers (Canadian) for original equipment in cars, tone arms and parts, etc. The present study tallies 56 tariff classifications in consumer product, as against 41 in the March Office of Imports total.

The Bureau of Domestic Commerce spokesmen say they maintain more detailed categories of export and import dollar amounts, to supply businessmen with a continuing trade balance comparison between foreign imports and U.S. exports in all areas of electronic communication.

## N.Y. Dolls In Film

LOS ANGELES—Ralph Bakshi of "Fritz the Cat" and "Heavy Traffic" renown this week set the New York Dolls to appear in his forthcoming "Hey, Good Lookin'" motion picture in combined cartoon and live action process. Warner Brothers will release.

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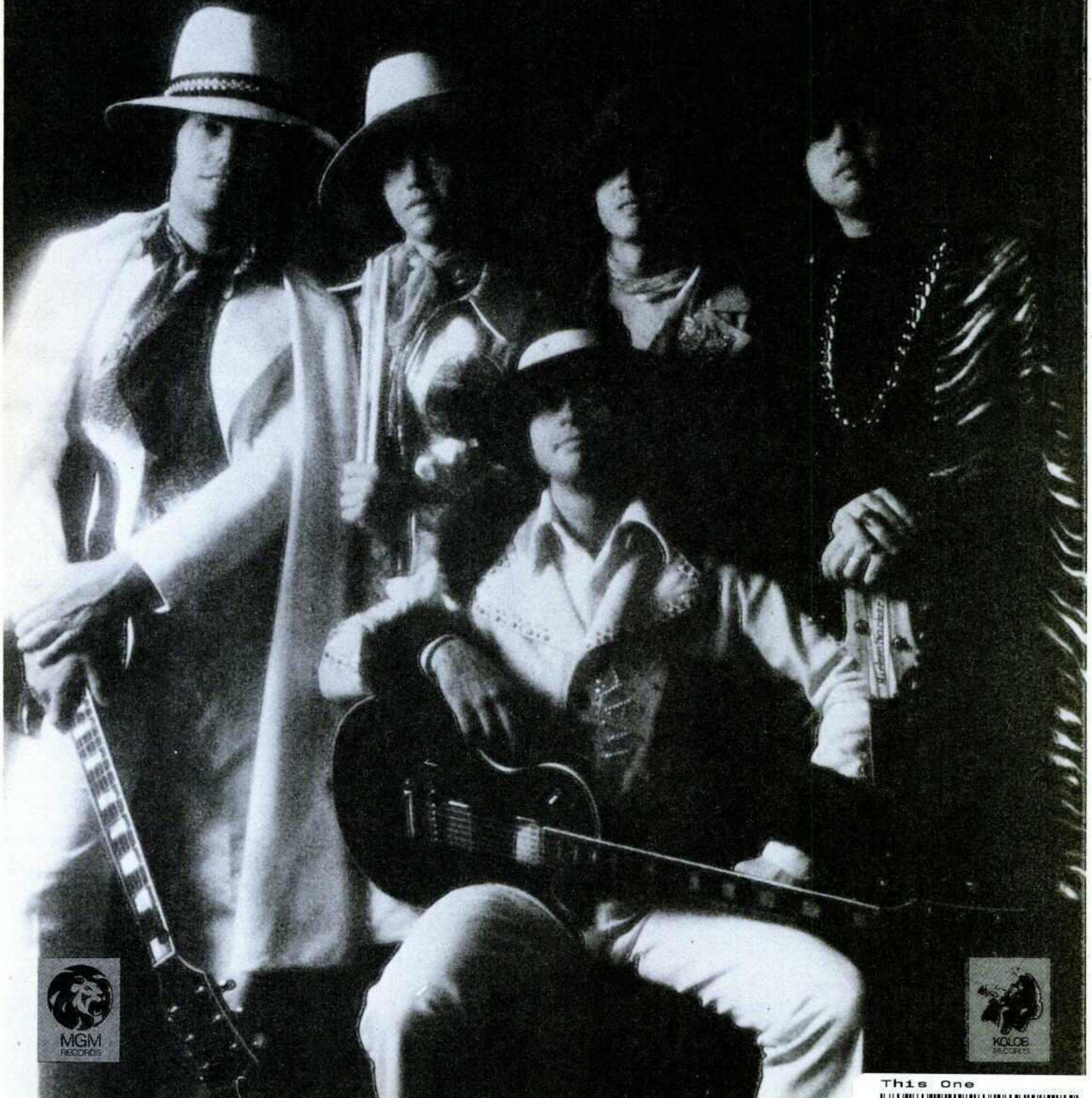
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# "LOVE ME FOR A REASON"<sup>(M-14746)</sup>

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This One



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Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069  
(213) 273-7040 Cable: Billbo LA; NY Telex—620523

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

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



Vol. 86 No. 33

## POPS UP IN MISSOURI

# AFM's Petrillo Back In Action As a Race Relations Observer

SPRINGFIELD, Mo.—Once the most newsworthy man in the music industry as president of the American Federation of Musicians for many years, James Caesar Petrillo swept into Springfield last week to observe relationships between black and white musicians of AFM Local 150.

Out of the spotlight for more than a decade, the elderly Petrillo said the U.S. government "indicted me three times but they never convicted me once." His problems blossomed out of his stern, undeviating stance against the making of records that could be broadcast by radio stations without payments to musicians.

"Many senators and representatives in Washington had interests in radio stations," Petrillo said. "They wanted fresh records to play. For free, of course."

The one-time music "czar" is believed to be 80 years old.

At the height of the first AFM strike against record companies in 1942, Petrillo recalls, a Pennsylvania congressman charged the union boss with "being against progress."

Petrillo, a one-time trumpet player from Chicago, gave the man a heated answer.

"We make our own progress," he said. "Every time a station spins a

disk some of our members are kept from working."

Dallas Bartley, bass player who is black and a member of Local 150, told Petrillo that race relations here are as close to ideal as they are anywhere. As AFM civil rights chairman, Petrillo occasionally travels to check up on white-black relationships. All segregated white and black locals were integrated in 1964.

"Back in '48 a man named Richard M. Nixon said he was going to put me in jail if it was the last thing he ever did," chortled Petrillo. "I told him that if I went, he was going with me."

# Col, Soviets In Reciprocal Deal

• Continued from page 1

Terms of the agreement, effective Sept. 1, make available for licensing to Russia all product under the Columbia, Epic and CBS International labels, as well as of the cluster of custom labels under the CBS banner which do not specifically exclude foreign distribution. Choice of titles, however, will be made by Melodiya a&R staffers.

The deal is understood to represent the fruit of a concentrated two-year series of negotiations between CBS and Mezhdunarodnaya Knigs (MK), the Soviet Union's International Trade Organization for Cultural Goods. It was to be announced officially Monday (12) at a press conference here attended by Walter Yetnikoff, president of CBS International, and Sol Rabinowitz, vice president, with MK officials also present.

But the origins of the now concluded arrangement date back some 10 years when CBS Records began establishing its own operations overseas. At that time, it is known that Goddard Lieberson, now president of the CBS Records Group, was already eyeing Russia as a future market for Columbia recorded product.

In November, CBS will release its first batch of Russian recordings here and in Canada under the CBS-Melodiya label. Included will be a 4-record package of the Prokofiev opera "War and Peace," a complete "Nutcracker" by Tchaikovsky, and a coupling of Mozart and Haydn concertos performed by Emil Gilels.

These records derive from an earlier and preliminary arrangement with MK. The new long-term pact, effective in September and giving CBS first crack at Melodiya repertoire, is understood to call for a min-

imum of 24 titles to be issued here annually.

RCA Records is also known to have been exploring the feasibility of having its product marketed in Russia. But to accomplish this, according to a spokesman, it will be necessary for RCA to sell Soviet-derived albums in the United States. Thus, there would be exchange credits developed in each country that, hopefully, would balance each other out over an extended period.

Soviet currency restrictions limit the amount of rubles that can be paid out to a foreign country.

With RCA locked out of a first-choice of available Melodiya material, formerly by virtue of EMI's contract and now by CBS's, the company is mulling the possibility of recording Soviet artists itself in viable repertoire through a separate arrangement with MK, and so develop an exchange potential.

It is understood that CBS's contract with MK covers first-choice exclusivity on already-recorded material, and does not necessarily exclude RCA or any other label from recording specific Russian artists.

It was further learned that RCA international executives will be meeting with MK representatives Tuesday (13) for discussions of such a modus operandi.



LIBERACE is the focal point in a new world-wide mail order TV promotion of a "Best of Liberace" record package firmed this week by Seymour Heller's American Variety International group with Concept Marketing International. Standing pat behind the pianist-showman are Irv Wasserman, Len Carl, Bob Dempster and Heller, representing AVI and CMI.

# Ann Arbor Fest Moves to St. Clair College Campus

ANN ARBOR, Mich.—The Rainbow Multi Media Corporation has moved its annual Ann Arbor Blues and Jazz Festival to Windsor, Ont., after being cancelled two weeks ago by this city's town council.

The festival now scheduled for Sept. 6-8 at St. Clair College's 12,000-seat amphitheatre is being presented in cooperation with Detroit-Windsor radio station, CKLW.

The festival, staged since 1969 when it was the Ann Arbor Blues

Festival, ran into problems with this city after last year's event.

Artists scheduled for this year's three-day, five-concert festival are James Brown, B.B. King, Luther Allison, Cecil Taylor, Sun Ra, Esther Phillips, The Persuasions, Hound Dog Taylor, the Gil Evans Orchestra, Albert Collins, Sunnyland Slim, Robert Jr. Lockwood, Alice Coltrane, John Lee Hooker, Junior Walker, Boogie Woogie Red and others.

# College Prof Sings for 96 Hours In N.Y.

NEW YORK—For 96 hours last week, long-suffering New York City straphangers forgot their woes of cattle-car conditions, unsightly graffiti, and petty criminals, and sang in the trains.

It all started when college professor, Jerry Camarata, who also holds the world's record for solo singing, decided to beat his own record, and at the same time boost the morale of the city's subway and bus riders.

Accompanied by a guitarist and trumpet player, Camarata took his act underground and sang more than 1,700 songs, non-stop over the 96 hour period, shifting from train to bus, and back to train.

Blase New Yorkers, surprised by nothing, sang along with Camarata, as if it was an everyday practice. As the 96th hour drew close, a tight knot of assorted businessmen and market-going housewives were heard singing the late Duke Ellington's, "Take The A Train," as they sped northward in the direction of Harlem.

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Featuring Adrian Ben Gurvitz.

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The Moody Blues have embarked on a series of individual projects. The first... “WE LIKE TO DO IT” The Graeme Edge single.

“WE LIKE TO DO IT”  
A first edition.

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Distributed By London Records.

**It'll put a smile on your face.**

# Is Disk, Tape Business Recession-Proof?

LOS ANGELES—Three music companies—Warner Communications, MCA and GRT—are proving the record-tape business is recession-proof.

At MCA, the records and music division operated at new high levels for the fiscal six-month period, and

## O-A Liquidation Progressing Well

LOS ANGELES—Financially plagued Omega-Alpha Corp., Dallas, reports the liquidation of Transcontinental Music Corp. "is progressing satisfactorily."

It had sold its music subsidiary to Pickwick International for inventory and certain other operation assets. The sale was expected to result in the receipt of substantial amounts of cash to Omega-Alpha.

In attempting to deal with its financial problems, Omega-Alpha reports it has received about \$1 million from Transcontinental Music and estimated it would receive about \$2 million more in payments from TMC by Sept. 30.

GRT reported a 13 percent sales increase in the first quarter. Recorded music income increased modestly at Warner Communications.

The MCA financial summary looks like this:

In the quarter ended June 30, earnings from records and music were \$8,977,000 on sales of \$30,832,000, compared with earnings of \$2,951,000 on sales of \$17,384,000 for the same period in 1973.

For six months ended June 30, earnings were \$16,409,000 on sales of \$56,561,000, compared with earnings of \$6,605,000 on sales of \$36,137,000 for the same period in 1973.

At Warner Communications: Revenues from records, tapes and music publishing were \$61,264,000 for the three months ended June 30, compared with \$50,643,000 for the same period in 1973.

For six months ended June 30, revenues were \$132,470,000 compared with \$108,946,000 for the same period in 1973.

At GRT: Earnings from tapes and records

were \$452,000, or 12 cents a share, on sales of \$8,696,000 for the first quarter ended June 30, compared with earnings of \$394,000, or 10 cents a share, on sales of \$7,682,000 for the same period in 1973.

Earnings for the quarter include an extraordinary credit for GRT's tax loss carry-forward. Before the credit, net income was \$230,000, or six cents a share, compared with \$199,000 a year ago.

The first quarter earnings also reflect the direct expensing of approximately \$200,000 of start up costs associated with GRT's entry into a direct mail business.

The company's debt position continued to improve, with total debt at \$4,400,000 as of June 30, 1974, down \$400,000 from the debt level at March 31, 1974.

## Court Rejects Florida Tape Statute Plea

MIAMI—U.S. District Court Judge Joe Eaton has dismissed a suit by the International Tape Manufacturers Association which challenged the constitutionality of Florida's anti-piracy statute.

Dismissal of the suit culminates a court battle between ITMA and one of Florida's state attorneys, Richard Gerstein, its attorney general, Robert Shevin, and others. In instituting its legal proceedings, ITMA had claimed that the state's anti-piracy statute was unconstitutional since it was in conflict with the Federal law that extended copyright protection to sound recordings.

Judge Caleb R. Layton III, of Delaware, sitting on assignment in the U.S. District Court for the Southern District of Florida, declared the statute unconstitutional and issued an order enjoining its enforcement. That decision was ap-

(Continued on page 70)

# Market Quotations

As of closing, Thursday, August 8, 1974

1974	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
28%	21%		ABC	7.8	455	22%	22%	22%	Unch.
4%	2%		Ampex	9.5	297	3%	3%	3%	+ 1/4
3%	2%		Automatic Radio	8.7	61	2%	2%	2%	+ 1/4
9%	6%		Avnet	3.6	314	7%	6%	7%	+ 1
25%	13%		Bell & Howell	4.3	264	14%	13%	14%	+ 1/4
40%	25%		CBS	11	871	38%	34%	38%	+ 4 1/4
4%	2%		Columbia Pictures	—	123	2%	2%	2%	+ 1/4
3	1 1/2		Craig Corp.	2.4	31	2%	2	2	Unch.
6%	3		Creative Management	3.7	27	3%	3	3%	+ 1/4
52%	33		Disney, Walt	25	2131	38%	37%	38%	+ 1 1/4
3	2		EMI	5.5	63	2%	2	2%	Unch.
29%	18%		Gulf + Western	3.8	658	20%	18%	20%	+ 1 1/4
8%	3%		Handieman	8.0	602	4	3%	4	Unch.
12%	7%		Harman Ind.	2.8	12	8%	8%	8%	+ 1/4
7%	4		Lafayette Radio Elec.	3.1	127	4%	4%	4%	+ 1/4
17%	12%		Matsushita Elec. Inc.	5.6	1069	13%	12%	13%	- 1/4
27%	19%		MCA	5.1	85	23%	22%	23%	+ 1/4
16%	9%		MGM	4.7	710	15%	14%	14%	Unch.
80%	60%		3M	24	1881	67%	65%	67%	+ 1 1/4
8%	3%		Morse Elect. Prod.	2.5	145	3%	3%	3%	+ 1/4
61%	40%		Motorola	15	1154	48%	44%	46%	+ 1 1/4
23	14%		No. Amer. Phillips	4.3	144	16%	15%	16%	+ 1/4
19%	8%		Pickwick Int.	4.5	186	9%	8%	8%	- 1/4
6%	3%		Playboy	5.6	42	4	3%	4	Unch.
21%	12%		RCA	6.5	1996	14%	13%	14%	- 1 1/4
10%	5%		Sony	12	2636	6%	6%	6%	Unch.
25	14%		Superscope	3.4	173	17%	16%	17	- 1/4
26	17%		Tandy	12	407	20%	19%	20%	+ 1
6%	4%		Telecor	4.5	29	5%	4%	5%	+ 1/4
3%	2%		Telex	—	750	3%	2%	3%	+ 1/4
2%	1%		Tenna	—	23	1%	1%	1%	+ 1/4
10%	6%		Transamerican	6.8	1728	6%	6%	6%	+ 1/4
9	4%		20th Century	9.0	225	6%	5	6%	+ 1 1/4
1%	12		Viewlex	—	147	100	12	100	+ .88
18%	8%		Warner Communications	3.4	547	9	8%	9	+ 1/4
31%	17%		Zenith	8.8	403	20%	17%	20%	+ 2 1/4

As of closing, Thursday, August 8, 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.	9	1	1	1	Goody Sam	—	1%	1%	1%
Cartridge TV	—	—	—	—	Orrox	1	1%	1%	1%
Data Packaging	5	5	5	5	Kustom	16	2	1%	2
Gates Learjet	130	7%	7%	7%	Memorex	—	3%	3%	3%
GRT	—	1%	1%	1%					

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

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# Earnings Reports

## MATSUSHITA ELECTRIC INDUSTRIAL CO. (Panasonic)

2nd qtr. to June 30:	1974	1973
Sales	\$1,110,000,000	\$987,900,000
Net income	50,000,000	55,900,000
aPer share	.50	.56
six-months		
Sales	2,350,000,000	1,930,000,000
Net income	99,700,000	111,100,000
aPer share	1.01	1.11
a—Per American Depository Share. Computed at the yen's current rate.		

## MCA INC.

2nd qtr. to June 30:	1974	1973
Revenues	\$154,150,000	\$75,291,000
Net income	14,926,000	6,227,000
Per share	1.77	.74
six-months		
Revenues	305,652,000	160,066,000
Net income	25,287,000	12,566,000
Per share	3.01	1.50
Average shares	8,393,547	8,378,803

## AUTOMATIC RADIO MANUFACTURING

3rd qtr. to June 30:	1974	1973
Sales	\$15,221,000	\$13,194,000
Net income	160,000	157,000
Per share	.07	.06
nine-months		
Sales	39,260,000	37,829,000
Net income	376,000	720,000
Per share	.16	.29

## CETEC CORP. (Gauss, Electrodyne, Langavin)

2nd qtr. to June 30:	1974	1973
Sales	\$8,582,000	\$7,042,000
Income	195,000	143,000
Extraordinary credit	—	b50,000
Net income	195,000	c193,000
Per share	.08	a.06
six-months		
Sales	16,919,000	13,255,000
Income	388,000	304,000
Extraordinary credit	—	b100,000
Net income	388,000	c404,000
Per share	.16	a.13
Average shares	2,324,000	2,379,000
a—Based on income before extraordinary credit. b—Primarily from tax-loss carry-forward. c—Equal to eight cents a share in the quarter and 17 cents a share in the six months.		

## GRT CORP.

1st qtr. to June 30:	1974	1973
Revenues	\$8,696,000	\$7,682,000
Income	230,000	199,000
Per share	.06	.06
Net income	452,000	394,000
Per share	.12	.10

## TWENTIETH CENTURY-FOX FILM CORP. (20th Records)

2nd qtr. to June 29:	1974	1973
Revenues	\$72,112,000	\$64,093,000
Income	2,056,000	2,617,000
Extraordinary credit	b116,000	c839,000
eNet income	2,172,000	3,456,000
aPer share	.25	.30
six-months		
Revenues	126,300,000	126,094,000
Income	3,136,000	5,070,000
Extraordinary credit	b189,000	3,423,000
eNet income	3,325,000	8,493,000
aPer share	.38	.59
Average shares	8,240,481	8,561,815

a—Based on income before extraordinary credit. b—Tax-loss carry-forward credit. c—In the quarter, consists of gain of \$708,000 from tax-loss carry-forward and \$131,000 from sale of property; in the six months, tax credit of \$2,654,000, profit of \$234,000 from sale of property and \$535,000 profit from sale of New York offices. e—Equal to 26 cents a share in the quarter and 40 cents a share in the half of 1974, compared with 40 cents and 99 cents, respectively, in 1973.

## WARNER COMMUNICATIONS (Warner-Elektra-Atlantic Records)

2nd qtr. to June 30:	1974	1973
Revenues	\$177,447,000	\$129,901,000
Net income	13,418,000	12,609,000
aPer share	.66	.54
six-months		
Revenues	352,864,000	269,529,000
Net income	29,510,000	27,185,000
aPer share	1.45	1.15
a—Fully diluted.		

## CRAIG CORP.

Year to June 30:	e1974	1973
Sales	\$63,720,000	\$56,668,000
Income	2,550,000	1,805,000
Extraordinary credit	—	b65,000
Net income	2,550,000	c1,870,000
Per share	.82	a.57
Average shares	3,125,000	3,150,000
a—Based on income before extraordinary credit. b—Tax-loss carry-forward. c—Equal to 59 cents a share. d—Preliminary.		

## MEMOREX CORP.

2nd qtr. to June 30:	1974	1973
Revenues	\$53,081,000	\$43,359,000
Net (loss)	5,345,000	—
Per share (loss)	1.25	—
six-months		
Revenues	101,884,000	85,282,000
Net (loss)	5,350,000	—
Per share (loss)	1.25	—
a—Not comparable, the company reports. Memorex previously reported a net loss of \$101 million, or 23.54 a share, in the first half of 1973 before accounting changes.		

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# Bassey's Big Broadcast

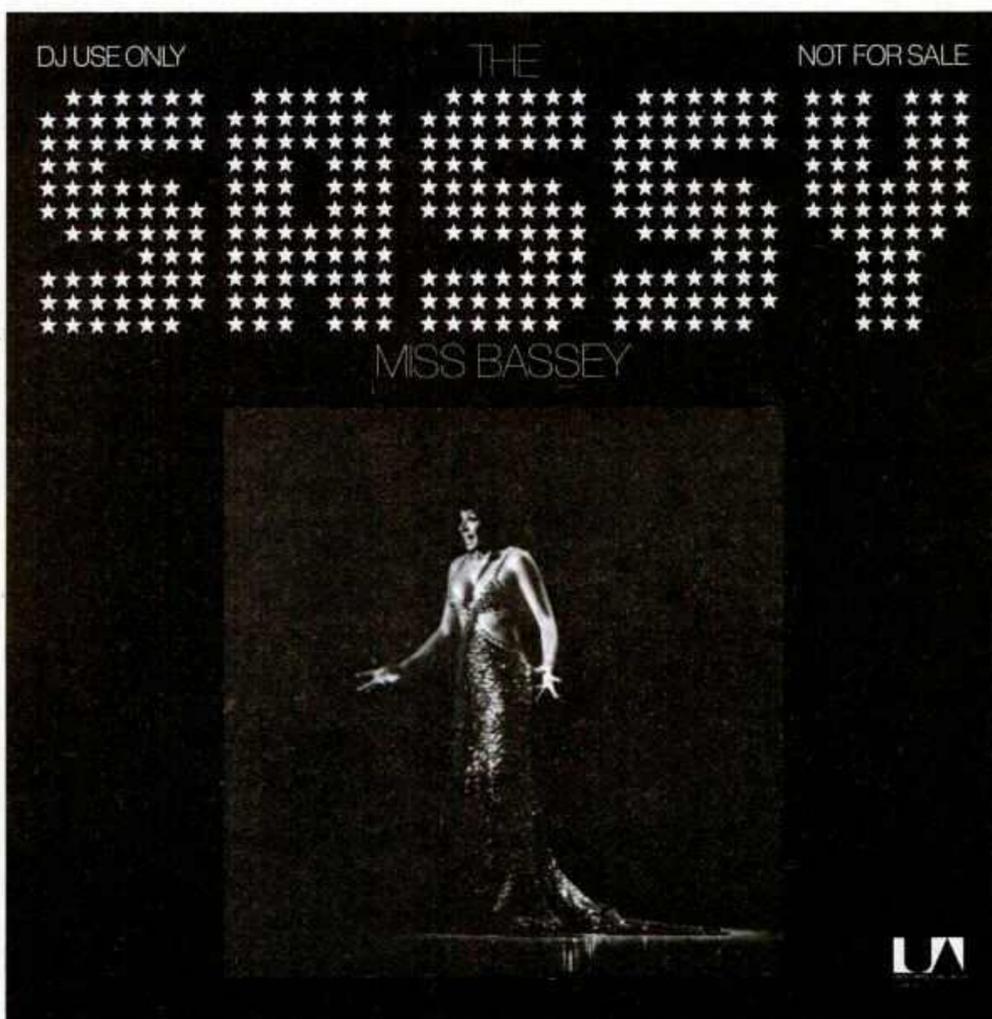
August 15-24 will be Shirley Bassey Days on radio stations across the country. For the event, we've pressed a special programming aid—a compilation album containing some of Miss Bassey's most compelling performances. And we're supporting the occasion in stores with a two-foot cut-out of the 'Sassy Miss Bassey' and a dramatic mobile.

## The Shirley Bassey Day Parade

(of radio stations)

During the next week, the following stations will be getting their power from the electrifying Miss Bassey:

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Minneapolis  
KNBR  
San Francisco  
WSIX  
Nashville  
WLAC-FM  
Nashville  
WGN  
Chicago  
WITH  
Baltimore  
KFI  
Los Angeles  
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CBS NEWS REPORT

Links Underworld To Industry

NEW YORK—The record industry has been linked to organized crime by CBS News in a special report, "The Trouble With Rock," prepared for airing on the CBS-TV network, Aug. 11.

The hour-long special, while rehashing much of the information pried loose by the Newark Grand Jury, and reported by Billboard last year, also names former individuals from CBS Records and Roulette Records, as having underworld connections.

The report, narrated by newscaster David Culhane, traces the relationship between underworld figure Pat Falcone and ex-CBS executive David Wynshaw, still under investigation by the Newark Grand Jury; and charges that in addition to huge sums of money (reportedly \$2 million) bilked from CBS Records by organized crime, the underworld also offered protection to CBS

Records artists, including O.C. Smith and British rock artist, Jeff Beck.

The news report quotes Gerald Zelmanowitz, also an underworld figure, as testifying before Senator Henry Jackson's investigative subcommittee, that Roulette Records was owned by the now-deceased Angelo "Gyp" DeCarlo and Thomas Eboli.

Roulette's president, also quoted in the report, denies the allegation, but admits to having had a partnership with Eboli in Promo Records, a New Jersey-based company that traded in cutout records.

Joe Smith, president of Warner Bros. Records, plays down the influence of organized crime in the record industry by saying its role has been a disaster. Smith did not think the underworld would look at its role in the music business with pride, and added, "I would like to see someone

from the Genovese family dealing with the Rolling Stones, trying to understand that whole mentality."

However, the CBS news team produced a black independent record producer (whom they photographed in profile to protect his identity) who claimed that the "Mafia was intimidating a lot of rock superstars into giving them (the underworld) as much as 25 percent of their fees in kickbacks."

The report also probes the continuing charge of payola in the industry, and quotes Morris Diamond, president of Beverly Hills Records, as saying that payola was the shortest distance between two points where a person could go directly to a disk jockey and say: "O.K., I'll give you this or what can I do for you?"

Music critic Ralph Gleason observed, "Regardless of payola, a

(Continued on page 16)

Retailers Glow as '74 Registers 20% Boost

Continued from page 1

+33 percent. "Strengthened an already good inventory. +25 percent in components. Pioneer, Marantz, Kenwood, JBL and other lines still doing well in stereo for us, with first signs of quad showing."

Paul Stuenkel, Paul's, Topeka, Kan.: +34 percent. "Unusual amount of good releases this summer consistently. Maintain a perpetual inventory. Draw a profit and loss statement monthly. Enlarged store some. Bolstered inventory. Customers buying more home entertainment product."

Mark Shepherd, Jay's Stereo, Inc., Lake Charles, La.: +25 percent. "Took on records to supplement tape-only inventory as of Dec. 1973. It helps make big difference." +50 percent in components. "Store has been in hi-fi for almost five years. Pioneer, Marantz and Sony have headed good, almost unbelievable surge in componentry. We try to do excellent job of selling through and repair, which gets us good reference business from pleased customers."

Conrad Hittel, Music Box, Columbus, Ind.: +30-40 percent. "Record product is lots better this year. We are carrying a larger and better selection. Catalog sales are up as a result. 30-40 percent increase in componentry. Lines like Akai, Sony, Hitachi and Pioneer are leading the way."

Dick Buckstiegel, Cook Electric, Petoske, Mich.: +1 percent. "We're glad for records and tape. Everything from components through radio-TV and white goods is down for us. Upgraded our inventory offering better selectivity. Only country/western LP's are down over last year."

Vicky Bullock, Music Village, Clayton, Mo.: little under. "Stocking English imports and hard-to-get labels has kept our business intact. When customers accept the price rise, we'll be able to jack up our

prices. Lotsa competition has hit us hard."

Bobby Hudson, Curtis Magnavox Center, Athens, Ala.: +10-15 percent. "Increase in LP and single price has helped and should help more. We have not raised our prices for tape and LPs all the way yet. Waiting for other remaining labels to raise. Really enlarged our accessory department and concentrated on it. Instead of just record cleaning cloths, for instance, we have everything from sprays to more expensive electronic cleaners for records."

Eddie Hudson, Stereo City, Augusta, Ga.: +15-20 percent. "Stricter inventory control helped a lot. Big ticket components down."

Ron Morris, Flip Side, Columbus, Ga.: "Up by a substantial percentage. Price increases have received unfavorable comment, but dollar volume not yet affected even if unit sale is down."

Mrs. Mary Doyle, Sterling Camera Center, Sterling, Ill.: "Down a little. We are specializing more. Discount competition and racks hurting us more and more."

John Cohen, Disc Records, 40-store Cleveland-based national chain: +15-20 percent. "Stronger store management accounts for the increase. Our profit picture has stabilized to a point where we recently set up managerial profit sharing in stores." (See separate story in this issue.)

Mrs. Miriam Besoty, Ridge Record Shop, Parma, O.: +7-8 percent. "This is a family-owned store for 21 years. We are working longer hours and more efficiently."

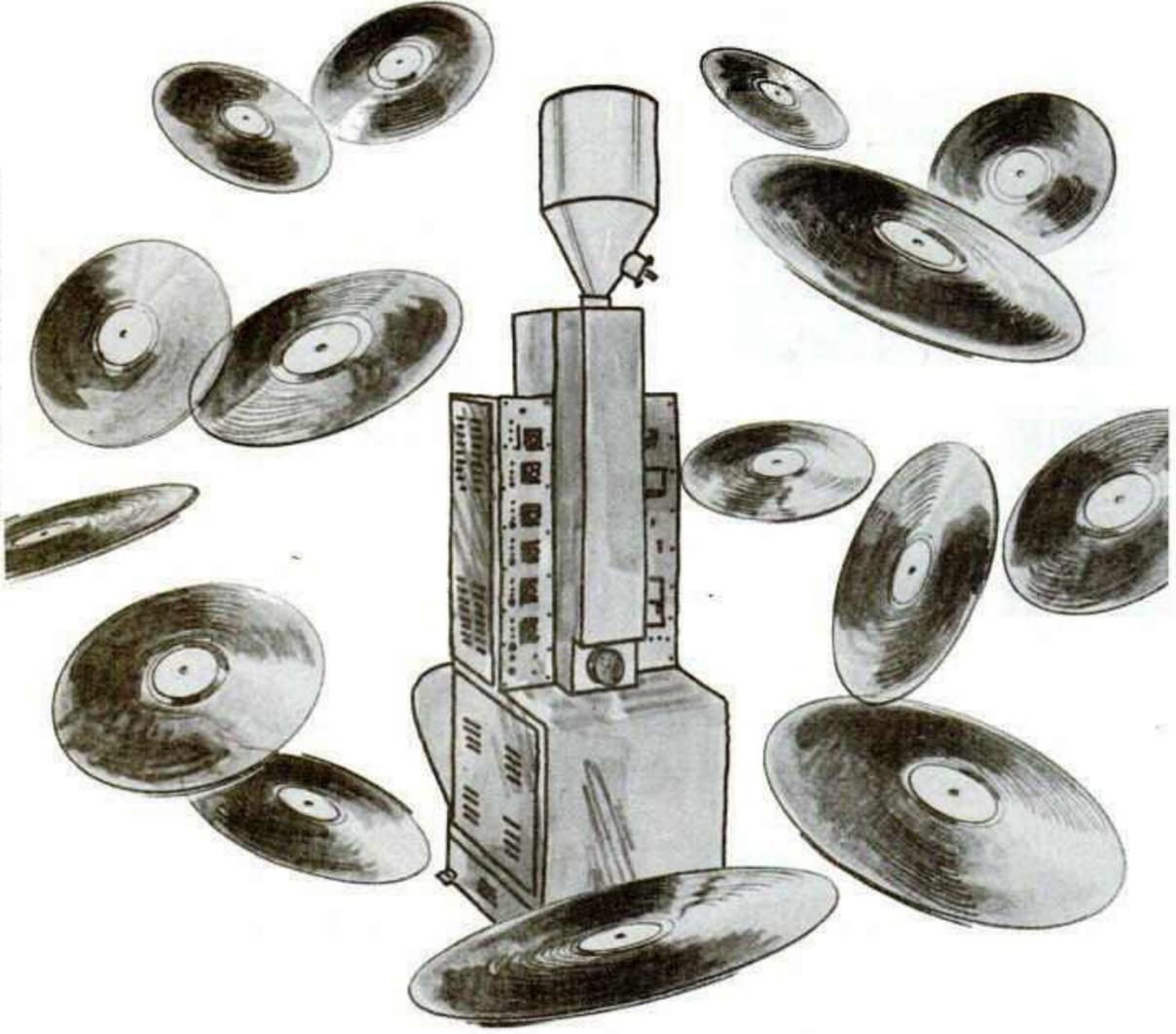
Donald Taylor, Cindy's Music, Hendersonville, N.C.: -15 percent. "Business has been lousy. Discount competition has been the factor. The increase in price may help counteract that."

Stan Lewis, five-store chain based in Shreveport, La.: +25 percent. "My son, Lenny, and Jerry Tanner keep

(Continued on page 16)

RECORD PROFITS

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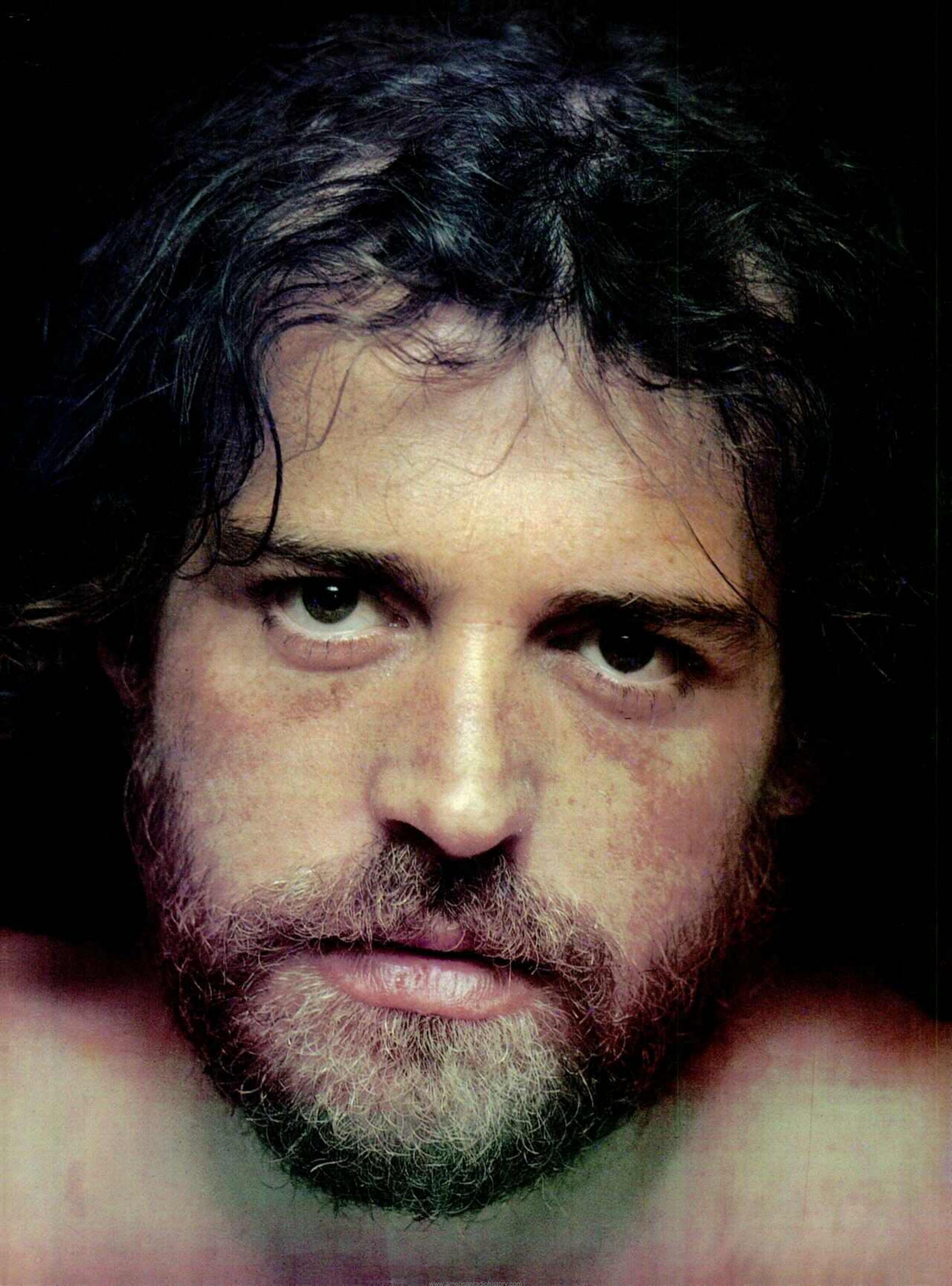
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## LABELS' PROMO

## Coast Woos College Radio

By BOB KIRSCH

LOS ANGELES—Unlike their eastern colleagues, record company promotion nabobs in the far West still believe in the value of servicing campus radio stations (Aug. 10, Billboard). But with reservations.

On the West Coast, a survey of several major labels indicates that while most firms have dropped campus departments as such, the college market is still considered an extremely viable one and each label services from 400 to 600 college stations through mail, promotion staff or a combination of both.

With the exception of A&M, labels have discontinued college rep programs. Most companies, however, have at least one person responsible for coordinating the college radio market, seeing it as an outlet for breaking material somewhat along the lines of FM radio, as well as a training ground for potential commercial radio people.

At A&M, publicity director Andy Meyer heads up the college program. "We have 15 reps around the country," says Meyer, "with each handling a separate region. They work with local promotion men as well as checking product for us, servicing campus stations, working as a kind of artist relations liaison for us and offering us a realistic feedback of what's going on on campuses.

"Our program is five years old," adds Meyer, "and we've found that with a company our size, reps can handle a lot of things that otherwise might not be done. We also use the rep program as kind of an executive training center. I came from the program, and so did Rob Wunderlich, who also works with college radio. We service about 400 campus stations and the program comes under creative services."

At Capitol, national college promotion chief Janice Lundy says: "We don't have reps anymore because it was not an easily manageable situation. Now, campus activities comes under the control of national promotion.

"We service some 400 to 600 college stations, and these are divided just like major and secondary radio stations. We send selective product, primarily FM oriented, progressive records and we have found that colleges have helped break new artists."

Ms. Lundy says that some stations are called upon directly by local promotion people, but most receive the merchandise through the mail. "I'm on the phone with college stations constantly," she adds. "We try to establish a rapport with the people at the stations, find out what cuts they like, what they are playing and what

cut they feel would make a good single.

"As far as choosing our college stations, we find out the location, the wattage, and other information of that sort. The only real difference between the program now and when we had reps is that the reps are not there. We set up the rapport."

At United Artists Records, Rich Fazekaf runs the college program. "We serviced some 400 stations during the past year," Fazekaf says, "and we've been adding stations as they ask for service. We also did a questionnaire with a number of the stations to find out the type of music they play, when and how often they are on the air, wattage and how they are programmed."

Fazekaf says the rep program was dropped at UA because it was discovered the campus operation could be handled just as effectively through the home office. "We have found the college market extremely important in establishing new talent, particularly since the tightening up of FM programming. There may be a slight change in the program in the fall, but there will definitely be a program."

Warner Bros. Records also dropped its college rep program over a year ago, and the responsibility now comes under national promotion.

According to Lou Dennis of the label, "We dissolved the department simply because we found the campus program could be handled just as effectively by local promotion people. The local people service the stations with product, and we treat college radio just like any other radio station.

"The market is important," says Dennis, "in helping break acts and in helping us build a rapport with people who may very well eventually end up in the business. In some cases we even advertise on these stations."



LUCIEN ON THE LOOSE—Singer Jon Lucien greets fans at Mays Department store's Jamaica, N.Y. branch, autographing copies of his newest RCA album, "Mind's Eye." RCA photo

## This Week's Legal Action

## New Venue for Rare Earth Suit

LOS ANGELES—Venue in the municipal court suit filed here in Feb. 1973, by Gibson and Stromberg, publicists, against Ron Strasser, personal manager, and members of the Rare Earth recording group, Peter Hoorelbeul, Michael Urso, Gil Bridges, Mark Olson, Ray Monette and Ed Guzman, has been changed to Superior Court.

The publicity firm seeks payment of \$4,371.90 allegedly due them for activity on behalf of the act. Contract called for \$1,000 per month plus out-of-pocket expenses.

## Seek \$32 Thou In Suit Against Sylvers

LOS ANGELES—Pride Inc., the production firm headed by Mike Viner, has filed suit against the Sylvers, seeking payment of a \$32,000 promissory note of April 26, 1974.

Suit names Olympia, Leon F. III, Charmaine, James J., Edmund T., Joseph R., Foster E., Patricia L., Angela M., Joseph C. and Sharon Sylvers as defendants.

## Ripp Ripped by Buddah's Suit

LOS ANGELES—Buddah Records has filed a Superior Court suit here against its one-time executive Artie Ripp, now an independent producer here, seeking payment of \$263,490.59.

The amount is part of a sum awarded to Buddah in a judgment handed down last April in the Supreme Court of the county of New York. Ripp paid part of the judgment prior to the filing of the suit.

## Rare Earth Sues Alan Rosefielde

LOS ANGELES—Rare Earth are suing accountant Alan Rosefielde for an accounting and reckoning of Rare Earth Inc., the firm which manages their pension and profit sharing plans.

They claim in a Superior Court filing that Rosefielde was their accountant in 1972 and 1973, but they terminated his services July 11 and he has not yet settled the termination with them.

## Mizzou State Fair Will Open Despite Damage

SEDALIA, Mo.—Damages caused by 100,000 rock fans to the Missouri Fairgrounds at the Ozark Music Festival here last month will not keep the state fair from opening this week.

That is one of the decisions reached by an investigating committee comprised of six state senators meeting in Sedalia and at the state capital in Jefferson City.

In 100-degree heat, one fan died of a drug overdose, 40 were treated after taking strychnine passed off by pranksters as drugs and nearly 1,000 others required medical aid during the three-day event which featured 22 nationally popular rock and folk acts.

The man in charge of the fairgrounds, James B. Boillot, state commissioner of agriculture, deplored the "exaggeration" of damages claimed and promised Missourians the fair, one of the most prestigious in the nation, would "most assuredly" open on schedule Aug. 16. All six investigating senators accepted Boillot's promise.

One of the three promoters of the festival, Sal Brancato of Kansas City (Billboard, Aug. 10) assured the senators and Boillot that cleanup charges would be paid by him and his associates.



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For those of us who knew him and for those  
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## Beach Boys Double LP Pkg.

• Continued from page 4

eral resurgence in the Beach Boys, possibly because they are on tour with Crosby, Stills, Nash & Young and possibly because it is summer again. The group was also consulted in putting the LP together. Hit cuts on the set include "Surfin' U.S.A.," "Surfin' Safari," "I Get Around," "Help Me Rhonda" and "Be True to Your School."

Warner Bros. is the group's current label, and the firm released the "Wild Honey & 20/20" repackaged a week after Capitol's release. Both sets are among the highest critically received Beach Boys' LPs, including hits like "Wild Honey," "Darlin'," "Do It Again" and "I Can Hear Music."

Assistant national promotion director Don McGregor says that some ads have run, and that while there have been no national TV spots, it is quite possible that local spots have run through local promotion men. There have been radio spots with dealer tags.

McGregor says that catalog sales have picked up as a result of this re-

## Underworld Link

• Continued from page 10

record can only be a hit if it is in the groove."

The report also claims that "the whole rock world was openly using marijuana and cocaine." The charge is made by critic Albert Goldman, who says, "There's drugs all over the place."

Smith disagrees. "I certainly don't know about it, because if I did, I would get rid of the people that were doing it."

The report also alleges that Kal Rudman, publisher of a weekly record tip sheet, is being investigated by a Federal Grand Jury.

RADCLIFFE JOE

lease, adding that there is a resurgence of Beach Boys' oldies being played on Top 40 radio "possibly because it is summer and possibly because they are on tour. I think there is a split appeal to the older, hardcore music fans and the younger kids," he adds.

Promotions have included one in Texas, where anyone wearing a 50's or 60's costume or bringing an item from that period received a special price on the LP. There will be more merchandising aids coming in the future from Warner Bros.

## Col-Epic Kudos To Engineering Staff Experts

LOS ANGELES—Eight awards were presented at the CBS Records Convention here last week for outstanding achievement in the engineering, mixing or mastering of albums and singles on the Columbia or Epic labels.

The award winners were Nashville's Lou Bradley for Charlie Rich's "Very Special Love Songs," "The Most Beautiful Girl" and "Behind Closed Doors" (album and single); San Francisco's Glenn Kolotkin for Santana/Mahavishnu's "Love Devotion Surrender" and Santana's "Welcome"; San Francisco's Roy Hallee for Art Garfunkel's "Angel Clare"; New York's Jack Ashkinazy for Paul Simon's "Loves Me Like A Rock" (mastering); and New York's Tim Geelan and Russ Payne for Johnny Winter's "Live."

Three additional engineers were also cited for contributions in various CBS studio products over the past year. They were M.C. Rather, Nashville; George Horn, San Francisco; and Casper Mondello, New York.

## General News

### Conclaves In Africa Suggested

LOS ANGELES—Black TV and radio can assist in fortifying the efforts of the 42 sovereign states now established in Africa, a trio of ambassadors told a National Association of Television and Radio Announcers' convention seminar here last week.

"Why not hold your next convention in Africa? Many world and national associations are holding their gatherings there and finding it pleasurable and worthwhile." Ambassador Kibinge of Kenya told delegates who crowded the room at the Century Plaza. Kibinge emphasized that the black media in the U.S. can help Africa fulfill commitments to human and economic development, unity of the nations and total freedom for all.

Though average income per person is approximately \$80 annually, with some areas reporting a yearly income as low as \$4 per person, Africa has already made great strides, Ambassador Ani of Nigeria reports.

### Music More Than 'Food of Love'

NEW YORK—Music is not exclusively the food of love; it is also food for plants, streams and the human body. So says Dr. James Keenan, chairman of the board of Scientific Advisors to Muzak.

Dr. Keenan claims that the sound of music not only has a psychological influence on plant life and the human body, but has also been known to step up the flow of rivers.

To substantiate his theory the Muzak executive will show a number of photographs captured through Kirlian electrophotography, at Muzak's 40th anniversary convention, scheduled for the Starlight Roof of the Waldorf-Astoria Hotel Thursday (15).

### Disk/Tape Boom

• Continued from page 10

working to make it better. Seems to be more home leisure buying."

Lou Fogelman, Wherehouse, 50-store California chain: +25 percent. "Higher prices recently helped an already good situation which we created through stricter inventory control and product availability. We also feel we are doing a much better job of merchandising. We will be four years old in September. Our stores are, therefore, better established in each community."

Barrie Bergman, Record Bar, 40-store national chain based in Durham, N.C.: +6 percent. "Trying to do a better marketing job. We are becoming much more promotion minded. Different promotions are being conducted for our employees and we are running store-wide monthly promotions on accessories, classics, etc."

### NARAS Shifting Offices to Burbank

LOS ANGELES—Offices and staff workers of NARAS will move from Hollywood to 4444 Riverside Drive in Burbank, Thursday (15). Both the local chapter and national branch are involved, headed by Betty Jones and Chris Farnon. New quarters, in the Toluca Lake section, offer 1,220 square feet and a "tranquil rural atmosphere," Ms. Farnon said.

## Congress Mellows Toward the Arts

WASHINGTON—Congress is mellowing somewhat toward the Arts. The House recently voted \$67,500,000 for the National Foundation on the Arts, and may act on recently introduced bills in both Senate and House to fund a whole network of regional centers for the performing arts.

The Foundation money bill voted a total of \$145 million for the Arts and Humanities Foundation for the next fiscal year—a sizable jump from last year's figure of \$105 million, but still painfully small compared to other types of subsidies.

There is still a hard core of anti-arts congressmen, led as always by the redoubtable Rep. H. R. Gross (R. Iowa). He refers to the entire

program as "twinkle toes and belly dancing," and would like to turn the clock back to when the first appropriation was a mere \$5 million for both the Arts and the Humanities Foundations.

The bills for regional arts centers were introduced in the Senate by Sens. Henry Jackson and Warren Magnuson, both democrats of Washington state, and in the House by Rep. Lloyd Meeds (D. Wash.). The centers would be set up as part of the preparation for the national bicentennial celebration in 1976.

The prototype for the performing arts centers would be the Wolf Trap Farm, an indoor-outdoor center in Vienna, Va. The land was donated by a wealthy D.C. patron of the arts, Mrs. Catherine Filene Shouse, and authors of the regional arts centers bills hope similar donations might be made.

The Wolf Trap was designed to attract people of all ages and tastes—excluding, of course, the type of crowd that floods rock festivals. The presentations are usually bland and predictable productions of ballet, concerts and theater during the summer months.

### Maestro Henry King Dies at 68

HOUSTON—Once a nationally known orchestra leader and pianist, Henry King died Thursday (8) here after a long illness. He was 68.

King once estimated his band broadcast more than 5,000 remotes from ballrooms and hotels. He leaves a daughter, Connie King. The body was donated to the Living Bank at his request and no funeral or memorial services were held.

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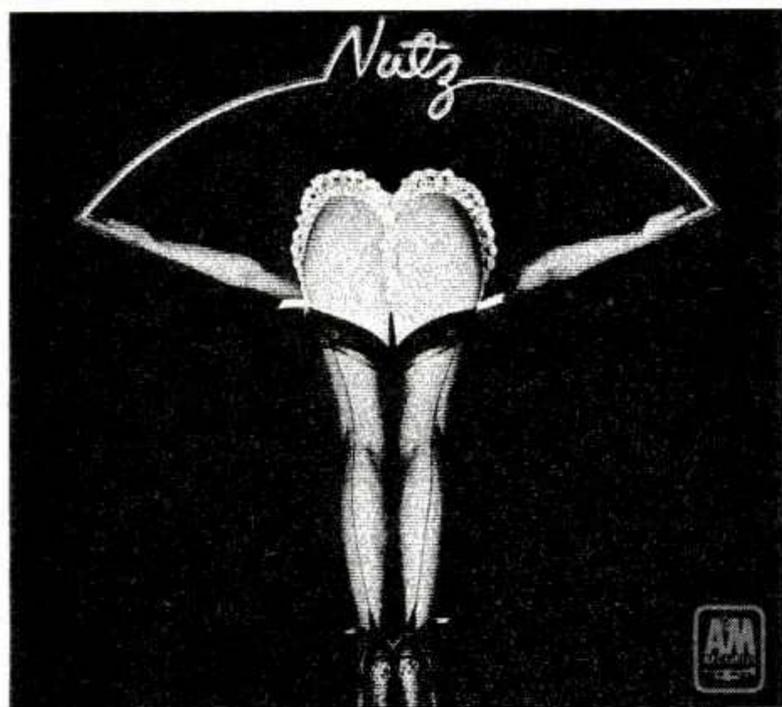
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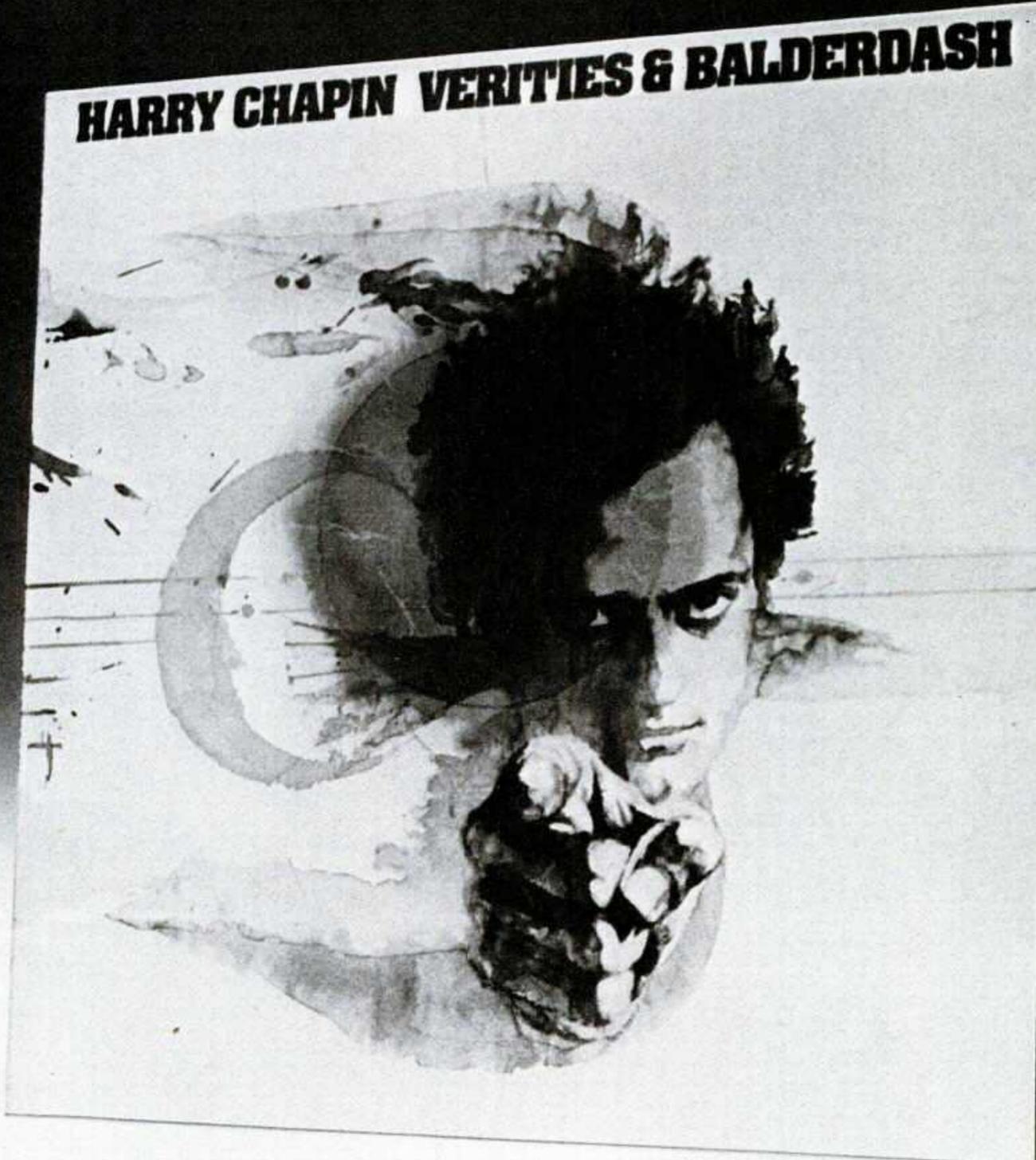
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## Talent In Action

## SAMMY DAVIS JR.

Grosvenor House Hotel, London

Before Princess Alexandra and her husband, Angus Ogilvy, and 1,498 other satisfied customers, Sammy Davis Jr. made a triumphant return to the nightlife scene in London, a charity performance in aid of the British Heart Foundation, prior to a season at this hotel.

Davis, himself, was all heart. His vitality, tigerish determination to communicate, his slick wisecracking and his way-up wailing style of singing—all parts of an hour-long act which ended with an emotional standing ovation for the little man.

Early on there had been relief that it was really Davis striding on, cigarette in hand—for he'd earlier failed to show for a charity show in Monaco to celebrate Prince Rainier's 25th year of rule.

The content of a Sammy Davis act basically changes little. Vocal tributes to the Newley-Bricusse composing team, to the Beatles, to the long-loved items in the Davis repertoire... notably "Mr. Bojangles" and "Birth of the Blues." But the gags are constantly freshened up, notably to include a spirited defense of some of Frank Sinatra's recent headlined activities. "He's My Friend," he said.

"I'm Sammy Davis," he said. "I assume nothing—I tell you who I am from the start. Otherwise I hear people saying: 'Who's that, Fred? They all look the same to me... but he has glasses on, so perhaps it's Stevie Wonder!'"

The rapport between artist and audience is instant. He says he's given up doing impressions, then does them. All of the old, familiar ones. And now he sounds more like the vintage 1950's, 1960's Sinatra than does Frank himself. There's nostalgia, style, sheer professionalism—plus adventurous arrangements from a star-studded orchestra fronted by George Rhodes.

There was no gun-slinging, little dancing, less physical activity. The dancing was handled by Lionel Blair and his blonde assistants, but there

was too much of it—too long a gap between the two helpings of Davis.

Sammy Davis constantly expressed his pleasure at being back in London. You believed him implicitly. For even in that area of his act, the man was still giving from the heart. Giving to the last drop of his nervous energy. **PETER JONES**

LYNN KELLOGG  
MICHAEL FEDERAL

Reno Sweeney's, New York

Lynn Kellogg, best remembered for her "Easy To Be Hard" number in the Broadway musical "Hair," debuted July 23 with promising results.

Ms. Kellogg, accompanying herself on guitar and backed by a fine trio of musicians, showcased a number of her own compositions, quite a few of which had a nice touch of flair and originality.

Her voice, while not overpowering, was colored with a rich feeling for a lyric and, at the same time, showed good range.

Currently unsigned to a label, Ms. Kellogg might prove to be a good find. Both her singing abilities and writing efforts deserve more attention.

Michael Federal, also working with a three-man backup, opened the show. In the folk/rock bag, Federal handled himself well, but the cutting edge seemed missing throughout the set. The club's sound system did little to help either Federal or Kellogg during their sets.

JIM MELANSON

IAN MATTHEWS  
MARTHA VELEZ

Bottom Line, New York

Ian Matthews, whose four day stand here ended July 28, is an Englishman who has mastered the style of thoroughbred American country-folk rock. After proving himself as a songwriter and singer in his career, which has seen him perform with groups like Fairport Convention, Southern Comfort, and later Plainsong, he is now appearing as a solo artist backed by a capable quartet.

Matthews has struck a harmonious accord with his musicians who in turn reflect his material with clean-cut acumen. His material is highly emotive and textured by his expressive somber voice and the use of slide guitar, harmonica, and clarinet which lends a distinct American feel to his self-penned compositions like "Keep On Sailing" and "Streets of Baltimore." His non-original material is mostly up-tempo, but similarly performed with a sense of conviction and perspective. Frankie Miller's tune "Anna Liza Jane" is given an energetic New Orleans type treatment while Steely Dan's bitter "Dirty Work" from his latest Elektra album was convincingly performed with dual lead guitars and acrid vocal harmonies.

If criticism is to be made with Matthews' presentation, it is that he suffers from a feeling of rigidity, while the arrangements to most of his emotion laden original material are dry and lack a sense of dynamics.

Martha Velez is an energetic singer, but the revue she fronted (eight pieces in all) lacked polish and the ability to create excitement. The Sire recording artist shone on a reading of a

Jimmy Cliff ballad, "Many Rivers To Cross," and a spirited "Aggravation," but her band seemed to be pulling punches. **BARRY TAYLOR**

## WRVR JAZZ CONCERT

Avery Fisher, New York

The talent line-up for this July 18 concert was very solid, with Gil Scott-Heron, Pat Martino, Charles Earland and Norman Connor's Dance of Magic featuring Jean Carn. Each performer was limited to a very slight allotted time and this became rather annoying at various points.

A great exponent of modern guitar, Pat Martino, backed by a trio, played some incredibly quick-paced tunes before settling into a ballad rendition of "Sunny."

Norman Connor followed and was a sight and sound to behold, featuring a group of African dancers and drummer, plus the golden vocals of angelic sounding Jean Carn. Connor's drum playing was excellent, but restricted for time reasons and his group including trumpeter Eddie Henderson and saxophonist Carter Jefferson hardly had time to shine.

Organist Charles Earland showed an ability to generate excitement from the first note. By set's end, people were wildly dancing and applauding. Earland has cross-over possibility into the pop and soul markets.

Headlining the show as Gil Scott-Heron, who performed new material almost exclusively. He is a fine songwriter and he has a knack for timely tunes. His backup group served well and was very percussion oriented. His co-partner pianist-flutist Brian Jackson showed many sparks.

Over-all, the concert was excellent, except for its shortened sets. The next effort promoted by WRVR-FM will feature Jon Lucien and Bobbi Humphrey. **JIM FISHEL**

## STEVE BARON

Max's Kansas City, New York

Steve Baron is one of those welcomed performers, capable of performing folk music as well as soft rock. His July 31 performance was nothing short of gratifying, because he covered both of those bases with room to spare. After many years of almost breaking through, Baron finally seems destined for the top. His poetic songs each feature personal interjection, and his band displayed unusual tightness, especially since they've been together for several weeks.

Many of the songs he played had that note of commercial appeal without breaking away from their beauty. Baron has a country feel to his playing and his voice has a richness, seldom seen. Although he's only backed by guitar, bass, drums and his own acoustic guitar playing, the overall sound is full. His guitarist filled in with very laid back riffs and each band member harmonized at certain times.

There were several songs which stood out including "Magic Magician," from his first album, and a new one, "Graffiti." The words to each are the kind that stick in your mind and with a little bit of push, there's no reason they couldn't produce some chart action.

This act would be a fine addition to any college concert series, since they are flexible between a small club and concert setting. **JIM FISHEL**

LOGGINS & MESSINA  
ANNE MURRAY

Universal Amphitheater, Los Angeles

L&M is one group that keeps getting better and better the longer they play together. Although perhaps nobody in the group is a virtuoso on the highest level, the sextet as a whole is a virtuoso entity. It is hard to think of any other pop unit today that can switch instantly between raunchy rock, country picking, free-form jams and angelic vocal harmonizing with equal conviction and authority in each genre.

Loggins & Messina, though not entertainers in any traditional showbiz sense, Aug. 5 were no longer simply the laid back musicians who let their songs speak for themselves. Songwriter-lead vocalist Kenny Loggins leaped about with cute-hippie smartass flamboyance and the professionalism and sincerity of producer-lead guitarist Jim Messina was strongly evident in his warm conversational addresses to the audience.

Concert showpiece of the group is now a long jam of "Vahevala" which starts with pretty recorder flute tootling, then progresses through the charming Jackson Browne lyrics and goes into a string of nicely jazzy instrumental solos climaxed by a fiery interplay between Messina's guitar and the violin doubled by one of L&M's two hornmen, Lester Garth.

(Continued on page 22)

## Who/Where/When

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

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

## EAST

**BLOODSTONE** (London): Performing Arts Center, Saratoga Springs, N.Y., Aug. 12.

**GARY BURTON QUARTET** (Polydor): Blue Mountain, N.Y., Aug. 22.

**DONALD BYRD** (United Artist): Stanley Theater, Pittsburgh, Pa., Aug. 17.

**LARRY CORRELL & THE ELEVENTH HOUSE** (Vanguard): Roxy Theater, Allentown, Pa., Aug. 12; My Fathers Place, Roslyn, N.Y. (15-18); Sunshine Inn, Asbury Park, N.J. (30); Music Inn, Lenox, Mass. (31).

**BARBARA FAIRCHILD** (Columbia): Westport, N.Y., Aug. 14.

**MARVIN GAYE** (Motown): Pittsburgh Center, Pa., Aug. 16; Nassau Coliseum, N.Y. (23).

**DON GIBSON** (MGM): Stepping Stone Ranch, Esocheag, R.I., Aug. 17.

**ARLO GUTHRIE** (Reprise): Tanglewood, Lenox, Mass., Aug. 12; Philadelphia Folk Festival, Philadelphia (23); Saratoga Springs Festival, N.Y. (25).

**LOIS JOHNSON** (MGM): Bristol, Conn., Aug. 18.

**GLADYS KNIGHT** (Buddah): Melody Fair, Buffalo, N.Y., Aug. 19-24.

**LOGGINS & MESSINA** (Columbia): Suffolk Downs, Boston, Aug. 27-28; Dillion Stadium, Hartford, Conn. (29); Casino Arena, Asbury Park, N.J. (30).

**THE PERSUASIONS** (A&M): Schaeffer Music Festival, Central Park, N.Y., Aug. 17.

**JEANNE PRUETT** (MCA): Herkimer County Fairgrounds, Frankfort, N.Y., Aug. 17; Williams Grove Park, Mechanicsburg, Pa. (18).

**SOUTHER, HILLMAN, FURAY** (Asylum): Cape Cod, Mass., Aug. 17; Binghamton, N.Y. (18); Providence, R.I. (23); New Haven, Conn. (24); Springfield, Mass. (25).

**MARSHALL TUCKER BAND** (Capricorn): Central Park, N.Y., Aug. 12; Suffolk Downs, Boston (14); Springfield Civic Center, Mass. (16); Cape Cod Coliseum, S. Yarmouth, Mass. (18).

## WEST

**BLOODSTONE** (London): Arena, Seattle, Wash., Aug. 27.

**CARPENTERS** (A&M): Sahara Hotel, Lake Tahoe, Nev., Aug. 14-17.

**BRIAN COLLINS** (Dot): Tucson, Ariz., Aug. 20; Phoenix, Ariz. (21-22).

**MAC DAVIS** (Columbia): County Fair, Paso Robles, Calif., Aug. 15; Midland Empire Fair, Billings, Mont. (17); Lane County Fair, Eugene, Oregon (18).

**DEFRANCO FAMILY** (20th Century): Milwaukee, Wisc., Aug. 12.

**GUESS WHO** (RCA): Calif. State Fair, Sacramento, Aug. 23; Salt Palace, Salt Lake City, Utah (27); Coliseum, Denver, Colo. (28).

**DAVID HOUSTON** (Epic): Yuma City Fair, Yuma, Colo., Aug. 13; La Plata City Fair, Durango, Colo. (16); Sheraton City Fair, Gordon, Neb. (17).

**SAMI JO** (MGM): Disneyland, Anaheim, Calif., Aug. 25-30.

**DOUG KERSHAW** (Warner Bros.): Fairgrounds, Billings, Mont., Aug. 12; Oregon State Fair, Salem (23-31).

**LOGGINS & MESSINA** (Columbia): Brown Coliseum, Green Bay, Wisc., Aug. 21; Performing Arts Center, Milwaukee, Wisc. (22).

**BARBARA MANDRELL** (Columbia): Mosses Lake, Wash., Aug. 15; Grandview, Wash. (16); Grants Pass, Oregon (17); Riverton, Wyo. (20).

**TOMMY OVERSTREET** (Dot): Carbon County Fair, Rawlins, Wyo., Aug. 22.

**SOUTHER, HILLMAN, FURAY** (Asylum): Phoenix, Ariz., Aug. 29; Los Angeles (30); Berkeley, Calif. (31).

## MIDWEST

**BLOODSTONE** (London): Pine Knob, Detroit, Aug. 16-17; Pacific National Expo, Vancouver, Canada (26).

**GARY BURTON QUARTET** (Polydor): Charleston, Ill., Aug. 11-17; DeCordova Museum, Lincoln, Mass. (18).

**DONALD BYRD** (United Artist): Harley Field, Columbus, Ohio, Aug. 16.

**MAC DAVIS** (Columbia): Ohio State Fair, Columbus, Ohio, Aug. 22; Minn. State Fair, St. Paul (30); Mahoning County Fair, Canfield, Ohio (31).

**DEFRANCO FAMILY** (20th Century):

Expo, Vancouver, B.C. Canada, Aug. 17; Jubilee Auditorium, Calgary, Canada (19); Jubilee Auditorium, Edmonton, Alberta (20); Centennial Auditorium, Saskatoon, Canada (21); Saskatchewan Art Center, Regina, Canada (22).

**BARBARA FAIRCHILD** (Columbia): Springfield, Ill., Aug. 17; Sedalia, Mo. (22); Toledo, Ohio (30).

**DON GIBSON** (MGM): Marion, Ohio, Aug. 23.

**GUESS WHO** (RCA): Fairground Arena, Oklahoma City, Okla., Aug. 12; Assembly Centre, Tulsa, Okla. (13); Olympia Arena, Villa Park, Ill. (17); St. Clare College, Windsor, Ont. (18); Pacific National Expo, Vancouver, B.C. (25); Canadian National Expo, Toronto, Canada (31).

**ARLO GUTHRIE** (Reprise): Mississippi River Festival, Edwardsville, Ill., Aug. 13; Pine Knob Theater, Detroit, Mich. (14); Blossom Music Festival, Cuyahoga Falls, Ohio (28).

**DAVID HOUSTON** (Epic): Fair, Scott City, Kansas, Aug. 14; Grant City Free Fair, Ulysses, Kansas (15); Anderson City Fair, Garnett, Kansas (21); Fairgrounds, Paulding, Ohio (25); Worlds of Fun, Kansas City, Mo. (30); Labor Day Celebration, Cincinnati, Ohio (31).

**SAMI JO** (MGM): Cessna Stadium, Wichita, Kansas, Aug. 17; Ohio State Fair, Columbus, Ohio (22).

**LOIS JOHNSON** (MGM): Harson's Island, Mich., Aug. 24.

**DOUG KERSHAW** (Warner Bros.): Frog Hop Ballroom, St. Joseph, Mo., Aug. 17.

**GLADYS KNIGHT & THE PIPS** (Buddah): Music Carnival, Cleveland, Ohio, Aug. 12-17.

**LOGGINS & MESSINA** (Columbia): Blossom Music Festival, Cuyahoga Falls, Ohio, Aug. 13; Ravinia Festival, Highland Park, Ill. (14); Pine Knob Theater, Independence, Mich. (15); Iowa State Fair, Des Moines, (16); Ambassador Theater, St. Louis, Mo. (17-18); Davenport, Iowa (20); Ind. State Fair, Indianapolis (23); Grand Valley State College, Allendale, Mich. (24); Place des Nations, Montreal, Canada (31).

**BOB LUMAN** (Epic): Sandusky, Mich., Aug. 14; Orpheum Theater, Vancouver, B.C. Canada (15); VFW Club, Chanute, Kansas (23); Lincoln, Neb. (24).

**BARBARA MANDRELL** (Columbia): Burley, Idaho, Aug. 14; Virginia, Ill. (22); St. Joseph, Mo. (23); Lincoln, Neb. (24); Sioux City, Iowa (25); Washington, Iowa (26); Morning Sun, Iowa (27); Portsmouth, Ohio (29); Kansas City, Mo. (30).

**TOMMY OVERSTREET** (Dot): County Fair, Benkleman, Neb., Aug. 13; Cotillion Ballroom, Wichita, Kansas (24); Logan County Fair, Stapleton, Neb. (25).

**JEANNE PRUETT** (MCA): Columbiana County Fairgrounds, Lisbon, Ohio, Aug. 23.

**SANTANA** (Columbia): Winnipeg, Canada, Aug. 14; Grand Rapids, Mich. (16); St. Paul, Minn. (17).

**SOUTHER, HILLMAN, FURAY** (Asylum): Pine Knob, Detroit, Mich., Aug. 12-13; Mississippi River Festival, Edwardsville, Ill. (14); Blossom Festival, Cleveland, Ohio (15).

## SOUTH

**DONALD BYRD** (United Artist): Carter Baron Amphitheater, Washington, D.C., Aug. 19-25.

**BRIAN COLLINS** (Dot): Alexandria, Va., Aug. 16-17.

**MAC DAVIS** (Columbia): Ky. State Fair, Louisville, Aug. 20.

**BARBARA FAIRCHILD** (Columbia): New Martinsville, W. Va., Aug. 16; Lewisburg, W. Va. (23); Bedford, Va. (24).

**MARVIN GAYE** (Motown): Norfolk Scope Arena, Va., Aug. 17; Baltimore Civic Center, Md. (18); Charlotte Coliseum, N.C. (24).

**DON GIBSON** (MGM): Rockin High School Ballpark, Wadesboro, N.C., Aug. 16; Roberts Sports Arena, Sarasota, Fla. (24); Bay Front Center Arena, St. Petersburg, Fla. (25).

**GUESS WHO** (RCA): Civic Center, El Paso, Texas, Aug. 15.

**ARLO GUTHRIE** (Reprise): Feline Center, Wolf Trap Farm Park, Vienna, Va., Aug. 30.

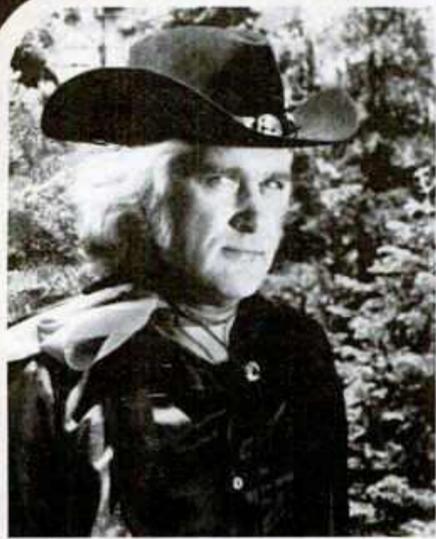
**SAMI JO** (MGM): Ky. State Fair, Louisville, Aug. 15.

**LOIS JOHNSON** (MGM): Knoxville, Tenn., Aug. 12.

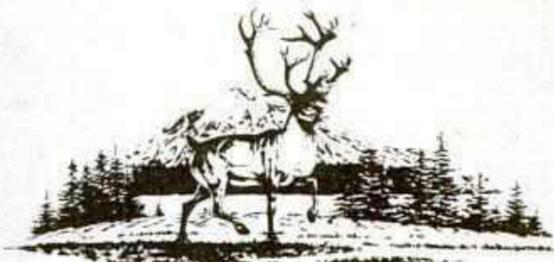
**GLADYS KNIGHT & THE PIPS** (Buddah): Shady Grove, Washington, D.C., Aug. 26-Sept. 1.

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## Label vs. Artist at NARAS

• Continued from page 3

tract with six yearly options by the company and a first-year minimum of four master-tape songs with the company entitled to decide whether or not to release submitted product.

Cooper said he would try to win for a new artist an option period shortened to four years, more annual minimum sides and mutual ap-

### Rock Acts for Met

NEW YORK—New series of rock concerts is firmed for the Metropolitan Opera House starting Oct. 6 with LaBelle, a fem trio, contracted to tee off the novel booking. Ron Delsner, the promoter, says the only previous rock act to work the Met was the British Who combo in 1972.

proval of releases. He stated that shorter contract terms are better for the artist because they allow the privilege of renegotiating as the act's potential grows.

Cooper also outlined the steps for seeking increased advances and more minimum releases with each option pickup.

Producer Howe, best known for his work with the Association and the 5th Dimension, said that from the standpoint of the production company deal a longer contract can more fully develop the artist.

Howe said the independent production company goal is maximum artistic control of finished product. Some producers now get royalties as large as the artist's, which should come from a separate advance account.

Recoupable expenses, which must be earned back by the company before royalties are paid to the artist, came under discussion next. These costs can generally include studio or location recording fees.

Cooper held that the label should pick up all costs for promotion, advertising, artwork and musicians' union trust fund costs.

Business manager Rubenstein called for "forgiveness of some or all recording expenses" if a certain minimum number of units is sold. But the label representative charged this was "penalizing the company for doing a good job."

Rubenstein said, "Two artists may each have contracts with a 10 percent royalty, yet one could be earning 50 percent more than the other due to all the contract variables such

as packaging allowances, free goods, list pricing, foreign licensing, record clubs, reserves and many other elements that must be carefully considered in negotiating a contract."

Cooper advocated that contract percentages should all be converted to monetary figures in order to eliminate cloudy areas. He said royalty payments based on 90 percent of units sold is "outmoded from the days when records were truly breakable and is now just a way to reduce royalties."

All panelists agreed that regular audits of artist-producer royalties are a must. But Kaplan said the record company should be allowed to set a time restriction on audits.

Cooper suggested that the only artistic approval a label is entitled to is making sure the product is "technically satisfactory."

The record company never recoups most costs because only a few releases are profit-making. Thus the few hit records pay for all the label's flops.

Prospective artists were advised by the panel that labels are signing fewer acts than in past years due to a profit squeeze in all directions. Thus there is an unusually high degree of artist competition today with established acts cut from rosters also looking for new deals.

Labels don't usually send talent scouts to clubs or the auditions these days. A professional studio and small group is the best bet for an adequate audition tape. Negotiations can only begin when the record company believes in the sales potential of the artist.

## 11 Dixieland Combos Roar At Iowa Beiderbecke Fest

DAVENPORT, Ia.—Eleven Dixie groups performed here last week at LeClaire Park to highlight the third annual Bix Beiderbecke Memorial Festival. They came from as far as Florida, New Jersey and Michigan.

For three days and nights they blew and stomped, recalling the "golden days" of the 1920s when a young cornet player, Leon "Bix" Beiderbecke, rated alongside Louis Armstrong as an internationally renowned master of his instrument.

Fred Wahler, 58, a retired post-office employe, led a contingent of 24 members of the River Jazz Club who traveled all the way from Washington, D.C. to hear the cornucopia of two-beat.

Also present was Leonard "Doc" Ryker, who played sax in the old Jean Goldkette Band with Beiderbecke. By the time the festival ended Sunday night more than 15,000 had participated. Many were high school and college students.

Bix recorded prolifically and was starred with Paul Whiteman's Orchestra until he died, an alcoholic, in 1931. He was 28. Composer Hoagy Carmichael described Bix's music this way: "His notes were not blown, they were hit like a mallet hits a mellow chime, and his tone had a richness that comes only from the heart."

Plans for a repeat in 1975 are being made by Don O'Dette, president of the Biederbecke Memorial Society here.

Beiderbecke is buried in Davenport, the city in which he was born

and reared before pushing off to Chicago and New York and fame as a professional entertainer. O'Dette says the society will use proceeds from the festival to establish a scholarship for young musicians, to purchase the old Beiderbecke family house and convert it to a museum and to erect a memorial to Bix in LeClaire Park, which sets on the bank of the Mississippi River.

## Abe Glaser Dies In Hollywood

LOS ANGELES—Cancer took Abe Glaser, long-time West Coast promotion man who was representing Polydor and Pride when he died Aug. 4 at Hollywood Community Hospital.

Glaser was in music 50 years, starting as a runner for Robbins Music in New York in the 1920's. He had promoted MGM, Mercury, Buddah, Chelsea, Disney and ABC disks through the years.

He is survived by two children, Barbara Ann and Richard Michael Glaser. His wife died in 1972.

## 2,700 at Fiesta

LOS ANGELES—More than 2,700 will participate in the 19th annual fiesta sponsored by the Accordion Federation of North America at the International Hotel here Aug. 15-18. Eleven musicians will compete for \$4,000 in prize money.

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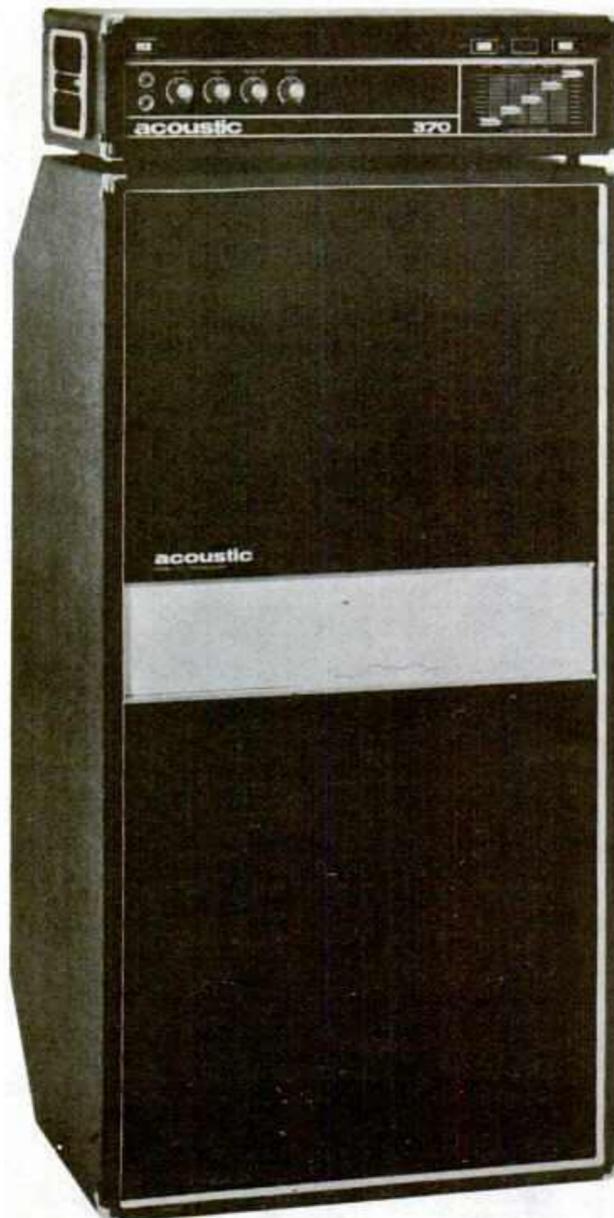
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# Studio Track

By BOB KIRSCH

Lots of activity at the Village Recorder in Los Angeles recently. Among the artists who have been working are: Blessings, with Gary Katz producing and Roger Nichols engineering; Joe Cocker, with Jim Price producing and Rob Fraboni engineering; Gene Clark, with Tommy Kaye handling production and Tony Reale at the boards; Danny O'Keefe with John Boylan handling production chores and Rick Heenan working the console; Neil Merryweather, with Jim Taylor producing and Heenan engineering; Gladys Knight, with production work handled by Kenny Kerner and Richie Wise working the controls; Wayne Shorter has been in for Columbia with Jim Price producing and Fraboni at the boards; and Coven has been in, producing themselves and engineered by Warren Dewey. \* \* \*

At Wally Heider Recording in Los Angeles, Steven Cohen is in the studio producing his next set for Motown with Eric Prestige engineering. Other artists include: Pony, produced by Barry Kaye with Ray Thompson engineering; Tony Orlando & Dawn with Hank Medress and David Apple and Peter Granet engineering; Stephen Stills' next LP is being mixed by Bill Halverson with aid from Chris Chigardas; Gregg Reeves is in working with producer Larry Curzon and engineer Peter Granet; and Tim Buckley has been in with producer Joe Falsaia and engineer Stan Agol. \* \* \*

Buffy Sainte-Marie is now in Nashville cutting her second LP for MCA at Quadrafonic Studios. Norbert Putnam will be handling production. Also in Nashville, David Allan Coe has been cutting his second Columbia LP with Ron Bledsoe producing.

At Sound City, Inc. in Van Nuys, Calif., Evil Kneivel cut an LP for Transcontinent with Ron Kramer and Len Levy and Lola Falana cut some material with Norm Ratner producing and Sy Mitchell engineering. (Continued on page 58)

*Editor's Note: The following story was researched and written by Billboard editors Nat Freedland and Earl Paige.*

ASPEN, Colo.—Ed Thorne Jr. has established the first recording studio in this jet-set ski town, with Dromedary Recording.

While other entrepreneurs have ambitious studio plans for Aspen on the drawing boards, including Caribou type plans, it is Thorne who worked all winter single-handedly at a basement facility in one of the city's modern office buildings, putting in natural wood paneling and installing his 16-track equipment.

Dromedary became operational in mid-May, opening with demo dates sponsored by Columbia Records Western a&r vice president Ted Feigen for a local group, Colorado Home Brew. A Wally Heider engineer helped with the opening sessions.

Thorne says leaving the big city and opening his own studio fulfills a dream of many years. He believes Aspen, with a population of 8,000 that swells to 20,000 in the high season, hosts many fine musicians who require a quality contemporary facility.

Most of Thorne's experience in the business came in New York City doing sound for independent film producers and remote work. He produced a number of jazz sessions at New York's Warp Studios, including LPs by Earl "Fatha" Hines, Eddie Condon and other artists.

Before setting up Dromedary, Thorne visited the leading studios in Denver to see what was available in the area. That led him to Applewood Studios and an association that gives Applewood a 10-15 percent share in Dromedary.

Equipment in Dromedary includes an MCI 16-track console, a 3M 79 2-track, Dolby equipment, a Pandora Time line digital dealy unit, AKG echo units, UREI limiters, Eventide phasing units and JBL monitors.

Thorne feels strongly that Aspen

# Talent

## HOTEL-MOTEL CHAINS BIG BUYERS

# Associated Booking Expands With 25 Acts, Six New Agents

By NAT FREEDLAND

LOS ANGELES—Associated Booking Corp. has in the last six months signed 25 new acts and is adding six new agents to cope with an upsurge of heavier business in the areas of cocktail lounge performers, Vegas-type show groups and name big bands.

"We've gotten more business out of Disneyland last year than we did the whole 10 years previously," says Tony Papa, ABC vice president in charge of the Beverly Hills and Dallas offices. "That's the way it's been going."

According to Papa, the golden new vistas for non-star live entertainment is largely fueled by the increasing booking from national hotel-motel chains such as Holiday Inn, Ramada, Marriott, Sheraton and Hilton.

"Practically every Holiday Inn in the country is now getting live entertainment," says Papa.

As for the big bands, ABC this year is keeping busy the aggregations of Louis Bellson, Neal Hefti, Duke Ellington (conducted by the late leader's son, Mercer), Lionel Hampton and Guy Lombardo.

The dates for which big bands are in demand are at country clubs, business promotions, charity benefits or even private parties. "We are finding that kids throughout the country are starting to react to the power and musicianship of the big bands," says Papa.

Still another hot new venue for ABC acts is the Asiatic circuit for name artists. In the past year, ABC has sent on successful concert tours to the orient the Four Tops, Wilson

Pickett, B.B. King, Nina Simone, Fats Domino and Shirley Bassey.

The Asian circuit includes Hawaii, Japan, Manila, Hong Kong and Taiwan. The touring ABC acts have played solely local concert facilities along the route, not relying at all on U.S. overseas military facilities.

New agents in the ABC Beverly Hills office are David Harris, who will handle singles, duos, trios and show groups, and Tom Jones, who will operate in the contemporary, variety and lounge departments.

At ABC's New York office Howard Sinnott and Paul Dreifus have been hired. Paul LaMonica has been added to the Chicago staff and Davey John McLachlan was hired in Miami. An extra agent is now also being set for ABC's Dallas branch.

ABC was founded during the heyday of the big bands by the late, legendary Joe Glaser, who handled Louis Armstrong for decades. Oscar Cohen is now president of the agency.

Says Papa, "ABC does not have the roster of giant rock concert attractions to compete with a CMA, IFA or Morris. But we have developed one of the strongest personal appearance booking operations in existence and this reputation is now paying off bigger than ever."

The outstanding upsurge of live entertainment opportunities being harvested by ABC bodes well for the future of many journeymen musical performers who have in recent years been forced to struggle for their livelihoods.

## Bare Song Fest Jury

NEW YORK—Names of jury members who will judge the final competition in the American Song Festival to be held Aug. 30 through Sept. 2 at Saratoga Springs, N.Y., are announced.

The jurors embrace a wide field in popular music. Henry Mancini and Skitch Henderson are noted conductors. Bill Lowery and Cliffie Stone are music publishers. Others include Artie Mogull, Lou Van Rees, Arnold Gosewich, Jerry Teifer, Ms. Ellen Willis, Leonard Feather, Ms. Mardi Nehrbass and Forest Hamilton, all prominent in the industry.

## Talent In Action

• Continued from page 18

Anne Murray was a more than winning opening act with her highly pleasing vocal purity and musicality of her interpretations. Her friendly, casual personality easily came across in the 5,000-seat outdoor hall and next season, with another gold single or two, she ought to be headlining at Universal herself with a strong supporting act.

Particularly interesting was hearing her articulate versions of the two Kenny Loggins tunes she's had hits with, "Danny's Song" and "I Want To Sing You A Love Song" and later hear the somewhat looser L&M treatments.

NAT FREEDLAND

### BEVERLY BREMERS

Picadilly, Denver

Beverly Bremers, Broadway "Hair" alumna who had a Scepter gold record several years back with "Don't Say You Don't Remember" proved beyond doubt here July 21 that she deserves a lot more hits.

A cute, petite blonde with long, straight hair, Bremers is an astonishing onstage performer as she opens her mouth and a surprisingly huge, booming, wide-ranging voice bursts forth. She turned in a dynamic crowd-pleasing version of Presley's "Burning Love" as well as displaying catchy songs she wrote herself, "Times" and "I Fell In Love With the Grand Ol' Opry."

With one more release left on her current Scepter contract and some legal hassles between her former co-managers now settled, big-voiced and charming Bev Bremers is due for a strong new impact on the record market.

NAT FREEDLAND

### STAPENHORST INTERNATIONAL AIRPORT

Jake's, Aspen, Colorado

Steve Stapenhorst may well be trying to take over the mountain resort town of Aspen. He is a disk jockey, music programmer and sales rep for the local KSNO-AM station besides leading this tasteful progressive country group named after Denver's Stapleton International Airport.

Caught in Jake's cheerful basement lounge, which features lethal Amaret almond brandy, the Stapenhorsts created a warm party mood featuring Steve's highly commercial original songs in instrumentation dominated by fiddle and steel guitar. Group would be an asset to any acoustic-oriented intimate showroom.

NAT FREEDLAND

### THE MIRACLES

Disneyland, Anaheim

It was a revised Miracles we saw Aug. 4, now that Smokey Robinson has gone into retirement. But there remains, however, the spirit of its former leader both in sound and in sight.

Oddly enough, it's not disturbing that new lead singer and Robinson's replacement, Bill Griffin, reminds us so much of his predecessor. As most of us recall, it was a unique sound made possible by not only Robinson's vocalizing, but the songs he composed.

Those songs were presented sporadically throughout a very uptempo set that included

some interesting choreography. For instance, on the familiar "Second That Emotion" and "Tears Of A Clown" the pacing of the Miracles was new, and for this reviewer an improvement for the group as a whole. Robinson, albeit a magnificent voice, left little for his stablemates to get into.

Now, and as was evident at this performance, mainstays Pete Moore, Bobby Rogers and Ron White have become an integral part of the Miracles. True, Griffin has the bulk of the vocal chores, but you never feel he is more indispensable than any other member of The Miracles. They have a rich, rocking musical rapport.

Much of this richness came out in "Don't Let It End ('Til You Let It Begin)," "I Don't Need No Reason," and "Ooh Baby Baby." The highlight of the evening was the finale, a crowd stirring "Going To a Go-Go" which had the large audience in the small but extremely adequate Tomorrowland Theater up on their feet cheering for more.

LEROY ROBINSON

### B.B. KING BOBBY "BLUE" BLAND

Wollman Rink, New York

The July 22 coupling of B.B. King and Bobby Bland on a blues show is a natural. King seems to have new life in his singing and playing. Opening his portion was his backup band, Sonny Freeman and the Unusuals who played a series of originals including the catchy "Try It You'll Like It," instrumental.

King appeared to be receptive to playing some of his older tunes as well as his new, and all of them went over very well. The ones that captured the most attention were "Outside Help" and "How Blue Can You Get."

Bobby Bland lacked some of his old punch when he opened the show, but by his set's end,

(Continued on page 25)

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## Opera Resurgence Plotted For Coming USC Semester

LOS ANGELES—After a two-year absence from its curricula, the University of Southern California again will offer courses in opera this fall.

Natalie Limonick joins the USC faculty next month, moving across the city from UCLA where she taught music 21 years. She warns that rebuilding a strong opera program will take time.

"First we will start with pianists," she says. "They must be trained in working with singers, of playing recitatives, of cueing, prompting and making orchestral reductions. Then we'll go with the singers, instructing them in stage movement, acting skills, languages and role study."

"And with the assistance of Daniel Léwis, the gifted conductor of the USC orchestra, we also will teach conducting. We propose to employ talent from the choral department, too."

The Trojan campus, far better known for its football teams, will in time offer complete opera presenta-

tions of professional quality just as it did years ago when Carl Ebert, the near-legendary Glyndebourne (English) director, produced opera on campus over a 14-year period.

"We will," Ms. Limonick promises, "have none of this nonsense of tossing singers into leading roles before they know how to move their left feet. The training—not the immediate production—is the important thing at USC."

## Collegiates Learn, Toil at Anaheim

ANAHEIM, Calif.—Forty outstanding student musicians representing colleges from 16 states are undergoing a unique educational experience this summer at Disneyland.

The young performers are participating in a Disney Fine Arts Workshop, learning from professional musicians in morning classes and then, following a lunch break, appearing as Disneyland entertainers. Thus they gain actual working experience as well as academic values.

The 40 chosen came from 250 applicants.

Classes are conducted by professional musicians, instructors from the California Institute of the Arts and Disneyland's own entertainment staff. Ron Logan of Long Beach City College directs the 20-member All-American College Marching Band that marches enthusiastically—and with precision—through the park five afternoons a week from 1 to 6 p.m.

From Golden West College in nearby Huntington Beach, Gerry Schroeder conducts another group, the Kids of the Kingdom (eight musicians and 12 singers) who perform five days a week at three afternoon stanzas.

All the youthful participants receive course credit in addition to professional remuneration.

## Colorado Music Students Enjoy 'Block' Studies

COLORADO SPRINGS—Colorado College's revolutionary teaching plan goes into its fourth year when classes resume in September.

The fall semester will see 1,740 undergraduate students, many of them music majors, studying only one course at a time. It is known as "intensive study" or the "block" plan in academic circles.

The year is divided into nine blocks, each 3½ weeks long, with a 4½-day holiday break between each block.

Thus, a music student may concentrate solely on harmony for the first month, attending classes in that single subject exclusively. The second block be counterpoint—almost a solid month of it. Thus it goes for nine months—or blocks.

President Lloyd E. Worner says the plan is popular with students in this mile-high atmosphere where 2,700 youngsters have applied for the 600 openings in the coming freshman class. As far as Worner knows, his campus is the only one in the world operating on the "intensive study" basis.

# Fargo: Schoolmarm Who Hit a Bonanza

By BOB KIRSCH

LOS ANGELES—From schoolteacher to singing star is probably the dream of a lot of people. Donna Fargo, with more than half a dozen Number One country disks and two Top 10 Hot 100 hits over the past two years, is one person who turned fantasy into reality.

As well as being one of the most distinctive vocalists in the business, Miss Fargo is also an extremely prolific writer who has penned most of her major hits, a musician and a tireless tourer.

Her albums have impressed many critics with the wide variety of material included, from straight country to rock to pop to gospel-flavored tunes.

"I grew up in North Carolina listening to all kinds of music," she says, "and I didn't really distinguish between categories of music during my childhood. I always had the desire to sing. My goals really weren't clear so I concentrated on my education, got a degree in teaching and moved to Los Angeles to work."

Miss Fargo had visited Los Angeles two summers before her college graduation and had gone to an audition being conducted by Stan Silver, now her husband, manager and producer.

"Stan told me to continue with my singing and to try to direct myself toward the country market," she says. "It was then that I began writing. I thought, here I am, brand new, and there are a lot of established singers around. Who is going to give me a song?"

Miss Fargo had written a bit in the past, but this time around she disciplined herself more carefully, listening to as much radio as she could, to find out what kind of songs were most popular. The result over the past two years has been a string of self-written hits including "Happiest Girl in the Whole U.S.A.," "Funny Face," "Superman," "Hot Diggity Diggity," "I'll Try a Little Bit Harder," "All About a Feeling" and others.

"I was still teaching when 'Happiest Girl' hit," she adds, "and I had to make the decision as to whether to go out as a singer or keep teaching. In June of 1972 the record was Number One, but it was still quite a decision."

Besides Dolly Parton, Miss Fargo is probably the only female country star to write most of her own material. "As I said, I was forced into it," she says, "and I'm glad I was. It's much easier to cut something you've written yourself, because you almost arrange the song when you're writing it. The song almost develops a soul of its own. And you have to

keep at it, because once you get out of the groove it's really hard to get back in."

While she has been active on both the country and pop charts over the past two years, Miss Fargo still considers herself primarily country and believes in the growing future of country music following its explosion over the past several years.

"I think the country boom will keep up," she says, "simply because it is getting more exposure and everything about it is getting better. New York City never had a country station before, and how can people like country if they've never heard it? Also, a lot of country stations are opening up and playing a wider variety of country, letting their listeners hear more. Country is allowing itself to go through changes and grow."

"Also," she adds, "the country market seems to be getting a little more like the other markets as it grows. People see more artists than ever and you have to be good to keep going. The country audiences are probably still the most loyal, but they won't buy just anything. They are sophisticated, so you have to put out good records and put on a good show if you want to do well."

Miss Fargo plays an estimated 200 dates a year, concentrating on large halls, fairs and an occasional club. She carries a seven-piece band and two female singers in a two-bus caravan, and, unlike many, says she prefers one-nighters. "We played Tahoe for three days recently," she says, "and that's just about right. Some people are day or night people. I'm a three-day person," she laughs.

She also listens to all kinds of music so she won't limit herself, and her next LP features her interpretations of "Heartbreak Hotel" and the Bee Gees' "Words." She has cut material by Lobo and Chuck Berry in the past, and includes rock and pop as well as country in her show. "The opening of my show says musically that I like all kinds of music," she says.



Dot photo  
**DONNA FARGO, Million-Dollar Country Asset in last week's ABC purchase of Dot Records.**

As for the future, Miss Fargo will concentrate heavily on her live shows with some TV possible, and is also working on a book of poetry. She and Silver will be working more with their publishing firm, and she has a new LP due shortly. And she will also be watching her most recent country hit, "You Can't Be a Beacon," climb steadily up the pop charts.

"My goal when I started was to be as good or better than what I heard on the radio," she says, "and I still think that's a pretty good goal to have."

## Talent In Action

• Continued from page 22

his band, Mel Jackson and the Mellow Fellows, seemed to get him in motion. So by finale he was in his old form. Someone should tell both these blue veterans that they don't have to bend to playing all new commercial tunes, because they both feature classic old favorites in their repertoires. Another interesting note is the fact that both aggregations will be joining forces in the studio next week, in recording Bland and King together, which is long overdue. **JIM FISHEL**

### LUTHER ALLISON BLUES BAND LARRY JOHNSON AND THE SCATS

Max's Kansas City, New York

Luther Allison is long past due to make it big. He is an immense talent widely deserving of much more recognition. While his July 24 set was very exciting, it still didn't live up to past performances.

One reason for this was obviously the death of Allison's keyboard player, Paul White. Without this musician the band seemed to lack some of the explosive drive displayed in the past.

Allison is a blues-based performer, but he can also comfortably fit into rock or soul. His guitar work can be searing or laid back. His stage theatrics help put him into that small group of performers who can hold the audience's attention by doing anything, whether it be singing, playing his guitar or blowing his harmonica.

His set was composed of many classic blues tunes, in addition to a number of originals. He also threw in a few rock tunes for good measure and each seemed to capture his groove.

Larry Johnson and the Scats were the opening act. They have an easy-going country blues feel and Johnson, a student of the late blues mentor Rev. Gary Davis, is a fine vocalist and acoustic guitarist. His band members include a fine harmonica player and snare drummer.

Johnson and the Scats are firm believers in  
(Continued on page 58)

### Bolcom Honored

ANN ARBOR, Mich.—William Bolcom, the assistant professor of music at the University of Michigan whose ragtime piano diskings have made various best-seller lists this year, has just been commissioned by the Koussevitzky Foundation to compose a chamber music work which will be premiered in Coolidge Auditorium at the Library of Congress in Washington, D.C.



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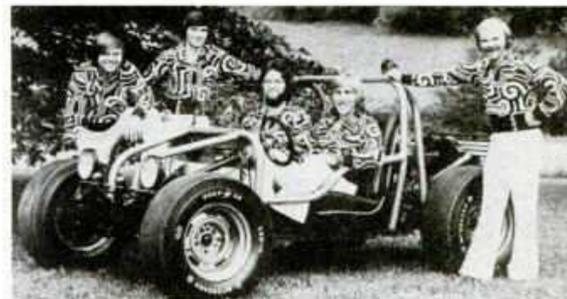
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# Talent Signings

**Bob Dylan** is back with Columbia Records after recording two albums for Asylum. New deal is said to be long-term in scope. His Asylum product comprised "Planet Waves" and "Before the Flood."

**Derek & Cyndi** to Thom Bell's new CBS-distributed Thunder label. ... **Thelma Houston** re-signed with Motown. ... **Simon Stokes** repped by Richie Havens manager Neil Portman.

**Eddie Weaver** is Playboy's latest country artist. ... **Joanie Sommers** to Don Perry for management. ... **J.D. Blackfoot** to Fantasy Records. The writer-singer chose surname due to his sympathy for Indian cause and his debut LP "Song of Crazy Horse" was a hit in New Zealand.

## L&L Into Country

LOS ANGELES—Veterans Johnny Bond and Stuart Hamblen are the first country singers to be recorded by Pat Boone and Irving Kesler's Lamb & Lion label here.

**Jay Gruska** to ABC and Harrison Music with premiere LP titled "Gruska On Gruska."

Shadybrook Records pacted **Gayle McCormick**, former lead singer with Smith.

**Booker T. Jones** to Epic. The former Stax star is being managed by George Daly Organization of San Francisco and this month starts his first tour in two years.

**Bobby Womack**, high-selling UA artist, has signed a production deal with Warner Brothers. His Sound Productions firm will kick off by producing a single by ex-Motowner **Mary Wells**.

**Bobby Vinton** to ABC Records after 15-year run at Epic where he had four classic number one singles.

**Brenda Patterson** to DiscReet Records. She formerly etched for Playboy.

Wooden Nickel Records signed **Mo McGuire**. ... **Rush**, a Canadian combo, to Mercury. ... **MCA** picked up on singer **Tommy James**. ... **Fatback Band** set with Event Records.

Billboard SPECIAL SURVEY for Week Ending 8/17/74

# Billboard FM Action

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

- 1 **PHOEBE SNOW, Shelter**: KLOL-FM, KOMH-FM, CHUM-FM, WKTK-FM, KZAP-FM, WOWI-FM, WOUR-FM, WBEU-FM, KFMY-FM, WSDM-FM, WIOT-FM, WZZQ-FM, WABX-FM, WNEW-FM
- B.B. KING, FRIENDS, ABC**: KAGB-FM, WNEW-FM, WMMR-FM, KUTE-FM, WSDM-FM, KBPI-FM, W149-FM, KFMY-FM, WORJ-FM, KZAP-FM, WOUR-FM, KOMF-FM, WBAF-FM, WABX-FM
- 2 **LINK WRAY, LINK WRAY RUMBLE, Polydor**: KZAP-FM, WOWI-FM, WOUR-FM, KFMY-FM, WMMR-FM, KOMF-FM, WBEU-FM, WNEW-FM, WPLR-FM, WABX-FM, WSDM-FM, WBAF-FM, KBPI-FM
- 3 **UFO, PHENOMENON, Chrysalis**: KBPI-FM, WIOT-FM, WOUR-FM, WRAS-FM, W149-FM, KFMY-FM, WORJ-FM, WNEW-FM, KOMF-FM, KZAP-FM
- 4 **ATLANTA RHYTHM SECTION, THIRD ANNUAL PIPE DREAM, Polydor**: WNEW-FM, KZAP-FM, KFMY-FM, WOWI-FM, WKTK-FM, WBEU-FM, WBAF-FM, WORJ-FM
- 5 **JOE COCKER, I CAN STAND A LITTLE RAIN, A&M**: W149-FM, WIOT-FM, WNEW-FM, WMMR-FM, CHUM-FM, KLOL-FM, KBPI-FM
- MICHAEL DINNER, THE GREAT PRE-TENDER, Fantasy**: KBPI-FM, KFMY-FM, WRAS-FM, WRRN-FM, WBRW-FM, WORJ-FM, KSHE-FM
- ENO, HERE COME THE WARM JETS, Island**: WMMR-FM, KZAP-FM, WOUR-FM, WPLR-FM, WABX-FM, KSHE-FM, WBRU-FM
- PARLIAMENT, UP FOR THE DOWN STROKE, Casablanca**: WOUR-FM, WOWI-FM, WABX-FM, WNEW-FM, WMMR-FM, KAGB-FM, WPLR-FM
- RARE BIRD, BORN AGAIN, Polydor**: WOUR-FM, KOMF-FM, WOWI-FM, WBEU-FM, KBPI-FM, WNEW-FM, WORJ-FM
- 6 **FRANKIE MILLER'S HIGHLIFE, Chrysalis**: W149-FM, WOUR-FM, KZAP-FM, WOWI-FM, WORJ-FM, KOMF-FM
- DEKE LEONARD, KAMIKAZEE, United Artists**: WMMR-FM, KSHE-FM, WRRN-FM, WOUR-FM, KZAP-FM, WBRU-FM
- 7 **EPITAPH, OUTSIDE THE LAW, Billingsgate**: WOUR-FM, WBEU-FM, WRRN-FM, WNEW-FM, KFMY-FM
- PETER PETER IVERS, TERMINAL LOVE, Chrysalis**: WMMR-FM, WOWI-FM, WABX-FM, WOUR-FM, KZAP-FM
- THE WILD MAGNOLIAS, Polydor**: KFMY-FM, KZAP-FM, KBPI-FM, WBRU-FM, WPLR-FM
- LONNIE LISTON SMITH, COSMIC FUNK, Flying Dutchman**: KZAP-FM, KJLH-FM, WIOT-FM, KCFR-FM, KLOL-FM
- LENNY WILLIAMS, Warner Bros.**: KZAP-FM, KFMY-FM, KUTE-FM, KAGB-FM, KLOL-FM
- 8 **BILL AMESBURY, JUST A TASTE OF THE KID, Casablanca**: CHUM-FM, WSDM-FM, KZAP-FM, KOMF-FM
- RORY GALLAGHER, IRISH TOUR 74, Polydor**: KGB-FM, WOUR-FM, CHUM-FM, WNEW-FM
- LEO KOTKE, PETER LANG, JOHN FAHEY, Takoma**: WORJ-FM, WRAS-FM, WBRU-FM, KLOL-FM
- BJORN JASON LINDH, SISSET, Metro-nome/CTI**: WPRB-FM, WBPI-FM, CHUM-FM, WSDM-FM
- OLIVER NELSON, IN LONDON WITH OILY RAGS, Flying Dutchman**: WSDM-FM, WIOT-FM, KAGB-FM, KFMY-FM
- 9 **HARRY ALEXANDER, RAW ROOT, Atlantic**: WOWI-FM, KJLH-FM, KAGB-FM
- DAVID AXELROD, HEAVY AXE, Fantasy**: KJLH-FM, KAGB-FM, CHUM-FM
- MIKE AULDRIDGE, BLUES AND BLUEGRASS, Takoma**: WOUR-FM, KZAP-FM, KLOL-FM
- SYD BARRETT, SYD BARRETT AND THE MADCAP LAUGH, Harvest**: KCFR-FM, WPLR-FM, WABX-FM
- STEVE BARRON, Dunhill**: WOUR-FM, KFMY-FM, WBEU-FM
- ANDY BEY, EXPERIENCE AND JUDGEMENT, Atlantic**: KJLH-FM, KTMS-FM, KLOL-FM
- KENNY BURREL, UP THE STREET, ROUND THE CORNER, DOWN THE BLOCK, Fantasy**: KJLH-FM, WSDM-FM, KAGB-FM
- LEVIATHAN, London**: W149-FM, WNEW-FM, WZZQ-FM
- MARTIN AND FINLEY, DAZZLE EM WITH FOOT WORK, Motown**: KZAP-FM, WOUR-FM, KFMY-FM
- NEIL MERRYWEATHER, SPACE RANGERS, Mercury**: WPLR-FM, KBPI-FM, WBAF-FM
- WILSON PICKETT, PICKETT IN THE POCKET, RCA**: KAGB-FM, WPHD-FM, WMMR-FM
- MOACIR SANTOS, SAUDADE, Blue Note**: KAGB-FM, KCFR-FM, WSDM-FM
- SPOOKY TOOTH, MIRROR, Island**: WBAF-FM, KSHE-FM, WORJ-FM
- 10 **ABBA, WATERLOO, Atlantic**: KPRI-FM, WFRN-FM
- DUANE ALLMAN, ANTHOLOGY VOL.2, Capricorn**: W149-FM, WOUR-FM
- GENE AMMONS, BRASSWIND, Prestige**: KJLH-FM, KAGB-FM
- JERRY BUTLER, SWEET SIXTEEN, Mercury**: KJLH-FM, KAGB-FM
- CECILIO AND KAPONO, Columbia**: KZAP-FM, KOMF-FM
- DICK FELLER, NO WORD ON ME, Asylum**: KFMY-FM, WOWI-FM
- BRAYN FERRY, ANOTHER TIME, ANOTHER PLACE, (Import) Island**: CHUM-FM, WABX-FM
- HEARTSFIELD, WONDER OF IT ALL, Mercury**: WBAF-FM, WZZQ-FM
- BECKY HOBBS, MCA**: WPLR-FM, WOUR-FM
- ISOTOPE, (Import) Gull**: W149-FM, WOWI-FM
- JOBRIATH, CREATURES OF THE STREET, Electra**: WKTK-FM, WBRU-FM
- KAYAK, SEE, SEE THE SUN, Harvest**: W149-FM, WRAS-FM
- ALEXIS KORNER, BLUES INC., Just Sunshine**: WBRU-FM, WOWI-FM
- MANFRED MANN, BEST OF, Janus**: KLOL-FM, WBRU-FM
- JAE MASON, CROSSROADS, Buddha**: KFMY-FM, KLOL-FM
- FREDA PAYNE, PAYNE AND PLEASURE, ABC**: KJLH-FM, KAGB-FM
- OILY RAGS, Signature**: KFMY-FM, WNEW-FM
- VOICES OF EAST HARLEM, CAN YOU FEEL IT, Sunshine**: KAGB-FM, WBRU-FM
- 11 **JUNE 1, '74, Island**: WABX-FM
- BEEES MAKE HONEY, MUSIC EVERY-NIGHT, (Import) EMI**: W149-FM
- BILLY AND TAFFY, ACES, RCA**: KFMY-FM
- BLOOD, SWEAT AND TEARS, MIRROR IMAGE, Columbia**: CHUM-FM
- CHAPMAN AND WHITNEY, STREET WALKERS, (Import) Reprise**: WBRU-FM
- COMMODORES, MACHINE GUN, Motown**: KAGB-FM
- BILL COSBY, AT LAST BILL COSBY SINGS, Parle**: KAGB-FM
- CROWN HEIGHTS AFFAIR, RCA**: KAGB-FM
- JIMMY CLIFF, HOUSE OF EXILE, (Import) EMI**: WOUR-FM
- LARRY CORYELL, SPACES, Vanguard**: CHUM-FM
- JACKIE DE SHANNON, YOUR BABY IS A LADY, Atlantic**: KZAP-FM
- MICHAEL D-ABO, BROKEN RAINBOW, A&M**: KEPI-FM
- ICE, Prestige**: KAGB-FM
- NEIL INNES, HOW SWEET TO BE AN IDIOT, (Import) United Artists**: WOUR-FM
- JOHNNY JENKINS, TON TON MA-COUTE, Capricorn**: W149-FM
- SAMMY JOHNS, GRC**: KTMS-FM
- ROBIN KENYATTA, STOMPIN' AT THE SAVOY Atlantic**: WSDM-FM
- NEW BIRTH, COMING FROM ALL ENDS, RCA**: KJLH-FM
- MICKEY NEWBURY, I CAME TO HEAR THE MUSIC, Electra**: CHUM-FM
- KENNY O'DELL, Capricorn**: W149-FM
- ESTHER PHILLIPS, PERFORMANCE, Kudu**: WOWI-FM
- MONTY PYTHON, LIVE AT DRURY LANE, (Import) Charisma**: WOWI-FM
- THE EDUCATION OF SONNY CARSON, SOUNDTRACK TO, Paramount**: KZAP-FM
- ELEPHANTS MEMORY, RCA**: WIOT-FM
- LORRAINE ELLISON, Warner Bros.**: WMMR-FM
- NORMAN FEELS, WHERE OR WHEN, Sunshine**: KAGB-FM
- THE FOUR TOPS, ANTHOLOGY, Motown**: KZAP-FM
- FRESH START, WHAT AMERICA NEEDS, ABC**: W149-FM
- JAN GARBEBEK/BOBO STETSON, WITCHI-TAI-TO, WPRB-FM**
- BARKLEY JAMES HARVEST, EVERYONE IS EVERYBODY ELSE, Polydor**: CHUM-FM
- MARVIN HAMLISCH, THE ENTERTAINER, MCA**: KLOL-FM
- JOHNNY HAMMOND, HIGHER GROUND, CTI**: CHUM-FM
- GIL SCOTT HERON, WINTER IN AMERICA, Strata-East**: WBRU-FM
- ISAAC REDD HOLT, ISAAC, WSDM-FM**
- SNAFU, Capitol**: WPLR-FM
- STATUS QUO, QUO, A&M**: WNEW-FM
- STEPSON, ABC**: WOUR-FM
- BOBBY PIERCE, NEW YORK, Muse**: KJLH-FM
- ROGER RUSKIN SPEAR, UNUSUAL, WPRB-FM**
- BOB SIRGLER, SEVEN, WNOE-FM**
- SONNY STITT, THE CHAMP, Muse**: KCFR-FM
- SONNY STITT, SOUL GIRL, Paula**: KJLH-FM
- UNDISPUTED TRUTH, DOWN TO EARTH, Gordy**: KAGB-FM
- JR. WALKER AND THE ALL STARS, ANTHOLOGY, Motown**: WOUR-FM
- FLORENCE WARNER, Epic**: CHUM-FM
- JIMMY WEBB, FEET IN THE SUNSHINE, Asylum**: WSDM-FM
- BOB ZENTZ, MIRRORS AND CHANGES, Folk/Legacy**: WOWI-FM
- Z. Z. TOP, RIO GRANDE MUD, London**: WSDM-FM

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

- ATLANTA, GA.: WRAS-FM, Richard Piombino; 3, 5, 8, 10
- BABYLON, N.Y.: WBAF-FM, Malcolm Davis; 1, 2, 4, 9, 10
- BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 1, 3, 4, 5, 7, 9
- BALTIMORE, MD.: WKTK-FM, Joe Buccheri; 1, 4, 10
- BUFFALO, N.Y.: WPHD-FM, Steve Lapa; 9
- CHICAGO, ILL.: WSDM-FM, Burt Burdeem; 1, 2, 8, 9, 11
- COMPTON, CAL.: KJLH-FM, Rod McGrew; 7, 9, 10, 11
- DENVER, COL.: KCFR-FM, Bob Stecker; 7, 9, 11
- DENVER, COL.: KBPI-FM, Jean Valdez; 1, 2, 3, 5, 7, 8, 9, 11
- DETROIT, MICH.: WABX-FM, John Patrie; 1, 2, 5, 7, 9, 10, 11
- EUGENE, ORE.: KFMY-FM, Janice Whitaker; 1, 2, 3, 4, 5, 7, 8, 9, 10, 11
- HOUSTON, TEXAS: KLOL-FM, Jim Hilty; 1, 5, 7, 8, 9, 10, 11
- INGLEWOOD, CAL.: KAGB-FM, Kal Shields; 1, 5, 7, 8, 9, 10, 11
- JACKSON, MISS.: WZZQ-FM, Curtis Jones; 1, 9, 10
- KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 3, 5, 6, 9, 10, 11
- LOS ANGELES, CAL.: KUTE-FM, Lucky Pierre; 1, 7
- NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarh; 2, 5, 7, 9, 10, 11

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

# COMING . . . BILLBOARD'S 4TH ANNUAL SPOTLIGHT ON CANADA

SEPTEMBER 21 ISSUE  
AD DEADLINE: AUGUST 30

## EASTERN CANADA

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# Jukebox Programming

## 25 Bands Blow at Milwaukee Polka Gala

MILWAUKEE—Close to 15,000 people, including many young, third generation Americans from Polish, Czech, Slovak, German, Lithuanian, Hungarian, and other ethnic traditions, attended the 1974 International Polka Convention and Festival at the Red Carpet Inn, August 2-4.

During the convention, 25 polka bands from as far away as California, entertained throughout the weekend.

Inducted into the Polka Hall of Fame were Walt Solek, musician, bandleader, vocalist, recording artist and deejay; Dick Pillar, musician, band leader, promoter, recording company owner and deejay; and Marisha Data, deceased, vocalist, and first woman elected to the Polka Music Hall of Fame.

Polka Music Awards for 1973 were: best single record, "Lover, Oh

Lover," Dick Pillar; best album, "Polka Hits," Eddie Glazonyk's Versatones; best male vocalist, Eddie Blazonczyk; best female vocalist or group, Wand and Stephanie; best instrumental group, Jimmy Sturr Orchestra.

Presentation of the plaque awards was made by Frank Yankovic, America's Polka King. The International Polka Association, sponsor of the convention, instituted the Polka Music Hall of Fame and annual Polka Music Awards in 1969 for the preservation and advancement of polka music.

In other business, the IPA re-elected Don Jodlowski, Chicago, president for one more year; Virginia Seretny, as second vice-president; and Emily Pinter, as treasurer. Added to the Board of Directors is Jane Login, with Joe Pat Paterek, Edward Panyrek and William Czupta re-elected, and board members Clary Kafka, Jeanette Kaluzny, Jerry Kurdys, Joseph Marcissuk and Chet Schafer remaining. Leon Kozicki, retired president, will remain as advisor and trustee.

Lorraine Lincoska, 21, Daisytown, Pa., was chosen Polka queen, with Deborah Omadahl, 19, Hales Corner, Wis., as first runnerup.

It was also announced that Mr. Vander Veen, Michigan congressman, introduced House Joint Resolution #1043 asking the President of the United States to declare the month of January as National Polka Month.

### Jukebox Meetings

Aug. 21, New York State Operators Build, Governor Clinton Hotel, Kingston, N.Y.

Sept. 19-22, Illinois Coin Machine Operators Assn., Lodge of the Four Seasons, Lake of the Ozarks, Mo.

Sept. 20-22, Florida Amusement-Merchandising Assn., Convention, Sheraton-Olympic Villas, Orlando, Fla.

Oct. 5-6, North Carolina Coin Operators Assn., Inc., first state convention, Holiday Inn, Charlotte, N.C.

Nov. 1-3, 1974 MOA Music and Amusement Machines Exposition, Conrad Hilton Hotel, Chicago, Ill.

## What's Playing?

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

### ALBUQUERQUE: POP PURCHASES

Dolores Anaya  
Servomation of New Mexico  
2919 Fourth NW  
(505) 344-1626

"Don't Let The Sun Go Down On Me," Elton John

"The Night Chicago Died," Paper Lace

"Rock Your Baby," George McCrae

"Waterloo," Abba

"I Shot The Sheriff," Eric Clapton

"Rock Me Gently," Andy Kim

"Rock The Boat," Hues Corporation

"Nothing From Nothing," Billy Preston. A&M 1544

"Rub It In," Billy "Crash" Craddock

"Eyes Of Silver," Doobie Brothers, Warner Brothers 7832

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

### AURORA, ILL.: POP, COUNTRY PURCHASES

Louise Johnson  
Twin Oaks Music  
301 High  
(312) 898-0907

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

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

"Having My Baby," Paul Anka

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

"Tell Me Something Good," Rufus, ABC 12010

"I Shot The Sheriff," Eric Clapton

Country  
"Tell Tale Signs," Jerry Lee Lewis, Mercury 73491

"Dance With Me," Johnny Rodriguez, Mercury 73493

"Your Pretty Roses Came Too Late," Melba Montgomery, Elektra 45894

### CHICAGO: SOUL PURCHASES

Willie McGee  
McGee's Music  
738 E. 75th  
(312) 224-0430

"Fish Ain't Biting," Lamont Dozier, ABC 11438

"Good Things Don't Last Forever," Ecstasy, Passion & Pain, Roulette 7156

"Handle With Care," King Floyd, Chimneyville 10202

"My Thang," James Brown

"Feel Like Makin' Love," Roberta Flack

### PORTLAND: POP, COUNTRY PURCHASES

Don Anderson  
Kathy Seabolt  
A&A Amusement  
14324 SE Stark St.  
(503) 255-7206

Pop  
"Wildwood Weed," Jim Stafford

"Having My Baby," Paul Anka

"Rock Your Baby," George McCrae

Country  
"The Back Door Of Heaven," Nancy Wayne, 20th Century 2086

"Old Man From The Mountain," Merle Haggard, Capitol 3900

### ROLLING MEADOWS, ILL.: POP PURCHASES

Bob Hesch  
A&H Entertainers  
1157 Rohling Rd.  
(312) 253-8300

"Having My Baby," Paul Anka

"Captain Howdy," Simon Stokes, Casablanca 0007

"I Shot The Sheriff," Eric Clapton

"The Night Chicago Died," Paper Lace

"Wildwood Weed," Jim Stafford

"Rock Me Gently," Andy Kim

"Sure As I'm Sitting Here," Three Dog Night

"You And Me Against The World," Helen Reddy

## Masucci May Try to Top Garden Hit

By RAY TERRACE

LOS ANGELES—The brilliant success of the recent Jerry Masucci presentation in New York's Madison Square Garden quickly sparked preliminary plans for a similar show to be held this fall.

More than 20,000 attended Masucci's July 26 concert which featured the Fania All-Stars with Manu DiBango's Band, Jorge Santana and the new ork of Ray Barretto.

Many observers claimed it was "the greatest Latin music concert ever presented in the U.S."

The Garden's security police, it was reported, turned away at least 3,000 but despite the crowd, patrons were well-behaved and no incidents were reported.

New York's leading Latin deejays participated. Among them were Paquito Navarro, Polito Vega, Joe Gaines, Dick Sugar, Izzy Sanabria and even jazzman Symphony Sid, who flew in from Florida. Frankie Crocker and Ken Webb of WBLS took bows.

Masucci already is inquiring into artists' availability for November and seeking a Garden date not reserved for Knicks' basketball play.

## Latin Scene

### MIAMI

With front men Alex Masucci, Ray Aviles and Elliot Sachs doing a superb promotion job, the dance that was billed as "The Biggest Dance Miami Has Ever Seen" was in fact just that! Over 5,000 salsa fans poured into Miami Beach Convention Center Aug. 3 to dance and cheer to the music of Cafe (Vaya), Los Jovenes del Hierro (Sound Triangle) and the super-attraction, The Fania All Stars, with guests George Santana, Manu Dibango and Celia Cruz.

The All-Stars, under the direction of Johnny Pacheco, performed brilliantly, and often drove the crowd to a near frenzy with outstanding performances by Ray Barretto, Willie Colon, Roberto Roena, Larry Harlow, Bobby Valentin, Ricardo Ray and Bobby Cruz, while singers Hector Lavoe, Ismael Miranda, Cheo Feliciano, Santos Colon and Ismael Quintana all received long ovations for their solos as well as chorus work.

The "backup" musicians, all stars  
(Continued on page 31)



Bob Hesch  
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THRILLED—Johnny Pacheco, director of the Fania All-Stars, and Jerry Masucci of Fania Records share the mike at recent Madison Square Garden concert which attracted more than 20,000.

# Latin



PARTICIPATING: Several thousand were turned away at July 26 Madison Square Garden, New York, Latin concert. Among the top name talent on bill were (left to right) Hector La Voe, Ismael Quintana, Ismael Miranda, Cheo Feliciano and Santos Colon. Promoter Jerry Masucci hopes to present another in the fall.

Billboard SPECIAL SURVEY for Week Ending 1/5/74

## Billboard Special Survey Hot Latin LP's™

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IN TEXAS			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ "Me Caso El Sabado," Caytronics 1405	9	RAMON AYALA "LA Nueva Zenaida," TexMex 7017
2	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	10	FREDDIE MARTINEZ "Es La Onda Chicana," Freddy FR 1014
3	FREDDIE MARTINEZ "Pure Gold," Freddy FR 1021	11	LUCHA VILLA "Lo Mejor De Jose A. Jimenez," DM 1626
4	SUNNY & THE SUNLINERS "El Orgullo De Texas," Keyloc 3019	12	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
5	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	13	AUGUSTINE RAMIREZ "Es Tierra Chicana," EZ 1085
6	LATIN BREED "Mas Latin Breed!," GC 108	14	LOS ANGELES NEGROS "Lo Mejor De," PA 1122
7	LUCHA VILLA "Puro Norte Vol. 3," DM 1612	15	LOS ANGELES NEGROS "A Ti," United Artists 135
8	LOS TREMENDOS GAVILANES "Los Tremendos Gavilanes," EZ 1088		

IN MIAMI			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	BLANCA ROSA GIL "Punto Final," International (Fania) 451	9	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG 1254
2	CELIA U JOHNNY "Quimbara," Vaya-XVS-31	10	ORCH. SUPREMA "Orch. Suprema," Sound Triangle 7784
3	MARIO ANTONIO MUNIZ "Te Quiero," Arcano 3263	11	CHARINO "One Man Alone," Gema 5014
4	CONJUNTO UNIVERSAL "Dando Candela," Velvet 1480	12	OSCAR DE FONTA "Te Esperare En La Playa," Alhambra 136
5	NYDIA CARO "Nydia Caro," Alhambra 131	13	LUIS GARCIA "Cerca De Ti," Audio Latino 4000
6	NELSON NED "Nelson Ned," UA Latino 1550	14	TIPICA TROPICAL "Salsa Si," Mate 030
7	EL GRAN COMBO "#6," EGC 006	15	FANIA ALL STARS "Latin Soul, Rock," Fania 470
8	RAY BARRETTO "Indestructible," Fania 456		

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# Classical

## Victor of Japan to Mfr Erato, Melodiya Discrete 'Q' Disks

By HIDEO EGUCHI

TOKYO—The Victor Co. of Japan (JVC) is aiming to be the first to manufacture discrete quadrasonic disks from master recordings owned by Erato of France and Melodiya of the USSR.

In Japan the RCA-affiliated Erato label is now represented by Victor Musical Industries (VMI), JVC's software arm. Japanese industry sources say Erato's foreign record licensing agreement with Nippon Columbia expired July 11 and the latter's inventory sell-off period will end Jan. 11.

The first four Erato CD-4 classical albums—including Berlioz' "Symphonie Fantastique" by Alain Lombard and the Strasbourg Philharmonic—are scheduled for release here Oct. 5 by VMI's division for RCA Records, along with an initial 10 other Erato 12-inch LPs.

Discrete quadrasonic disks will eventually be manufactured by JVC, too, from master recordings owned by Mezhdunarodnaya Kniga, says Shoo Kaneko, director of VMI's general staff office. The Soviet organization recently renewed its foreign record licensing agreement with the Japanese company. In Japan, the Melodiya CD-4 classical albums are to be released on VMI's Shinsekai (New World) label.

A CD-4 version of "Snowflakes Are Dancing: The Newest Sounds of Debussy" by Isao Tomita, manufactured by JVC from the master owned by RCA Records, will be released here Aug. 25, says VMI, which already lists 77 CD-4 classical LPs including 26 RCA quadrasonic disks.

The expiration of Erato's foreign record licensing agreement with Nippon Columbia will deprive the latter of its best-selling classical label.

According to Music Labo (Billboard's Japanese affiliate), Handel's "Water Music" and Bach's "Brandenburg Concerti" by l'Orchestre de Chambre Jean-Francois Paillard, manufactured by Nippon Columbia

from master recordings owned by Erato, were among the top 20 classical best-sellers in the first five months of this year.

In addition, Nippon Columbia's loss of the Erato label to JVC/VMI comes close on the heels of its loss of the MPS jazz label to Teichiku, a

member of the Matsushita group. Its MPS inventory sell-off period will end next month, Japanese industry sources say.

Also, they say, Nippon Phonogram (JVC/Matsushita-Philips joint recording venture) will release its first classical CD-4 albums this fall.

## London, Cleveland In 3-Yr. Agreement

NEW YORK—The Musical Arts Association, parent organization of The Cleveland Orchestra, and London Records have signed a three-year recording contract.

The new contract covers the calendar years of 1974, 1975 and 1976. A total of 13 albums will be made during this period. Under the new agreement, London will record Lorin Maazel conducting The Cleveland Orchestra on an exclusive basis. However, the Orchestra is free to make additional albums in these years with other conductors and recording companies.

The Cleveland Orchestra and Lorin Maazel made the first albums under the new contract on July 15-

17, in Cleveland's Masonic Auditorium. These included: Gershwin's "American in Paris," "Rhapsody in Blue" and "Cuban Overture"; ballet music by Verdi; and Ravel's complete ballet "Daphnis and Chloe."

The orchestra's first recording for London Records was the complete ballet music of Prokofiev's "Romeo and Juliet," recorded and released in 1973. This recording has been on the recording charts in the U.S. and Europe and has received major awards including the Grand Prix Du Disque and the Edison Prize. "Romeo and Juliet" was also nominated in three categories for the 1973 Grammy Awards and was voted a recording of Special Merit by the Musical Trades Assn. of Great Britain.

## Masterworks Cuts 'Burana' In Quad Surround Sound

NEW YORK—Columbia Masterworks recorded Carl Orff's masterpiece for large chorus and orchestra, "Carmina Burana" for the first time in quadrasonic "surround sound" Aug. 5 and 6 in Cleveland. Columbia's artist Michael Tilson Thomas will make his conducting debut with the Cleveland Orchestra at the concerts which preceded the recording. The 120-voice "Cleveland Orchestra Chorus" and a boy's choir also perform.

"I feel that 'Carmina Burana'

will provide a field day in terms of recorded quadrasonic sound," says Andrew Kazdin, who produced the album for Columbia Masterworks. "For example, in studying the score, I found that in many sections, there were little choruses drawn from the larger ones and in one place the composer actually called for double chorus."

I feel that only with quadrasonic techniques can this aspect of the music be truly realized. The orchestration of the piece—including seven percussionists and two pianos—is also very exciting, and I think that the quadrasonic recording techniques will help realize this in the fullest sense.

## Wherehouse Offers New Release Slash

LOS ANGELES—The entire chain of Wherehouse discount stores last week kicked off a novel merchandising ploy which slashes suggested list prices on every classical album on all labels, but only in their first week of release.

Albums pegged at \$5.98 are going for \$3.19 while \$6.98 LPs carry a \$3.78 tag. Those retailing at \$7.98 are offered at \$4.29 but, chain officials emphasize, those cuts are in effect only seven days after an album hits the market.

## Rick Sklar Tribute

NEW YORK—WABC Radio's Rick Sklar will be honored by the recording and allied industries at a lunch Oct. 22 at the Plaza Hotel aiding the Third Street Music School's education fund.

Tom Morgan is luncheon chairman. The 1973 event honored WNEW's Gert Katzman. Previous honorees were Hal Davis, head of the AFM, and Paul Ackerman, editor emeritus of Billboard. The school offers music education regardless of the students ability to pay tuition.

and Mahler last week at Meadow Brook.

Van Cliburn is soloist with Cleveland Orchestra Sunday (11). He plays Grieg's Piano Concerto and Liszt's Piano Concerto No. 1. . . . Christa Ludwig will give recital Oct. 31 during International Festival of Barcelona, Spain. Ambassadors of France, Italy, Germany and Austria are due to attend. She's set to record "Missa Solemnis" for DGG the early part of October while in Hamburg.

Lincoln Center's Mostly Mozart Festival adds Midnight Serenade Saturday (17) at Avery Fisher Hall in Mozart and Schubert program. . . . Frederica von Stade taking a leave of absence from the Metropolitan Opera to fill commitments on other operatic fronts. She'll be at Salzburg Music Festival this month, then will sing with San Francisco Opera Co. in October and November. . . . The Honolulu Symphony unveiled a "be an angel" plan to seek sponsors who will underwrite symphony season tickets for young music students. The "angel" buys a season ticket which is sent in the donor's name to promising student.

ROBERT SOBEL

Billboard

Billboard SPECIAL SURVEY for Week Ending 8/17/74

(Published Once A Month)

Best Selling

## Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	58	SCOTT JOPLIN: THE RED BACK BOOK New England Conservatory Ragtime Ensemble (Schuller), Angel S-36060 (Capitol)
2	3	13	SCOTT JOPLIN: PALM LEAF RAG Southland Stingers (Sponhaltz) with Grierson (piano), Angel S-36074 (Capitol)
3	4	58	SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Elektra)
4	5	13	BOITO: MEFISTOFELE Treigle, Domingo, Caballe, London Symphony & Ambrosian Opera-Chorus (Rudel), Angel SCLX-3806 (Capitol)
5	2	58	SCOTT JOPLIN: PIANO RAGS, VOL. 1 Joshua Rifkin, Nonesuch 71248 (Elektra)
6	8	58	BACH: FLUTE SONATAS (complete) Rampal, Odyssey Y2-31925 (Columbia)
7	9	13	MORE SCOTT JOPLIN RAGS New England Conservatory Ragtime Ensemble (Schuller), Golden Crest CRS-31031
8	15	5	SCOTT JOPLIN: PIANO RAGS, VOL. 1 & 2 Joshua Rifkin, Nonesuch HB-73026 (Elektra)
9	13	58	BACH: BRANDENBURG CONCERTOS Chamber Orchestra of the Saar (Ristenpart), Nonesuch HB-73006 (Elektra)
10	10	33	SWITCHED ON BACH II Walter Carlos, Columbia Masterworks KM 32659
11	6	30	KING OF THE HIGH C's Luciano Pavarotti, London OS 26373
12	7	58	SWITCHED ON BACH Walter Carlos, Columbia Masterworks MS 7194
13	11	9	VAUGHAN WILLIAMS: DONA NOBIS PACEM London Philharmonic Orch. (Boult), Angel S-36972 (Capitol)
14	17	50	PIANO MUSIC BY GEORGE GERSHWIN William Bolcom (piano), Nonesuch H 71284 (Elektra)
15	19	9	WILLIAM GRANT STILL: BLACK COMPOSERS SERIES VOL. 2 London Symphony Orch. (Freeman), Columbia M 32782
16	32	9	BERLIOZ: SYMPHONIE FANTASTIQUE Chicago Symphony Orch. (Solti), London CS 6790
17	16	30	THE CHRISTOPHER PARKENING ALBUM Christopher Parkening, Angel S-36039 (Capitol)
18	-	1	DELIUS SEA DRIFT: A Song Of The High Hills Royal Liverpool Philharmonic Orch (Groves), Angel S 37011 (Capitol)
19	26	5	HANDEL: SONATAS FOR FLUTE & HARPSICHORD (Complete) Rampal, LaCroix, Odyssey Y2-32370 (Columbia)
20	12	40	PUCCINI: TURANDOT Sutherland, Caballe, Pavarotti, Ghiaurov, Krause, Pears, London Philh., Alldis Choir, (Mehta), London OSA 13108
21	21	13	HALEY: LA JUIVE (highlights) Arroyo, Moffo, Tucker, Giattoli, New Philharmonia Orch., (de Almeida), RCA Red Seal ARL1-0447
22	33	9	SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY Isao Tomita, RCA Red Seal ARL1-0488
23	36	5	THE BEST OF SCOTT JOPLIN AND OTHER RAG CLASSICS Max Morath, Vanguard VSD 39/40
24	20	58	MAHLER: SYMPHONY NO. 8 Chicago Symphony Orch. & Chorus (Solti), London OSA 1295
25	14	33	RACHMANINOFF: VESPERS U.S.S.R. Russian Chorus & Soloists (Sveshnikov), Melodiya/Angel SRB-4124 (Capitol)
26	18	13	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Von Karajan), DGG 25030 402 (Polydor)
27	22	9	HEAVY ORGAN AT CARNEGIE HALL, VOL. 2 Virgil Fox, RCA Red Seal ARL1-0477
28	28	22	MAHLER: SYMPHONY NO. 10 New Philharmonia Orch. (Morris), Philips 6700.067 (Phonogram)
29	31	36	PRIMO TENORE Luciano Pavarotti, London OS 26192
30	-	1	ROSEBUD MARCHES AND RAGS OF SCOTT JOPLIN, KERRY MILLS, EUBIE BLAKE, HARRY GUY Lee Erwin, Angel S-36075 (Capitol)
31	-	1	THE ART OF JUSSI BJOERLING Album 2 Seraphim SR 60219 (Capitol)
32	30	13	STEINER: GONE WITH THE WIND National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0452
33	24	42	CLASSIC FILM SCORES FOR BETTE DAVIS National Philharmonic Orchestra (Gerhardt), RCA Red Seal ARL1-0183
34	-	1	THE WORLD OF SCOTT JOPLIN Max Morath, Vanguard SRV 310
35	35	9	ELIZABETH & ESSEX FILM SCORES National Philharmonia Orch. (Gerhardt), RCA Red Seal ARL1-0185
36	25	22	VERDI: I VESPREI SICILIANI Arroyo, Domingo, Milnes, Raimondi, New Philharmonia Orch., Alldis Choir, (Levine), RCA Red Seal ARL4-0370
37	37	17	ALBENIZ: IBERIA (complete) Alicia de Larrocha (piano), London CSA 2235
38	40	5	MOZART: DON GIOVANNI Wixell, Burrows, Roni, Van Allan, Arroyo, Te Kanawa, Ganzarolli, Royal Opera House Orch. & Chorus (Davis), Philips 6707 022 (Phonogram)
39	39	5	MAHLER: SYMPHONY NO. 5 Chicago Symphony Orchestra (Solti), London CSA 2228
40	-	1	DELIUS: Koanga London Symphony Orch (Groves), Angel SBLX 3808 (Capitol)

# The Red Seal Steal.

**For the month of August, Red Seal and Victrola are having the sale of the year, with extra discounts and dating, supported by a special advertising program.**

**Bream, Caruso, Van Cliburn,  
Classic Film Scores, Domingo, Fiedler,  
Fox, Guarneri Quartet, Horowitz,  
Levine, Lanza, Milnes, Moffo,  
Ormandy/Philadelphia, Price,  
Rachmaninoff, Reiner/Chicago,  
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Stokowski, Tomita, Toscanini.**

**RCA** Records and Tapes

# Soul Sauce

## The Blues: A Monday To Cherish

By LEROY ROBINSON

LOS ANGELES—Definitions of soul are sometimes thrust upon you at the most unlikely places: Like one evening not too long ago when the setting was a recording studio, and the dispensers were two inveterate giants of the blues, B.B. King and Bobby "Blue" Bland.

It was a Monday evening. And for those who were present and might have found the day hard to take, it probably was a "Blue Monday," the kind r&b and blues singers tell you about in song all the time.

Whatever the feeling of the individual, the crowd of 100 or more that was invited by ABC/Dunhill Records to witness what they called "A History In The Making Recording Event," certainly will attest to their prediction. They would also tell you that during the session no soul was spared.

It was the kind of happening that just doesn't happen anymore. Thankfully, it will eventually be a recording. The disappointing (and maybe premature) thought by this writer is that the recording when it reaches the stations might get lost in the milieu of popular "soul" music (i.e. top 40 or the current trend).

One of the problems with stations beaming music into the black communities is that they contribute to the deprivation of our children. Today, programming must be varied. True, our children find great pleasure dancing to the music played on the radio. They might also find pleasure listening to a music that is not necessarily danceable music. They listened and didn't find a need to dance during the recent Billie Holiday period, and some are even turning an interested ear to the music of Scott Joplin.

Some stations, we've been told by deejays, will not permit certain black artists to be played because their material is too inciting. The blues we

(Continued on page 31)

**eugene McDaniels**

Thanks Roberta Flack  
For Making

**"FEEL LIKE MAKIN' LOVE"**

A Gold Record  
and #1

Writer-Producer  
Eugene McDaniels

DIRECTION-MANAGEMENT  
SIDNEY A. SEIDENBERG INC.

1414 Avenue of the Americas  
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(212) 421-2021

# 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	9	<b>FEEL LIKE MAKING LOVE</b> —Roberta Flack (E. McDaniels, Atlantic 3025 (Skyforest, BMI))	★	42	6	<b>YOU BRING OUT THE BEST</b> IN ME—Natural Four (L. Hutson, M. Hawkins), Curtom 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	68	72	7	<b>TAKE YOUR PLEASURE WHERE YOU FIND IT</b> —Wilson Pickett (P. Butterfield, B. Charles, RCA 0309 (Street People Songs, ASCAP))
★	7	7	<b>HANG ON IN THERE BABY</b> —Johnny Bristol (J. Bristol, MGM 12010 (Bushka, ASCAP))	34	29	9	<b>SWEET LADY</b> —Moments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI)	69	76	8	<b>FEAR NO EVIL</b> —The Mission (O'Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI)
3	4	9	<b>KUNG FU</b> —Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	35	22	13	<b>MY LOVE</b> —Margie Joseph (P. McCartney, L. McCartney), Atlantic 15009 (McCartney/ATV, BMI)	70	77	5	<b>LET'S MAKE LOVE AT HOME</b> SOMETIME—Escorts (G. Kerr, R. Walker), Alithia 6066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI)
4	2	11	<b>MY THANG</b> —James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)	36	31	8	<b>BLOW YOUR WHISTLE</b> —Soul Searchers (C. Brown, M. Kidd), Sussex 12012 (Interior, BMI)	★	88	3	<b>SUGAR LUMP</b> —Leon Haywood (B. Page), 20th Century 2103 (Homecoming/Jim-Edd, BMI)
5	6	12	<b>TELL ME SOMETHING</b> —Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	37	38	9	<b>YOUR LOVE IS PARADISE</b> —Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)	72	79	5	<b>DO I NEED YOU</b> —Ann Peebles (D. Bryant, A. Peebles, D. Carter, G. Arendt, Hi 2271 (London) (Jec, BMI))
★	12	6	<b>CITY IN THE SKY</b> —Staple Singers (C. Chalmers, S. Chalmers, D. Hodges), (Rhymes Music/New York Times) Stax 0215 (Columbia)	★	50	5	<b>MIDNIGHT AND YOU</b> —Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	73	81	5	<b>THERE'S FEVER IN THE FUNKHOUSE</b> —General Crook (General Crook), Wand 11276 (Scepter) (Germaine/Our Children, BMI)
7	8	10	<b>HAPPINESS IS JUST AROUND THE BEND</b> —Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	40	25	17	<b>YOU</b> —Bill Withers (B. Withers), Sussex 518 (Interior, BMI)	74	82	3	<b>LET YOURSELF GO</b> —Syl Johnson (D. Carter, C. Hodges, A. Turner, Hi 2269 (London) (Jec, BMI))
8	16	7	<b>KALIMBA STORY</b> —Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagfire, BMI)	41	43	7	<b>FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)</b> —Impressions (E. Townsend), Curtom 1997 (Buddah) (Cherritown, BMI)	75	87	2	<b>VIRGIN MAN</b> —Smokey Robinson (W. Robinson, R.E. Jones), Tamla 54250 (Motown) (Tamla, ASCAP)
9	3	16	<b>ROCK THE BOAT</b> —Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	42	44	6	<b>I FEEL LIKE DYNAMITE</b> —King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Roffignac, BMI)	76	83	4	<b>EASY EVIL</b> —Sylvia (A. O'Day), Vibration 530 (All Platinum) (E.H. Morris/Zapata, ASCAP)
10	11	9	<b>TIME FOR LIVIN'</b> —Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonemflower, BMI)	43	37	9	<b>LOVE IS THE MESSAGE</b> —MFSB (K. Gamble, L. Huff), Philadelphia International 7-3547 (Columbia) (Mighty Three, BMI)	77	84	3	<b>LIFE IN THE COUNTRY</b> —Ebony's (T. Life, P. Terry, T. Conway), Philadelphia International 3548 (Columbia) (Mighty Three, BMI)
11	5	16	<b>ROCK YOUR BABY</b> —George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	44	27	11	<b>MAIN LINE</b> —Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick-O-Val, ASCAP)	78	93	2	<b>HOT CAMEL</b> —Peppers (P. Arpaids, M. Camson), Event 215 (Polydor) (New York Times, BMI)
12	13	12	<b>SECRETARY</b> —Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	45	51	5	<b>DON'T CHANGE HORSES (In The Middle Of A Stream)</b> —Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)	★	—	1	<b>THE PLAYER PART 1</b> —First Choice (N. Harris, A. Felder), Philly Groove 200 (Bell) (Silk, Six Strings, BMI)
13	9	11	<b>YOU'RE WELCOME, STOP ON BY</b> —Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	★	56	8	<b>ON THE VERGE OF GETTING ON</b> —Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)	80	89	3	<b>SOUL STREET</b> —Eddie Floyd (E. Floyd), Stax 0216 (Columbia) (East/Memphis, BMI)
14	16	10	<b>RAINDROPS</b> —Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight-Nine, BMI)	47	32	11	<b>YOU'VE GOT MY SOUL ON FIRE</b> —Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	81	90	2	<b>DON'T FIGHT THE FEELING</b> —Sound Experience (S. Watson, M. Miles), Soulville 14024 (Bell) (Silk, BMI)
★	26	5	<b>THEN CAME YOU</b> —Dionne Warwick & Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	48	41	10	<b>YOU GOT TO KEEP ON BUMPIN'</b> —K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)	82	85	3	<b>TITLE THEME</b> —Isaac Hayes (I. Hayes), Enterprise 9104 (Columbia) (Incense, BMI)
★	28	5	<b>LIVE IT UP PART 1</b> —Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	49	45	9	<b>BETWEEN HER GOODBYE AND MY HELLO</b> —Gladys Knight & The Pips (J. Weatherly), Soul 3511 (Motown) (Keca, ASCAP)	83	86	4	<b>YOU'RE SAVIN' YOUR BEST LOVIN' FOR ME</b> —Little Johnny Taylor (J. Strickland, B. Patterson), Ronn 78 (Jewel) (Su/Ma/Rogan, BMI)
★	23	6	<b>NOTHING FROM NOTHING</b> —Billy Preston (B. Preston, B. Fisher), A&M 1544 (Alimo/Preston, ASCAP)	★	62	4	<b>TELL HER LOVE HAS FELT THE NEED</b> —Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	84	92	2	<b>HELL OF A FIX</b> —Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)
18	14	10	<b>GOOD THINGS DON'T LAST FOREVER</b> —Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	★	74	2	<b>YOU HAVEN'T DONE NOTHIN'</b> —Stevie Wonder (S. Wonder), Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	85	91	2	<b>OUT ON THE STREET, AGAIN</b> —Etta James (G. Mekler, T. Lawrence), Chess 2153 (Chess/Janus) (Cashew/Andromeda/T. Ira, BMI)
★	30	7	<b>UP FOR THE DOWN STROKE</b> —Parlaments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	★	66	4	<b>IN THE BOTTLE</b> —Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)	86	95	3	<b>DO IT, FLUID</b> —Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)
20	15	9	<b>BEST TIME OF MY LIFE</b> —Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)	53	60	5	<b>ALL STRUNG OUT ON YOU</b> —Persuaders (L. Butler), Atco 6964 (Utopia, BMI)	87	96	3	<b>JUMP BACK</b> —Tom Scott & L.A. Express Featuring Merry Clayton (T. Scott, D. Palmer), Ode 66048 (A&M) (India, ASCAP)
21	17	12	<b>FUNKY PARTY</b> —Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)	54	57	6	<b>TAKE THE TIME TO TELL HER</b> —Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)	★	—	1	<b>BETCHA IF YOU CHECK IT OUT</b> —Quadruphones (S. Sanders, J. Porter), Warner Bros. 7826 (Interior, BMI)
22	20	13	<b>MACHINE GUN</b> —Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	★	73	3	<b>AIN'T NO LOVE IN THE HEART OF THE CITY</b> —Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	89	98	2	<b>THE SOUL OF A WOMAN</b> —Margo Thunder (D. Lambert, B. Potter), Capitol 7001 (ABC/Dunhill/One Of A Kind, BMI)
23	19	12	<b>HOW DO YOU FEEL THE MORNING AFTER</b> —Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	56	47	12	<b>DAMN RIGHT I AM SOMEBODY</b> —Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	90	94	4	<b>SEEMS LIKE THE LOVE WE HAVE IS DEAD AND GONE</b> —Skip Mahoney & The Casuals (J. Purdy, S. Mahoney), D.C. Int'l 5007 (Dimitri, BMI)
24	21	14	<b>ON AND ON</b> —Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	★	67	5	<b>HAPPINESS IS</b> —New York City (J.P. Jefferson, B. Hayes, C. Simmons), Chelsea 3000 (RCA) (Mighty Three, BMI)	91	100	2	<b>ROCK ME AGAIN &amp; AGAIN &amp; AGAIN &amp; AGAIN &amp; AGAIN</b> —Lyn Collins (J. Brown, L. Austin), People 641 (Polydor) (Dynatone/Belinda, BMI)
★	34	6	<b>DO IT BABY</b> —Miracles (F. Perren, C. Yarian), Tamla 54248 (Motown)	59	61	6	<b>DOOR TO YOUR HEART</b> —Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	92	—	1	<b>DON'T SEND NOBODY ELSE</b> —Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick-O-Val, ASCAP)
26	18	8	<b>DANCE MASTER</b> —Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight-Nine, BMI)	★	70	4	<b>I NEED IT JUST AS BAD AS YOU</b> —Laura Lee (E. Holland, B. Holland, R. Willie), Invictus 1264 (Columbia) (Gold Forever, BMI)	93	97	2	<b>EBONY PRINCESS</b> —Jimmy Briscoe & Little Beavers (L. Rush, P. Kaiser), Pi Kappa 600 (Wanderick, BMI)
★	48	4	<b>CAN'T GET ENOUGH OF YOUR LOVE, BABE</b> —Barry White (B. White), 20th Century 2120 (Sa-Vette/January, BMI)	★	71	4	<b>I'M A FOOL FOR YOU</b> —Undisputed Truth (N. Whitfield), Gordy 7139 (Motown) (Stone Diamond, BMI)	94	—	1	<b>BOOGIE AIN'T NUTTIN' (But Gettin' Down)</b> —Rufus Thomas (B. Thomas), Stax 0219 (Columbia) (Rufon, ASCAP)
★	46	4	<b>MIDNIGHT FLOWER</b> —Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)	★	80	2	<b>SUMMERTIME IN THE CITY</b> —Manhattans (W. Blue Lovett), Columbia 4-46081 (Blackwood/Nattaham, BMI)	95	—	1	<b>PARTY DOWN</b> —Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)
★	35	6	<b>DON'T KNOCK MY LOVE</b> —Diana Ross & Marvin Gaye (W. Pickett, B. Shapiro), Motown 1296 (Ervs, BMI)	★	63	7	<b>SKIN TIGHT</b> —Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	96	—	1	<b>SEXY IDA (Part 2)</b> —Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)
★	40	4	<b>LET'S PUT IT ALL TOGETHER</b> —Stylistics (Hugo & Luigi-George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	★	64	9	<b>I REALLY GOT IT BAD FOR YOU</b> —Persuasions (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI)	97	—	1	<b>CAREFUL MAN</b> —John Edwards (J. Lewis), GRC 043 (Act One, BMI)
31	36	7	<b>THAT'S NOT HOW IT GOES</b> —Bloodstone (W. Draffen Jr.), London 1055 (The Crystal Jukebox, BMI)	★	75	3	<b>HOOKED, HOGTIED AND COLLARED</b> —Paul Kelly (P. Kelly), Warner Bros. 7823 (Tree, BMI)	98	—	1	<b>BOOGIE MAN</b> —Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 0019 (Warner Bros.) (Peabody & Co./Ricks, ASCAP)
32	33	8	<b>FUNKY MUSIC SHO' NUFF TURNS ME ON</b> —Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)	★	66	15	<b>DO IT (Til You're Satisfied)</b> —B.T. Express (Nickols), Scepter 12395 (Jeff Mar/Triple O/Bil-Lee, BMI)	99	—	1	<b>YOU LITTLE TRUST MAKER</b> —The Tymes (C.M. Jackson), RCA 10022 (Dramatis/Bacon Fat, BMI)
				★	78	3	<b>FISH AIN'T BITIN'</b> —Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	100	—	1	<b>THE FINGER POINTERS PART 1</b> —Choice Four (V. McCoy, J. Cobb), RCA 0315 (Van McCoy/ Warner-Tamerlane, BMI)
				★			<b>LOVE MAKES IT RIGHT</b> —Soul Children (H. Banks, C. Hampton), Stax 0218 (Columbia) (East/Memphis, BMI)				

# Latin Scene

Continued from page 27

in their own right, did a fantastic job of rounding out and balancing all the soloists. They were **Louis Ortiz**, **Ray Maldonado** and **Victor Paz** playing trumpet, **Louis Kahn** and **Barry Rogers** on trombone, **Nicky Marrero** on timbales and **Yomo**

## Japanese Herd Will Appear at Monterey Fest

MONTEREY, Calif.—Toshiyuki Miyama will bring his New Herd from Japan as one of the opening attractions of the Monterey Jazz Festival at Monterey County Fairgrounds Sept. 20-22.

Dizzy Gillespie and Gerry Mulligan will sit in with a guest quartet comprised of John Lewis, Mundell Lowe, Richard Davis and Roy Burns on the same bill. Lewis is set to double with a covey of pianists the same evening, including George Shearing, Dillwyn Jones, Martial Solal and Eubie Blake. Sarah Vaughan will sing.

All that is tabbed for Friday night.

On Saturday afternoon, the blues will be stressed as Joe Turner, Eddie "Cleanhead" Vinson, the Rev. Pearly Brown, Sunnyland Slim, the James Cotton Blues Band and Bo Diddley take over. Gillespie also will participate.

Saturday's nocturnal session offers the McCoy Tyner Quartet, songs by Anita O'Day and a "guitar summit session" spotting Lowe, Joe Pass, Jim Hall and Michael Howell. Trumpeters Roy Eldridge, Harry Edison and Clark Terry guest with the Gillespie combo.

On Sunday's matinee bill a one-hour prelim bonus serves up the Eagle Rock High School Jazz Band from Los Angeles and the Grant Union High School Jazz Group from Sacramento. Then it's into the regular program with Chuck Mangione's Quartet, a set featuring the 1974 California All-Star High School Jazz Band batoned by Ladd McIntosh and Don Shamber, plus a big band session with Gillespie employing charts he used in his '47 bebop orchestra. Mulligan and his baritone sax also will be heard.

Concluding sets Sunday evening offer Cal Tjader's Quintet with guests Jerome Richardson, Flora Purim, the Airo Group and Fingers. Then Gillespie and his crooked horn present a Latin bash in which many of the festival's top acts, including the Japanese New Herd combo, will blow.

Tickets are scaled at a \$7.50 evening top, \$5 at matinee sessions.

Toro on tres. Cameron Sound systems were kept on their toes all night with the constant changes of microphone setups of the different bands, but came through with their well-deserved reputation for quality under pressure.

Fania president Jerry Masucci flew in for the event and left immediately the next day for a two-week vacation in Spain, describing the event as a "huge success."

Manny Mato of Sound Triangle records announces the recording of an LP by **Los Jovenes del Hierro** and one by Luis Santi. The same company is also releasing an LP of traditional Hebrew music, sung by the Choir of Temple Judea of Coral Gables titled "Shabat Shalom."

Mate records has released the **Tipica Tropical** LP called "Salsa Si," and a single by **Hilda Sildania** "La Sombra."

Modiner records has released a new LP by **Rosendo Rosell**. . . . Dario Gonzalez of Borinquen records was in town to discuss a possible price increase in his line. On the same label, **Iris Chacon** will play the Club Montmatre in Sept. . . . **Elio Roca** (Miami) is currently at that club. **Johnny Ventura** (Mate) will play at a Haitian-Dominican Festival in Haiti on Aug. 23rd. On the same label, **Anthony Rios** is on the charts in N.Y. with "Te lo Pido, de Rodillas."

Alhambra Records has the distribution rights for **Titi Soto's** records for the U.S., **Leonel Vacarro** (Alhambra) new LP is reported selling very well in P.R., **Frank Ferrer's** "Haleluya" and "Johnny's Theme" has been licensed from Alhambra to one of **Henry Stone's** labels for the American market.



**NEW ROLE**—Vocalist Hoyt Axton "attacks" the control panel in a joking mood while his "client" John Davidson observes. Axton produces Davidson who in turn is recording three of Axton's tunes for 20th Century Records.

# The Blues: A Monday To Cherish

Continued from page 30

heard at the recent session by Bland and King was far from inciting. Exciting? Yes. The kind of excitement that stirred white listeners on campuses throughout the country when B.B. King was "discovered." And the kind of excitement that is rooted in the two words, "I'm Sorry," especially when vocalized by the velvet voice of Bobby "Blue" Bland.

Programming techniques utilize by most AM stations are worthless. There is too much of a tendency to forget who it is they are trying to reach, or the community they are playing to. For instance, the aforementioned station that would not permit certain black artists to be played was beaming in on about a 70 percent white audience.

It seems FM stations have taken the same position as education television, albeit they are very much considered as commercial and a profit-making business as their AM colleagues.

So, why the difference? Why are FM stations, which play blues, jazz, r&b, album cuts, and beam mostly to young, white college students, put into an underground category? And why can't AM stations beaming into black as well as white communities consider the thought that the United Negro College Fund brings to our attention: "A Mind Is A Terrible Thing To Waste" when considering the programming needs of the community?

Billboard SPECIAL SURVEY for Week Ending 8/17/74

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16	<b>SKIN TIGHT</b> Ohio Players, Mercury SRM1-705 (Phonogram)	31	31	6	<b>MYSTERIOUS TRAVELLER</b> Weather Report, Columbia KC 32494
2	3	7	<b>LIVE IN LONDON</b> O'Jays, Philadelphia International KZ 32953 (Columbia)	32	40	3	<b>I NEED TIME</b> Bloodstone, London APS 647
3	2	12	<b>SWEET EXORCIST</b> Curtis Mayfield, Curtom CRS 860 (Buddah)	33	22	40	<b>SHIP AHoy</b> O'Jays, Philadelphia International KZ 32408 (Columbia)
4	5	16	<b>CLAUDINE SOUNDTRACK</b> Gladys Knight & The Pips, Buddah BSD 5602 ST	34	42	3	<b>BE THANKFUL FOR WHAT YOU GOT</b> William De Vaughn, Roxbury RXL 100 (Chelsea)
5	6	19	<b>OPEN OUR EYES</b> Earth, Wind & Fire, Columbia KC 32712	35	44	2	<b>STANDING ON THE VERGE OF GETTING IT ON</b> Funkadelic, Westbound WB 1001 (Chess/Janus)
★	10	10	<b>RAGS TO RUFUS</b> Rufus Featuring Chaka Khan, ABC ABCX-809	36	38	8	<b>KEEP IT IN THE FAMILY</b> Leon Haywood, 20th Century T-440
★	12	4	<b>MARVIN GAYE LIVE</b> Tamla T6-33351 (Motown)	37	37	8	<b>I WANNA GET FUNKY</b> Albert King, Stax STS 5505 (Columbia)
8	9	25	<b>EUPHRATES RIVER</b> Main Ingredient, RCA APL1-0335	38	23	17	<b>PURE SMOKEY</b> Smokey Robinson, Tamla T6-33151 (Motown)
9	7	11	<b>LET'S PUT IT ALL TOGETHER</b> Stylists, Avco AV 69001	39	27	13	<b>SUPER TAYLOR</b> Johnnie Taylor, Stax STS-5509 (Columbia)
10	11	11	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617	40	43	9	<b>BINGO</b> Whispers, Janus JKS-70061 (Chess/Janus)
11	13	7	<b>LIVE IN EUROPE</b> Billy Paul, Philadelphia International KZ 32952 (Columbia)	41	46	19	<b>+ 'JUSTMENTS</b> Bill Withers, Sussex SRA 8032
12	14	9	<b>THAT NIGGER'S CRAZY</b> Richard Pryor, Partee PBS-2404 (Stax)	42	47	35	<b>THE PAYBACK</b> James Brown, Polydor PD2-3007
13	8	29	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731	43	45	6	<b>FRICTION</b> Soul Children, Stax STS 5507 (Columbia)
14	4	28	<b>BLUE MAGIC</b> Alco 7038	44	33	21	<b>WAR LIVE</b> United Artists UA-LA 193-J2
★	19	6	<b>TOBY</b> Chi-Lites, Brunswick BL 754200	45	49	3	<b>I AM NOT AFRAID</b> Hugh Masakela, Blue Thumb BTS 6010
16	18	18	<b>SCRATCH</b> The Crusaders, Blue Thumb BTS 6010	★	55	42	<b>IMAGINATION</b> Gladys Knight & The Pips, Buddah BDS 5141
★	28	4	<b>DREAMER</b> Bobby Blue Bland, Dunhill DSX 50169	★	59	2	<b>PERFECT ANGEL</b> Minnie Riperton, Epic KE 32561 (Columbia)
18	20	20	<b>BLACKS AND BLUES</b> Bobbi Humphrey, Blue Note BN LA 142-G (United Artists)	48	50	3	<b>ONE</b> Bob James, CTI 6043
19	16	14	<b>FINALLY GOT MYSELF TOGETHER</b> Impressions, Curtom CRS 8019 (Buddah)	49	51	17	<b>ANTHOLOGY</b> Marvin Gaye, Motown M9 791A3
20	15	9	<b>LIVE AT CAESAR'S PALACE</b> Diana Ross, Motown M6-80151	★	-	1	<b>GREATEST HITS</b> Santana, Columbia PC 33050
★	29	34	<b>LIVIN' FOR YOU</b> Al Green, Hi ASHL 32082 (London)	51	34	44	<b>IT'S BEEN A LONG TIME</b> New Birth, RCA APL 1-0285
22	17	20	<b>STREET LADY</b> Donald Byrd, United Artists BW-LA 140-F	52	58	2	<b>BLUES 'N SOUL</b> Little Milton, Stax STS 5514 (Columbia)
23	25	9	<b>THE BLACKBYRDS</b> Fantasy F-9444	53	35	22	<b>THE DELLS VS. THE DRAMATICS</b> The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
★	32	4	<b>TRUCK TURNER</b> Isaac Hayes, Enterprise EMS 2-7507 (Columbia)	54	36	10	<b>INNER SPECTRUM</b> Ace Spectrum, Atlantic SD 7299
★	41	2	<b>FULLFILLINGNESS' THE FIRST FINALE</b> Stevie Wonder, Tamla T6-33251 (Motown)	55	52	10	<b>BEST THING THAT EVER HAPPENED TO ME</b> Persuaders, Atco SD 7046
26	24	6	<b>ANTHOLOGY</b> Diana Ross & The Supremes, Motown M9-794A3	56	54	23	<b>LET ME IN YOUR LIFE</b> Aretha Franklin, Atlantic SD 7292
27	30	4	<b>I WANNA BE SELFISH</b> Ashford & Simpson, Warner Bros. BS 2789	57	53	16	<b>ANTHOLOGY</b> Gladys Knight & The Pips, Motown M792
28	26	5	<b>THREE THE HARD WAY</b> Impressions, Curtom CRS 8602 ST (Buddah)	58	56	30	<b>LOVE IS THE MESSAGE</b> MFSB, Philadelphia International KZ 32707 (Columbia)
★	39	17	<b>MEETING OF THE MINDS</b> Four Tops, Dunhill DSD-50166	59	-	1	<b>PAYNE &amp; PLEASURE</b> Freda Payne, Dunhill DSX 50176
30	21	21	<b>MIGHTY LOVE</b> The Spinners, Atlantic SD 7296	60	-	1	<b>MORE, MORE, MORE</b> Latimore, Glades 6503 (TK)



SEE PAGES 40 & 41

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Zager & Evans (RCA)
- 2 HONKY TONK WOMEN  
Rolling Stones (London)
- 3 CRYSTAL BLUE PERSUASION  
Tommy James & The Shondells (Roulette)
- 4 SWEET CAROLINE (Good Times Never Seemed So Good)  
Neil Diamond (Uni)
- 5 A BOY NAMED SUE  
Johnny Cash (Columbia)
- 6 PUT A LITTLE LOVE IN YOUR HEART  
Jackie DeShannon (Imperial)
- 7 RUBY, DON'T TAKE YOUR LOVE TO TOWN  
Kenny Rogers & The First Edition (Reprise)
- 8 MY CHERIE AMOUR  
Stevie Wonder (Tama)
- 9 WHAT DOES IT TAKE TO WIN YOUR LOVE  
Jr. Walker & The All Stars (Soul)
- 10 BABY, I LOVE YOU  
Andy Kim (Steed)

**FIVE YEARS AGO**

August 16, 1969

**ALBUMS**

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

**TEN YEARS AGO**

August 15, 1964

**SINGLES**

- 1 EVERYBODY LOVES SOMEBODY  
Dean Martin (Reprise)
- 2 WHERE DID OUR LOVE GO  
Supremes (Motown)
- 3 A HARD DAY'S NIGHT  
Beatles (Capitol)
- 4 RAG DOLL  
4 Seasons (Philips)
- 5 UNDER THE BOARDWALK  
Drifters (Atlantic)
- 6 WISHIN' AND HOPIN'  
Dusty Springfield (Philips)
- 7 THE LITTLE OLD LADY (From Pasadena)  
Jan & Dean (Liberty)
- 8 C'MON AND SWIM  
Bobby Freeman (Autumn)
- 9 I WANNA LOVE HIM SO BAD  
Jelly Beans (Red Bird)
- 10 THE HOUSE OF THE RISING SUN  
Animals (MGM)

**TEN YEARS AGO**

August 15, 1964

**ALBUMS**

- 1 THE BEATLES—A HARD DAY'S NIGHT/SOUNDTRACK (United Artists)
- 2 STAN GETZ & JOAO GILBERTO  
Getz/Gilberto (Verve)
- 3 LOUIS ARMSTRONG  
Hello, Dolly! (Kapp)
- 4 FUNNY GIRL/ORIGINAL CAST (Capitol)
- 5 HELLO, DOLLY!/ORIGINAL CAST (RCA Victor)
- 6 BEATLES  
Something New (Capitol)
- 7 BEACH BOYS  
All Summer Long (Capitol)
- 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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**NMPA Bolsters U.S.-Soviet Publishing Accord Idea**

• Continued from page 1

tribution. The Harry Fox Agency may be useful in this connection, he feels.

Royalties to American publishers from the sale of records in the Soviet Union will become a reality when records begin to appear in Russian record shops. (See separate story).

Per unit mechanical royalty revenue is small in Russia compared to standards in the U.S. and Europe. Writers receive through VAAP up to 6 kopecks (about 7 cents) for recordings of symphonic works and about .05 kopecks (a little more than half a cent) for mechanical reproductions of pop songs.

Ed Cramer, president of BMI, returned last week from talks in Moscow with VAAP chiefs. ASCAP president Stanley Adams was also in Moscow and both preliminary agreements were worked out at that time. Plans by both performing rights heads to engage in these discussions were disclosed exclusively by Billboard in its June 29 issue.

Under terms of the agreements, copyrights owners will be paid performance royalties according to standards in the country of use.

In commenting on the preliminary agreement, Cramer says that full accord should be reached within the next several months. There are, he says, minor adjustments still to be made, most of which involve problems in setting up mechanics, notice of protection, a uniform manner of spelling writers' names, and differences in how performance money is

paid. Cramer feels that most of these problems will be ironed out during a meeting in October in Spain SISAC, the international copyright body. BMI will send two delegates to the party.

Boris Pankin, head of VAAP, is top negotiator for the Soviets.

Cramer notes that Russian pop music sells very well and said that Muslin Magomaex, Soviet singer, has sold more than nine million LPs on Melodiya Records. Cramer also says that there is no "music business" there. "There are no promoters or sellers or anything else that resembles the U.S. in terms of business. Live performances are very much in favor, and it's mainly through tours that an artist gets recognition and becomes a recording artist.

"Records are not pushed or merchandised as we know it. They are manufactured and released and the artist's popularity sells it."

Cramer says that he received a catalog, which he believes to be the first of its kind issued by Russia, or existing Soviet works now protected under the Universal Copyright Convention. The Soviet Union became a signatory to the convention on May 27, 1973.

Stanley Adams announced recently (Billboard Aug. 10) that ASCAP had reached a preliminary agreement to have VAAP represent its members in the Soviet Union. He said that he expected to sign an agreement with the Soviets later in the year.

# Radio-TV Programming

## Muir's Digame Tests New Aussie Radio Playlist; Composite Charts The Norm Within Next 2 Years?

By CLAUDE HALL

SYDNEY, Australia—Digame Pty. Ltd. has introduced a new playlist combining both singles and albums and is currently "testing" the list out on one of the radio stations it consults in Australia. Rod Muir, president of the programming consulting and production firm, believes that such composite charts will be in wide usage almost everywhere within two years.

"Instead of compiling a Top 40 chart of singles, we're compiling a composite chart... one that doesn't discriminate against albums," Muir said.

Muir, a former program director

of radio station 2SM here, has worked both in Australia and the United States as an air personality. Radio station 2SM owns major shares in a research firm that was sparked by Muir when he was program director of the station—Martin Research, which does in-depth market studies, including attitudinal and quantitative aspects of record buying. "We've just commissioned a \$20,000 study into music," he says. But adds, "the biggest problem is most researchers will present a conclusion. What I want is more information and I'll make the decisions.

"But in regards to albums for a

composite chart, it's not me who says that. Get out in the market in New York, Los Angeles or in Sydney... into the discount houses as well as regular record stores... don't phone the stores because that clerk on the other end will be busy or something and just trying to get rid of you.

"We have ground crews footing it around to the stores... because those store clerks are less likely to lie to you looking into the whites of their eyes.

"Some of the things we wanted to know—to pulse the people on—is audience appeal... who is Elvis Presley appealing to now? Does he have teen appeal anymore? We've already discovered that on a number of artists; their appeal to teens fluctuates."

Research is extremely important to an Australian radio station, he feels. Maybe more so than in the U.S. "You program here toward 20 percent of the audience and that's enough to earn you No. 1 ratings. The broader you try to run, the greater risks you run... the larger an audience you try to program toward, the more musical compromises you have to make.

"Too, here a tour by an artist can start a record-buying trend. So, if you have an 18-24 audience problem, you get a promoter to bring in an artist that appeals to teens to try to bring up your 18-24 listeners. But, by the same standard, we once had a Mickey Mouse syndrome in Sydney... we were bopping too much on the air. So, when Willie Dixon came in to do a show here, we got him to do a live disk jockey show on 2SM. That gave belief to the Osmonds... having Dixon talk about their music in a serious bluesy vein. Now, that sort of presentation to the Osmonds can help a radio station build image... not that the image will change overnight... but it adds a little bit of proof to what you're doing and these are among the things to have to do a lot of."

With all of the factors able to influence a playlist (law decrees that radio stations in Australia have to play 12.5 percent Australian product and this will be going to 15 percent by the first of the year; in addition, Australian stations can't play U.S. product until after a few weeks following its U.S. release), Digame suggests its stations use a playlist of 40-42 records. A couple of new records are added each week. Muir points out that with a new Elton John album, which might have three or four cuts worth playing, a radio station can freshen its sound by alternating the cuts.

"But, frankly, we're petrified. We'd like to play only 30 records because you have to analyze the music

(Continued on page 43)

## Lowery Keynotes Georgia Seminar

ATLANTA—Bill Lowery, president of the Lowery Group here and national president of the National Academy of Recording Arts and Sciences, will keynote the annual Commercial Music and Recording Seminar Aug. 18-22 at Georgia State University.

The annual meeting is sponsored by the Atlanta Chapter of NARAS and the School of General Studies,

GSU. Lowery will give an overview of the music and recording industries titled "The Greatest Show on Earth." Then Chuck Blore, chairman of Chuck Blore Creative Services, will speak on the radio commercial.

Following lunch, Claude Hall, radio-TV editor, Billboard Magazine, will talk on the charts and radio,

(Continued on page 39)

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**MOONRAKER SHOW**—WTAR-AM mid-morning air personality Don Rose, left, talks with Johnny Desmond, who was in town for a performance at the Moonraker, a Virginia Beach nightclub, and visited Rose at the Norfolk, Va. radio station.

## After 11 Years With Blore Milt Klein Now on His Own

LOS ANGELES—The Milt Klein Co., specializing in broadcast, advertising and marketing consultancy has been launched here by Milt Klein, who recently bowed out as president of Chuck Blore Creative Services.

Klein had been associated with the Blore firm the past 11 years and before that held management and executive sales jobs with such operations as KHJ-AM, Los Angeles, and KFWB-AM, Los Angeles, plus KEWB-AM, San Francisco.

In a twist, Klein just contracted as sales representative for the Harry O'Connor broadcast production firm in Los Angeles... a twist because Blore had created a broadcasting service for radio stations and O'Connor markets "Lovewords," a broadcasting service that, while different, is aimed for the same purpose—to give radio stations a highly

unique and station-identifiable production package to build ratings.

Klein will also market O'Connor's "Profiles in Greatness" series featuring Efram Zimbalist Jr. and other properties on an exclusive basis. He will also be signing other clients.

"Lovewords," which basically consists of produced intros to key tunes, is already being aired on 21 radio stations with another 14 more anticipated for October and November ARB ratings period. The concept was introduced on KRLD-AM in Dallas in conjunction with Gary Brandt and immediately shot the station sky high in ratings. Others now using the concept are Tom Barsanti, program director of WOW-AM in Omaha; Lee Stewart, KOSI-AM, Denver; and Bob West, WJW-AM, Cleveland; as well as Bill Matta, WLOA-AM, Pittsburgh. The latter two start in September.

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## ATV Tees New U.K. Music Firm

LONDON—ATV Music here has launched a new firm to produce music for TV commercials. Called Ad Music, the firm will be administered by Michelle Freeman and he'll have available ATV contract writers such as Lyndsey de Paul, Barry Blue, Miki Anthony, and others. The firm has 17 contract songwriters and possibly will sign others for commercial work.

# Everybody's Doin' the Bowman



Don Bowman



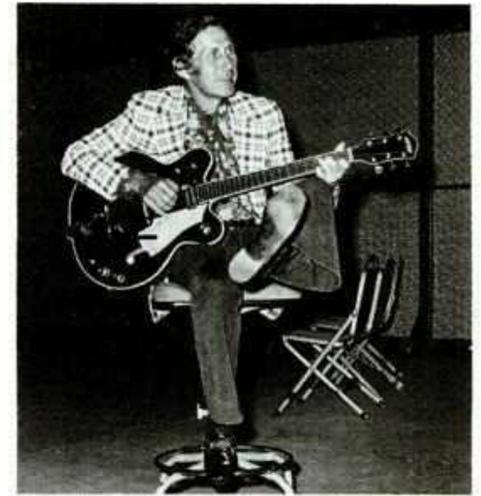
Bobby Bare



Tom T. Hall



Barbara Mandrell



Chet Atkins



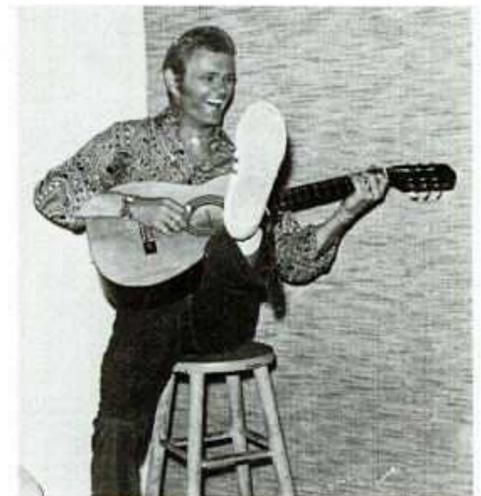
Sonny James



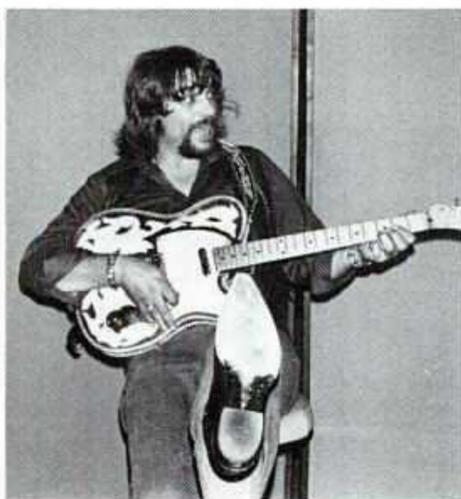
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## Vox Jox

By CLAUDE HALL  
Radio-TV Editor

**James (Jay Beattie) Beattie** writes that WOHN-AM, which was a country and religious daytimer is now rocking. The signal covers the area west of Washington. "Since we are not new to the rock side, our record service consists mostly of country stuffs." Says his efforts to get rock singles have met with little response. Lineup has Beattie 6-9 a.m., **Kenworthy** 9-noon, **Steve King** noon-3 p.m., **Chris St. John** 3-6 p.m., **Robbie Norton** 6-signoff. . . . WFUN-AM, Miami, just finished a two-month "I'll Do Anything for Fun" contest and one of the events was air personality **Don Wright**, production director, doing his show from inside a gorilla cage at Crandon Park Zoo with all the comforts of home there, including bananas. **Bwana Johnny** even made it snow on Miami Beach in order to give the area a snowball fight. **Tom Kennington** is program director.

\* \* \*

The staff at WCSE-FM, Asheboro, N.C., now includes **Don Bowman**, program director, then **Bobby Frankling** doing the early morning show, **Dave Moore** in late morning, **Tom South** in the afternoon, and **Ron Roach** at night. **Bill Kelly**, music director of WBVP-AM-FM in Beaver Falls, Pa., notes that the best jock they have in Britain is **Rosco**, who they had to steal from the U.S. I remember him from New York and recall his great shows on New York FM stations. That's the godchild of the real **Rosko**, otherwise known as **Bill Mercer**. And Mercer, after an extended hiatus in Europe himself, is back in the states and should be cropping up on a New York station soon. The other night at a party I had were **Tom Rounds** and wife **Barbara Rounds**, **George and Judy Burns**, **Brad Miller**, **Harry O'Conner** and wife, **Bruce Mathews**, **Jonathan and Nancy Fricke**, and **Lou Dorren** and fiancée **Nancy Bostic**. And who called at that time but **Bill "Rosko" Mercer**. And **Casey Kasem** was at the party so I put him on with Bill; they'd competed against each other years ago, as I recall, in San Francisco.

The party was a fantastic event. Dorren brought his new toy—the IC chip CD-4 discrete Quadracast Systems demodulator—down and we played with the damned thing half of the night. Until that time, only a few engineers had heard the new unit; there are currently only two of them in existence, both hand-built by Dorren. So, Kasem, Rounds, O'Conner, Fricke, and Burns and myself heard a unique animal. By Christmas, there'll be 100,000 of the things reaching the market, but, at the moment, the unit that Dorren had with him (and took back with him in spite of attempts by **Brad Miller** to sneak the thing out the back door) is one of two.

\* \* \*

**Dave DeForrest** has rejoined WBVP-AM on a permanent basis after graduating from the University of Tulsa. He's doing the 6-10 a.m. show and is followed by **Chuck Wilson** with a two-way talk show, then **Gertrude Trobe** with a women's show until noon. After a news program, Kelly goes with music until 4 p.m., then **Dennis Atkins** 4-8 p.m., **Bruce Stevens** 8-midnight, **Jim Reynolds** in the all-night show, and **Tom O'Neil** and **Diane Swan** in the weekend slots. **Don Rich** is news director, **Walt Broadhurst** is general manager. Wilson has been with the station since it went on the air 26 years ago. Reynolds had done the morning show for 12 years, until he

asked and got the switch to the all-night show a while back.

\* \* \*

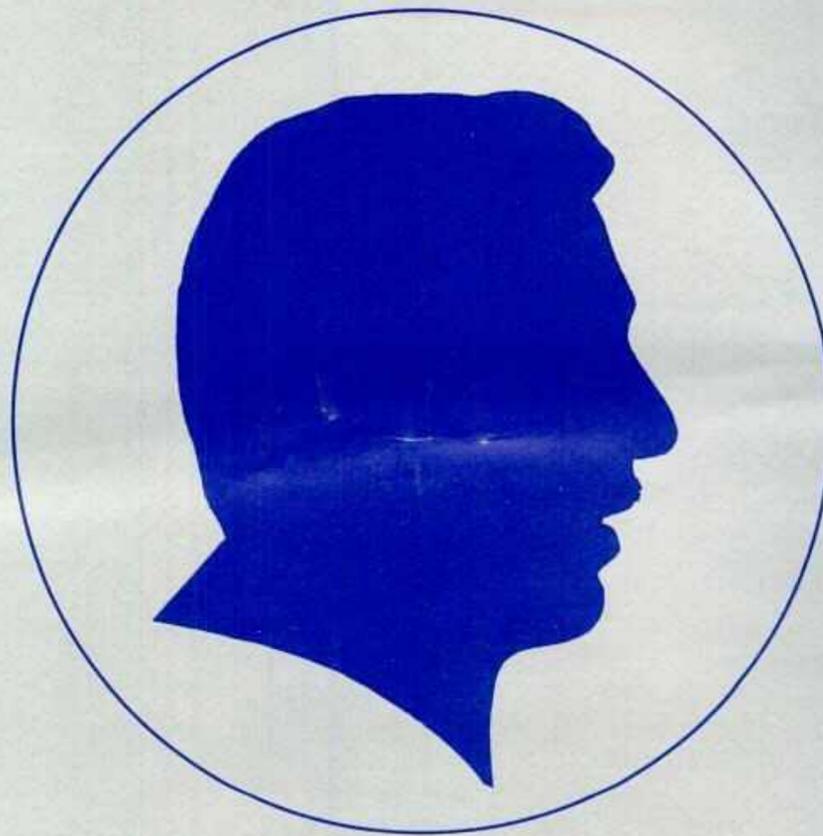
**Robert W. Morgan** is going to become a papa for the first time; he

won't tell me whether it's going to be a boy or girl. **Don Imus** claims it's going to be a Doberman pinscher.

WNWY-FM in Norway, Me., is featuring a pop-country and oldies format, according to **Tom Saylor**. Saylor does the 6-noon stint, followed by **Dana Trask** from 12:30

p.m.-6 p.m., and **Doogles Poor** (and I thought I'd heard every possible DJ name!) until 10 p.m. Saylor says that Dana and Doug have worked like hell to make the station success-

# TENNESSEE 25<sup>TH</sup> ANNIVERSARY



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Vox Jox

ful... **Jimmy Marco**, 203 Washington St., Williamston, N.C. 27892, has a first ticket and four years of experience and is looking for a Top 40 job that will pay more than the \$100 a

week he's earning now... **WWVA-AM** in Wheeling, W.Va., has a jingles operation and **Dave Dudley** just cut a commercial for Detroit-Diesel Allison there. The Jamboree band,

the **Country Roads**, backed him on the session.

★ ★ ★  
**Jim Vann**, WKLS-FM, Atlanta: Thanks for the note. I'll be in At-

lanta in mid-August for the annual **NARAS** Summer Institute at Georgia State University. **Bill Huie**, president of the local **NARAS** chapter as well as director of mass media now

for the Presbyterian Church of the U.S.A., has asked me to talk at the meeting, along with the fabulous **Bill Lowery**, **Buddy Buie**, **Maurice LeFevre**, **Jim Davenport** and **Kent Burkhardt**, the programming consultant who seems to have about half of the radio stations in the nation contracted on consulting.

The Summer Institute is a five-day meeting in conjunction with the university, which has a degree course in commercial music. If anyone in the area is interested in the five-day session, contact **Bill Huie** at 404-875-2382. Talk to his secretary if he's not there.

★ ★ ★

I didn't get a chance to tell you before I headed off to Australia, but **XPRS-AM**, that Mexican giant, now has a trucker's show and is now country music around the clock. **Roger Galloway** is doing the all-night stint. The programming is taped out of **Bill Wade's** studio, Los Angeles, and others you can hear booming up the coast of California are **Chris Lane** and **Hugh Cherry**. Galloway was on **KTKT-AM**, Tucson, one of my favorite cities.

★ ★ ★

I guess I should explain something, Robert. It's true that I do have a lot of friends in radio, but all of them aren't necessarily big names such as **Blore**, **Drake**. And, quite frankly, a lot of them aren't successes. Yet, I apologize for not getting to your letter about the **KEXO-AM** lineup. What happens is that I read every letter sent to me. I put them all in a stack, along with telephone notes, notes from some promotion executives who keep me posted and who I've been fortunate to develop a good rapport with, and other odds and ends taken from printed playlists and publicity releases. When I start doing this column, I start at the top and go as far down in the stack as I can... as time will permit. I don't purposely try to avoid repeating the big names like **Robert W. Morgan** and **Imus**. When I started writing about **Imus**, you couldn't get any smaller than he was. He was working on a small market station with a signal that had to be hand-delivered door-to-door by girl scouts. I suggest that the next time you write me a note and it doesn't appear, try again. Man, I play everything by ear. I just try to have fun in this column: I like radio and am glad to do my little bit for it.

★ ★ ★

There's a Top 40 position open at **WCOS-AM**, Columbia, S.C. Talk to **Dave McDougall**. ... **WVSC-AM-FM**, Box 231, Somerset, PA 15501, needs better record service and **Tina Hay** says "I can almost guarantee heavy airplay for singles." Lineup includes **Harold Showman**, **Dong Rogers**, **Dan Jones**, **Chuck Meyer**, **Jim Douglas**, and **Hay**, who has just recently joined the station. Format is contemporary MOR.

★ ★ ★

**Jim Nettleton**, program director of **WCAU-FM** in Philadelphia and a man I wish I knew better, passes along the comment that he, **Long John Wade**, **Gene Manning**, and **Joe Niagara** of the oldies station are all quite involved in record hops, doing "several such engagements each week. They have been enormously successful. See you at the Billboard convention." Niagara, of course, is one of the kings of the record hop, along with his former buddy **Hy Lit** and old **Geator With The Heater**, (**Jerry Blavat**, who used to do as many as four record hops a night, commuting from each to the other by rented helicopter).

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Capitol  
Records and Tapes

# DORREN TELLS OF PIONEER ROLE IN 4-CHANNEL

By CLAUDE HALL

**EDITOR'S NOTE:** Lou Dorren is research director of Quadracast Systems Inc., a firm that is located in an obscure building in San Mateo outside San Francisco. The building bears no sign. Inside, you'd find tons of electrical equipment, some of it jury-wired like a nightmare because, after all, it's 99 percent experimental and the only of its kind. All of the place is immaculately clean. Several Japanese engineers work with Lou. He, now 25, is ostensible boss. He works hard, moves fast, carries a computer in his shirt pocket that he can program to play blackjack against you at Las Vegas odds or figure out the most complex of electronical calculations. He is the inventor of the discrete broadcasting system submitted to the Federal Communications Commission a couple of years ago that set off the quad race in both records and radio in the U.S. He has also invented countless other items and devices and these range from a cleaning compound for CD-4 discrete records to a new revolutionary integrated chip discrete CD-4 quad demodulator. The interview was conducted by Claude Hall, radio-TV editor, Billboard Magazine.

H: For the ordinary listener, what's the advantage of quad over stereo?

D: For the first time, the listener is getting a chance to hear, from his electronic system, his home hi-fi unit, his "appliance," if you will, what he hears in real life. What you're actually hearing right now around the room is that guy in the blue jacket behind you talking; you're not necessarily listening to him, but if you stopped listening to me, you could hear him stronger; you could hear what he's saying. Discern that it's coming from the back of you. Likewise, you can discern around you—even though you only have two ears—where sounds are coming from. This is what quad is all about. Specifically, electronic quad does not change what is put into it—I'm talking about discrete, obviously—the fact is, you can reproduce exactly what you're hearing now, in normal circumstance, with quad.

H: One of the things that some people joke about . . . especially those who don't know one damned thing about quad . . . is that if . . .

D: . . . if man was meant to have quad, why doesn't he have four ears? The fact of the matter, Claude, is that man probably really does have four ears. In the way that the human ear is made. If you cut off the ear and just have a hole there on each side, you lose most directionality. These things here that they call ears, which are actually just the outside shells, actually help you in hearing because they pick up source sounds and reflections and give you that ability to discern direction.

H: Do you think that quad is more pleasant to listen to than stereo? What's the advantage?

D: Not only is it more pleasant, but it's more exciting! It's more realistic. Besides the fact . . . well, okay, there are isolated instances where people will point out classical music as an example . . . you've been there, Claude . . . they'll use classical music as the ideal quad situation. It's not. Sure, it's a nice demonstrational tool, classical musical. But it's not the only tool that's there. Things can be made, via the recording studio techniques that have been used for years, into a completely three-dimensional representation of what the recording artist really was saying to the listener. You can't do this with stereo. Plus, of course, to really get the best stereo effects, you have to sit in the middle of the speakers. And a little bit back. In order to get that left-to-right type of thing. But with discrete quadrasonic, you don't have to do that . . . you don't have to be in a preferred position . . . you can be anywhere in the sound field.

H: Why do you use the term quadrasonic, when that's a combination of Latin and Greek?

D: Only because the industry has accepted it. In actual fact, it should either be quadrasonic or tetra-phononic. I agree with you, I'm kind of upset about it, but, however, what can you do about it. To pun, when in Rome, do as the Romans do even if it's quadrasonic.

H: When did you, personally, hear quadrasonic 4-channel sound?

D: Hah! You're hedging, Claude. But, well, I first heard 4-channel sound in 1969. As far as the type of quad that we're talking about.

H: What, un, were you then?

D: At that time, I was an electronics design engineer. However, let me back up a little. I had used 4-channels as a mix-down point when I was in the recording business. When I was a recording engineer, I did use at certain times, back in 1967 and 1968, as a mix-down point from 8 and 16-tracks, 4-channels. We would mix down to that to see what it sounded like before we went on down to stereo, otherwise known as 2-channels.

H: What studio did you work at?

D: I did some work for the old Fantasy Records that turned out to be Trident Productions in San Francisco. I also did some work for Coast Recorders in San Francisco; in fact, I apprenticed there under one of the better recording engineers—Mel Tanner. Basically, what I was doing there, well, it was not a paid deal, but I was working there after school . . . I was going in and learning the recording business. I was really excited about it.

H: As a high school student?

D: Yeah. It was good experience. I did that, I think, for about four years.

H: But when you heard the first 4-channel broadcast by two stations—the fountainhead of everything that happened later, more or less—you were a college student?

D: That is correct. At that time, I was going to California State University in San Francisco.

H: What's the whole story behind everything that happened?

D: I'd heard the two-station broadcasts. And one evening I was reading a book about how Leonard Feldman and Bill Halstead had told the industry how they felt that a way to transmit quad would be to have regular stereo with two subcarriers with eight kilohertz response for ambivance only of classical music. Again, that was another idea where classical music was the only thing they were talking about. At that point, for some reason, it came to me. That was not the way to do it. I stayed up the whole night and pulled out a lot of stuff that I had in my own little lab at home and built a prototype of what is now the system up before the FCC. It was crude, but it proved to me that my ideas worked. From then, I filed a patent application . . . we formed Quadracast Systems Inc. with another gentleman from San Mateo—Tom Lott—and the rest is pretty much history.

H: Unwritten, as yet, history. The story has been that you called Jim Gabbert, owner of KIOI-FM in San Francisco.

D: That's correct. After I came up with the idea for quad broadcasting on a single station, I knew that somebody had to be interested in it. I also knew Jim's reputation in regards to stereo. He was really the father of stereo from the standpoint of making it work in the broadcasting industry. He didn't invent it, but he was certainly the one who made people accept it as a viable medium for FM. So, I figured what the heck, I'll call



Lou Dorren pauses amid all the hardware in his world of electronic wizardry.

him. Tell him what I've got. After all, he'd been doing some 4-channel broadcasting with his station in teamwork with another local station. So, I called him. The initial impression I got over the phone was: Jesus, here's another one of those crackpot kids, you know? But I managed to talk him into a meeting and went to the station to talk to him. About 20 minutes after I started talking, all of a sudden his face lit up. He asked me when he could come to the lab and hear it. He came down about two or three days later and listened to it. Then he asked if he could have it ready for the National Association of Broadcasters convention. We took to the convention. That was the 1970 meeting in Chicago. Jim Gabbert said he'd talked to a lot of people who didn't think it possible to put four signals in the bandwidth present on FM. I knew stereo, but I really didn't know the rules and regulations of the Federal Communications Commission. So, I looked into the rules. I came to the conclusion that there was no reason why it wouldn't fit. Because the FCC, having a reasonable enough hindsight, allocated enough space for quad on the FM band.

H: Some German engineers and broadcasters that I have been seeing claim there isn't enough bandwidth for quad.

D: Only because quad wasn't invented in Germany. We did a test broadcast for 10 days in Berlin last year. The government there didn't tell us, but were monitoring the broadcasts. About the sixth day, a man came over and talked to me, stating that the signal looked like a stereo signal on his modulation monitors. He said: It doesn't take up any more bandwidth. I said that was what I'd been telling him all along.

H: At the first meeting with Gabbert, there was you, Tom Lott, and . . .

D: And Mike Lincoln, KIOI-FM station manager. Gabbert was skeptical at first. But when he came to the lab, he spent three hours and when he left, he was convinced that discrete broadcasting would work. It became at that point just some work getting our breadboard item prettied up in some boxes

for the NAB meeting. At the unit you saw and heard in Chicago—which was the first time I was introduced to you—was that unit.

H: After the FCC approved the experimental broadcasts at KIOI-FM, did you help build the transmitter that was used?

D: Well, we built the generator, but we didn't have to do much to Gabbert's transmitter. It's so broad, that we just plugged in and it worked. In fact, the most trouble we had was in getting the audio signals from the studio to the transmitter. We spent more time on that, than anything else. One of the microwaves had a bad tube. We had four microwaves . . . one for each channel. And we tore our hair out for three days trying to fix that damned thing.

H: Were the very first tests successful?

D: In my own opinion—and I'm doing this as objectively as I can—the tests proved without a doubt that the Dorren system was not only feasible, but was a viable method of putting four channels of information on radio.

H: One criticism that has been voiced about 4-channel broadcasting is that you double the so-called picket fence effect for automobiles . . . the blip-blip you hear on a stereo car radio as you drive.

D: That's not true. It's true if you put an SCA in there . . . using a sideband for Muzak or something . . . but untrue about quad.

H: What's your opinion about the SCA?

D: That's a loaded question, Claude.

H: Right. Supposedly broadcast waves are in the public domain, but here's a facet of radio being used not for the public interest. When have you heard news and community service programs on Muzak?

D: I have no opinion, politically, on the use of the SCA. Technically, I think 67 Kh, which is used now is an unfortunate choice. Because it does create technical problems . . . it degrades the performance of a stereo station. Very severely, in my estimation. We've done quite a lot of testing and I think, that since quad is now going to come about, it's time to make some changes in the SCA. We have proposed using 95 Kh. That would eliminate the problems.

H: What makes quad different from stereo technically?

D: In stereo, you have a 38 Kh subcarrier and it simply carries the difference signal—left minus right. The main signal has the sum signal—left plus right. By adding the two, you get left; by subtracting, you get right. You could analyze it as a "switch" with the signal going back and forth 38,000 times a second, between the left and right speakers . . . 38 Kh, as they say. In 4-channel sound, the analogy is very similar, only in this case instead of the switch going back and forth, in discrete quad the signal is switched around the room between four speakers. It's a four-position switch. The signal goes 76,000 times a second. But since there are four channels and two are left and two of them are right, the signal spends 1/38,000th of a second on the left side and 1/38,000th of a second on the right side. This is why the broadcasting system is compatible. It turns out that the composite left signals are spending that much time on the left and thus would be together in the left speaker of an ordinary stereo system; same thing with the composite right signals of both front and rear speakers. That's how it works.

H: Is a quad discrete broadcasting system feasible right now?

D: It was feasible three years ago. In 1971, it could have been implemented in the United States.

H: But since that time, there have been several other "systems" enter the fray and currently there are five total systems up before the National Quadrasonic Radio Committee being tested. It seems that some of these other systems have to be in some way similar to yours.

D: I guess I'd better not comment for the record until a decision is made by the NQRC. Naturally, anyway I'd be prejudiced in favor of my system. That's a great question; I really wish the NQRC was past the field tests now being conducted so I could make an official statement.

H: What will be the cost to a radio station to advance to discrete broadcasting?

D: We did some studies in this area and came to the realization that the most inexpensive way for a station to get into quad would cost them about \$7,000. That would include two CD-4 demodulators, a 4-channel board, a 4-channel generator, another CBS FM volumax for the station and a modulation monitor.

H: Don't you think it's a handicap that consumers are buying one kind of demodulator now for their CD-4 record systems and then will have to go out and buy another when CD-4 discrete broadcasting becomes a reality?

D: It's unfortunate, but there's no other answer at this time. They are two different systems. They're so radically different that there's no way you could combine the two systems. ICwise, together. Eventually, when the demodulator ICs are available, they could be put in the same box. On your stereo tuner today, you switch back and forth between radio and record; it would be the same.

H: Matrix advocates point out that you don't have to do this with the two matrix systems.

D: But matrix is just a 2-channel system. It's not real 4-channel sound.

# Bill Lowery Keynote Speaker at Georgia Seminar

• Continued from page 34

then moderate a panel consisting of James A. Davenport, owner and manager of WFOM-AM in Marietta, Ga.; Kent Burkhardt of the radio consulting firm of Kent Burkhardt & Associates, Atlanta; and Dick Carr, vice president and chief of radio for Meredith Broadcasting, headquartered in Atlanta.

On Tuesday (20), speakers will include Bluddy Buie, songwriter of such hits as "Traces" and "Spooky" and Lowery, followed by a session on copyright for songwriters presented by James A. Progris, director of the Commercial Music/Recording Degree Program at GSU. Phil Walden, president of Capricorn Records, Macon, Ga., will speak on artist management later in the day, as will several record artists.

Other speakers during the four-day meeting will include Gwen Kessler of Southland Record Distributors, Atlanta, who'll guide a tour of the firm; Larry King of At-

lantic Records; and Charles Hall of RCA Records. Bill Lowery and Phil Benton will guide a tour of a recording studio.

On Thursday (22), radio personality and recording artist Hugh Jar-

rett will talk on how to make a living in the music industry. Other speakers will include John Barbe of John Barbe Original Music; Martin Sauer, concert master of the Atlanta Symphony Orchestra; Henry Ro-

mersa, national coordinator of NARAS Institute, Nashville; and Dr. Henry Malone, dean of the School of General Studies, GSU.

The four-day education seminar is intended as a springboard this

year for the new commercial music degree course at GSU and is being guided by Bill Huie, president of the Atlanta Chapter of NARAS and mass media director for the Presbyterian Church of the U.S.

## Expansion for Douglas Show

NEW YORK—"The Mike Douglas Show" is growing in the 90-minute market, according to George L. Back, vice president and general sales manager of Group W. Productions here. Among those going up from 60-minute versions to 90-minute version are WBZ-TV, Boston; KVOS-TV, Bellingham, Wash.; and WCIV-TV, Tallahassee, Fla. Also, WVUE-TV, New Orleans, and KOCO-TV, Oklahoma City. Back also notes that many stations are moving the show to late afternoon time periods. The show is noted for its ample use of recording artists both as co-hosts and as performers.

## KIRO-AM Goes Newsy Format

SEATTLE—KIRO-AM has virtually thrown in the towel here in the battle for the music audience and except for retaining two music shows has switched to a news format.

One of the music shows retained is the Ross McGowan Show 9-noon, which also includes guest interviews. The guest interviews are being increased. Music programming is also being highlighted 1-4 p.m., according to station manager Jack Adamson.

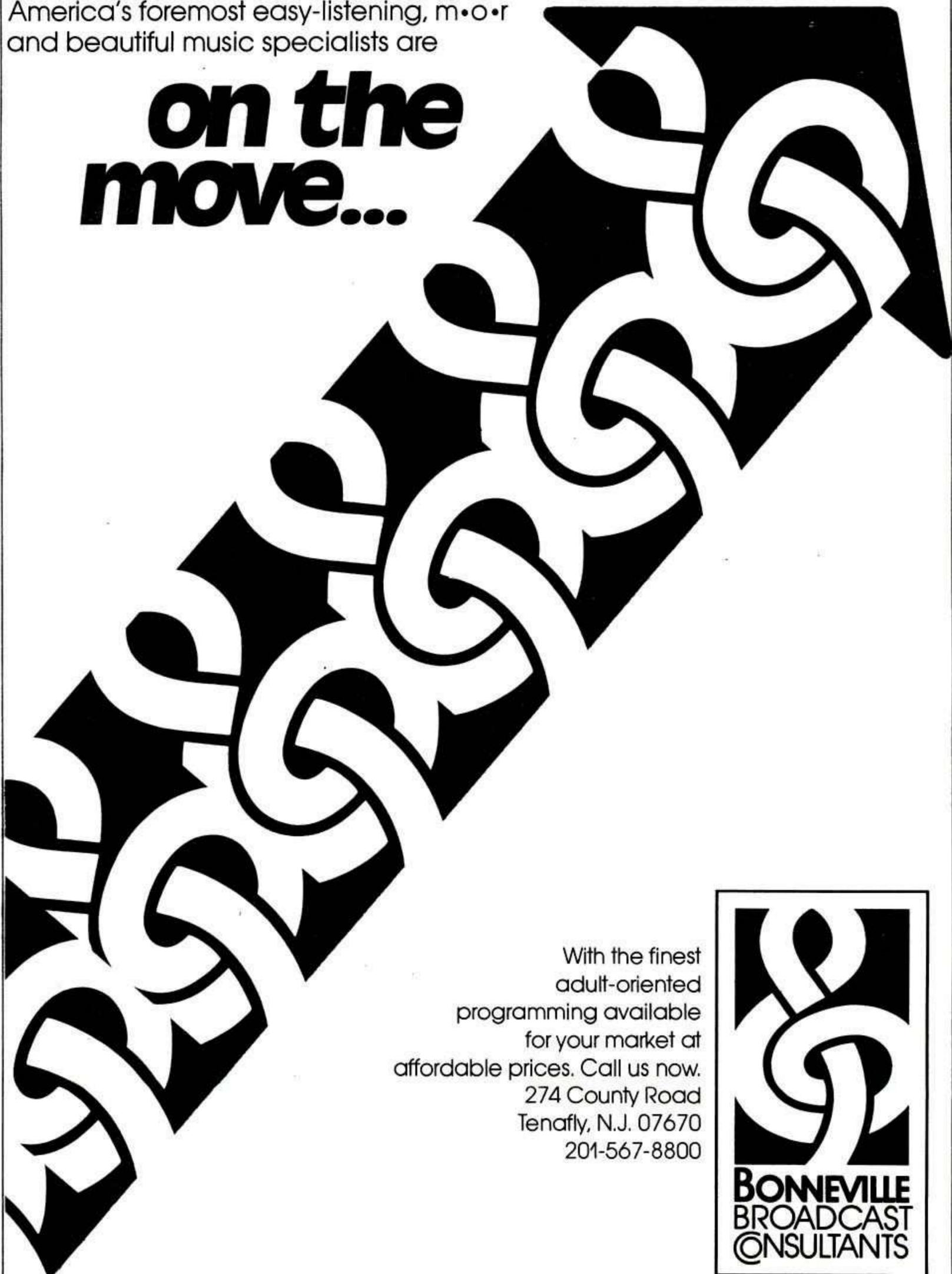
## Hudson Bros. Hosts at Plaza

NEW YORK—The Hudson Bros., featured hosts and artists on a new CBS-TV network summer series that, already, is being talked about for a midseason prime time replacement, are inviting everyone attending the seventh annual International Radio Programming Forum here on Aug. 14 to be their guest at the prestigious private New York Plaza Club. Actually, Casablanca Records, the trio's record label, is picking up the tab and, in fact, will have buses out front of the Hotel Plaza at 9 p.m. this Wednesday to transport everyone from the Forum to the club at No. 1 New York Plaza. The trio will be on hand, as will Casablanca president Neil Bogart and label executive Larry Harris. Atmosphere will be casual, Bogart points out; people are being invited to come and just have fun. No formal presentations are planned.

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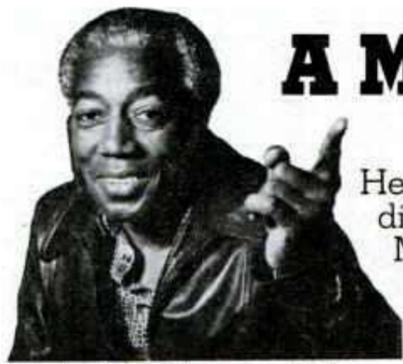
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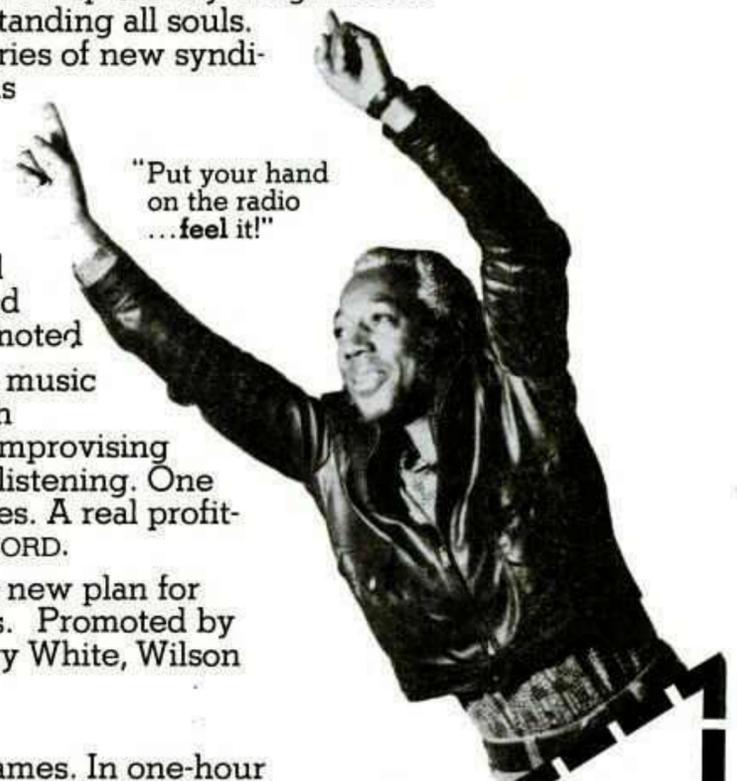
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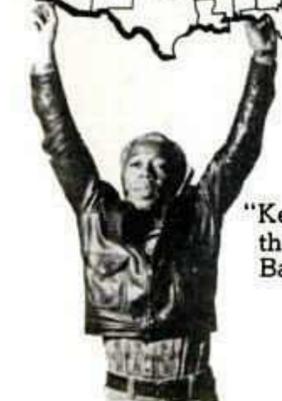
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## Triad Teeing Off

• Continued from page 3

Herman, both of Bartell Broadcasting, operating out of San Diego. McCoy was the creator of "The Last Contest," a promotion used by many radio stations coast-to-coast and abroad; he is currently vice president of research for Bartell.

The programming will be unveiled at the seventh International Radio Programming Forum, Aug. 14-17, Plaza Hotel, New York.

Don Gordon, president of Radio Concerts International Ltd., will serve as general manager of Triad. Joe Cuff, president of Joseph P. Cuff & Co., will be managing director of Triad.

The firm will also syndicate the "Flo & Eddie by the Fireside" radio show, which is being aired over KMET-FM, Los Angeles progressive station.

Don Gordon started in radio as a morning air personality on WPOR-AM, Portland, Me., then moved into sales with WLIB-AM, New York. He later joined Robert E. Eastman, a national rep firm and headed up

their Philadelphia office before leaving to form Radio Concerts International and syndicate live British concerts of leading rock acts called "Live From London." He just recently transferred his firm to Los Angeles.

Cuff worked for Hearst Newspapers before joining the Robert E. Eastman Co. and in 1960 was appointed New York sales manager of Eastman. He worked up through the ranks to become president of Eastman Radio in June 1965. In 1970, he became chief operating officer of Drake-Chenault's American Independent Radio. In 1973, he formed his own firm and was responsible for, in cooperation with composer Johnny Mann, creating jingles for radio stations such as KSLQ-FM in St. Louis, WTAE-AM in Pittsburgh, and WIRE-AM in Indianapolis, among others.

Triad will also offer consulting services to interested broadcasters on a limited basis, providing access to some of the best programming minds in the industry, according to Cuff and Gordon.

## Howard Kester Forms His Own Consulting Firm

SAN FRANCISCO—Howard Kester, one of rock radio's most successful general managers, has launched Howard Kester & Associates, a media management consulting firm that will be involved in all aspects of radio ranging from programming and promotions to management advice. Kester is president of the Northern California Broadcasters Association.

General manager of KYA-AM-FM here for several years, Kester combined aggressive management to turn the station around and guided it through its most successful financial period ever. Competition from other stations in the market has been fierce the past few years, but KYA-AM-FM is one of the market's most successful stations in billings irregardless.

Prior to joining Avco Broadcasting and KYA-AM-FM, Kester managed several stations in Florida, all successful.



HOWLIN'—Pete Gabriel, afternoon personality on KUDL-AM, Kansas City, clowns with the Wolfman Jack, right. The Wolfman's syndicated radio show is aired on KUDL-AM Thursday 9-midnight. Wolfman was in Kansas City to promote the recent Ozark Music Festival and sat in on Pete's show.

## Vox Jox

• Continued

Dwight C. Douglas is looking for a gig with a contemporary FM station. He used to program WDVE-FM and WYDD-FM in Pittsburgh. 412-823-0455. He wonders if there are more program directors than positions. Yes. He also wonders if there are more shifts than deejays. Not always. . . . Tom McKay, who is a much better man in the industry than most people realize, is the host of the hour special on KNX-FM, Los Angeles, featuring Kenny Loggins and Jim Messina.

★ ★ ★

Ralph L. Hasty reports in from KEEN-AM, San Jose, Calif.: "In case you don't remember who I am, I was the clown who was program director at KWTO-AM, Springfield, Mo., that called you every day for about a month." It's quality, not quantity, Ralph, that counts. Though I do admire the effort. . . . Sim Farar reports in from KROQ-AM-FM, Los Angeles, where he's now a personality. He'd been at KDAY-AM in Los Angeles as air personality and music director.

Jason Page is now music director at WQXE-FM, an MOR-contemporary station in Elizabethtown, Ky., and the lineup includes Gary Jenkins, program director, 5-9 a.m. (he also does weekends at WKLO-AM in beautiful out-of-town Louisville), Ron Dunn 9 a.m.-2 p.m., Page 2-7 p.m., Sam Stone 7 p.m.-1 a.m., and weekenders Neil Budde and Mason Smoot. He needs rock and soft rock singles, as "we are currently eliminating the majority of the MOR load and pushing for a more contemporary sound." Okay, Jason: my old buddy Danny Davis, one of the world's only promotion executives with a music publishing firm—and a damned good man—will no doubt see that you have some records in the next mail.

Dave Klahr, program director of WEEL-FM in Boston, sends me the ARB. The station is now seventh in the market behind WVBF-FM and ahead of WBCN-FM and WMEX-AM. Interestingly enough, five of the top 10 stations in the April/May ARB were FM stations. WBZ-AM was tops, followed by WRKO-AM, WHDH-AM, WEEL-AM, WJIB-FM, WVBF-FM, and WEEL-FM, WBCN-FM, WMEX-AM, and WROR-FM. . . . Bob Nyles, program director of WDXN-AM, Clarksville, Tenn., has left to join WHOO-AM, Orlando, Fla. Replacing him is music director Larry Leslie. Other staffers include Larry Hall, Bob Daniel, and J. Wes Wilson III. The station is a modern country operation and Larry comments that some of the suggestions in the in-depth interview series have been most helpful.

★ ★ ★

Myeisha Marie McGrew is the new female around the Rod McGrew house. A dab over six pounds. Her dad is station manager of KJLH-FM, Los Angeles. The mom is Rosaland. . . . "Oidar," the hour weekly syndicated radio show produced by Doug Andrews, is now on KKDJ-FM, Los Angeles. The station faded the show in the other Monday night during a talk "Forum" show. Listeners called up galore to tell the station something was happening to the signal. By then they were hooked to the program. . . . Lineup at KINN-AM, Alamo-gordo, N.M., includes Les Fenter sign-on-10 a.m., Jim Bell 10 a.m.-2 p.m., program director Jeff Blocher 2-6 p.m., Lou Leary 6-signoff, with Randy Sanders and Wayne (Gary Allen) Griggs on weekends.

★ ★ ★

While the highway patrol (I remember them well, because one was obviously a Nazi psychologically)

(Continued on page 44)

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Lake Wales, Fla. (WIPC)	Longview, Wash. (KEDO)	
San Bernardino (KOLA)	Tri-Cities, Wash. (KALE)	
Albuquerque (KRST)	Eugene, Or. (KASH)	
Wichita (KEYN)	Reno (KGLR)	

## Tanner Bows New Radio Spot Album

MEMPHIS—An album featuring 30-second intros and musical beds for local spot commercials on a country music station has been introduced by William B. Tanner Co. The lyrics are styled for promotion of appliances, apartments, autos, insurance, mobile homes, upholstery stores and other businesses. The firm offers radio-TV operations and advertising agencies a number of media and recorded services, ranging from ID jingles to musical programming. Also just launched is a series of music promotions for car dealers and lead-ins for brand name products such as Bank Americard, Yamaha and Sears.

## New Service Set By Earth News

SAN FRANCISCO—Earth News Service has started a new five-day radio service covering the world of music, according to publisher Tony Brown. Called "Earth Starship," the radio service is also slated for 300 stations on trial, with 50 of those signed up already. In addition to news and short features, it will dig into music and entertainment industries for stories not reported anywhere else. Editor of the service is Bill Sievert. Jim Heinisch is manager of Earth News.

Sievert claims that the Starship service will be, like the regular news service, an alternative source of information on music.

## Bubbling Under The HOT 100

- |   |  |
|---|--|
| 101—TIN MAN, America, Warner Bros. 7839                     | 107—KINGS OF THE PARTY, Brownsville Station, Big Tree 16001 (Atlantic) |
| 102—DOOR TO YOUR HEART, Dramatics, Cadet 5704 (Chess/Janus) | 108—PLEASE DON'T TELL ME HOW THE STORY ENDS, Ronnie Milsap, RCA 0313   |
| 103—DO IT FLUID/SUMMER LOVE, Blackbyrds, Fantasy 729        | 109—LOVER'S CROSS, Melanie, Neighborhood 4215                          |
| 104—FREE, Fresh Start, Dunhill 15002                        | 110—MANY RIVERS, Nilsson RCA 100001                                    |
| 105—ALL SHOOK UP, Suzi Quatro, Bell 45477                   |  |
| 106—NEVER MY LOVE, Blue Swede, EMI 3938 (Capitol)           |  |

## Bubbling Under The Top LP's

- |  |  |
|--|--|
| 201—BEE GEES, Mr. Natural, RSO 4800 (Atlantic)             | 207—LOCOMOTIVE GT, ABC ABCX-811                                      |
| 202—FRANK SINATRA, One More For The Road, Capitol ST 11309 | 208—GOLDEN EARRING, Capitol ST 11315                                 |
| 203—BILLY "CRASH" CRADDOCK, Rub It In, ABC ABCX-817        | 209—HEARTSFIELD, The Wonder Of It All, Mercury SRM1-1003 (Phonogram) |
| 204—FOUR TOPS, Anthology, Motown 809                       | 210—MICKEY NEWBURY, I Came To Hear The Music, Elektra EKS 7E 1007    |
| 205—JIM CAPALDI, Whale Meat Again, Island 9252             |  |
| 206—COMMODORES, Machine Gun, Motown 798                    |  |

# Muir's Digame Tests New Aussie Radio Playlist

• Continued from page 34

so carefully to make sure you sound right. The result is that we change the music format of our stations ... the procedure that the air personalities follow, everytime we change the list, which may be once or even twice a week. The reason? Well, program directors have been making the records fit their formats and that, when you really think about it, is ass-about. The music formula should be modified to fit the music!"

Digame consults rather closely 2SM in Sydney and 3XY in Melbourne, of which radio 2SM is part owner. 2SM also owns 50 percent of Digame, with the other 50 percent owned by Muir Holdings. Digame also consults (not so closely but with considerable influence and constant advice) 2NX, 2NM, 2KA, 2LT, WLF and 2KM in New South Wales, 4IP and 4WK in Queensland. Digame is negotiating with nine more.

With radio stations in Sydney and Melbourne, "we program ... we don't mess around with them. In 2KA, it's the same. In the other markets, we are consultants in the true sense."

If Digame goes into a market, the cost is \$1,000 a day (about \$1,400 in U.S. currency). "And because our price is so high, we have to earn the radio station we work for a lot of money."

Working with Muir is Trevor Smith and John Tory. "We attend the music meetings ... now each station selects its own music, though we will influence and fight for what we believe in. But I've seen enough of America with its anti-monopoly laws to feel that it would be dangerous to select the music and control it on all of the radio stations we advise. What we try to do is motivate."

"True, we're constantly walking a tightrope ... but we believe in giving them freedom at the station to put themselves into their stations. We try to sell them on the fact that what they're going to do is the greatest thing since Ben Hur ... on everything we might recommend."

"And if I'm running hot ... and have a good day ... that program director will believe it was his idea in the first place. Why else should he fight tooth and nail for his station?"

Digame, in its first year, went into a six-figure profit situation, "but all that really represents is the energy of the people," Muir says. Teamwork. "And the head of a good organization is never appointed ... someone merely emerges and the title follows."

With Muir, teamwork and partnership mean a great deal. For example, chairman of Digame is Bill Stephenson, O.B.E., a man who until recent retirement, was general manager of radio station 2SM.

Muir started in radio in Tasmania at 7BU about 15 years ago. Previously, he was an electrician; he got into radio because he thought being a deejay was "easier than working for a living." About 1962, he came to

Sydney to interview for a job at 2SM, but admits that the night before he got drunk and had a car wreck and with bandaged cracked ribs and more booze did the interview and "was probably too ego-

tistical for them." Don Burden hired him to be a disk jockey at WIFE-AM in Indianapolis. And Muir went to Indianapolis "thinking I was a star." He confesses that he probably was a pain in the tail and "if I'd been in

Burden's shoes I'd have carved me up." After he got on the air with such men as Bob Lyon, Jim Reynolds, Dick Sainte and Chuck Brown, he felt bad about causing a stir. *Continued next week.*

## Thanks, Rod!



**ROD MCGREW/KJLH GENERAL MANAGER**

**We Salute Your Unique and Valued Contribution To  
The Seventh Annual International Radio Programming Forum as  
Chairman of the Awards Committee.**

## Format Change For WDTN-FM

DULUTH, Minn.—WDTN-FM has switched to a progressive format, according to staff member Steven Smith. Program director is John Withrow and John Fine is music director. Ron Russ is new director and rest of staff includes Smith, Alan Searle, Mark Pavolich and part-time personality John Voorhis. "We're the only progressive station in northern Minnesota, northern Wisconsin, and southern Ontario ... 100,000 watts and getting stronger every day," says Smith. The station is operated by Contemporary Broadcasting Corp.

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CHELSEA/ROXBURY RECORDS  
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MOTOWN RECORDS

PARAMOUNT RECORDS  
POLYDOR, INC.  
PLAYBOY RECORDS  
RCA RECORDS  
SUSSEX RECORDS  
UNITED ARTISTS RECORDS

## Denver's Hayes Looks to Jingles

DENVER—In the mornings in Denver he's known by listeners as Jack Hayes but he's really Danny Jensen and he is convinced Colorado can support a radio jingles production industry. And to that end has formed D.J. Productions while still performing at KADX-FM, a station with a varied format he would like to call just plain "entertainment radio."

Jack Hayes is also the name on a **Strunk Syndicated**

NEW YORK—"The Jed Strunk Show," slated to begin production in July, will be syndicated by Mission-Argyle Productions. Arrangements were just complete by the Pierre Cossette Co. Perry Rosemond produces the variety-comedy series.

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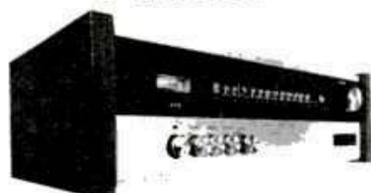
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plaque commemorating his winning a 1972 Billboard Radio Programming award while he was with KBPI-FM here doing progressive rock.

How did he come about being Jack Hayes? "If I weren't a Gemini I probably couldn't handle being two people in the business. But it started at KTLK-AM when they had hired this man named Jack Hayes and then he couldn't start. They had this \$4,000 or something jingles package on the name and so I stepped right in. I have used my real name since then at KOA-AM but it doesn't seem to have the charisma that Jack Hayes has. I guess this proves if it works, do it."

"We're playing a mixture of jazz, soft rock and contemporary standards, like Bennett, Streisand, Basie. We're trying to reach that middle audience on the FM side from the basic demographic range of 25-40.

"As for jazz, it's like classical, there's really no way to pinpoint jazz. Somebody 18 could like jazz, somebody 50. But besides this the advent of the nostalgia craze and with people getting back to the roots of music, the Scott Joplin and Gat-

## Alto, ABC Team Up on Sun. Series

NEW YORK—Alto Communications, Los Angeles, and ABC-owned FM stations here are teaming up in the new "Sunday Stereo Specials" just launched on ABC's FM stations.

ABC-FM Spot Sales is marketing the series of 90-minute radio profiles on stations in 34 major markets. Jim Ladd, air personality on ABC's KLOS-FM in Los Angeles, is host of the series, aired every other Sunday and blending music and interviews with major recording artists in the rock field.

Set for the series are Three Dog Night, aired on the first Sunday July 21, Johnny Winter, Stevie Wonder and Seals & Crofts. Allen Shaw, vice president in charge of ABC-owned FM stations, is executive producer of the series; Jim Ladd is producer, and Jim Hampton, director of Alto Communications is assistant producer. Verna Greathouse of Alto Communications is talent coordinator.

## 40 Airing 'Reality'

SAN DIEGO—"Reality," a youth-oriented religious program recently launched by Campus Life of Youth for Christ International, is already on more than 40 radio stations coast-to-coast, according to Ken Overstreet, executive vice president of YCI.

The show is offered in either half-hour or hour weekly formats and is being aired on stations such as WING-AM, Dayton, and WNCI-FM, Columbus.

Last May, when the stanza was tested in San Diego, "we experimented with offering a free record album of the type of music played on the program," says Overstreet. Over 140 calls were received during the month, mostly from teens.

He adds that this is a new type of "outreach" for Campus Life and "we feel the program is unique."

sby things, we feel the audience is there for us in Denver."

He points out that nevertheless KADX-FM requires a varied format. During the 6 p.m. to 2-3 a.m. period it has what he calls "wall to wall jazz."

"During the other day parts, because the dictates of the market demand, we vary it. I kind of bring it up during my morning show 6-10 and then throughout the day. It's the variety that is the key we're working with, to mix the jazz, big band, some of the sounds you just don't hear on radio anymore."

After many years in many different formats, he finds that his morning show is more fun than any gig he's had. Three are some talk segments, 15-minute interviews, mostly live, with an attempt to bring up the audience with comments.

He says that over the top of the day the variety continues with emphasis as much as any other on jazz rock. Brian Auger, Oblivion Express and Deodato.

Jensen describes the KADX-FM audience as a "middle audience" and says there is a problem getting service for the kind of music that hits this target audience head on. "These are the people who were listening to Dave Brubeck and 'Take Five' and reading Jack Kerouac.

They're now 29-30-35, the Bohemians of the San Francisco-Sau Salito days now living in the suburbs where they said they would never live.

"A lot of the music we play is black-oriented. It used to be that you were Top 40, country, soul; there were certain categories you had to fit in. I don't think that is true anymore. I think there is such a variance from what the old radio used to be. What Top 40 was thought to be is no longer. MOR can encompass anything. And there really isn't a word for the format we're doing at KADX.

"It's a mixture, a variety that I think will prove itself out. People aren't necessarily into being programmed all the time. The program director usually sets up a system—and there have been many successful ones, Drake and all the others—that dictates how the station is going to sound 24 hours a day and not a lot of that is left up to the discretion of the air personality.

"I can remember the image of the disk jockey truckin' down the road with a bunch of records under his arm who could walk in and put a program together—that has long since gone by. The enormous amount of competition also reduced the role of the air personality to the guy who talks between the records.

"Here at KADX you have the freedom that if something comes up you want to talk about you can do it; you can relate to your listeners. Or if something comes up in a lyric, a song, that you want to comment on, you can relay that information to your listeners without feeling that, wow I have two seconds and so on and yet it's not the free form sound asleep radio."

## Ember Corrects ABC Buy Story

LOS ANGELES—Ember Records was not a factor in the sale of Famous Music to ABC, as reported in Billboard, Aug. 10.

According to Ember president Jeff Kruger, Ember terminated its agreement with Famous July 15. Kruger is presently negotiating for distribution in the U.S.

## Mike Powell Opens New Memphis M. M. Company

MEMPHIS—Media Masters, a communications firm dealing in advertising and public relations as well as programming consulting and syndication of live concerts, has been launched here by Mike Powell, previously program director of WMC-FM here. Other principles in the new firm include Tim Riley of Tim Riley & Associates and representative Brad Martin, Tennessee House of Representatives.

The firm already handles Lafayette's Music Room, Poplar

Tunes. Bruce Bowles, recently southern regional promotional manager for Motown Records, is account executive.

The syndicated live concerts will be recorded at Lafayette's Music Room, one of the major clubs in the city. These taped concerts should be available in a few weeks, according to Powell, who was responsible for building the programming of WMC-FM into one of the major FM rock operations in the nation.

## Vox Jox

Continued from page 42

was giving me traffic warnings on my recent jaunt through Tucson, one of my spies was listening to KIKX-AM. Chuck Dunaway is now programming the station and on the air 2-6 p.m. and my spy, who just happens to own another station in the market, says that the "station really sounds slick... kinda laid back and good. Everybody's talking about it in town." Word is that the station sounds better than it has in years and the big boss of the fabulous Walton Gang—John Walton—now has one of the biggest winners, maybe, in the market... Robert St. John, program director of KEXO-AM, Grand Junction, Colo., bawls me out by stating: "How do you help the industry by bathing your ears in the outdated, murmuring of the select group of pretty voices around you? Radio is 1974. Today. Not the dreams and aspirations of the 1958 through 1968 programming consultants." Claims I should be "a working tool that instills the desire to learn and improve, rather than the name-dropping, repetitive, small talk" the magazine now resembles. "In holding with our idea of what your column should ideally consist of, we recently submitted the new lineup at our small market station. But owing to your concept of what your column should consist of, it was not printed, even though it was submitted in the format you prefer—small talk with a lot of names."

WWLA-FM, La Crosse, Wis., a beautiful music operation, is now dipping deep into oldies, slated to the time of day with more and more current stuff played in the evening. Gary DeMaroney, program director, says that he has 30 current records

on his playlist and will add new good stuff immediately. Lineup includes Turntable Jackson 10 a.m.-4 p.m., Steve Adler 8 p.m.-2:15 a.m., with Gary doing 6-10 a.m. and 4-8 p.m. ... Norman L. Posen is the new general manager of KWKW-AM in Pasadena, Calif. Never heard of the station. Everett Kunin has been promoted to general manager of KOXR-AM, Oxnard, Calif. The same firm that owns both stations owns KRUX-AM in Phoenix and KTKT-AM in Tucson. Heard of both of them and even KENO-AM in Las Vegas, also owned by the same firm. Lotus Communications in Los Angeles, where Larry Mazursky is executive vice president.

Lineup at KGA-AM, Spokane, Wash., includes Dave Hanson 6-10 a.m., Hal Thomas 10 a.m.-2 p.m. (he claims he has more than 40 years in radio, but I can only count 37½), program director Ron Norwood 2-6 p.m., music director Mike Monroe 6-midnight, and Paul Proctor mid-night-6 a.m. KGA-AM is a country music operation.

The lineup at WHN-AM, New York country music operation, now includes Big Wilson from WNBC-AM 5:30-10 a.m., Lee Arnold 10 a.m.-1 p.m., Jack Spector 1-4 p.m., Larry Kenney from WJJD-AM in Chicago (he does Nixon better than Nixon, but that knack may have absolutely no value in a while) 4-8 p.m., Ray Otis 8-midnight, and Del DeMontreux, with music director Steve Warren and Ed Baer handling weekend chores. John Mazer is operations manager. My old buddy Chuck Renwick, who took the sta-

(Continued on page 45)

## Programming Comment

Jeff Blocher, Program Director KINN-AM, Alamogordo, N.M.

Sweep the radio dial any weekend and what? Every other disk, an oldie, or even every disk an oldie. Why? Isn't the programming you have during the week good enough to keep a weekend audience?

We are playing three oldies an hour, Monday through Sunday, because I feel what I program on Wednesday or Thursday is also good enough to program Saturday or Sunday.

I use a very tight 30-record playlist and when a song reaches its peak, starts to fall, I get rid of it. If my audience has been hearing it four or five times a day for two months, I owe them the courtesy of giving them something that is moving the other way—up. I also feel that a record that is coming up, and coming up strong, deserves more air time than an established hit. Example, every other song we play is one of five Hit Bounds simply because:

- The song is good;
- The song is moving in my market;
- It's not a song my audience has been hearing for the last nine weeks, and;
- It has made us No. 1 in our market and enabled us to go after the "big city" station with something the listeners want, i.e., selective repetition, without obsession.

## Vox Jox

• Continued from page 44

tion country in the first place, is now out of the scene and laying back. If anyone hears of him, please touch bases with me: always thought highly of Chuck.

★ ★ ★

A note from **Kenneth E. Palmer**, 10210 West 26th Ave., Suite 2, Lakewood, Colo. 80215, to all his buddies: "By an amazing coincidence, I came across the great article on the Colorado music scene in the July 27 issue while looking up your address at the public library. After three years spent in a variety of pretty profitable investments (including some real estate as mentioned in your article) I've been renewing old acquaintances and subscriptions. On top of the list of the latter is Billboard. And naturally you're right among the good people in the first classification. Three years of R&R has a wonderfully rejuvenating effect. I've kept my throwing arm warm and limber so that it's in the best shape ever. I'm in the market for some properties. I hope to be on the West Coast soon and I'll look forward to seeing you."

★ ★ ★

**Todd Wallace**, KRIZ-AM, Phoenix, will be the new program director of KLIF-AM, Dallas, effective Sept. 1. They're now looking for a program director for KRIZ-AM. . . . My old buddy **Bill Sanders**, previously general manager of WWDC-AM, Washington, is now with Ralph Sta-

chon & Associates, a jingles firm, Dallas. . . . **Rich "Brother" Robbins** is out as program director of KCBQ-AM in San Diego, according to a reliable source. New one not named as

of press time. . . . **Larry Greene**, custom jingles creator, was in hospital last week with back sprain; should be home and fuming for action about the time you read this. Old

friends can call him via his home/office.

★ ★ ★

KADI-FM is looking for an announcer. Tapes to program director

**Peter E. Parisi**. . . **Rick Allen** has put WLEQ-FM on the air in Fort Lauderdale, Fla., with a rock format and is looking for third ticket personalities.

## Requests Take 5 WASH Hours

WASHINGTON—WASH-FM, a MOR station here, broadcast a five-hour request program hosted by music director Bob Duckman Sunday, July 21, from 7-midnight. It was the first step in the station's summer-long special—"A Thing of the Past." The series includes Eddie Gallaher's "Moondial" program, once very popular years ago on another station in the market, a "Hootenanny" of folk hits with host John Dowling, and other single-theme shows dedicated to the greatest hits of the last 35 years.

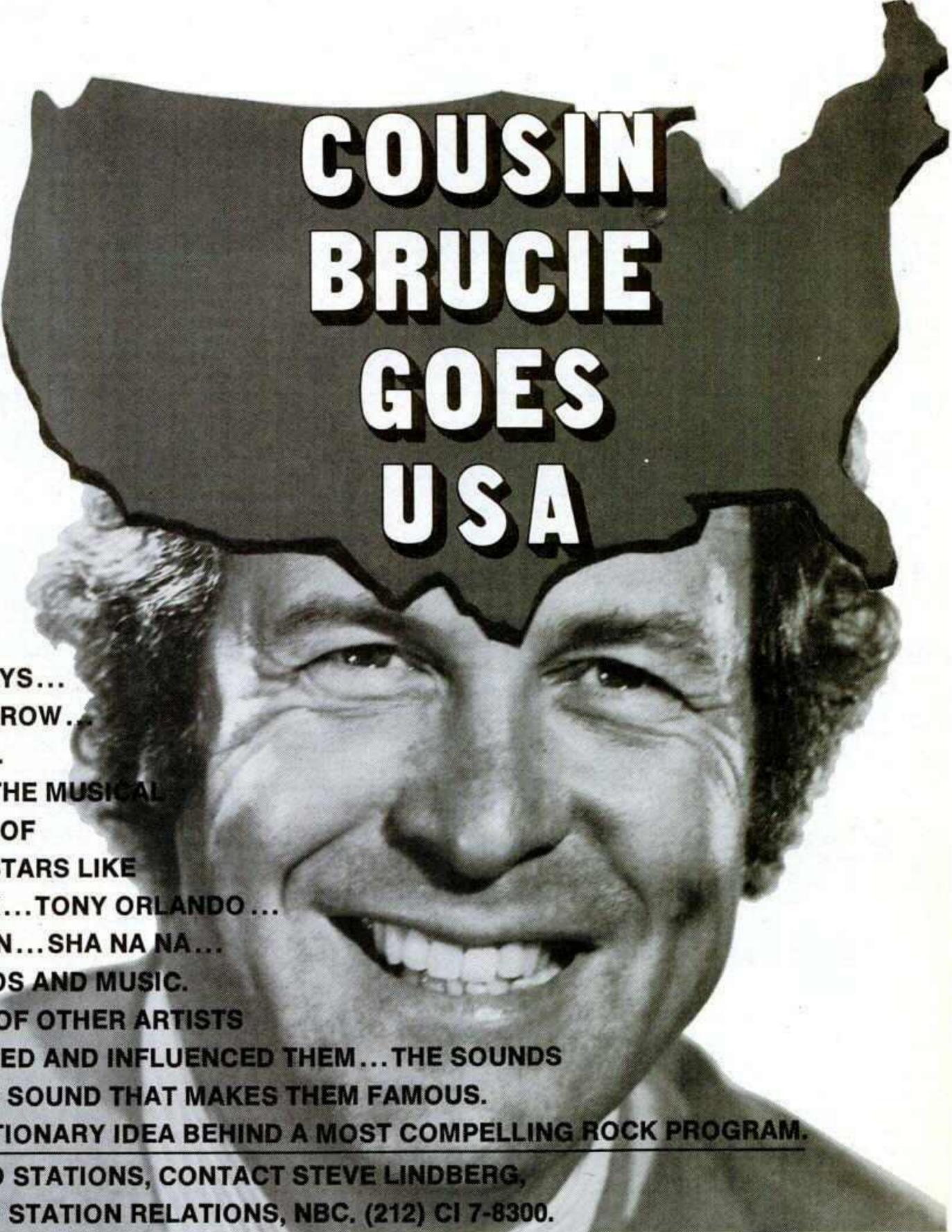
## 1090 In Texas Beams Country

PLAINVIEW, Tex.—KKYN-AM, a new station with a dial position of 1090, will hit the air here with a country music format Sept. 1, according to Bruce Campbell, general manager. He points out the station will service 25,000 in the city and countless others in the surrounding area, which includes Lubbock.

"Naturally, we desperately need help in putting together a country record library," he says. He's also looking for record artists IDs and station promos. Send to P.O. Box 147.

## No Funeral for Eddie Dunstedter

LOS ANGELES—No services were held, in accordance with his wish, for veteran organist and band leader Eddie Dunstedter, whose death of heart disease last week came just three days short of his 77th birthday anniversary. He had recorded for Capitol prolifically and, a decade ago, a dozen of his albums were in that firm's active catalog. He is survived by the widow and two sons.



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WE SOLD OUT FOR 13 WEEKS.  
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## AES Agenda Offers Four Sept. Seminars

NEW YORK—Four innovational "hands-on" seminars in computer applications and recording studio technology will highlight the 49th annual Audio Engineering Society (AES) convention, Sept. 9-12 at the Waldorf Astoria.

Combined with displays and demonstrations by 72 exhibiting companies, and a spate of technical papers on a broad range of topics, the semi-annual East Coast meeting is expected to draw between 2,500 and 3,000 members and guests.

Conducted by John Woram of Woram Audio Associates, the initial AES seminars are designed to introduce interested members to the practical methods and techniques employed in audio engineering.

"The desk-top computer in computation & design" Monday (9) will have Philip Stein, Institute of Audio Research (IAR), in an afternoon introduction, followed by an evening applications session with IAR's Albert Grundy, Hewlett-Packard's Sherry Hoff and John McNight, Magnetic Reference Laboratory.

McNight will also be the instructor for the Tuesday morning Recording Studio Technology session on "tape recording alignment—why, what & where." Afternoon seminar of "practical studio acoustics" will be handled by Robert A. Hansen, who heads his own firm.

Among the more interesting papers scheduled are two by Dick Burwan, Burwen Laboratories, on "100dB dynamic range disk recording" and "automatic noise filter for telephone lines," Klaus Goetz, BASF, "professional 1/4-inch cassette and its range of applications" (update on Unisette, Billboard, June 22); Herbert Squire, WOR Radio, "restoration and preservation of disc recordings."

Also, W.J.J. Hoge, Acoustic Philosophers, "stage monitor for rock personal appearances"; Webers/Ketterle, Bavaria Atelier GmbH, Munich, "multitrack recording of live performances with simultaneous filming"; Shawn Murphy,

Disneyland, "synchronous sound systems for Disneyland's Main Street electrical parades"; Gregory Bogartz and S. Kumar Khanna, RCA, "development of compound for QuadraDisc."

Separate quadrasonic session, chaired by consultant Len Feldman, will include two papers by Sansui's R. Ito and S. Takahashi, "development of IC chips for matrix decoding and synthesizing" and "development of a new QB quadrasonic synthesizer"; W. R. Isom, RCA Records chief engineer, "four-channel sound in historical perspective"; Ken Matsudaira, Takeshi Fukami, Junkichi Sugita, Sony Corp., sound image localization of the SQ system.

Closing night panel discussion of "how valid are hi-fi equipment

(Continued on page 50)

## Sansui-BGW In Accord

NEW YORK—Sansui Electronics & BGW Systems have entered into an agreement under which BGW will incorporate the Sansui QS vario matrix technology into its new 4-channel system control pre-amplifiers.

According to Brian Wachner, president of BGW Systems, the new 4-channel control pre-amplifier will act as the complete 4-channel control center for any home entertainment or professional system. It will contain all the QS vario matrix features including QS decoding, SQ decoding, and two synthesizer functions. The pre-amp will sell for \$849, and the various plug-in decoder functions will be sold as options.

BGW is a West Coast manufacturer of high quality amplifiers and pre-amps for the semi-professional and professional user. They become the sixth QS licensee, joining Marantz, Sherwood, Sharp, Onkyo and Nikko.

## Update From Asia

By HIDEO EGUCHI

The Victor Co. of Japan is planning to convert over 50 percent of JVC America's 700 retail outlets into audio specialty stores within the next two or three years. The Japanese manufacturer also is looking into the possibilities of strengthening its audio sales in Europe and Southeast Asia, to boost exports to 40 percent from the current 25 percent of total product. . . . **Audionix**, known to Japanese audiophiles as the importer of **Ortofon** pickup cartridges, has concluded an agreement with **Keith Monks (Audio) Ltd.** to import and sell the U.K. manufacturer's **KMAL/ELF** speaker systems in Japan.

**Primo**, a Japanese manufacturer/exporter of microphones, pickup cartridges and headphones, is planning to set up a manufacturing plant on the U.S. mainland. Proposed plant is to be highly automated, to manufacture a product aimed at a specialized market. . . . Four out of the six leading Japanese manufacturers of phonograph record needles are preparing to export 4-channel styli to the U.S., possibly to manufacturers of pickup cartridges or complete sets starting next spring. The four Japanese manufacturers are (in alphabetical order) **Ichikawa**, **Nagaoka**, **Namiki**, **Ogura**. **Ichikawa**, manufacturer of the **Jelco** brand of pickup cartridges, is offering a 4-channel diamond stylus under its own name. **Nagaoka** has developed the "Ultra C" jointly with **Toshiba**, using carborundum to lower the cost.

**Namiki**, who developed the "Shibata" stylus jointly with **JVC**, says it has sent samples to pickup cartridge manufacturers in the U.S. **Ogura**, manufacturer of 42-milligram "F" series Pathmax, says it has already received initial orders from **Empire** and **Pickering**, possibly one forthcoming from **Shure**. . . . **Akai Electric**, saddled with a product inventory valued at more than \$16 million, says it has postponed 20-30 percent of its monthly orders to subcontractors. . . . **Murata Products**

(Continued on page 50)

## Survey Forecasts \$4 Bil. for Promo

• Continued from page 3

systems and accompanying low-priced prerecorded software, with anticipated home hardware sales of \$52 million. That same year, software is pegged at \$18 million—\$12 million in prerecorded disc & tape sales, \$6 million from rentals of higher priced tapes.

The combined consumer sales-rental software market (in which key record companies will have a vital role) is expected to overtake institutional (business, education, medicine, etc.) prerecorded sales in 1980. Not till the following year will home market hardware outstrip non-consumer sales.

Ten years from now, the consumer software market is projected at \$286 million (\$231 million sales, \$55 million rentals), with sales alone more than double the \$114 million institutional total. Home hardware

## Delivery Begins Of New Speakers

NEW YORK—British Industries Co., has begun deliveries of its new line of budget-priced speaker systems first shown at the last summer CES.

**BIC Venturi Formula 1**, is a two-way system with a frequency response of 53 to 17,500 Hz, and an impedance of 8 ohms. Because of its high efficiency, the unit, according to BIC engineers, is ideal for use with low power amplifiers or receivers. At the same time the unit is capable of handling as much as 50 RMS watts of power per channel. This facilitates the wide dynamic range characteristics of the entire BIC Venturi line.

BIC engineers point out that in the Formula 1, as in other models in the line, bass energy is stepped up as the woofer's backwave energy travels through Venturi-coupled path functioning as an acoustic transformer.

sales will hit \$556 million by 1983 (at average \$450 per player), versus \$192 million for the business/education area that always dominates sales.

Various videotape cassette/cartridge formats now on the market—ranging from the 1/4-inch Akai through the 1/2-inch EIAJ, Philips and Sanyo, and 3/4 U-Matic, to the 1-inch IVC—will hold sway for the first half of the decade. Then, emerging videodisc formats will take over, with a projection of 75 million home units in 1979 versus 65 million videotape machines. And by 1983, the disc format will outsell tape by 6 to 1 (1200 players to 200).

Software projections are based, in part, on an analysis of consumer expenditures for related media, citing Billboard figures for annual sales of LPs and prerecorded audio tapes. The study calls attention to the greatest rise in phonograph record sales with the introduction of the hi-fi LP in the late 40's. A similar rise in tape sales occurred with promotion by auto manufacturers of 8-track tape units in the late 60's.

Another key to bright forecasts for consumer software is the average annual expenditure for LPs, per player in use, which in 1972 was \$20—when the average retail price ranged from \$5.98 for LPs to \$7.98 for open-reel tapes.

By 1983, when Frost & Sullivan project a cumulative total of 3.5 million players in the home, 2.78 million will be videodisc units with only 739,000 tape machines. The latter will be basically recording units mostly for off-air or CATV programs, with some "home movie" use.

This tape player area points up one glaring omission from the study—few words and no figures on what is anticipated as a significant blank videotape market—both in units and dollars.

Conservative prerecorded sales projections for 1983 indicate an av-

(Continued on page 50)

## Craig Shoots \$1 Mil to Bag Car Radio Market

• Continued from page 1

mercial does not have the believability desired for the target consumer. The spots are deliberately low-key and casual and try to present a personal insight to the artist.

Also deliberate is the way artists are being chosen for the program. "We want name acts," says Romain, "but more than this, we want acts

who are writers, who have an acute knowledge of sound and who have influenced other musicians."

Central to the selection of acts for the Craig series was the use of Billboard's "Top LP's & Tapes" chart. Romain worked out the campaign with Bob Colvin and his staff at Carey-Phelps-Colvin, a talent agency, who sought the acts for the commercials. Colvin's agency reps

American Radio Programs, syndicator of a new show hosted by Wink Martindale (Billboard, July 20), based also on Billboard charts and also reps Walton & Riddle. The latter are music packagers who put together an NBC special featuring Paul Williams, Olivia Newton-John, Helen Reddy, Seals & Crofts and Roselind Kind.

Also coordinating the campaign is Sam Morgan, account supervisor, Needham, Harper & Steers, along with script writer for the ad agency Kaye Lewis and producer of the spots Bill Fleming, also of the agency. Directing is Vern Gillum of Vern Gillum & Friends, a TV commercials house.

A critical aspect of the campaign as well is the focus on high decibel listening surrounding the enjoyment of rock. Craig's campaign is directed at its Powerplay units, which Romain claims deliver three to four times the music power of competitive units.

Powerplay is characterized by a light that indicates peak music performance. For cars equipped with 4 ohm and less speakers, the light can be judged as a warming device, says Romain. "We won't even recom-

mend Powerplay with less than 8 ohm speakers." Where many car stereo systems deliver 1.5 to 4 watts per channel, Romain claims Craig Powerplay units (there are four currently) deliver 12 watts per. The light-up Powerplay though, is not designed as a speaker protection feature but rather to point up and dra-

matize maximum volume low distortion enjoyment.

Craig Powerplay units are: 3138 (under-dash 8-track at \$109.95), 3141 (same but floor-mount), 3139 (under-dash/FM stereo at \$169.95) and 3142 (same but floor-mount). Craig will have Powerplay cassette

(Continued on page 48)



HI PARD!—This typifies the low-key casual selling on a series of spots for Craig Corp.'s car stereo using as backdrops the vehicles of top rock stars. This is Leon Russell's tour van with Hollywood actor Larry Wilcox.



Craig Corp. photo  
HARRISON PAGE stands near Billy Preston's Bentley during filming of Craig Corp. commercials. Bentley has under-dash unit and door mounted speakers in front and back.

## Rep Rap

First rep appointments for newly formed **Neosonic Corp.**, Westbury, N.Y. (Billboard, Aug. 10), were announced by sales consultant **Jules Rubin**. Handling the line of specialty speakers manufactured by Societe Audax, France, are: **Jack Block**, Washington, D.C., for D.C., Maryland, Northern Virginia; **Joe Wagner**, Pembroke Pines, Fla., for Florida; **Hank Schroeder**, Cleveland, for Ohio, Michigan; **Bill Pillar**, Chicago, for Illinois, Wisconsin; **Avco Sales**, Dallas, headed by **Carrie Isenberg**, for Texas, Oklahoma, Arkansas, Louisiana; **Gedney Sales Co.**, Denver, headed by **Jim Gedney**, for the Rocky Mountain States, and **G.A.P. Distributors**, San Juan, P.R., with G. Pagan as president, for the Caribbean.

**Raymond Rosen & Co.**, Philadelphia, has been appointed distributor for the **Ampex** consumer product blank tape line in the Delaware Valley area. Ampex national sales manager **Shad Helmstetter** announced. **Joe Novella**, general manager of Rosen's accessory division, will be responsible for Ampex merchandising. The firm also is distributor for RCA consumer products, Whirlpool appliances, Litton microwave ovens and Armstrong floor covering products.

**Otari Corp.**, U.S. wing of the giant Japanese tape duplicating machinery manufacturer, has named reps in most areas of the continental

## 'Q' Catalog Sought By Koss Corp.

By ANNE DUSTON

CHICAGO—Koss Corp., in looking for four-channel records to recommend to dealers for demonstrating the quadrasonic sound through headphones, looks for technically superior product as far as separation of sound tones and the quality of the recording.

The material itself has to be timely. Koss has an album review program, but all salesmen are expected to keep abreast of new music, to keep the recommended list up to date.

At trade shows, discrete records are preferred to discrete tape, because they are available and can be changed readily. Dealers are advised to use the "cleanest possible source," Tom Winkofski, advertising manager for Koss, says. Koss does not supply the records for demonstration.

Below is the current recommended list:

### Discrete:

- "Best Of The Doors," Elektra EQ5035
- "Stardrive," Elektra EQ5058
- "No Secrets," Carly Simon, Elektra EQ5049
- "Mancini Salutes Sousa," RCA APTI-0013

### Matrix:

- "Captain And Me," Doobie Bros., Warwick 2690
- "Charge," Enoch Light, Project 3 PR4C-5073
- "Blood, Sweat & Tears Greatest Hits," Columbia CQ31170
- "Live," Carlos Santana & Buddy Miles, Columbia CQ31308
- "Live Concert At The Forum," Barbra Streisand, Columbia CQ31760
- "Music For Organ, Brass & Percussion," E. Power Biggs, Columbia SQ31193
- "World Galaxy," Alice Coltrane, ABC AS9218
- "Brass Ring," Phil Bodner, Project 3 PR5067QD
- "Moonshot," Buffy Sainte-Marie, Vanguard VSQ40003
- "Born In Mississippi," John Lee Hooker, ABC X768
- "Symphony No. 3," Mahler, Vanguard VSQ 30008/9

U.S. says **Brian Trankle**, sales manager of the San Carlos, Calif. based subsidiary. The list: **V. F. Sales Co.**, 420 Union Ave., Framingham, Mass. 01701; territories Maine, New Hamp-

shire, Vermont, Massachusetts, Connecticut; product: MX-7000, DP-4050; **Grady Duckett** Sales, P.O. Box 29067, Atlanta, Georgia 30329; (Continued on page 57)

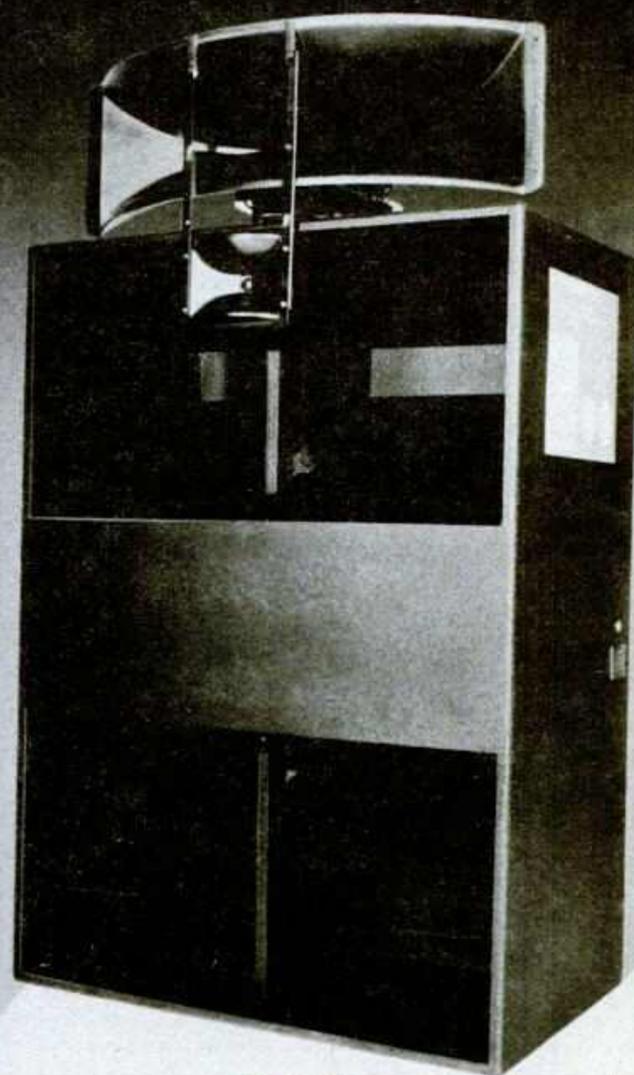
## Internavex '74 Largest, Drawing 100 Participants

LONDON—Internavex '74, the premier audiovisual exhibition, was held for the sixth successive year in

London's National Hall, Olympia, running from July 16-19.

(Continued on page 50)

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\*4' on axis with 50 watts, with optional SEQ Active Equalizer. Response without equalizer, 40-18,000 Hz.

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## Test Disks As Onkyo Promotion

NEW YORK—In a move designed to help dealers accelerate sales of 4-channel equipment and aid consumers in the correct hook-up of quadrasonic gear, Onkyo is offering a free set of two 4-channel test records in SQ and CD-4 with each purchase of a model TS-500 quad receiver.

The promotion, which will run until year-end, according to Onkyo national sales manager Charles Ray, also includes a 4-channel test record offer. This enables the consumer to purchase the albums direct from the producers, Project 3/Popular Science, at a special price and without any purchase.

Each album contains complete instructions for calibration, set-up and checkout on the front side, and a wide range of musical selections on the flip side.

Growing acceptance of the TS-500 as an ideal demo unit by 4-channel dealers is attributed by Ray to its claim as "world's only fully automatic all-mode quad receiver." He says it plays any 4-channel program material in any sequence, merely by setting the automatic switch.

All demodulators and decoders are built-in, and a joy-stick control provides 4-channel sound balance in a 360-degree configuration. The unit delivers 25 watts of power RMS per channel at 8 ohms, and is BTL strapped. It lists for \$749.95.

New from the Onkyo Sales Section/Mitsubishi International, is the model TX-330 stereo receiver with AM/FM radio and a built-in 4-channel matrix synthesizer. The unit, according to Ray, incorporates SQ matrix simulator circuitry which synthesizes 4-channel sound from existing 2 channel program sources.

It also incorporates such facilities as tape-to-tape dubbing, two tape monitors, record facilities, direct coupled, differential amplifier circuitry, as well as provisions for two pairs of speakers. The model delivers up to 21 watts RMS of power, and lists for \$289.95.

Another new component, with a price tag of \$429.95 is the Onkyo model TX-560, a medium-powered stereo receiver that features direct coupled/differential amplified circuitry. The unit delivers up to 48 watts RMS power per channel and includes high and low filters, loudness and mode controls, and a frequency response of from 15-30,000 Hz.



SOFTWARE and hardware (see background) are side by side at T.G. & Y. Loma Vista Shopping Center in Kansas City, Mo. Here, ABC Record & Tape Dist. account rep Cliff Springs checks with Helen Perrault, tape and records buyer at the store. The chain was profiled in depth (Billboard, April 27, May 11).

## Tape Duplicator

By ANNE DUSTON

Goldmark Communications Corp. has been assigned Patent #3821801 for its automatic skew corrector, a device that uses solid-state circuitry and electro-magnetic tape tension to prevent picture distortion automatically. Skew is a major problem with video cassette users for Cable TV, premium TV programming and industrial training applications. The correction is being marketed for less than \$350 through Dayton Communications of Ohio, and Applied Electronics, Toronto. GCC is a subsidiary of Warner Communications Inc.

Purchase of audio-visual materials for schools will increase by 10-15 percent for 1974-75, according to a forecast issued by Market Data Retrieval, Inc., 485 Fifth Ave., N.Y.

The major factor in the increase will be timing in the release of Federal funds for instructional materials. Allocations from three Federal fiscal years will become available to schools during the next year, MDR reported. Portions of federal funds impounded during 1973 as well as a portion of 1974 funds that were released late will be spent during 1975, and these funds will be supplemented by regular 1975 funds, MOR predicted.

Dr. Thomas Harris, author of "I'm OK, You're OK," will be keynote speaker at a three-day international training conference and workshop covering the fields of management, manufacturing, and electronic data processing sponsored by Advanced Systems Inc., Oct. 22-24, O'Hare Inn, Chicago.

Advanced Systems has installed Joe Olinger as treasurer, responsible for all financial planning and operations. He was previously controller

for a national clinical laboratory testing service, an assistant treasurer of an insurance company, and audit supervisor for a major accounting firm.

Windsor Total Video, New York, has been awarded a major videotape duplication contract by the Dept. of the Army, procurement division, Fort Eustis, Va., Windsor president Bob Henderson reports. Contract calls for transfer of various 2-inch color master tapes for duplication to 2,000 1/2-inch self-threading color Electronic Industries Assn. of Japan (EIAJ) Sony copies.

While Windsor is heavily involved in duplication of the popular 1/4-inch U-Matic videocassettes, they also "have found it advantageous to maintain a facility capable of duplicating to any 1/2, 1 and 2-inch, or cassette format," he notes. The firm also has made substantial advancements in their video film recording (tape to film transfer) operation.

## Nakamichi Develops 2 New Decks

NEW YORK—Nakamichi Research has developed two new consumer oriented cassette decks in the popular price range, according to Ted Nakamichi, the company's marketing manager.

The two units, Nakamichi 500 and Makamichi 550, previewed in Chicago during the recent Consumer Electronics Show, are dual tracer cassette decks, with price tags of \$399 and \$500 respectively. Their development follows the remarkable success Nakamichi has had with its model 1000, Tri-Tracer, 3-head cassette system, released about two years ago.

The Nakamichi 500, according to Nakamichi, utilizes a specially constructed crystal permalloy record/playback head whose gap is focussed at 1.5 microns mechanically and magnetically, thus assuring ideal high frequency response.

The unit's VU meters offer 45dB range, said to be a first for the tape equipment industry. In addition, its Dolby noise reduction system is calibrated to an 0dB level to maximize signal-to-noise ratio.

As in all Nakamichi professional cassette decks, there are three microphone inputs, a stereo pair and a blend mike, each with its own level control. Nakamichi says the unit includes a peak limiting device for on-location recording where levels are difficult to ascertain.

The Nakamichi model 550 is a portable unit with many of the fea-

(Continued on page 50)

## Car Stereo

### Car Stereo the Big Draw At Philly Almo Exhibition

By MAURIE ORODENKER

PHILADELPHIA—While the hottest controversy in stereo circles may be quadrasonic sound, greatest interest among dealers is in car stereo.

At least that's the impression from observing hundreds of dealers looking over 18-20 different lines at the annual consumer products show sponsored by Almo Electronics Corp., locally-based distributors.

Staged July 30-31 in the Holiday Inn to introduce the new 1975 lines in stereo and hi-fi equipment, tapes and electronic sound devices, the show brought not only excellent attendance, according to Albert Stein, Almo consumer products division manager, but also "our men were writing plenty of orders."

In addition to the first display of Craig and Lloyd's products, Almo's two newest lines, the firm also showed Channel Master, Columbia Magnetics, TDK, Hitachi, Regency, Waltron, Rotel, Concert, O'Sullivan, Royce, SBE, Home Mate, Telco, Tamura, Electra, Phone Secretary, Garrard, 3M (Scotch) and Novus.

Reaching out to dealers in other territories serviced by Almo, the show was repeated Aug. 7 in Salisbury, Md., for Baltimore-Washington trade; Aug. 13 at the Ramada Inn, Newcastle, Del., for Delaware dealers, and for the first time Aug. 15 at the Buena Vista Inn, Buena, N.J., for those in Southern New Jersey.

"Hot lines" in Philadelphia were the car stereo displays by Craig and Channel Master. Both are supplying free-standing and counter displays, and promotional kits.

For years one of the leading stereo and components' manufacturers, Craig will bring major emphasis this season on the new car stereo line, according to Charlie Belfatto, local factory rep. With virtually the entire display devoted to auto sound gear, Craig is touting "Powerplay" in 24 watts RMS for all car stereo, speakers and 8-track players.

Channel Master also is directing major attention to the auto market with emphasis on stereo and 8-track players' "4-dimensional sound." Its quad SQ receiver with 4 speakers and discrete operating modes for tapes lists at \$349.95, but is making few sales ripples, according to district sales manager Manny Sloan. Channel Master is focusing major attention on a new two-step 8-track record stereo receiver with 20 watts RMS per channel, sold only through distributors at suggested list of \$239.95.

Hitachi intends to keep pushing its 4-channel car stereo (SP 2980), according to factory rep Jules Goffman, an AM/FM stereo unit with discrete and matrix capability and four wireless speakers at \$429.95. Major Hitachi emphasis will be on a new portable 9-inch, AC/DC battery color TV set in red, yellow or ebony, with sales geared to the boat and auto trade.

Sandy Sandler of Emerson Quiet-Kool, local reps for Lloyd's stereo line, reports "the company is going to de-emphasize quad. There's a far better sales future in our 8-track record stereo sets." Of greater interest in the Lloyd's display was a new double-slot automatic changer for tape copying, with models at \$299 and \$379 enabling a tape player to

make an instant copy. "Sort of home bootlegging," observed one dealer.

Among the blank tape displays, Columbia Magnetics had factory rep Marty Altshuler showing the new 50-minute 8-track Converta-Quad cartridge, that can record in stereo, with a knock-out plug for 4-channel mode. TDK Electronics had its new premium Audua open-reel line, replacing the 1200 SD, shown by local rep Pete Placido.

## Craig TV Push

• Continued from page 46

later this year, but the bulk required for four amplifiers is delaying a quad unit.

Russell, on site when Craig's TV caravan arrived in 104-degree hot Tulsa, has the 3142 and Preston the 3139.

Commenting on why car stereo has been slow in developing aggressive ad campaigns, Romain says, "It's taken a while for everyone to learn the market." He compliments Pioneer Electronics of America and its campaign to highlight the installation appeal as mapped out by Jack Doyle, Pioneer president and former Craig executive. Romain also thinks well of Lear Jet's focus on in-dash feature. "We based a campaign on a feature two years ago."

Over 45 narrators were interviewed before actor Larry Wilcox (for Russell) and Harrison Page (Preston) were chosen. Again, a feeling for the product and good voice were criterions. "In many markets the TV is simulcast on FM stereo so voice is crucial," says Romain.

At the KMET-TV (Channel 28) lot here on site with the Preston shooting crew, Gregory von Lewis of Robert Ellis & Associates, Preston's management company, says Preston fits the image of the recording star hi-fi freak. At Preston's home are such items as a Craig cassette deck, Vegas speakers, Sony open reel, McIntosh amplifier and Marantz quad units. At his ranch he has a Sony video tape recorder and Zenith monitor and also had a lot of equipment ripped off recently.

The Preston spot opens with a narrator approaching the classic Bentley and saying: "Hi, pops. How about this big ride? It belongs to Billy Preston—himself. Do you doubt it? When Billy's not in a sound studio, this is where you'll find him. Come on. That's some dash, huh? And that's the best car stereo around. Yea, it's a Craig. Billy says it's almost like riding in a sound studio. Craig's Powerplay is the best sound you can get in car stereo. And Billy Preston—he knows sound."

Craig's million will be shared in TV, magazines radio and dealer point of purchase. The TV ads are especially geared for the many car stereo dealers who handle software too. Romain will not reveal what recording stars are being paid but indicated in all the arrangements a ground rule is that the star have the unit in his personal vehicle. "The record star's got to be into stereo, the product has to meet his or her personal approval." Romain says a country act will most probably be approached next.

AUGUST 17, 1974, BILLBOARD

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# 'Hybrid Automatic Turntable Keeps Pace With Market

NEW YORK—There was a time, not very long ago, when the word turntable existed almost exclusively in the vocabulary of the audiophile, that super sophisticate who not only boasted the savvy to comprehend what the hi-fi business was all about, but was also in an income bracket that allowed him to indulge his musical tastes with nothing but the finest, and usually most expensive components.

At the other end of the spectrum was the man-in-the-street, the harried, middle-income consumer who could ill-afford to do better than spin his records on the platter of a "changer" usually incorporated in a modest console or even more modest compact.

The two markets were vastly different, and to the moguls of the industry, the adage, "never the twain shall meet," was coined expressly for the changer and turntable markets.

However, there began evolving on the scene a new breed of music lover, young, also middle income, but apparently more affluent than his predecessors and oozing élan; and gradually the mighty turntable began losing its status as being an exclusive plaything of the well-heeled audiophile.

To keep pace with the evolving breed of component buyer, manufacturers no longer faced with a clearly defined line between audiophile and mass consumer, were forced to develop what today emerges as the hybrid automatic turntable several cuts above the changer, but yet not quite in the realm of the manual turntable.

The establishment of this middle-market has resulted in a whole new influx of manufacturers, making this industry almost as highly competitive as its sister industry the speaker system.

Today, almost every manufacturer is forced to search the far recesses of his creative mind in order to come up with innovations in design features and marketing and merchandising techniques. The result has been a growing confusion for the consumer and cutthroat competition at manufacturing, distributing and retailing levels.

Still, however, a number of very good things have come out of this new emphasis on upgraded attractively priced turntables for the middle-income market. The Panasonic Technics, direct drive, model SL-1200 turntable was selected as one of five "Blue Ribbon" prize-winning products by the London Daily Mail at its 51st Ideal Home Exhibition. This same unit was also the recipient of the 1973 "Good Design" award given by the Ministry of Trade & Industry in Japan.

Also in the same genre as this prize-winning piece of equipment, is another direct-drive turntable, the Technics, model SL-1300, a fully-automatic, single play system with thin silhouette styling.

Technics officials stress that this unit incorporates important achievements in Technics-innovated technology, an oblique reference to the prize-winning SL-1200. The unit carries a suggested retail price of \$299.95.

In the same price bracket is the Technics model SL-110A a direct drive manual turntable with what Technics engineers call an ultra low-speed DC brushless motor. It has neither belts, idlers or other reduction mechanisms, and accepts any standard tone arm.

At the Kenwood Corp. two automatic turntables—designated the surprises of the line—were recently introduced. With these units, the

models KP-5022 and KP-3022, the company stressed such features as statically balanced tubular tone arms, elliptical cross-section, diecast aluminum shell, "and other fabri-

By RADCLIFFE JOE  
cated parts designed to ensure low amplitude well below audio limits of frequency."

Both units also feature automatic indexing of 7-, 10-, and 12-inch

records, precisely calibrated anti-skating adjustment, and direct reading stylus balance gauge. The KP-5022 with direct drive motor lists for \$299.95, while the KP-3022, with

dual motor and professional belt drive lists for \$249.95.

Further supporting the growing contingent of Japanese component (Continued on page 50)



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## 'Hybrid' Turntable Rise

• Continued from page 49

manufacturers trying to etch a name for themselves in the U.S. turntable market is U.S. Pioneer with three new systems ranging in prices from \$99.95 to \$299.95.

Pioneer officials describe the \$99.95 unit as a budget priced, precision-finished, belt-driven stereo turntable with sensitive S-shaped tone arm and easy operating controls. Pioneer claims it developed the unit for the person about to make his first investment in stereo components.

The Pioneer model PL-A45D carries a list price of \$169.95, and is a two-motor, belt-driven, fully automatic two-speed, single play stereo turntable, also with an S-shaped tone arm for quality disk tracking.

Pioneer engineers claim that in this unit, none of the fully automatic functions put stress on the vital platter drive, nor detracts from playback accuracy.

Top of the line is the PL-71, an all-electronic direct drive turntable with

## P-F & GTE Merger Cools

NEW YORK—Philco-Ford, which earlier this year figured in an aborted attempt to sell off its domestic and international home electronic operations to White Consolidated Industries, has conceded that more recent negotiations with General Telephone & Electric (GTE) have also fallen through.

Had the deal been consummated, GTE Sylvania would have assumed control of the marketing of the Philco line, guaranteeing warranty, service and parts for already available products in the line, according to sources close to both companies.

It is reported that the major obstacles in the negotiations, which were terminated a week ago, were the asking price, and the Ford Motor Co.'s insistence that the division's entire home electronics operation be included in the sale. GTE was interested primarily in Philco-Ford's international operations.

A number of other sales discussions have been held with the same results.

## 2 New Decks

• Continued from page 49

tures of the 500, including a Dolby noise reduction system. Also incorporated into the 550 are a DC servo motor designed for accurate speed control despite the energy source, and monitor speaker. The unit is designed either for portable or home use.

brushless DC servo motor; and S-shaped tone arm. The unit, said to be quiet and virtually vibration free, also has wow and flutter of less than 0.05 percent WRMS, and signal-to-noise ratio of better than 60dB. Its price tag is \$299.95.

At the writing of this article, Sansui was pushing its much-touted medium-priced (\$149.95) SR-212, a 4-pole, belt-driven, synchronous system with automatic arm return and bi-directional damped cueing.

Not to be outdone, Sony is also pushing a system in this price range, the PS-5520 at \$159.50, along with a number of other higher priced units including the PS-5550, a synchronous belt drive system with automatic arm return, at a list of \$249.50; and the PS-2251, an AC servo direct drive unit priced at \$349.50.

JVC, Hitachi, Toshiba and Yamaha are among the other Japanese manufacturers marketing the new breed turntable in this country with units ranging in price from just over \$100 to about \$250.

Despite the influx of Japanese equipment, British turntable manufacturers, such as Garrard, Glenburn/McDonald and BSR are still holding down their share of the market with equipment for both the low end market, on which they have a virtual stranglehold, and new improved equipment for the middle income market.

As recently as this May, Glenburn/McDonald's general manager, Karl Jacobs, acknowledged that the automatic turntable was expected to play a major role in the stereo component market this year because of inflation and basic style changes in stereo compact systems. (See Billboard, May 18.)

Jacobs also admitted that the nature of the compact stereo market was changing and that many compacts now being marketed come without a turntable.

He also zeroed in on the fact that there was an increasing replacement market for turntable because "automatic turntables such as Glenburn/McDonald produce are very different from those which were available three or four years ago."

Obviously the other British manufacturers agree with the Glenburn/McDonald theory, for BIC (British Industries Corp.) is in the process of releasing a line of turntables for this changing market, while Plessey, which markets the Garrard turntable in this country, has reorganized its marketing and merchandising structure in order to ensure that its hold on the market is strengthened.

BSR has also been very actively involved with the evolutionary new turntable market, and its line of vastly upgraded products today include systems in the \$150 and \$200 bracket.

But even as the U.S. low end manufacturers upgrade their products, and the British revise marketing and merchandising strategies in this country, the perennial high end manufacturers that once distained to even consider anything but an exclusive audiophile market, are also shifting their attitudes in a move designed to get a slice of that middle market.

United Audio has, for instance, added four new multiple play turntables and one single-play turntable to its Dual line with prices ranging from \$129.95 to \$259.95, while Benjamin Electronics has introduced its Elac/Miracord model 820 automatic turntable at the attractive price of \$129.95.

Empro is also in the thick of the fray, and so too is Thorens with a 16-pole synchronous motor system that retails for just under \$180.

## Pioneer In Global Push

TOKYO—Pioneer Electronics has launched a massive multi-national advertising and promotion campaign designed to boost the sale of Pioneer system stereo packages in all countries of the world with the exception of Europe and the U.S.

Using the slogan, "Think System Stereo," the company will focus its campaign in Canada, the Middle East, Southeast Asia, Africa and the Caribbean, via TV and radio spots, print ads, posters and leaflets.

Print ads will appear in local as well as in international magazines such as Readers Digest and the Asia Magazine.

To insure success of the campaign, Pioneer officials held dealer meetings around the world on the program, prior to firming it.

Items that will be pushed during the campaign include the Pioneer ES-2000 system stereo and the Prelude 4000A 4-channel system. "Think System Stereo" emphasizes the idea that the packages being offered are made up of perfectly matched audio components.

The program is already underway in Southeast Asia, and will be launched in other countries during the next two months.

## Update From Asia

• Continued from page 46

says it is awaiting a large order from Sears, also from Quelle of West Germany, for its new "one-button" cassette recorder radio, the Muraco MR-102, with a rated output of 1,000 milliwatts. Monthly production is expected to be 10,000 units. . . . Sankyo Seiki is switching its production of micromotors for car stereo units from cartridge to cassette, with output set at 130,000 units a month, 30 percent down from peak level. Its production of micromotors for cassette tape recorders also has declined, to one million units a month from last year's rate of 1,300,000. Total output of cassette car stereo units in Japan now ranges from 250,000 to 300,000 a month.

According to specifications, a special half-inch videotape of high coercivity must be used as a master tape for Matsushita Electric's new VTP system. Announced July 10, the newly developed video printing system duplicates each master recording on a 30-minute EIA-J Type I blank of ordinary half-inch tape in 2 minutes 50 seconds, the Japanese manufacturer says, without removing the tape from the cartridge. And Matsushita adds, a single VTP master tape can be used to manufacture

1,000 contact prints. To be precise, the new cartridge VTP system comprises a National NV-5180 recorder at 5 million yen (\$17,857), an NV-5181 controller (price unquoted), and an NV-5182 printer at 4.5 million yen (\$16,071), with the controller mounted on top of the recorder. Front slot-loading eases operation of this VTP system. It is available on receipt of order, according to the Osaka-based manufacturer/exporter.

Aiwa will begin resuming sales operations in the U.S. next spring (Billboard, Aug. 3), after arranging a complete line of audio products other than the combination portable radio/cassette recorder, says Akira Suzuki, the company's managing director in charge of international trade. . . . Korea Lotte Pioneer's assembly plant in Seoul is preparing to boost its monthly output of audio amplifiers to 10,000 units and loudspeakers to 1.5 million units next year, mainly for the U.S. . . . Marketing of the Beridox video tape jointly developed by NHK and Fuji Photo Film is scheduled for the fall by the latter, mainly for use in portable VTR units. . . . With an initial monthly output of only 300 units, the supply of JVC's half-inch open-reel portable VTRs appears to have fallen far short of demand, both domestic and overseas. . . . Osaka-based Sharp recently gave its first demonstration of a 1/2-inch cartridge VTR unit to its electric appliance retailers here, giving rise to speculation that the manufacturer will begin pushing consumer video. . . .

## AES Seminars

• Continued from page 46

tests" will be moderated by Larry Klein, Stereo Review technical editor, with input from Len Feldman; Ed Foster, By-Word Corp.; Julian Hirsch, Hirsch-Houck Laboratories; J. Gordon Holt, Stereophile, and Emil Torick, CBS Laboratories.

Another key session, set for Wednesday afternoon and moderated by Stephen Temmer, Gotham Audio Corp., will focus on forensic audio engineering (application of audio engineering knowledge to questions of civil and criminal law). Panel discussion and audience questions will follow presentations of papers by both lawyers and engineers.

Among 72 exhibitors are such well-known names as Acoustic Research, AKG (North American Philips), Ampex, Arp Instruments (who will sponsor a late Thursday afternoon jazz-rock synthesizer concert), BASF, BGW Systems, Bozak, Burwen Laboratories, Capitol Mangetics, Crown International, dbx, Dolby Laboratories, Electro-Voice, Elpa Marketing, Harvey Radio, Infonics, JVC America, Koss, Liberty/UA, Nippon Columbia, Otari, Moog Music, Panasonic, Pandora Systems, Pratt-Spector, Recortec, Revox, Sansui, Shure Bros., Stanton Magnetics, Superscope Tape Duplicating and Tapemaker Sales.

Jac Holzman, Warner Communications senior vice president, will keynote the Wednesday night awards banquet, with presentations of gold and silver medals, honorary membership, fellowship, and publications awards for the best papers given in 1971 and 1972.

Registration fees range from \$2 for exhibits only to \$5 for members, \$10 for non-members and \$2.50 for students for all seminars and exhibits. Information is available from AES, 60 E. 42 St., New York, N.Y. 10017.

## Solid Internavex '74

• Continued from page 47

With more than 100 participants, this year's was the biggest ever, though attendance, somewhat disappointingly, was only 6 percent up on last year, with around 12,000 registered visitors.

Nevertheless, organizer John Northover was understandably pleased with an event that successfully combined demonstrations of AV technology from all major manufacturers with the traditional exhibition of educational methods.

Among the leaders in video technology, Philips, Sony, and National Panasonic were all present with stands displaying a comprehensive

range of their newest product. Philips promoted its VCR system, which has been adopted by most European companies and is now selling in some quantity to domestic markets, while some distance away, Sony demonstrated its U-Matic cassette system using 3/4-inch tape. There was a time when the two companies worked in cooperation on a world standard, but they are now involved in a marketing battle for supremacy reminiscent of the early days of the compact cassette.

Representing other lines of video development, National was present with a number of open reel recorders in the NV-3000 series, plus the NV-5120, a machine designed for recording and playback with 1/2-inch tape.

On the Bell & Howell stand, machines from their distributor companies included JVC and IVC product, together with telecine units to convert 16mm film and 35mm slides to television, and Radio Rentals Contracts showed the 8200 VCR model, a recent addition to the range of the parent company, Thorn Television.

Outside the video category, the profusion of exhibits makes summary impossible. Among the more prominent participants, though, were Hanimex, with a selection of conventional audio hardware alongside the specific audio-visual products; Decca Educational, announcing their new distribution exchange system, which allows subscribers to select any one of eight video programs at will; and ESL Bristol, who had on show their Viewlex cassette duplicator for the first time. The basic copier retails at \$1,500 but further copier modules can be added to give a duplicating capacity of nearly 1,000 C-60 cassettes a day.

E.J. Arnold, 3M, CZ Scientific Instruments, Farnell-Tandberg, BBC, and Rank Audio-Visual represent a handful of the host of other exhibitors at a consistently inventive and deservedly busy show. It remains one of the finest audio-visual events in the world, and reflects credit on the non-profit sponsor, the National Committee for Audio-Visual Aids in Education.

## Survey Forecast

• Continued from page 40

erage 7 discs per player at \$8.50 each for \$115 million. Tape action is projected at 3 sales per player at an average \$30 each, and 15 rentals at \$5 each—for \$66 million in tape sales and \$1.1 billion in rentals.

The significance of the latter figure is not lost in the current marketing plans of leading record companies. Although the recent debacle of Cartrivision and the related Cartridge Rental Network is sobering, the relatively successful car audio tape rental market in the U.K., and the slowly growing consumer videocassette rental market in the U.S. (Billboard, July 6) are indicators of the future.

The study does a good job of recapping the development of television and the TV player in world markets, and its current inroads in the institutional area. Where it does less than a complete job is in the analysis of the new systems and rapid technological development that makes any such study virtually obsolete before it is printed. An easily inserted addenda should have captured the important advances in both tape and disc systems the last six months.

Cost of the study is \$445, with a 12-page executive summary available from Frost & Sullivan.

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# Country

## MCA, 4-Star Offering 'Little Elmo' on Disks and In Concert

NASHVILLE—Through the co-operation of MCA Records and 4-Star publishing, a concept known as "Little Elmo" will be unveiled to the world in album, single and concert form in August and September.

The somewhat complex project involves release of an album by "Sun Child" on MCA, release of a single, and introduction of "Sun Child" and his songs on the Jerry Lewis Muscular Dystrophy Telethon Sept. 2.

Sun Child, the artist, represents the Little Elmo Legion for Peace.

Jo Johnson, president of 4-Star, explained the project this way:

The music industry has taken a step to do something to initiate positive programming for bringing about peace in the world. Thus the concept was created, along with the artist, and the Little Elmo symbol. The latter is mythical, but represents the peace efforts.

Designed to upgrade world communications, this is a first step toward non-violence, supplemented by books and film. Sun Child, the artist, is under contract to MCA, which is in the process of releasing this first "positive" album.

Under the agreements reached, 10 percent of all profits of the writers of

the song and of the publisher are donated to the charitable organization of the singer's choice. This includes both mechanical and performance royalties. In the case of this first release, the recipient will be Muscular Dystrophy.

Little Elmo Music, a publishing firm set up to handle the project, is administered by 4-Star. Sun Child, a pop artist, did his recording in Nashville. He theoretically comes from Constellation Elmo, which is described as a "state of mind."

All songs recorded are of a happy and positive nature. The first LP is called "I'm Changing Things." The first single is "Welcome To the World of Love."

Little Elmo even has a telephone listing in Hollywood, obtainable through information. It dispenses words on how to be a Soldier of Peace.

Multiple projects already are underway. A movie script has been written, along with several TV specials, one of which is titled "I'm Changing Things."

George Morgan, another MCA artist, is the first country performer to become part of the project. He has recorded a song from the Sun Child album titled "A Candy Mountain Melody," which will be released Aug. 19. He, too, has designated Muscular Dystrophy as the recipient of the writer-publisher royalties.

Johnson said any designated charity would be carefully checked before payments are made.

## Brown Sisters Peddle Studio

LITTLE ROCK—A group known as International Music Association has purchased the recording studio owned here by Maxine and Bonnie Brown, formerly part of the RCA singing group, The Browns.

The Brown sisters, however, will retain their two publishing firms, Sherwood Forrest (ASCAP) and King Richard (BMI), and their Sherwood Production Co.

Maxine Brown says International Music Assn. is an organization headed by Richard Green, which raised its money for the purchase by selling memberships in the organization. Each membership sold for \$50.

Maxine Brown plans to continue her production work, probably in Nashville. She also owns a small record label.

## Twitty Setting Concert, Game

OKLAHOMA CITY—A two-day concert and softball game for Muscular Dystrophy has been scheduled here Aug. 27-28 by Conway Twitty, and more than two dozen artists already have volunteered to take part.

Many of them will be flown in by chartered aircraft to participate.

In addition to Twitty, those who have already consented to be present are Loretta Lynn, Mel Tillis, Bill Anderson, Nat Stuckey, Johnny Russell, Anthony Armstrong Jones, Mary Lou Turner, Dickey Lee, Mike Twitty, Tommy Overstreet, Linda Plowman, Pat Roberts, Conny Van Dyke, Brian Collins, Norma Jean, Sue Richards, Merle Haggard, Bonnie Owens, Henson Cargill, Jeanne Pruett and Hank Thompson.

## Lawrence Launches a New Country Firm In Pittsburgh

PITTSBURGH—A new country label, an outgrowth of a 16-track recording studio, has been formed here by a major one-stop operator.

Western World Records, whose president is Bill Lawrence, has announced the release of its first country single by Lenny Gault.

Lawrence is owner of The One Stop and heads the Western World Studio, where heretofore had been used mostly for commercial work.

Lawrence decided to enter the record business as a "natural transition" from commercials, and actually formed two labels. The other, Soulvation Army, is R&B.

Western World already has two in-house writers with its publishing firm, Cristobell (BMI), Walter Maddox and Chuck Osborne, the latter of whom wrote the first Gault release. Lawrence also is producing.

The firm has set up 24 independent distributors around the nation. It also has its own pressing facilities.

Working with Lawrence is Alan

Leeds, formerly with Starday-King of Nashville, who is handling promotion. He said that field promotion men will be added, and the country label also hopes to expand with artists.

This is the first serious country label endeavor from this area. The studio and company are headquartered in suburban Carnegie, Pa.

## Sixth 'Opry' for Sabbath Tourists

NASHVILLE—Now there is a sixth "Grand Ole Opry" show on the weekends.

Because of the incredible ticket demands, a Sunday matinee performance has been added to the two Friday night shows, a Saturday matinee, and two Saturday night performances.

This will enable some 27,000 persons to view the show each weekend.

## T. Ernie Ford Off To Russia; a Long Haul From Bristol

LOS ANGELES—Capitol Records is launching a "Tennessee Ernie Ford 25th Anniversary Year," highlighted by two double LP sets and a Christmas LP to come later and backed by in-store merchandising and print and radio ads to celebrate the entertainer's 25th year in show business.

The LPs, both set for release this month, are in similar packages. One is titled "Hymns and Gospel" and the other "Yesterday and Today." The sets feature 22 and 21 songs, respectively, tracing Ford's career from his earliest recordings to the present. Also to be marketed is a 45 rpm featuring "Sixteen Tons" and "Mule Train," packaged in a blue sleeve with a silhouette of Ford on the cover and a biography on the back.

The two LPs were put together by Ford, Capitol producer Steve Stone and Ford's manager, Jim Loakes. The idea was conceived last October and compilation of the tunes began in January.

Guests on the LPs include Kay Starr, Marion Horne, the Jordanaires and the San Quentin Prison Choir. Each cut lists arranger, pro-

ducer, recording dates and other information.

Coincidental with the release of the LPs, Ford is leaving Sept. 12 for a month-long tour of the Soviet Union. Accompanying him will be 12 singer/dancers from Opryland, a band of eight and self-contained sound and lighting crews.

The tour will visit five cities: Erevan; Baku; Tbilisi; Leningrad; and Moscow, and will be titled "Country Music U.S.A." which translates to "The Music of the People" in Russian.

Much of Capitol's campaign, according to Frank Jones, who heads the country division, will center around Ford's continuing success in the pop, country and sacred musical fields as well as consistent TV appearances (he had his own show for five years) and steady nightclub and fair work.

"We want to emphasize, through print and radio spots," Jones says, "that Ford was a crossover entertainer long before it became popular and he has retained that universal popularity. We will market the two sets together and aim them at the same audience, but we will also be taking some special ads on the gospel LP set. This will be Ernie's 60th LP on the label, making him the elder statesman among our artists. And the amazing thing is that his new product continues to sell at a strong pace."

Steve Stone, who is one of the executive producers of the set (which includes "His Hands," "The Old Rugged Cross," "Precious Memories," "Take My Hand, Precious Lord," "Mule Train," "Shot-Gun Boogie," "The Ballad of Davey Crockett," "Sixteen Tons," "Nine Pound Hammer," "Release Me" and "Daddy Frank"), says the Christmas LP will be another set of favorite tunes and will be directly tied in with the upcoming release.

Ford has earned five gold records and two platinum LPs over the years since he left Bristol, Tenn., and became a background singer on Cliffie Stone's KXLA-AM "Hometown Jamboree." Stone also says the package and the surrounding campaigns will emphasize the fact "that Ernie has always been near the top, no matter what musical category he has been involved in."

Ford now lives in Portola Valley, Calif., and is preparing for his Soviet trip. Plans for the upcoming year include four or five TV appearances and several other dates.

## RCA Nashville Reopens Studio

NASHVILLE—RCA has officially opened what it considers to be the most versatile and flexible studio in this city with a complete refurbishing of its long-established Studio "A."

In addition, a new Neve console is being added, with capability of 32 tracks in and 16 out, and the conversion possibility of 32 out.

The studio now offers complete isolation, and its size has been cut in half by the addition of three huge doors. A push of a button, however, lifts the doors into the ceiling giving the studio its full original size for large groups.

An even more important effect is the "deadening" of the room. What used to be a loud studio has been softened appreciably with carpeted walls and the like, mike lines up off the floor, the isolation of instruments, and even the decor, which is Spanish.

Jerry Bradley, chief of A&R for RCA here, has already recorded Johnny Russell and Nat Stuckey in the studio, and promises a "new sound."



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**Blue Thumb Records, Inc.**  
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# Billboard Hot Country Singles

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

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	10	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty, MCA 40251 (Twitty Bird, BMI))	35	19	14	STATUE OF A FOOL—Brian Collins (J. Crutchfield, Dot 17499 (Famous) (Sure Fire, BMI))	68	78	3	HONKY TONK AMNESIA—Moe Bandy (S. Shafer, D. Owen), GRC 2024 (Blue Crest/Hill & Range, BMI)	
★	3	8	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI)	★	44	6	THE WRONG IN LOVING YOU—Faron Young (B. Odom, T. Dae), Mercury 73500 (Phonogram) (Top Five, BMI)	★	80	3	I WISH I HAD LOVED YOU BETTER—Eddy Arnold (C. Rains), MGM 14734 (New York Times (Sunbeam Div./Twin Forces, BMI))	
3	4	11	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI)	37	25	15	I'M NOT THROUGH LOVING YOU YET— Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	★	—	1	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill), Epic 8-50008 (Columbia) (Algee, BMI)	
4	5	9	THE WANT-TO'S—Freddie Hart (F. Hart), Capitol 3898 (Blue Book, BMI)	38	27	17	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	★	86	2	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, C. Smith), Playboy 6004 (Peer International, BMI)	
5	1	12	RUB IT IN—Billy "Crash" Craddock (L. Martine Jr.), ABC 12013 (Ahab, BMI)	★	50	7	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)	★	72	66	8	SIX DAYS ON THE ROAD—Johnny Rivers (E. Green, C. Montgomery), Atlantic 3028 (Newkeys/Tune, BMI)
★	11	6	DANCE WITH ME (Just One More Time)—Johnny Rodriguez (J. Rodriguez), Mercury 73493 (Phonogram) (Hallnote, BMI)	★	60	4	WE LOVED IT AWAY—George Jones & Tammy Wynette (G. Richey, C. Taylor), Epic 5-11151 (Columbia) (Algee, BMI)	★	73	76	6	SUPER KITTEN—Connie Cata (G. Chrysler), Capitol 3908 (Central Songs, BMI)
7	7	11	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (Famous) (Martin/Fargo House, ASCAP)	★	54	6	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), Dot 17512 (Famous) (Bob Moore, ASCAP)	★	88	3	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner), RCA 10010 (Dweper, BMI)	
8	6	11	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher/L. Gatlin), RCA 0280 (Easy Nine/Elves, BMI/First Generation, BMI)	42	30	15	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs), GRT 002 (Chess/Janus) (Prater, ASCAP)	★	85	3	BETWEEN LUST & WATCHING T.V.—Cal Smith (B. Anderson), MCA 40265 (Stallion, BMI)	
9	10	11	ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP)	43	32	12	HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)	★	76	84	5	LEAVE ME ALONE (Ruby Red Dress)—Arleen Harden (L. Laurie), Capitol 3911 (Anne Rachel/Brooklyn, ASCAP)
★	14	10	MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings), MCA 40248 (4 Star/Ace, BMI/Burlo, SESAC)	44	34	12	BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry (C. "Pine Top" Smith), Monument 8611 (Columbia) (E.H. Morris, ASCAP)	★	77	81	5	YOUR PRETTY ROSES CAME TOO LATE—Melba Montgomery (B. Rice, J. Foster), Elektra 45894 (Jack & Bill, ASCAP)
11	8	11	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI)	45	38	14	SEXY LADY—Freddie Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)	★	90	2	GOOD OLD FASHIONED COUNTRY LOVE—Sue Thompson & Don Gibson (G. Barber, J. Mundy), Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP)	
12	9	12	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)	46	51	8	THAT'S YOU AND ME—Hank Snow (C. Glaser), RCA 0307 (Glaser Bros., BMI)	★	—	1	LIKE FIRST TIME THING—Ray Price (J. Weatherly), Columbia 3-10006 (Keca, ASCAP)	
13	15	8	TALKIN' TO THE WALL—Lynn Anderson (W. McPherson), Columbia 4-46056 (Folio, BMI)	47	39	12	CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree, BMI)	★	80	87	5	THROW AWAY THE PAGES—Randy Barlow (F. Kelly), Capitol 3883 (Nelade/Frebar, BMI)
14	13	12	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)	48	41	13	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Severson), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Colgems, ASCAP)	★	81	89	5	COME ON IN AND LET ME LOVE YOU—Lois Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)
★	22	10	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)	★	59	6	HOUSE OF LOVE—Dottie West (K. O'Dell), RCA 0321 (House of Gold, BMI)	★	94	2	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)	
★	21	7	I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP)	★	64	4	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith), Columbia 3-10001 (Marson, BMI)	★	—	1	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard), Dot 17518 (Acoustic, BMI)	
17	12	16	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)	51	43	16	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)	★	98	2	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond (L. Pochris, B. Hilliard), MCM 14694 (Shapiro, Bernstein, ASCAP)	
18	20	9	TELL TALE SIGNS—Lewis (A. Zanetta), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI)	52	46	9	NATURAL WOMAN—Jody Miller (C. King, G. Goffin, J. Wexler), Epic 5-11134 (Columbia) (Screen Gems-Columbia, BMI)	★	85	91	4	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer), Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)
★	26	8	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shafer), Columbia 4-46058 (Acuff-Rose, BMI)	★	68	4	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno), Dot 17515 (Famous) (Ricci Mareno, SESAC)	★	86	92	4	SING FOR THE GOOD TIMES—Jack Greene (R. Fraser), MCA 40263 (Swecor, BMI)
★	24	12	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)	★	72	4	HIGHWAY HEADIN' SOUTH—Porter Wagoner (P. Wagoner), RCA 0328 (Dweper, BMI)	★	87	95	3	YOU CAN SURE SEE IT FROM HERE—Susan Raye (R. Topp, J. Shaw), Capitol 3927 (Gold Book, (ASCAP/Blue Book, BMI))
★	28	7	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), Dot 17516 (Famous) (Don Williams, BMI)	55	47	12	IT HURTS TO KNOW THE FEELING'S GONE—Nat Stuckey (D. Owens, W. Robb), RCA 0288 (Hill & Range, BMI)	★	—	1	AFTER THE FIRE IS GONE—Willie & Tracy Nelson (L.E. White), Atlantic 4028 (Twitty Bird, BMI)	
★	29	8	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI)	56	62	7	THE BEST OF THE REST OF OUR LOVE—Bud Logan & Wilma Burgess (R. Porter, B. Jones), Shannon 820 (N.S.D.) (Above, ASCAP/Beyond, BMI)	★	89	96	3	HANGIN' ON TO WHAT I'VE GOT—Frank Myers (R. Millsap), Caprice 1999 (Mega), (Ironside, ASCAP)
23	16	11	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI)	57	52	13	HEY THERE GIRL—David Rogers (J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)	★	90	97	2	I'M TURNING YOU LOOSE—Nick Nizon (C. Putnam, S. Throckmorton), Mercury 73467 (Phonogram) (Tree, BMI)
24	17	14	STOMP THEM GRAPES—Mel Tillis (R. McCown), MGM 14720 (Sawgrass, BMI)	★	77	2	I'M A RAMBLING MAN—Waylon Jennings (R. Pennington), RCA 10020 (Tree, BMI)	★	91	100	2	THE WAY I'M NEEDING YOU—Cliff Cochran (H. Cochran, J. Kinsey), Enterprise 9103 (Columbia) (Tree, BMI)
25	18	13	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Mariposa, BMI)	59	67	8	LET'S HEAR IT FOR LONELINESS—Mundo Earwood (R. Dickson, R. Earwood), GRT 003 (Chess/Janus) (Mi Cencion, BMI)	★	92	—	1	ODDS & ENDS (Bits & Pieces)—Charlie Walker (H. Howard), Capitol 3922 (Central Songs, BMI)
★	26	9	A FIELD OF YELLOW DAISIES—Charlie Rich (M.A. Rich), Mercury 73498 (Phonogram) (Makamillion, BMI)	60	56	9	EVERYBODY NEEDS A RAINBOW—Bobby Wright (R. Bourke), ABC 11443 (Chappell, ASCAP)	★	93	—	1	WILDWOOD WEED—Jim Stafford (D. Bowman, J. Stafford), MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)
★	42	5	PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Millsap (K. Kristofferson), RCA 0313 (Combine, BMI)	★	83	2	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson), Epic 8-20006 (Columbia) (Algee, BMI)	★	94	—	1	(If You Wanna Hold On) HOLD ON TO YOUR MAN—Diana Trask (D. Trask, T. Ewen), Dot 17520 (Al Gallico, BMI)
★	37	5	(It's A) MONSTER'S HOLIDAY—Buck Owens (B. Owens), Capitol 3907 (Blue Book, BMI)	62	63	8	TREAT ME LIKE A LADY—Sherry Bryce (S. Bryce), MGM 14726 (Sawgrass, BMI)	★	95	—	1	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka), United Artists 507 (Spanka, BMI)
★	29	8	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI)	63	71	7	IT COULD HAVE BEEN ME—Sami Jo (G. Sklerov, H. Lloyd), MGM South 7034 (Senior, ASCAP)	★	96	—	1	GIVE ME ONE GOOD REASON—Dickey Lee (W. Hollifield), RCA 10014 (Land Of Music, BMI)
★	36	6	OLD HOME FILLER-UP AND, KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (W. Fries, L.F. Davis), MGM 14738 (American Gramophone, SESAC)	★	79	3	BONAPARTE'S RETREAT—Glen Campbell (P.W. King), Capitol 3926 (Acuff-Rose, BMI)	★	97	—	1	THAT'S LOVE—Don Adams (D. Adams, G. Adams), Atlantic 4027 (Shetac, BMI)
31	35	7	KEEP ON LOVIN' ME—Johnny Paycheck (T. Seals, W. Jennings), Epic 5-11142 (Columbia) (Danor, BMI)	65	74	4	I'M LEAVING IT (All) UP TO YOU—Donny & Marie Osmond (D. Harris, D. Terry Jr.), MGM 14735 (Venice, BMI)	★	98	99	2	NEVER A NIGHT GOES BY—Sharon Vaughn (J. Foster, B. Rice), Cinnamon 790 (Jack & Bill, BMI)
★	40	6	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Bob Luman (W. Jennings, T. Seals), Epic 5-11138 (Danor, BMI)	66	75	5	FINER THINGS IN LIFE—Red Steagle (J. Weatherly), Capitol 3913 (Keca, ASCAP)	★	99	70	8	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER—Tex Williams (C. Tobias, H. Carsten), Granite 507 (Comet, ASCAP)
★	48	6	BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI)	67	73	7	HARLAN COUNTRY—Wayne Kemp (B. Emerson, B. Large), MCA 40249 (Golden Horn, ASCAP)	★	100	93	5	EASE ME TO THE GROUND—Sue Richards (B. Reneau), Dot 17508 (Famous) (Chess, ASCAP)
★	34	11	THANK YOU WORLD—Statler Brothers (D. Reid, L. DeWitt), Mercury 73485 (Phonogram) (American Cowboy, BMI)									

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# Nashville Scene

By BILL WILLIAMS

Vicki Bird, the West Virginia discovery of Quinnie Acuff, has been signed by Jack Johnson, manager of Charley Pride, who will record here. Teen-aged Vicki made her debut on the "Opry" last week. . . . The new singing sensation of API Atteiram in Georgia, Linda West, is a graduate of Wake Forest who was a school teacher before becoming a professional singer. . . . Columbia has signed still another artist, Don Potter. . . . Dickey Lee, with virtually no time for advance promotion, broke

## 'Hayride USA' Radio Series To Premiere

SHREVEPORT—A "sneak preview" of the first "Hayride USA" show, a sort of revival of the old "Louisiana Hayride," was held here last Saturday night with all new and generally unknown talent.

The official opening of the show, broadcast for two hours on KWKH-AM, will be next Saturday (17), with generally the same lineup of artists.

On subsequent weeks, major artists will be brought in to supplement the unknowns. On Aug. 24, the featured performer will be Sammi Smith. She will be followed by Tanya Tucker, Tom T. Hall, George Jones, Archie Campbell, Johnny Rodriguez, Jerry Reed, and others now in the process of being booked.

Running the show is Frank Page, operations manager of KWKH, and part of the old "Hayride" show. He is vice president of the corporation formed to put the show together, in partnership with Johnny Robinson, president of the firm. Robinson formerly operated a talent agency here. Dave Kent, a local businessman, is chairman of the board, and there are other business investors.

"Our sole purpose is to find new talent and to build that talent," Page said. "The old 'Hayride' show didn't start with that purpose, but that's what it ultimately did." Many leading artists of today, including Webb Pierce, Faron Young, Kitty Wells, Johnny Wright and Elvis Presley, got their starts on the "Hayride," which was discontinued several years ago.

A house band, led by Ron D'Iulio, will perform each week, and at a special Friday night talent show and dance at the new structure, located six miles north of Bossier City, on a 25-acre plot, D'Iulio, a one time producer at Sound City Recording Studio and a member of the Shreveport Symphony, has a group known as Catfish South Plus Two.

In addition to the show and the dances, a restaurant has been built, known as Hayride Kitchen, with a revolving stage and two lounges, one wet and one dry. There will be entertainment in each.

Signed as regular members of the "Hayride USA" show are Dan Emory of Gurdon, Ark., and Harry Blanton, Arkadelphia, Ark., who formerly worked in Dallas. They are managed by Chuck Honey, a state representative from Arkansas. On the first show with them were Libby Rhodes, a 10-year-old from Benton, La.; Johnette Burton, a singer-writer also from Benton, and the Little Oakies, four members of a young Indian family from Oklahoma.

Page said he and Robinson would be managing some of the artists, but that the booking agency has been closed.

house records in both Albuquerque and Phoenix at two different clubs. United Talent is booking him back into each. . . . Johnny Paycheck plays to his home folks in October when he returns to Greenfield, O., for his fifth consecutive appearance at the annual Christmas benefit show. . . .

MCA's Jeanne Pruett has been asked to perform for the second year in a row at this year's CMA Awards show. . . . Nashville Brass road manager Rick Kennedy entered the Quarter Horse race at the Cheyenne Frontier Days, and finished fourth. He used to ride the rodeo circuit. . . . Dot's Ray Griff has announced the appointment of Jenny Temple of Richmond, Va., as his new Fan Club president. . . . Dolly Parton has signed with American Management for exclusive representation in all fields. Jim Wagner says she's almost completely booked up for the balance of this year, and her dates extend into 1975. . . . James Brolin's first record release is being serviced by Arco of Oklahoma City. Brolin will make his singing debut on an NBC television special titled "Young Country."

Johnny Cash, Minnie Pearl and Pat Boone all have authored meditations selected for publication in a special issue of The Upper Room, an interdenominational devotional guide. . . . Jerry Moore and The Drifters of Rockford, Ill., who frequently back up the Pee Wee King Show, are working many singles, and Moore has done his first release for Illini Records. . . . Marty Dee, Jane Drake and The Rhythmacs are recording for the Now label. They are playing the Broadwater Beach Hotel on the gulf coast, and have their own radio show on WCIS in Mississippi. . . . Barbi Benton of Playboy is slated for a guest appearance on the Aug. 19 "Tonight Show." . . . Opryland Records has signed Jay Lee Webb to the label. He's the brother of Loretta Lynn.

Buddy Pendleton of Stuart, Va., was crowned champion fiddler at the 50th Old Time Fiddler's Convention at Union Grove, N.C., for the third straight year. . . . Lloyd Green of Monument, who spent time in the studio with Paul McCartney and Wings, will have some of his material used on the next LP. . . . Pete Axthelm of Newsweek does the liner notes on Loretta Lynn's new album, and does them well. . . . The Four Guys have done their first RCA session, produced by Jerry Bradley. . . . Kenny Price is scheduled to become a "Hee Haw" regular in the fall. . . . Gary Stewart has joined the Charley Pride Show as piano player, and may become a part of the show. He has a strong record going. . . . RCA's Karen Wheeler off on a promotion tour of the West. She's the talented daughter of Onie Wheeler. . . . When Jerry Reed cut his last session, a lot of people showed up. Some 500, in fact. It was a little crowded. . . . Chet Atkins, Ronnie Milsap and Jimmy Hartsook did the Cancer Crusade telethon in Knoxville. . . . Dottie West did an autograph party at a major department store in Minnesota.

Buck Starr and the Country Outlaws have been signed to an exclusive management pact by John Bodin of Southern Productions of Nashville. . . . Norro Wilson will produce Asleep At the Wheel for Epic. . . . Dave Loggins is preparing another single to try to match his first hit. . . . Monument's Larry Gatlin did a week at Atlanta's Great South-west Music Hall, part of it with Earl Scruggs, part with Janis Ian, and drew standing crowds. . . . Conny

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 8/17/74

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

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	69	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	1	10	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
3	3	6	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
★	5	4	BACK HOME AGAIN—John Denver, RCA CPL1-0548
5	4	23	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
6	7	22	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
7	8	18	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
8	10	9	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
★	20	3	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
10	6	8	RUB IT IN—Billy Crash Craddock, ABC ABCX 817
★	15	7	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
12	13	7	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
13	9	32	LET ME BE THERE—Olivia Newton-John, MCA 389
★	18	5	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
15	16	6	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
16	14	7	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
17	17	11	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
18	12	9	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
★	19	24	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
★	20	21	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
21	19	5	JEANNE PRUETT—MCA 388
22	11	9	COUNTRY BUMPKIN—Cal Smith, MCA 424
23	26	6	GOOD N' COUNTRY—Marty Robbins, MCA 421
24	23	8	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565
★	39	2	COUNTRY HAM—Jerry Clover, MCA 417
26	30	3	STOMP THEM GRAPES—Mel Tillis, MGM 4906
27	21	10	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
28	29	4	GOOD WOMAN'S LOVE—Jerry Reed, RCA APL1-0544
29	28	5	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1-0572
30	31	5	WHISPERING—Bill Anderson, MCA 416
31	34	9	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
32	33	8	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA 1A216-J2
33	38	2	FIVE FEET AND RISING—Johnny Cash, Columbia KC 32951
34	35	4	SEXY LADY—Freddie Weller, Columbia KC 32958
35	32	5	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
★	49	2	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
37	40	3	THANK YOU WORLD—Statler Brothers, Mercury 1-707 (Phonogram)
38	22	23	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
39	27	7	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
★	50	2	THAT'S YOU AND ME—Hank Snow, RCA APL1-0608
41	37	5	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
42	42	8	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
43	43	5	SHE SURE LAID THE LONLINESS ON ME—Bobby G. Rice, GRT 8001 (Chess/Janus)
44	48	11	PURE LOVE—Ronnie Milsap, RCA APL1-0500
45	47	16	THIS TIME—Waylon Jennings, RCA APL1-0539
46	46	4	THIS IS BRIAN COLLINS—Dot DOS 26017 (Famous)
47	44	4	FRECKLES & POLLIWOG DAYS—Ferlin Husky, ABC ABCX-818
48	-	1	IN CONCERT—Floyd Cramer, RCA APL1-0661
49	-	1	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32960
50	-	1	HEY THERE GIRL—David Rogers, Atlantic SD 7306

Van Dyke booked for three weeks in Reno with Roger Miller, by IFA, and is scheduled for more movies. She turned one down because of nudity involved. . . . Ferlin Husky

played the Casper, Wyoming, rodeo which drew people from a 200-mile radius. . . . David Rogers booked back into the Satellite Club in Lincoln by Shorty Lavender.

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"Love Song Sing Along."

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AUGUST 17, 1974, BILLBOARD

# Vancouver Stepped-Up Activity Seen as Reflecting City Growth

VANCOUVER—The recent stepped-up activity in the music industry in Vancouver is a good indication that the Canadian city is quickly emerging as one of the most

thriving markets in the country. In the past, Vancouver has had its share of successful artists including Terry Jacks and Susan Jacks, who originally were members of the Poppy Family; Valdy; Chilliwack; and more recently Bachman-Turner Overdrive, who have been making Vancouver their base of operations, to be close to their management company, Bruce Allan Associates.

Studio activity in Vancouver would indicate that more and more product can be expected from Canada's west coast in the near future.

Little Mountain Sound Co., owned by Western Broadcasting and Griffith-Gibson, a local advertising agency, is one of the largest studio complexes in Canada. At one time it depended on jingle production as its major source of income but as opportunities in the music field presented themselves, the studio made the gradual switch to record production. They are utilizing a 16-track board from two stu-

dios but in the near future intend to expand with the addition of extra studio facilities and equipment. Plans are in the works for the studio to go to 32-track according to resident producer Geoff Turner. Three record labels have offices in the studio complex and utilize its facilities including Leo Records and Ubic Records, owned by Robert Johnston and the studio's own Little Mountain Records. Leo and Ubic are negotiating a U.S. distribution deal with Larry Uttal's new Private Stock Records. Both labels are distributed in Canada by London Records. Initially, two singles have been released: "Candy Baby" by Strongheart on Ubic and "Carrie's Gone" by J.C. Stone on Leo.

One of the most active studios on the Canadian west coast is Can-Base Studios administrated by producer Mike Flicker. The studio recently has handled most of the recording sessions for Terry Jacks' Vancouver-based Goldfish label. In addition, Can-Base's own label, Mushroom Records, has been busy with sessions for Alexis, Jayson Hoover, Songbird and Teen Angel. The label's expansion has been such that Shelley Siegel, the label's administrator, recently hired Liam Mullan to handle promotion for the company in Eastern Canada. Mushroom's first two releases, "Love Will Get You" by Jayson Hoover and "I Believe" by Songbird, are playlisted or charted on most pop stations across Canada. A new album has just been released by Alexis with a single "Everybody Knows" due shortly. Mushroom is distributed by GRT in Canada and both Mushroom Records and Can-Base Studios are a division of Can-Base Industries Limited.

Ralph Harding's Studio 3 Productions is made up of a studio and three labels: Stamp, Sweetwater and Natural Sounds and has had moderately successful singles regionally from Ken Stolz and Brian Palmer. Harding recently announced the appointment of Suzanne Fairley as promotion representative for the three labels. A number of new releases and signings are expected from the company in the near future.

Stoney Productions, headed by John Rodney who also owns the Vancouver-based Rada Record Pressings and the Van-Los label, has been busy in the last few months with both in-house and outside business. Three singles have been released by Rodney this month: Casey Burke's "I Want To Sing" and "Neverland" by Donna Woodward on the Van-Los label and "Sometimes a Breeze" by Peter Mendieta on the Rada label.

Another west coast label, Houka Records, has just reorganized their corporate structure and are gearing for an active fall release schedule. The former president of the label, Ross St. John has left the company to devote more time to his own Ross-Wolf Productions. Bill Phillips replaced St. John and has indicated that the label will gear itself in the future towards leasing product from independent producers. The first of these deals was with Marc Strange's Orphan's Island Productions, which has as its first release "Candy Dream" by Strange. Houka is signed to A&M for distribution in the U.S. and is handled by independent distributors across Canada. Negotiations are on with their Ontario distributor, Canadian Music Sales, for an increased involvement in CMS in Houka's over-all Canadian setup.

# From the Music Capitals of the World

## TORONTO

Young Quebec pop singer **Rene Simard**, who recently won the Tokyo Song Festival and was awarded his prize by **Frank Sinatra** personally, was the subject of an article on the front page of the Wall Street Journal on July 15. ... **Charlebois** recently recorded a single with **Frank Zappa** entitled "Petroleum." ... A&M recording artist **Gino Vanelli** returns to Canada Tuesday (13) for a week's engagement at the Kego Club in Vancouver. From there he travels to Toronto for a week at the Colonial Tavern in Toronto from Aug. 26-30. In the fall he is booked for the In Concert Club in Montreal from Oct. 1-6, then moves to Ottawa for a week's engagement starting Oct. 7. ... Polydor's **Allan Katz** reports that the company is swamped with successful singles in Canada including "Shang a Lang" by **Tinker's Moon**; "I Shot the Sheriff" by **Eric Clapton**; "Hang on In There Baby" by **Johnny Bristol**; "The Night Chicago Died" by **Paper Lace**; "I'm Leaving It All Up To You" by **Donny and Marie Osmond**; "Wildwood Weed" by **Jim Stafford**; "Sugar Baby Love" by the **Rubettes**; "My Little Corner of the World" by **Marie Osmond**; "Throw a Penny" by the **Bee Gees**; "Sou'western Morning" by **Harry Marks**; and the regional Quebec hit

"Pepper Box" by the **Peppers**, which has sold close to 35,000 copies in that province. CFRW in Winnipeg is the only station outside of Quebec to playlist the single.

**Bearfoot** will be doing the Prairies portion of the **April Wine** tour. ... the **Beach Boys** have cancelled an Aug. 29 date at the Forum in Montreal but will appear at the Canadian National Exhibition on Aug. 28. ... the **Ozark Mountain Daredevils** cancelled an Aug. 31 show at the Place des Nations in Montreal due to a "booking conflict." ... **Fludd** drew 20,000 people to a free rock concert in Halifax, N.S., recently. ... While **Gordon Lightfoot** is on a canoe trip in Northern Ontario, his single "Sundown" continues to climb the international charts. It is in the top 10 in South Africa. ... While in Toronto, **America** met the **Guess Who** at the Nimbus Nine Studios and bumped into **Robert Klein** at CFTR, Toronto. Side note: America's manager **John Hartman** is originally from Brantford, Ontario. ... CKEN in Kentville, N.S., will open up new broadcast facilities in Oct. ... **King Biscuit Boy** will appear at the Bottom Line in New York from Sept. 4-7 and with **Electric Flag** at Convocation Hall on the campus of the University of Toronto on Saturday (17).

MARTIN MELHUISE

# Output of Tapes, Records Rise; Singles for Drop

OTTAWA—According to recently released figures by Statistics Canada, production and sales of records and prerecorded tapes in this country has increased with the exception of a marked drop in singles production from a similar period in 1973.

In the first five months of 1974, 24.9 million records in all classifications were produced compared with 22.3 million during the same period in 1973. This breaks down into 7.4 million singles and 17.5 million albums produced for the 1974 period and 7.8 million singles and 14.7 million albums for the 1973 period, a drop in production of singles from last year.

Total net shipments for the five-month period in 1974 was 19.4 million units compared with 17 million for 1973. The 1974 figures represent 5.7 million singles and 13.6 million albums shipped compared with 5.9 million singles and 11 million in 1973, a marked decrease in singles shipments.

The net value of sales at the distributor's net selling price was \$35.6 million for the five-month period in 1974 and \$25.4 million for the same period in 1973 which includes custom sales, liquidation sales, etc.

In the first five months of 1974, 5.7 million 8-track cartridges and cassettes were produced compared with 4.2 million during the same period in 1973. This breaks down into 5 million 8-track cartridges and 679,204 cassettes produced for the 1974 period and 3.5 million 8-track cartridges and 680,448 cassettes for the 1973 period and a slight drop in cassette production from last year.

The net value of sales of prerecorded tape was \$14.7 million for the five-month period in 1974 and \$11.6 million for the same period in 1973 which includes custom sales, liquidation sales, etc.

It should be noted that the net value of sales means the gross sales

less returns and exchanges and the net shipments mean the gross shipments less returns and exchanges and does not include shipments to radio stations, reviewers, promotional copies and transcriptions.

# Canadian Sales Reflect Upbeat

• Continued from page 1

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# EMI Sales Plan to Handle U.S., U.K. Product Set for September

By NICK ROBERTSHAW

LONDON—EMI's plans for twin sales forces to handle U.K. and U.S. product get under way in September, when two pilot schemes designed to mirror the projected national set-up will be started, one in the North and one in the South East of England.

U.K. division general manager Bob Mercer stressed that though the schemes are intended to throw up any likely problems and to allow experimentation with details like the timing of call-cycles, they should be considered not as isolated tests but as the first practical steps in the phasing in of the national sales forces, which will be fully operational by February of next year.

The two areas chosen cover Lancashire, Yorkshire and the North East, South London, South Coast and South East counties, comprising in total about 30 percent of EMI's business.

The total manpower of the national sales forces, together with administrative staff, will be around 130, compared with the present figure of 80, but EMI's intention is not to increase call rates but to reduce the amount of product salesmen have to handle while maintaining the existing pattern. Thus dealers currently receiving one call a fortnight will have a U.K. salesman calling one week and a U.S. salesman the next in future. The size of the two divisions is determined not only by actual sales volume but also by the number of releases handled, in operational terms, so to achieve a 50/50 split. The U.S. Division is to handle all distributed labels while the U.K. Division looks after classical product.

A number of new appointments to key posts in the reorganized sales operation have been announced, notably the return of John Mair, hitherto A&M's sales manager, to the position of national sales manager for the U.K. marketing and repertoire division from Monday (12). The corresponding position in the U.S. division will be filled by Mick Commerford, previously one of EMI's Northern area sales managers.

Commenting on the extensive reorganization, Alan Kaupe, executive assistant to Gerry Oord, says: "This is a long-term project, planned since last October, and I think dealers are pleased to see a company looking so far into the future. The cost of the changes is partly justified by the volume of our current business, and partly by both the increase possible in our own market share and in the size of the market as a whole."



**WEENY-BOPPER STARS**—The James Boys dash around to a London hospital to receive a gold disk for one million worldwide sales of their record "Over & Over" from Larry Page, managing director of Penny Farthing Records, who is recovering from a recent operation. From left to right: Stewart James, Larry Page, nurse Fran Evenett, Bradley James.

## U.K. RCA In Banner Six Months

LONDON—RCA has here completed a record-breaking first six months, with sales to the end of June showing an over-all increase over 1973 of 13 percent. Particularly impressive contributions have been made by album product—up by a solid 40 percent—and tape, which gained 30 percent on 1973's first-half figures.

While the main factors in the growth of album sales have been the continuing catalog strengths of Perry Como, David Bowie and Jack Jones, managing director Geoff Hannington report a 25 percent increase in business on LPs originated by the U.K. company, notably releases by Ducks de Luxe and Horslips. "Although neither act sold sufficiently well over a sufficiently short period to make the charts, the volume over a three-month spell was encouraging enough for us to expect Top 50 entries for their next releases."

With the aim of maintaining the impetus throughout the remainder of the year, Hannington has introduced a number of changes in RCA's management team, designed to strengthen the company's executive line-up and to allow him greater opportunity to become involved in creative and commercial areas.

A newly-created position of manager, business planning and operations, will be filled by Richard Madigan who is returning from the parent company in New York, where he was director of international financial operations. Madigan, has considerable experience in finance, distribution and manufacturing, and has been with RCA for 14 years, including seven years with

the distribution corporation handling all consumer products.

Reporting to Madigan will be plant manager John Rolfe, distribution manager Basil Margrave, financial controller Ed Byrnes and manager of technical recording services Brian East.

Following the move of a&r manager Mike Everett to the international marketing division, Hannington has made two new appointments in the a&r area. Lionel Burdge is appointed manager, international repertoire, with responsibilities for all non-U.K. originated product, excluding Barclay. Reporting to him will be U.S. albums-singles label manager Shaun Greenfield and assistant Jane Fisher, pop product manager Dave Machray and tape manager Ray Pockock.

Burdge will also retain his present responsibilities for developing RCA's budget operations and will be making a further appointment of a budget operations manager in due course.

Other new appointments are Graham Haysom, who is appointed manager U.K. artist and repertoire, with responsibility to acquire and develop local talent, and Alan Sizer who will be his assistant.

Making the announcements, Hannington said that the changes in the a&r areas would allow more time to concentrate on seeking and developing local talent, and Burdge's appointment would also give the talent areas a closer liaison with marketing departments.

"This new management structure will also allow me to be more closely

involved with the creative and commercial areas of the company, particularly a&r and marketing," he added. "Our aim is to consolidate the last six months' sales success and continue to build, to make this a record-breaking year for the U.K. company."

## Roberts Heads Bell U.K.

LONDON—Appointment of Tony Roberts as managing director of Bell Records U.K. was confirmed last week by Clive Davis, consultant to the record and music operations of Columbia Pictures. Roberts succeeds Dick Leahy who is now running his GTO Records company.

Roberts took over the Bell office last week at point when, although leaderless since Leahy departed two months ago, is enjoying its most successful run in the U.K. Top 50. Always notable for its strength in the singles market, Bell last week surpassed itself with nine entries in the Music Week singles chart, which the company reckons is likely to be the best achievement ever for one label. What is particularly impressive about the Bell achievement is that as a result of Leahy's departure and his recruitment of key staff from Bell, the American independent has been ran meantime by promotion chief Dave Bridger and seven female employees. Not without reason did Roberts, commenting on his appointment, state, "They really have done a magnificent job."

Roberts entered the music business in 1964 with Keith Prowse and became professional manager of Robbins Music before quitting to join Warner Bros. Music in a similar capacity and later being promoted to managing director.

"After being in music publishing all my working life, this was an opportunity not to be missed," Roberts states.

Replacing Roberts at Warner Bros. Music is Rob Dickins, the company's professional manager since last year. A honors graduate of Loughborough University, he holds a BSC degree in political science. Dickins (24), joined WBM in 1971 as a promotion man.

At Bell, Dave Bridger is promoted to director of promotions and Kathy Pritchard becomes his assistant. Ian McNay is named as chief accountant and his assistant, Ann Berlyn as office manager. Other appointments are Carol Urben (marketing and promotion administrator), Sue Gander (press office), and Sue Andrews (production controller).

## SG-Col/Colgems Intl Expansion

NEW YORK—Screen Gems-Columbia/Colgems has made several new moves in the international area, according to Irwin Robinson, vice president and general manager.

In Italy, Edizioni Musicali Screen Gems-Columbia S.R.L. has beefed up its promotion department and will create its own in-house printed music service.

"Additions to the promotion department have also been made in Japan through our exploitation agent, Alfa Music Ltd. of Tokyo," Robinson says.

"In Holland a new promotion and exploitation department has been in operation for the past three months and we are very pleased with the results. We are making use of taped interviews and films of our writer/artists in every possible area."

Screen Gems-Columbia Music Ltd., the U.K. arm of Screen Gems-Columbia/Colgems Music, has fully developed the use of its new recently installed 8 track studio, is employing a full-time engineer and is into producing masters for various world markets.

**BILLBOARD IS BIG INTERNATIONALLY**

AUGUST 17, 1974, BILLBOARD

## RCA U.K. Bows Jazz LPs On the 'Swinging' Forties

LONDON—A new series of jazz albums reviving the swing era of the Forties, is being launched here by RCA this month. The first four releases will retail at the special price of \$4.30 and RCA plans to have at least 12 on the market by the end of this year.

Included in the first batch of releases are LP's by Eddie Durham, the JPI Quartet and Jane Harvey (ex-singer with the Benny Goodman band). There is also the first volume of a three-part series called Swing Today, featuring many of the surviving musicians of the swing era.

RCA pop product manager Dave Machray says that all the albums had been recorded by the artists during the last year. "We have tried to

include those musicians and singers of the Forties Swing Era who are still working today. The sessions in New York were recorded on a quick basis and we hope that people will listen to the recordings in the way that they are intended," he says.

Machray adds that RCA in the U.K. held the worldwide rights of the jazz albums and hoped to eventually to release them in countries throughout the world, including New Zealand, Japan and Australia. Future releases would feature such artists as Eddie Bearfield, Vic Dickinson, Buddy Tate and Earl Warren, and Sandy Brown. In addition, there will also be a compilation album released, featuring recordings from the various sessions.

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# German Cos. Prune Promotion Budgets

By WOLFGANG SPAHR

HAMBURG—Promotion in Germany is handled largely by special departments of the record companies themselves—although there are one or two major independent exceptions.

One of the more successful of these is Hans R. Beierlein of Montana, Munich, who was a "star-maker" for Udo Jurgens, Michael Schanze and Heino.

As his creative fee for any artist he handles, Beierlein pockets around \$25,000 a year, plus expenses—and he often requires that the artists' songs are published by his own Montana publishing company.

Most record company promotion departments are staffed by four or five people and they have to cover all the media—television, radio, magazines and newspapers. Their job is not easy at the best of times,

but it has become increasingly difficult where television is concerned because there have been substantial cuts in the light entertainment programs. This is a source of concern because experts have estimated that a play on television in a peak-hour show can account for as many as 30,000 sales of a single.

With TV programming opportunities reduced, the promotion work becomes intensely competitive as the representatives of a dozen record companies converge on the four or five producers involved in popular music shows.

Things have become better, however, in radio and today some stations are offering pop music on three separate channels. And it has been shown in an industry survey that radio is an even better medium for promoting record sales than television.

What is certain is that far less of record companies' promotion budgets are being spent on lavish press parties, facility trips and expensive Christmas gifts.

Deutsche Grammophon chief Richard Busch has no time for flashy promotion work, or flashy promoters. "The best promoter," he says, "is one who acts as inconspicuously as an unobtrusively dressed salesgirl in a department store so that the product is displayed to better effect."

## Brazil Group Steps Up Fight Vs. Piracy

RIO DE JANEIRO—Brazilian producers are stepping up their campaign against piracy. On their complaint, police raided a store and seized 100 alleged pirate cassettes in the Copacabana Beach section.

It was reported that the owners of the "Symphony" record store would be prosecuted not only for piracy but for tax evasion as well.

Full publicity was given to the police action in the newspapers. Joao Carlos Muller Chaves, executive secretary of the Phonogram Producers' Assn., appeared on television to appeal to the public not to buy pirate recordings. He pointed out that buyers contributed to the defrauding of their favorite artists.

Daniel Rocha, director of the Service for the Defense of Authors' Rights, issued a warning that sellers of pirate recordings would be sued by artists, composers and producers.

## International Turntable

Ronnie Fowler, formerly head of promotion at EMI, has been appointed general manager of Elektra/Asylum Records in the U.K. He replaces Jonathan Clyde, who recently moved to George Harrison's Dark Horse production company.

Three members of the American Carl Fisher Group are to join the board of Boosey and Hawkes, the U.K. music publishing and musical instruments organization of which it owns 49 percent. They are Hayden Connor, Warren McKenzie and Frank Connor. Chairman Kenneth Pool opposed the appointments, which were at first defeated on a show of hands at the annual meeting, but later confirmed following a poll.

Chris Youle has joined RSO Records as international label manager, replacing David English who left the company earlier this year. Youle was previously with Polydor in Hamburg.

\* \* \*

Nick Blackburn has left British Decca's a&r department to join Miles Copeland, head of the Scope International group of companies. Details of Blackburn's position and Copeland's future plans are still to be announced. Blackburn was at Decca for 16 months, having previously been an accountant at Chrysalis. Rod Lynton, formerly involved in artists management at Bronze Records, has been appointed public relations officer of Atlantic.

## Weiss to Australia, N.Z. On Pub Talks for GRC

ATLANTA—GRC Records will begin talks with music publishing companies in Sydney, Australia, this week as GRC's international licensing consultant Bobby Weiss of One World of Music starts the first of his Australian and New Zealand tours. During the next three weeks Weiss will represent GRC Records and the Thevis Music Group.

Following talks with GRC president Michael Thevis and GRDC president Buz Wilburn in the U.S. Weiss prepared a special tape-record preview of GRC masters and copyrights plus photos and bios of all GRC acts as part of the audiovisual international proposal which he will present to prospective licensees in Australia and New Zealand.

With the recent completion of GRC's licensing agreement with Capitol of Canada-EMI, Thevis anticipates a follow-up in the completion of distribution contracts covering England and Europe. Also during his visit, Weiss will be seeking record masters and copyrights in behalf of GRC for their global distribution, similar to the just completed major record and publishing contract set by GRC with ATA of Sydney.

## CBS Intl In Fuller Deal

NEW YORK—Sol Rabinowitz, CBS Records International, has announced the completion of negotiations with Jerry Fuller for the sub-publishing rights to Fullers' Fullness Music and Lazy Libre catalogs. Territories covered in the agreement are: Mexico; Central America; Argentina and Brazil.

Among the copyrights included in these catalogs are songs recorded by such major artists as: Johnny Mathis, Cher, Billy Joe Royal, Glen Campbell, Mark Lindsay and O.C. Smith. Titles include: "Show & Tell," "Live & Learn," "Bookends," "Feel the Warm," "Go," "I Know We Can Make It," "Think About Things," "Hear and Now," "Me and You" and the new Chris Christmas Capricorn single "Apron Strings."

## From the Music Capitals of the World

### LONDON

A massive promotion campaign is lined up for the release of Mike Oldfield's second Virgin album, "Hergest Ridge," on Aug. 31. The promotion will include \$25,000 worth of TV advertising, along with spots on local radio and full-page advertisements in the music press. On the retail side, there will be 250 window displays throughout the country. Pre-release sales of Oldfield's new album are approaching the 50,000 mark, while U.K. sales of "Tubular Bells" have reached 350,000. Later this month Oldfield will perform both Tubular Bells and "Hergest Ridge" in a concert with the Royal Philharmonic Orchestra at London's Albert Hall.

Michael Aspel, voted Radio Personality of the Year in 1972, has quit the BBC to join Capital Radio, London's commercial entertainment station. He has signed a two-year contract. He begins broadcasting on Sept. 2 and is contracted to present his own weekday morning program, during which he will play records, present features and deal with the everyday problems of housewives.

Island Records has launched a summer promotion campaign centered on eight albums in its catalog. Called "Roller Coasters" and organized by the company's own display staff, it will involve more than 350 window displays throughout the country and poster-size window stickers. Included in the campaign are the latest releases by Bryan Ferry, Bad Company, Cat Stevens and Sparks. Island has also disposed of three of its four One Stop record shops—two in central London and one in Richmond. Purchaser is Laurie Krieger, owner of the Harlequin chain which, with the opening of new shops in the Home Counties, will comprise 53 stores—the country's biggest chain.

Spark, the record label offshoot of Southern Music, has formed a new label, Blue Jean, which will be utilized for the release of pop product. First act to be signed is a Midlands group, Light Fantastic, and their first release will be "Take Me Shake Me," written by lead guitarist and vocalist Keith Locke. . . . First British signing to the new ABC label is Cole Younger, a 23-year-old Londoner, who by rights should have appeared on ABC's associated British label, Anchor. However, it was felt that "Don't Stop," Younger's first single had such immediate hit potential that it should be released immediately rather than be held until Anchor is formally launched later in the year. . . . Warner Brothers is mounting a major advertising and merchandising campaign to launch Adam Faith's debut album and single for the company. It will include fly-posting on 500 bus backs and in all the busiest underground stations in London. There will also be blanket flyposting in Birmingham, Glasgow and Brighton, and full-page advertisements will appear in all the major trade magazines. Faith's album, "I Survive," is released on Aug. 30. A Northern-based chain of record stores has bought TV advertising time, in a bid to ward-off threats from the three big multiples, Boots, Woolworth's and W. H. Smith's, in the price-cutting war. Vallances, which has its main store in Leeds and 13 other branches in the area, had its first commercial announcing price cuts in its shops on Yorkshire Television last week and eight more were due to be shown. Record merchandising

manager Mike Penney said: "We bought the advertising time on TV because of the competition from the multiples. It's no good sitting back and expecting people to come into our shops to buy records. We have got to compete with the big stores." . . . Polygram leisure chairman Steve Gottlieb is going on a three-month advanced management course at Harvard Business School in September. While he's away Polydor managing director John Fruin will deputize. . . . New personal manager Dee Antony negotiated a seven-figure deal with Chrysalis and CBS for ex-TYA guitarist Alvin Lee.

CHRIS WHITE

### TOKYO

Virgin Records of London, England, has consummated a foreign record licensing agreement with Nippon Columbia, the Japanese manufacturer says. Its first release, scheduled for Sept. 1, will be "Tubular Bells" (theme from "The Exorcist") by Mike Oldfield. The retail price of each Japanese pressing will be 2,200 yen (\$7.86). Six thousand albums imported by Avenue Recordings Japan went on sale here April 25 at 2,400 yen (\$8.57) each.

. . . Kris Kristofferson & Rita Coolidge subbed for laryngitis-stricken Roberta Flack at the One Step Festival. In addition to the special appearance at Koriyama Aug. 4, the A&M recording pair gave five concerts on their first Japan performance tour. . . . Nana Mouskouri was the star of "The Big Show" telecast by Nippon Hoso Kyokai over its national network Aug. 4. And it was SRO at her two concerts in this music capital July 22-23. All tickets were sold out well in advance, says Kyodo Tokyo. The Greek singer was backed by the four-man Athenians including her better half, George Petsilas. Among the 12 concert dates fixed by Udo Artists for the Nitty Gritty Dirt Band on its second Japan performance tour is a seaside stage show at the Hayama Marina Wednesday (24). . . . Masaji Taniguchi, president of Asahi Musen Denki, says the first five of its record vending machines will be installed shortly in the much-trafficked Omiya Station Building. . . . Japan's Economic Planning Agency says 47.7 percent of this country's households owned stereo sets as of May 31. . . . The Los Chacos group of France was featured on NTV's "11 PM Summer Night Concert" Aug. 1. . . . "Kita Kaze" (North Wind) by Charley Pride is scheduled for release here Thursday (25) by Victor Musical Industries on the RCA label.

Four concert dates for the Pointer Sisters (Blue Thumb) and three for Suzy Quatro (Bell) have been fixed by Universal Orient Promotions for their first Japan performance tours in November. . . . Victor Musical Industries, JVC's software arm, says the deletion of 563 phonograph records and 411 music tapes from its listed inventory was completed July 31. The catalog cutouts include 112 albums, 70 singles and 171 music tapes that were released here on the RCA label. . . . A Japanese version of "Ma! He's Making Eyes at Me," recorded here July 10 by 10-year-old Lena Zavaroni, is scheduled for release Thursday (25) by Nippon Phonogram. . . . A joint recording of "Anata" (I Wish You Were Here With Me) by Akiko Kosaka (Yamaha) and Herbie Mann (Atlantic) also is due to hit the market Thursday (25) as a single from Warner-Pioneer.

HIDEO EGUCHI

AUGUST 17, 1974, BILLBOARD

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# Billboard Hits of the World

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## AUSTRALIA

(Courtesy Of GO-SET)  
SINGLES

- This Week
- 1 BILLY, DON'T BE A HERO—Paper Lace (EMI)
  - 2 DEVIL GATE DRIVE—Suzi Quatro (RAK)
  - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
  - 4 EVIE—Stevie Wright (Albert)
  - 5 WOULD YOU LAY WITH ME IN A FIELD OF STONE—Judy Stone (M7)
  - 6 THE STREAK—Ray Stevens (Astor)
  - 7 MY GIRL BILL—Jim Stafford (MGM)—Cash Backman (Image)
  - 8 THE LOCO-MOTION—Grand Funk (Capitol)
  - 9 CANDLE IN THE WIND/BENNIE & THE JETS—Elton John (DJM)
  - 10 HOOKED ON A FEELING—Blue Swede (EMI)
  - 11 SLIPSTREAM—Sherbert (Infinity)
  - 12 SEASONS IN THE SUN—Terry Jacks (Bell)—Bobby Wright (Albert)
  - 13 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)
  - 14 WATERLOO—Abba (RCA)
  - 15 EMMA—Hot Chocolate (RAK)
- LPs

- This Week
- 1 THE STING/SOUNDTRACK—(MCA)
  - 2 CAN THE CAN—Suzi Quatro (RAK)
  - 3 DIAMOND DOGS—David Bowie (RCA)
  - 4 TUBULAR BELLS—Mike Oldfield (Virgin)
  - 5 BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Island)
  - 6 BAND ON THE RUN—Paul McCartney & Wings (Apple)
  - 7 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
  - 8 HARD ROAD—Stevie Wright (Albert)
  - 9 HOT AUGUST NIGHT—Neil Diamond (MCA)
  - 10 AMERICAN GRAFFITI/SOUNDTRACK (Tempo)

## BELGIUM

(Courtesy Of HUMO)  
SINGLES

- This Week
- 1 SUGAR BABY LOVE—Rubettes (Polydor)
  - 2 GIGI L'AMOROSO—Dalida (Decca)
  - 3 THE NIGHT CHICAGO DIED—Paper Lace (Philips)
  - 4 ROCKETS—Mud (EMI)
  - 5 ROCK YOUR BABY—George McCrae (Gay Boy)
  - 6 PAPA WAS A POOR MAN—Jack Jersey (Imperial)
  - 7 THIS TOWN AIN'T BIG ENOUGH—The Sparks (Inelco)
  - 8 OK CHICAGO—Resonance (Vogue)
  - 9 BLIJF NOG EEN UURTJE BIJ MIJ—Willy Somers (Vogue)
  - 10 ROCK THE BOAT—Hues Corporation (RCA)

## DENMARK

(Courtesy Of I.F.P.I.)

- This Week
- 1 THE SIX TEENS (Single)—The Sweet (RCA)
  - 2 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
  - 3 RING RING (LP)—Abba (Polar/EMI)
  - 4 TCHIP TCHIP (Single)—Cash & Carry (Play/Telefunken)
  - 5 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
  - 6 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
  - 7 THE ENTERTAINER (Single)—Marvin Hamlisch (MCA)
  - 8 GOLDEN HAMMOND POPS (LP)—Klaus Wunderlich (Telefunken)
  - 9 THE STING/SOUNDTRACK (LP)—(MCA)
  - 10 THE GOLDEN WORLD OF (LP)—Les Humphries Singers (Decca)

## FRANCE

(Courtesy Centre d'Information ed de Documentation du Disque)  
\*Denotes local origin  
SINGLES

- This Week
- 1 POT POUR RIRE M. LE PRESIDENT—\*Green et Lejeune (Pathe-Marconi)
  - 2 LE MAIL AIME—\*Clude Francois (Fleche)
  - 3 C'EST MOI—\*C. Jerome (AZ)
  - 4 JE T'AIME, JE T'AIME, JE T'AIME—\*Johnny Hallyday (Philips)
  - 5 LE PREMIER PAS—\*Claude M. Schonberg (Vogue)
  - 6 IL EST DEJA TROP TARD—\*Frederic Francois (Vogue)
  - 7 JE VEUX L'EPOUSER POUR UN SOIR—\*Michel Sardou (Trema)
  - 8 TU ES LE SOLEIL—\*Sheila (Carrere)
  - 9 SWEET WAS MY ROSE—Veivet Glove (Philips)
  - 10 BYE BYE LEROY BROWN—\*Sylvie Vartan (RCA)
  - 11 ADIEU MON BEBE CHANTEUR—\*Andre Chamfort (Fleche)
  - 12 ROCK YOUR BABY—George McCrae (RCA)
  - 13 SUGAR BABY LOVE—\*Dave (CBS)
  - 14 MON VIEUX—\*Daniel Guichard (Barclay)
  - 15 C'EST COMME CA QUE JE T'AIME—\*Mike Brant (Polydor)
- LPs

- This Week
- 1 JE T'AIME, JE T'AIME, JE T'AIME—Johnny Hallyday (Philips)
  - 2 LES VIEUX MARIES—Michel Sardou (Trema)
  - 3 CHEZ MOI—Serge Lama (Philips)
  - 4 MASTER OF ROCK—Pink Floyd (Harvest)
  - 5 MON FRERE—Maxine Le Forestier (Polydor)
  - 6 LE MAL AIME—Claude Francois (Fleche)
  - 7 DARK SIDE OF THE MOON—Pink Floyd (Harvest)
  - 8 STORY VOL. 1—Chaussettes Noires (Barclay)
  - 9 JE SUIS MALADE—Serge Lama (Philips)
  - 10 ON THE BEACH—M. Young (WEA)

## MEXICO

SINGLES

- This Week
- 1 COMO SUFRO—Los Baby's (Peerless)
  - 2 ESPEJISMO—Juanillo (Epic)
  - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
  - 4 PERDONAME—Estrellita (Raff)
  - 5 AMANDA AMANTE—Roberto Carlos (CBS)
  - 6 EL DIA QUE ME QUIERAS—Roberto Carlos (CBS)
  - 7 ME MUERO POR ESTAR CONTIGO—Silvana Di Lorenzo (RCA)
  - 8 CRUZ DEL OLVIDO—Los Toppers (Orfeon)
  - 9 FELIZ CUMPLEANOS QUERIDA—Nelson Ned (UA)
  - 10 SEASONS IN THE SUN—Terry Jacks (Bell)

## NEW ZEALAND

(Courtesy Of N.Z.B.C.)  
SINGLES

- This Week
- 1 BAND ON THE RUN—Paul McCartney & Wings
  - 2 SUNDOWN—Gordon Lightfoot
  - 3 THE STREAK—Ray Stevens
  - 4 SUGAR BABY LOVE—Rubettes
  - 5 EMMA—Hot Chocolate
  - 6 WATERLOO—Abba
  - 7 THE LOTUS EATERS—Stravos Xarhakos
  - 8 THE NIGHT CHICAGO DIED—Paper Lace
  - 9 THE ENTERTAINER—Marvin Hamlisch
  - 10 CANDLE IN THE WIND—Elton John
  - 11 BANGING MAN—Slade
  - 12 SUNSHINE CITY—Daniel Boone
  - 13 MY FRIEND THE WIND—Demis Roussos
  - 14 SON OF A ROTTEN GAMBLER—Hollies
  - 15 ROCK THE BOAT—Hues Corporation

## SOUTH AFRICA

(Courtesy Of Springbok Radio)  
\*Denotes local origin  
SINGLES

- This Week
- 1 WATERLOO—Abba (Sunshine)—(Breakaway)
  - 2 THE AIR THAT I BREATHE—Hollies (Polydor)—(MPA)
  - 3 SUNDOWN—Gordon Lightfoot (Reprise)—(Laetrec)
  - 4 SOLITAIRE—Andy Williams (CBS)—(Laetrec)
  - 5 TCHIP TCHIP—\*Dan Hill (RPM)—(EMI/Brigadiers)
  - 6 THERE WON'T BE ANYMORE—Charlie Rich (RCA)—(Charles Rich)
  - 7 EMMA—Hot Chocolate (RAK)—(Francis Day)
  - 8 MA (He's Making Eyes At Me)—Lena Zavaroni (RTG)—(B. Feldman)
  - 9 HAAI CASANOVA—\*Glenys Lynne (RPM)—(Tro Essex)
  - 10 LITTLE SOLDIER BLUE—\*Gwyneth Ashley Robin (MVN)—(Laetrec)

## SPAIN

(Courtesy Of "El Musical")  
SINGLES

- This Week
- 1 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
  - 2 ACALORADO—Los Diablos (EMI)—(EGO)
  - 3 LA FIESTA DE BLAS—Formula V (Philips-F)
  - 4 POR EL AMOR DE UNA MUJER—Danny Daniel (Polydor)—(Fontana)
  - 5 TSOP—MFSB (CBS)
  - 6 TOMAME O DEJAME—Mocedades (Zafiro)—(Discorama)

- 7 AYUDADME—Camillo Sesto (Ariola)—(Arabella/Southern)
  - 8 WATERLOO—Abba (Columbia)—(Notas Magicas)
  - 9 I SHALL SING—Garfunkel (CBS)—(April)
  - 10 NO SE, NO SE—Rumba Tres (Belter)
- This Week
- 1 RHAPSODY IN WHITE—Barry White (Movieplay)
  - 2 JOAN MANUEL SERRAT (Zafiro)

- 3 LOVE IS THE MESSAGE—TSOP (CBS)
- 4 BUDDAH & THE CHOCOLATE BOX—Cat Stevens (Ariola)
- 5 GYPSY ROCK—Las Grecas (CBS)
- 6 JOURNEY TO THE CENTER OF THE EARTH—Rick Wakeman (Ariola)
- 7 QUADROPHENIA—The Who (Polydor)
- 8 MY ONLY FASCINATION—Demis Roussos (Philips-F)
- 9 MOCEDADES 5—(Zafiro)
- 10 TUBULAR BELLS—Mike Oldfield (Ariola)



LETTERMEN'S 'GOLD'—The Lettermen take time out from their sellout, six-day concerts at the Cultural Center of the Philippines to receive gold record awards for sales of their "Alive Again Naturally" album from Dyna Products, Inc.; exclusive Philippine manufacturer and distributor of Capitol Records. From left to right are Donny Pike (who received the award for his brother, Jim), Buddy Medina (Capitol label manager, Philippines), Tony Butala, James G. Dy (executive Vice-President), Dyna Products, and Gary Pike.

AUGUST 17, 1974. BILLBOARD

# Rock Dates, Venues Spurting In London

By REX ANDERSON  
(Music Week Staff Writer)

LONDON—Following a long period when London was being looked on as the worst capital in the world for rock concerts, the town is now experiencing a new lease of life with more top names and new venues appearing almost by the week.

It started perhaps with the use of Charlton and Watford football grounds as rock venues. Since then Olympia and Crystal Palace have been reopened as concert venues, although Olympia has still to be proved successful.

Ron Wood, and subsequently other bands, have exposed the possibilities of the State, Kilburn and now the Kings Road Theater, Chelsea—which houses the "Rocky Horror Show" during the week—has moved into conventional rock performances with the appearance there of Heavy Metal Kids on Sunday (11).

Certainly the Rainbow, which has had to recover itself on more than one occasion, is now being challenged as London's top rock theater, although the appearance of Billy Preston there on Saturday (10) may

have done something to consolidate its position.

The Kings Road Theater is a small venue with a capacity of only 450. The State, however, is comparable with the Rainbow and to date has produced better sound. It is certainly far larger than the Roundhouse which has a capacity of under 2,000 with seating for only 600.

The trend, too, seems to be to stage more top-line acts. Although not in London, this was demonstrated at nearby Knebworth with the appearance of Mahavishnu, Allmans, Doobies and Van Morrison in one day. Very much in London though is the forthcoming Wembley Pool concert with CSNY, Joni Mitchell and the Strawbs.

Despite the loss of the Sundowns, London now has a number of new venues which more than compensate including the Theater Royal Drury Lane and the increased use of the Hammersmith Odeon, not to mention the number of small clubs and pubs that are now exposing the lesser-known artists to the public eye.

That there has always been a need for better and more concert venues in London to enable promoters to arrange tours less than a year in advance is indisputable. However, the increase would also suggest a change in the habits of rock audiences who must now be prepared to attend more concerts and travel much further to do so.

It is to be noted that very few of the concerts launched in new venues have had less than capacity attendance. The evidence points either to a growth in the number of rock lovers or more money to spend on entertainment. This augurs well for the record industry whichever the right answer.

# Roberts Set For Tours

LONDON—After completing a highly successful four-week season at London's Talk of the Town, singer Malcolm Roberts is preparing for cabaret appearances in Bermuda and Puerto Rico in the fall. Negotiations are also in progress for return dates in the U.S. early next year.

During the Talk of the Town season, Roberts recorded a live LP for Cantipreme, the company which recently signed him to an exclusive recording contract. The album will be released on BASF in October.

# EMI to Build New Record, Tape Factory in Sweden

LONDON—EMI will build a new record and tape duplicating factory in Amal, Sweden, to serve the fast-growing Scandinavian market. Cost will be approximately \$4.7 million and construction will start later this year, and the plant in production by the end of 1975.

The fast-expanding Scandinavian market for recorded music is now estimated at \$70.2 million and is forecast to expand by some 50 percent by 1978. And EMI at present hold some 25 percent of the market.

This new factory will supply Norway, Sweden, Denmark and Finland with records and pre-recorded tapes. Initial annual production capacity is five million 12-inch records, 1.2 million 7-inch records and 850 recorded tape units.

Amal has been selected as the site because it is centrally placed in relation to Oslo, Stockholm, Copenhagen and Sweden's main port Gothenburg.

The factory is designed to be the most modern of its kind in Europe, fully-equipped and with all facilities to ensure a speedy supply of tapes and records. And as it is sited in an area of low employment, it is eligible for a regional development grant. The Swedish Government will also be assisting in the financing of the project.

John E. Read, deputy chairman and chief executive of the EMI group, says, "In recent years the supply situation in Scandinavia for tapes and records has been increasingly difficult, not least because of the rapid growth of the market. The Amal project will transform this situation and also provide much-needed employment in the area. It will also contribute to our long-term plans for expansion in Europe, where we aim to achieve total leadership in all our businesses."

EMI has been established in Scandinavia since 1903 when its Danish company Electric and Musical Industries (Dansk-Engelsk) was formed. This company deals with records, domestic appliances, record players, music publishing and magnetic tape.



Continued from page 47

territories North & South Carolina, Tennessee, Alabama, Georgia, Florida, Mississippi; product MX-7000, DP-4050; Professional Representatives, Inc., 804 Floral St., Opelika, Alabama 36801; territories North & South Carolina, Tennessee, Alabama, Georgia, Florida, Mississippi; product DP-6000; Beams, 517 Fifth Avenue, Des Moines, Iowa 50309; territories Iowa, Nebraska, Missouri, Kansas; product: All products; Theodore Pappas & Associates, 5218 W. Diversey Ave., Chicago, Illinois 60639; territories, Illinois, Wisconsin, Indiana, Kentucky; product: DP-4050, MX-7000; Gemini Telecommunications, 1776 S. Jackson St., Denver, Colorado 80210; territories Colorado, Utah, New Mexico, Wyoming, Montana, Idaho; product: All products; Continental Sales Co., 1275 Bloomfield Ave., Fairfield, New Jersey 07006; territories New York, New Jersey, Pennsylvania; product: DP6000, DP 6750, DP 1700/1900, DP 2600/ 5600; Marshank Sales, 10455 W. Jefferson Blvd., Culver City, California 90230; territories Southern California, South of Monterey & King Counties, Arizona, Clark County, Nevada; product: All products.; Bach Sales Corporation, 4 Longview Place, Great Neck, New York 11021; territories New York City, Long Island, Rockland and Westchester Counties, New York, Northern New Jersey, above highways 78 and 287; product: MX-7000, DP-4050, DP 6750; Metrorep, 1 Oxford Drive, Freehold, New Jersey 07729; territories Southern New Jersey, below highways 78 and 287, eastern Pennsylvania, Delaware, Maryland, District of Columbia and Virginia; product: MX-7000, DP-4050, DP-6750; Shalco, Inc., 23529 Woodward Avenue, Ferndale, Michigan 48220; territory Michigan; product: All products.



**ARETHA FRANKLIN—Ain't Nothing Like The Real Thing (3:17);** producers: Jerry Wexler, Arif Mardin, Aretha Franklin; writers: N. Ashford-V. Simpson; publisher: Jobete, ASCAP. Atlantic 45-3200. Extremely powerful vocals highlight this moody, bluesy ballad from the Queen of Soul. Melodic, almost supper club string backup, gathers momentum with the vocals as Aretha comes up with her strongest mix of pop, soul and blues in a long while. Flip: Eight Dogs, On The Road (2:59); producers: same; writers: J. Ragovay, M. Lazie; publishers: Ragmar, BMI.

**THE OSMONDS—Love Me For A Reason (3:45);** producer: Mike Curb; writers: J. Bristol-W. Brown, Jr., D. Jones, Jr.; publisher: Jobette, ASCAP. Kolob 14746. (MGM). After nearly a year without a release the Osmonds are back with a strongly soul influenced tune marking almost a complete turnaround from previous singles. This powerful ballad should garner new audiences for the group as well as bringing some of the younger buyers back into the fold. Should hit radio immediately.

**TONY ORLANDO AND DAWN—Steppin' Out (Gonna Boogie Tonight) (2:51);** producers: Medress & Appell; writers: I. Levine-L. Brown; publishers: Levine & Brown, BMI. Bell 45.601. More goodtime music from the group that does it best. With a national TV show for exposure added to the fact that this is the group's first single release in some time, this record should have no trouble moving onto the AM airwaves. Usual fine arrangements instrumentally and a singalong feeling from Tony and the girls.

**GILBERT O'SULLIVAN—A Woman's Place (3:15);** producer: Gordon Mills; writer: O'Sullivan; publisher: Management Agency & Music Publ., BMI. MAM 5N-3641. (London). Gilbert is certain to raise lots of eyebrows with this catchy song which offers the message, "a woman's place is in the home." Bouncy, tongue in cheek disk is easily most commercial thing he's come up with in a long while and should be welcomed by his legions of fans. Watch for it on Top 40 and easy listening playlists.

**STEPPENWOLF—Straight Shootin' Woman (2:57);** producer: Steppenwolf; writer: Jerry Edmonton; publisher: Scar, BMI. Mums. 2586031 (CBS). One of the best "heavy metal" rock groups of the '60's is back where they left off, with a strong, solid rock cut highlighted by the rough edged, distinctive vocals of John Kay. Production is as good as anything they've come up with, and should shoot them right back into the mainstream of Top 40 and FM rock.

## recommended

**SONNY BONO—Our Last Show (3:23);** producer: Sonny Bono; writer: Sonny Bono; publisher: Chris-Marc, BMI. MCA 40271.

**DONOVAN—Rock 'n Roll With Me (3:28);** producer: Andrew Oldham; writers: D. Bowie-Peace; publishers: Mainman LTD./Chrysalis, ASCAP. Epic 8-50016.

**BOBBY GOLDSBORO—Hello Summertime (2:23);** producer: not listed; writer: not listed; publisher: not listed; United Artists XW 529-W.

**SAM NEELY—You Can Have Her (3:00);** producers: Danny Janssen & Bobby Hart; writer: W. Cook; publisher: Harvard/Big Billy, BMI. A&M 1612.

**REDBONE—Suzie Girl (2:57);** producers: Pat and Lolly Vegas; writer: L. Vegas; publisher: Blackwood Music, BMI. Epic 8-50015.

**THE SOUTHER, HILLMAN, FURAY BAND—Fall'n In Love (3:30);** producer: Richard Podolor; writer: Richie Furay; publisher: Song Mountain, ASCAP. Asylum 45201.



**KOOL & THE GANG—Higher Plane (3:15);** producer: Kool & The Gang; writers: Ronald Bell-Kool & The Gang; publishers: Delightful/Gang, BMI. De-Lite 1562. The group who has scored twice in a row comes back with another infectious, highly danceable tune. Should be a natural for the disco market and should have no trouble at all crossing quickly into the pop market. Probably the most skillful group currently around at mixing simple words and instrumentals into certain hits.

**JAMES BROWN—Papa Don't Take No Mess Part 1 (4:30);** producer: James Brown; writers: James Brown-Fred Wesley-John Starks; publishers: Dynatone, Belinda, Unichappell, BMI. Polydor 14255. The Godfather of Soul is back with another one of his outstanding productions, suited for Top 40 or soul radio play and featuring the always distinctive, dance oriented vocals of the master. Brown rarely changes styles, but he doesn't have to.

**GENE REDDING—Blood Brothers (3:37);** producers: Dennis Lambert & Brian Potter; writers: D. Lambert-B. Potter; publishers: ABC/Dunhill, One Of A Kind, BMI. Haven 7003. (Capitol). Exceptionally powerful vocals spotlight this fine tune from one of the brighter looking new faces on the soul scene. Top notch production form. Dennis Lambert and Brian Potter. Last single crossed heavily into pop and this one could go even more quickly. Watch for Redding to become a major star.

**WILLIAM DE VAUGHN—Blood Is Thicker Than Water (3:31);** producers: Frank Fioavanti, John Davis; writers: Pal Rakes-Russ Faith; publishers: Philimela & Common Good, BMI. Melomega & Coral Rock, ASCAP. Roxbury 2001. Followup to the giant "Be Thankful for What You Got" sounds similar to the original, but is still original enough to guarantee a major soul and probably pop hit for this excellent artist. Jazzy background and skilled vocals highlight here.

**THELMA HOUSTON—You've Been Doing Wrong For So Long (2:45);** producers: Clayton Ivey & Terry Woodford; writers: F. Johnson, T. Woodford; publisher: Short Bone, BMI. Motown 1316F. First release in some time for talented vocalist should immediately return her to the soul charts. Strong vocals and powerful big band backup on this uptempo ballad are the things Ms. Houston does best.

**TYRONE DAVIS—Happiness Is Being With You (3:52);** producer: Willie Henderson; writer: Richard Parker; publisher: Julio-Brian, BMI. Dakar 4536. (Brunswick). Veteran star is back again, with this ballad highlighted by the controlled, skilled vocals of Davis. Should hit soul immediately and might cross into pop.

## recommended

**CREATIVE SOURCE—Keep On Movin' (2:45);** producer: Mike Stolkes; writer: not listed; publisher: Interior Music, BMI. Sussex SR-622.

**Z.Z. HILL—I Keep On Lovin' You (2:43);** producers: Allen Toussaint, Denny Diante, Spencer Proffer; writer: A. Toussaint; publisher: Marsaint, BMI. U.A. XW536.

**RIOT—Put Your Gun Down Brother (3:07);** producers: Nick Zesses & Dino Fekaris; writers: N. Zesses, D. Fekaris; publisher: Jobette, BMI. Motown 1318F.

**THE SOULVATION ARMY BAND—Dancing On a Daydream (3:10);** producers: David Parr & Walt Maddox; writers: Crawley-Greenlee-Richberg; publisher: Saw Par-Mad Ox, BMI. Soulvation Army 742A.



**AL STEWART—Nostradamus (3:18);** producer: John Anthony; writer: Al Stewart; publisher: Dick James, BMI. Janus 243 (GRT). First single from highly talented British folk-rock is edited version of LP cut which is already receiving heavy play. Tale of 16th century prophet is well done all the way around and could become major hit if given proper exposure.

**BUSTER BROWN—Falling Out Of Love (2:50);** producer: John Lombardo; writer: Buster Brown; publisher: Pedal Point/Dunbar, BMI. RCA JH-10023. Strong soul effort flavored with Brown's powerful vocals, strong instrumental work and good backup vocals.

**THE IMAGINATION—There's Another On Your Mind (3:20);** producer: Clarence Johnson; writers: Norman Blue-Ronald Buchanan; publisher: Jason Sean, ASCAP. 20th Century 2117. Jazzy, soulful cut with fine mix of lead and harmony vocals. Highly different from most soul tunes of today and good bet for radio play.

**T.N.J.'s—Falling In Love (4:10);** producer: Al Felder; writers: Bunny Sigler-Al Fender; publishers: Golden Fleece/Mighty Three, BMI. Chess 2155 (GRT). Soul cut with throaty vocals and good ballad backup.

**RAY ROWE—Ooh Baby Baby (3:18);** producer: Buddy Jones; writers: Ray Rowe-Ronnie Wilson; publisher: Food, BMI. Shelter 40229. Good, bouncy soul cut from one time member of Gap Band.



**BOBBY VINTON—My Melody Of Love (3:08);** producer: Bob Morgan; writers: B. Vinton-H. Mayer; publishers: Pedro & Galahad, BMI. ABC 12022. First effort on ABC for veteran, always popular song stylist. Probably the most commercial thing he's come up with in a long while, moving from tempo to tempo with catchy lyrics. Could easily cross to pop.

**NASHVILLE—The Most Beautiful Girl (2:31);** producer: Len Levy; writers: B. Sherrill-N. Wilson-R. Bourke; publisher: Al Gallico/Algee, BMI. Epic 8-50011. Excellent instrumental version of popular Charlie Rich song which should have the same appeal as the original did.



**DOLLY PARTON—Love Is Like A Butterfly (2:21);** producer: Bob Ferguson; writer: Dolly Parton; publisher: Owepar Pub. BMI. RCA PB-10031. Another beautifully soft ballad that she wrote herself and no one does their own songs quite like Dolly. Lifting melody changes should make it a sure crossover tune. Flip: Sacred Memories (2:42); same credits.

**TONY BOOTH—Workin' At The Car Wash Blues (2:22);** producer: Jim Shaw; writer: Jim Croce; publisher: American Broadcasting Music/Blendingwell Music (ASCAP); Capitol P-3943. Good country version of this pop tune and strong performance by Booth. Most commercial single he's had in a while and should get good airplay. Flip: No info.

**ROY ORBISON—Sweet Mama Blue (4:08);** producer: Jerry Kennedy; writer: Roy Orbison, Joe Melson; publisher: Acuff-Rose (BMI); Mercury 73610. Orbison's first release since signing with Mercury and it's a good one. A little longer than usual but a really different sound. Excellent arrangement blending bluesy harmonica, piano riffs and strings with choral background voices, making it smooth MOR listening and soulful too. Could be a real sleeper. Flip: No info.

**JOHNNY CARVER—Don't Tell (That Sweet Ole Lady of Mine) (2:40);** producer: Ron Chancey; writer: Irwin Levine, L. Russell Brown; publisher: Levine & Brown Music (BMI); ABC 12017. Another up-tempo tune in the "Tie A Yellow Ribbon" vein, by the same writers too. Done with Carver's usual smooth performance and will be another winner for him. Flip: "Till We Find It All Again" (2:25); producer: same; writer: J. Carver, Ron Chancey; publisher: ABC/Dunhill Music (BMI).

**CONWAY TWITTY—I See The Want To In Your Eyes (2:47);** producer: not listed; writer: Wayne Carson; publisher: Rose Bridge Music (BMI); MCA-40282. Taken from his current album, it's an exceptional ballad that Conway does so well. Good production, delivered with a lot of feeling in the vocals, and will take him back to the top of the charts again. Flip: "Girl from Tupelo" (2:39); writer: Kenny Hart; publisher: Hello Darlin' Music (SESAC).

## recommended

**DOYLE HOLLY—Just Another Cowboy Song (3:33);** producer: Ken Mansfield; writer: Dennis Coats; publisher: Frog Lawn Music (BMI); Barnaby B-605.

**CLAUDE KING—It's Such A Perfect Day For Making Love (2:32);** producer: Glen Sutton; writer: G. Sutton/A.L. "Doodles" Owens; publisher: Hill & Range Songs/Rodeo Cowboy Music (BMI); Cinnamon C-808.

**LONZO & OSCAR—From Your Shoulder's To Mine (3:05);** producer: Bill Walker; writer: Damon Black; publisher: Sure-Fire Music (BMI); GRC-2029.

**KAREN WHEELER—What Can I Do (To Make You Happy) (2:40);** producer: Jerry Bradley; writer: Kent Robbins; publisher: Pi-Gem Music (BMI); RCA PB-10034.

**ROY DRUSKY—Dixie Lily (2:40);** producer: Audie Ashworth; writer: E. John, B. Taupin; publisher: Big Pig Music, Ltd. (ASCAP); Capitol P-3942.

**BILLY WALKER—Fine As Wine (2:30);** producer: Bill Walker; writer: E. Stevens-E. Rabbitt; publisher: Briarpatch Music/Debdave Music (BMI); MGM M-14742.

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.

## Talent In Action

• Continued from page 25

total entertainment; this is a terrific act for small clubs and cabarets. **JIM FISHEL**

### JACKIE CAIN AND ROY KRAL

Half Note, New York

This dynamic husband and wife veteran duo displayed an ability to totally overwhelm its audience July 26 with tight vocal arrangements and excellent choice of material. They sang as a team, as well as solo performers and the instrumental backing was excellent from their quartet including vibist Roy Pennington. Roy also let

loose with a number of piano solos during the night, but over-all he was just content to sing.

Jackie has a hauntingly clear voice and can do many things with it. Her soft singing was always creative and when it was coupled with Roy's vocals, the combination was top-notch. A number of tunes from their past two CTI albums captured extra applause, including "The Way We Are" and "A Simple Song." They also scored heavily with older tunes by Alec Wilder and Andre Previn.

Each set was divided equally between old and new selections, and they even threw in a touch of class by opening their set with a selection welcoming the audience. **JIM FISHEL**

## Studio Track

• Continued from page 22

is becoming a music community, pointing to the annual summer classical music festival and the growing number of musicians making their homes in Aspen and neighboring areas.

\* \* \*

In other activity around the country, mastering has been completed on Epitah's "Outside the Law" LP at Sterling Sound in New York. LP will

appear on Billingsgate Records. The LP was cut at Omega Studios in Chicago and mixed at United Technical, also in Chicago. Also in Omega, Jay Senter has been in producing Jamestown Massacre.

At Applewood Sound in Denver, the Nitty Gritty Dirt Band helped them celebrate their first year in business, with Leon Russell sitting in on piano. Richie Cicero engineered, assisted by Gary Mullins. Sugarloaf was in the studio with Jerry Corbetta producing recently. Other artists in

during the past year included Michael Murphy, B.W. Stevenson, Mary Stevens & Country Cookin', Sweet Mama Shake Up, Mason Williams and Larry Trider. Applewood is now going the 24-track route, with a Triad board, and Cy Frost, formerly of Deep South, has joined the staff as producer/engineer. He's assembled a rhythm section of Henry Normand from New York, Leon Medica, formerly of Pot Liquor and Tubby Ziegler and Joey Murcia from Criteria Studios.

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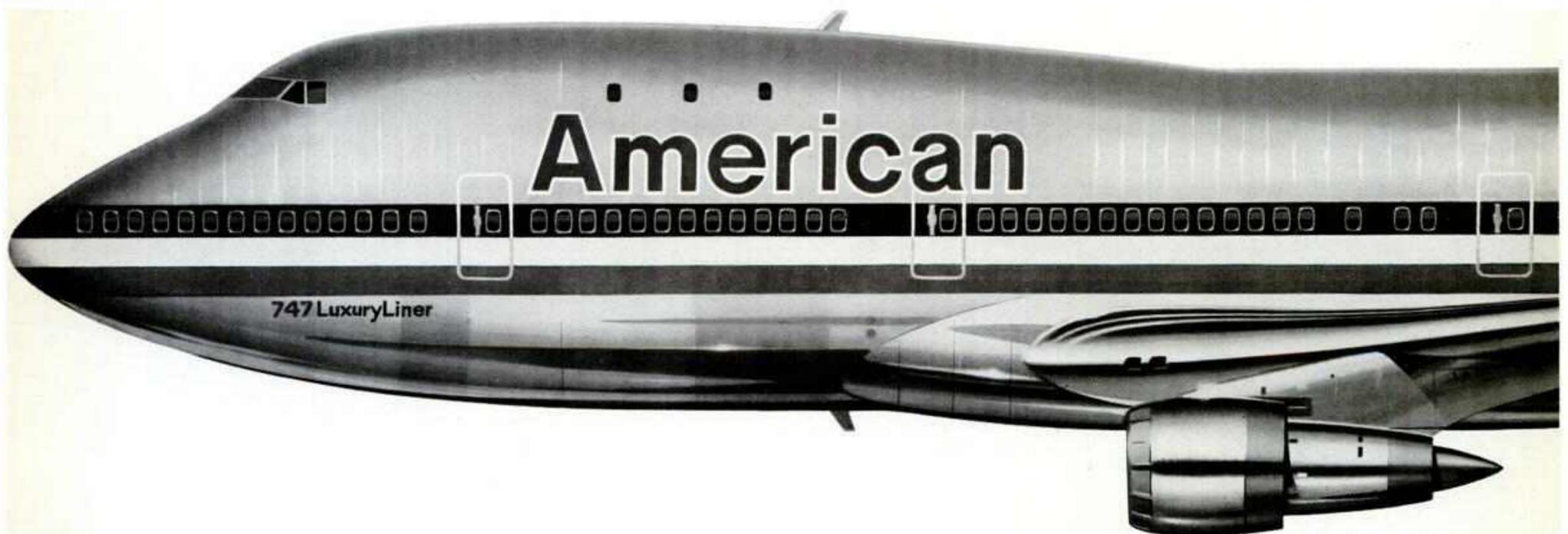
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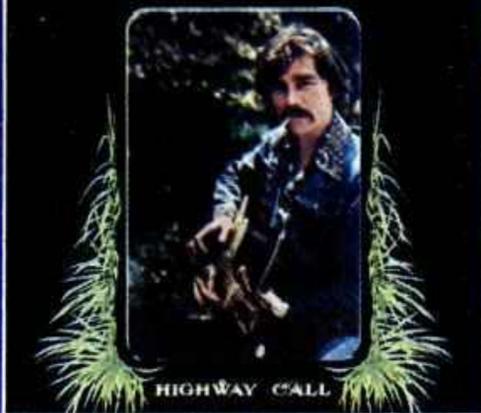
*"Pick of the Crop"*

Duane Allman  
An Anthology Vol. II



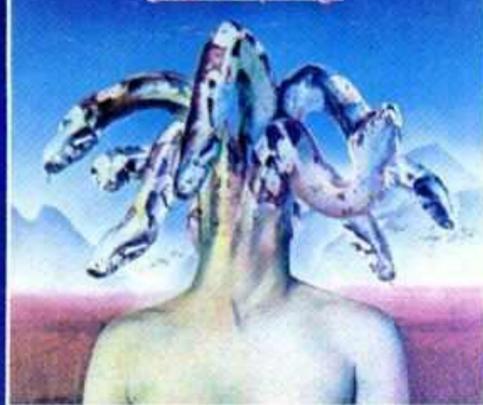
DUANE ALLMAN  
Anthology Vol. II  
2CP 0139

RICHARD BETTS



RICHARD BETTS  
Highway Call  
CP 0123

HYDRA



HYDRA  
CP 0130

KENNY O'DELL



KENNY O'DELL  
CP 0140



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- ALLMAN BROTHERS BAND  
Beginnings  
2CX 0132
- THE ALLMAN BROTHERS BAND AT THE FILLMORE EAST  
2CX 0131
- THE ALLMAN BROTHERS BAND  
Brothers and Sisters  
CP 0111
- THE ALLMAN BROTHERS BAND  
Eat A Peach  
2CP 0102
- DUANE ALLMAN  
Anthology Vol. II  
2CP 0139

- DUANE ALLMAN  
An Anthology  
2CP 0108
- GREGG ALLMAN  
Laid Back  
CP 0116
- ELVIN BISHOP  
Let It Flow  
CP 0134
- RICHARD BETTS  
Highway Call  
CP 0123
- CAPTAIN BEYOND  
Sufficiently Breathless  
CP 0115
- CAPTAIN BEYOND  
CP 0105
- COWBOY  
Boyer & Talton  
CP 0127

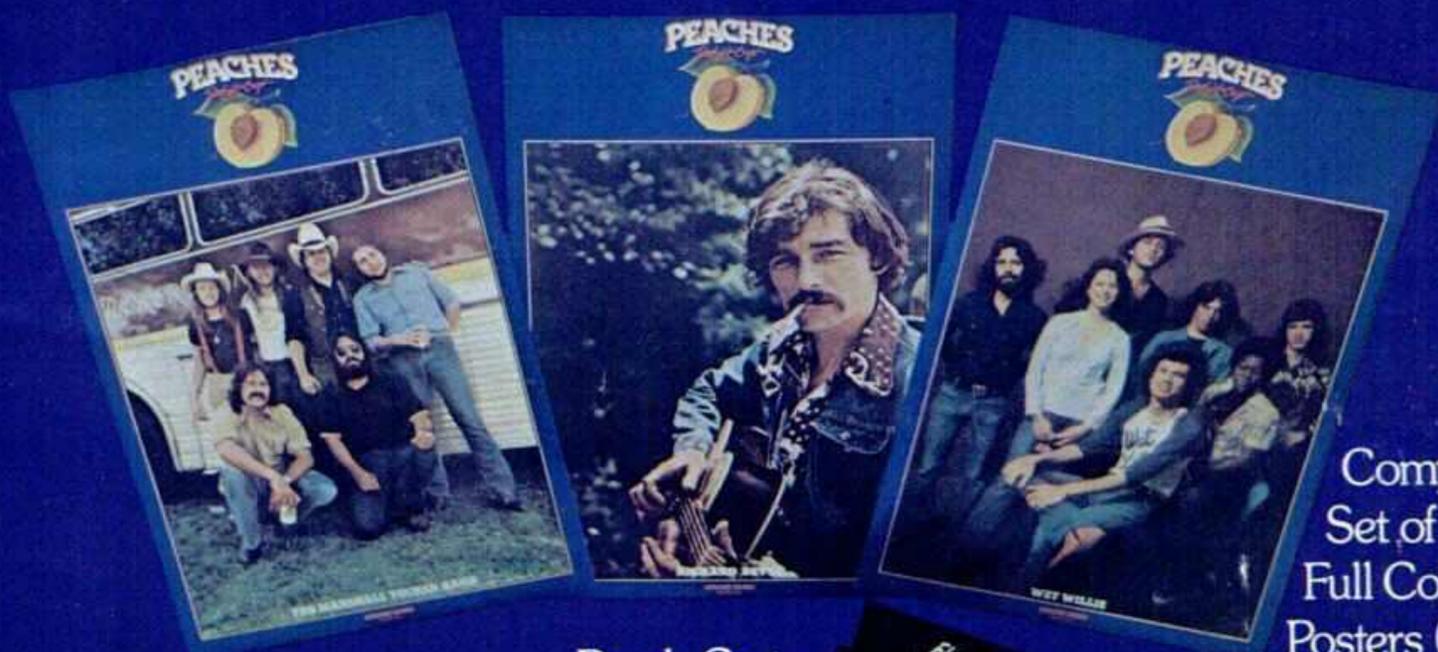
- COWBOY  
Why Quit When You're  
Losing  
2CX 0121
- DUKE WILLIAMS &  
THE EXTREMES  
Fantastic Fedora  
CP 0133
- DUKE WILLIAMS &  
THE EXTREMES  
A Monkey in a Silk Suit  
CP 0119
- GRINDER SWITCH  
Honest to Goodness  
CP 0135
- EDDIE HENDERSON  
Inside Out  
CP 0122

- EDDIE HENDERSON  
Realization  
CP 0118
- HYDRA  
CP 0130
- JAMES MONTGOMERY  
BAND  
First Time Out  
CP 0120
- JOHNNY JENKINS  
Ton-Ton Macoute!  
CP 0136
- THE MARSHALL  
TUCKER BAND  
A New Life  
CP 0124
- THE MARSHALL  
TUCKER BAND  
CP 0112

- MAXAYN  
Ball Out for Fun!  
CP 0125
- MAXAYN  
Mindful  
CP 0110
- MAXAYN  
CP 0103
- MARTIN MULL  
Normal  
CP 0126
- MARTIN MULL AND HIS  
FABULOUS FURNITURE  
CP 0117
- MARTIN MULL  
CP 0106
- KENNY O'DELL  
CP 0140

- ERIC QUINCY TATE  
Drinking Man's Friend  
CP 0104
- LIVINGSTON TAYLOR  
Over the Rainbow  
CP 0114
- WET WILLIE  
CP 0138
- WET WILLIE  
Keep On Smilin'  
CP 0128
- WET WILLIE  
Drippin' Wet  
CP 0113
- WET WILLIE II  
CP 0109
- WHITE WITCH  
A Spiritual Greeting  
CP 0129
- WHITE WITCH  
CP 0107

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Number of LPs reviewed this week **34** Last week **33**

## Pop

**ANNE MURRAY**—Country, Capitol ST 11324. As the title would indicate, there is a lot of country material here, but the album contains many of the hits that have made Anne the star she is today and should appeal to all of her fans. Ms. Murray owns one of the most distinctive voices in pop today, and here we find a fine selection of excellent country and pop material, each featuring her own special interpretation. Most powerful cuts are the more country oriented tunes, particularly her interpretations of the works of Gordon Lightfoot, Chip Taylor and Ken Loggins. LP should get rock, country and easy listening air play.

**Best cuts:** "He Thinks I Still Care," "Snowbird," "Son of a Rotten Gambler," "Danny's Song," "Put Your Hand in the Hand."

**Dealers:** This is almost a greatest hits LP, and colorful cover makes for good display.

**MARVIN HAMLISCH**—The Entertainer, MCA 2115. Following his leap to fame through his performance and writing in "The Sting," Hamlich releases a set of his own, titled after that movie's most popular tune. Ragtime may be a fad, but it is one of the longest lasting and most successful in a long time. And Hamlich is a fine pianist and interpreter who can stand on his own with or without fads. His piano work here is skillful, the compositions have been chosen well and the production of Fred Salem is superb. While the artist's piano is always present, it is never overbearing and blends in perfectly with the backup. A sure fire followup to "The Sting."

**Best cuts:** "Maple Leaf Rag," "Stoptime Rag," "Rialto Ripples."

**Dealers:** This should sell to rock, pop, classical, jazz and ragtime fans. Display accordingly.

**SAMMY DAVIS, JR.**—That's Entertainment, MGM M3G 4965. This album is a must for anyone interested in the good old songs of yesteryear as presented in the film of the same title. Davis does an extremely fine job of interpreting all of the tunes and each seems to take on a new freshness. Album was produced by Mike Curb and Don Costa with arrangements by Nelson Riddle.

**Best cuts:** "Get Happy," "Lover Come Back To Me," "Astaire Medley," "Singin' in the Rain."

**Dealers:** Stock this in the pop and soundtrack sections.

## Soul

**TAVARES**—Hard Core Poetry, Capitol ST-11316. With their second LP, the five singing brothers must now be ranked among the top soul conglomerates in the country. Working under the watchful production eye and singing the songs of proven winners Dennis Lambert and Brian Potter, the quintet have put together a set of 9 songs marked by close knit harmonies, strong lead vocals and excellent trading off of leads. Rather than go with the falsetto backed by four standard vocals that have become so dominant in soul today, Tavares chooses to elaborate on the sounds made so popular in the '60's by the best of the Motown groups. Nine years of working the club circuit before hitting it big as recording artists has obviously paid dividends and this remarkably tight, energized album is the latest bit of evidence that practice can make perfect.

**Best cuts:** "My Ship," "Leave It to the Lady," "Too Late," "Hard Core Poetry."

**Dealers:** Play this one in the store. It's refreshingly good and the group name banded across the cover makes for good display.

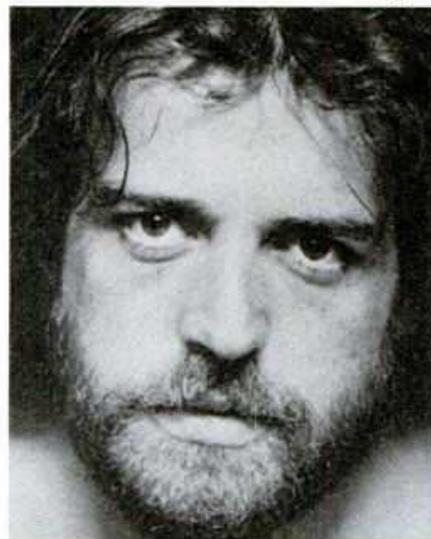
**JOE SIMON**—Mood, Heart And Soul, Spring SPR 6702 (Polydor). Joe Simon is one of those rare artists who never turns out a poor piece of product. With his rich, deep vocals and usual fine variety of material, Simon cuts across the soul barrier and moves easily into pop. Here he handles pop, country oriented and standard soul material, all backed by lush arrangements and superbly arranged backup vocals. This is one artist who never changes with the times, and he doesn't have to. Another fine LP.

**Best cuts:** "Neither One of Us (Wants to Be the First to Say Goodbye)," "Good Time Charley's Got the Blues," "The Best Time of My Life," "Carry Me."

**Dealers:** Strong soul and pop seller.

**JOHNNY BRISTOL**—Hang On In There Baby, MGM M3G 4959. Long standing star producer finally offers an LP of his own, titled after his recent hit single. Bristol manages to mix a Barry White type sound, large orchestral backgrounds, up-tempo and ballad styles into a totally original set. As a vocalist he stands out through the high energy in his voice and the masterful production throughout the LP shows once again his skill in this field. Good programming here also, between the faster, disco type cuts and the excellent ballads, all penned by Bristol alone or in conjunction with others. While the set

## Spotlight



**JOE COCKER**—I Can Stand A Little Rain, A&M SP 3633. After almost a two year layoff, Joe Cocker is back with what may well be his most consistently excellent singing since his heyday nearly five years back and perhaps the most entertaining variety of songs he has ever come up with. The powerful, bluesy vocals of Cocker sound better than ever and he can still belt with the best, but he has also picked up the ability to control his vocals on the softer side. Moving through material from Daniel Moore, Jimmy Webb, Randy Newman, Harry Nilsson, producer Jim Price and Henry McCullough, Cocker is provided with what may be the finest selection of songs he's had as well as some of the best instrumental backup he's ever enjoyed. While the softness of much of the set may seem foreign to solid Cocker fans, it only takes a listen or two to get used to the changes. A truly solid return effort.

**Best cuts:** "Put Out the Light," "I Can Stand a Little Rain," "The Moon Is a Harsh Mistress," "You Are So Beautiful," "Guilty."

**Dealer:** Though he's been absent for a while, Cocker is still a superstar. All you have to do is let consumers know he's back.

should first break soul, there is no reason why it should not move quickly to pop, with its mix of most of the best ingredients heard in soul in recent years.

**Best cuts:** "Hang on in There Baby," "I Got Your Number," "It Don't Hurt No More," "Love Me for a Reason."

**Dealers:** Bristol has a major hit which is the title of the LP. Display heavily.

**THE NEW BIRTH**—Comin' From All Ends, RCA APL1-0494. Powerful mix of straight soul, smooth ballads and jazz flavored tunes, all featuring the tight harmonies of this veteran group. The uptempo material is danceable, the ballads extremely listenable and the instrumentals skillful. Mix of male and female lead singers also adds to set, which may provide group with their first batch of high powered crossover AM hits.

**Best cuts:** "Take This Train to Freedom," "I Wash My Hands of the Whole Damn Deal," "Patiently."

**Dealers:** Group has always sold LPs and now they have a hit single ("I Wash My Hands") to go with it.

**ESTHER PHILLIPS**—Performance, Kudu/18. This beautiful singer of songs has hit hard again with this package. The material runs the gamut from commercial soul to funk and at no point does she falter. The usual array of CTI sidemen also play their hearts out on this one.

**Best cuts:** "Doing Our Thing," "Living Alone," "Such A Night," "Can't Trust Your Neighbor With Your Baby."

**Dealers:** This is the lady to whom Aretha Franklin gave her Grammy Award.

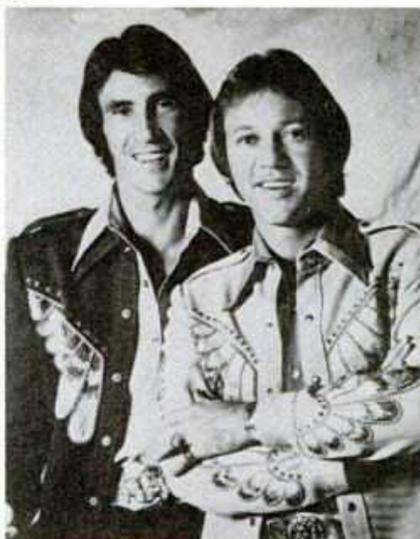
## Jazz

**FREDDIE HUBBARD**—High Energy, Columbia KC 33048. Freddie's first effort for Columbia is his usual excellent mix of semi-free form and commercial jazz. Material here is tighter than on recent efforts, with emphasis on some top notch solos from Freddie on trumpet and flugel horn. Outstanding sidemen such as Ernie Watts, Junior Cook and Harvey Mason. Material is still at its best, however, when Freddie is allowed to stepout and handle solos.

**Best cuts:** "Camel Rise," "Barka Sasa," "Too High."

**Dealers:** Hubbard is well known to jazz fans and Columbia is going to push him.

**LOU DONALDSON**—Sweet Lou, Blue Note, BN-LA259-G (United Artists). Fine set from alto sax star who has put to-



**THE RIGHTEOUS BROTHERS**—Give It To The People, Haven ST-9201 (Capitol). The duo who put together the comeback single of the year have put together one of the finest LPs of the year from all vantage points. Bill Medley and Bobby Hatfield still possess that wonderful "blue-eyed soul" quality which made them one of the most important musical forces of the '60's and whether singing in close harmony or alone, they are still the unchallenged masters of this style. As always, Dennis Lambert and Brian Potter are superb as producers. The songs are new on this set, the vocals are balanced between the two and the entire package is as powerful as was their material during the Phil Spector days. The contrast between the deep voiced Medley and Hatfield's high, almost falsetto vocals is as impressive as ever on this mix of rock, soul and ballads. A genuinely fine set.

**Best cuts:** "And I Thought You Loved Me," "Dream On," "Love Is Not a Dirty Word," "Rock and Roll Heaven."

**Dealers:** Duo is coming off a mammoth hit, and they have fans from two generations. Display as heavily as possible.

gether what may be his most commercial set yet. Featuring a big band sound in some spots, a Latin sound in others and some fine backup vocals, the LP nevertheless remains Donaldson's, with his usual excellent saxophone solos as the standouts. Also a good mix here between original tunes and the writings of the likes of Bobby Womack. Parts of this LP could easily cross into soul.

**Best cuts:** "You're Welcome, Stop On By," "Hit Trip," "Peepin'."

**Dealers:** Place in jazz and soul.

## First Time Around

**HEADSTONE**—Bad Habits, ABC Dunhill DSD-50174 (ABC). Rather unusual style of easy hard rock, if there is such an animal, as this new band focuses in on simple, unpretentious vocals on 11 cuts. Some of the arrangements sound similar to early Jethro Tull, but for the most part the band is a highly original one. Overall, a fine mix of acoustic showing the most promise for radio play, particularly FM. Much of the feeling is reminiscent of the mid-'60's British period, when rock was still more fun than anything else.

**Best cuts:** "Take Me Down," "Live for Each Other," "Bad Habits," "You've Heard It All Before."

**Dealers:** Play in store and display heavily. New groups obviously need exposure, and this one merits it.

**BOB JENKINS**—Sings, 20th Century T-446. Country oriented, easygoing set from singer who manages to sound like a lot of others and still retain originality. At a time when every new vocalist seems to be singing of country themes and including steel guitars in their melodies, Jenkins' freshness is a pleasing change. With a pleasant voice, good songs written by the artist, co-written with Mike Taylor or penned by Taylor and a vocal style reminiscent of a younger James Taylor and songs often thematically similar to Tom Rush's best material, Jenkins should have no difficulty finding a niche in today's music. FM play should come rapidly.

**Best cuts:** "Jolyne," "Living the Dreams," "Susan's Song," "Side By Side."

**Dealers:** Another must play in store set. With tight radio, you can help establish a market yourself.

Spotlight—the most outstanding of the week's releases; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the chart among the lower half positions; review editor: Bob Kirsch; reviewers: Eliot Tiegel, Nat Freedland, Claude Hall, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.

## Billboard's Recommended LP's

### pop

**MICHAEL d'ABO**—Broken Rainbows, A&M SP 3634. Onetime Manfred Mann lead singer offers second solo set, a collection of exceptionally pretty songs highlighted by d'Abo's piano playing, fine singing and excellent writing. Not a bad one in the set. **Best cuts:** "Broken Rainbows," "Handbags and Gladrags" (one of the classic pop songs of the past 10 years).

**ROCKVILLE JUNCTION**—Lord Protect Me From My Friends, 20th Century T-447. Good set of hard rock, with several strong, ballad style songs as well. Most cuts short enough for AM play. **Best cuts:** "Lord, Protect Me from My Friends," "You're on Your Own, Dear."

**LETTERMEN**—Now And Forever, Capitol SW-11319. Seemingly timeless trio comes up with another set of fine interpretations of some recent hits, highlighted by their distinctive, smooth, always flowing vocals. Hit singles or not, the group never fails to put together top notch LPs. **Best cuts:** "Touch Me in the Morning/The Way We Were," "Eres Tu."

**THE LORDS OF FLATBUSH**—ABC ABCD-828. Good mix of rock and soul from soundtrack of movie of the same name. Should get heavy play when movie comes to town. **Best cuts:** "You and Me," "The Wedding Song."

**SIEGEL-SCHWALL**—R.I.P., Wooden Nickle BWL 1-0554 (RCA). As the title implies, this is the final effort from one of the more popular and versatile white blues bands of the past five years and it is a top notch album, better in many ways than the sets which came before it. Mostly interpretations of the urban blues of Muddy Waters, Jimmy Reed, et al, Siegel's harp is powerful and the vocals of both excellent. **Best cuts:** "Take Out Some Insurance," "You Don't Have to Go."

**LES PAUL & MARY FORD**—The World Is Still Waiting For The Sunrise, Capitol ST-11308. Ahead of their time instrumentally with some of the finest guitar work of their day and with advanced recording and vocal techniques, this collection of this duo's most popular tunes from the '50's is a must for collectors and present day rock fans. Excellent liner notes from J.R. Young. **Best cuts:** "How High the Moon," "Vaya Con Dios."

**SHIRLEY BASSEY**—Nobody Does It Like Me, United Artists, UA-EA214-G. Brassy-voiced British vocalist has come up with her usual fine interpretations of a number of excellent songs backed by big band. Will fir many radio formats. **Best cuts:** "Davy," "Morning in Your Eyes."

**THE PLATTERS**—In Person, Antler. Yet another album by those hitmakers of the past. Buck Ram is still producing the group, although the faces continue to change. Most of the group's hits are included and the vocals are their main strength. **Best cuts:** "Twilight Time," "Remember When," "Smoke Gets in Your Eyes," "Only You," "Great Pretender."

### jazz

**MAL WALDRON**—Up Popped the Devil, Enja 2034. Waldron is one of those great underrated pianists who came to prominence during the late fifties and early sixties. Bassist Reggie Workman and drummer Billy Higgins contribute nice performances, but it is flashes from Waldron that make this album appealing. **Best cuts:** "Snake Out," "Changachangachang."

### classical

**MASSNET: THEMESE**—Tourangeau/Davies/Quilico/New Philharmonia Orch. (Bonyng), London ACSA-1165. Not in a lifetime of opera-going are many likely to run into a staged version of this short but turbulent music drama, set in France during the time of the revolutionary terror. But here it is on one boxed disk in a stunningly executed "premiere" recording. The passionate music is suited to its theme, and the cast is excellent. And the cover cleavage-art of Madame Tourangeau will dress up any display.

**NIELSEN: SYMPHONY NO. 4**—Los Angeles Philharmonic (Mehta), London CS-6848. Some years back Leonard Bernstein's enthusiasm for the Danish composer sparked a Nielsen boomlet, and an audience for his works has slowly been growing Stateside. The 4th Symphony is one of his most immediately appealing, and the canonic duel by two sets of tympani in the finale will set the ears of sound buffs tingling. First class recording.

**SCHUMANN & GRIEG: PIANO CONCERTOS**—Radu Lupu/London Symphony Orch. (Previn), London CS 6840. The coupling is as ubiquitous in the concerto literature as "Cav" and "Pag" was once in opera. No keyboard collection is complete without these popular warhorses. Lupu's romantic and seemingly free and unstudied style, ably partnered by Previn, should win him a good retail response despite the many catalog duplications.

AUGUST 17, 1974, BILLBOARD

# Billboard HOT 100

## \*Chart Bound

AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (Atlantic 45-3280)  
LOVE ME FOR A REASON—The Osmonds (Kolib 14746 MGM)  
STEPPIN' OUT (Gonna Boogie Tonight)—Tony Orlando and Dawn (Bell 45801)  
SEE TOP SINGLE PICKS REVIEWS, page 58

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	2	10	THE NIGHT CHICAGO DIED—Paper Lace (M. Murray, P. Callendar), M. Murray, P. Callendar, Mercury 73402 (Phonogram)	79	3	3	IT'S ONLY ROCK 'N ROLL—Rolling Stones (Glimmer Twins), M. Jagger, K. Richard, Rolling Stones 19301 (Atlantic)	68	54	18	YOU WON'T SEE ME—Anne Murray (Brian Ahern for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867		
2	1	9	FEEL LIKE MAKIN' LOVE—Roberta Flack (Roberta Flack), E. McDaniels, Atlantic 3025	35	8	8	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Silverster, Simmons, Gooding), B. Auger, RCA 0305	69	72	6	WALK ON—Neil Young (Neil Young), R. Young, Reprise 1209		
★	13	7	(You're) HAVING MY BABY—Paul Anka (Rick Hall), P. Anka, United Artists 454	36	26	12	ROCK YOUR BABY—George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004 SGC	★	NEW ENTRY	★	CAN'T GET ENOUGH—Bad Company (Bad Company), M. Ralphs, Swan Song 70015 (Atlantic)		
★	10	10	TELL ME SOMETHING GOOD—Rufus (Bob Monaco, Rufus), S. Wonder, ABC 12010	37	27	13	ROCK THE BOAT—The Hues Corporation (John Florez), W. Holmes, RCA 0232	★	81	3	WOMBLING SUMMER PARTY—The Wombles (Mike Batt), M. Batt, Columbia 3-10013		
5	5	12	PLEASE COME TO BOSTON—Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115	★	47	4	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi), Hugo-Luigi-George, D. Weiss, Avco 4640	★	92	2	EARACHE MY EYE FEATURING ALICE BOWIE—Cheech & Chong (Lou Adler), T. Chong, R. Marin, G. Deforme, Ode 66102 (A&M)		
6	6	9	CALL ON ME—Chicago (James William Guercio), L. Louchane, Columbia 46062	39	44	7	TIME FOR LIVIN'—Sly & The Family Stone (Sly Stone), S. Steward, Epic 11140 (Columbia)	★	73	4	MOONLIGHT SPECIAL—Ray Stevens (Ray Stevens for Ahab Productions), R. Stevens Barnaby 604 (Chess/Janus)		
7	7	12	WATERLOO—Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035	★	50	5	BEACH BABY—First Class (J. Carter), J. Carter, Shakspeare, UK 49022 (London)	★	84	2	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tama 54249 (Motown)		
★	9	7	WILDWOOD WEED—Jim Stafford (Phil Genhard & Lobo), D. Bowman, J. Stafford, MGM 14737	★	52	5	DON'T CHANGE HORSES (In The Middle Of The Stream)—Tower Of Power (Tower Of Power), L. Williams, J. Watson, Warner Bros. 7828	★	85	2	MOST LIKELY YOU GO YOUR WAY (And I'll Go Mine)—Bob Dylan/The Band (Not Listed), B. Dylan, Asylum 11043		
★	19	7	I'M LEAVING IT ALL UP TO YOU—Donny And Marie Osmond (Mike Curb), D. Harris, D. Terry Jr., MGM 14735	★	63	3	ANOTHER SATURDAY NIGHT—Cat Stevens (Cat Stevens), S. Cooke, A&M 1602	★	76	83	6	IT COULD HAVE BEEN ME—Sami Jo (S. Limbo, M. Bucks), G. Shterov, H. Lloyd, MGM 7034	
10	8	14	SIDESHOW—Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961	★	43	13	ON AND ON—Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423	★	77	87	2	I SAW A MAN AND HE DANCED WITH HIS WIFE—Cher (Sneff Garrett), J. Durrill, MCA 40273	
11	11	13	KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.)	★	56	4	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258	★	78	75	10	JIVE TURKEY (Part 1)—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73480 (Phonogram)	
12	12	14	TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram)	★	46	6	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (H. Davis), W. Pickett, B. Shapiro, Motown 1296	★	79	86	2	MY LOVE—Margie Joseph (Arif Mardin), P. McCartney, L. McCartney, Atlantic 3032	
★	23	6	I SHOT THE SHERIFF—Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic)	★	58	4	FREE MAN IN PARIS—Joni Mitchell (Joni Mitchell, Henry Lewy), J. Mitchell Asylum 11041	★	80	60	18	HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.F.P.)	
★	18	6	SHININ' ON—Grand Funk (Todd Rundgren), M. Farner, D. Brewer, Capitol 3917	★	66	3	I LOVE MY FRIEND—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 8-20006 (Columbia)	★	NEW ENTRY	★	MIDNIGHT FLOWER—Four Tops (Steve Barri, Dennis Lambert, Brian Potter), M. Jackson, R. Dozier, Dunhill 15005		
★	20	9	ROCK ME GENTLY—Andy Kim (Andy Kim), A. Kim, Capitol 3895	★	49	35	21	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004	★	NEW ENTRY	★	YOU LITTLE TRUSTMAKER—The Tymes (Billy Jackson), C.M. Jackson, RCA 10022	
16	16	8	SURE AS I'M SITTING HERE—Three Dog Night (Jimmy Ienner), J. Hiatt, Dunhill 15001	★	50	38	10	MACHINE GUN—The Commodores (James Carmichael), M. Williams, Motown 1307	★	83	90	3	YOU TURNED MY WORLD AROUND—Frank Sinatra (Jimmy Bowen), B. Kamfurt, H. Rubbin, K. Carnes, D. Ellington Reprise 1208
★	21	10	YOU AND ME AGAINST THE WORLD—Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897	★	51	53	5	SUGAR BABY LOVE—The Rubettes (Wayne Bickerton), W. Bickerton, Waddington, Polydor 15089	★	NEW ENTRY	★	SURFIN' U.S.A.—Beach Boys (Not Listed), C. Berry, Capitol 3924	
18	3	12	ANNIE'S SONG—John Denver (Milton Okun), J. Denver, RCA 0295	★	52	43	9	KUNG FU—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1999 (Buddah)	★	85	89	4	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (Herb Gart), D. Feller, Asylum 11037
19	4	9	DON'T LET THE SUN GO DOWN ON ME—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40259	★	53	40	10	FISH AIN'T BITIN'—Lamont Dozier (McKinley Jackson), M. Jackson, J. Reddick ABC 12012	★	86	91	3	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (Billy Sherrill), E. Bruce, Columbia 46047
★	25	8	RUB IT IN—Billy "Crash" Craddock (Ron Chancey), L. Martine Jr., ABC 11437	★	54	34	11	IF YOU TALK IN YOUR SLEEP—Ehvis Presley (Not Listed), R. West, J. Christopher, RCA 0280	★	NEW ENTRY	★	TRAVELIN' PRAYER—Billy Joel (Michael Stewart), B. Joel, Columbia 3010015	
★	29	4	THEN CAME YOU—Dionne Warwick And Spinners (Tom Bell), S. Marshall, P. Pugh, Atlantic 3029	★	55	61	6	KALIMBA STORY—Earth, Wind & Fire (J. Wissert, M. White), M. White, V. White, Columbia 460701	★	88	80	4	GET OUT OF DENVER—Bob Seger (Bob Seger, Punch), B. Seger, Palladium 1205 (Warner Bros.)
★	28	10	WILD THING—Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic)	★	56	64	5	RINGS—Lobo (P. Genhard), A. Harvey, E. Reeves, Big Tree 15008 (Atlantic)	★	NEW ENTRY	★	CITY IN THE SKY—Staple Singers (A. Bell), C. Chalmers, S. Chalmers, D. Rhodes, Stax 0215 (Columbia)	
23	24	8	HANG ON IN THERE BABY—Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14715	★	57	45	14	COME MONDAY—Jimmy Buffett (D. Gant), J. Buffett, Dunhill 15008	★	90	94	2	CAPTAIN HOWDY—Simon Stokes (K. Kenner, Richie Wise), S. Stokes, Casablanca 0007 (Warner Bros.)
24	14	13	ROCK AND ROLL HEAVEN—The Righteous Brothers (Dennis Lambert, Brian Potter), J. Stevenson, A. O'Day, Haven 7002 (Capitol)	★	58	46	11	WORKIN' AT THE CAR WASH BLUES—Jim Croce (Terry Cashman, Tommy West), J. Croce, ABC 12015	★	91	93	4	THAT'S NOT HOW IT GOES—Bloodstone (M. Vernon), W. Draffen Jr., London 1055
★	31	6	NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	★	59	41	16	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—The Impressions (E. Townsend Prods.), E. Townsend, Curtom 1997 (Buddah)	★	92	96	6	IT'S BETTER TO HAVE (And Don't Need)—Don Covay (Don Covay), D. Covay, E. Wells, Mercury 73469 (Phonogram)
★	39	3	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (Barry White), B. White, 20th Century 2120	★	60	67	8	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (Stan Silver), M. Cooper, Dot 17506 (Famous)	★	93	78	22	YOU MAKE ME FEEL BRAND NEW—The Stylistics (Tom Bell), T. Bell, L. Creed, Avco 4634
27	15	15	RIKKI, DON'T LOSE THAT NUMBER—Steeley Dan (Gary Katz), W. Becker, D. Fagan, ABC 12014	★	61	48	19	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Rustill, MCA 40209	★	94	65	9	PUT OUT THE LIGHT—Joe Cocker (Jim Price), D. Moore, A&M 1539
28	22	15	RADAR LOVE—Golden Earring (Golden Earring, Fred Hazeyn), G. Kooymans, B. Hay, MCA 40202	★	62	62	16	BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (Frank Fioravanti, John Davis), W. DeVaughn, Roxbury 0236 (RCA)	★	95	70	18	BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol)
29	32	9	MY THANG—James Brown (James Brown), J. Brown, Polydor 14244	★	64	71	4	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280	★	96	100	2	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (Steve Barri), M. Price, D. Walsh, Dunhill 15003
★	36	5	CLAP FOR THE WOLFMAN—Guess Who (J. Richardson), Cummings, Wallace, Winter RCA 0324	★	76	4	4	EYES OF SILVER—Doobie Brothers (T. Templeman), T. Johnston, Warner Bros. 7832	★	97	42	16	THIS HEART—Gene Redding (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7000 (Capitol)
31	17	18	THE AIR THAT I BREATHE—The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100	★	66	68	6	SECRETARY—Betty Wright (W. Clarke, C. Reid), W. Clarke, Alston 4622 (Atlantic)	★	98	77	11	ROOM FULL OF ROSES—Mickey Gilley (Tim Spencer), Spencer, Playboy 50056
★	51	3	YOU HAVEN'T DONE NOthin'—Stevie Wonder (Stevie Wonder), S. Wonder, Tama 54252 (Motown)	★	67	57	8	BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (Joe Porter), J. Weatherly, Soul 3511 (Motown)	★	99	74	18	BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callender, ABC 12011
33	33	5	RIVER'S RISIN'—Edgar Winter (Rick Derringer), D. Hartman, Epic 11143 (Columbia)	★	67	57	8	MY HELLO—Gladys Knight & The Pips (Joe Porter), J. Weatherly, Soul 3511 (Motown)	★	100	59	7	YOU'RE WELCOME, STOP ON BY—Bobby Womack (Bobby Womack), B. Womack, T. Thomas, United Artists 439

★ 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)		Fish Ain't Bitin' (Bullet Proof BMI)		I Could Have Been Me (Senor ASCAP)		Most Likely You Go Your Way (And I'll Go Mine) (Dwarf ASCAP)		Rock The Boat (High Ground BMI)		Tell Me Something Good (Stein & Van Stock/Black Bull ASCAP)		Workin' At The Car Wash Blues (Blendingwell/American Broadcasting ASCAP)	
Ain't No Love In The Heart Of The City (American Broadcasting ASCAP)	96	City In The Sky (Rhomers' New York Times BMI)	89	Free Man In Paris (Crazy Crown BMI)	47	My Love (McCartney-ATV BMI)	79	Room Full Of Roses (Hill & Range BMI)	36	Van Stock/Black Bull ASCAP)	4	Blendingwell/American Broadcasting ASCAP)	58
The Air That I Breathe (Landers-Roberts/April ASCAP)	31	Clap For The Wolfman (B.L.C./Walrus Moore/Septima BMI)	30	Hang On In There Baby (Bushka ASCAP)	23	My Thang (Dynatone Belinda BMI)	29	Rub It In (Ahab BMI)	25	Crystal Jukebox BMI)	91	You And Me Against The World (Almo ASCAP)	17
Annie's Song (Cherry Lane ASCAP)	18	Don't Change Horses (In The Middle Of A Stream) (Len Lon BMI)	41	It's Only Rock 'n Roll (Promopub. ASCAP)	35	Nothing From Nothing (Almo Preston ASCAP)	34	Shinin' On (Leftover BMI)	43	Callender ASCAP)	1	You Can't Be A Beacon (If Your Light Don't Shine) (Marlin/Fargo House ASCAP)	60
Another Saturday Night (Kags BMI)	42	Don't Knock My Love (Erya BMI)	46	Jive Turkey (Part 1) (Ohio Players Unschappell BMI)	78	On and On (Curlton BMI)	43	Sideshow (Friday's Child Poo Poo Six Strings BMI)	49	Then Came You (Mighty Three BMI)	21	You Haven't Done Nothin' (Stein & Van Stock/Black Bull ASCAP)	32
Band On The Run (McCartney-ATV BMI)	95	Earache My Eye Featuring Alice Bowie (India ASCAP)	72	Keep On Smilin' (No Exit BMI)	11	One Hell Of A Woman (Screen Gems Song Painter Sweet Glory BMI)	49	Sugar Baby Love (Tamscone ATV BMI)	94	Cherry Lane ASCAP)	39	You Little Trustmaker (Dramatis/ASCAP)	82
Be Thankful For What You Got (Coral Rock/Melomga ASCAP)	62	Eyes Of Silver (Warner Tamerlane BMI)	64	Kung Fu (Camad BMI)	52	Please Come To Boston (Leeds Antique ASCAP)	5	Sure As I'm Sitting Here (Tree BMI)	94	Ascendancy ASCAP)	87	You Make Me Feel Brand New (MCA BMI)	93
Beach Baby (Mainstay BMI)	40	Finally Got Myself Together (Cheritown BMI)	59	Let's Put It All Together (Avco Embassy ASCAP)	38	Put Out The Light (ABC Dunhill BMI)	94	Surfin' U.S.A. (Arc BMI)	28	Ascendancy ASCAP)	87	You're Welcome, Stop On By (Screen Gems/Columbia BMI)	100
Between Her Goodbye And My Hello (Kcca ASCAP)	67	I Honestly Love You (Irving Woolfnoth/Broadside BMI)	63	Live It Up Part 1 (Bovina ASCAP)	65	Radar Love (Larry Shayne ASCAP)	28	Tell Her Love Has Felt The Need (Steve Barri, M. Price, D. Walsh, Dunhill 15003 BMI)	97	Ascendancy ASCAP)	87	You Turned My World Around (Screen Gems/Columbia BMI)	83
Billy Don't Be A Hero (Intunes PRS)	99	I Love My Friend (Algee BMI)	68	Machine Gun (Jobete ASCAP)	50	Rikki Don't Lose That Number (American Broadcasting ASCAP)	27	Wombling Summer Party (April ASCAP)	74	Ascendancy ASCAP)	71	You Won't See Me (Maclean BMI)	68
Call On Me (Big Elk ASCAP)	70	I'm Leaving It All Up To You (Venice BMI)	64	Makin' The Best Of A Bad Situation (Free BMI)	85	Rings, Lobo (Unart BMI)	56	Wombling Summer Party (April ASCAP)	74	Ascendancy ASCAP)	71	You Won't See Me (Maclean BMI)	68
Can't Get Enough (Badco ASCAP)	70	I Saw A Man And He Danced With His Wife (Senor ASCAP)	77	Midnight Flower (Bullet Proof BMI)	81	River's Risin' (Stevie Wonder BMI)	33	Wombling Summer Party (April ASCAP)	74	Ascendancy ASCAP)	71	You Won't See Me (Maclean BMI)	68
Can't Get Enough Of Your Love, Babe (Sa Vette/January BMI)	26	I Shot The Sheriff (Cayman ASCAP)	59	Moonlight Special (Ahab BMI)	13	Rock And Roll Heaven (Zapata E. H. Morris/Cesar's ASCAP)	24	Wombling Summer Party (April ASCAP)	74	Ascendancy ASCAP)	71	You Won't See Me (Maclean BMI)	68

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

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The one that includes their current hit single, "Wall Street Shuffle."  
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Distributed By London Records.

**Qualified. Next, certified.**

# 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
127	2	2	<b>MOUNTAIN</b> Avalanche Columbia KC 33088	5.98	6.98	6.98		
118	7	7	<b>BARRY WHITE, LOVE UNLIMITED &amp; LOVE UNLIMITED ORCHESTRA</b> Together Brothers Original Motion Picture Soundtrack 20th Century ST 101	6.98	7.98	7.98		
119	2	2	<b>TRUMVIRAT</b> Illusions On A Double Dimple Harvest ST 11311 (Capitol)	6.98	7.98	7.98		
110	104	48	<b>LYNYRD SKYNYRD</b> Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98	6.98	6.98		
111	113	39	<b>STYLISTICS</b> Rockin' Roll Baby A&M AV 11010	5.98	6.98	6.98		
112	117	9	<b>THE BLACKBYRDS</b> Fantasy F 9444	6.98	7.98	7.98		
113	110	80	<b>ELTON JOHN</b> Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	
114	122	22	<b>CHARLIE RICH</b> Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98
115	111	31	<b>MFSB</b> Love Is The Message Philadelphia International KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98
126	7	7	<b>BO DONALDSON &amp; THE HEYWOODS</b> ABC ABCD-824	6.98	7.98	7.98		
117	123	15	<b>THE GUESS WHO</b> Road Food RCA APL1-0405	5.98	6.98	6.98		
118	121	21	<b>DONALD BYRD</b> Street Lady Blue Note BN-LA 140-F (United Artists)	5.98	6.98	6.98		
119	125	63	<b>EARTH, WIND &amp; FIRE</b> Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98
120	115	4	<b>ELVIN BISHOP</b> Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98	7.97	7.97		
121	107	70	<b>SEALS &amp; CROFTS</b> Diamond Girl Warner Bros. BS 2699	6.98	6.98	7.97	7.97	8.95
122	108	79	<b>JIM CROCE</b> Life & Times ABC ABCX 769	5.98	7.95	7.95	7.95	
123	112	33	<b>BILLY JOEL</b> Piano Man Columbia KC 32544	5.98	6.98	6.98		
124	120	71	<b>BEATLES</b> 1967-1970 Apple SKBO 3404 (Capitol)	9.98	11.98	11.98		
125	133	71	<b>LED ZEPPELIN</b> Houses of the Holy Atlantic SD 7255	6.98	7.97	7.97	8.95	
126	129	71	<b>BEATLES</b> 1962-1966 Apple SKBO 3403 (Capitol)	9.98	11.98	11.98		
127	124	73	<b>DOOBIE BROTHERS</b> The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	8.95
128	114	107	<b>KENNY LOGGINS WITH JIM MESSINA</b> Sittin' In Columbia KC 31044	5.98	6.98	6.98		
129	116	38	<b>CARPENTERS</b> The Singles, 1969-1973 A&M SP 3601	6.98	7.98	7.98		
130	128	46	<b>THE MOTHERS</b> Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	6.98	6.98	7.97	7.97	8.95
131	130	27	<b>BARBRA STREISAND</b> The Way We Were Columbia PC 32801	6.98	7.98	7.98	8.98	7.98
132	135	85	<b>SIMON &amp; GARFUNKEL</b> Greatest Hits Columbia KC 31350	5.98	6.98	6.98		
133	136	33	<b>JAMES BROWN</b> The Payback Polydor PD 2-3007	7.98	9.98	9.98		
134	141	40	<b>DIANA ROSS &amp; MARVIN GAYE</b> Diana & Marvin Motown MB03V1	5.98	6.98	6.98	7.95	
135	139	40	<b>BILLY COBHAM</b> Spectrum Atlantic SD 7268	6.98	7.97	7.97	8.95	
136	132	9	<b>THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT</b> MCA 2-11022	12.98	13.98	13.98		
137	134	41	<b>MIKE OLDFIELD</b> Tubular Bells Virgin VR 13-105 (Atlantic)	6.98	7.97	7.97	8.95	

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
138	138	24	<b>THE MARSHALL TUCKER BAND</b> A New Life Capricorn CP 0124 (Warner Bros.)	6.98	7.97	7.97	8.95	
139	131	103	<b>SEALS &amp; CROFTS</b> Summer Breeze Warner Bros. BS 2629	6.98	7.97	7.97	8.95	
140	146	10	<b>BILL WYMAN</b> Monkey Grip Rolling Stones COC 79100 (Atlantic)	6.98	7.97	7.97		
141	145	18	<b>KISS</b> Casablanca NB 9001 (Warner Bros.)	5.98	6.97	6.97		
142	147	14	<b>TEN YEARS AFTER</b> Positive Vibrations Columbia PC 32851	6.98	7.98	7.98		
143	137	10	<b>J.J. CALE</b> Okie Shelter SR 2107 (MCA)	6.98	7.98	7.98		
144	142	13	<b>RITA COOLIDGE</b> Fall Into Spring A&M SP 3627	6.98	6.98	6.98		
155	5	5	<b>STEWIE WONDER PRESENTS SYREETA</b> Motown MG 808 S1	6.98	7.98	7.98		
159	5	5	<b>NEKTAR</b> Remember The Future Passport PPS 98002 (Famous)	6.98	7.95	7.98		
147	151	137	<b>ROLLING STONES</b> Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
148	143	12	<b>CHER</b> Dark Lady MCA-2113	6.98	7.98	7.98		
149	144	25	<b>LOU REED</b> Rock 'N' Roll Animal RCA APL1-0472	5.98	6.95	6.95		
150	140	20	<b>BRIAN AUGER'S OBLIVION EXPRESS</b> Straight Ahead RCA APL1-0454	5.98	6.95	6.95		
151	154	10	<b>MOTT THE HOOPLE</b> Rock And Roll Queen Atlantic SD 7297	6.98	7.97	7.97		
162	2	2	<b>COLD BLOOD</b> Lydia Warner Bros. BS 2606	6.98	7.97	7.97		
153	149	16	<b>DEODATO</b> Whirlwinds MCA 410	5.98	6.98	6.98		
154	161	3	<b>RENAISSANCE</b> Turn Of The Cards Sire SAS 7502 (Famous)	6.98	7.95	7.95		
155	152	32	<b>STEVE MILLER BAND</b> Anthology Capitol SVBB 11114	6.98	8.98	8.98		
194	2	2	<b>10 CC</b> Sheet Music UK AUKS 53107 (London)	6.98	6.98	6.98	7.95	
157	163	6	<b>NAZARETH</b> Rampant A&M SP 3641	5.98	6.98	6.98		
159	157	19	<b>MINNIE RIPPERTON</b> Perfect Angel Epic KE 32561 (Columbia)	5.98	6.98	6.98		
159	157	19	<b>THE CRUSADERS</b> Scratch Blue Thumb BTS 6010	6.95	7.95	7.95		
161	169	18	<b>MARVIN GAYE</b> Anthology Motown M9 791A3	9.98	11.98	11.98		
162	150	20	<b>AEROSMITH</b> Get Your Wings Columbia KC 32847	5.98	6.98	6.98		
163	156	23	<b>ARETHA FRANKLIN</b> Let Me In Your Life Atlantic SD 7292	6.98	7.97	7.97		
164	158	29	<b>FOGHAT</b> Energized Bearsville BR 6950 (Warner Bros.)	6.98	7.97	7.97		
165	153	20	<b>BILL WITHERS</b> + Justments Sussex SRA 8032	6.98	7.95	7.95		
180	2	2	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> Anthology Motown M 793 R3	7.98	9.98	9.98		
178	2	2	<b>BLOODSTONE</b> I Need Time London APS 547	6.98	6.98	6.98		
169	148	20	<b>THREE DOG NIGHT</b> Hard Labor Dunhill OSD 50168	6.98	7.95	8.95	7.95	

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
170	179	5	<b>MARIE OSMOND</b> In My Little Corner Of The World MGM M3G 4944	6.98	7.98	7.98		
171	164	52	<b>ALLMAN BROTHERS BAND</b> Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	6.98	7.97	7.97	7.95	
172	166	21	<b>BOBBI HUMPHREY</b> Blacks & Blues Blue Note BN LA 142 G (United Artists)	6.98	6.98	6.98		
173	168	30	<b>BLACK SABBATH</b> Sabbath Bloody Sabbath Warner Bros. BS 2695	6.98	7.97	7.97	7.95	
175	171	116	<b>DEEP PURPLE</b> Machine Head Warner Bros. BS 2607	6.98	7.97	7.97	8.95	
186	3	3	<b>BOBBY BLUE BLAND</b> Dreamer Dunhill DSX 50169	6.98	7.95	7.95		
188	3	3	<b>FOCUS</b> Hamburger Concerto Atlantic SD 36-100	6.98	7.97	7.97		
178	185	3	<b>WILLIAM DeVAUGHN</b> Be Thankful For What You Got Roxbury RXL 100 (Chess)	6.98	7.95	7.95		
179	167	44	<b>LINDA RONSTADT</b> Don't Cry Now Asylum SD 5064	6.98	7.97	7.97		
190	3	3	<b>ISAAC HAYES</b> Truck Turner Enterprise ENS2-7507 (Columbia)	10.98	11.98	10.98	11.98	10.98
190	3	3	<b>PERRY COMO</b> Perry RCA CPL1-0585	6.98	7.95	7.95		
190	3	3	<b>B.B. KING</b> Friends ABC ABCD-825	6.98	7.98	7.98		
190	3	3	<b>SYD BARRETT</b> The Madcap Laughs & Barrett Harvest SABB-1134 (Capitol)	8.98	9.98			
184	172	39	<b>GREGG ALLMAN</b> Laid Back Capricorn CP 0116 (Warner Bros.)	6.98	7.97	7.97		
186	192	2	<b>CHEECH &amp; CHONG</b> Los Cochinos Ode SP 77019 (A&M)	5.98	6.98	6.98		
186	192	2	<b>DEREK &amp; THE DOMINOS</b> Layla Polydor PD 2-3501	7.98	9.98	9.98		
187	193	2	<b>LOBO</b> Just A Singer Big Tree 89501 (Atlantic)	6.98	7.97	7.97		
188	184	51	<b>ROBERTA FLACK</b> Killing Me Softly Atlantic SD 7271	6.98	7.97	7.97	8.95	
190	165	10	<b>ABBA</b> Waterloo Atlantic SD 18101	6.98	7.97	7.97		
191	170	10	<b>THE KINKS</b> Preservation Act 2 RCA CPL1-5040	6.98	7.98	7.98		
191	170	10	<b>RAY STEVENS</b> Boogity, Boogity Barnaby BR 6003 (Chess/Janus)	6.94	7.95			
192	173	17	<b>CHARLIE RICH</b> The Best Of Epic KE 31933 (Columbia)	5.98	6.98	6.98		
193	174	26	<b>CHARLIE RICH</b> There Won't Be Anymore RCA APL1-0433	5.98	6.98	6.98		
194	198	4	<b>GORDON LIGHTFOOT</b> The Very Best Of United Artists UA-LA 243G	6.98	6.98	6.98		
195	175	10	<b>KANSAS</b> Kishner 32817 (Columbia)	5.98	6.98	6.98		
196	195	58	<b>CHICAGO</b> VI Columbia KC 32400	5.98	6.98	6.98	6.98	
197	187	12	<b>AL STEWART</b> Past, Present & Future Janus JLS 3063 (Chess/Janus)	6.94	7.95			
198	197	176	<b>CAROLE KING</b> Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
199	1	1	<b>BROWNSVILLE STATION</b> School Punks Big Tree BT 89500 (Atlantic)	6.98	7.97	7.97		
200	177	14	<b>GENESIS</b> Live Charmas CAS 1666 (Buddah)	6.98	7.97	7.97		

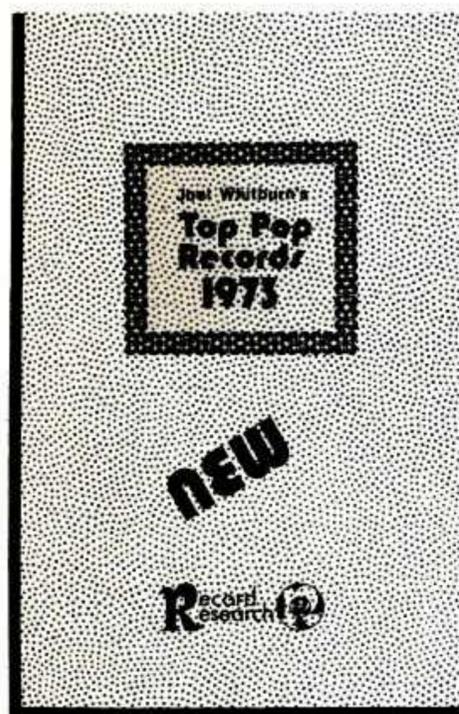
## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

ABBA	189
Aerosmith	162
Gregg Allman	184
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America	41
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James Brown	65, 133
Brownsville Station	199
Donald Byrd	118
J.J. Cale	143
Carpenters	129
Chicago	16, 196

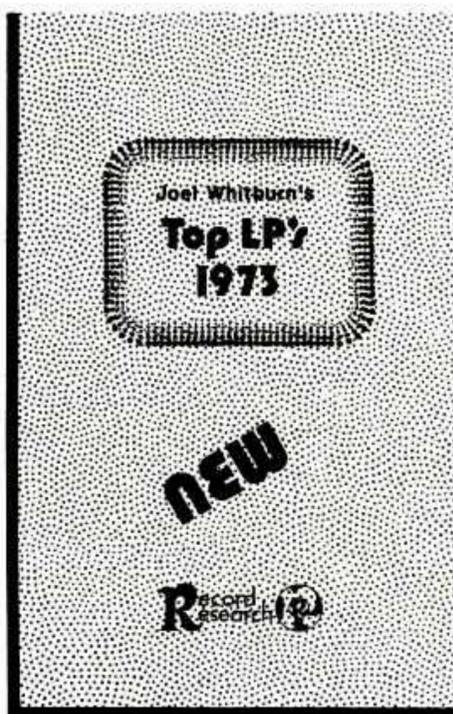
Cheech & Chong	185
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B.B. King	182
Carole King	198
The Kinks	190
Kiss	14

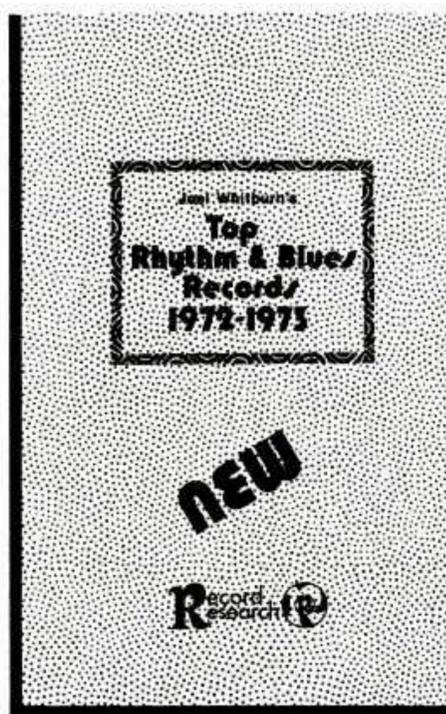
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## Back Up Secondary Markets—Silverman

• Continued from page 3

racks of 300-350 LP capacity each. Billy "Crash" Craddock appeared at a 10-unit Weise store chain's Rockford, Ill. outlet.

He points out that Weise has two stores in Rockford, Ill. and single units in Beloit, and Janesville, Wis. and Freeport, Ill., the six stores carrying records.

The Bo Donaldson Illinois appearance resulted in \$12,000 cash register totals in one hour after opening, said Al Geigel, buyer of Wards', which is racked also by J.L. Marsh (the firm that acquired Transcontinental Music that also racked Wards) and Handleman Co. There was also minor damage to furniture but the crowd was not unruly, Silverman notes.

"Bo immediately okayed the Wisconsin trip after he saw what happened in Moline," says Silverman. Of the overall concept, he says, "Acts can be broken more quickly in the secondary markets and people in these cities are more receptive to promotion efforts."

### Film for Bloodstone

LOS ANGELES—Bloodstone, one of the country's top soul groups, is set to score and star in the musical comedy, "Night Train."

The film is written by Dan Gordon for the Crystal Jukebox Film Corp., and will go into production in mid-October.

## Bob Dylan Back; Streisand Re-Signs With Col. Disks

• Continued from page 3

successfully wooing him away from Columbia.

A high-level Columbia executive said that, despite earlier reports, Dylan had given tacit approval to the "Dylan" LP released shortly before "New Planet Waves" and supposedly composed of rejected ses-

### N.M. Piracy Case

• Continued from page 3

constitutional. Later, Bernalillo County District Judge James Moloney ruled the statute was constitutional.

The Brandenburg letter stated that a person "must knowingly and wilfully" record the tapes "with intent to sell them. The facts submitted to us show that Newman was not operating secretly but in fact had a large sign in the window advertising the sale of 8-track tapes for \$2 each," Brandenburg added.

## U.S. Treasury Decision

• Continued from page 3

of TV and radio sets, stereos, tape recorders and components. The action would involve over \$1 billion in sales of the home entertain-products in the U.S. But Treasury spokesmen have pointed out some weaknesses in the case for a countervailing duty on these Japanese imports.

The so-called countervailing duties are imposed when imports are found to have been subsidized by their home governments to an extent held illegal under the old U.S. Countervailing Duty Law, which requires an offsetting duty to the foreign "bounty or grant." Once im-

Silverman also says acts from other labels will be used in the program and that it was coincidental that ABC acts were used initially. "They're normally the last I would turn to."

He says the emphasis on secondary markets is happening on a big scale in mass merchandising and cites the muscle K-Mart is putting behind 50,000-60,000 square foot secondary market units as opposed to its 120,000 and up size stores.

ABC racks Wards in six markets so far and racks tapes in the automotive section as well as in the record-audio area. Geigel also insists ABC rack quad product in all markets too, says Silverman. All stores are racked with singles as well.

### A&M Hikes LP By Full Dollar

• Continued from page 3

from \$6.98 to \$7.98, with distributor price at \$3.78.

An A&M merchandising spokesman confirmed the new list prices as of Aug. 5, but denied that the distributor prices quoted above are universally applicable due to individual policies for free goods and other discount incentives previously set by the label.

However, several A&M distributor sources told Billboard that they had received notification of their new prices from the label in writing.

sion out-takes that Dylan had long resisted being issued.

As far as Geffen was concerned, the Dylan deal had to be a gamble well worth taking, although the high artist royalties involved clearly left little profit to the label. The Dylan signing kicked off Geffen's appointment to the Elektra presidency in a spectacular manner, heading a January 1974 release that also included gold albums by Joni Mitchell and Carly Simon.

Dylan is reported to have a number of songs ready for his next album, although studio dates and producer assignment are not yet set.

As for the re-signed Streisand, she is currently finishing her "Butterfly" LP produced by her beau, Jon Peters. The singer previewed some four songs from the new package to tumultuous approval in the Saturday (3) closing spot at the CBS convention.

posed, the duty remains until the other government withdraws the offending subsidy policy.

An increasing number of petitions have been reaching Federal Court here demanding countervailing investigations, or faster decisions on investigations which are hanging fire in the Treasury Dept.

The decisions are often slow in coming, because the U.S. government is reluctant to disturb delicate trade relations between the U.S. and its trading partners. Also, a number of U.S. government programs to increase our exports are considered subsidies by other countries, Treasury spokesmen point out.

A big soul label, a major pop label and a strong film-record operation are reportedly pondering joint ownership of several major market distributorships.

June Pointer, youngest of the singing sisters, hospitalized for undiagnosed ailment again and ordered to a month of complete rest. The three other Pointers carry on with tour dates. June has been losing weight and is unable to retain nutrients.

An ambitious series of benefits for African drought victims has been cancelled by co-producers Bill Graham and Michael Viner and organizer Harry Chapin. A number of artists believed to be committed to autumn dates in New York, Los Angeles and Houston turned out to have previous concert dates. A new possibility is a John Denver concert produced by his manager Jerry Weintraub.

Lou Adler of Ode and Gil Friesen of A&M are board of director members of the Souville Foundation, which is staging a 1,500-seat benefit at \$50 per chair for a pre-game picnic and game featuring top UCLA alumni, opposed by an all-pro cage squad, headed by Jerry West and Julius Erving at Pauley Pavillion Aug. 9. . . . Dallas WEA branch manager Tom Sims was defeated in a tennis tourney last week in Dallas by Disc Records chain manager, Raoul Aceredo.

Sha Na Na's Bowzer is in the hospital. . . . Bobby Womack not only has a new production company deal with Warner Bros., he is creator of a new barbeque sauce being distributed by Best Foods. Womack created the recipe after several years of gourmet kitchen experimenting.

Elton John's three Los Angeles Forum concerts for Oct. 3-5 sold out in eight hours after becoming available, for a gross of \$420,000. Concert Associates is seeking to add a fourth show. Kids camped out at the Forum starting Friday night for a ticket sale opening Monday.

Elton also has a new U.S. publicist, Hollywood's 21-year-old Peter Simone who also PRs Charlie Rich and Dobie Gray. . . . Sharon Lawrence and Regine Shatz have left Elton's Rocket Records West Coast office.

Lee Van Cleef, premier Euro-violence Western film here, wrote and sings two songs for his latest, "Blood Money." . . . Herb Alpert and Tiajuana Brass play San Diego benefit next Saturday (24) for new hospital across border in Tiajuana.

Earth, Wind & Fire act and soundtrack in film "Way of the World" for "Superfly" producer Sig Shore. . . . ABC Records announced 10 new Impulse jazz releases, 21 gospel LPs and 17 soul gospel albums. Also 18 new pop albums will be out on ABC by September.

His heart may be elsewhere, but Tony Bennett and family bought a Beverly Hills mansion last week and will make their permanent residence there. . . . Isn't the long-time Capitol-Pickwick collaboration petering out? Majority of the Long Island firm's 1975 LPs will spot Motown's deleted masters. . . . Lawrence Welk's second book, "Ah-One, Ah-Two," gets a September release by Prentice-Hall. Now 71, the Dakota maestro shot a hole in one for the third time last month after working most of the day taping his syndicated TV stanza. . . . Johnny Mercer due home in L.A. momentarily after long residence in London writing lyrics to 22 tunes by Andre Previn for their "Good Companions" musical which opened mid-July at Her Majesty's Theater.

"Bob Dylan Approximately" is tabbed by McKay Publishers as a full-scale portrait of the singer-composer. The Stephen Pickering book will be issued at \$9.95 in

### Gene Ammons Dies in Chicago

CHICAGO—Gene "Jug" Ammons, 49, a veteran star of records with his tenor sax, died of pneumonia and bone cancer Tuesday (6) at Michael Reese Hospital here.

The son of the late boogie-woogie pianist Albert Ammons, he is survived by the widow, Geraldine, two children and a brother, the Rev. Edsel Ammons. He had been a patient at Reese only since July 23.

### Court Rejects Plea

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pealed and the U.S. Court of Appeals for the Fifth Circuit vacated the decision and remanded the case to the U.S. District Court for final disposition.

The Appeals Court suggested the District Court consider the U.S. Supreme Court decision in Goldstein v. California, in which the constitutionality of a similar state anti-piracy statute was upheld.

## Inside Track

October. . . . Former Las Vegas production singer P. Jantomaso became an evangelist and now makes road trips with the Boston Red Sox as a sort of spiritual coach. . . . A major celebrity turnout attended the marriage gala involving actress Deb Raffin and Mike Viner, Prid Records' president.

Jay Lasker at recent ABC-Dunhill convention exited session to learn his Rolls-Royce had been stolen. . . . Frankie Laine's still swingin'. On Oct. 29, he'll present his annual Billfish Classic at Ft. Lauderdale, Fla. . . . Jerry Johnson, one of the first promo men for Dot Records, died last week at Ganges Salt Springs Lake Island, B.C. He had lived there one week after retiring.

Leonard Bernstein was barmitzvahed last week in Dallas. Father is manager of Heilicher of Texas. Label headlines special concert at the Met Opera House Oct. 6. . . . Abba slated for U.S., Oct. tour. . . . Jules Stein MCA's founder, in UCLA Medical Center for an operation. . . . John Cacavas to compose, arrange and conduct the score for "Airport" sequel.

Modern Jazz Quartet vibist Milt Jackson makes debut as group leader at Philadelphia's Just Jazz Monday (12). . . . Hallmark Music and Chappell Music published a Johnny Rodriguez song folio. . . . Perry Como will host his next TV special Sept. 12. . . . The drummer with Chicago, Danny Seraphine, is opening a club in Chicago called "Beginnings."

It appears that ABC branches and its few indie distributors will take the Paramount-Famous-Blue Thumb distribution over. . . . Jerry Naylor, originally with Buddy Holly and later a cross between pop and country, is a Motown chappell, with Mike Curb producing.

Michel Legrand scoring play by "Love Story" Erich Segal based on classic Homer's "Odyssey." . . . Bad Company debut tour extended through Sept. 10 due to early success of their kickoff album. . . . "Black Sabbath" and the Doobie Brothers' "Toulouse Street" both went platinum for Warner Bros. with one million units apiece.

Fast Flights: Locomotiv GT split from Hollywood studio session to Finland's Turku Festival to Mike Douglas TV show in Philadelphia on successive days. . . . And Jose Feliciano had five hours to catch his plane for a St. Louis Symphony date after headlining Monte Carlo opening of new Sporting Club casino. Feliciano headlines New York blind benefit Sept. 22 in Central Park.

Paul Williams "Phantom" rock film soundtrack goes to A&M although movie and publishing are with 20th Century. . . . Emerson, Lake & Palmer's Atlantic-distributed Manticore label reports gross of over \$1 million its first year, largely due to ELP's own "Brain Salad Surgery" album.

Chip Monck to Africa for staging Zaire Festival concerts preceding September's Foreman-Ali heavyweight championship battle. . . . Guess Who Canadian headlines of Pacific National Exhibition in Vancouver. . . . Chad Stuart of Chad & Jeremy cutting solo album.

Eagles to tour England. . . . Tom Jans to A. Phrogg for publicity. . . . Son House, legendary bluesman, starring in documentary about him by Rochester-based Reel Image Films.

Hollywood Song Registration Service held forum with Arthur Hamilton, Jay Cooper, Tad Danz and Bones Howe. SRS also forming songwriters organization with variety of services. . . . Mike Curb Congregation headlines "Heritage '74" TV special from Freedom Hall at Kentucky State Fair.

## Latecomers Flood Forum

• Continued from page 1

luncheon on Saturday will be on sale up until the time of the luncheon.

Besides all of the educational sessions and the entertainment on Friday afternoon and evening, several firms will be operating suites in the hotel during non-session hours to demonstrate product and equipment. Sansui will demonstrate matrix quadrasonic broadcasting in its suite in the Plaza and everyone at the Forum is invited to stop by for a demonstration or for conversation on broadcasting with Jack Muroi, head of the U.S. 4-channel project for Sansui. Joseph Cuff & Co. will introduce a new computer programming series developed by Jack McCoy at the Forum.

Drake-Chenault Enterprises will be operating a suite in the nearby Essex House, with general manager Bert Kleinman on hand to talk with people stopping by.

EMI Broadcast Programs, London, will have a suite and general manager Don McLean plans to un-

veil the firm's first product for the U.S. market.

Several other broadcast-related firms and various record labels will have suites in the Plaza and many of these will be announced. Casablanca Records is conducting a party in a private club Wednesday 9 p.m. (see separate story in radio section) and Don Imus is inviting Forum registrants free to his 10 p.m. show at nearby Jimmy's on Friday (16) and to shows Saturday.

The agenda—developed by Jack G. Thayer, president of NBC Radio, and a select group of record and radio advisors—has been filled for several weeks. Last-minute speakers added last week included Marty Cerf, publisher and editor of Phonograph Magazine, Los Angeles, and Julius LaRosa, air personality on WNEW-AM, New York.

Registration fee at the door Wednesday will be \$175.

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# Supers Winners

No. 1 FUNKY STUFF

No. 2 JUNGLE BOOGIE

No. 3 HOLLYWOOD SWINGING

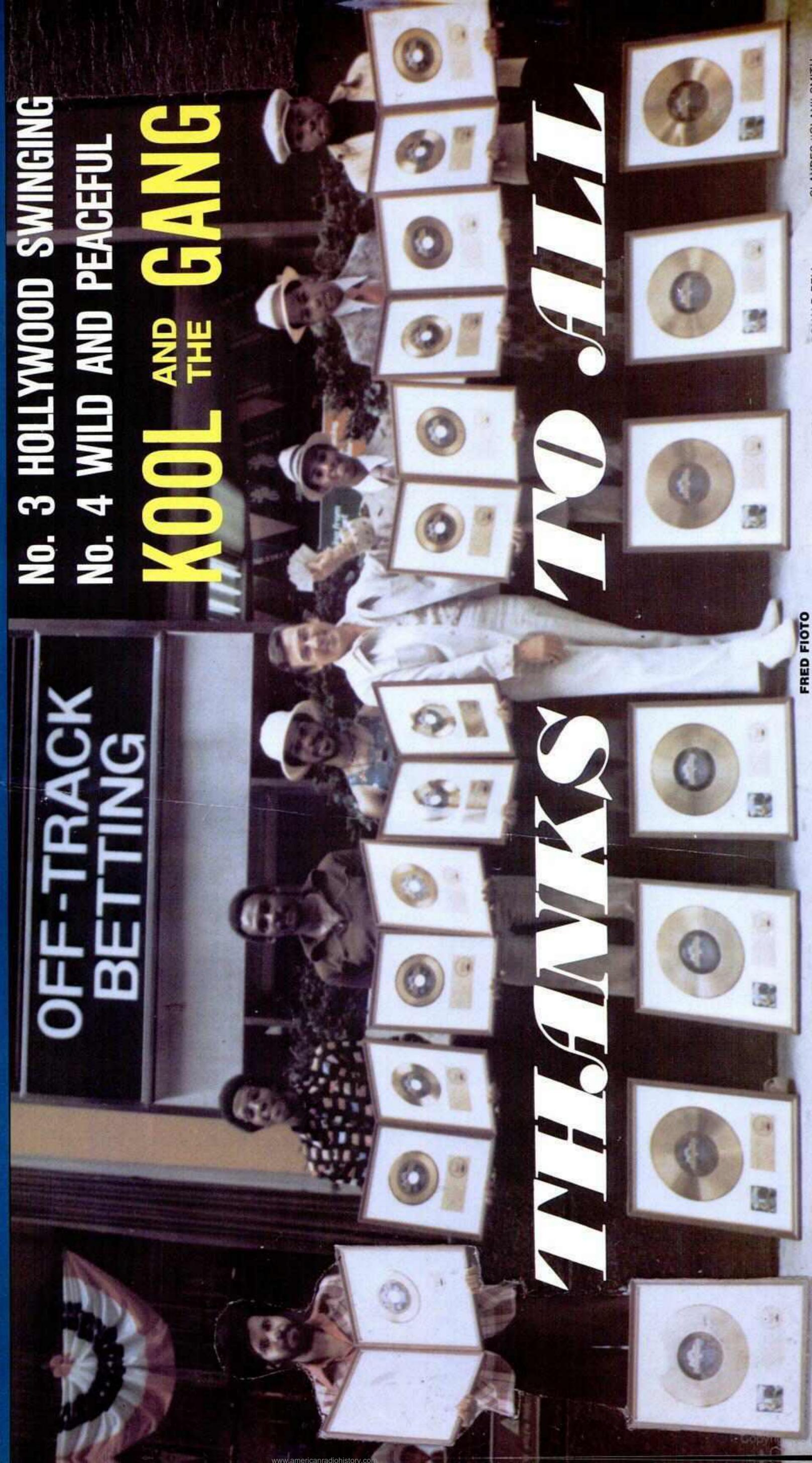
No. 4 WILD AND PEACEFUL

**KOOL** AND THE **GANG**

OFF-TRACK  
BETTING

17 **WINNERS**

17 **ALL**



ROBERT "SPIKE" MICKENS  
Photo by Bernie Block

RICK "WEST" WESTFIELD

GEORGE "FUNKY" BROWN

DENNIS "D.T." THOMAS

FRED FIOTO  
PRES. DE-LITE RECORDS

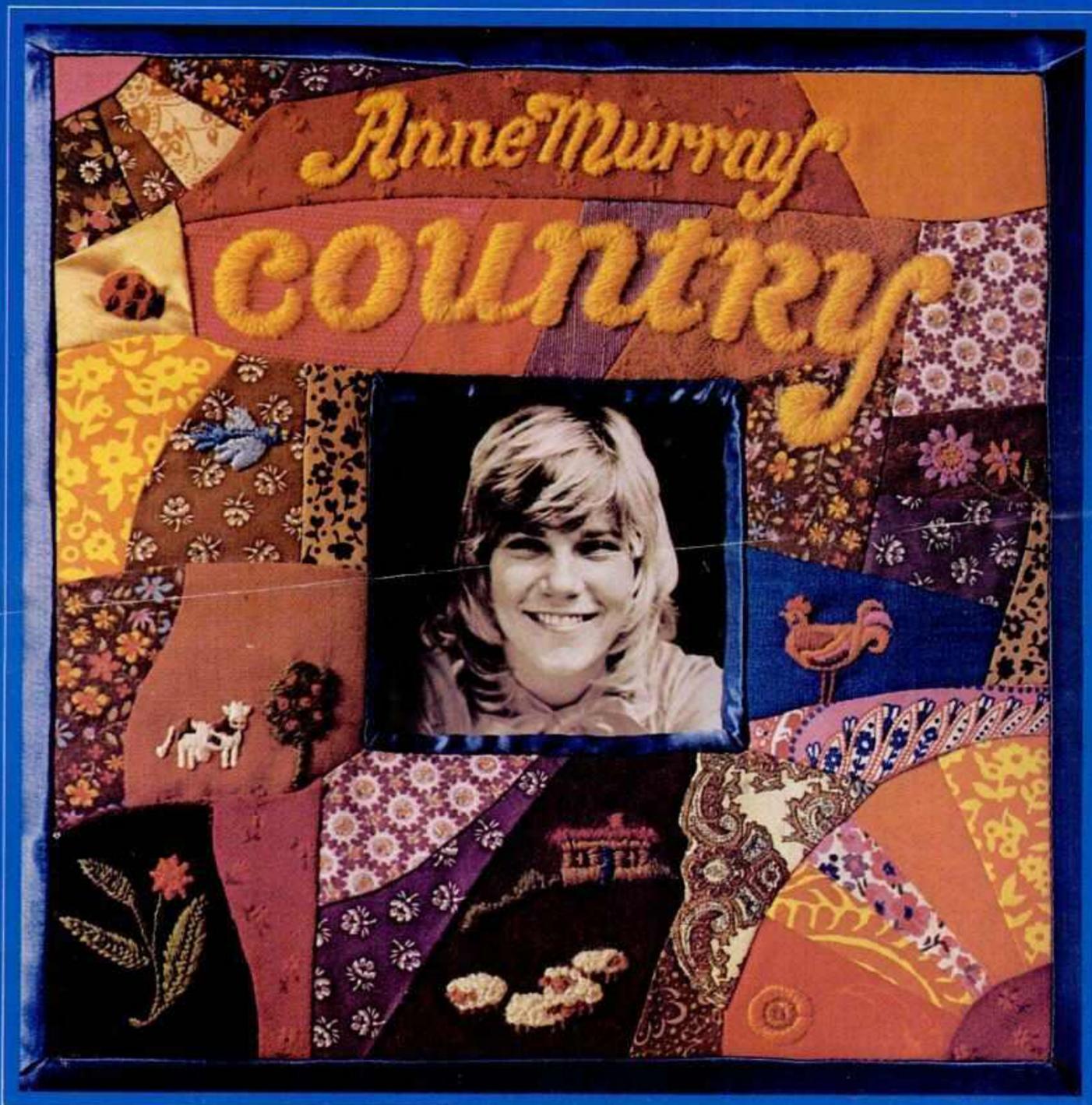
ROBT. "KOOL" BELL

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Annie's new album  
includes her #1 single,  
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Snowbird  
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See Anne Murray on TV  
August 16 • 8:30 E. D. T. • ABC-TV  
"Meanwhile Back at Caribou Ranch"  
with Chicago and Charlie Rich... and  
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