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U.S. Cutouts Draw Canada's Complaints

By MARTIN MELHUISH

TORONTO—The Canadian Recording Industry Assn. (CRIA) and a number of managers of Canada's top recording artists are gearing themselves for a pitched battle with those companies in this country that deal in deleted records bought in the U.S. for sale in the Canadian market.

Specifically, the furor has arisen over albums by Canadian artists which have been deleted in the U.S., bought up by Canadian cutout dealers and put out on the market here at discounted prices.

The problem arises when the same albums, which have not been de-

(Continued on page 46)

Tape 'Hospital' Aids Retailers

By STEPHEN TRAIMAN

NEW YORK—King Tape Repair Clinic in Metuchen, N.J., handles damaged cassettes and 8-track cartridges for customers of about 300 independent record/tape outlets in the metro New York area.

The company is operated by salesman Sam Wetstein and engineer Harvey Lentchner and has been providing this specialty service since last November.

Based on market data compiled (Continued on page 39)

Shorter Disks Bring Longer Playlists: Drew

By CLAUDE HALL

LOS ANGELES—If the recording industry will shorten records, Paul Drew, national program director for the powerful RKO General chain of Top 40 operations coast-to-coast, claims his stations will feature longer playlists.

"I can guarantee that playlists will get longer if the records are shorter," he says.

Drew set off a storm a week ago when he was accused of stating that his stations would limit records to those less than three-and-a-half minutes long.

(Continued on page 24)

L.A. 'LITTLE GUYS'

Dealers Organize To Battle Giants

By NAT FREEDLAND

LOS ANGELES—Nearly 50 small retailers in Southern California have banded together in the new Organization of Independent Record Dealers (OIRD) and are now competing effectively against high-volume chains for record labels' co-op advertising dollars.

This summer, OIRD kicked off with discount promotions in television spots, radio campaigns and full double-page print ads.

Sales results reported by dealers (Continued on page 14)

Job Security a New Headache For Some

NEW YORK—Job turnovers and the realignment of executive responsibilities at a number of record labels have hit new highs in recent months, and current signs indicate a host of new shifts at top and middle management levels continuing through the first of the year.

The effects of the wholesale personnel shifts have been broad-based, with a number of label work-

(Continued on page 23)

Aussies Next In Line for Acceptance In the States?

By ELIOT TIEGEL

LOS ANGELES—America has successfully integrated contemporary music from England and Canada and now the Australians feel it's their time.

A number of top Australian rockers are gearing for an assault on the U.S. market, with the first "official" act centering around a recent Australian Government sponsored concert at Expo '74 in Spokane Aug. 21.

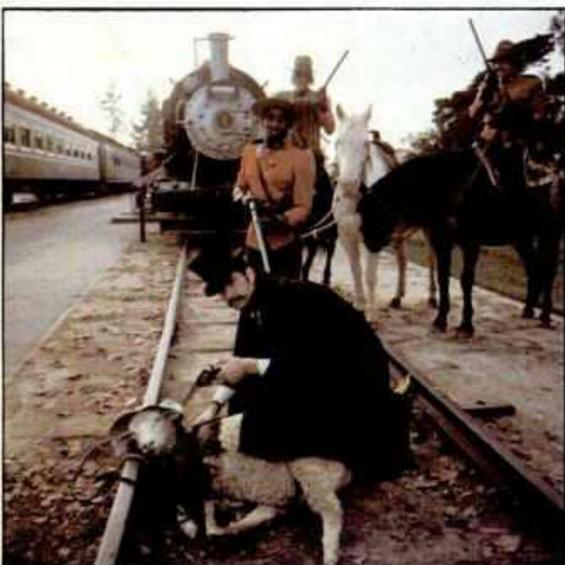
Headlining that bill at the Opera House—and in the pivotal slot as far as being the Aussie rocker who could set the Australian wave in full motion—is Brian Cadd, singer/songwriter/Chelsea artist.

Cadd is currently on the Coast for appearances with his group, the Bootleg Family Band, on "Midnight Special" and "In Concert."

Cadd and his manager Ron Tudor, owner of Fable Records and the subsidiary Bootleg label on which Cadd's product is released, emphasize that Cadd's recordings are done in Australia and feature original tunes.

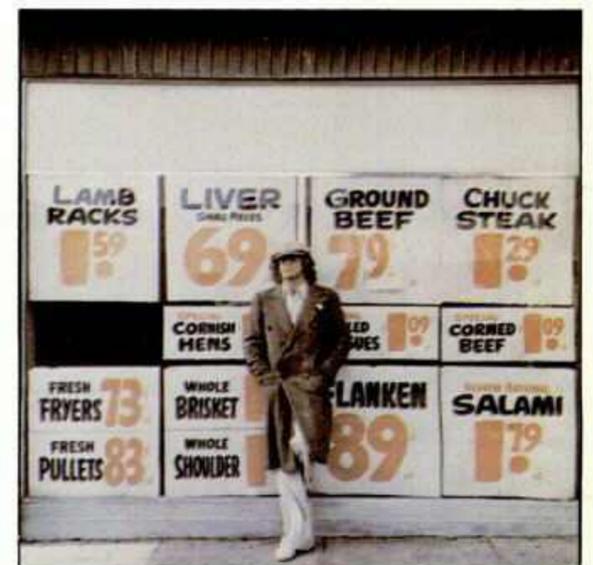
The significance of Cadd's appearance in the U.S. is that he represents the state of the art in his country—professional on all levels and able to communicate with audiences outside his own country. Five years ago, Australian acts didn't have the

(Continued on page 14)



Return of THE INCREDIBLE BONGO BAND!! Featuring KIBURE The first "African Reggae" tune to break in America. First 10 days—already—WWRL, WVON, WJLB, KDIA, WBLB and many more. Time 2:15—a Pride Record, distribution by Atlantic.

(Advertisement)



Singer-pianist-composer-lyricist-conductor, Randy Edelman, has at least six cuts that could be, and deserve to be, top singles. In his new 20th Century Album Prime Cust (T-448). Edelman does everything. A softvoiced nonstop creative whizz-kid has arrived.

(Advertisement)

RANDY NEWMAN'S NEW ALBUM

ON REPRISE RECORDS AND TAPES





“THE BITCH IS BACK”

A NEW SINGLE ON MCA RECORDS.

MCA-40297

FROM CARIBOU

SECRET IS OUT

Dozen Sansui Qs Issued by Capitol

LOS ANGELES—Capitol Records has quietly joined the rank of labels releasing quad product in the Sansui QS matrix system. Among a total of 12 albums released a little over a month ago without any notice was "The Dark Side Of The Moon" by Pink Floyd.

First indication of the quadrasonic release was in New York during the recent seventh annual International Radio Programming Forum. The album, bearing only a stereo label and no indication that it was quad, was demonstrated in a suite operated by Sansui.

A spokesman for Capitol said last week that the release consisted of remixed product; the spokesman was unaware that no announcement had been made or that the product bore "stereo" instead of "quadrasonic."

Capitol previously released a few sampler albums in Columbia Records' SQ matrix system.

A few weeks ago in an exclusive Billboard story, Ryosuke Ito, manager of product development for Sansui's QS 4-channel project, and Motohisa Miyake, director of merchandising development and industrial designing for Sansui, said that Sansui QS quad product was being released in the U.S. with only a stereo label.

Miyake felt that labels were doing this as protection and that they feared the matrix quad albums might not be compatible with existing stereo playback equipment. Miyake, of course, pointed out that a Sansui matrix LP is totally compatible.

Motel Chain Enjoined on Acuff-Rose Piracy Charge

NASHVILLE—A federal court judge here has enjoined Days Inn of America, Inc., a Georgia corporation, from manufacturing and selling tape reproductions of copyrighted musical compositions.

The suit had been brought against the motel chain by Acuff-Rose Publications and others. U.S. District Court Judge L. Clure Morton issued the consent order.

Acuff-Rose had accused Days Inn of selling at least nine copyrighted compositions illegally.

The motel firm also has been prohibited from disposing of the tapes, either by sale to the public or by return to the suppliers.

Days Inn also was ordered to supply Acuff-Rose a list setting forth the identity of each tape performance to be found in any stores operated by the defendant, the total number of such tapes and the identity of the stores.

Judge Morton also ordered that within 30 days the copyright owners file affidavits designating which tapes were reproduced without permission of the copyright owners.

Judge Morton gave Days Inn 20 days to notify all retail outlets operated by or under franchising agreement with the defendants a written notice of his order.

Col, Stax, A&M Sue MVC; See Copyright Infringement

DETROIT—Another legal attack against tape piracy has been initiated in federal district court here, wherein plaintiffs Columbia, Stax and A&M, joined by artists Johnny Cash and Tammy Wynette, have sued MVC Distributing Co. of Livonia, Mich., claiming the defendant gave them unfair competition and violated federal patent laws.

MVC allegedly pirated only pre-1972 recorded performances. The suit seeks an injunction against

MVC, which is not to be confused with Magnetic Video Corp., which is located in Farmington, Mich., another suburb.

Named specifically as a defendant is Donald R. Merry, president and treasurer of MVC Dist. Co. Merry reports he is a onetime quality control consultant to Bill Lear, the tape pioneer.

The artists charge their legitimate income has suffered because of the defendant's activities.

Taxe Gets Third Suit As Pirate

LOS ANGELES—A third suit has been filed against convicted tape pirate Richard Taxe (Billboard, Aug. 24), in which Ode Records charges him and Tune Stereo 8 with unauthorized use of the name and likeness of Cheech and Chong.

A temporary restraining order has been handed down in Superior Court here, with attorneys for both sides slated soon to argue the case.

The unusual suit charges that the Taxe firm put out a sound-alike tape, "The Best Of Cheech and Chong," which illegally bears a likeness and the name of the exclusively-signed Ode comedy act. A standard recording contract contains a provision which specifically provides that the record label shall have exclusive right to use name and likeness of the artist.

No specific damages are sought, but an accounting is demanded.

Three weeks ago, Taxe and his brother Ron and their parents, David and Rose Taxe plus Dax Enterprises, Gault Industries, Soundco

(Continued on page 62)

HAGGARD SETS LABEL WITH MCA

LOS ANGELES—MCA Records will distribute the new Tally-MCA Records label just formed by Merle Haggard and his personal manager Fuzzy Owen. Tally Records was originally formed by Owen in the early 60s and both Haggard and his wife Bonnie Owens recorded on the label. When Haggard signed with Capitol Records, Tally became dormant.

The new label has both singles and albums under way, though no release date for initial product has been announced yet. Artists so far on the label are Connie Owens, Ronnie Reno from Haggard's band the Strangers, and the country-rock group Silver Creek. Other acts will be signed and the product will include all kinds of music.

Whether Haggard will also sign with his own label once his Capitol contract runs out (it has more than a year to go) is not announced.

Haggard has his own recording studio in Bakersfield, which is a city north of Los Angeles, and makes his headquarters there.

Myrrh Seeks New Repertoire Image

By BOB KIRSCH

LOS ANGELES—With the signing of long-time country music star Ray Price to Myrrh Records, Word, Inc. (Myrrh parent firm) president Jarrell McCracken says the firm may be making major strides into "secular" pop and country music in the near future.

With the signing of Price, McCracken also confirmed that ABC Records will distribute Myrrh product in the U.S., including artists such as Wanda Jackson, Barry McGuire, Danny Thomas, Gene Cotton, Randy Matthews and Andre Crouch and the Disciples on the Light label.

McCracken says there will definitely be a branching into country and pop fields, but he is not sure to what extent the branching will be at this time.

"Actually," he says, "we began talking to Price about religious product. But to effectively market religious product, you also have to know how to effectively market and promote secular product. So while Ray is going to cut four religious LPs for us in the future, this initial set will be country."

The original reason for starting Myrrh was to get into contemporary religious music, white and black, while Word remains strictly reli-

gious in the more traditional sense.

McCracken feels that sound barriers between religious and other forms of music are breaking more than ever, particularly with much of the contemporary music product coming from the "Jesus Movement" which he believes sprang from the hippie movement.

"You have to get a total feel of an artist in all areas," he adds, "and if he wants to do non-religious music, then we will allow that certainly. On the other hand, I don't see us signing anyone whom we don't feel could or would cut a religious LP at some point in time. We are not going pop or country just for the sake of doing it."

McCracken feels three or four major country artists are the maximum his label could devote full promotional and merchandising attention to, and adds that he will probably be signing younger artists and working toward building them for the future.

He adds that signing pop and country names is really "an extension of our efforts to provide top religious product. Ray's next LP will be religious."

McCracken also sees a cooperative working style between his labels, ABC and Dot. He expects to know

(Continued on page 14)

Riley Firm Obtains Ardent Record Studio In Memphis

MEMPHIS—Tim Riley & Associates, a music promotion and management company, has expanded considerably with the purchase of the Ardent Recording Studio here.

John Fry, who sold Ardent, continues as electronics and system consultant.

With the addition of Ardent, the Riley group now can provide a complete promotion and marketing service. Concentration will be on custom studio rental, followed by promotion, marketing and retail analysis, and management. The firm also will lease product on in-house artists, such as River City and Nancy Bryan.

Owner Tim Riley also has publishing companies: Telefunk Music (ASCAP) and Tim Riley Music (BMI). The firm now is in the process of developing writers.

In the mill is a plan to build a complete record label with national distribution through a major.

Tim Riley & Associates also has an in-house ad agency, Media Master, headed by Mike Powell. Don Burt, formerly with CBS and former co-owner of Mempro, Inc., also joins the firm as vice president and general manager. Other officers of the corporation are Stan Daniel, formerly with Record Sales Corp., and regional manager for the WEA group; Don Riley, director of management and booking; Richard Rosebough, chief engineer; and Glenda Ramsey, treasurer and comptroller.

Thevis' Global Buys Southland Dist. In Atlanta

ATLANTA—Southland Distributing Co., founded almost 25 years ago by the late Jake Friedman, pioneer independent label distributor, has been sold by Gerald Friedman, his son, to Global Industries, the conglomerate headed by Mike Thevis. Thevis has GRC Records among his holdings.

Heading the new operation is Don Johnson, former Ampex marketing executive out of Elk Grove Village, Ill. Johnson says no changes will be made with present key operating personnel. All record lines remain, while 20th Century has been added.

It's understood that Friedman is contemplating a career in real estate here.

More Late News
See Page 62

Retail 'Characters' Refuted by N.Y. Dealer

NEW YORK—Jay Sonin, a major dealer in this area, has taken strong issue with retailer Fred Perri, author of a feature story in these columns last week, in which, Perri described a series of unwelcome "characters" who frequent record shops as "mice, advance-release pests, touts, and lost souls," among other uncomplimentary sobriquets.

Perri's article, though tongue-in-cheek, had Sonin up in arms. The latter, who owns the Record Hunter and World of Music shops here, and Record Warehouse in nearby Rockville Center, argues that the real record store "characters" are those "owners/managers who are too lazy to get off their butts and direct a customer to a piece of merchandise. This character just points."

Says Sonin: "These are the characters who are always demeaning the customer, who is the life blood of our business. They are the same who continually complain about their

competitors and suppliers, as well as their customers."

The record business has been "growing both larger and smaller each year," comments Sonin, "larger

TV Power Proven With Chicago's Albums

NEW YORK—The impact of television exposure on record sales is clearly visible on this week's Billboard Top LPs & Tape chart as the Columbia group Chicago holds down seven positions, six with stars, following its nationwide one-hour special on ABC Aug. 16.

Notably, three of the seven albums had previously dropped off the charts and surged back to positions 174, 176 and 194 with additional consumer interest generated by the special. The remaining albums also reflected strong consumer reaction, with each carrying stars and holding down positions 10, 140, 155, and 148.

The television special, which was tied in with a major merchandising campaign by Columbia, was taped at Chicago producer Jimmy Guercio's Caribou Ranch in Colorado.

AIDS COMMUNICATION

At WB-Reprise They Have Three Gen'l Managers—And It Works

LOS ANGELES—Most record companies have one general manager. At Warner Bros.-Reprise there are three. Plus an executive director for label management.

And since the first of the year these men have created an artist liaison system which is designed to expedite the flow of information between artist and company and vice versa.

The three general managers reporting to executive director Don Schmitzerle are Mike Olieveri, David Herscher and Ron Goldstein.

Before the advent of three general managers, Schmitzerle was general manager of Reprise and Clyde Bakkeno was g.m. of Warner Bros.

But the roster got so big and the company grew so steadily that more manpower was needed to maintain contact with the performers and their producers and managers.

So the talent roster—which now

amounts to 60 acts—is divided among the four men. Schmitzerle calls this a "realistic" figure. It had been much larger.

Each g.m. acts as the contact man for any and all facets of the artist's involvement with the label.

The general managers help in formulating single and LP promotional campaigns and a myriad of other activities.

Schmitzerle speaks of paying attention to the release schedule so as to balance out product between new and established acts.

Approximately 20 percent of the label's releases are by new names of which one third are from England. At one time both labels had an enormous preponderance of English release.

The general managers and Schmitzerle counsel each other in matters of artist signings, working in concert with the company's two

chieftains: Mo Ostin and Joe Smith.

Olieveri was transferred to headquarters in Burbank five months ago after working in New York as an LP promotion man. Goldstein just joined the company and Herscher has been with the label four years of which the last one-and-a-half have been working with Schmitzerle.

The formal dividing up the artist roster has succeeded in generating within the company "a more single-mindedness about what we're doing as a whole company for each artist," Schmitzerle says.

The general managers may work with the artist development department in helping an act which has no manager obtain representation.

The presence of persons at the company to be accountable for knowing what's happening to a performer means that channels of communication are the rule rather than the exception.

Tiny Cleveland Shop a Winner

Melody Lane Grosses \$1/2-Million Annually

By JOHN SIPPEL

CLEVELAND—Imagine a neighborhood store that is only 60 by 12 feet doing nearly \$500,000 yearly! That's Melody Lane here.

The 10-time turnover, according to manager Jack Springer, comes from having what a 14-to-30 clientele wants, especially being ahead on new LP releases.

The store, which dates back to World War I at this address, emphasizes a complete album stock on all forms of contemporary rock of more than 6,000 titles with a good selection of top soul.

"But we concentrate on new rock albums. LPs are 75 percent of our business. We find JEM (a New Jersey Imports house) especially help-

ful. They provide us with a steady flow of new U.K. product almost simultaneously with its British release. Now that U.S. LP prices are up, the \$5.99 we charge for British imports is competitive. The minute we get a new import, we take it to WMMS-FM and they reciprocate.

"John Gorman, the program director, who replaced Dave Spero recently, tells us when he starts playing a new import. The British LP is usually two to six weeks ahead. Our customers want it first. We find out about the new LPs in Melody Maker, which we sell and from Billboard," Springer says.

The small, dimly-lit store opens at 11 a.m. six days a week, closing at 9 p.m. daily except Friday, the biggest day when the door locks at 10 p.m. Store's complement is usually three sales people. Springer and Brad Bell, general manager of the five-store local chain, believe in a soft sell.

Very little suggestive selling except a quiet "Can we help you?" seems in order because "our customers are so hip."

The store's only problem is floor space for the customers. "We try to move people out in 10 minutes. They know what they want. We can handle about 30 people at most. On Christmas weekends, we had lines of people waiting like a theater. Same goes for our sales," Springer says.

Prices include: \$6.98 albums, \$4.99; \$5.98 LPs, \$4.16 and tape is discounted \$1. There is a small but carefully selected cutout inventory at \$1.99 and \$2.99. Bell visits local distributors twice weekly to make personal pickups between deliveries.

There is little emphasis on accessories. "Blank tape is starting to move out, especially in the multi-

paks. We expect to really get into our first accessory line when we put in the Watts cleaner line soon," Bell says.

Both Bell and Springer are on a soap box about the way too-tight polybagging is warping LPs. They both point out that since the paper crisis, album covers are much lighter gauge paper, and, with the continually thinner record, the record is more exposed to warpage without the protection of a rigid cover and thicker record.

They like the way Peters Intl. loosely bags its import product or the way JEM sends poly bags along and lets the store bag them. They find that Buddah, Charisma and RCA are especially warpage-prone. Jazz is coming on at Melody Lane. They now carry four big browser boxes of individual titles.

In checking back recently, Springer found that if he subtracted defective merchandise returned, his return has fallen below 5 percent.

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Quincy Jones Faces Additional Surgery

LOS ANGELES—Quincy Jones is recovering rapidly from brain surgery. He is at home, accepting telephone calls and feeling well, he says. The noted arranger-conductor must return to Cedars of Lebanon Hospital in October for additional surgery, however, as a result of an aneurism.

The Jones LP "Body Heat" on A&M rose to 11 on the Top LP chart last week and will become the biggest selling album he's ever made, A&M executives report.

Crossover to GRT

NEW YORK—GRT Tapes has acquired U.S. tape rights for Crossover Records. Crossover artists include Ray Charles, the Raelettes, Clydene Jackson, Lim Taylor, the Sims Twins, Joel Webster, Jimmy Holiday and Leon Lee.

Chappell Retrieves Its Library

NEW YORK—Chappell Music has taken over national distribution of its background music library, a service formerly handled by Musicus Corp. under license. Joseph Lisanti has been named manager of the new division which is now slated to be expanded both in scope and service, according to Norman Weiser, Chappell president.

"With the establishment of an in-house division we expect to concen-

trate our control and strengthen our contacts in this area," Weiser says.

There are now more than 1,000 LPs in the library, which provides pre-recorded music for audio/visual productions, radio, television, commercial and educational films. The library was created by Chappell Ltd. in England more than 30 years ago, and is distributed in over a dozen foreign countries.

Executive Turntable



MAZZA



COSSIE



LISANTI

Formerly with Atlantic and Capitol Records, **Herb Belkin** has been appointed vice president of creative operations at Motown Records, Los Angeles. Joining him in his new position as aides are **Pete Senoff** and **Abe Hoch**. . . . Changes at Capitol Records this week include moving **Jim Mazza**, a district sales manager, to the post of director of international marketing in the circular Tower with **Jerry B. Thomas** switching to director of international administration. **Larry Hathaway** becomes district sales manager for the Los Angeles area. **Lloyd Hawe**, a veteran employee, is promoted to royalty and license audit director with **Frank Wiser** assuming responsibility for royalty and license accounting director chores.

★ ★ ★

Fred Edwards has been made vice president of sales for the Symphonette marketing division of Longines-Wittnauer Inc., in New Rochelle, N.Y. The company specializes in mail order disk sales.

★ ★ ★

Tom Cossie has been appointed division vice president of promotion for RCA Records. . . . **Joseph Lisanti** is the manager of Chappell's background music library. He's a former public relations consultant. . . . **Toby Goldstein** is named an account executive with Gibson, Stromberg & Jaffe in New York.



LEMRY



GOLDSTEIN



GOODMAN

J. Kenneth Lemry has been promoted to vice president of Terre Haute Mfg. for CBS Records. He joined the firm in 1947. . . . **Floyd H. Liberman** becomes vice president of S.A.S. Inc., and will, in addition, boss the company's music administration company. **Gloria Bell** is new assistant to S.A.S. president Sidney A. Seidenberg and **Pearl Seidenberg** will guide the firm's promotion and public relations activities.

★ ★ ★

In New York, **Don Oriolo** is now East Coast professional manager of 20th Century Music Corp., reporting to Larry Marks. . . . **Ackee Music** and **UFO Music** in Los Angeles have a new professional manager in **Fred Goodman**, whose Sip-N-Sol Songs firm will be administered by UFO Music, a BMI company.

★ ★ ★

Changes at Shure Brothers Inc., Evanston, Ill., see **Robert Fuchs** in the new position of manager of manufacturing and industrial engineering and **James K. LeMieux** as manager of industrial engineering. **Arman Mandell** has joined Shure as chief design engineer. **Ronald Thielmann** is promoted to manager of design engineering while **Eduard Rusch** becomes manager of design engineering 2. . . . The president of Telecor, Inc., Beverly Hills, Calif., **Harold A. Haytin**, has been elected chief executive officer, succeeding Mayer Greenberg who died Aug. 15.

★ ★ ★

Two new additions to the promotion staff at A&M Records are **John Ferrer**, in New Orleans, and **Peter Mollica** for the New York area. . . . **Howard Bloom** becomes East Coast manager of public and artist relations for ABC Records. He is based in New York. Also in the Gotham office are **Diane Bobal**, new publicity coordinator, and **Suellen Wolfson**, assistant. Bloom, Ms. Bobal and Ms. Wolfson were formerly with Famous Music and all report to Christie Barter now.

'Super Heroes' On Power Label

NEW YORK—Peter Pan Records has introduced "Super Heroes," a new series on its Power label offering a book and a seven-inch record at a list of \$1.49.

The series derives from a contract between Peter Pan and Marvel Comics, which gives the children's label exclusive rights to the use of the comic book material in record format. Such Marvel favorites as

The Hulk, Spiderman, Captain America and The Avengers will be featured, with the disks designed to dramatize the comic book adventures.

Two display prepacks, one containing four dozen assorted titles, and the other nine dozen, will be made available to dealers, according to Martin Kasen, Peter Pan president.

Union Accepts Movie-TV Pact

LOS ANGELES—Peace again reigns among members of the American Federation of Musicians and the Assn. of Motion Picture & TV Producers.

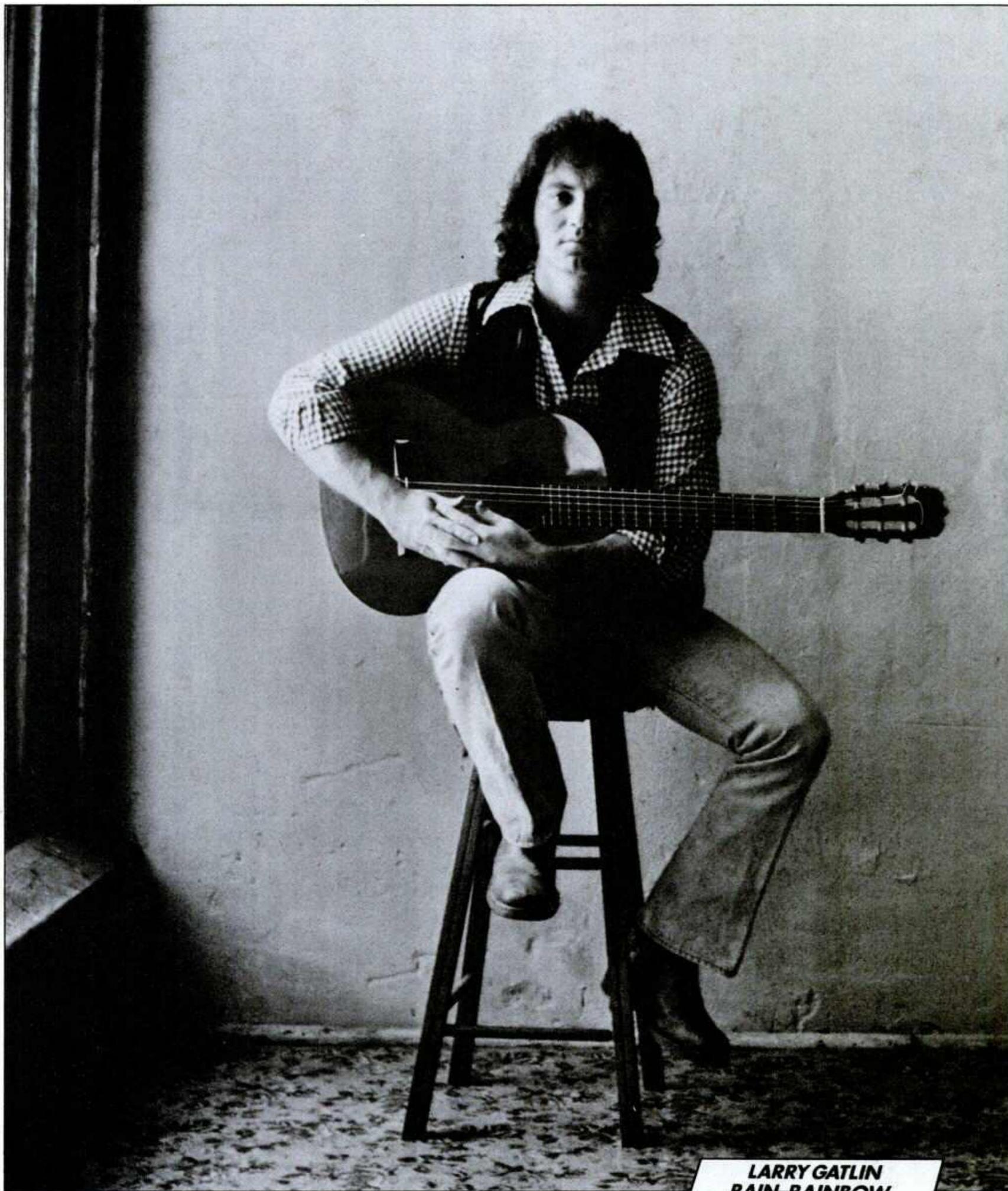
A new contract has been approved by AFM members calling for a three-year agreement pertaining to number of musicians to be employed on TV shows as well as an 8 percent pay raise through the first 18

months which accelerates to 9 percent for the remaining 18 months and a 1 percent increase in pension funds.

The musicians did not achieve their goal of getting 100 percent employment on TV shows and no raise in health and welfare payments was realized.

The new contract is retroactive to Aug. 1.

See Larry Gatlin
perform "Delta Dirt"
ZSB-8622
in a hotel room near you.



We want as many Billboard readers as possible to meet and hear a man who's suddenly one of the hottest singer / songwriters around. (Larry Gatlin's songs are being recorded by people like Kris Kristofferson and Elvis Presley . . . Larry even wrote Elvis' new single, "Help Me.")

So for the next two months Larry Gatlin will be appearing at private parties, in hotel rooms and suites, in fifteen major cities.

He'll be performing "Delta Dirt" and other songs from his new Monument album, for disc jockeys, program directors, rack jobbers, wholesalers . . . Billboard readers. So watch for your invitation. Or, make sure you get an invitation by writing to Monument Records, 804 16 Ave. South, Nashville, Tennessee 37203, Attention: Dan Beck.

LARRY GATLIN
RAIN-RAINBOW

including:
Delta Dirt/Help Me/Takin' My Chance On You
Found And Lost/Healin' Sunshine



KZ 33069*
 Also available on tape

"Delta Dirt" is the single from the new Larry Gatlin album "Rain Rainbow." On Monument Records

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Vol. 86 No. 36

General News

KEEPS BAGS PACKED

Fach Roams, Signs Talent on the Run

By IS HOROWITZ

NEW YORK—Charlie Fach always has a bag packed. The Phonogram/Mercury a&r vice president is ready to take off for places near or far on almost a moment's notice in his pursuit and nurturing of talent.

In fact, he attributes much of his label's success to his willingness to meet with artists on their home territories.

"You can't sit in your office and just listen to demos and then try to negotiate by telephone," he says. "Only by personal contact can you judge how well a new group will work out on your label."

Fach credits this readiness to travel with buttoning down a number of top deals that otherwise might have gone elsewhere. Last spring, for instance, when Paper Lace began its ride up the British charts on the Bus Stop label, Fach got in touch with them by transatlantic phone.

But telephone contact didn't seem to resolve anything, he recalls, and three days later he flew over to London for a personal exchange of views.

"If I didn't go there myself, we probably would never have gotten the group," he says.

Now, Paper Lace's gold single,

"The Night Chicago Died," still a heavy mover after a reported sale of 1.5 million copies, has been followed up with a debut album which hit the Billboard Top LP chart this week in a starred position.

Fach points to another major acquisition as resulting from an international junket. That was back in 1970 when he and Phonogram president Irwin Steinberg flew to Edmonton, Canada, for a first meeting with Randy Bachman.

That contact eventually led to the signing of Bachman-Turner Overdrive, currently a heavy earner for the label with three LPs on the chart, two of which have turned gold.

But travel for the a&r executive is not limited to signings deals. Fach feels it is important to visit with artists often, both before and during recording sessions. And sessions now may be held anywhere in the country.

Every city with a population of 100,000 or more now boasts 16-track studio facilities," he says, "and you never know where it might be wise to hold that next important recording date."

Fach also feels that much of his la-

bel's strong recent showing is due to a sharp trim of its artist roster and new release rate over the past two years. The roster is down now to a tight list of 43 performers in all musical categories, whereas the former figure was about 70.

Releases are currently at the rate of about three LPs and 10 singles a month. Two years ago the average rate was double in both formats.

"If we have confidence in the potential of a new group, we can stay with them longer now to help them break through," he says. "The pressure to make it the first time around has been relaxed."

Another advantage of a compact talent roster, in Fach's opinion, is that it permits everyone in the company to be thoroughly familiar with the artists and their product.

Fach's immediate travel plans have him leaving for Vancouver next week, to be followed quickly by flights to London and Nashville. The schedule is not at all unusual for the peripatetic a&r man. He recently compared notes with an airline pilot neighbor, and found that he logged more air miles last year than the pilot.

Local 47 Blacklists Labels, Clubs for \$ Nonpayment

LOS ANGELES—Musicians Local 47's "Do Not Perform With" list includes a number of record companies, known and unknown and several niteries no longer in business.

The second largest union in the nation's stern warning to its members exhorts them not to perform for or with: Anex Tapes-Rex Recordings, Apex Records, Ave. of America Records, Bizarre Records, Canyon Records, White Whale Records, Invictus Records, Mode Records,

Magic Records, Jemo Recording Enterprises, Century City Music Corp., Hot Wax Records, Isaac Hayes Productions, Holland-Dozier-Holland Productions, the Interlude, Largo and Gazzari's.

The latter three are clubs, with the Interlude long closed and the Largo now the Roxy where the rock musical is on the boards. Gazzari's is open on the Strip with non-union players.

Persons blackballed can be reinstated to the union's good graces following hearings before the trail board and payment of delinquent wages to musicians they once employed.

Others, particularly the record companies, "just kind of fade away into oblivion and we never hear from them again," says one local 47 officer who watches the list change with the passing weeks and years.

Obtain Print Rights

NEW YORK—Screen Gems/Columbia Publications has acquired the sheet print rights to the entire library of Neil Diamond's Prophet and Stonebridge Music, as well as Buddah Music's Kama Sutra publishing.

ATLANTIC, EZRIN TIE

NEW YORK—Canadian producer Bob Ezrin's recently formed Migration Records has entered into a distribution pact with Atlantic Records.

Migration, described by Ezrin as a singles-oriented label with streamlined efficiency and utilizing AM radio as its prime promotion tool, will release as its first product the single "Baby, Baby" by Barry Bonner. Ezrin, among his other credits, has produced Alice Cooper for the past four years.

Letters to the Editor

Dear Sir:

Thanks to the recent favorable vote by Congressman Kastenmeier's House Subcommittee, pirates in the future will face tougher criminal penalties, both fines and imprisonment, than ever before. Yet Billboard through negative coloration of headline and text in its issue last week characterized this major industry victory as a virtual setback.

Billboard's Headline, "House Subgroup Lowers Maximum Prison Sentences," totally ignored the House action that doubled the prison term to be faced by pirate second offenders, who could be subject to imprisonment as felons for a maximum term of two years, compared to the present one-year limit. And Billboard projects inadequate emphasis on the major increase in potential fines, up from the present level of \$1,000 to a maximum of \$25,000 for a first offense and \$50,000 for subsequent offenses.

Billboard was accurate in clarifying that the new terms of imprisonment were below those contained in the original proposed language of the new bill. However, the change so critically vital to our industry is the substantive penalty increase we did gain, not what we did not.

Of paramount importance, too, is that this first-stage passage of the bill paves the way for achievement of permanent antipiracy copyright protection beyond the Dec. 31, 1974, limitation implicit in current law.

Stanley Gortikov,
President, Recording Industry Assn. of America

Fantasy Single Price to \$1.29

BERKELEY, Calif.—The Fantasy family of labels here, including Fantasy, Prestige and Milestone, has raised the suggested list price of all single product to \$1.29 effective immediately.

According to national sales manager David Luchese, all prefixes and numbers will remain the same. The raise applies to all single product currently in the catalog. At the same time, suggested list price on 8-track and cassette tape product has been upped from \$6.98 to \$7.98.

Piracy Charges Filed by RCA

INDIANAPOLIS—A copyright infringement suit has been brought by RCA Corp. in U.S. District Court here against Tuchman Cleaners Inc., Perfect Sound Inc., and the officers of the company, Sidney and Charlene Tuchman.

Allegations charge that a number of copyrighted RCA recordings, including items by John Denver, Charley Pride, David Bowie, Elvis Presley, Porter Wagoner, and the New Birth were sold in unauthorized copies by the defendants.

RCA asks statutory damages of \$5,000 for each separate infringement, a permanent injunction to bar future infringements, the destruction of all infringing copies, and reimbursement of court costs and attorney fees.

Stefanelli Pleads

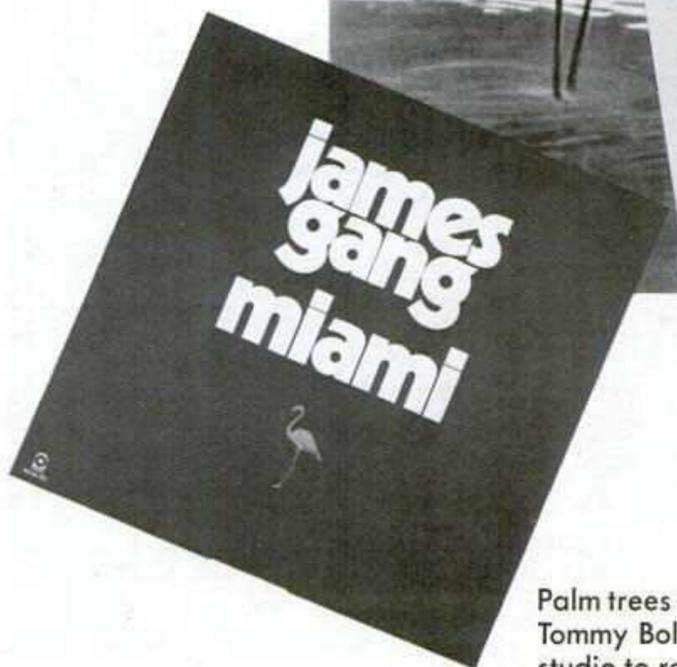
MINEOLA, N.Y.—Anthony Stefanelli, proprietor of Sounds and Sales in Hillside, N.J., has pleaded not guilty in Criminal Court here to charges of violating the state's antipiracy statute.

Arrested originally on charges relating to pornographic films, Stefanelli was found to have some 700 allegedly pirated tapes in his possession.

MIAMI WAS A QUIET PLACE...



UNTIL THE JAMES GANG ARRIVED.



Palm trees swayed and graceful flamingoes toppled when Roy Kenner, Tommy Bolin, Dale Peters and Jimmy Fox strode into Miami's Criteria studio to record their new Atco album.

But as they started laying down the tracks, Miami started to rock and roll to their dynamic, energy packed music.

And now Miami will never be the same.



SD 36-106

**"Miami." From The James Gang.
On Atco records and tapes.**

Produced by The James Gang and Tom Dowd.

This One



4EFR-SCE-ZSPN

Off the Ticker

INTEGRITY ENTERTAINMENT (The Warehouse), Torrance, Calif., 47-store record and tape chain, is showing some big numbers these days, like:

—A 71 percent increase in fourth quarter sales.

—A 832 percent increase in fourth quarter earnings.

—A 84 percent increase in sales for the year ended June 30.

—A 273 percent increase in earnings for the year.

In addition, the company voted a 2-for-1 stock split to stockholders of record on Oct. 15.

Integrity reports earnings of \$890,887, or 55 cents a share, on sales of \$22,279,827 for the year ended June 30, compared to earnings of \$238,692, or 16 cents a share, on sales of \$12,109,517 for fiscal 1973.

TANDY CORP. (Radio Shack), Fort Worth, reports 1,818,356 common shares were tendered in exchange for its new 10 percent subordinated debentures due in 1994. ... **Interstate Stores (White Front, Topps)** says it will receive working capital for its department stores

from **Sterling National Bank & Trust Co.**, New York. Sterling Bank will provide up to \$5 million on a secured basis to Interstate which is operating under bankruptcy proceedings.

JAMES SCHWARTZ, president of **Schwartz Brothers**, Washington, D.C., reflecting on the company's losses in the second quarter and six-months (**Billboard**, Aug. 31):

"The volume of sales in the company's distribution operation continued to decline because many of the major record manufacturers are now selling directly to retailers.

"In addition, changes in marketing policies of certain rack jobbing customers resulted in reduced sales volume in that operation."

Schwartz said he has made a "significant change in the company's operations by having the Harmony Hut retail chain purchase directly from certain major record manufacturers."

The net effect will be to reduce warehouse and delivery expenses during the second half.

Schwartz Brothers reports a loss of \$62,284, or 4 cents a share, on sales of \$9,114,604 for the six months ended June 30, compared to earnings of \$189,553, or 12 cents a share, on sales of \$8,975,158 for the year before period.

SONY CORP., Tokyo, will distribute a line of tape recorders and audio equipment in the U.S. under the Meriton brand. Sony's new subsidiary, **Meriton Electronics Inc.**, Moonachie, N.J., is capitalized at \$20 million. Product for Meriton will be manufactured by **Toyo Tsushin Co.** of Japan.

RCA'S \$100 million 18-year debenture of single A rated debentures due in 1992 is expected this week at a price of 100 with 10.2 percent interest coupons through **Lehman Brothers**.

Market Quotations

As of closing, Thursday, August 29, 1974

1974		NAME	P-E	(Sales 100's)	High	Low	Close	Change
High	Low							
28%	16%	ABC	6.0	895	20	16 1/2	16 1/2	- 3
4%	2%	Ampex	3.5	404	3 1/2	3 1/2	3 1/2	- 1/2
3%	2	Automatic Radio	6.6	106	2 1/2	2	2	- 1/4
9%	6	Avnet	3.2	404	6 1/2	6	6	- 1/2
25%	11 1/2	Bell & Howell	3.6	187	13	11 1/2	11 1/2	- 1 1/4
40%	25	CBS	9.1	1191	34	31 1/2	31 1/2	- 2 1/2
4%	1%	Columbia Pictures	—	426	2 1/2	1 1/2	1 1/2	- 1/2
3	1 1/2	Craig Corp.	22	93	2	1 1/2	1 1/2	- 1/4
6%	3	Creative Management	3.6	40	3	3	3	- 1/4
52%	32%	Disney, Walt	21	1680	34 1/2	32 1/2	33 1/2	- 1/2
3	1 1/2	EMI	4.6	47	2	1 1/2	1 1/2	Unch.
29%	18%	Gulf + Western	3.5	512	20 1/2	19 1/2	19 1/2	- 1 1/2
8%	3%	Handleman	8	153	4	4	4	- 1/4
12%	6 1/2	Harman Ind.	2.2	40	7 1/2	6 1/2	6 1/2	- 1 1/2
7%	7%	Lafayette Radio Elec.	3.0	165	4 1/2	3 1/2	4 1/2	+ 1/2
17%	12%	Matsushita Elec. Inc.	5.6	639	13 1/2	12 1/2	13 1/2	- 1/4
27%	19%	MCA	4.4	61	20 1/2	20 1/2	20 1/2	- 1/2
16%	9%	MGM	4.2	171	14 1/2	13 1/2	13 1/2	- 1/2
80%	58	3M	21	2152	59	58	58 1/2	- 1 1/2
8%	2%	Morse Elect. Prod.	2.2	311	2 1/2	2 1/2	2 1/2	+ 1/4
61%	40%	Motorola	15	1264	48 1/2	46 1/2	47 1/2	+ 1/2
23	14%	No. American Phillips	3.9	44	15 1/2	14 1/2	14 1/2	- 1/2
19%	7 1/2	Pickwick Int.	4.2	138	8 1/2	8	8 1/2	+ 1/2
6%	3 1/2	Playboy	4.4	106	3 1/2	3 1/2	3 1/2	- 1/4
21%	12%	RCA	5.8	1556	13 1/2	12 1/2	12 1/2	- 1/2
10%	5%	Sony	11	6031	6	5 1/2	5 1/2	Unch.
25	10%	Superscope	2.4	457	14 1/2	10 1/2	10 1/2	- 3 1/2
26	14	Tandy	8.8	464	15	14	14	- 1 1/2
6%	3%	Telecor	3.5	41	4 1/2	3 1/2	3 1/2	- 1/4
3%	2 1/2	Telex	—	304	2 1/2	2 1/2	2 1/2	- 1/4
2%	1%	Tenna	—	37	1 1/2	1 1/2	1 1/2	1 1/2 - 1/4
10%	5%	Transamerican	5.8	3775	6	5 1/2	5 1/2	- 1/2
9	4%	20th Century	8.3	181	6 1/2	5 1/2	6	- 1/4
1%	.12	Viewlex	—	74	.14	.12	.12	-.02
18%	7 1/2	Warner Communications	3.0	506	8 1/2	7 1/2	8 1/2	- 1/4
31%	16	Zenith	7.2	745	16 1/2	16	16	- 1/2

As of closing, Thursday, August 29, 1974

OVER THE COUNTER*	VOL.	Week's High Low Close			OVER THE COUNTER*	VOL.	Week's High Low Close		
		High	Low	Close			High	Low	Close
ABKCO Inc.	0	1/4	1/4	1/4	M. Josephson	11	3 1/2		3 1/2
Cartridge TV	—	—	—	—	Schwartz Bros.	6	1/4	1/4	1/4
Data Packaging	10	5	5	5	Wallich's	—	1/4	1/4	1/4
Gates Learjet	88	6 1/2	6	6	Music City	—	1/4	1/4	1/4
GRT	—	1 1/2	1 1/4	1 1/4	NMC Corp.	—	1/4	1/4	1/4
Goody Sam	—	2	2	2	Orrox	10	1 1/4	1 1/4	1 1/4
Integrity Ent.	—	—	—	—	Kustom	18	1 1/2	1 1/2	1 1/2
Koss Corp.	34	6 1/2	6 1/2	6 1/2	Memorex	—	3 1/2	3 1/2	3 1/2

*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

WALLICHS MUSIC & ENTERTAINMENT CO.

Year to	1974	1973
May 31:		
Total income	\$6,023,447	\$8,168,085
Net (loss) before extra-ordinary item	(290,597)	26,507
Per share (loss)	(.24)	.02
Net income (loss)	(290,597)	43,507
Per share (loss)	(.24)	.03
a—Fewer shares.		

CERTRON CORP.

3rd qtr. to	1974	1973
July 31:		
Sales	\$4,356,000	\$3,689,000
Loss	134,000	c28,000
Extraordinary credit		b23,000
Net loss	134,000	e51,000
Per share		a.01
nine-months		
Sales	12,794,000	11,194,000
Loss	38,000	c116,000
Extraordinary credit		b98,000
Net loss	38,000	e214,000
Per share		a.04
a—Based on income before extraordinary credit.		
b—From tax-loss carry-forward. c—Income. e—Income. Equal to two cents a share in the quarter and seven cents a share in the nine months.		

CAPEHART CORP.

2nd quarter to	1974	1973
June 30:		
Sales	\$14,431,613	\$8,972,085
Net income	473,237	585,457
Per share	.19	.23
six-months		
Sales	26,295,348	17,956,075
Net income	979,577	1,158,094
Per share	.40	.45
Average shares	2,441,818	2,551,980

ADVENT CORP.

1st qtr. to	1975	1974
June 29:		
Sales	\$3,468,000	\$2,522,000
Net income	115,000	128,000
Per share	.08	.09
Average shares	1,397,000	1,386,000

12 1/2% Payoff on Grossman Debts Considered by Panel

NEW YORK—The Chapter XI filing here by **Jack Grossman Enterprises** may be resolved shortly as a creditors panel considers a flat 12 1/2 percent payment on debts owed, to be paid April 1975.

An offer of payment on debts by **Grossman** to a number of creditors on a basis of 25 percent, 5 percent per year over five years, was rejected by the panel because of losses due to inflation over such a period.

A third party has tentatively come forward on **Grossman's** behalf and may arrange for the flat 12 1/2 percent settlement. Meanwhile, the creditors' panel recommendation that a \$50,000 bond be posted has been reduced and settled at \$25,000.

Among the largest **Grossman**

creditors named are such firms as **WEA**, **London**, **Phonodisc**, **MCA Distributing Corp.**, **Columbia**, **Alpha Distributing**, and **Music II**.

A source at one of the leading creditors says that the 12 1/2 percent settlement would mean a substantial loss for the firm, as **Grossman** owes them some \$360,000. The source explains that concern exists that such a settlement might be a bad precedent for the **New York** market, but that the company might not have any choice but to get some return on its losses.

In its filing of a Chapter XI petition here (**Billboard**, June 1), **Grossman** had listed liabilities of \$2.5 million and assets of \$1.6 million.

Dallas' TM Productions, EMI of U.K. Reciprocate

DALLAS—**EMI Programmes**, **London**, and **TM Productions** here have reached an agreement to represent each other, according to **Jerry Atchley**, general sales manager of **TM Productions**, and **Don McLean**, managing director of **EMI Programmes**. The agreement was concluded at the **International Radio Programming Forum** in **New York**.

TM will represent all **EMI Programmes** product in the **U.S.** and **Canada**; **EMI Programmes** will represent **TM** product around the world except for the **U.S.** and **Canada**.

TM Productions is one of the nation's largest manufacturing houses of jingles; **TM Programming**, a divi-

sion, sells various radio programming services, including **Stereo Rock**, a package developed by programming consultant **George Burns**.

EMI Programmes has several jingle packages already available and several radio documentaries and will be marketing other radio programming products soon.

As part of the agreement, **TM** will be able to use **EMI's** recording studios around the world on occasion. **EMI** will also record over **TM** jingle music beds in various languages, including **French**. **TM** will also be able to make use of music stored in the **EMI Records** archives for various radio projects.

We share Stephen Michael Schwartz's mother's pride that her son, the singer, has a smash debut single "Rock Me Away," which RCA predicts will make him a big success in life.

And it's from Stephen's first album, "Stephen Michael Schwartz," which **BILLBOARD** selected as a "First Time Around" pick.

The debut single by
STEPHEN MICHAEL SCHWARTZ
"ROCK ME AWAY"

PB-10049



CPLI-0604



Produced by David Kershenbaum

RCA Records and Tapes

Copyrighted material

Joe Cocker is one of the greatest artists of all time. Despite an uneven public appearance schedule in recent years, his unequalled vocal style along with his mystifying charisma still place him, uncategorized, among a very few.

“I Can Stand A Little Rain,” is an album of songs by Joe, Harry Nilsson, Randy Newman, Jimmy Webb, Billy Preston, Bruce Fisher, Daniel Moore, Henry McCullough, Allen Toussaint, Jim Price, and the magic of Joe Cocker.





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Project Coordinator—Larry Jaffe

Polygram People Proliferate

These are photos of the San Diego based Polygram convention at which executives from Polydor, MGM, and United Artists met to showcase new fall product.



From left: Dr. Werner Vogelsang, Polydor International president; Ira Beal, Polydor Inc. business affairs vice president; Nick Rabecki Jr., Polygram corporate planning vice president; Robert Brockway, Polygram USA president.



From left: MGM Records artist relations vice president Stan Moress, Polydor Inc. president Gil Beltran, MGM artist Johnny Bristol.



Jim Frey, U.S. chief of Deutsche Grammophon classics.



From left: Polygram USA president Bob Brockway, Polydor Records president Jerry Schoenbaum, Polydor Inc. president Gil Beltran.



Newly-appointed United Artists Records president Al Teller (left) with UA Music Group chairman Mike Stewart.



Phonodisc Distribution president Bill Farr (left) brings on MGM Records president Jimmy Bowen.



Participating in Phonodisc country panel (from left), MGM Records president Jimmy Bowen, MGM country promotion director Bob Alou, Wesley Rose, president of MGM-distributed Hickory Records.

SEPTEMBER 7, 1974, BILLBOARD

O'Neal Twins In Gospel Race

LOS ANGELES—Leon Russell has produced the O'Neal Twins, a gospel act, and the first LP will be out shortly—marking the debut of Shelter Records into the gospel field. Shelter is distributed by MCA Records and is operated by Russell and Denny Cardell. Ron Henry is general manager.

The O'Neals were featured in the 1974 Gospel Music Workshop at Cleveland's Public Hall Aug. 16-23, along with Ray Charles and Aretha Franklin.

The LP will be called "O'Neal Twins."

A Trip for Jazz Buffs as Trip Reissues 20 Old LPs

NEW YORK—Fred Norsworthy's Trip Records label has accelerated its jazz activity with an initial release of 20 jazz reissues in its 550D series and a scheduled additional release of 10 albums every two months.

Norsworthy says he plans to release more than 600 albums during the run of his five-year lease with Phonogram Inc., which gives him exclusive rights to their Emarcy, Mercury, Limelight and Phillips product.

This first release features classic product by some of jazz's biggest names including Dinah Washington, Sarah Vaughan, Clifford

Brown, Roland Kirk, Art Blakey and The Jazz Messengers, Eric Dolphy, Maynard Ferguson, Cannonball Adderley, Lester Young, Max Roach, Coleman Hawkins, Erroll Garner and Quincy Jones. Also released are several packages including "The Charlie Parker 10th Memorial Concert," "The Jazz Giants—The Piano Players," "The Jazz Giants—Reeds."

Many of these sides are among the most sought after by jazz collectors and musicians, alike. There are several selections on each record that have become known through the years as jazz standards because during its day, these four labels were cranking out a multitude of product by most of the country's top contemporary jazz talent.

It is difficult for even the most critical reviewer to pick one particular album out from the pack, since all of them are equally impressive oftentimes with an important list of sidemen alone worth the price of the album. An example of this historical value is the Art Blakey set which features then upcoming sidemen Keith

Jarrett and Chuck Mangione.

Although all albums are reissues, Norsworthy says that when he visited Phonogram several months ago he found enough unreleased material in their vaults to put out an additional 60 albums by jazz artists spanning all types of music.

List price for the series is \$5.98 and Norsworthy states that he sees a price raise to \$6.98, only if the current financial trend continues.

Trip has been actively involved in jazz for some time with several other small projects prior to taking on this and these include albums by some of the contemporary jazz greats.

A distribution network has been set up by Trip in all the major markets and in many of these cities, the label uses MDA Distributors, which is owned and operated by Apex Records, Trip's parent company.

The original cover art of each album was reproduced for this series and Norsworthy, a long-time jazz collector and listener, has enticed some of America's premier jazz writers to turn-out updated liner notes for each package.

"A lot of the product was recorded in mono and we are releasing it in the same untouched way," notes Norsworthy.

WAR
NEW ORLEANS
CITY BALL PARK
AUGUST 24th
13,500
SOLD OUT!

Manager and Booker Burns, 62, is Dead

LOS ANGELES—Bobby Burns, a prominent manager and booker of musical talent for 30 years, died here Aug. 22. He had been ill for many months.

Most recently with CMA, the 62-year-old Burns had managed Frank Sinatra, the Tommy Dorsey Band and many others. During the Korean war he rose to lieutenant colonel and was awarded the Bronze Star. Burial was in Roslindale, Mass.

WAR
LAKE CHARLES, LA.
CIVIC CENTER
AUDITORIUM, AUGUST 23rd
6,500
SOLD OUT!

Aussies Next Craze In the U.S.?

• Continued from page 1

facilities nor the skills to put together original homegrown product, Cadd says.

Today, the Australians have developed to the point where the Government feels confident enough to financially sponsor them in concert at Expo '74, to where vocalist Kerrie Biddell has landed a pact with the MGM-Grand Hotel in Las Vegas and to where such rock groups as Sherbert, Madder Lake, Billy Thorp and the Aztecs and Dingos are confident enough to think about playing before international audiences.

In fact Sherbert and Billy Thorp and the Aztecs are reported coming to the U.S. this fall for concerts. Ms. Biddell shared the stage with Cadd at the recent Expo experience.

During the past several years such Australian acts as Helen Reddy, the Original Seekers, Rick Springfield, Lana Cantrell, Diana Trask, Rolf Harris, Frank Ifield, Olivia Newton-John, Bee Gees and Easy Beats have all had records released in the U.S. But they were generally cut in England or in the U.S., not in Australia.

Helen Reddy's hits have all been done in the U.S.

Concurrent with Cadd's TV appearances, Chelsea has released the single "Let's Go" culled from the new LP "Moonshine."

This is the third single released by Cadd via Chelsea and the Australian contingent hopes this country-popish tune will start spreading air-play-wise. Spokane-based KJBR-AM has been playing the single as a result of the concert show.

Tudor and Cadd are hoping this single will gain national exposure and be helped by the TV shots. They speak of the Australian industry having been informed about how graciously they were accepted by the Spokane audience and there is keen interest Down Under to see whether America responds to the Aussie talent on a massive scale.

Cadd says there is enough good talent at home with which to "mount a six-hour show" and that if American labels suddenly decided to go talent hunting in Australia, there would be plenty of professional acts eager and waiting.

As a result of the success of the

Expo appearance for Cadd and Ms. Biddell, manager Tudor expects to suggest to the Australian Consul here that the government sponsor other rock concerts in major U.S. cities—all with the goal of making this country aware of Australia's musical exports.

"The U.S. is the next logical market for us," says Cadd. An artist can tour all of England in six weeks, the singer adds. "Bands break up and re-form back home because they have no place to go."

Today, around 90 percent of the pop acts perform original tunes on their records, Cadd says—a marked contrast from the days when covering American and British hits was in vogue.

"If an Australian act breaks in the U.S.," notes Ron Tudor (an 18-year veteran of the Australian record business), "its acceptance in Australia will double."

And for the first time, Cadd points out, "artists are standing up and saying, 'This is me. The hell with what successful American rock bands sound like.'"

Bernstein Goes Heavy With a 10-Pound Album

LOS ANGELES—Columbia Records is preparing a gargantuan release of 20 LPs, boxed, featuring the voice of composer-conductor Leonard Bernstein.

Arranged in six volumes, each containing three or four disks, the Bernstein collection will comprise a compilation of his highly controversial Norton lectures delivered last winter at Harvard University.

Blending with Bernstein's voice will be selected music excerpts covering a wide spectrum of styles.

Columbia executives here say the package will be the "largest and most novel" in the label's history. Actual playing time, it is reported, will run longer than a recorded performance of Wagner's entire Ring.

"We intend to have the massive issue on the market in time for the Christmas buying period," a Columbia official says. "It will retail for close to \$100 and weigh almost 10 pounds. We believe there will be a substantial demand for the package on high school, college and university campuses throughout the nation and possibly abroad."

Motown Promotes 9 Anthologies

LOS ANGELES—Motown Records has designated September as "Anthology Month" with new promotion emphasis pegged around nine deluxe sets originally issued in 1973.

Artists involved are Marvin Gaye, the Temptations, Diana Ross and the Supremes, Smokey Robinson and the Miracles, Junior Walker, Gladys Knight and the Pips, Martha Reeves and the Vandellas and the Four Tops. Each package contains either two or three disks and, according to the label's national manager Mike Lushka, they have sold more than 900,000 units. Lushka says the "Anthology Month" campaign will extend through December.

When Answering Ads . . .
Say You Saw It in Billboard

L.A. 'Little Guys' Organize

• Continued from page 1

are "spectacular," particularly in outlying suburban areas like Orange County and the San Fernando Valley. One Valley shop did \$500 from noon to six on a Sunday afternoon, hours it is not normally open.

OIRD is sponsored by Nehi, a local one-stop/rackjobber. Group is actually administered by Nehi's Frank Miko, senior LP buyer and rack operations chief and one-stop director Richard Diamond.

Main thrust of OIRD to date has been six print ads, running one or two full pages on near-consecutive weeks in the Sunday entertainment section of the 1.2 million-circulation Los Angeles Times.

These ads carry discount sales for a special promotion line, usually a big-name act's latest album plus all the catalog titles. Name and location of all OIRD dealers are listed at the bottom of the ad. Giveaways such as T-shirts are often offered to the first 25 customers.

During the one-week period each sale is on, no promotion has yet sold out less than 60 percent of the stock. Most successful OIRD sale so far was an Elton John discount with his new "Caribou" album going at \$3.99. It moved 90 percent of the stock.

Because retailers get OIRD promotion albums from Nehi at 15 cents below their regular \$3.95 price for a \$5.98 LP, they tend to keep most leftover stock. Any returns to Nehi can generally be absorbed into the overall warehouse stock.

Retailers don't have to order any minimum amount of units for an OIRD sale, although they must participate in each promotion. Order size is usually determined by the retailer in consultation with Miko and Diamond the week before each ad runs.

Some dealers have reported customer lines waiting for their stores to open the Sunday of a sale, especially when there is a first-25-customers giveaway in effect.

Besides the print ads for such artists as Gordon Lightfoot, Chicago, Jim Croce, Steely Dan and David Bowie, OIRD developed television campaigns for the Beach Boys and Helen Reddy, plus several radio campaigns.

With the electronic media ads, tags were rotated to display five or six OIRD member stores on each broadcast. However, although the retailers appreciated getting more radio-TV support than ever before they now have found that for their particular needs, large-size print ads in high-circulation newspapers produce best results.

This is because with print it is possible to get in more detail; photos of all album covers, locations of all participating retailers and a multiple selection of discount product.

The co-op funds are obtained from label's local branches by Miko and Diamond, who also prepare the print ads. "It's a matter of keeping in regular touch with the manufacturer's local sales management, which we have to do as part of our jobs anyway," says Miko. "And with enough experience, you develop an intuition for the kind of co-op promotions that will appeal to a company."

On Sept. 15, Nehi will pay for its own OIRD print ad for the first time, promoting a \$2.99 tape cutout sale. The first OIRD double-page Sunday ad went on a combined David Bowie-Chicago catalog discount last month.

Miko says: "Even though there weren't any brand-new titles leading off the sale, we found that the sheer



Logo which OIRD stores display.

size of the ad carried enough impact to make it highly profitable. We'll go double-page from now on, whenever possible."

Any Southern California retailer is welcome to join OIRD, providing he meets the following criteria: no more than six stores, minimum inventory of \$10,000 and maintenance of a full line of tape configurations. Entrance fee and monthly dues are a nominal \$20.

OIRD has already become considerably more than simply a mass merchandising gimmick. It has evening meetings at a downtown Los Angeles restaurant every 60 days and an average of 35 members attends.

The meetings are free-swinging rap sessions about the nuts and bolts of retailing records. A particularly outspoken OIRD member has been Steve Gabor of the two-store Music Odyssey, whose Westwood outlet competes with a branch of the aggressive high-volume Licorice Pizza chain.

OIRD's next big push will be a weekly series of print ads for the Christmas sales season. All OIRD advertising is identified by the group's logo, three interlocking records representing disk retailer unity.

By next year, Nehi—founded 10 years ago by Tom Heiman—hopes to offer OIRD members an even wider series of services such as discount prices on record bags, concert ticket brokerage and T-shirt discounts.

Myrrh Moving Into New Areas

• Continued from page 3

within several weeks whether Myrrh will have its own people in Nashville or in the ABC offices here. His headquarters will remain in Waco. He says the various labels will not compete for the same artists.

Word, Inc. was founded by McCracken in 1952 and is now the largest producer of religious communications in the U.S., including records, sheet music, books, tapes, songbooks, a magazine and multimedia instructional material.

On the Price project, Bill Hearn, Myrrh director of a&r and promotion, says Wayland Stubblefield will coordinate radio promotion of Price's material. Francis Heatherly, vice president of marketing, will coordinate promotion, merchandising and sales activities of the new single. "Like Old Times Again." Promotion will include radio spots, trade and consumer ads and in-store appearances and displays.

In other ABC Records developments, ABC-Dunhill will absorb the Famous and Paramount labels under its own banner, with Dot retaining its insignia. Sire and Passport (distributed by ABC) will remain separate label titles. Other Paramount artists will now appear on ABC-Dunhill. The Blue Thumb logo will read ABC Blue Thumb.

Copyrighted material

Which way is rock going to roll?



PHIL GERNHARD
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 GORDON MILLS
 RON RICHARDS
 RICK HALL
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Playboy's L.A. Jazz Policy Improves Its Business 20%

LOS ANGELES—The Playboy Jazz Festival at the relatively new Century City facility here has not only increased attendance 20 percent over previous attractions; it has

brought in free-spending winners and diners who boosted total revenues nearly 75 percent over previous averages.

Appearing so far, in one-to-two-week engagements have been Jimmy Witherspoon, Cannonball Adderley and Joe Williams. Among the artists scheduled for Sept. are Stan Getz, and Supersax.

"The jazz series succeeded beyond our wildest hopes," says Burt Taylor club relations director for Playboy here. "We always hit our 1,400 capacity weekends but now reservations pour in all week. I think the key to our success has been putting big jazz names into a luxurious dinner room."

The Playboy Club has had to expand its menu to meet the demand, adding items like lobster or escargot.

Irwin Arthur, entertainment director of the Playboy Club chain, is seeking to move the jazz series concept into other selected cities, perhaps with a touring circuit lined up.

(Continued on page 21)

Beatle Fans at N.Y. Commodore For Two Days

NEW YORK—Beatle nostalgia buffs will have their moment here soon as "Beatfest '74," a two-day convention celebrating the group's tenth anniversary in the U.S., is slated for the Hotel Commodore Saturday and Sunday (7-8).

The convention, organized by Mark Lapidus Productions, Ltd., will feature a number of films, guest speakers, a dealer trading room for Beatle memorabilia, a Beatle art room, and live entertainment.

Tickets for the convention are scaled at \$6 per day or \$10 for both days.

Talent

Bad Co. New But Potent; First LP Leaps Into No. 3 Chart Spot

By BOB KIRSCH

LOS ANGELES—It's a rare occasion when a brand-new act breaks into the top five of the album charts, particularly with today's highly competitive market and even tighter radio playlists.

But this is exactly what Bad Co. has done with its debut LP of the same name, currently a starred three on the LP listings.

In addition, this is the first time in memory that an act on a superstar's custom label (Bad Co. records for Led Zeppelin's Swan Song, distributed by Atlantic) has leaped so high into the album charts. Add to this the fact that the band has a single riding high on the Hot 100, and the logical question is, why is Bad Co. so appealing to the record and concert audience?

Bad Co. is made up of ex-Free lead singer Paul Rodgers, ex-Free drummer Simon Kirke, ex-Mott the Hoople guitarist and vocalist Mick Ralphs and Boz Burrell, late of King Crimson. Free enjoyed one top five single here four years ago with "All Right Now" and released a number of critically acclaimed LPs, while Mott and Crimson developed strong cult followings and sold an impressive number of LPs.

But Rodgers and Ralphs think their "Superstar" acceptance is related very little to their former bands.

"Bad Co. has much the same instrumental lineup as did Free," Rodgers says, "except that I occasionally play rhythm guitar or piano. But I think the group in a way is a development and improvement on Free. There have to be certain similarities because we have two of the same people, but we don't intend to carry on where Free left off. We think the music is more versatile, including straight rock, ballads and folksy things."

Ralphs notes that "Paul and Simon come from a bluesy soul background, while I'm more of a rocker, and you mold with the people you play with. The thing I always loved about Free was the simplistic side, and I'm from that part of Mott, so it was natural that we pulled together."

The band formed after Free split ("The group was just not holding together," Rodgers says) and Ralphs left Mott ("The music was getting away from what I felt closest to, basic things," says Ralphs). "It was becoming more theatrical and



Atlantic photo

SMASH NEWCOMERS—Bad Company's disk debut kicked off Led Zeppelin's Atlantic-distributed Swan Song label with one of the summer's hottest albums.

slightly contrived and I really didn't feel a part of it. I felt kind of insignificant."

Rodgers and Ralphs went looking for Rodgers' dog one night, ended up in a pub telling each other their troubles and decided to put a band together. Songs were written, and last November an LP was cut in nine days, again defying the schedules of most of today's bands.

"We are of course surprised and pleased at this success," Rodgers says, "and maybe it is because we're filling some sort of gap. Our music is more basic than a lot going on today."

"But there is more subtlety than just hammering the hell out of people. I think we've gotten into creating moods and building on it. We grab the audience and then take them somewhere. The idea is to combine mood and excitement, with subtlety as the third ingredient."

"Maybe the fact that we all came from well known bands does help, but I think the music really does stand on its own."

The band is also avoiding the mistake of being overly esoteric. "We like to do our music," Rodgers says, "but it's obviously a commercial business. So if you're going to release a single it has to be commercial. There's no point in releasing a flop."

"We prefer to think of a single as a trailer or preview of the album. And the audiences here have been quite open minded. There's very little call for old Free or Mott stuff."

Rodgers is considered by many to be a singer's singer, "the voice" for British rock, but he considers this a nice compliment and not much more. "Otis Redding is my man" he says.

Ralphs agrees with Rodgers' reasoning on the band's success but also feels that "our conviction in our music comes across to an audience. Paul and I can write together, and we really were not writing with our partners in our other groups. Ian Hunter and I wrote separately in Mott and Paul and Andy Fraser wrote separately in Free and put both names on the songs."

Ralphs is playing a more basic guitar than he did when he played complicated solos with Mott, but he feels it is more of a challenge. "Mott had a great underground following," he says, "and I guess the band still does, but we really weren't reaching that many people."

"In Bad Co., I think the material is good but basic and the lyrics are reliable, not interplanetary, and we

produced it, mixed it, did it all. As for the playing, I could stop any time in Mott and nobody would notice. Here I have to work constantly."

Rodgers says any comparison to past affiliations has been good, so he is not dissatisfied, while Ralphs adds that "We are not putting down our past, we're proud of it. It's just that it was time to move on to something new."

With a tour under their belts, both feel that things will be even stronger the next time around, particularly if they headline. "Opening has been good for us," Ralphs says. "It makes us work a bit harder. It's still all very exciting and we're still keyed up, and I don't see the excitement wearing off."

Which way is rock going to roll?



Find out next week.

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Talent In Action

**MERLE HAGGARD
DOLLY PARTON
DON BOWMAN**

Anaheim Convention Center

Two of the true superstars of country music set Aug. 25 and put together what may well be the California country concert of the year.

Merle Haggard, probably one of the two or three major country stars of all time, is working with a bigger band these days including a saxophonist/trumpeter, and the expanded group has added new dimensions to his seemingly endless string of hits, most of which he ran through.

Haggard, the "poet of the common man," is far more than a simple country performer. His music runs from straight Bob Wills country to blues to dixieland to Jimmie Rodgers material to his own distinctive original style, with his vocals and the instrumental work shifting appropriately for each style.

As a singer and songwriter he knows few peers, and with the Strangers doing their always fine backup and wife Donnie Owens joining on vocals, Haggard pleased the capacity crowd continuously. Watching Haggard, one realizes that innovation is certainly not limited to rock.

Dolly Parton, working only her fourth solo date after seven years with the Porter Wagoner Show, was simply outstanding. Given a full hour to do her material, Miss Parton has ample chance to demonstrate all facets of her fine material, from ballads she handles herself on acoustic guitar to beautiful love songs to up-tempo rockers to religious music.

Highlights were the excellent "I Will Always Love You," "Jolene," "Coat Of Many Colors," "Sacred Memories" and the beautiful "I Believe" encore. As a singer and writer she is marvelous, and her voice must rank as one of the most distinctive and best in country. Her band

(Continued on page 18)

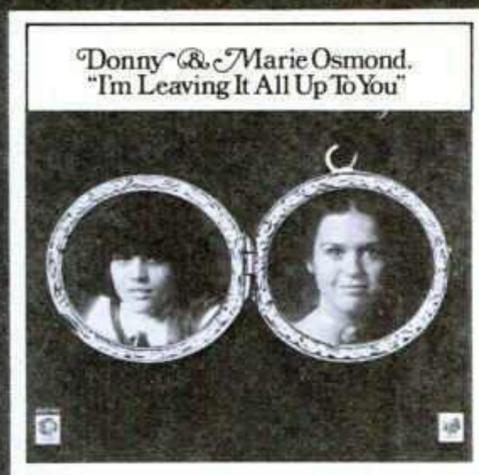
Donny & Marie Osmond.

"I'm Leaving It (All) Up To You"



It's Gold Meets Gold As Donny & Marie Join Forces.

"I'm Leaving It (All) Up To You" (M 14735) is a smash single and now, the two solo "Hit-Makers" get together on a brand new album with more songs from their hearts. Donny & Marie Osmond—together for the first time.



M3G 4968





Thank You for helping me
make it "One Day at a Time"
Sincerely, Marilyn Sellars
MEGA #MR 205

**BILL GAVINS POP
SLEEPER OF THE WEEK!**

**★ 64 ON BILLBOARD'S
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Signings

Jeannie C. Riley to Mercury, with Jerry Kennedy as producer. The "Harper Valley PTA" girl is now writing most of her own material. . . . **Arthur Lee and Love** to RSO Records and Skip Taylor for production-management.

The Allens, family of five teens, are Motown's first youth oriented act. Debut single, "High Tide" was written and produced by Osmonds. . . . **Don Ho** to Mega. The Hawaiian singer will release a country album on the Nashville label.

Major Lance, soul veteran, to Playboy. . . . **Allan Rich**, 19-year-old son of the Silver Fox, to Epic. . . . **Wayne Shorter**, Weather Report saxist, to Columbia for solo work.

Together, soul & gospel group over 20 years old, to ABC Peacock. . . . **Buddy Causey** to write and record for Jerry Fuller's Moonchild Productions.

The Eagles, Joe Walsh, Danny Fogelberg and REO Speedwagon, all clients of Irv Azoff's Front Line Management to American Talent International for exclusive booking.

Stephen Michael Schwartz, RCA artist, to SAS Management. . . . **Steve Calt & David Mann**, acoustic duo, to Blue Goose Records.

Tony Orlando & Dawn to Elektra-Asylum with Hank Redress continuing as producer. Threesome's smash singles string on Bell was topped with "Tie A Yellow Ribbon 'Round The Old Oak Tree." . . . Here signings activity: **Eagles** re-signed. . . . **Tim Moore** to E/A from Famous Music, with deal including E/A takeover of debut album with breaking single "Second Avenue."

Ray Price to Myrrh Records, purchased this week by ABC. . . . **Gail Davies** to A&M via Vogue Productions arm of Vogue publishing. . . . **Dan Bravin**, Israeli-born writer-singer to 20th Century Music. He's done TV spots for Mazda and Suzuki.

Tony Orlando and Dawn to Elektra. Group was formerly on Bell where its hits included "Tie A Yellow Ribbon Round The Ole Oak Tree," "Knock Three Times," "Candida," and "Say, Has Anybody Seen My Sweet Gypsy Rose." Hank Medress will produce the group. . . . **John Fogerty** and **Traffic** to Asylum. Fogerty will record rock music with his own group. Traffic's music will be recorded in England. Fogerty was formerly with Fantasy. . . . **The Eagles** has re-signed with Asylum where their hits have included "On The Border," "Eagles" and "Desperado."

Fleetwood Mac re-signed to Warner Bros. after winning injunction against former manager Clifford Davis banning use of group name by anyone except original members Mick Fleetwood, Bob Welch, John and Christine McVie. Upcoming for September is their seventh Reprise LP, "Heroes Are Hard To Find" and start of 60 days intensive touring. Group's total WB sales top one million during five years.

Fresh Flavor to Buddah Records. The group is frequently joined in concert by **Richie Havens**. . . . **Manhattan Transfer** to a long-term personal management agreement with Aaron Russo. . . . **Wayne Fontana** and the Mindbenders to Apostol Enterprises for exclusive management.

Singer/actor **Scott Jacoby** to Midland International Records, the new RCA-distributed label. The Emmy Award winner for his role in "That Certain Summer," is the first artist to be signed by the label headed by Bob Reno.

Talent

At 64, Mercer Cuts First Solo Vocal LP

LOS ANGELES—Johnny Mercer, at 64, one of the world's most respected pop song lyricists looks to a new reactivated career.

Home after almost a year in Italy and England, where he composed 22 songs with Andre Previn for the British musical "The Good Companions," Mercer awaits the release of the first solo LP he's ever made as a singer.

The Savannah-born Mercer recorded two albums in London recently for the Pye label. "I told the Pye people my vocal range was down to about five shaky notes," Mercer laughs, "but they were anxious to record anyway. They are all my own songs. Some go back to the mid-1930s; others are recent."

The classic Mercer titles he sings

range from "Laura" to "Moon River."

London reviews of "The Good Companions," based on the famed J.D. Priestly novel, were mixed. But the \$750,000 production is still filling the seats and producer Bernard Belfont hopes to transfer the show to Broadway next year.

After winning musical fame as a writer-singer with classic 1930s big bands, Mercer became a Warner Bros. staff writer of memorable film themes and then founded Capitol Records in 1942 along with Music City's Glenn Wallichs and fellow-songwriter and movie producer Buddy DeSylva.

Mercer served as Capitol's first president and a&r chief before exiting in 1949.

Talent In Action

• Continued from page 16

is competent, made up mainly of family members, but again, it is her superb singing that is guaranteed to make her one of the major attractions in country by the end of this year.

Don Borman opened the evening with a short, but extremely amusing set of stories and one liners, interspersed with a few songs, including "Wildwood Weed" which Bowman co-wrote with Jim Stafford. **BOB KIRSCH**

JOHN DENVER

Universal Amphitheater, Los Angeles

John Denver appearances at this point in his skyrocketing career are more than concerts, they are two-way communal celebrations of the few remaining simple joys of life. Cheerful comments were shouted from the audience between practically ever number Aug. 26 and Denver replied with thanks or mild putdowns accompanied by large grins.

Denver performed the full show by himself with his permanent rhythm section, a large orchestra and a three-screen film backdrop. He held the SRO opening night crowd's attention throughout and took standing ovations both before and after his encore.

Although Denver's approach is the direct opposite of today's fashionable hoplessness, he brings it off without gloopy sentimentalism simply by being thoroughly himself. It would be impossible to make a crowd of 5,000 believe his repeated statements of thankfulness for the opportunity to sing before an audience if Denver didn't sincerely mean it.

This summer's repertoire naturally concentrated on the top Denver hits, with a few good new songs and some quirky selections from other composers. A particularly touching piece was "Matthew" from his current album with outstanding film and photograph images amplifying the story on the three screens.

At spots in the show, even some of the black tie orchestra was applauding or bobbing their heads to a bluegrass solo. **NAT FREEDLAND**

MARVIN GAYE OHIO PLAYERS RUFUS

Nassau Coliseum, New York

Superstar Marvin Gaye on Aug. 25 gave his fans a show which they won't soon forget. Although the sound was consistently poor throughout, it didn't seem to matter. Gaye cavorted from hit to hit with ease and had the crowd on its feet begging for more from the first song. His star status was furthered throughout New York with this concert as the show was his all the way. He has the flamboyant stage presence needed to command respect and the talent needed to keep it. Supported by The Ladies Choice, a very professional singing group, Gaye and his large and funky band did their thing in an extremely well-paced set.

The Ohio Players are a group that uses every gimmick in the book, but does them all extremely well. They have all the steps, harmonies, outfits, strobe lights and references to sex, wine and Cadillacs. The audience loved their routines and most of them were

on their feet stomping and clapping through the shortened set.

Rufus opened her show and this quickly rising r&b group played a short but fine set. Unfortunately the crowd was still filling in during their set and most people missed the good music. **JIM FISHEL & ROBERT FORD**

EDGAR WINTER BAD COMPANY Oakland Coliseum

This powerhouse double bill filled the cavernous auditorium August 17 with hordes of young metal fans who gave vigorous sustained applause to Bad Company but were even more thunderously partial to Edgar Winter and his heavily costumed show of virtuosity and histrionics.

Winter, reviewed in Billboard July 13, I found to be a classic case of sound and fury, signifying nothing. He played at intolerable volume levels. It was overwhelming, in some ways breathtaking, but ultimately unmoving.

Bad Company, in contrast to Winter's calculated overload, is an example of what can be *(Continued on page 20)*

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Joel Whitburn's Record Research Report

John Denver is taking aim at the "Artist of the Year" award for 1974. He has released 2 albums and 2 singles this year, and all 4 have hit #1 on the "Top LP's" and "Hot 100" charts, respectively. Congratulations, John... a tremendous achievement!

4 other artists, besides John Denver, have scored with both a #1 album and a #1 single this year: Barbra Streisand, Paul McCartney, Gordon Lightfoot and Elton John. Eric Clapton is bidding to become the 6th artist to join this group.

Paul Anka's great new #1 single "(You're) Having My Baby" has given him the distinction of being the first recording artist to have Number 1 singles from both the '50's and the '70's. His last #1 record was "Lonely Boy" from 1959... over 15 years between #1 hits! Frank Sinatra holds the all-time record for number of years between #1 hits... 20 years!! From "Five Minutes More" in 1946 to "Strangers In The Night" in 1966.

Three Dog Night has amassed an enviable chart record—topped only by Elvis and The Beatles—18 consecutive Top 20 "Hot 100" hits!! Their first release hit position #29 and everything after that has made the Top 20. They are truly one of today's few "automatic hit" stars.

Trivia Question #22:

John Denver is not the only artist to have written 2 #1 hits this year. Name the team of British writers who have also had 2 #1 hits this year.

(Answer: Mitch Murray & Peter Calender: "Billy, Don't Be A Hero" & "The Night Chicago Died.")

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Joel Whitburn

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Talent

Songwriting a Chore? Not For N.Y. Team of Levine and Brown

By JIM FISHEL

NEW YORK—While the job of writing songs day after day can become a grind for many, the award-winning team of Irwin Levine and Larry Brown find this to be one of their most enjoyable activities. With songs like "Knock Three Times," "Tie A Yellow Ribbon Round The Ole Oak Tree" and "Say, Has Anybody Seen My Sweet Gypsy Rose," these two New Jersey natives have given Tony Orlando & Dawn a remarkable series of smash singles.

Levine was part of a singing duo "The Naturals" that disbanded after high school graduation. This experience led him toward the field of songwriting and his material was recorded by Tom Jones, Roy Hamilton and the Shirelles, Gene Pitney, and Blood, Sweat and Tears, before teaming up with Al Kooper to write "This Diamond Ring" for Gary Lewis and The Playboys.

The man Levine credits for teaching him the most about the business of writing hits is Phil Spector. These two teamed up with Toni Wine and wrote the hit "Black Pearl." Ms. Wine also teamed up with Levine on several other hits including "Your Husband, My Wife."

Brown on the other hand gained his musical roots while serving in the Army, when he learned to play guitar to overcome his boredom. Bob Crewe signed him after his discharge and it was during this association that Brown wrote Mitch Ryder and the Detroit Wheels' "Sock It To Me

Baby." Other songs which he had success with were The Four Seasons "Come On Marianne" and "Watch The Flowers Grow."

Levine and Brown decided to combine forces several years back, and they are exceptionally pleased with the success of their "ragtime-rock" tunes.

Levine says: "Larry and I just sit down and write tunes on the spur of the moment on his guitar, and many times we end up scrapping a song for awhile until we feel it is ready."

"Tie A Yellow Ribbon" has been the most successful tune this duo produced thus far, with more than 500 separate recorded versions, but they are still hard at work on many tunes.

They are working on their own album as performers, writing a Broadway musical tentatively titled "The Barker" with a carnival story background, and writing several film scores.

"One of the main reasons we write so well together is because we hang

out together and do many things besides just getting together to write," Brown states. "We play poker and go to the racetracks together and just have a good time with our families."

"When Levine said he'd like to retire one day, Brown retorted "retire from what?", and Levine had no answer, since songwriting for this duo is anything but a chore.

Regency-Halsey Work Together

LOS ANGELES—Regency Artists, recently founded here by veteran agent Fred Dale with clients including Glen Campbell, Johnny Mathis and Henry Mancini will operate jointly in the fair and rodeo market with the Jim Halsey Co.

Based in Tulsa, Halsey has a country roster including Roy Clark, Tommy Overstreet, Hank Thompson and Diana Trask. Halsey booked over 200 fairs last year with their artists.

Talent in Action

Continued from page 18

achieved with muscle and economy. This band, a new configuration composed of ex-Free vocalist and drummer Paul Rodgers and Simon Kirke, ex-Mott the Hoople Mick Ralphs on guitar, and the kingly-looking Boz Burrell on bass, has already received wide attention. This is a band that can truly put you away, and Rodger's voice, full of character, is as moving as any I've heard.

They did almost all the material from their Swan Song (Atlantic) LP with Rodgers doing just vocals at the outset and then moving to piano four songs into the set for "Bad Company" and "Don't Let Me Down." This they followed with a long and good version of the Rodgers' song from Free's "Heartbreaker" LP, "Easy On My Soul."

They finished off several tunes later with Rodgers playing second guitar on "Can't Get Enough Of Your Love," the single. Rodgers looked a bit silly the first half of the song, sporting a guitar he wasn't playing, but as they moved through the last half he unleashed a hard and melodic duet with Ralphs that was a high point of the performance. They came back with "I'm The Stealer (Gonna Steal Your Love)" as the encore.

The potential weakness of Bad Company is in its material. It interprets standard rock riffs distinctly and in what is in some ways the epitome of the hard clear English style, demarcated strongly by Kirke's fantastic drumming. The riffs are standard and there is an undertone of monotony made more precarious by the basic lookin'-for-love lyric that marks most of the songs.

Still, Winter's songs are just as adolescent and basic; at least Bad Company's suggest a deeper and more ominous sensuality.

JACK McDONOUGH

was enhanced by slides and other visuals, prepared mostly by Mike McCarty, who designed the cover for "Pipe Dream."

In performance the band concentrated mostly on material from the LP leaning heavily on the lead track, "Doraville" (the town just outside Atlanta where most of the boys live) and "Angel," a balladlike rocker.

This new material was augmented with the great "Cold Turkey, Tennessee," Joe South's "Redneck" and the title track from their second LP (MCA) "Back Up Against The Wall," plus a tune or two from their first LP.

In addition they delivered stand-out versions of some totally unexpected songs—Procol Harum's "A Salty Dog," Steely Dan's "Rikki Don't Lose That Number," and Paul McCartney's "Live And Let Die."

JACK McDONOUGH

FRANK ZAPPA

Santa Monica Civic Auditorium

Frank Zappa's concerts are far from being predictable, and his Aug. 16 set lived up to that standard admirably. Faced with an overly agitated audience that rudely accorded show opener Tom Waits—a fine, up-and-coming artist—nary an ear, Zappa extolled the crowd's "sophistication," and made them wait 15 minutes while the band tuned. Then he stated pointedly: "We're not going to try to impress you. After all this is L.A. We'll start with 'Cosmik Debris' and work our way down."

If Zappa taught a sly lesson in manners, he did equally well with the show itself. "Cosmik Debris" marked the beginning of an evening's excellent entertainment. Zappa and the current Mothers Of Invention George Duke, keyboards and vocals; Ruth Underwood, percussion and vibes; Napoleon Murphy Brock, sax and vocals; Tom Fowler, bass, and Chester Thompson, drums, twisted and turned through seemingly impossible passages, displaying a quality of musicianship rarely shown nowadays.

Zappa hammed it up for the audience with tongue-in-cheek commentary and the tunes, including "Pigmy Twilight," "Stink-Foot," "Idiot Bastard Son" and "Montana," lacked none of the vitality often discarded by the wayside in deference to technical perfection. Zappa tries to bring both attributes to the audience's attention, though judging from the relatively young age of those attending one might wonder at the impact.

Nonetheless, the fans clamored for more when Zappa introduced furniture entrepreneur Ed Barbara and bade him "sell the Mothers" to the crowd.

The reaction was even more strenuous for the encores: "Uncle Meat" and the classic "Trouble Comin' Every Day," from the Mothers' debut album "Freak Out."

DAVID RENSIN

CELILIO & KAPONO

Troubadour, Los Angeles

Cecilio & Kapono are a hirsute Hawaiian duo who look a bit like Cheech & Chong (and do effective comedy patter between numbers) but

Philly Fest On WHYY-TV

PHILADELPHIA — Although only 6,500 tickets were sold for the 13th annual Philadelphia Folk Festival (Aug. 23-25), in an agreement stipulated by the township officials in suburban Upper Salford Township, the thousands unable to gain admittance will have an opportunity to witness the event on television early next year.

The three-day festival, with Arlo Guthrie, John Prine, Tom Rush, David Bromberg, John Hartford and Leon Redbone headlining a roster of over 50 acts, was sold out weeks in advance.

The entire festival was videotaped by WHYY-TV, local public TV station, for a series of shows to be aired over the seven stations making up the Pennsylvania Public Television Network.

The project was made possible by a grant of \$60,000 from the network. Norman Marcus, vice president of WHYY here in charge of programming, says the series of hour-long shows that will be edited from the taping will probably be aired in January.

sound like Seals & Crofts or Brewer & Shipley. They riff effectively on electric and acoustic guitar, aided by another hairy Hawaiian on bass. They harmonize most pleasantly on both ballads and uptempo numbers; their original material is amply commercial.

With all this, what more could any record label ask from a new act? The pair opened at the Troubadour for a variety of Columbia artists during the CBS convention. As seen Aug. 3, they pleased both CBS visitors and the general audience.

NAT FRIEDLAND

JOE WILLIAMS

Playboy Club, Los Angeles

Joe Williams, third performer in the "Playboy (Continued on page 21)

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35,000 at Twilight Concerts

NEW YORK—The Twilight Concert Series on the Lawn at Music Inn in Lenox, Mass., with two more dates in the series still scheduled, grossed some \$150,000 this summer and provided top entertainment for over 35,000 music fans, according to producer Mike Azarin.

In all, 10 shows were set, with tickets at \$4 for advance sales and \$4.50 at the gate.

Azarin, NYC nitery owner making his first venture in concert promotion, raised prices \$1 over last year's scale, and turned the additional revenue towards promotion. Approximately \$1,600 was spent weekly on area radio spots, posters and print advertising, including ads in the New York Times and the Village Voice.

Among the acts appearing were Doc Watson, Steeleye Span, Tom Rush, Janis Ian, America, Poco, John Prine, David Bromberg, Little Feat, Leon Redbone, Mose Allison, Eric Anderson, the Eagles, Elvin Bishop, Roy Buchanan, Marshall Tucker, Sha Na Na, Bonnie Raitt, and Earl Scruggs.

Azarin, through his Dusk In-Concert production firm, is already making plans to return to Lenox next year.

New Address, Zip, Phone For NARAS

LOS ANGELES—Local and national offices of NARAS have a new address, zip code and telephone since moving Aug. 15 from Hollywood to 4444 Riverside Dr., Burbank, California Zip is 91505. Telephone now is (213) 843-8233, Chris Farnon announces.

ATLANTA RHYTHM SECTION

New Electric Ballroom, Atlanta

The Atlanta Rhythm Section, newly signed to Polydor, celebrated the release of its first Polydor LP, "Third Annual Pipe Dream," with a highly successful week-long engagement (July 22-27) at Alex Cooley's club.

Old friend Joe South came by several nights—although he did not play—and Atlanta gospeler Myron LeFevre did some spontaneous emcee chores, whipping up encore enthusiasm among the already turned-on crowd.

The LP, an excellent bright-boogie work with just the right soft touches, was selling furiously in Atlanta and getting heavy AM airplay the week of the Ballroom engagement. A tour of the South is ongoing and the band will be on the West Coast in early fall.

The Electric Ballroom is a truly exceptional nightclub. Capacity is 1,300. There are two full-service bars which, thanks to Atlanta's liberalized drinking statutes, may serve up to 4 a.m. The quadra-sonic house system delivers stunning sound and the lighting is as good as at any concert hall. The Rhythm Section lighting

Talent In Action

• Continued from page 20

Jazz Festival," is continuing a healthy tradition previously set by Jimmy Witherspoon and the Cannonball Adderley Quintet, of revitalizing the entertainment policy of this establishment.

Performing in the small and intimate "Playroom," which also serves dinner, Williams came on somewhere between the beginning of the second course, or in the midst of the final course, but demanded that those eating should continue to do so, because "there's nothing worse than a cold sole."

And while those in attendance continued to wolf down their various food choices, Williams cooked up something of his own, musically, which he contained was "Music to aid digestion—nothing to ruffle the stomach."

He did stimulate the nostalgic nerve of many in attendance who never really recovered from his capable flaunting of the blues. He did so August 20 with Duke Ellington's "Do Nothin' 'Til You Hear From Me," "Goin' To Chicago Blues" and variations on the Miles Davis original, "All Blues," which turned out to be a potpourri of "Everyday," "See See Rider" and a touch of today's blues lines.

One of the most pleasant factors of a Joe Williams performance is the clarity, tone and coloring which accompany a song. At no time did you have to wonder about the lyrics. A Joe Williams handling is replete with articulation and is just about flawless. **LEROY ROBINSON**

**RICHARD GROOVE
HOLMES TRIO
MONTY ALEXANDER TRIO**
Half Note, New York

Groove Holmes lived up to his nickname at the Half Note where he recorded a live album for Flying Dutchman Aug. 17. Whether he is playing organ in his relaxed, "interior-sprung" style as on "You Are The Sunshine Of My Life," or steaming through a really uptempo "Sweet Georgia Brown," Holmes manifests an infallible sense of time and generates great percussive excitement.

Backed by Tommy Washington, a drummer who makes up for slightly limited resources with a hard-swinging attack, and an imaginative and articulate guitarist, O.J. Simon. Holmes played through two varied sets with verve and assurance. He uses a wide variety of musical and rhythmic devices to maintain interest, such as repeated riffs and long notes sustained across several bar lines.

The revelation of the evening, however, was the scintillating piano-playing of Monty Alexander, a superbly-equipped musician who combines an intense sense of swing with a remarkable gift of prolific improvisational invention. His playing bristles with ideas and he plays with an unflagging and thoroughly compelling exuberance. His style, though very much his own, is a colorful mixture of a hundred different influences—almost all the major jazz pianists have contributed and there is the extra, spicy ingredient of Monty's Jamaican background.

Throughout his sets, with the highly intelligent support of drummer Oliver Jackson and bassist Benny Nelson, Alexander ran the gamut of his repertoire of piano effects—crisply-articulated single-note runs, calypso phrases, broad sweeping chords, those stirring Peterson-style tremolo passages that build up a tidal wave of shimmering sound. **MIKE HENNESSEY**

THE GOOD RATS
Bottom Line, New York

The Good Rats, recently signed to Warner Bros. Records, came through with some exciting musical surprises Aug. 19.

L.A. Jazz Policy

• Continued from page 16

However, despite the record-breaking success of the jazz bookings, the Los Angeles club is not going to become a permanent jazz showroom. Says Taylor: "We feel we owe our keyholders a wide variety of attractions."

But there will be a lot more experimentation at the Los Angeles club with the series booking concept. Following the jazz fest is a Festival of Comedy.

The group, comprised of Peppi Marchello, lead vocals, Joe Franco, lead guitar, Lenny Kotke, bass, Mickey Marchello, rhythm guitar, and John Gatto, drums, had it together from the outset, displaying good musical tightness and rock oriented material.

The key ingredients, without a doubt, were the Marchello brothers, with Peppi's voice working over the material with strong and vital intensity and brother Mickey laying down solid guitar backup. Credit should also go to Kotke and to Franco for strong performances.

Musically, the only weak link seems to be on drums, as one couldn't help getting the feeling that Gatto wasn't working on the same wave lengths as the others. A number of times he seemed to fall behind the energy levels the rest of the group were putting out. Make no mistake, though, this is one group which clearly should

be scoring market success in the coming months, both on record and in concert.

Formed in 1965 in New York, their time seems to have come. Best selections for the night were: "Poppa Poppa," "Engine Joe," "Fireball Express," "Tasty" and "Songwriter."

JIM MELANSON

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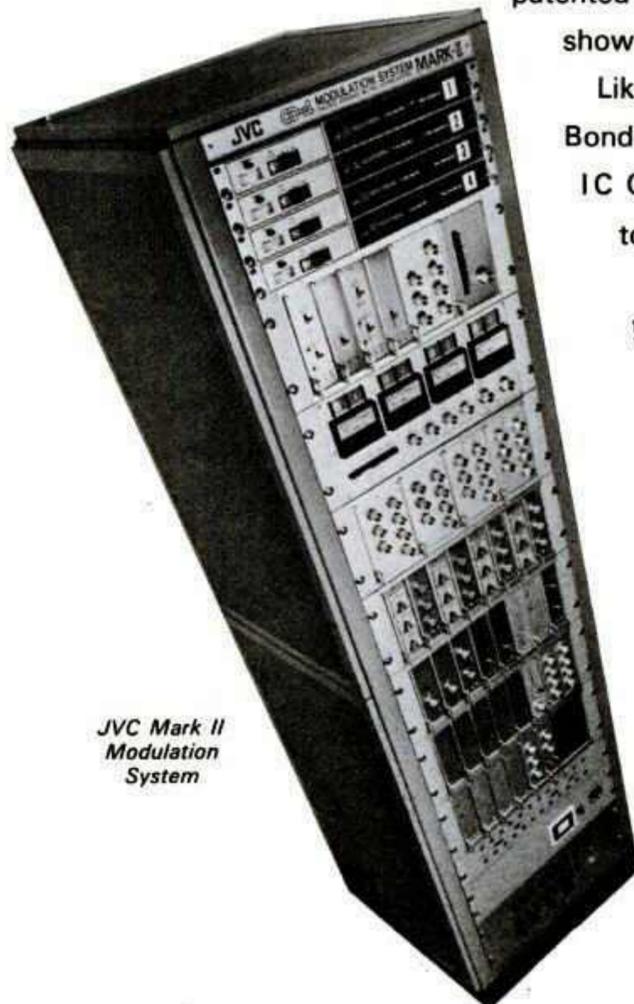
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Studio Track

By BOB KIRSCH

Texas seems to be a real hotbed of studio activity. In the Houston area, Huey Meaux's Sugar Hill Studios (formerly Gold Star, where hits by the likes of the Bobby Blue Bland, George Jones, the Pozo Seco Singers and others were cut), is now involved primarily in custom work. ABC uses it extensively, and Lee Young, former president of the Los Angeles NARAS chapter has been producing sessions. Meaux has two 16-track studios.

At Jones Sound, co-owned by Mickey Gilley and Doyle Jones, labels such as Astro, Stoneway, Atlantic and Columbia do work there. The studio has its own production and engineering staff. Brothers Two Studio, featuring 16-track and quad operation, owned by Joe and Jim Johnson, has been cutting custom work and material for Atlantic, Glades and Jewel-Paula, while Doggett Studio, owned by Ray Doggett, includes a 16-track board and handles mainly custom work. Doggett has renovated the building to look like an old barn, and a great deal of Texas polka music is cut here.

In Dallas, Sumet-Burnet is busy, with its 16-track facility featuring Dolby. Four engineers and mixers are on staff, and former football star Ed Burnet who owns the studio is also singing and booking artists. Helen Reddy, Waylon Jennings and Bob Wills have cut there. At January Studios, owned by Chuck Manderneck, Bob Pickering and Whitey Thomas, many of the Showco-affiliated artists work. The studio is also heavily involved in films. At Autumn Sound, owned by Glen Pace and Ray Dewey, features a Bosendorfer grand piano, a full line of other musical instruments, amps, 24-track capability, mixing capability and an MCI light meter board. Pace built Applewood in Denver, United Audio in Santa Anna and worked on Valentine in North Hollywood. The studio has its own music staff and voice group. At Sundance, where Rush Beasley is president and Tom Whitelock is vice president, 16-track capability is featured.

Gail Freda has been named studio and traffic manager of Electric Lady Studios in New York. Ms. Freda, who was previously production coordinator at Buddah Records, is responsible for studio bookings, scheduling and client relations at Electric Lady. Ms. Cris Clemens, recently appointed bookkeeper, will be involved in studio accounting, budgeting and personnel activities.

* * *

Ian Paige has checked into the Burbank Studios in Burbank to add vocals to his next LP, that was started in London and sweetened at Jim Guercio's Caribou Ranch in Colorado. French artist Michael Berger is also at Burbank to sweeten his latest LP for Warner Records. At Connecticut Recording Studios in Bridgeport, Fog Hat is cutting part of its next LP with Nick Jameson producing and engineering. Felix Cavaliere, formerly of the Rascals, is lending a hand and also penned one of the songs. Jose Feliciano is finishing up his next LP, tentatively titled "And The Feeling's Good," produced by Kerner and Wise. Sessions are at Dijobe Sound Recorders.

* * *

At Sound Recorders in Omaha and Sound Recorders in Kansas City, Mo., the first single produced by the firm and its president, Don Sears (along with composer Chip Davis and writer Bill Fries), is moving rapidly up the charts. The tune is C.W. McCall's "The Old Home Filler-Up An' Keep On Truckin' Cafe." Song was first released on the firm's label, American Gramophone, before being picked up by MGM. The studios have also completed production work on two multi-media presentations for Stauffer Chemical Co. and Bozell & Jacobs, Inc. advertising firm. The company's newest facility is its 16-track Kansas City facility, and work has started on agency production work, jingle and record production.

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

- BILL ANDERSON (MCA): Paradise Ranch, Delmont, Pa. Sept. 1; Williams Grove Park, Mechanicsburg, Pa. (2); Bloomsburg Fair, Pa. (21).
- BAD COMPANY (Swan Song): New Haven Coliseum, Conn. Sept. 3; Syracuse War Memorial, N.Y. (9); Boston Music Hall, (10).
- ELVIN BISHOP (Capricorn): Wollman Rink, Central Park, N.Y. Sept. 6; Palace Theater, Waterbury, Conn. (7); The Bottom Line, N.Y. (8-10).
- CHICAGO (Columbia): Roosevelt Stadium, Jersey City, N.J. Sept. 2.
- CLIMAX BLUES BAND (Sire): Lenox Arts Festival, Mass. Sept. 1.
- DOOBIE BROS. (Warner Bros.): Roosevelt Stadium, Jersey City, N.J. Sept. 2.
- BARBARA FAIRCHILD (Columbia): Schenectady, N.Y. Sept. 1.
- HERBIE HANCOCK (Columbia): Art Park, Lewiston, N.Y. Sept. 1.
- *FREDDIE HUBBARD (Columbia): Philharmonic Hall, N.Y. Sept. 6; Buffalo University, N.Y. (7); Paul's Mall, Boston (9-15).
- MILLIE JACKSON (Spring): Town Hall, N.Y. Sept. 6; Stamford, Conn. (7).
- WAYLON JENNINGS (RCA): American Song Festival, Saratoga, N.Y. Sept. 1; New Tripoli, Pa. (2).
- GLADYS KNIGHT & THE PIPS (Buddah): Nanuet Theater Go Round, N.Y. Sept. 2-8; Latin Casino, Cherry Hill, N.J. (12-26).
- LOGGINS & MESSINA (Columbia): American Song Festival, Saratoga, N.Y. Sept. 1.
- ANNE MURRAY (Capitol): Southshore Music Fair, Cahasset, Mass. Sept. 1.
- OHIO PLAYERS (Mercury): White Stadium, Boston, Sept. 2.
- HELEN REDDY (Capitol): Performing Arts Center, American Song Festival, Saratoga, N.Y. Sept. 2; Cardins Park, Newport, R.I. (3); Philharmonic Hall, N.Y. (4).
- MARTHA REEVES (MCA): Bottom Line, N.Y. Sept. 13-16.
- HANK SNOW (RCA): Delmont, Pa. Sept. 2.
- TANYA TUCKER (Columbia): Fair, Rutland, Vt. Sept. 4; New York (20); Providence, R.I. (21).

WEST

- ELVIN BISHOP (Capricorn): T-Car Speedway, Carson City, Nev., Sept. 1.
- BLOODSTONE (London): Balboa Stadium, San Diego, Calif. Sept. 7.
- JOHN DENVER (RCA): Portland, Oregon, Sept. 6; Seattle, Wash. (7).
- DRAMATICS (Stax): Amphitheatre, Los Angeles, Sept. 9.
- FOUR TOPS (ABC): Disneyland, Anaheim, Calif. Sept. 1-7.
- HUES CORP. (RCA): Circle Star Theater, San Carlos, Calif. Sept. 7-8.
- JONI MITCHELL (Elektra/Asylum): Red Rocks, Denver, Colo. Sept. 1.
- OHIO PLAYERS (Mercury): Coliseum, Denver, Colo. Sept. 11.
- *HELEN REDDY (Capitol): Brigham Young Univ., Provo, Utah, Sept. 6; Sahara, Lake Tahoe, Nev. (9-22); Expo '74, Spokane, Wash. (24).
- HANK SNOW (RCA): Salt Lake City, Utah, Sept. 7-8.

MID-WEST

- BILL ANDERSON (MCA): Cotillion Ballroom, Wichita, Kansas, Sept. 7.
- BAD COMPANY (Swan Song): Maple Leaf Gardens, Toronto, Canada Sept. 6.
- *BEACH BOYS (Warner Bros.): Univ. of Ind., Bloomington, Sept. 1; Pine Knob, Independence, Mich. (2-3).
- JIM ED BROWN (RCA): Village Square Mall, Effingham, Ill. Sept. 7.
- CHICAGO (Columbia): Canadian National Exhibition, Toronto, Canada, Sept. 1; Blossom Music Festival, Cuyahoga Falls, Ohio (4-5).
- DRAMATICS (Stax): Twenty Grand, Detroit, Sept. 1.
- *EAGLES (Asylum): Ind. Univ., Bloomington, Sept. 1.
- *HEARTSFIELD (Mercury): Elgin Community College, Ill. Sept. 27; Waubesa

- nese College, Sugargrove, Ill. (28); Hammond Civic Center, Ind. (29).
- HUES CORP. (RCA): Mid Special Concert, Vancouver, B.C. Canada Sept. 1.
- IMPRESSIONS (Buddah): Benton Harbor, Mich. Sept. 2.
- KISS (Casablanca): Olympia Stadium, Detroit, Mich. Sept. 2.
- HENRY MANCINI (RCA): Pine Knob Theater, Bloomfield Hills, Mich. Sept. 4-8.
- ANNE MURRAY (Capitol): State Fair, Duquoin, Ill. Sept. 2.
- OLIVIA NEWTON-JOHN (RCA): Mid America Fair, Topeka, Kansas, Sept. 8.
- OHIO PLAYERS (Mercury): Cincinnati Gardens, Ohio Sept. 13.
- KENNY PRICE (RCA): Bradford, Ohio, Sept. 7.
- HELEN REDDY (Capitol): State Fair, St. Paul, Minn. Sept. 1.
- MARTHA REEVES (MCA): Ambassador Theater, St. Louis, Mo. Sept. 8; Happy Medium, Chicago (9-10).
- MARTY ROBBINS (MCA): Aurora Downs, Ill. Sept. 1.
- HANK SNOW (RCA): Shelburne, Ont. Canada Sept. 1.
- SOUTHERN-HILLMAN-FURAY (Elektra): St. Paul Civic Arena, Minneapolis, Minn. Sept. 1.
- STATLER BROS. (Mercury): Huron, S.D. Sept. 1.
- TANYA TUCKER (Columbia): Ponderosa Park, Salem, Ohio, Sept. 8.
- DOTTIE WEST (RCA): Montrose, Mich. Sept. 2; Unionville, Mo. (5).

SOUTH

- BILL ANDERSON (MCA): Carroll Co. Fair, Berryville, Ark. Sept. 5; Wheeling Jamboree, W. Va. (28).
- JIM ED BROWN (RCA): Garfield Co. Fair, Enid, Okla. Sept. 4.
- DOOBIE BROS. (Warner Bros.): Portsmouth Stadium, Va. Sept. 1.

- EAGLES (Asylum): Speedway, Maryville, Tenn. Sept. 2.
- IMPRESSIONS (Buddah): Walt Disney World, Fla. Sept. 7.
- ISLEY BROS. (Epic): Charlotte Coliseum, N.C. Sept. 6; Jacksonville, Fla. (7).
- MILLIE JACKSON (Spring): Civic Center, Durham, N.C. Sept. 1; Louisiana Area (13-16).
- LITTLE MILTON (Stax): Ft. Hood, Killeen, Texas, Sept. 6.
- *BOB LUMAN (Epic): Big Country Inn, Hobbs, N.M., Sept. 5; Bigger N Dallas, Lubbock, Texas (6); Winchester, Houston, Texas (7); Middle S. Auditorium, Talladega, Ala. (11); DeKalb Jr. College, Atlanta, Ga. (12); Ranch, Tulsa, Okla. (15); Parkers Lake, Ky. (29).
- *OLIVIA NEWTON-JOHN (MCA): Oral Roberts Univ. Maybee Auditorium, Tulsa, Okla. Sept. 6.
- *OHIO PLAYERS (Mercury): Civic Center, Monroe, La. Sept. 1; Charleston, N.C. (5); Coliseum, Charlotte, N.C. (6); Coliseum, Greensboro, N.C. (7); Coliseum, Jacksonville, Fla. (8); Civic Center, Roanoke, Va. (14); William & Mary College, Williamsburg, Va. (15); Austin, Texas (20); Dallas, Texas (21).
- DOLLY PARTON (RCA): Asheville, N.C. Sept. 6; Fayetteville, N.C. (7).
- KENNY PRICE (RCA): Bradford, Ohio Sept. 7.
- MARTHA REEVES (MCA): Electric Ball, Atlanta, Ga. Sept. 4-7.
- STATLER BROS. (Mercury): Lavinia, Ga. Sept. 7; Knoxville, Tenn. (9-10).
- TANYA TUCKER (Columbia): Baton Rouge, La. Sept. 1; Waldorf, Md. (6-7); Fair, Danville, Va. (11); Asheville, N.C. (13); Frankfort, Ky. (14); Fair/Rodeo, Amarillo, Texas (16-17); Muskogee, Okla. (18); Orlando, Fla. (27); Lanierland, Cumming, Ga. (28).
- DOTTIE WEST (RCA): Rockett, Texas Sept. 8.

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COUNT BECOMES DOCTOR—Count Basie accepts an honorary doctorate of music degree from the Philadelphia Musical Academy. Applauding Basie are, left to right, Robert W. Crawford, recreation commissioner, and Theodore Jordan, deputy commissioner and coordinator of the city's August Festival at Robin Hood Dell. Dr. Basie and his band performed there after the awards ceremony.

Jazz For Hunter College

NEW YORK—The Hunter College Center for Lifelong Learning is setting the pace in jazz education by offering a weekly documented course on the history of jazz during the upcoming fall semester.

Beginning Friday (13), the school will offer a 12-week series of lectures and discussions, with both live and recorded musical illustrations. Topics chosen for this course include: survey of jazz, jazz piano from ragtime to the avant-garde, the roots, the blues tradition, blues in jazz, New Orleans and traditional jazz, Louis Armstrong, the big bands, Duke Ellington, Charlie Parker and the bebop era, contemporary trends and jazz on film.

Guest lecturers include disk jockey Ed Beach, author Stanley Dance, jazz critic Ira Gitler, ethnomusicologist Leonard Coines, pianist Dick Hyman, musician Ken McIntyre, former Down Beat editor Dan Morgenstern, trumpeter Joe Newman, big band expert George

Simon, jazz film specialist Ernest Smith and bassist Christopher White.

Jazz Interactions Inc., a non-profit, educational, membership-supported corporation, set up the course in cooperation with Hunter to "foster a greater interest in and deeper understanding and appreciation of jazz."

Campus Briefs

At the University of Maryland, a new auditorium under completion. It will be known as the Ella Fitzgerald Center For the Performing Arts. Ella will fly from her home in Beverly Hills, Calif., to assist in the dedication ceremonies Oct. 27. ... And at the Philadelphia Musical Academy, president Joseph Castaldo has awarded Count Basie an honorary Doctorate of Music degree for his "contributions to the world of music."

The University of Colorado at Denver through its chancellor Harold Haak seeks to become nationally renowned for its music classes. A new addition to the UCD faculty is former Utah U. professor Dr. William Fowler, a jazz instructor, who is establishing a guitar major on campus.

Florida State University will offer distinguished composers Krzysztof Penderecki and Malcolm Williamson as artists-in-residence when the fall semester opens. ... Violinist Machie Kudo of Indiana University is the winner of the \$1,000 Rosanna M. Enlow Young Artist Award. ... El Camino College in Los Angeles will present the bands of Gerald Wilson, Woody Herman and Count Basie on campus this fall and winter with the Yank Lawson-Bob Haggart "World's Greatest Jazz Band" also booked for next Feb. 20. ... Honorary doctorate degrees have been awarded to composer Elliot Carter, Vincent Persichetti and William Grant Still by the Peabody Conservatory of Music, Baltimore.

Texans Name Myers Music School Dean

DENTON, Tex.—The new dean of the North Texas State University School of Music, long noted for its jazz courses and the number of graduates who became successful in the professional ranks, is Marceau C. Myers. He succeeds Kenneth N. Cuthbert.

Colleges May View Solzhehnitsyn Tape

NEW YORK—Video Tape Network Inc. has acquired the CBS-TV special "Solzhehnitsyn" for distribution to its 272 college affiliates throughout the U.S. The 55-minute program, based on an exclusive interview with the Soviet author by Walter Cronkite, is the first CBS-TV special to be made available via VTN to its student viewership.

VTN vice president/creative director John Lollo says that serious documentary shows consistently rate very high among the programs most often requested by affiliates. The company has previously offered NBC-TV news specials and White Paper Reports, as well as various other documentaries from other sources covering a broad range of subjects.

Student, 22, Clefs A New Rock Opera

SAN DIEGO—A San Diego State University student, Anthony Adams, is the composer and librettist of an original rock opera which closes a six-day run here Sept. 15.

Adams, 22, an SDSU music student, says his production chronicles the odyssey of man from his cave beginnings to a uniglobe of the future. Rock language and music are utilized. The score is being recorded by a San Diego label, Harlequin. Thirty SDSU students make up the cast.

Security A Problem

• Continued from page 1

ers expressing concern over job security during the coming months.

Balancing these fears are still others saying that it's a market of opportunity for executive placement.

Giving impetus to the recent shifts are a number of causes, including the outright purchases of certain labels; the formation of new labels by established industry figures; the tightening of budgets in concern over rising operational costs; and the resignation of key executives simply seeking greener pastures.

Clearly, no one company can be singled out. Major executive changes in 1974 have hit across-the-board, affecting such labels as Bell, Famous, ABC, CBS, Buddah, London, and United Artists, to name a few.

At Bell Records, 10 of the top executives running the company a year ago are no longer on the scene, including Larry Uttal, former Bell president, who left to start his own label, and Irv Biegel, former Bell vice president and general manager, who followed Uttal to his new Private Stock label.

It's understood that Clive Davis, named as a consultant to Columbia Pictures Industries and generally understood to be running the everyday affairs of Bell since Uttal's departure, has been shopping for management replacements, offering substantial salaries and new avenues of growth on the jazz and FM market levels.

Already, one CBSer, Mike Klefner, has decided to rejoin Davis.

At CBS, a number of key executives have left the label for other pursuits. Al Teller, merchandising was recently named president of UA Records, and Rick Blackburn, sales, was recently named general manager of CBS-distributed Monument Records.

At the recent CBS convention in Los Angeles, Bruce Lundall, formerly vice president of marketing, was named vice president and general manager of the Columbia label, and along with the departures of Teller, Blackburn and Klefner it will mean that at least three or four important posts will be filled by new persons in the coming weeks.

At London Records, and Famous Music, the latter recently purchased by ABC, pink slips were prominent recently. Some 45-50 people were axed from the Famous payroll, while 11 additional staffers were just terminated at Famous-distributed Blue Thumb Records (Billboard, Aug. 31).

At London earlier this year, the staff was cutback by approximately 30 percent.

Insiders at UA feel that substantial personnel changes may be forthcoming now that Al Teller has been named to replace former UA president Mike Stewart, who was recently elevated to chairman.

It is understood that Teller will be out to change UA's market image in an effort to boost sales and gain additional recognition in the contemporary music field.

Midland Intl Using Indie Promo Men

NEW YORK—Midland International Records has retained the services of four independent promotion men in major markets throughout the country. The label, which is distributed by RCA Records, will be using Carl Strube in the Northeastern area, Rocky "G" in the r&b market, Alan Mitnick in the Southeast and Rich Paladinao on the West Coast. More independents will be added in the near future.

Jukebox Programming

Small City Programming Undergoes Major Changes

By ROBERT LATIMER

MANHATTAN, Kan.—Programming in the typical small city has undergone sharp changes in recent years, according to Lou Ptacek, president of the big Bird Music Company, here.

Now the elder statesman of eastern Kansas jukebox operations, with more than 35 years in the field behind him, Ptacek feels that programming is more important than ever, particularly with the advent of 2 for 25 cent play.

The customer who used to toss his loose change into the jukebox after ordering a drink at the bar is now inclined to be far more selective, particularly with such sharp changes in musical tastes, ethnic shifts in population, and, of course, the general economic situation.

"Our programming is a combination controlled by management and route supervisors," says Joe Sexton, in charge of the jukebox division. "Route men continue to pick out records for each location from a selection of new releases which have been chosen by management, in a pre-selection process which means that all bases have been touched, for all locations.

"With the recent price hike in records we have put every emphasis on cost control. The goal is to keep total record costs at 10 percent of the operator's total share of jukebox receipts. In the past, an increase in the price per plate to 2 for 25 cents has permitted us to keep up with the number of records customers wanted. Now that record costs have caught up, we must be ultra-selective, to insure that we get all of the play possible on every record-buying dollar.

"Breaking away from the standard five new releases every two weeks is an effective way of control-

ling costs, we have learned. During periods when good new releases are few and far between, the number of releases per customer is lowered. However, when there is a supply of good, attractive records on the market, the savings which were accomplished during the bad periods by cutting the number of changes can be used to buy extra records."

Bird Music, like its big-city counterparts, has been forced to do away with marginal locations, and to trim down slow locations "permanently." With every cost involved, including salaries, gas, maintenance and repair, replacement parts, etc., on the increase, Bird Music can no longer attempt to maintain marginal locations in the hope that perhaps they will develop into better-paying spots.

An important step which has been taken to provide better control has been the decision to keep a record of all disks given to each location, to insure that there is no duplication.

In the past there were too many instances when through error, too many copies of the same record were purchased for the same location. This cannot occur under the new cost-control program.

Another step has been better coordination and fulfillment on location-owner requests, which are now handled by one designated person who maintains the Bird Music Company record library and handles all of the details which were formerly assigned to route collectors. The collector now merely turns in the request along with his receipts, and the record librarian locates the actual record, places it with the next record changes for the location involved, does the paperwork to keep track of it, and even assesses total play before the final report.

What's Playing?

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

CHICAGO: SOUL PURCHASES

Willie McGee
McGee's Music
736 East 75th St.
(312) 224-0430

- "Do It Baby," Miracles, Tamla 54248
- "My Thang," James Brown, Polydor 14244
- "Fish Ain't Biting," Lamont Dozier, ABC 12012
- "Good Things Don't Last Forever," Ecsasy, Passion and Pain, Roulette 7156
- "Then Came You," Dionne Warwick and the Spinners, Atlantic 3029

KNOX, IND.: POP, COUNTRY PURCHASES

Irv Wallace
Automatic Music
10 N. Main
(219) 772-3012

- Pop
- "Another Saturday Night," Cat Stevens
- "Who Do You Think You Are," Bo Donaldson and the Heywoods
- "I Honestly Love You," Olivia Newton-John
- "It's Only Rock R' Roll," Rolling Stones
- Country
- "The Grand Tour," George Jones, Epic 11122
- "Old Man From The Mountain," Merle Haggard, Capitol 3900
- "Monsters Holiday," Buck Owens, Capitol 3907

MANKATO, MINN.: COUNTRY, POP PURCHASES

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

- Country
- "In My Little Corner Of The World," Marie Osmond, MGM 14694

TRENTON, MO.: POP, COUNTRY PURCHASES

Art Hunolt
Automatic Music Co.
320 W. 10th St.
(816) 359-3022

- "Between Lust and Watching TV," Cal Smith, MCA 40265
- "I Love My Friend," Charlie Rich, Epic 20006
- "Mississippi Cotton Picking Delta Town," Charlie Pride, RCA 10030
- Pop
- "Steppin' Out," Tony Orlando/Dawn, Bell 45601
- "Beach Baby," First Class
- "Can't Get Enough Of Your Love, Babe," Barry White
- "I Honestly Love You," Olivia Newton-John
- Country
- "Wildwood Weed," Jim Stafford
- "Waterloo," Abba
- "River's Risin'," Edgar Winter Group, Epic 11143
- "Who Do You Think You Are," Bo Donaldson and The Heywoods, ABC 12006
- "The Night Chicago Died," Paper Lace
- "Please Come To Boston," Dave Loggins, Epic 11115
- "I'm Leaving It All Up To You," Donny and Marie Osmond
- "Don't Let The Sun Go Down On Me," Elton John
- Country
- "Mississippi Cotton Picking Delta Town," Charley Pride, RCA 10030
- "Please Don't Stop Loving Me," Dolly Parton & Porter Wagoner, RCA 10010
- "I'm A Ramblin' Man," Waylon Jennings, RCA 10020
- "Woman To Woman," Tammy Wynette, Epic 50008

Radio-TV Programming

1975 Radio Forum Tagged For Marriott Hotel In L.A.

LOS ANGELES—The eighth annual International Radio Programming Forum will be held next year at the Marriott Hotel here, according to George Wilson, executive vice president of Bartell Radio.

Wilson was announced as Forum chairman in the closing ceremonies of the Forum last week at the Plaza Hotel in New York by Jack G. Thayer, president of NBC Radio and outgoing Forum chairman.

The Marriott features 1,022 rooms, including 17 suites and 117 parlors. In addition, the hotel has seven restaurants and lounges, including a plush lobby lounge and the Hanger Room on top of the hotel. There is also a swimming pool with swim-up bar and a hydrobath. All guest rooms are equipped with AM and FM stereo radio.

Wilson is lining up a committee of Forum advisors from both the radio and record industries.

His responsibilities will include not only the awards program and competition in all categories, but the agenda for the four-day meeting. Current plans are for keynote general sessions on Aug. 6, 7, and 8, which will be followed each day by workshop sessions. Aug. 9, a Saturday, will be devoted to extracurricular activities such as a trip to Disneyland, Universal Studios, the race track and the beach. The Awards ceremonies will be held Saturday evening and there is a strong possibility the event will be televised on network television.

Wilson also announced that the scope of the Forum for 1975 will be broadened to include an even greater international radio aspect. This past year, for the first time, an international radio man—Kevin O'Donohue, general manager of radio station 25M in Sydney, Australia—was on the advisory committee this past year and has ac-

cepted a position on next year's committee. Other members will be announced in the near future.

Wilson is a veteran program director; he has programmed more radio stations into a No. 1 position than any program director in the world. Many consider him the best Top 40 program director in the nation, today, as executive vice president of Bartell Radio, he is respon-



NEW FORUM CHAIRMAN: George Wilson, executive vice president, Bartell Radio.

sible for the programming of such market leaders as WOKY-AM in Milwaukee and KCBQ-AM in San Diego, as well as several other AM and FM operations. His forte over the years, besides programming, has been in contributing to the careers of others in radio.

Another who has served the radio industry as Forum chairman, besides Thayer, was David Moorhead, general manager of KMET-FM, Los Angeles.

The Forum, the only educational radio programming event of its kind, is attended by several hundred program directors, air personalities, general managers, executives of radio service firms, and record company executives from all over the world, including the U.S., Canada, Australia, Brazil, Japan, Peru, Germany, Spain, England, Puerto Rico, Alaska, France, Belgium, Columbia, and Mexico.

Short Disk, Longer Playlist, Says Drew

• Continued from page 1

But Drew says the initial idea had come from Herb McCord, general manager of CKLW-AM in Detroit. McCord admits that the idea jelled during meetings at the recent seventh annual Billboard Radio Programming Forum in New York. McCord and his program director Bill Hennes had long discussions with Drew, who still consults CKLW-AM, regarding working and reworking a programming "clock."

"It has gotten to the point where the Top 40 format clock doesn't work anymore because of the length of the records today," McCord says.

"I'm not making a declaration that we won't play records over three-and-a-half minutes long, but if it's longer it'll have to be like the second coming of Christ."

McCord points out that records by Elton John and other artists of similar stature would, of course, be considered for airplay regardless of length, but "one of the factors that we will weigh heavily in regards to exposure of new records is the length."

If the record industry wants exposure of new records on CKLW-AM, particularly product by new and coming artists, they'll have to make the records shorter, he says.

Paul Drew, interviewed personally, says he thinks the long record is creating a vicious circle and mentions the rotation pattern used by most RKO General radio stations: to wit, the longer the records, the less chance of playing more records. He also points out that "Bill Drake cleaned up Top 40 radio nine years ago when he reduced the commercial load at KHJ-AM. We're not playing any more commercials now than KHJ-AM did nine years ago. Yet, because the records are longer, people think we are."

"Another problem involved is that the cost of radio time has not kept pace with inflationary trends across the nation. Radio today is a damned good buy! We can't, however, reduce commercials any further."

Thus, it's the music that must be flexible.

"I don't say that recording artists have to go back to the old way of records... back when the Beach Boys released records 2:15 minutes long and when the early Beatles had short records."

"And I would encourage artists to continue making long album cuts. But the singles that go on jukeboxes and on radio should be shorter."

Drew says that Mick Jagger told him last week that henceforth the B sides of his singles would not be

available on any of his albums. Elton John is doing the same thing. (A phone call to MCA Records reveals that John has had the last few B sides exclusive to his singles. Bad Co. is also doing the same thing now.)

Obviously, Drew says these artists are working to help boost the singles industry... "here's a novel way to rejuvenate singles sales and I think it's a great idea."

Drew thinks a 3:30 limit on singles is realistic. "Most program directors of Top 40 stations will tell you that their hot clocks are hinged to a three-minute record."

"I've been asking people in the record industry for a long, long time to please make shorter records. Obviously, if a given record is four minutes long and is a hit, we'll play it. But we don't let the air personalities run our radio stations and for those record companies who say they have no control over their artists and it's not their fault how long the records are, I would think that the economics of the record business would entail them having a say about the length of records."

Herb McCord claims that today there's hardly room for 10 records an hour. "Five years ago, we used to be able to play 20 records in an hour. Logically, if records average four minutes long each and you have 48 minutes an hour for music, you can only play 12 an hour. If the records average three minutes each, you can play 16 an hour, leaving 12 minutes for commercials."

"The playlist is being forced shorter and shorter by the longer records and it's not our fault."

"Now, if a 'Hey, Jude' comes out, obviously we will play it. But length of records will be a factor in determining whether they get aired on CKLW-AM or not."

And CKLW-AM will be strongly reluctant to editing records personally. "Who's CKLW-AM to chop down an Elton John? We just won't do it."

Not every radio chain is adverse to the longer record nor willing to make definite "not play" statements about long records.

For instance, Rochelle Staab, national music director of Bartell Radio, says that length won't be a factor. "You just have to make exceptions all the time. For instance, there's a five-minute record out now. You can't construct a radio station around a three-minute record. You're there to serve the public, not to serve a hot clock." And the public deserves to hear hit records regardless of the length, she says.



1975 FORUM SITE: The Marriott Hotel in Los Angeles with swimming pool and 1,020 rooms.

Winners of Forum Competition

RADIO STATIONS

- Best MOR Radio Station:**
KGIL-AM, Los Angeles
- Best Country Music Stations:**
WIRE-AM, Indianapolis
KLAC-AM, Los Angeles
- Best Progressive Stations:**
KGB-FM, San Diego
KLOS-FM, Los Angeles
- Best Soul Music Station:**
KGFJ-AM, Los Angeles
- Best Station for News:**
KEX-AM, Portland, Ore.
KNX-AM, Los Angeles (special merit award)
- Best Top 40 Station:**
No award

Best College Radio Stations:

- KUOR, University of Redlands, Redlands, CA
- WONC-FM, North Central College, Naperville, Ill.
- KPCS-FM, Pasadena City College, CA

Best Local Documentaries:

- Bob Lecke, WGCH-AM, Greenwich, Conn., for "Goodnight, Duke."
- KMET-FM, Los Angeles, for "The Question of Impeachment."

SYNDICATION RADIO PROGRAMS

Best Regular Series:

"American Top 40" produced by Watermark Inc., Los Angeles; hosted by Casey Kasem

Best Syndicated Documentaries:

"Opus '73" by Dick Starr for Century 21 Productions
Several documentaries, including "The Elton John Story" and "The Countryside of Bill Anderson" produced by Footprint Production, Toronto

BEST RELIGIOUS PROGRAMS

"Jesus Rock" hosted by Scott Ross

(Continued on page 26)

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Bubbling Under The HOT 100

- 101—BOOGIE BANDS AND ONE NIGHT STANDS, Kathy Dalton, Discreet 1210 (Warner Bros.)
- 102—ALL SHOOK UP, Suzi Quatro, Bell 45477
- 103—PUT THE MUSIC WHERE YOUR MOUTH IS, Olympic Runners, London 202
- 104—THE NEED TO BE, Jim Weatherly, Buddah 420
- 105—DANCING IN THE STREETS, Dovells, Event 216 (Polydor)
- 106—THE PLAYER Part 1, First Choice, Philly Groove 200 (Bell)
- 107—I'VE GOT THE MUSIC IN ME, Kiki Dee Band, MCA 40293
- 108—SUZIE GIRL, Redbone, Epic 8-50015
- 109—AMERICA, David Essex, Columbia 3-10005
- 110—YOU CAN HAVE HER, Sam Neely, A&M 1612

Bubbling Under The Top LP's

- 201—POINTER SISTERS, Live At The Opera House, ABC/Blue Thumb BTS-8002
- 202—SHIRLEY BASSEY, Nobody Does It Like Me, United Artists UALA-214G
- 203—FOUR TOPS, Anthology, Motown 809
- 204—FREDDY HUBBARD, High Energy, Columbia KC 33048
- 205—SPOOKY TOOTH, The Mirror, Island ILPS 9292
- 206—ATLANTA RHYTHM SECTION, Third Annual Pipe Dream, Polydor PD 6027
- 207—T. REX, Light Of Love, Casablanca NB 9006 (Warner Bros.)
- 208—BRYAN FERRY, These Foolish Things, Atlantic SD 7304
- 209—STAPLE SINGERS, City In The Sky, Stax STS-5515 (Columbia)
- 210—MASEKELA, I Am Not Afraid, ABC/Blue Thumb BTS 6015 material

The King Biscuit Flower Hour presents: Bachman-Turner Overdrive and Les Variations, Sun., Sept. 8, 1974



Bachman-Turner Overdrive ("Not Fragile" on Mercury)



Les Variations (On Buddah Records)

On Sept 8, the King Biscuit Flower Hour will present a taped live radio show featuring Bachman-Turner Overdrive and Les Variations. The show hosted by Bill Minkin (on FM only) is in Quadraphonic sound. So you can hear it the way you'd be seeing it.

In the future, shows will be on the second Sunday and the last Sunday of every month. Check the listing below for times and stations. For further information, contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N. Y. 10022. Or call 212-371-6850.

Aberdeen, Wash.	KDUX FM	104.7	10P.M.**	Ft. Lauderdale/ Miami, Fla.	WSHE FM	103.5	9 P.M.	New York, N.Y.	WNEW FM	102.7	9P.M.
Ada, Okla.	KTEN FM	93.3	7	Ft. Smith, Ark.	KISR FM	93.7	10	Norfolk, Va.	WOWI FM	103	10
Albany, N.Y.	WHSB FM	106.5	10	Ft. Wayne, Ind.	WPTH FM	95.1	8	Oklahoma City, Okla.	KOFM FM	104.1	7***
Albuquerque, N.M.	KRST FM	92.3	9	Fresno, Calif.	KFIG FM	101.1	10	Omaha, Neb.	KRCB FM	98.5	7
Ames/Des Moines, Iowa	KASI FM	107.1	7	Gainesville, Fla.	WGVF FM	105.5	9	Orlando, Fla.	WORJ FM	107.7	9
Ashland, Ky.	WAMX FM	94	9	Grand Forks, N.D.	KKLS FM	92.9	9	Panama City, Fla.	WP FM	107.9	9:30
Athens, Ga.	WJRS FM	104.7	6	Grand Rapids, Mich.	WLAV FM	97	9	Peoria, Ill.	WWTO FM	105.7	9:30
Athens, Ohio	WATH FM	105.5	8	Greenfield, Mo.	KRFG FM	93.5	9	Philadelphia, Pa.	WMMR FM	93.3	9
Atlanta, Ga.	WPLO FM	103.3	7	Greenville, S.C.	WFBC FM	93.7	7	Phoenix, Ariz.	KDRB FM	93.3	7
Auburn, Ala.	WFRI FM	97.7	10	Greenville/Farmville, N.C.	WRQR FM	94.3	10	Pittsburgh, Pa.	WYDD FM	104.7	10
Austin, Tex.	KRMH FM	103.7	7	Hartford, Conn.	WHCN FM	105.9	7	Portland, Ore.	KGON FM	92.3	10
Baltimore, Md.	WKTK FM	105.7	9***	Havelock, N.C.	KKVO FM	104.9	10**	Presque Isle, Me.	WDHP FM	96.9	10*
Bellingham, Wash.	KISM FM	93	9	High Point, N.C.	WHPE FM	95.5	9	Pullman, Wash.	KUGR FM	95	10
Big Rapids, Mich.	WBRN FM	100.9	10	Houston, Tex.	KLOL FM	101.1	10	Rapid City, S.C.	KKLS FM	93.9	10
Binghamton, N.Y.	WAAL FM	99.1	10****	Huntsville, Ala.	WAHR FM	99.1	10-	Reno, Nev.	KGLR FM	105.7	9
Birmingham, Ala.	WZZK FM	105	8**	Indianapolis, Ind.	WNAP FM	93.1	8	Richmond, Va.	WRVQ FM	94.5	10
Bloomington, Ill.	WIHN FM	96.7	10***	Ithaca, N.Y.	WVBR FM	93.5	7	Rochester, N.Y.	WCMF FM	96.5	9
Boise, Idaho	KBBK FM	10	7	Jackson, Miss.	WZZQ FM	102.9	9	Rockford, Ill.	WKWL FM	104.9	10
Boston, Mass.	WBCN FM	104.1	10	Jacksonville, Fla.	WPDQ FM	96.9	8	Sacramento, Calif.	KZAP FM	98.5	11**
Brainerd, Minn.	KLIZ FM	95.7	8***	Johnson City, Tenn.	WQUT FM	101.5	9	San Angelo, Tex.	KIXY FM	94.7	9
Buffalo, N.Y.	WPHD FM	103.3	8	Joplin, Mo.	KSYN FM	92.5	9	Salt Lake City, Utah	KCPX FM	98.7	10
Cape Cod/Falmouth, Mass.	WCIB FM	101.9	8	Junction City, Kan.	KJCK FM	94.5	6	San Antonio, Tex.	KEXL FM	104.5	8
Carmel, Calif.	KLRB FM	101.7	8	Kansas City, Mo.	KUDL FM	98.1	11	San Bernardino, Cal.	KOLA FM	99.9	10
Champaign, Ill.	WPGU FM	107.1	11	La Crosse, Wisc.	WSPL FM	95.9	10	San Diego, Calif.	KPRI FM	106.5	8
Charleston, S.C.	WKTM FM	102.5	8	Lafayette, La.	KPEL FM	99.9	9	San Jose, Calif.	KOME FM	98.5	7
Charlotte, N.C.	WROQ FM	95	11:30	Lancaster/Starview, Pa.	WRHY FM	92.7	10	San Juan, P.R.	WCAD FM	105.1	9
Chatanooga, Tenn.	WSIM FM	94.3	9	Lansing, Mich.	WVIC FM	94.9	8	San Rafael, Cal.	KTIM FM	100.9	9
Chicago, Ill.	WSDM FM	97.9	8	Las Vegas, Nev.	KLUC FM	98.5	9	Santa Barbara, Calif.	KTZY FM	99.9	10
Chico, Calif.	KFMF FM	93.7	9	Lewiston, Me.	WBLM FM	107.5	9	Savannah, Ga.	WZAT FM	102.1	8
Cincinnati, Ohio	WEBN FM	102.7	9	Lincoln, Neb.	KFMQ FM	101.9	8	Seattle, Wash.	KISW FM	99.9	9
Cleveland, Ohio	WMMS FM	100.7	8	Little Rock, Ark.	KLAZ FM	98.5	9	Southbend, Ind.	WRBR FM	103.9	9
Columbia, Mo.	KFMZ FM	98.3	9	Longview, Tex.	KHER FM	105.7	7	Spokane, Wash.	KHQ FM	98.1	9
Columbus, Ohio	WNCI FM	97.9	9	Los Angeles, Calif.	KMET FM	94.7	10	Springfield, Mass.	WAQY FM	102.1	11
Dallas, Tex.	KZEW FM	97.9	10	Louisville, Ky.	WLRS FM	102.3	7	St. Louis, Mo.	KSHE FM	94.7	10
Davenport, Iowa	KHK FM	103.7	10	Lubbock, Tex.	KSEL FM	93.7	9	Steamboat Springs, Colo.	KBCR FM	96.7	7
Dayton, Ohio	WVUD FM	99.9	9	Lynchburg, Va.	WGOL FM	98	9	Syracuse/Utica, N.Y.	WOUR FM	96.9	9
Denver, Colo.	KBPI FM	105.9	10	Mammoth Lakes, Cal.	KMMT FM	106.3	9*	Tampa/St. Petersburg/ Sarasota, Fla.	WQSR FM	102.5	8
Detroit, Mich.	WABX FM	99.5	9	Memphis, Tenn.	WMC FM	100	9	Tempe, Tex.	KYLE FM	104.9	9
Donaldsonville, La.	KSMI FM	105	10:30	Meridian, Miss.	WDAL FM	101.3	9	Terre Haute, Ind.	WVTS FM	100.7	10
Duluth, Minn.	WDTH FM	103.3	9	Milwaukee, Wisc.	WNUW FM	99.1	9	Thibodaux, La.	KXOR FM	106.3	9
Durham, N.C.	WDBS FM	107.1	8****	Minn./St. Paul, Minn.	KQRS FM	92.5	9	Toledo, Ohio	WIOT FM	104.7	8:30
Eau Claire, Wisc.	WBIZ FM	100.7	11	Missoula, Mont.	KYLT FM	100.1	9	Tucson, Ariz.	KWFM FM	92.9	9***
El Dorado, Ark.	KRIL FM	99.3	10**	Mobile, Ala.	WABB FM	97.5	9	Tulsa, Okla.	KTBA FM	92.1	10
Elmira, N.Y.	WXXY FM	104.9	10	Monroe, La.	KNOE FM	101.9	8	Victoria, Tex.	KTXN FM	98.7	9
El Paso, Tex.	KINT FM	97.5	8	Montgomery, Ala.	WHHY FM	101.9	9	Waco, Tex.	KEFC FM	95.5	8
Eric, Pa.	WMDI FM	102.3	9	Murphysboro, Ill.	WTAO FM	104.9	10***	Warren, Pa.	WRRN FM	92.3	9***
Eugene, Ore.	KZEL FM	96.1	9	Nashville, Tenn.	WKDA FM	103.3	8	Washington, D.C.	WMAL FM	107.3	9
Evansville, Ind.	WKDQ FM	99.5	10	New Haven, Conn.	WYBC FM	94.3	9**	Wausau, Wisc.	WIFC FM	95.5	8
Fargo, N.D.	KWIM FM	98.7	9	New Orleans, La.	WRNO FM	99.5	9	Wichita, Kan.	KEYN FM	103.7	9
Fayetteville, Ark.	KKEG FM	92.1	9					Willmar, Minn.	KQFM FM	102.5	9
Findlay, Ohio	WHMQ FM	100.5	10					Winona, Minn.	KAGE FM	95.3	10
Flint, Mich.	WWCK FM	105.5	9					Worcester, Mass.	WAAF FM	107.3	9
Florence, Ala.	WQLT FM	107.3	9								



Sept. 6* Sept. 7** Sept. 9*** Sept. 14****

A radio show sponsored by **3M** Scotch and Macleans
RECORDING TAPE the whiteness toothpaste

Storer's KGBS-FM To a Country Format

LOS ANGELES—KGBS-FM, stereo operation here owned by Storer Broadcasting, switched to a country music format featuring female personalities Monday (2). General manager Ray M. Stanfield also manages the KGBS-AM talk-formatted daytime station.

The FM format is billed as "Gentle Country" and focuses on a playlist featuring such artists as Glen Campbell, Charlie Pride and even the Carpenters.

Stanfield describes the format approach as "wall-to-wall with personalities, actually, female announcers." The music will be tightly controlled, he adds and features pop country and folk ballads.

KGBS-AM-FM was country several years ago, simulcasting, then changed formats. The FM side has simulcasted some of the talk format and is separate after the AM goes off the air.

Storer is one of the first major chains to become involved in country music, switching its then-owned FM in Cleveland to country and later an AM station in Detroit (now known as WDEE-AM and owned by another firm) to country. Later, the chain went country with WHN-AM in New York, which is doing quite well.

Country FM operations have been quite successful to date in the Southeast and Southwest. It will be one of the few stereo country stations in a major market. WJJD-FM in Chicago continues the regular AM format after WJJD-AM goes off the air, but is not a stereo country station per se.

New Florida Station

NAPLES, Fla.—WRGI-AM-FM is set to hit the air here Oct. 1 with an adult MOR format, according to new operations director Mike Anderson, previously production director of WHEN-AM in Syracuse, N.Y. The 1,000-watt daytime AM station will be referred to as Radio Gulf Island.

Portland Picks Up Clark Show

PORTLAND, Ore.—KEX-AM is now carrying the syndicated "Dick Clark Music Machine" three-hour show Saturday nights. The show is produced by Diamond P Productions in Los Angeles and features Clark with an hour of oldies and reminiscences with the aid of the artists who made them hits, an hour of hit singles, interviews with today's artists, and an hour of LPs that are hits today with comments from those LP artists.

Beginning Sept. 14, KEX-AM will also launch the syndicated "Music Scene U.S.A." three-hour show from American Radio Programs, hosted by Wink Martindale.

Winners of Forum Competition

• Continued from page 24

"What's It All About" hosted by Bill Huie
Council of Churches program by Tom Bender

COMMUNITY SERVICE

AWARDS

KGFJ-AM in Los Angeles
KAKE-FM in Wichita, Kans.
Donovan Blue, KXOA-FM, Sacramento, CA., for his PSAs on drug abuse

NEWS

Best News Personality, Major Market:

Dave Cook, KFRC-AM, San Francisco

Best News Personality, Small Market:

Dave Williams, WXOR-AM, Florence, Ala.

Best News Documentary:

"Hidden Passage" produced by John & Christine Lyons, WNEW-AM, New York

INTERNATIONAL

Best Program Directors:

Rod Muir, president, Digamae, Sydney, Australia
Rhett Walker, executive director, Nicholsons Broadcasting, Perth, Australia
Tsuneaki Kawashima, Asahi Broadcasting, Osaka, Japan

Best Air Personalities:

Goro Itoi, Nippon Broadcasting, Tokyo, Japan
John Laws, Radio 2UW Sydney, Australia

MILITARY

Best Air Personalities:

Pete Fuentes, Alaska
Kenneth R. Rogge, San Vito, Italy

U.S. PROGRAM DIRECTORS

Progressive:

Tom O'Hair, KSAN-FM, San Francisco

Contemporary:

Frankie Crocker, WBLS-FM, New York

Soul:

Roland Bynum, KGFJ-AM, Los Angeles

Jazz:

Sid Mark, WWDB-FM, Philadelphia

Oldies:

Jim Pewter, KRTH-FM, Los Angeles
Jim Nettleton, WCAU-FM, Philadelphia

Country:

Hal Smith, KLAC-AM, Los Angeles

MOR:

Victor Ives, KEX-AM, Portland, Ore.

Top 40:

J. Robertt Dark, KOMA-AM, Oklahoma City

U.S. AIR PERSONALITIES

Top 40 Personalities, large market:

Ted Daliku, WDRC-AM, Hartford

Steve Lundy, WNBC-AM, New York

Bill Gardner, KIXL-AM, Dallas

Philly's WYSP-FM

Airs 'Q' Rockers

PHILADELPHIA—In an effort to corner a growing coterie of quad music fans, radio station WYSP-FM is now ballying itself as "Quad Rock." Program director Richard Finley says the station is now "featuring SQ and QS matrixed 4-channel records" plus putting regular stereo records through a QS Sansui encoder. Finley claims the encoder adds rear channel "presence" when played back on a 4-channel receiver.

Top 40 Personality, small market:
Victor Pryies, WFEA-AM, Manchester, N.H.

MOR Personality, large market:
Gary Owens, KMPC-AM, Los Angeles

MOR Personalities, small market:
Bob Miller, WGNT-AM, Huntington, W. Va.

Marion Woods, KOKO-AM, Warrenburg, Mo.

Gospel Personality:
Paul Kidd, KGFJ-AM, Los Angeles

Jazz Personality, large market:
Jack Hayes, KADX-FM, Denver

Jazz Personality, small market:
Michael X. Tremayne, KJZZ-FM, Anchorage, Alaska

Oldies Personality:
Russ Gerber, KDEO-AM, San Diego

Contemporary Personality, large market:
Richard Steele, WJPC-AM, Chicago

Contemporary Personality, small market:
Gary Persons, WESA-AM, Charleroi, Pa.

Country Music Personality, small market:
Jack North, WNOW-AM, York, Pa.

Country Music Personalities, large market:
Dino Day, WDEE-AM, Detroit

Gary Semro, WEEP-AM-FM, Pittsburgh

Soul Music Personality, small market:
Mark Little, WPDQ-AM, Jacksonville, Fla.

Soul Music Personality, large market:
Don Sainte-John, WJPC-AM, Chicago

Progressive Personality, small market:
Allen Michaels, WJNC-AM, Jacksonville, N.C.

New Title For Chi TV Stanza

CHICAGO—"Soundstage" is the new name of "Made In Chicago" and the music television series will be seen nationally over the Public Broadcasting Service starting in November. The series of 15 musicals featuring artists in concert is being produced at WTTW-TV, channel 11, here.

Kenneth J. Ehrlich is executive producer, director is David Erdman, and associate producer is Eliot Wald.

Programs planned for the coming season include artists such as Joni Mitchell, Loggins and Messina, Mary Travers, Kris Kristofferson and the Pointer Sisters.

Chicago Opera To Beam In SQ

CHICAGO—For the second year, all eight opening nights of the Lyric Opera here will be broadcast live in SQ matrix quad, according to a joint announcement by WFMT-FM president Raymond Nordstrand and Carol Fox, general manager of the Lyric Opera. Norman Pellegrini, vice president of programming for the radio station, will again produce and host the series, which is a Peabody Award winner for over-all excellence.

Technical director for the broadcasts is Mitchell Heller, who will be working with a sound system uses four footlight microphones and four microphones within the audience. The broadcasts get underway Sept. 20 with Giuseppe Verdi's "Somon Boccanegra," starting at 7 p.m.

Progressive Personality, large market:

Barry Grant, WDRC-FM, Hartford, Conn.

RECORD INDUSTRY

Record Company of the Year:
Columbia Records
National Promotion Executive of the Year:

Steve Popovich, vice president, Columbia Records

Local/Regional Promotion Executive of the Year:

Gene Denonovich, Cleveland, Columbia Records

Independent Promotion Executive of the Year:

Tony Richland, Los Angeles

'Bonus' Could Solve Impasse

LOS ANGELES—An end to the long impasse in negotiations between the American Federation of TV and Radio Artists (AFTRA) and America's record companies was in sight Friday (16) when union leaders studied a proposal that would give AFTRA background singers "bonus payments" based on album sales.

The formula would call for singers to receive an additional 100 percent of union scale for a million-selling disk, 50 percent of scale for sales of 500,000 and 25 percent of scale for sales of 300,000 copies.

Contract talks have repeatedly stalled since the earlier binder expired last May. The union demands a royalty agreement similar to that which musicians receive.

Disk companies assert that payment of royalties to non-name background singers would be unfeasible, an "economic impossibility."

Both sides agreed to resume negotiations Sept. 10.

WSCP-AM Airs Country Format

SANDY CREEK, N.Y.—WSCP-AM has gone on the air here with a modern country music format, according to program director Rick Benjamin. The station is located at 1070 on the dial and is operated by the Swego-Jefferson Broadcasting Corp. whose president is Stephen Sattler. General manager of the station is James Foederer.

Air personalities besides Benjamin include Tom Kennedy and Duane Boucher. Benjamin is currently seeking to build up a library of promos and station ID's from country artists.

IT'S NICE TO WIN AN AWARD
...BUT IT'S NICER TO HAVE
A FULL TIME GIG

Thanks Billboard
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of the 1974
Award Winning
Radio Special
"Goodnight, Duke"

produced and narrated by
Bob Leckie

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Bob Leckie

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By **CLAUDE HALL**
Radio-TV Editor

The Australian Highline Radio Newsletter, compiled and edited by **Keith Ashton**, has changed addresses. The new address is: P.O. Box 2206, Mt. Isa, QLD 4825 Australia. Cost is \$32 Australian for 32 issues a year. It's humor, basically, but Keith also has like the vox jox of Australian and New Zealand on the first page. . . . **Chuck Roberts** is the new program director of KCBQ-AM in San Diego, replacing departed **Rich "Brother" Robins**. He'd been at WXLO-FM in New York and is one of the people RKO General stole away and has now been stolen back.

"Lovewords," the programming concept developed and marketed by **Harry O'Connor**, Los Angeles, is now in 21 markets, reports **Milt Klein**, president of The Milt Klein Company. . . . **Kris Phillips**, 215-783-7222, is looking for a Top 40 position and/or programming slot. Was program director of WCGQ-FM, Columbus, Ga., and also worked at WRKO-AM in Boston once. . . . **Tim Hudson**, once known as Lord Tim during the British Invasion of groups and air personalities, would like to get back on the air with a major market Top 40 station. You can reach him at 213-876-0355.

Tom Watson has departed CKGM-AM in Canada and is looking: 514-933-5882. . . . Remember **Bob Holliday**? He was a Top 40 air personality years ago, then became a promotion man in Nashville and once sort of ruled the roost for promotion throughout the southeast. Now he's doing publicity and promotion for Telecome, a firm that sells law enforcement equipment. Has a new protection system for radio stations. You can reach him at 615-353-0090. . . . **Frank Adair**, WAYE-AM, Baltimore, needs a good production man in a hurry. . . . **Joseph John** is now programming KSRF-FM in Los Angeles; he'd been at WIFI-FM in Philadelphia.

Talk about an understanding wife. **Dick Hyatt** of WGHQ-AM-FM in Kingston, N.Y., celebrated his fourth wedding anniversary at the seventh annual International Radio Programming Forum a couple of weeks ago in New York. . . . Did my heart good to meet **Reggie LaVong** at the Forum. He did the emcee work for the MFSB music concert and it was a fantastic show and, of course, Reggie did his phenomenal job. He was one of New York's greatest air personalities, starting years ago on one of the soul stations with jazz, later working MOR stations. Now he's with Douglas Limousine Service, Philadelphia. But he belongs in radio.

Sean Casey, 201-666-3083, has left WWDJ-AM in New York, and is looking for another programming position. He stayed with the station after it switched to religious, but that's done and he wants back into rock. . . . KSEI-AM will soon be celebrating its 50th anniversary as Idaho's oldest station. But **Hans Christopher** notes: "There's only one hangup. We need rock oldies, 1954 through 1963. Our format consists of every other record an oldie but goodie, with current singles making up the remainder of our playlist. A helping hand would be appreciated." Lineup at the station includes **Sandy Beale** 6-10:30 a.m., **Tommy Thompson** 10:30 a.m.-2:30 p.m., **Bob Thaxter** 2:30-7:30 p.m., and **Christopher** 7:30-midnight.

When it comes to "personalities," one of the major radio-TV person-

alities for years and years has been **Sig Sakowicz**. I haven't written about him as much as I have **Robert W. Morgan**. The real **Shadoc W. Diamond** might ask: "Sig who?" But Sig Sakowicz was a god on WGN-AM in Chicago and since he moved to Las Vegas in 1972 has been doing a "Vegas Hot Line" back to the station weekly. Now he's also doing a weekly 10-minute Vegas report to WWL-AM in New Orleans. For Las Vegas audiences, he's heard 11:05-noon on KLAV-AM, and then has a Sunday 4 p.m. half-hour show on KLAS-TV which features a guest celebrity.

Bill Christie, WORD-AM, Spartanburg, S.C., needs air personalities. 803-583-2711. Station pays well. Top 40 format. . . . **Bob Baron** has joined WRIE-AM in Erie, PA, as program director. He'd been program director of WKGN-AM in Knoxville, TN, for some while. WRIE-AM is consulted by **John Rook & Associates**, Los Angeles. . . . **Tom Nalesnik** is a young, aggressive programmer who wants a job somewhere in broadcast promotion or production, maybe as an assistant to someone. He's just graduated from Syracuse University, majoring in radio. Has on-air experience; also worked as a reporter for the Syracuse New Times. Has a third ticket. Call him at 315-423-3073. I met him at the Forum in New York. Seems like a bright go-getter guy.

The Electric Weenie has changed addresses to 653 Glenridge Rd., Key Biscayne, FL 33149. Do I have to explain who **Tom Adams** is or what the Weenie is? . . . **Bill Campbell** is still looking for an air personality job. 301-922-7557. . . . **Ricci Ware**, formerly an air personality on KITE-AM, San Antonio, has joined KBUC-AM in that city. He's doing a 6-9 a.m. show. . . . **Robert G. Young** has been appointed station manager of KSJO-FM, San Jose, Calif.; he'd been general sales manager there. . . . The Sterling Recreation Organization has bought KLYK-FM in Longview, WA, and **Ted Taylor**, general manager of KEDO-AM there will also manage the automated soft-contemporary FM station. . . . **Jim Low**, for years with WRR-AM in Dallas, will host a big band three-hour Saturday show in KERA-FM, Dallas.

Jimmy Marco, 206 Washington St., Williamston, NC 27892, is looking for progressive or Top 40 work; four years of experience and has a first ticket. . . . **Roger Christian**, formerly with KIQQ-FM in Los Angeles, has joined KRTH-FM in the city. **Jim Pewter**, program director of the oldies station, has been programming specials each weekend during the summer. The Aug. 24 weekend, for example, featuring one on the "Hot Rod and Motorcycle" featuring the **Beach Boys**, **Jan & Dean**, **Dick Dale**, **Ronnie & The Daytonas**, and the **Shangri-Las**. Whew!

The lineup at KJR-AM in Seattle now goes: **Charlie Brown** 5-9 a.m., **Joe Kelly** 9-noon, music director **Gary Shannon** noon-3 p.m., **Kevin O'Brien** 3-6 p.m., **Bwane "Father Duffey" Johnny** 9 p.m.-1 a.m., and **Sandy Hamilton** 1-5 a.m. **Steve Nicolet**, who'd been doing the 9-noon show, is back doing the morning show on KISW-FM, Seattle. . . . **Chuck Hollie** writes that he has taken over as program director of KSOM-AM in Ontario, CA. Says the station is "a sleeping giant. Take a look at the coverage map. Until a

(Continued on page 31)

Latin Monterey Fest Plans Latin Night

MONTEREY, Calif.—Chicano disk jockey **Richard Leos** of Los Angeles station KBCA-FM will host the closing Latin music session of the Monterey Jazz Festival Sept. 22. It's the 17th year for the fest and once again **Jimmy Lyons** is serving as general manager.

Latin Scene

NEW YORK

At TR Records, a number of artist signings have been announced by label president **Phil DeCarlo**. New to the label are singer **Jose J. Toledo**, formerly with **Willie Rosario's** band; **Los Galanes**, a Philadelphia sales group; and **Trios De Moda**. Also at TR, **Cindy Rodriguez'** album has been slated for release Sept. 1, along with **Kako's** new LP. The firm has also signed a distribution agreement with CBS International for distribution rights in South and Central America. Recently joining the label as national promotion manager, **Hector Maisonave** will be coordinating label backing for the new releases.

La Lupe, completing a number of radio and television appearances in Caracas, Venezuela, returns to the studio to complete work on a new album of songs by **Curet Alonso**. Arrangements for the disk are being handled by **Joe Cain**, **Hector Garrido** and **Papo Lucca**. . . . **Ismael Rivera** returns east soon after appearances in Santo Domingo, Los Angeles and San Francisco. . . . **Raul Morrero** making a number of trips to Puerto Rico for promotional efforts behind his single "Quiero Besarte."

RCA Records artists **Junior**, currently riding high in South America with his single "Perdoname," will be released in the U.S. shortly by Caytronics Records, exclusive RCA distributor here. Meanwhile, Junior's upcoming plans include concert dates in Spain and London and television appearances in Mexico and Rio de Janeiro. Junior will be coming here for a special promotional trip Sept. 16-19. Co-authors of the single are **Simon Napier Bell** and **Antonio Morales (Junior)**.

The first album in a series of "The Latin Rock Projects" has been released by Maranta Records Enterprises. With the group **Bandolero** being the first act released with product in the series, upcoming projects include LP's with such acts as **Guamani**, **Vagabond**, **Child** and the **Challengers**. **Bandolero** is **Jose Noguera**, **Ismael Bandolero**, **Felix Bandoilero**, **George Garcia**, **Junior Garcia**, and **Herman Cortes**.

JIM MELANSON

MIAMI

This reporter spent a week vacationing in San Juan, and was surprised and disappointed to find no dance music available. Al Escobar's "The Attic" night club has live music only on weekends. With all the fine bands in P.R., and the hotels full of tourists, one wonders why they aren't working.

Ralf Levitt's new single is out. "Herido" is on Borinquen and on the same label **Lisette** is held over at the Club Montmatre, while her new single will be out this week.

The Centro Espanol is doing turn-away business with **Luisa Maria Guell (Gema)**. On the same label, new LP's are due out by **Felito Felix**, **Lulu el Solitario** and **Caunedo**.

ART "ARTURO" KAPPER

Booked for the gala Latin Jazz Night program are **Flora Purim** with **Airto** and his band, **Fingers**, the **Cal Tjader Quintet** and a jam set which will bring together **Mongo Santamaria**, **Clark Terry**, **Dizzy Gillespie**, a big band from Japan called the **Herd** and several surprise guests.

The jam will be titled "Inventions on Manteca" and will showcase a variety of percussion instruments played by **Santamaria**. **Mongo** was born in Cuba and has worked with **Perez Prado**, **Tito Puente** and the **Tjader** group. His grandfather was an African musician who migrated to Cuba and strongly influenced **Mongo's** musical tastes.

"Manteca" is, of course, the 1940s jazz classic built around a Latin melody and rhythm which trumpeter **Gillespie** popularized with a big band in which the late **Chano Pozo** was starred on drums.

The festival, to be held on the Monterey County Fairgrounds starting Sept. 20, also will feature many non-Latin entertainers including the **Rev. Pearly Brown**, **James Cotton**, **Sunnyland Slim**, **Eddie "Cleanhead" Vinson**, **Big Joe Turner**, **Bo Diddley**, **John Lewis**, **Eubie Blake**, **George Shearing**, **Martial Solal**, **Dillwyn Jones**, **Jerome Richardson** and others to be announced.

Billboard SPECIAL SURVEY for Week Ending 9/7/74

Billboard Hot Latin LPs

Special Survey

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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 140+	9	AUGUSTINE RAMIREZ "Es Tierra Chicana," EZ 1085
2	FREDDIE MARTINEZ "Pure Gold," Freddy FR 1021	10	FREDDIE MARTINEZ "Es La Onda Chicana," Freddy FR 1014
3	ANGELICA MARIA "Tonto," Sonido Internacional SI-8006	11	RAMON AYALA "La Nueva Zenaida," TexMex 7017
4	LOS HUMILDES "Amor Eterno/Ambicion," Fama 518	12	LOS ANGELES NEGROS "A Ti," United Artists 135
5	SUNNY & THE SUNLINERS "El Orgullo De Texas," Keyloc 3019	13	YOLANDA DEL RIO "Pertenezco A Ti," Arcano 3235
6	LUCHA VILLA "Puro Norte Vol. 3," DM 1612	14	LUCHA VILLA "Lo Mejor De Jose A. Jimenez," DM 1626
7	LOS TREMENDOS GAVILANES "Los Tremendos Gavilanes," EZ 1088	15	LOS ANGELES NEGROS "Lo Mejor De," PA 1122
8	LATIN BREED "Mas Latin Breed!," GC 108		

IN NEW YORK			
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LARRY HARLOW "Salsa," Fania SLP 00460	9	PELLIN RODRIGUEZ "Quemame Los Ojos," Borinquen ADG-1254
2	TIPCA 73 "#2," Inca SLP 1038	10	EDDIE PALMIERI "Sentido," Mango 103 (Coco)
3	JOE BATAAN "Salsoul," Mericana XMS 124	11	PETE RODRIGUEZ "El Conde," Fania XSLP-00459
4	FANIA ALL STARS "Latin-Soul-Rock," Fania SLP 00470	12	WILLIE COLON "Lo Mato," Fania SLP-00444
5	ISMAEL RIVERA "Traigo De Todo," Tico 1319	13	JOHNNY ZAMOT "Zamot," Mericana XMS 122
6	LOS JIMAGUES "Igualitos Y Con Sabor," Mericana XMS 121	14	RAY BARRETTO "Indestructible," Fania 456
7	DANNY RIVERA "En Concierto," Velvet LPV-1477	15	EDDIE PALMIERI "Live at Sing Sing Vol. #2," Tico Clp 1321
8	RAUL MARRERO "La Nueva Era," Mardi Gras-CM 5102		



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Soul Sauce

The Family Unit: It Keeps Music Alive, Swinging

By LEROY ROBINSON

LOS ANGELES—One can easily say that "A family that sings together stays together." One of the reasons that black music is unquestionably altogether and cookin' these days is because of family groups.

It's relatively easy to assess the reasons why. But it seems that "Black Unity" is making its first major breakthrough in the entertainment field. But that's not new. There's always been black families together "doin' their thing" and "makin' do," as the elders would explain it, as a unit. The reasons are simple. Survival.

Yesterday's families were particularly cognizant of this need. They were also fully aware of their special talents to entertain, as were those who supported them. And as a family, the look and style of the Mills Brothers, and the Will Mastin Trio, starring Sammy Davis Jr., to name a few, were what was happening.

Today, the family look is the happening. It is a more youthful look: it is full of extraordinary flair, and it boasts such family names as the Jackson Five, the Pointer Sisters, Tavares, the Sylvers, and many more. They are not only making a lasting impact on the recording field, but have enough of a family reserve at home that it's doubtful we'll see the last of these family affairs anytime soon.

And at a time when there are hit family shows like "The Waltons," and "Good Times," and one for the new season called "That's My Mama," on television, the recording industry is happy about its blessing in disguise.

The television family success has very unobtrusively carried over into the recording industry. It's making money, and nobody turns down a good thing.

But more important than these family groups making money for record companies, there is a new re-

(Continued on page 31)

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	2	7	CAN'T GET ENOUGH OF YOUR LOVE, BABE —Barry White (B. White, 20th Century 2120 (Sa Vette/Janus, BMI))	33	28	19	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch, T.K. 1004 (Sherlyn, BMI))	68	71	4	BETCHA IF YOU CHECK IT OUT—Quadruphonic (E. Floyd, C. Smith, Warner Bros. 7826 (Intenor, BMI))
2	3	8	THEN CAME YOU—Dionne Warwick & Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	34	38	7	DOOR TO YOUR HEART—Dramatics (T. Hester, Cadet 5704 (Chess/Janus) (Groovesville, BMI))	69	70	6	SOUL STREET—Eddie Floyd (E. Floyd, Stax 0216 (Columbia) (East/Memphis, BMI))
3	1	12	FEEL LIKE MAKING LOVE—Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	35	35	10	I FEEL LIKE DYNAMITE—King Floyd (E. Walker, A. Savoy, L. Hamilton, Chimneyville 10202 (T.K.) (Malaco/Roffignac, BMI))	70	61	11	FEAR NO EVIL—The Mission (O. Reilly, Rast), Paramount 0288 (ABC) (Contemporary Mission/Ensign, BMI)
4	5	8	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	36	31	14	YOU'RE WELCOME, STOP ON BY—Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	71	44	11	FUNKY MUSIC SHO' NUFF TURNS ME ON—Tyrone Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)
5	14	5	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (S. Wonder), Tamla 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)	37	45	6	DO IT (Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Triple O/Jeff-Mar/Bil-Lee, BMI)	72	50	12	YOUR LOVE IS PARADISE—Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)
6	4	10	HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 12010 (Bushka, ASCAP)	38	41	8	ALL STRUNG OUT ON YOU—Persuaders (L. Butler), Atco 6964 (Utopia, BMI)	73	72	6	JUMP BACK—Tom Scott & L.A. Express Featuring Merry Clayton (T. Scott, D. Palmer), Ode 66048 (A&M) (India, ASCAP)
7	12	7	MIDNIGHT FLOWER—Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet-Proof, BMI)	39	43	12	BEST TIME OF MY LIFE—Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)	74	79	5	THE SOUL OF A WOMAN—Margo Thunder (D. Lambert, B. Potter), Capitol 7001 (ABC/Dunhill/One Of A Kind, BMI)
8	10	7	LET'S PUT IT ALL TOGETHER—Stylists (Hugo & Luigi George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	40	54	5	VIRGIN MAN—Smokey Robinson (W. Robinson, R.E. Jones), Tamla 54250 (Motown) (Tamla, ASCAP)	75	94	2	HAPPINESS IS BEING WITH YOU—Tyrone Davis (R. Parker), Dakar 4536 (Brunswick) (Solo-Brian, BMI)
9	13	9	DO IT BABY—Miracles (F. Perren, C. Yarian), Tamla 54248 (Motown)	41	47	6	SUGAR LUMP—Leon Haywood (B. Page), 20th Century 2103 (Homecoming/Jim-Edd, BMI)	76	84	4	BOOGIE AIN'T NUTTIN' (But Gettin' Down)—Rufus Thomas (B. Thomas), Stax 0219 (Columbia) (Rufon, ASCAP)
10	11	10	UP FOR THE DOWN STROKE—Parlaments (G. Clinton, W. Collins, C. Haskens, B. Worrall), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	42	47	6	GOOD THINGS DON'T LAST FOREVER—Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	77	85	4	SEXY IDA (Part 2)—Ike & Tina Turner (T. Turner), United Artists 528 (Huh/Unart, BMI)
11	8	9	NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almo/Preston, ASCAP)	43	34	13	PAPA DON'T TAKE NO MESS PART 1—James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14255 (Dynatone/Belinda/Unichappell, BMI)	78	91	3	I WASH MY HANDS OF THE WHOLE DAMN DEAL—New Birth (Baker, Frey), RCA 10022 (Dunbar/Rutni, BMI)
12	21	7	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (L. Caston, K. Wakefield), Tamla 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	44	48	7	SUMMERTIME IN THE CITY—Manhattans (W. Blue Lovett), Columbia 4-46081 (Blackwood/Nattahnam, BMI)	79	89	4	YOU LITTLE TRUST MAKER—The Tymes (C.M. Jackson), RCA 10022 (Dramatis/Bacon Fat, BMI)
13	29	5	SKIN TIGHT—Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)	45	59	3	YOU GOT TO BE THE ONE—Chi-Lites (E. Record, M. Arrington), Brunswick 55514 (Julio-Brian, BMI)	80	83	5	EBONY PRINCESS—Jimmy Briscoe & Little Beavers (L. Rush, P. Kyser), Pi Kappa 600 (Wanderick, BMI)
14	6	15	TELL ME SOMETHING—Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	46	49	7	I'M A FOOL FOR YOU—Undisputed Truth (N. Whitfield), Gordy 7139 (Motown) (Stone Diamond, BMI)	81	87	4	BOOGIE MAN—Greg Perry (L. Perry, K. Davis, M. Cowart), Casablanca 0019 (Warner Bros.) (Peabody & Co./Ricks, ASCAP)
15	7	9	CITY IN THE SKY—Staple Singers (C. Chalmers, S. Chalmers, D. Hodes), (Rhomers Music/New York Times, BMI) Stax 0215 (Columbia)	47	52	7	HOOKED, HOGTIED AND COLLARED—Paul Kelly (P. Kelly), Warner Bros. 7823 (Tree, BMI)	82	86	3	LOVE IS THE ANSWER—Van McCoy (Hugo & Luigi, G.D. Weiss), Avco Embassy 4639 (Avco Embassy, ASCAP)
16	9	10	KALIMBA STORY—Earth, Wind & Fire (M. White, V. White), Columbia 4-46070 (Sagfire, BMI)	48	46	9	TAKE THE TIME TO TELL HER—Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)	83	-	1	YOU'VE BEEN DOIN' WRONG FOR SO LONG—Thelma Houston (F. Johnson, T. Woodford), Motown 1316F (Short Bone, BMI)
17	24	6	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)	49	53	6	LOVE MAKES IT RIGHT—Soul Children (H. Banks, C. Hampton), Stax 0218 (Columbia) (East/Memphis, BMI)	84	-	1	WHAT'S YOUR NAME—Moments (A. Goodman, H. Ray, W. Morris), Stang 5056 (All Platinum) (Gambi, BMI)
18	20	8	YOU—Bill Withers (B. Withers), Sussex 518 (Intenor, BMI)	50	69	4	DANCE MASTER—Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight-Nine, BMI)	85	90	4	THE FINGER POINTERS PART 1—Choice Four (V. McCoy, J. Cobb), RCA 0315 (Van McCoy/Warner-Tamerlane, BMI)
19	15	12	KUNG FU—Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	51	65	5	CAREFUL MAN—John Edwards (J. Lewis), Aware 043 (GRG) (Act One, BMI)	86	96	2	KEEP ON SEARCHING—Margie Alexander (C. Carter), Future Stars 1095 (Stax) (Future Star/East Memphis, BMI)
20	22	9	YOU BRING OUT THE BEST IN ME—Natural Four (L. Hutson, M. Hawkins), Curtom 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	52	64	6	HELL OF A FIX—Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdean, BMI)	87	-	1	LET'S STRAIGHTEN IT OUT—Latimore (B. Latimore), Glades 1722 (T.K. Prod.), Sherlyn, BMI)
21	16	14	MY THANG—James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)	53	75	2	DO IT, FLUID—Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)	88	92	3	I LIKE TO PARTY—Alpaca Phase III (S. Dees, C. Moon), Atlantic 3038 (Moonsong, BMI)
22	23	10	THAT'S NOT HOW IT GOES—Bloodstone (W. Draffen Jr.), London 1055 (The Crystal Jukebox, BMI)	54	67	4	HIGHER PLANE—Kool & The Gang (R. Bell, Kool & the Gang), De Lite 1562 (Delightful/Gang, BMI)	89	-	1	LET THIS BE A LESSON TO YOU—Independents (C. Jackson, M. Young), Wand 11279 (Scepter) (Butler, ASCAP)
23	17	13	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	55	77	2	DON'T SEND NOBODY ELSE—Ace Spectrum (N. Ashford, V. Simpson), Atlantic 3012 (Nick O-Val, ASCAP)	90	93	3	HARLEM RIVER DRIVE—Bobbi Humphrey (L. Mizell), Blue Note 455 (United Artists) (Alruby, ASCAP)
24	18	19	ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	56	58	8	AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (M. Ashford, V. Simpson), Atlantic 3200 (Jobete, ASCAP)	91	88	7	SEEMS LIKE THE LOVE WE HAVE IS DEAD AND GONE—Ship Mahoney & The Casuals (J. Purdy, S. Mahoney), D.C. Int'l 5007 (Dimitri, BMI)
25	19	12	TIME FOR LIVIN'—Sty & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stoneflower, BMI)	57	55	9	LET'S MAKE LOVE AT HOME SOMETIME—Escorts (G. Kerr, R. Walker), Alithia 6066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI)	92	95	3	BE HERE IN THE MORNING—Second Verse (Gross-Holley), Nine Chains 7004 (Mainstream) (Lifestyle, BMI)
26	32	7	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)	58	63	6	I NEED IT JUST AS BAD AS YOU—Laura Lee (E. Holland, B. Holland, R. Wyllie), Invictus 1264 (Columbia) (Gold Forever, BMI)	93	97	3	WILD NIGHT—Martha Reeves (V. Morrison), MCA 40247 (WB/Caledonia Soul, ASCAP)
27	30	8	DON'T CHANGE HORSES (In The Middle Of A Stream)—Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)	59	56	10	LET YOURSELF GO—Syl Johnson (D. Carter, C. Hodges, A. Turner), Hi 2269 (London) (Jec, BMI)	94	-	1	I SHOT THE SHERIFF—Eric Clapton (B. Marley), RSO 409 (Atlantic) (Cayman, ASCAP)
28	25	9	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (W. Pickett, B. Shapiro), Motown 1296 (Erva, BMI)	60	57	8	I REALLY GOT IT BAD FOR YOU—Persuasions (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI)	95	-	1	I DON'T WANT TO BE PRESIDENT—Percy Mayfield (P. Mayfield), Atlantic 3207 (Percy Mayfield Pub., Cotillion/BMI)
29	27	13	RAINDROPS—Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight-Nine, BMI)	61	73	5	DO I NEED YOU—Ann Peebles (D. Bryant, A. Peebles, D. Carter, G. Arendt), Hi 2271 (London) (Jec, BMI)	96	98	2	LOVE IS STRANGE—Donnie Elbert (S. Robinson, M. Baker), All Platinum 2351 (Ben-Ghazi, BMI)
30	26	15	SECRETARY—Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	62	74	4	ROCK ME AGAIN & AGAIN & AGAIN & AGAIN & AGAIN—Lyn Collins (J. Brown, L. Austin), People 641 (Polydor) (Dynatone/Belinda, BMI)	97	100	2	SUGAR PIE GUY, PARTS 1&2—Joneses (G. Dorsey), Mercury 73614 (Landy Music/Unichappell, BMI) (Phonogram)
31	37	8	HAPPINESS IS—New York City (J.P. Jefferson, B. Hawes, C. Simmons), Chelsea 3000 (Mighty Three, BMI)	63	66	3	PARTY DOWN—Little Beaver (W. Hale), Cat 1993 (TK) (Sherlyn, BMI)	98	99	2	PUT THE MUSIC WHERE YOUR MOUTH IS—Olympic Runners (B. Hammond), London 202 (Burlington Music, BMI)
32	36	11	ON THE VERGE OF GETTING ON—Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)	64	82	2	PEACE—O'Jays (B. Bradford, B. Craig, H.B. Burnum), Astroscope 112 (All Platinum) (Hilde, ASCAP)	99	-	1	HEY, POKEY-A-WAY—Meters (L. Nocentelli, G. Porter, A. Neville, J. Modeliste), Reprise RPS 1307 (Rhindlander, BMI/Cabbage Alley, BMI)
				65	68	8	BLOOD IS THICKER THAN WATER—William DeVaughn (P. Rakes, Russ Farth), Roxbury 2001 (Philmeta & Common Good, BMI/Melomega & Coral Rock, ASCAP) (Chelsea)	100	-	1	I CAN'T FIGHT YOUR LOVE—Modulations (Curington, T. Lester, W. Lester, Brown, Blunt), Buddah 418 (Potomac, BMI)

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Billboard FM Action

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

- 1 LITTLE FEAT, FEATS DON'T FAIL ME NOW, Warner Bros.:** KLOL-FM, KZAP-FM, KLBJ-FM, WIOF-FM, KOME-FM, WORJ-FM, WOUR-FM, KEMY-FM, WZZQ-FM, WPLR-FM, WABX-FM, WMMR-FM, WKTK-FM, KBPI-FM, WQWI-FM, WBEU-FM, WBRU-FM, KSNM-FM, WPHD-FM, KMET-FM, WNEW-FM, W149-FM, WSDM-FM
- 2 HARRY NIELSON, THE PUSSYCATS, RCA:** WQWI-FM, WBAF-FM, KSNM-FM, KOME-FM, WORJ-FM, CHUM-FM, WOUR-FM, WABX-FM, KTMS-FM, WZZQ-FM, KZAP-FM, WMMR-FM, KLBJ-FM, KEMY-FM, WZZX-FM, KPRI-FM
- 3 HARRY CHAPIN, VERITIES AND BALDERDASH, Electra:** WBEV-FM, KLBJ-FM, KSHE-FM, WBAF-FM, KOME-FM, WORJ-FM, CHUM-FM, WMMR-FM, WSDM-FM, KDRJ-FM, KLOL-FM, WPHN-FM, WIOF-FM, WZZQ-FM, WZZX-FM
- POINTER SISTERS, LIVE AT THE OPERA HOUSE, Blue Thumb:** KJLH-FM, WOUR-FM, WMMR-FM, KLOL-FM, WZZQ-FM, WBRU-FM, WORJ-FM, KMET-FM, KEMY-FM, WABX-FM, WIDT-FM, WQWI-FM, WBEV-FM, WSDM-FM, KZAP-FM
- 5 SPOOKY TOOTH, MIRROR, Island:** KLBJ-FM, WBAF-FM, KSHE-FM, WORJ-FM, KZAP-FM, KSHN-FM, CHUM-FM, WMMR-FM, WSDM-FM, KEMY-FM, WIOF-FM, WPLR-FM, WQWI-FM
- 4 JESSIE WINCHESTER, LEARN TO LOVE IT, Bearsville:** WZZQ-FM, WMMR-FM, KEMY-FM, WDLR-FM, W149-FM, KLOL-FM, WQWI-FM, WBRU-FM, KBPI-FM, KOME-FM, WORJ-FM, WOUR-FM, KTMS-FM, KLBJ-FM
- 6 DOUG SHAM, GROOVERS PARADISE, Warner Bros.:** WBEV-FM, KZAP-FM, WQWI-FM, KLOL-FM, WORJ-FM, WOUR-FM, WZZQ-FM, KEMY-FM, KLBJ-FM, WABX-FM, WZZX-FM, W149-FM
- SIEGLESCHWALL, R.I.P., Wooden Nickel:** WIOF-FM, WABY-FM, CHUM-FM, WORJ-FM, WBEU-FM, WQWI-FM, KCFR-FM, WBRU-FM, KLOL-FM, WBAF-FM, KBPI-FM, KEMY-FM
- 7 T-REX, LIGHT OF LOVE, Casablanca:** WABX-FM, WMMR-FM, WBAF-FM, KBPI-FM, WORJ-FM, KZAP-FM, WOUR-FM, WZZQ-FM, KSHE-FM, WQWI-FM, WNEW-FM
- 8 MICHAEL D'ABO, BROKEN RAINBOW, A&M:** KBPI-FM, KEMY-FM, W149-FM, KCFR-FM, WOUR-FM, WIOF-FM, WQWI-FM, WPAS-FM, KTMS-FM, KLBJ-FM
- EMERSON, LAKE AND PALMER, WELCOME BACK MY FRIENDS, Manticore:** WMMR-FM, W149-FM, KTMS-FM, KBPI-FM, WPHD-FM, KEMY-FM, KMET-FM, WZZX-FM, KGB-FM, WORJ-FM
- HYDRA, Capricorn:** WQWI-FM, WHBX-FM, KOME-FM, WPLR-FM, W149-FM, WIOF-FM, KSHE-FM, WZZX-FM, WORJ-FM, WBEV-FM
- 9 HEADSTONE, BAD HABITS, ABC:** KEMY-FM, KBPI-FM, W149-FM, KSHE-FM, KMET-FM, KZAP-FM, WBEU-FM, WRAS-FM
- ESTHER PHILLIPS, PERFORMANCE, Kudu:** WQWI-FM, WBRU-FM, KOME-FM, WABY-FM, KAGB-FM, WZZQ-FM, KEMY-FM, WMMR-FM
- GOOD RATS, TASTY, Warner Bros.:** WDLR-FM, KBPI-FM, WBEU-FM, W149-FM, WBAF-FM, WBRU-FM, WZZQ-FM, KLBJ-FM
- STAPLE SINGERS, CITY IN THE SKY, Stax:** KZAP-FM, KOME-FM, KAGB-FM, KQIV-FM, WABX-FM, KJLH-FM, KMET-FM, WRRN-FM
- 10 JAMES GANG, MIAMI, Atco:** WBAF-FM, WPLR-FM, KBPI-FM, KSHE-FM, WORJ-FM, WRAS-FM, KLOL-FM
- ROBERT LAMM, SKINNYBOY, Columbia:** KBPI-FM, WIOF-FM, WNEW-FM, KPRI-FM, WSDM-FM, KZAP-FM, WRRN-FM
- TRACY NELSON, TRACY, Columbia:** WNEW-FM, WBRU-FM, WPLR-FM, KMET-FM, WORJ-FM, WMMR-FM, WQWI-FM
- 11 RED, WHITE AND BLUEGRASS, PICKIN' UP, GRC:** WMMR-FM, KBPI-FM, KEMY-FM, WQWI-FM, WOUR-FM, WRRN-FM
- AVERAGE WHITE BAND, Atlantic:** WPLR-FM, KBPI-FM, WORJ-FM, WMMR-FM, WQWI-FM, WNEW-FM
- 12 ATMOSPHERE FEATURING CLIVE STEVENS AND FRIENDS, VOYAGE TO URANUS, Capitol:** WSDM-FM, WPLR-FM, WQWI-FM, WRAS-FM, WNEW-FM
- COLIN BLUNSTONE, JOURNEY, Epic:** WBAF-FM, KEMY-FM, WOUR-FM, KLOL-FM, KZAP-FM
- BARKLEY JAMES HARVEST, EVERYBODY IS EVERYBODY ELSE, Polydor:** CHUM-FM, KBPI-FM, KSHE-FM, WQWI-FM, WRAS-FM

- ISLEY BROTHERS, LIVE IT UP, T-Neck:** KAGB-FM, WABX-FM, W149-FM, KSNM-FM, KZAP-FM
- THE RIGHTEOUS BROS., GIVE IT TO THE PEOPLE, Capitol:** WSDM-FM, WABX-FM, KLOL-FM, KBPI-FM, WBAF-FM
- RUSH, Mercury:** WIOF-FM, WZZX-FM, WRAS-FM, WOUR-FM, WBEU-FM
- MIKE OLFIELD, HERGEST RIDGE, (Import) Virgin:** WQWI-FM, WPLR-FM, KSHF-FM, WMMR-FM, WNEW-FM
- 13 DON EVERYLY, SUNSET TOWERS, Ode:** WOUR-FM, KMET-FM, WORJ-FM, KZAP-FM
- JR. WALKER AND THE ALL STARS, ANTHOLOGY, Motown:** WOUR-FM, WRBB-FM, KEMY-FM, W149-FM
- 14 ALICE COOPER, GREATEST HITS, Warner Bros.:** KLOL-FM, KLBJ-FM, KSNM-FM
- LARRY CORVELL, SPACES, Vanguard:** CHUM-FM, KCFR-FM, KLOL-FM
- DALTON AND DUBARRI, GOOD HEADS, Columbia:** WFLR-FM, WRAS-FM, KZAP-FM
- EARTH, WIND AND FIRE, ANOTHER TIME, Warner Bros.:** WABX-FM, KJLH-FM, KLOL-FM
- ELOY, INSIDE, Janus:** WBRU-FM, WMMR-FM, WNEW-FM
- EDDIE FLOYD, SOUL STREET, Stax:** KJLH-FM, KQIV-FM, WOUR-FM
- MONTY PYTHON, LIVE AT DURY LANE, Famous:** WQWI-FM, WPRB-FM, W149-FM
- OSI BISA, OSI BISAROCK, Warner Bros.:** KLOL-FM, KAGB-FM, WSDM-FM
- BARRY WHITE, CAN'T GET ENOUGH, 20th Cent.:** KAGB-FM, WSDM-FM, KQIV-FM
- FREDDIE HUBBARD, HIGH ENERGY, Columbia:** WPLR-FM, WABP-FM, KCFR-FM
- COREA, DEJOHNETTE, VITOUS WATANABE, ROUND TRIP, Vanguard:** WABX-FM, KXAC-FM, WPRB-FM
- 15 EDUCATION OF SONNY CARSON, SOUNDTRACK, Paramount:** KZAP-FM, KQIV-FM
- CROSBY, STILLS NASH AND YOUNG, SO FAR, Atlantic:** WZZX-FM, WOUR-FM
- CORNELL DUPREE, TEASING, Atlantic:** KHGB-FM, WOUR-FM
- LOU DONALDSON, SWEET LOU, Blue Note:** KZAP-FM, KAGB-FM
- MAYNARD FERGUSON, CAMILLIAN, Columbia:** WBY-FM, WSDM-FM
- PAUL KELLY, HOOKED, HOSTED AND COLLARED, Warner Bros.:** KQIV-FM, KAGB-FM
- ROGER MCGUIN, PEACE ON YOU, Columbia:** WPLR-FM, KLOL-FM
- MO MCGUIRE, Wooden Nickel:** WIOF-FM, WZZX-FM
- MIRACLES, DO IT BABY, Motown:** KAGB, WABX
- NUTZ, A&M:** WRAS-FM, KZAP-FM
- THE PHANTOM, PHANTOMS DIVINE COMEDY, Capitol:** KLOL-FM, KLBJ-FM
- SCOPE, (Import) Atlantic:** WQWI-FM, WSDM-FM
- DIANE STEINBURG, Atlantic:** KJLH-FM, KTMS-FM
- TAVARES, HARD CORE POETRY, Capitol:** KTMS-FM, KQIV-FM
- TEMPRESS, TEMPREES THREE, We Produce:** KQIV-FM, KAGB-FM
- GINO VERNILLI, POWERFUL PEOPLE, A&M:** WPHO-FM, WBEU-FM
- ROCKVILLE JUNCTION, LORD PROTECT ME FROM MY FRIENDS, 20th Cent.:** KLBJ-FM, WRRN-FM
- BRINSLEY SCHAWARTZ, NEW FAVORITES, (Import) U.A.:** W149-FM, WOUR-FM
- BUFFIE SAINT MARIE, NATIVE NORTH AMERICAN CHILD, Vanguard:** WOUR, WIOF-FM
- WARRIOR, IPI-N'-TOMBIA, Stax:** KJLH-FM, KAGB-FM

- KENNY O'DELL, Capricorn:** W149-FM, WOUR-FM
- 16 KEVIN AYERS, JOHNKALE, ENO, NVD, JUNE 1, 74, Island:** WABX-FM
- TOM BROCK, I LOVE YOU MORE AND MORE, 20th Cent.:** KAGB-FM
- BROWNING BRYANT, Warner Bros.:** KEMY-FM
- JERRY BUTLER, SWEET SIXTEEN, Mercury:** KJLH-FM
- CANNONBALL ADDERLEY, PYRAMID, Fantasy:** KZAP
- CARAVAN, THIS IS, (Import) 2001 Brain:** W149-FM
- CARAVAN AND THE NEW SYMPHONIA, LONDON:** WZZX
- CENTPEDE, SEPTOBER ENERGY, RCA:** WABX-FM
- CHOICE FOUR, FINGER POINTERS, RCA:** KAGB
- CHAPMAN-WHITNEY, STREET WALKERS, Reprise (Import):** W149-FD
- JIMMY CLIFF, HOUSE OF EVIL, EMI (Import):** WOUR-FM
- JIMMY CLIFF, STRUGGLING MAN, Island:** KTMS-FM
- CREATIVE SOURCE, MIGRATION, Sussex:** KAGB-FM
- CROWN HEIGHTS AFFAIR, RCA:** KAGB-FM
- JEFFERY COMANOR, Epic:** KMET-FM
- DUKE ELLINGTON, DUKES BIG FOUR, Pablo:** KJLH-FM
- PAUL DAVIS, RIDE EM' COWBOYS, WORJ-FM**
- BILL EVANS, TOKYO CONCERT, WIOF-FM**
- ECSTASY, PASSION AND PAIN, Roulette:** KAGB-FM
- EDDIE AND THE FALCONS, WIZARD, (Import) Warner Bros.:** WOUR-FM
- FAIRPORT CONVENTION, FAIRPORT CONVENTION LIVE, Island:** WBRU-FM
- NORMAN FEELS, WHERE OR WHEN, Sunshine:** KJLH-FM
- RONNIE FOSTER, ON THE AVENUE, Blue Note:** WSDM-FM
- DANA GILLESPIE, WEREN'T BORN A MAN, R.C.A.:** WBEU-FM
- JOHNNY HAMMOND, HIGHER GROUND, CTI:** CHUM-FM
- PETE HAMMILLE, IN CAMERA, (Import) Charisma:** WABX-FM
- DON SUGAR CANE HARRIS, I'M ON YOUR CASE, BASF:** KLOL-FM
- GENE HARRIS, ASTROL SIGNAL, Blue-note:** WSDM-FM
- LINDA HARGROVE, BLUE JEAN COUNTRY QUEEN, Electra:** WOUR-FM
- JOHN HIATT, HANGING AROUND THE OBSERVATORY, Epic:** WTUL-FM
- GIL SCOTT HERON, THE REVOLUTION WILL NOT BE TELEvised, Flying Dutchman:** KJLH-FM
- HILLBILLY JAZZ, Flying Fish:** WOUR-FM
- HUDSON BROTHERS, HOLLYWOOD SITUATION, Casablanca:** KEMY-FM
- INCREDIBLE BONGO BAND, RETURN OF, Pride:** WSDM-FM
- NIEL INNES, HOW SWEET TO BE AN IDIOT, U.A. (Import):** WOUR-FM
- BOB JENKINS, SINGS, 20th Cent.:** KLBJ-FM
- SAMMY JOHNS, GRC:** KTMS-FM
- KANSAS, Kirshner:** WBAF-FM
- JACK THE LADD, ITS JACK THE LADD, Electra:** WBRU-FM
- DIANA MARCOVITZ, HORSE OF A DIFFERENT FEATHER, Columbia:** WOUR-FM

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

ATLANTA, GA.: WRAS-FM, Jim Morrison; 8, 9, 10, 12, 14, 15	NEW YORK, N.Y.: WNEW-FM, Dennis Elsas; 1, 7, 10, 11, 12, 14, 16
AUSTIN, TEXAS: KLBJ-FM, Greg Thomas; 1, 2, 3, 4, 5, 6, 8, 9, 14, 15, 16	NORFOLK, VA.: WOWI-FM, Larry Dinger; 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14, 15, 16
BABYLON, N.Y.: WBAF-FM, Malcom Davis; 2, 3, 5, 6, 7, 9, 10, 12, 16	ORLANDO, FLA.: WORJ-FM, Mike Lyons; 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 13, 16
BALTIMORE, MD.: WKTK-FM, John Rieves; 1, 16	PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen; 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 14
BEAUFORT, S.C.: WBEU-FM, Bill Calvert; 1, 3, 6, 8, 9, 12, 15, 16	PORTLAND, ORE.: KQIV-FM, Roy Jay; 9, 14, 15, 16
BUFFALO, N.Y.: WPHD-FM, John McGham; 1, 3, 8, 15	PRINCETON, N.J.: WPRB-FM, Daisanne McLane; 14
BURMINGHAM, ALA.: WZZX-FM, Bill Levey; 2, 3, 6, 7, 8, 12, 15, 16	PROVIDENCE, R.I.: WBRU-FM, Peter Masi; 1, 3, 4, 6, 9, 10, 14, 16
BOSTON, MASS.: WRBB-FM, Ken Carter; 13	SACRAMENTO, CALIF.: KZAP-FM, Robert Williams; 1, 2, 3, 5, 6, 7, 9, 10, 12, 13, 14, 15, 16
CHICAGO, ILL.: WSDM-FM, Burt Burdeeme; 1, 3, 5, 10, 12, 14, 15, 16	SAN DIEGO, CALIF.: KGB-FM, Art Schroeder; 8
COMPTON, CALIF.: KJLH-FM, Rod McGrew; 3, 9, 14, 15, 16	SAN DIEGO, CALIF.: KPRI-FM, Mike Harrison; 2, 3, 10
DENVER, COL.: KCFR-FM, Bob Stecker; 6, 8, 14	SAN FRANCISCO, CALIF.: KSNM-FM, Bonnie Simmons; 1, 2, 5, 12, 14
DENVER, COL.: KBPI-FM, Jean Valdez; 1, 4, 6, 7, 8, 9, 10, 11, 12	SAN JOSE, CALIF.: KOME-FM, Cliff Feldman; 1, 2, 3, 4, 8, 9
DETROIT, MICH.: WABX-FM, John Petrie; 1, 2, 3, 6, 7, 8, 9, 12, 14, 15, 16	SANTA BARBARA, CALIF.: KTMS-FM, Mike Stallings; 2, 4, 8, 15, 16
EUGENE, ORE.: KEMY-FM, Janice Whitaker; 1, 2, 3, 4, 5, 6, 8, 9, 11, 12, 13, 16	ST. LOUIS, MO.: KSHE-FM, Shelly Grafman; 3, 5, 7, 8, 9, 10, 12, 16
HOUSTON, TEXAS: KLOL-FM, Jim Hitty; 1, 3, 4, 6, 10, 12, 14, 15, 16	SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington; 1, 2, 3, 4, 6, 7, 8, 11, 12, 13, 14, 15, 16
INGLEWOOD, CALIF.: KAGB-FM, Kal Shields; 9, 12, 14, 15, 16	TOLEDO, OHIO: WIOF-FM, Niel Lasher; 1, 3, 5, 6, 8, 10, 12, 15, 16
JACKSON, MISS.: WZZQ-FM, Dave Adcock; 1, 2, 3, 4, 6, 7, 9	TORONTO, CANADA: CHUM-FM, Benjy Karch; 2, 3, 5, 6, 12, 14, 16
KNOXVILLE, TENN.: W149-FM, Tony Yoken; 1, 4, 6, 8, 9, 12, 13, 14, 15, 16	WARREN, PA.: WRRN-FM, Max Patch; 9, 10, 11, 15
LOS ANGELES, CALIF.: KMET-FM, Sandy Gibson; 1, 3, 8, 9, 10, 13, 16	
NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth; 1, 4, 5, 8, 9, 10, 11, 12, 14, 15, 16	
NEW ORLEANS, LA.: WTUL-FM, Brian Melan; 16	

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			STAR	PERFORMER	LP'S				
★	3	12				31	33	3	COMIN' FROM ALL ENDS New Birth, RCA APL1-0495
	2	1				★	50	2	MACHINE GUN The Commodores, Motown MG-79851
	3	2				33	26	20	MEETING OF THE MINDS Four Tops, Dunhill DSD-50166
	4	4				34	36	4	GREATEST HITS Santana, Columbia PC 33050
	5	6				35	37	5	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)
★	8	5				36	40	3	FRIENDS B.B. King, ABC ABCD-825
	7	7				37	20	28	EUPHRATES RIVER Main Ingredient, RCA APL1-0335
	7	7				38	32	9	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
★	11	32				39	31	14	LET'S PUT IT ALL TOGETHER Stylistics, Avco AV 69001
★	12	7				40	41	9	FRICITION Soul Children, Stax STS 5507 (Columbia)
	10	5				41	43	6	I AM NOT AFRAID Hugh Masakela, ABC/Blue Thumb BTS 6015
	11	9				42	28	21	SCRATCH The Crusaders, ABC/Blue Thumb BTS 6010
	12	13				43	34	17	FINALLY GOT MYSELF TOGETHER Impressions, Curton CRS 8019 (Buddah)
★	23	3				44	47	20	PURE SMOKEY Smokey Robinson, Tamla T6-33151 (Motown)
	15	17				45	45	5	BLUES 'N SOUL Little Milton, Stax STS 5514 (Columbia)
	16	18				46	48	13	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
★	18	14				★	-	1	CITY IN THE SKY Staple Singers, Stax STS 5515 (Columbia)
	19	10				48	35	37	LIVIN' FOR YOU Al Green, Hi ASHL-32082 (London)
★	20	39				★	-	1	HARD CORE POETRY Tavares, Capitol ST-11361
	21	22				50	53	4	MORE, MORE, MORE Latimore, Glades 6503 (TK)
	22	24				51	52	3	ANTHOLOGY The Four Tops, Motown M9-809A3
	23	25				52	-	1	DOWN TO EARTH The Undisputed Truth, Gordy CG-96851 (Motown)
	24	29				53	49	26	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
	25	27				54	60	2	MOOD, HEART AND SOUL Joe Simon, Spring SPR 6702 (Polydor)
	26	30				55	56	4	PAYNE & PLEASURE Freda Payne, Dunhill DSX 50176
★	28	21				56	46	11	KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440
	29	15				57	55	11	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
★	30	44				58	51	25	THE DELLS VS. THE DRAMATICS The Dells, The Dramatics, Cadet CA 60027 (Chess/Janus)
						59	-	1	HANG ON IN THERE BABY Johnny Bristol, MGM M36
						60	42	12	LIVE AT CAESAR'S PALACE Diana Ross, Motown MG-80151

MARKETPLACE

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Check heading under which ad is to appear (Tape & Cartridge category classified ad is not accepted.)

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- Record Mfg. Services, Supplies & Equipment
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- For Sale
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It Keeps Music Alive

• Continued from page 28

son for being by young black people. For some of us who can remember, there was, years ago, a similar surge of interest by young people to get into show business. The 1940s, just as the 1950s, spawned many groups that "doo-wopped" daily on street corners emulating much of the Mills Brothers. Again, for those of us who allow a little nostalgia to enter the head to clear it up, they will recall the Mills Brothers were once pretty hip.

The new hipness we have today is very hip. Now that the Jackson Five have multiplied to eight, they have become a revue. This tout ensemble has drawn successfully from its ranks and is continuing as winners. The same can be said of the Syl-

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se7

• Continued from page 27

few months ago, it was automated and doing absolutely nothing in the market. There's an unreal amount of work to be done, but I believe we can do something with it. The format will be adult contemporary. We'll just play the hits and pray for those 25-49 demographics." Station needs singles and albums.

* * *

Bill Dollar reports in from WREC-AM-FM in Memphis. "The last time you heard from me, I was music director of WMC-AM here before they went country. I am now music director of WREC-AM-FM and we recently altered the format from easy listening to mild adult contemporary." He sent in a playlist that featured singles by artists ranging from Perry Como to Joni Mitchell and adds: "Add to this some older MOR cover material by the Lettermen, Sergio Mendes, etc., and oldies back to 1955. The only trouble I'm having is in getting current singles. I had to even go buy the Lettermen single. We desperately need better MGM service and we have no Capitol service at all. This market is void completely of anything close to our format, but is covered by country, rock and lush strings. We're out to get them."

* * *

At AFN Zaragosa, has Thom Connell, Dave Nuttal, Cal Miller, and program director Ron Scharven. Biggest bumper at the German operation is more than \$30,000 in Gates automated FM stereo equipment that has been waiting months to be installed. ... E. K. (Joe) Hartenbower, 66, retired vice president of the broadcasting division of Meredith, died July 29 in Arizona of a heart attack. He once managed KCMO-AM in Kansas City. ... After five years with KJR-AM in Seattle, Norm Gregory has left his afternoon drive slot. Bwana Johnny has gone to KJR-AM from the beaches of Miami. KJR-AM all-night man Robert L. Scott has moved across town to program sou-formatted KYAC-AM. So, the lineup at KJR-AM now has Charlie Brown 5:30-9 a.m., Steven Nicolet 9-noon, music director Gary Shannon noon-3 p.m., Kevin O'Brien 3-6 p.m., Rick Hansen 6-10 p.m., and Johnny in late evening. Nick Anthony is assistant general manager and program director under general manager Pat O'Day.

* * *

WBMJ-AM in Puerto Rico just held a first anniversary party (no, I didn't rate an invite) to end all radio station parties. General manager, Robert L. Bennett took about 180 guests to the St. Croix Racquet Club. ... Bill A. Brill has become the morning personality and the program director of KXFM-FM, Santa Maria, CA. Needs LP service "and aspirin for my new staff as I am driving them nuts."

* * *

Lineup at KLOL-FM in Houston has Ken Terry 2-6 a.m., Tony Raven 6-9 a.m., Jackie McCauley 9-noon, Jim Hilty noon-3 p.m., Ed Beauchamp 3-7, Crash 7-10 p.m., and Jay Thomas 10 p.m.-2 a.m., with Bob Peale, Steve Nagle, Levi Booker, and Brian pitching in on weekends. ... WDOK-FM in Cleveland is adding two more personalities to its lineup to join Tom Armstrong—program director Wayne Mack and Dick Conrad. Except for Armstrong, the station has basically been a beautiful music operation.

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Easy Listening

Billboard SPECIAL SURVEY for Week Ending 9/7/74

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	5	I LOVE MY FRIEND Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
2	1	8	I'M LEAVING IT ALL UP TO YOU Donny and Marie Osmond, MGM 14735 (Venice, BMI)
3	2	11	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
4	13	6	I LOVE YOU, I HONESTLY DO Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
5	7	8	FREE MAN IN PARIS Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
6	6	10	(YOU'RE) HAVING MY BABY Paul Anka, United Artists 454 (Spanka, BMI)
7	4	10	CALL ON ME Chicago, Columbia 46062 (Big Elk, ASCAP)
8	5	10	DON'T LET THE SUN GO DOWN ON ME Elton John, MCA 40259 (Leeds, ASCAP)
9	9	17	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
10	8	8	RINGS Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
11	11	10	YOU TURNED MY WORLD AROUND Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
12	12	13	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
13	15	8	SAVE THE SUNLIGHT Herb Alpert, A&M 1542 (Low-Sal, BMI)
14	17	11	YOU CAN'T BE A BEACON (If Your Light Don't Shine) Donna Fargo, Dot 17506 ABC/Dot 17506 (Martin/Fargo House, ASCAP)
15	16	7	RUB IT IN Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
16	24	6	THEN CAME YOU Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
17	10	15	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
18	20	6	GIVE ME A REASON TO BE GONE Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)
19	25	5	I SAW A MAN AND HE DANCED WITH HIS WIFE Cher, MCA 40273 (Senor, ASCAP)
20	26	7	NOTHING FROM NOTHING Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
21	28	5	ANOTHER SATURDAY NIGHT Cat Stevens, A&M 1602 (Kags, BMI)
22	32	3	HELLO SUMMERTIME Bobby Goldsboro, UA 529-W (Shada, ASCAP)
23	29	5	TIN MAN America, Warner Bros. 7839 (WB, ASCAP)
24	21	7	HANGIN' OUT Hank Mancini And The Mouldy Sever, RCA 0323 (20th Century/Twinchris, ASCAP)
25	22	11	LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
26	36	3	STOP AND SMELL THE ROSES Mac Davis, Columbia 10018 (Screen Gems-Columbia/Song Painter, BMI)
27	30	4	THE NIGHT CHICAGO DIED Paper Lace, Mercury 73492 (Phonogram) (Murray/Callendar, ASCAP)
28	38	2	CAREFREE HIGHWAY Gordon Lightfoot, Warner Bros. 1309 (Moose, CAPAC)
29	43	3	STEPPIN' OUT (GONNA BOOGIE TONIGHT) Tony Orlando And Dawn, Bell 45,601 (Levine & Brown, BMI)
30	33	8	YOU CAN TAKE MY LOVE Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
31	31	7	TOUCH ME IN THE MORNING/THE WAY WE WERE Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
32	41	4	WHO DO YOU THINK YOU ARE Bo Donaldson And The Heywoods, ABC 12006 (American Dream, ASCAP)
33	37	4	LET'S PUT IT ALL TOGETHER Stylistics, Avco 4640 (Avco Embassy, ASCAP)
34	42	4	MEET ME ON THE CORNER DOWN AT JOE'S CAFE Peter Noone, Casablanca 0017 (Warner Bros.) (Barry Mason/Mustard, BMI)
35	23	9	BE MY DAY The Cats, Fantasy 727 (Prodigal Son, BMI)
36	45	2	CAN'T GET ENOUGH OF YOUR LOVE, BABE Barry White, 20th Century 2120 (Sa-Vette/January, BMI)
37	14	14	IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
38	18	13	WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
39	19	13	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
40	35	5	WHEN MABEL COMES IN THE ROOM Michael Allen, Warner Bros. 7833 (Jerryco/E.H. Morris, ASCAP)
41	46	3	TRAVELING PRAYER Billy Joel, Columbia 3010015 (Ripparth/Higher, ASCAP)
42	27	9	CANNED MUSIC Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP)
43	49	2	THE NEED TO BE Jim Weatherly, Buddah 420 (Keca, ASCAP)
44	48	3	BONAPARTE'S RETREAT Glen Campbell, Capitol 3926 (Acuff/Rose, BMI)
45	47	2	BOOGIE BANDS AND ONE NIGHT STANDS Kathy Dalton, Discreet 1210 (Warner Bros.) (Foz/Abernathy/Eye, BMI)
46	39	6	YOUR LOVE SONG Elliott Lurie, Epic/Columbia 11153 (Elliott Lurie, ASCAP)
47	40	5	LITTLE BIT OF UNDERSTANDING B.W. Stevenson, RCA 10012 (Rurusha, BMI)
48	50	2	FOUR STRONG WINDS Jim Dawson, RCA 1000 (M. Witmark & Sons, ASCAP)
49	-	1	BEACH BABY First Class, UK 49022 (London), (Mainstay, BMI)
50	-	1	LOVE ME FOR A REASON The Osmonds, MGM 14746 (Jobette, ASCAP)

SEPTEMBER 7, 1974, BILLBOARD

Classical

L.A. Philharmonic Meets Its Money & Music Obligations

By DAVE DEXTER JR.

LOS ANGELES—While virtually every American symphony orchestra huffs and puffs seeking financial backing as its season nears, the Los Angeles Philharmonic conducted by Zubin Mehta looks at its nearly \$6 million annual operating budget with a feeling of security.

Seventy percent of the budget is acquired from the Southern California Symphony-Hollywood Bowl Assn.'s earned income. The remainder is derived from contributions.

Fall and winter concerts by the 89 men and 15 women are performed in the Dorothy Chandler Pavilion of the Los Angeles Music Center downtown, a luxurious venue which seats 3,213 and boasts first-rate acoustics.

British-born Ernest Fleischmann, the association's articulate and aggressive executive director, this week revealed the LAP's enviably ambitious 1974-75 schedule, which begins at London's Royal Albert Hall Sept. 4. Nineteen cities will hear Mehta and the orchestra in Europe in 32 concerts, a grueling trek which climaxes Oct. 12 at New York's Carnegie Hall in a triple-decker that will mark the start of an annual New York series.

"But that is merely a preview," says Fleischmann. "In California, in November and December, we appear in a dozen concerts throughout the western states. Our regular season in Los Angeles will comprise 72 subscription concerts—up from 40 a few years ago—and we are booked for 50 additional performances throughout Southern California plus 60 concerts for juvenile audiences.

"The children's concerts are supplemented by a docent (teaching) program organized by the Philharmonic's management."



SCS-Association Photo
DIRECTOR ON PHONE—Ernest Fleischmann hears some joyous news, perhaps about the LAP's ambitious 1974-75 schedule.

That taxing schedule will move the LAP through June. Then comes the summer season in Hollywood Bowl, which seats 18,000 and perennially attracts the most revered soloists in the classical world.

It all started in 1919 when William Andrews Clark Jr., a 42-year-old amateur musician, lawyer and art buff, arranged for Walter Henry Rothwell to play Dvorak, Liszt, Weber and Chabrier with local musicians at Trinity Auditorium. Success was immediate in those frenetic years that followed World War I.

George Schneevoight succeeded Rothwell as conductor in 1927 and he in turn was followed by Artur Rodzinski, Otto Klemperer, Alfred Wallenstein, Eduard van Beinum and, in 1962, the popular young maestro from Bombay, then only 26, who has outlasted them all as he starts his 13th year as music chief.

The LAP features a number of prominent virtuosi. Sidney Harth is

concertmaster and a frequent violin soloist. Kurt Reher, collo; Roger Bobo, tuba; Roger Stevens and Anne Diener Giles, flute; Barbara Winters and David Weiss, oboe; Martin Buxbaum, clarinet; Robert Di Vall and Thomas Stevens, trumpets, and William Kraft and Mitch Peters, percussion, are all internationally known musicians.

Nor does the LAP bow to any of the eastern symphonies when it comes to making records. British Decca several times a year sends crews and equipment here to obtain LPs, most of them taped on the UCLA campus in nearby Westwood.

Twenty albums are active in that firm's (London in the U.S.) catalog. In preparation are sessions which will produce additional LPs featuring the music of Beethoven, Bruckner, Rimsky-Korsakoff and Richard Strauss as well as two unique "mix" albums, assorted opera overtures and sidemen's showcase spotting Glenn Dicterow, Michele Zukovsky, Miles Zentner and Thomas Stevens as soloists performing Wieniawski, Weber, Vivaldi and Haydn.

Recording revenues, of course, helps substantially in meeting the LAP's nearly \$6 million operating nut.

Vanguard Supraphon In a Deal

NEW YORK—After a year of negotiations, Vanguard Recording Society and the Czech label Supraphon have entered into a contractual agreement to make available the Supraphon label in the U.S. via Vanguard's distribution system.

The Supraphon catalog includes such artists as the Czech Philharmonic; the Prague Chamber Orchestra; the Smetana and Janacek Quartets; the violinist Joseph Suk; the Suk Trio; and such conductors as Paul Kletzki; Vaclav Talich; Karel Ancerl and Vaclav Neumann. The Czech Philharmonic under Neumann will make a major tour throughout the U.S. this fall.

Vanguard's national sales manager, Harold Lewis, announced the first release of six Vanguard/Supraphon recordings to be issued in September at a cost of \$3.98 per disk. These are Shostakovich Symphony No. 5-Ancerl/Czech Phil; Dvorak Symphony No. 8-Neumann/Czech Phil; Dvorak Concerto in A Minor/Romance-Suk/Ancerl/Czech Phil; Mendelssohn Octet-Smetana and Janacek Quartets; Beethoven Piano Trio in Bb, Op. 97-Suk Trio; and Schubert Piano Trio in Bb, Op. 99-Suk Trio.

Disco Deejays Debut Monthly News Sheet

NEW YORK—The National Assn. of Discotheque Disc Jockeys has begun publication of a monthly news sheet, "The Melting Pot," designed to inform its members of musical trends and industry news items.

The sheet, published by Blendisc Inc., lists album product deemed suitable for disco airplay and features interviews and articles on industry figures and discotheque happenings.

Top-Price Product Surges in England

By EVAN SENIOR
(Music Week Classical Editor)

LONDON—Upsurge in sales of top-price classical recordings by all major companies has been a feature of the past 12 months of trading. Since all LPs, whether full-price or at mid-price or budget level, use the same amount of now-scarce and expensive raw material, large top-bracket sales mean larger cash inflow and larger unit profit.

EMI Records deputy classical manager John Patrick says "Our top-price ASD HMV label is at the moment showing a 28 percent rise over the same period of last year; and the more expensive multiple box sets, which always have high sales with us, are up just over 10 percent.

"Excluding the boxes, an over-all rise in sales of all our classical labels shows an increase averaging 14 percent.

"Times of economic stingency," he comments, "always seem to turn more people towards home entertainment, and nowadays the cost of dinner out for two people could cover the price of a couple of large box sets which last a lot longer and can give home pleasure for years."

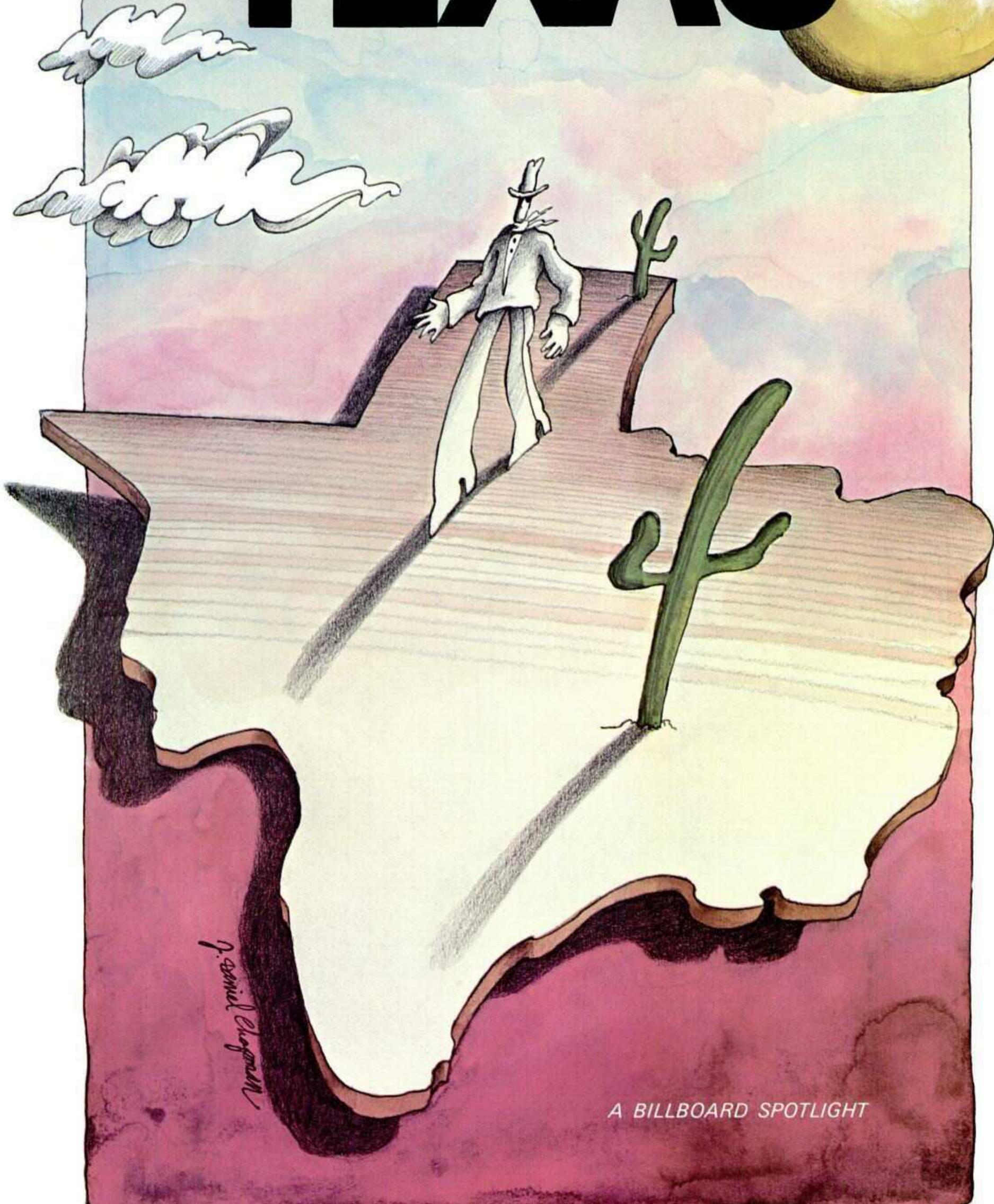
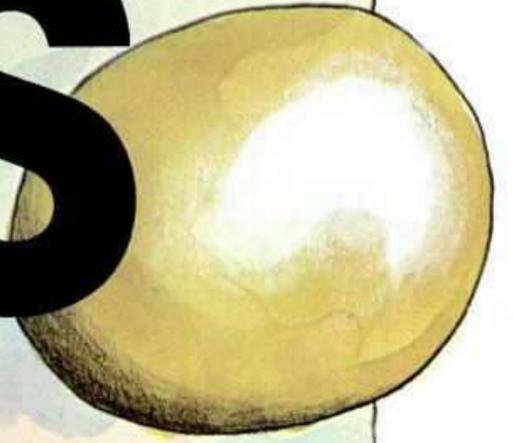
Phonogram classical manager Quita Chavez finds the same pattern. "Earlier in the year the three-day week forced us to cut down our

monthly classical releases, but in the end we found this an advantage since our sales force had more time to concentrate on fewer items; and though we are now back to normal releases, we will not go back to the inflated ones we used to have. A quick glance shows our top-price classical sales of the past 12 months are, in spite of the three-day week, up over-all by some 35 percent."

Decca classical promotion manager Peter Goodchild report over-all classical sales 20 percent up on last year's, with the full price bracket at an even higher figure. RCA's classical operations for the past year also indicate a strong rise in top-price Red Seal sales. "That's where the profit lies in the catalog, comments classical manager Ralph Mace. Paul Myers, CBS director of Masterworks, says "The top-price classical catalog is now particularly healthy. Last year we showed a rise in sales of 40 percent, and this year we have the same figure, 40 percent over last year's, and there has been an upsurge in sales of all price categories. In spite of the earlier three-day week we are now, after only just over six months of the year, well on the way to passing our budgeted classical sales for the whole year."

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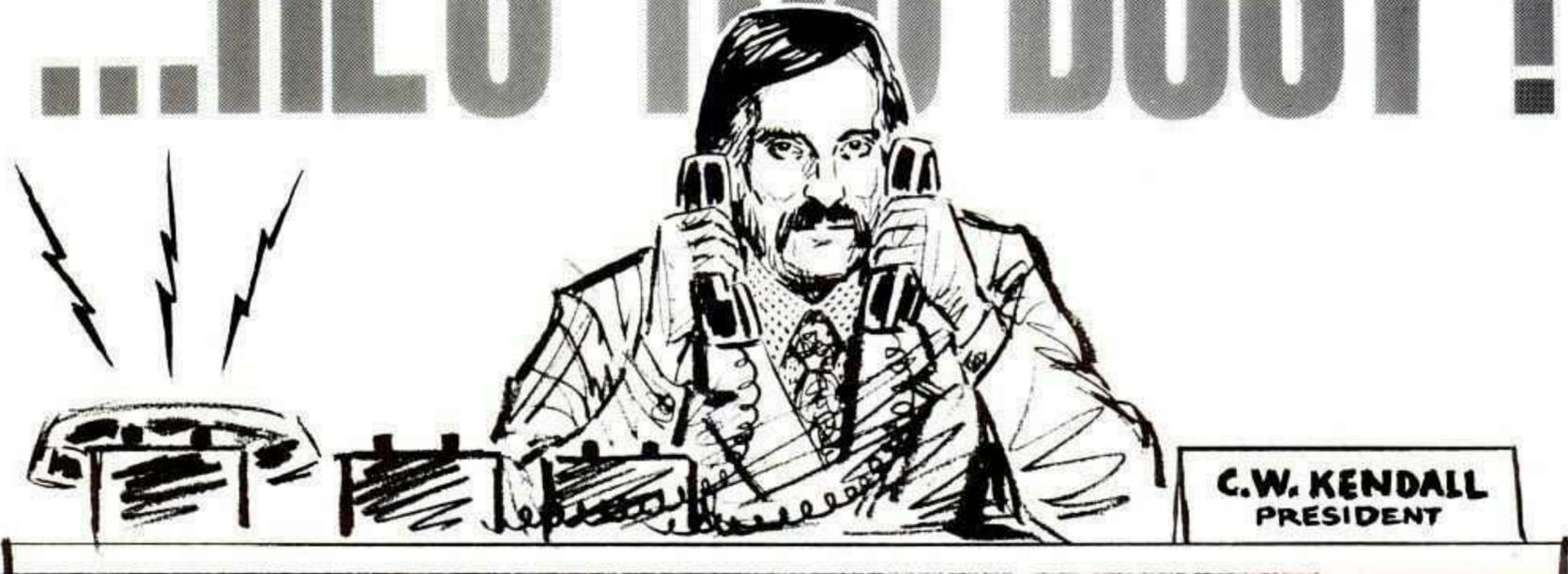
TEXAS



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Texas Music: Pride Unsurpassed Anywhere

By BILL WILLIAMS

Texas is, of course, many things. Aside from being a big slice of America, it is the West, and it is the Southwest. It also is the South in many respects, and many insist it is still a nation within itself. It is so sprawling, so diversified, so much of everything that generalizations at once go out the window.

Yet, whether in Dallas or Houston, Waco or Fort Worth, Tyler or Amarillo, San Antonio or Corpus Christi, Panola County or Austin, there is a common denominator: a pride that is unsurpassed anywhere, matched only by its genuine warmth and friendliness.

The grip of a Chicano hand in South Texas is as meaningful as the handshake of a country picker in Abilene. The outward (and inward) feeling of a songwriter in Dallas is as sincere as that of an oil tycoon in Houston.

Texas always tingles with excitement, and each year with the bringing together of what we call a Spotlight on Texas, there are new avenues of that elusive yet always present awareness of the happening of music.

Music is so much a part of Texas that it permeates the hills and plains and valleys. People live and die by it, and swear by it. They dance to it, sing to it, clap hands to it, and absorb it.

Despite its size, there is more creativity per square inch in this marvelous state than perhaps any other anywhere.

There is, as everyone knows, a great deal of money in Texas, from many sources and resources. Yet, almost paradoxically, little of the "big" money has been invested in the music business. However, it's beginning to happen, and it could be the capitol that really turns things on.

Dallas and Houston still carry on their friendly rivalry in all fields, and this includes music. But there are scores of intervening cities which will match them, or perhaps surpass them, in this regard. The new Dallas-Fort Worth airport has brought the latter city out of its cow-town image, and Austin is about as exciting as anything can be. Waco quietly makes a tremendous noise with its religious heritage, and the Tex-Mex music makes converts of everyone who will take the time to listen and partake. Tyler, one of the most beautiful of all cities anywhere, also takes pride in its sound, and rightfully so.

Now, the newest thing on the scene is the film picture, with its musical scoring. It has developed a brand new form of excitement, and outsiders are looking at it with amazement. With a little nudge here and there, it could be astronomical.

Huge structures continue to go up, in all parts of the state, and the great Astrodome won't be the only building to which people alude. Rock concerts are moving into the baseball parks for the first time, and Willie Nelson's "Picnic" on the fourth of July was a sight to behold.

The operation of a firm such as Showco in Dallas staggers the imagination. So does that of the still-building Summit operation in Houston.

Texas still ranks as the number one consumer spot in America for record-buying. Get a song going in Dallas and Houston, and it's likely you have a hit on your hands. Distribution becomes a major part of this, along with the powerful and influential radio stations of the state.

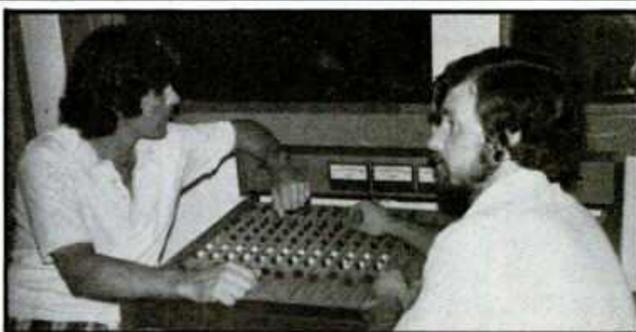
There is one disconcerting note, yet Texans have a way of overcoming adversities. Despite all of that money in Texas, the Dallas Symphony is without enough funds to continue as a year-long orchestra. It hasn't performed now in a couple of months, and it will take about \$1.7 million to get the symphony off the ground next year. So far, even with the help of such greats as Lily Pons and Phyllis Diller, only half of the needed money has been raised. There has been a shuffling of management, and some of the more prominent musicians have resigned. At this writing, there was no conductor under contract. This, one of the 8th largest symphonies in the nation, can be a great loss to Texas. It needs a rally, and help from everywhere.

This is the only set-back music has seen in Texas. The
(Continued on page T-7)

Texas' music diversity clockwise: Fred Piro, Good News Records president, Research Craft general manager Chuck Donnelly and regional marketing manager for Word, Inc., Cy Jackson (from left) talk religious records and tapes at Waco. Bob Grever and Jay Fletcher record Latin music at San Antonio. Tony Bennett with the North Texas State Univ. jazz lab band program in Denton. Familiar sign every July 4th at Austin. A fresh new country star, Johnny Rodriguez. TM Productions' jingles girls recording in Dallas. A new industry, film making, and composer of sound tracks Euel Box (left) and Mulberry Square Productions president Joe Camp. Texas' summer long self-celebration at Canyon State Park with musical 'Texas,' written by Paul Green.



Word, Inc. photo



Paragon Studios photo



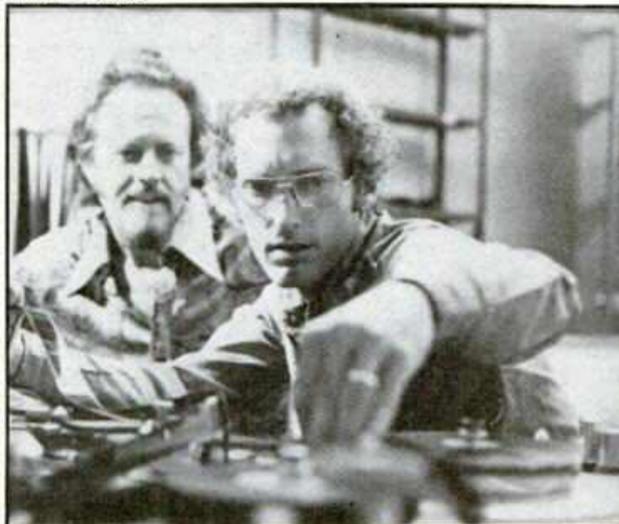
North Texas State Univ. photo



Bill Rhew photo



Grease Bros. photo



Mulberry Square photo

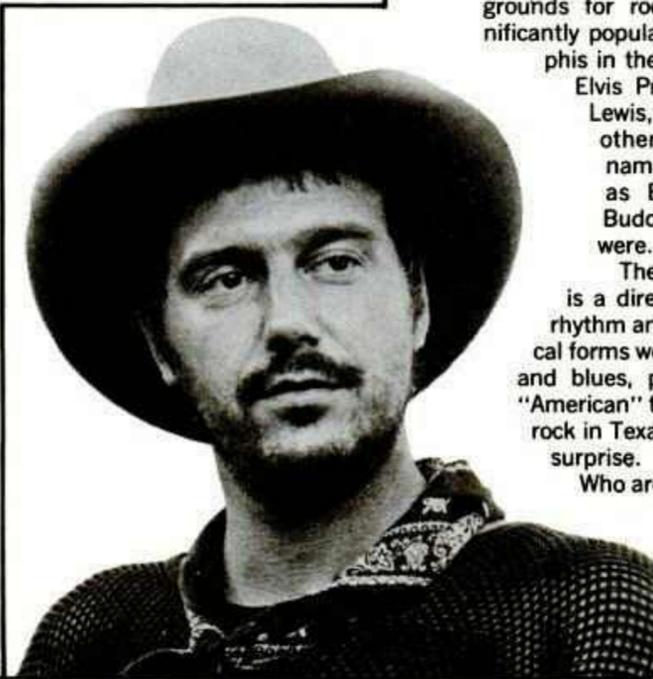


Phonogram photo

TM Productions photo



Copyright photo



Texas Ain't Just Country Rock Has Deep Roots

grounds for rockabilly, the sound most significantly popularized by Sun Records in Memphis in the mid-'50's through the likes of Elvis Presley, Charlie Rich, Jerry Lee Lewis, Roy Orbison, Carl Perkins and others. While the forementioned names were not Texans, stars such as Buddy Holly, Jimmy Bowen, Buddy Knox and Charlie Feathers were.

The general consensus is that rock is a direct outgrowth of rockabilly and rhythm and blues, just as these two musical forms were direct outgrowths of country and blues, probably the two most purely "American" types of music. So, the impact of rock in Texas today should come as no real surprise.

Who are some of the current rock stars headquartered in Texas and what has been their contribution to the national rock scene?

Certainly one of the top Texas rock bands, and one of the top bands in the nation, is Z.Z. Top. This trio of hard rockers are not the most flamboyant band in

the world, but they have grown into one of the more successful. The group's current LP for example, "Tres Hombres," has been on the charts more than 60 weeks, is now in the top 20 and is gold.

Locating in Houston, Z. Z. Top offer a chugging, driving brand of rock that has made them strong concert draws throughout the nation and they are tireless tourers. While they have never had a major AM radio hit, their constant touring and reputation has made them almost certain draws around the nation. Much of their music represents just the combination of country and blues mentioned above.

Perhaps the Texas artist who has enjoyed

the most commercial success on AM radio through hit singles and on FM radio and in concert through fine LPs, is B.W. Stevenson.

Stevenson was first heard in Texas by RCA staffers some three years ago. Since that time he has enjoyed major hits like "Shambala," the top 10 "My Maria" and "Little Bit of Understanding" as well as four critically acclaimed LPs.

Stevenson's music can perhaps best be summed up as a combination of country and blues. Many of his themes are country and his strong voice is a mixture of the country and blues formats. B.W. acknowledges that he gained much of his experience playing the clubs in Texas, hanging out in the Austin area and learning and playing with a number of other performers.

Doug Sahm came out of San Antonio in the mid-'60's at the peak of the British musical invasion, heading a group then called the Sir Douglas Quintet. His first major hit, "She's About a Mover," was a blues influenced rock tune that climbed to the national top 15. Since then, Sahm has developed a large cult following around the nation and from time to time still enjoys a major hit, such as "Mendocino." His work consistently offers interesting mix of country, blues and rock.

In recent years, recording with Atlantic and Warner Bros., Sahm has used country flavored bands and a bluesy voice to serve up one of the more distinctive styles in rock. He is a source to rock people on country music and vice versa.

Sahm paid his dues in the Texas clubs and has developed into a top flight club attraction around the nation today, headlining and filling such spots as the Troubadour in Los Angeles. He has had the assistance of people like Bob Dylan and Tony Joe White on his LPs.

Tony Joe White headquarters in Corpus Christie. His music is an interesting mix of swamp music, country and rock. With one

(Continued on page T-7)

B. W. Stevenson (left), Doug Sahm (above) and Jerry Jeff Walker. Photos: B.W. (RCA); Sahm (Warner Bros.); Walker (MCA).

By BOB KIRSCH

To many people, the music of Texas means country, blues or Latin. Yet there has long existed a major rock scene in Texas, and many top artists who launched careers in the Lone Star State still find it the most enjoyable place to live and refresh themselves musically.

Texas, of course, is country, blues and Latin. And the rock scene has developed from just this "musical melting pot" atmosphere that has long characterized the state.

Geographically, Texas is a natural center

for music. Many major country artists have been Texans, including Ernest Tubb, Moon Mullican, Ray Price, George Jones, Johnny Horton, Waylon Jennings and, most recently, Johnny Rodriguez.

Just as country grew up in the South and Southwest, so did the blues, felt by most to be blood brother to country. Texas' most famous blues artist was probably the great Robert Johnson, whose songs and styles influence rock giants like Eric Clapton more than 40 years after Johnson's passing. Bobby "Blue" Bland, Blind Lemon Jefferson and Jr. Parker are just a few more of the many blues greats from the state.

Texas was also one of the breeding

Austin Combines Traditional And Progressive Sounds In Bid To Become Nashville II

By Townsend Miller

The fame of Austin, as a new third national center of country music continues to spread. The description is justified. Yet Austin, to date at least, lacks the commercial elements that would place it in the same category as Nashville and Bakersfield.

Austin, rather, has become a musical colony, a gathering place and home base for several hundred talented musicians. And it is safe to say that there is more country music played live, night after night, in Austin than in any other city anywhere, regardless of size, for Austin also is the home of the most numerous and rabid country music fans in the world.

These fans, who pack up to three dozen clubs nightly, make it possible for scores of country musicians to live and make a living in Austin while enjoying the quiet, non-commercial companionship of their fellow musicians.

The musicians, themselves, describe Austin's importance as a "way of life" for musicians, a "feeling" that nurtures creativity.

In print and talk around the nation, Austin most often is cited as the current mother lode of the new "progressive" brand of country music. Musicians even speak of the "Austin sound." There is good reason, for the Austin-based musicians who have attained the most success as recording artists tend to break from the traditional. These include Jerry Jeff Walker (MCA); the "cosmic cowboy," Michael

Murphey (Epic); B. W. Stevenson (RCA); Doug Sahm (Atlantic), the Texas Tornado; and Bobby Bridger (RCA). Even the recent work of veteran singer-composer Willie Nelson (Atlantic) leans toward the progressive sound.

However, there is still plenty of traditional country music in Austin, led by the talented young Asleep at the Wheel group, an Austin import from the West Coast, which specializes successfully in the western swing of Bob Wills while touring the nation for concerts and dances. Asleep at the Wheel just cut its first album for Epic after switching from United Artists.

Austin's enthusiasm for the traditional has meant a new career for the city's "grand old man" of country music, 64-year-old Kenneth Threadgill, who has been yodeling and singing in the Jimmie Rodgers tradition for almost half a century. And both of the two most successful young groups to originate in Austin, Freda (Marcia Ball) and the Firedogs and Alvin Crow's Neon Angels, stick close to the traditional.

The country dance halls certainly have not suffered from the progressive movement. Dancers continue to patronize Austin's older clubs like the Broken Spoke, Skyline, Dessau Hall, Big G's, the Rockin' M, and Gil's, while flocking to three giant-sized new dance clubs opened the past year, Texas Opry House, El Paso Cattle Co., and the Chaparral.

Although traditional country music is growing in popularity in Austin, progressive truly dominates and is credited with starting the Austin scene boom. Jerry Jeff Walker was one of the first migrants, along with Bobby Bridger. Walker came because of the relaxed

non-commercial atmosphere and continues to speak loudly for those musicians who are opposed to the encroachment of the recording studios, publishing companies, and talent agencies which might taint the Austin serenity.

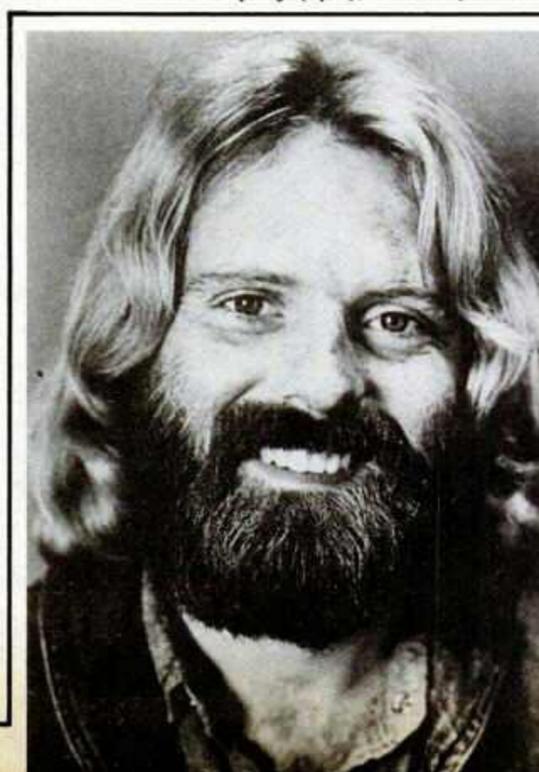
About two years ago, Michael Murphey and Willie Nelson moved in. Nelson is the focal

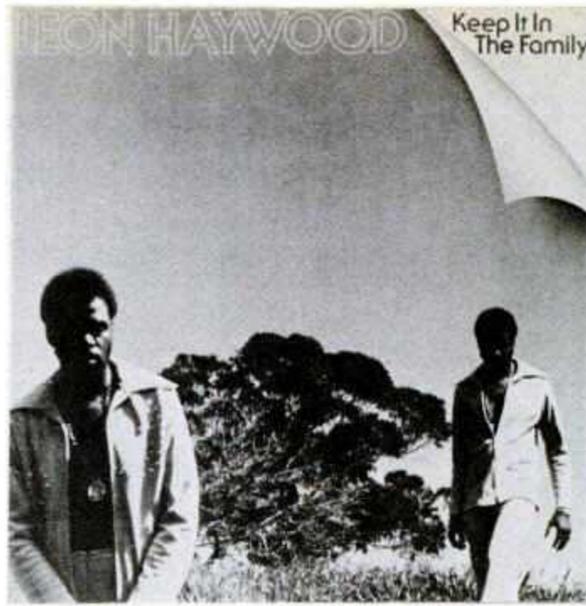
point of those who want to see all the elements of the country music industry come in to Austin to make it a second Nashville.

Musicians on the road continued to spread the word about Austin's "musicians colony," and B. W. Stevenson, Willis Alan Ramsey, Doug Sahm, and the Asleep at the Wheel

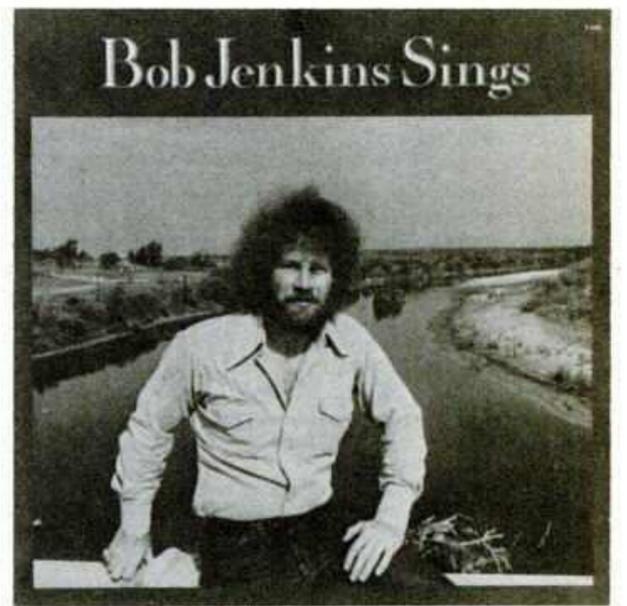
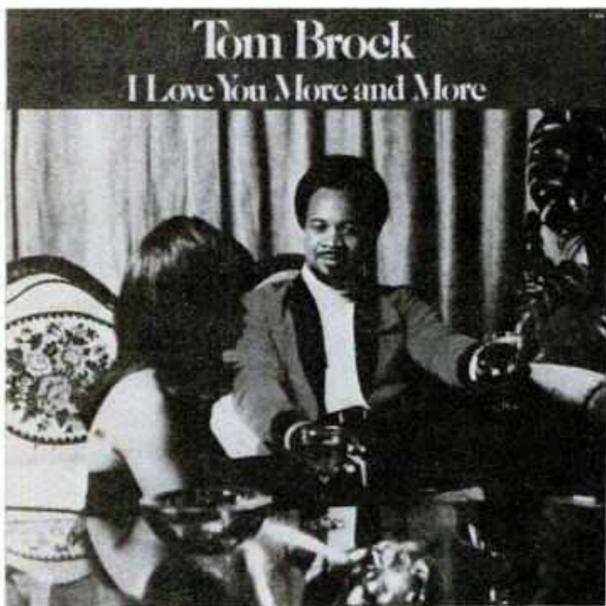
(Continued on page T-9)

Michael Murphey (left) and Willie Nelson are part of the magnet force drawing musicians to Austin. Photos: Murphey (Epic); Nelson (Atlantic).





★ FROM DEEP IN OUR HEARTS ★
 TO THOSE
 ★ FROM DEEP IN THE HEART OF... ★



Barry White
Tom Brock
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Leon Haywood
Patti Dahlstrom

Harriet Schock
Bob Jenkins
Neely Reynolds



Where Their Friends Are!



Texas Film Industry Growth Sparks Music Scoring Activity

By BILL WILLIAMS

The Texas Rangers may do some scoring now and then, and the Houston Astros, but most of the most interesting scoring in the state of Texas is done in the recording studios: musical scoring for motion pictures.

At least partly responsible for this is the Texas Film Commission, whose director since last March has been Dianna Booker, a young lady with big ideas.

The commission, in existence since 1971, has brought in an average of 10 to 15 big budget feature films a year, with plenty of music composed for their backgrounds. In addition, some 10 low budget films are done there annually, adding about \$6.8 million per year to the state's economy.

Miss Booker proudly points out that Texas has everything to offer: good climate, wheat fields, swamps, Spanish towns, Victorian towns, rugged hills, ranches, etc.

And the music part of it, she feels, is just being tapped. "This is only the beginning for the musicians of Texas," she notes. "Documentary and commercial films have been making use of the musicians here for years, and now the feature films are taking hold."

The perfect example of what she says is found in Dallas, where Mulberry Square Productions has done a successful film called "Benji," a family flick which was done by young, talented Joe Camp, and scored by Euel Box. Euel and his wife, Betty, even wrote the Charlie Rich voice track which is in the film.

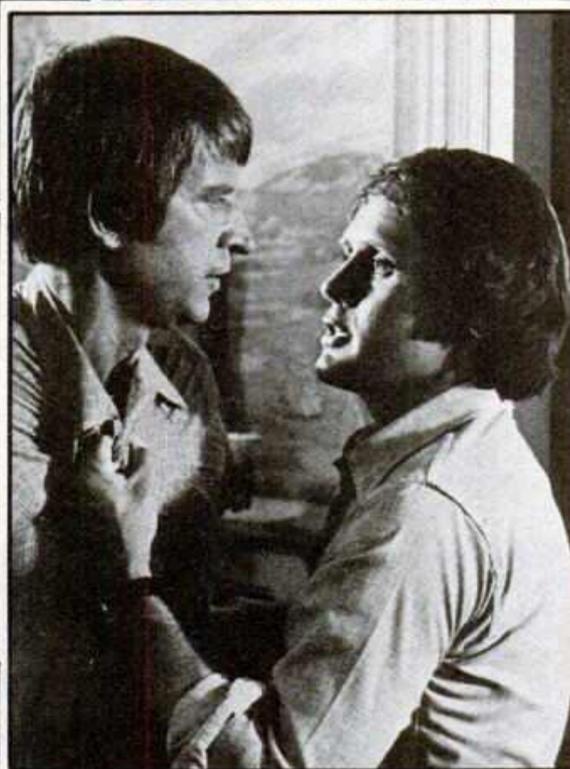
Camp is one who firmly believes that films are a definite part of the musical growth of Texas. The feature film business is a natural evolution from the industrial films which have been scored in Texas for a number of years, many of them by the same Euel Box. Most of the music for "Benji" was done at Sound Techniques, a studio which is film oriented. It is handled by Skip Frazee, who came out of the Pepper complex.

Even the portions of the film which were recorded in other cities were done by former Texans, and Camp says they could just as easily have been done right in Dallas.

Mulberry Square even started its own distributing company when the major distributors wanted all the music rights. Instead, Epic has released an album from the movie, featuring the Charlie Rich song. Everything was recorded on 16 track and then transposed to 35 millimeter.

Box, who was music director at Pam's for 10 years, is no novice at the business. Among his other credits, he scored the Allan Funt film, "What Do You Say To a Naked Lady." He also has scored the last few Clint Eastwood movies. They were filmed in Texas.

Mulberry Square is only three-and-a-half years old, and the original prospectus was sold to stockholders with two aims: to do television commercial work, and to do family entertainment, movies and television. Dallas has been long known as an inexpensive market, but Camp decided to spend some money and go after quality. By January of its second year of operation, he already had his firm in the black. And an idea which had been festering in his mind for some six years began to take form. He wanted to do a film from a dog's point of view, using an actual animal. But there was no Hollywood response unless it was animated. So Texas was the place to do it all. He found such a dog, one which could express love, fear, puzzlement, reaction to situations, and the like. The feeling is the dog's; the people are the props.



Melinda Wickman photo
Midnight Special crew and also one from La Paz Film in Houston surround stage in filming of the Willie Nelson picnic.



When Camp had to make his own decision to distribute, he found it no different from producing: just a lot of hard work. He hired a couple of former UA people, formed his own company, and the film has done better at the box office so far than any family picture released to date. It was held over, at this writing, into its second month in such places as Amarillo, Shreveport, and Lexington, Ky. It will show initially in all primary markets except New York, New England and Los Angeles. The film had grossed over \$1 million at the box offices after playing in only 200 of some 5,000 scheduled dates.

Camp already has a new film in production for next spring. As in the case of "Benji," the music is being written even before the film is totally scripted—to fit the emotions of the picture.

Camp formed his own publishing company, Mulberry Square Music (ASCAP), along with Box, and the company is specializing in film music.

Flower Films of Austin is an entirely different sort of firm, but it deals exclusively in music and pictures, mostly documentaries. Through grants from the American Film Institute, Les Blank spends considerable time on location doing films of some 38 to 44 minutes' length, for rent or sale to college libraries and public libraries.

Among his films are "The Blues According to Lightning Hopkins," which he shot in Houston; "A Well Spent Life," honoring Mance Lipscomb, the Texas blues master; "Dizzy Gillespie," "Christopher Tree," "Dry Wood and Hot Pepper," a Cajun Music story; "An Evening at Threadgill's," which is about country music; "Clifton Chenier," and many others.

The firm is run by Fountain and John Harms, while Blank is out on location shooting. The films are in more than 100 libraries.

The Happy Shahan Ranch, Alamo Village, has been the scene of four films, and it's where Johnny Rodriguez was first showcased. Joe Renteria has done a big feature film in El Paso called "Toke." Other big budget films done recently include "The Great Waldo Pepper," and "Sugarland Express."

Martin Jurow of Jefferson, Tex., has done a number of low budget films, and now is moving into the major feature business.

Century Studio is doing a big budget feature now, with all of the money provided in Dallas. Called "The Pyramid," it is also will be scored in Texas.

In Fort Worth, Crescendo Cinema is doing a number of low budget films.

Warren Skaaren, the first director of the film commission, has started his own film production company in Austin, and it will all be Texas based.

"The Lives and Times of Xaviera Hollander," a major film with score, was recorded at Dallasonic Records, with Ken Sutherland producing the music and doing the arranging. The same is true for "The Black Rider."

The Sundance Studios in Dallas specializes in background tracks for television films, and is the largest motion picture facility in the

(Continued on page T-15)

Mulberry Square Production photos
"Benji" is a unique story told from the dog's point of view, which meant building camera equipment to hold the camera a dog's height off the ground. The music was just as unique, believes composer-conductor Euel Box, who points to uncovering the jazz side of Charlie Rich, singer of the opening theme.

Clubs On Upswing Throughout Texas

There are generalizations spoken about the club scene in Texas, with which most seem to agree: the clubs of Houston are, for the most part, discotheques, and shy away from rock, while that city is heavy in rock concerts. On the other hand, Dallas leans heavily toward the rock clubs. Austin is heavy in clubs, with emphasis on country. All of the other cities and towns can be broken down in this generalized way, but there are always major exceptions.

The most knowledgeable man in this field is C.W. Kendall, who headquarters in Dallas.

A long-time entertainer as both a singer and a comic, he now is entertainment director for a string of clubs, and is the president and co-owner of the Ken-Ran Agency, which books acts into clubs around the nation. In fact, this is only a small part of what this remarkable man does.

The talent he handles works everywhere, but he is directing the entertainment at two clubs in Dallas, one in Houston, one in Memphis, and has just taken over for a string of Ramada Inns. Other such moves are in the works now.

Through his agency, Kendall books 32 of his own acts, and others as well. Though most

are based in Dallas, they are sent everywhere, and are kept busy every week of the year. He also is getting into the concert business, to complement the club work. He also manages some of the acts, and has placed three with Stax and two with Toro Records.

Kendall also is in the process of doing some producing, forming a production company with Isaac Hayes and Randy Stuart.

Kendall got into the club and agency business at the end of his entertainment career by going to Kodiak, Alaska, working there and saving all his money. He first leased a club in Fort Worth with Larry Randall, the leader of the Big Beats. The agency was a spin-off of

the club business, and he now devotes most of his time to the agency, which was formed three years ago. His first act was the Big Beats, and they worked his first clubs, called The Place Across The Street. Another in Dallas is called, simply, The Other Place.

Kendall keeps agents on the road, and he is building other clubs now. Six are under construction called the Ship's Wheel, and he will have 25 of these by next year, most of them in Texas. Instead of live bands, these smaller clubs will have jukeboxes, with records of the old big bands. While they cater to a more mature clientele, the young people are starting

(Continued on page T-15)



Fandangle photo

'Fandangle' at Albany, Texas is one of the oldest musicals in the state originating in 1938 when Robert Nail asked his speech class to come up with something different. Texas, of course, is rich in musical heritage. Much of it was inherited from Spain and Mexico. The first music schools within the U.S. boundaries were in Texas missions. The musical talents of Indians was being extolled as early as 1778 and a century later German and French settlers added still more musical flavor.

Pride Unequaled Anywhere

• Continued from page T-3

clubs are alive and booming. The concert halls are filled. Six Flags over Texas has drawn record crowds with its musical performances. A lot of the native sons and daughters have returned. New studios are going up and others are being expanded. Something is always happening.

One of the more popular people in Texas is a non-Texan named Russ Regan, the West Coast-based record executive who seems to have given a helping hand to most of the people in the music business in Texas. His name, along with words of praise, is heard everywhere.

Texas, where seldom is heard a discouraging word, is still booming in its almost conservative way, and yet retains its charm and its easy aggressiveness.

Some feel that Texas still needs an inward move by a major label to really get things going. Robin Hood Briens is one of these. He says that if a major should locate in Texas, it not only would have all of the obvious advantages which are apparent in these pages, but would stimulate investors, talent and others to get on the bandwagon, and elevate Texas to its proper place in the music world.

Blue Band To Z. Z. Top

• Continued from page T-4

of the most distinctive voices in rock, White has broken through with AM hits from time to time, such as "Polk Salad Annie" and "Roosevelt & Ira Lee." He has turned out a number of exceptional albums, has worked on motion pictures such as "Catch My Soul" and has written a number of hit songs for others, including "Rainy Night In Georgia," done by Hank Williams, Jr. as a country hit and by Brook Benton as a pop and soul hit. It is this type of activity that exemplifies the across the board music feeling in Texas.

Another major Texas name is Jerry Jeff Walker. Coming out of Austin, Walker first gained attention as a member of a rock group called Circus Maximus, but it was as a songwriter that he jumped to fame, penning the classic "Mr. Bojangles." As a solo performer, he has been categorized as rock, folk and country, and has become a staple of the Austin "cosmic cowboy" scene. He has enjoyed other hits as a performer himself, the most powerful probably being "L.A. Freeway," and has grown into a top club and concert draw.

Michael Murphey is another artist who gained initial fame as a songwriter, through his often covered "Geronimo's Cadillac," a damning indictment on the treatment of Indians whose land yielded oil. Considered by many as a country act, Murphey also appeals to rock audiences and, like Walker, plays clubs and concerts on a regular basis throughout the country.

Sam Neely, another Corpus Christie native, gained his first fame with the hit "Lovin' You Just Crossed My Mind." A talented writer and performer, he has recently scored again with "Sadie Take a Lover." Like many of his Texas compatriots, Neely has a strong country flavor in his work but is felt to be primarily rock.

Freddie King, the "Texas Cannonball," is recognized as one of the premier blues guitarists in music. While basically a blues artist, King also appeals strongly to rock audiences and has toured extensively with superstars like Leon Russell. His "Hide A Way" is still considered a classic soul cut.

Perhaps the most commercially successful blues artist operating out of Texas today is the great Bobby "Blue" Bland. Bland, originally with Don Robey's Duke-Peacock label and now with ABC (after ABC's purchase of the operation) is consistently on the Hot 100 and soul charts, and recently began playing clubs like the Whisky in Los Angeles that are primarily known for white hard rock acts. His reception, both critically and from the audiences, was strong everywhere.

Shawn Phillips, a guitarist and sitarist from Texas, is difficult to categorize. He has not yet reached the stardom many predict for him, but he is always well received critically and was at one time a major influence on British folk rock star Donovan.

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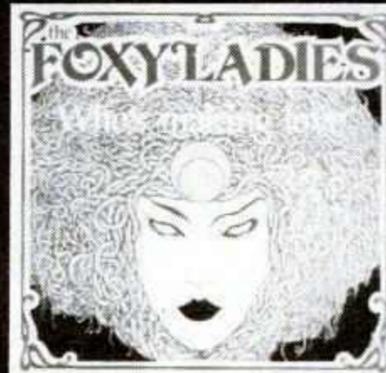
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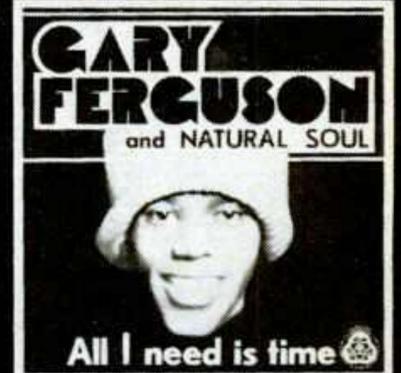
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Gilley, Rodriguez Spread Fame Of Texas' Country Music Heritage

By BILL WILLIAMS & BOB KIRSCH

As long as most anyone can remember, Texas has been country country. The country music of the state has become legendary, and so have its performers, both of the past and present.

There are the obvious names, of course: Bob Wills, Ernest Tubb, Floyd Tillman, Dale Evans, Stuart Hamblen, Johnny Horton, Roger Miller, Leon McAuliff, Moon Mullican, Roy Orbison, Buck Owens, Ray Price, Jim Reeves, Tex Ritter, Hank Thompson, Ted Daffan, and more.

There are names such as Jimmy Dean, Al Dexter, Johnny Dolan, Goldie Hill, Waylon Jennings, George Jones, Willie Nelson,

Billy Walker, Charlie Walker, Johnny Rodriguez, Tony Douglas, Lefty Frizzell, Claude Gray, Dewey Groom, Leon Payne, Justin Tubb, and others.

All of these are native Texans. So is Cindy Walker, the great lady songwriter, singer-dancer and actress, whose grandfather had been a hymn writer in Texas long before her.

Ironically, although the state has produced such raw talent, the history has been one of not being able to keep them down on the farm. Fame and fortune came elsewhere, and Texas could only boast of the various birthplaces. Now that has changed.

There is a going home exodus to Texas, an in-migration of its talent. And with reason. Willie Nelson is back, so is Ray Price, so are Daffan and Tillman, the outstanding composers and artists. Dewey Groom still runs a club in Dallas, named after his old band, and there are even some non-native sons (Charley Pride, for example), who have sought out the Texas plains.

And now, a man named Mickey Gilley is seeing the fruition of his ambitions realized after some 16 years of trying. An "overnight" success when it happened, he was still in Houston where he began.

By now, though, he had almost given up on recording. He had tried it on the Minor label, on Dot, on Paula, and finally on Astro, which he owned himself just to get out a record for home-town consumption. And then Playboy came into his life.

He reached back into the past to find "Room Full of Roses," which has been recorded by almost everyone in the business, and went into his own studio (Jones Sound of Houston) to put it down. Actually, "Roses" was the flip side. The plug side of the record was to be "She Called Me Baby," another from the archives.

Suddenly, though, the three big country outlets in Houston were playing the "Roses" side, and Gilley couldn't press fast enough to keep up with sales. Cheered but cautious, Gilley made a trip to Nashville, where the record was rejected by all major labels. (Despite being on the Astro label, the record got a "pick" in Billboard).

ville, where the record was rejected by all major labels. (Despite being on the Astro label, the record got a "pick" in Billboard).

About to return to Houston, Gilley called old friend Eddie Kilroy, who took the record to the West Coast, pitched it to Playboy Records, and went to work with Kilroy and Joe Rufino. Suddenly Gilley was on top, and promptly followed with a strong album.

Meanwhile, back in Texas, Gilley had bought a club four years ago (the picture of the place is on the back of his new LP), and it has become one of the great showplaces of Texas. With a room that seats more than 2,000, Gilley had been playing there about seven nights a week. Now, it still showcases country music every night, but with different name artists coming in. Gilley is too busy on the road himself to spend as much time there as he would like.

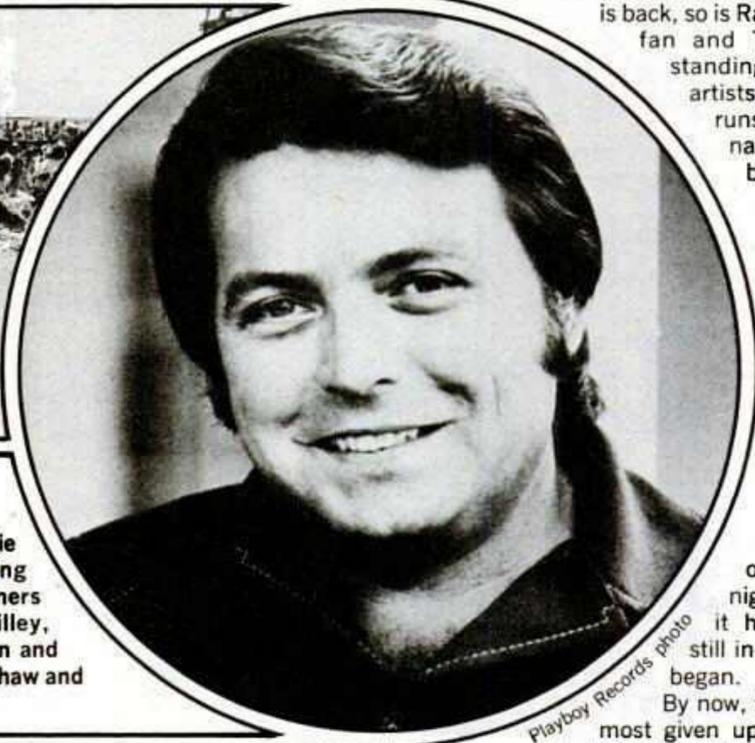
Gilley is not unlike a good many Texans who had to struggle to make it all the way up, but there is a uniqueness about him. The same can be said of many others. Willie Nelson has now established his own enterprises in Austin. Ray Price has his horse ranch near Dallas, where he remains close to the earth. Daffan makes his home in Houston, and Tillman is still out there performing and writing, doing his standards such as "It Makes No Difference Now," and "Slippin' Around," or "I Gotta Have My Baby Back," or "I Love You So Much It Hurts."

Some months ago, Bob Wills was wheelchaired into a studio from his Fort Worth home to take part, as best he could, in what was called a final album. It subsequently was presented to the Library of Congress. This member of the Country Music Hall of Fame is a tradition in himself. The inventor of Western Swing, the creator of the Light Crust Doughboys, the man who brought wind and brass instruments back to country music, also made many movies, and did literally hundreds of singles and albums.

There are Texas companies specializing in country music. One of these is Sunshine Country of Fort Worth, which is two-and-a-half years old and has 11 artists on the roster. Owner-president Bart Barton is determined to make a country label work in Texas. With him are Bill Reagor, vice president, and Carol Byers, the secretary-treasurer. Underway now is an album by John Wells. The firm also has its own stable of writers, including Larry Fargo, recognized as one of the better ones.

There also are the unknowns. Peter Braaz and his group called Hickory are a case in point. There are six in the group, and all of them write, perform and sing. Based in Houston, they are currently purchasing their own studio. They are described by contemporary

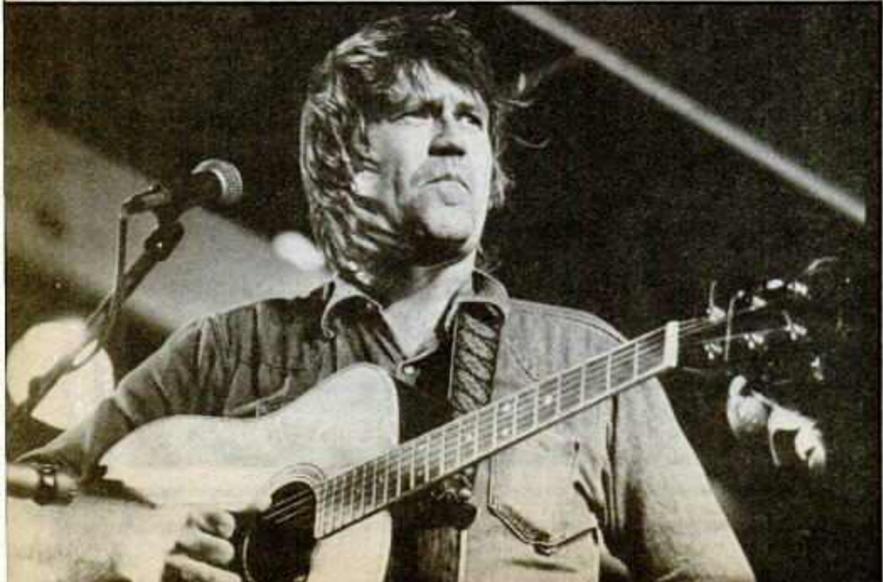
(Continued on page T-16)



Playboy Records photo



Ron McKeown photos
Dancers reflect joy at Willie Nelson picnic, a gathering point of country performers (clockwise): Mickey Gilley, Sammi Smith, Willie Nelson and Mickey Raphael, Doug Kershaw and Billy Joe Shaver.



Brians Still Studio King In Tyler and Now Looks to Films

Robin Hood Brians is the miracle worker of Tyler, Texas, who collects mementos from Sherwood Forest, grows roses, and turns out hit records.

First of all, he has what is generally recognized as one of the finest studios not only in the state, but anywhere. He built it all himself, attached to his home. He is recognized as one of the finer producers in the business. He also has a strong publishing company going, and a knack for uncovering talent. But most of his concentration is on the studio, where he records everyone from Tony Douglas to Z.Z. Top.

Robin has, among other things, an all new console, a new 16-track machine, an MCI; a new gain brain, a Kepx, a Dynamic Sibillance Controller; new monitor amplifiers with voiced speakers; active traps in the ceiling and walls; a rustic decor which provides a felt covering that's easy on the eyes and offers a great sound. Brians always has been heavily into sound, and he has devised a new drum sound now which gives all sorts of studio freedoms.

All of this is nothing new for the soft-spoken Texan, who has been turning out hits in his place for a long while. In many cases he has helped produce them; in others he just lays back and cooperates.

Remember John Fred's "Judy in Disguise" of a few years back? It was cut in his studio. So were all of

those early hits of Nat Stuckey and David Houston. So, as noted, have the Z.Z. Top hits for the past four years. "Salt Lick" was the first of these, and it was Brians who got them their original deal with London.

Brians is somewhat reluctant to talk about these sessions, points out that they are very closed. "They are private people, and I respect their privacy," he says. But he makes it abundantly clear that he loves to work with them. "They're totally relaxed in the studio, and they work hard on their sound. They have a definite idea when they come in of what they want, and so they do it all in very few takes. It's all tightly controlled. No one else is in the studio, and there are no hangers-on. They're just great people."

Brians worked with the Gladstones for a couple of years, took no pay for it, built them into a major act, and then lost them. This he regards as one of the tragedies of the record business.

But far more people have stayed, and keep coming back. Tony Douglas does his own recording there, but is producing several other artists such as Jim Chesnut and Tony Williamson. Michael Taylor produces Bobby Jenkins there for 20th Century. Joe Douglas does his Swamp Fox recording at the Robin Hood Studio in Tyler. So do countless others.

Brian's interests also now lie in a young lady named Jan Holly, whom he took in as a writer a year or so ago, but now has recorded her for the Casa-

(Continued on page T-15)

Austin Bids As Nashville II

• Continued from page T-4

group joined the steady flow of musicians moving in from all over the nation. The Lost Highway Band came from Montana, Buckdancers Choice from Massachusetts, and Uncle Walt's Band and the Doak Sneed Band from the Carolinas.

As Austin's musical colony grew, its local audiences, bolstered by 45,000 young University of Texas students, expanded also. Fans continued to follow their old favorites, such as Allen Damron, Rusty Wier (ABC), Kenneth Threadgill, and Sammy Allred and the Geezinslaw Brothers (RCA), already based in Austin, but the enthusiasts increased in amazing numbers to embrace the newcomers.

By far the most important factor at the start of the boom was Eddie Wilson and his appropriately-named Armadillo World Headquarters, a funky converted armory which began to lure growing young audiences to hear "name" country artists like Willie Nelson, Waylon Jennings, Tom T. Hall, and Doug Kershaw. The Armadillo also was among the first to lend support to talented young local groups who pioneered the Austin scene like Greezy Wheels, Freda and the Firedogs, and Great Scott, which eventually evolved into two of the city's most popular groups, Alvin Crow and the Neon Angels and the Bronco Brothers.

The growing number of local and imported musicians and the expanding audiences also found havens in smaller sympathetic non-dance clubs like Castle Creek, the Saxon Pub, The Cricket Club, Soap Creek Saloon, and Shakey's Pizza Parlor.

The dancing audiences grew, too, and the dance bands led by such established musicians as Aubrey Lowden, Billy Bownds, and Bert Rivera, were joined by new groups. The Moods of Country Music, Johnny Lyon and the Country Nu-Notes with Janet Lynn, and Jess Demaine and the Country Music Revue with Mary Margaret Kyle began to pack the traditional local dance halls with growing audiences that overflowed to newly-opened clubs.

Jerry Green, a vocalist who appeared on the Grand Ole Opry a few years ago, organized a successful listening-dancing band, Plum Nelly, featuring vocal harmonies led by Jerrie Jo Jones, moved to the forefront in popularity, and Guich Koock, young co-owner of the nearby ghost town of Luckenbach, became one of three finalists in the recent much-publicized nationwide search for a new "Singing Cowboy."

Austin's two country music radio stations, KVET and KOKE, continued to gain listeners, and KOKE-FM launched a format of progressive country programming.

Now the commercial aspect is beginning to bud. About two years ago, bright energetic young Larry Watkins came along to establish a much-needed booking and management agency, Moon-Hill Management, Inc. The firm, under Watson's guidance and an efficient staff headed by Tommy White, Patti Ricker, and Sherril Nelson, has grown to include the personal management of Michael Murphey, B. W. Stevenson, Rusty Wier, Asleep at the Wheel, Kenneth Threadgill, Steve Fromholz, and Bill and Bonnie Hearne. Moon-Hill also books Willis Alan Ramsey, Don Sanders, Buckdancers Choice, Plum Nelly, Greezy Wheels, Brushy Creek, the Lost Highway Band, Denim, Ace in the Hole, Billy Jim Baker, Cedar Frost, and Dogtooth Violet.

Moon-Hill's publishing arm also expanded, and the firm recently signed a cooperative agreement with the publishing section of Leon Russell's Shelter Records.

Recently Larry Moeller, who grew up in his father's Nashville-based Moeller Talent, Inc., moved to Austin with his singer-composer wife, Dee, to establish an agency of his own and to take over the bulk of the management of fast-growing Willie Nelson Enterprises.

Willie, himself, has found the Austin musical climate rewarding since moving from Nashville two years ago. He switched to the Atlantic label with a more progressive sound about the same time with good results; he has staged three successful outdoor country music concerts of giant proportions, and, with friend Leon Russell, has moved into television production. His performances now command about triple the fees he received two years ago.

Dreams of Austin as a recording center still seem far removed. However, Odyssey Sound, Ltd., boasts a fully-equipped 24-track studio. Jerry Jeff Walker recorded about half of an MCA album there almost two years ago and recently taped another to be released soon. (Meantime, Walker recorded another MCA album before a live outdoor audience in the relaxed atmosphere of tiny nearby Luckenbach.) The Odyssey studio also has been used for partial albums and demos by Willie Nelson, Lee Clayton, Steve Fromholz, and Dee Moeller.

Non-country musicians also are using Odyssey with accelerating frequency. Recording albums there recently have been such diverse groups as Sunstar (rock), Techniques Four (soul), Ewing St. Times (country-rock), and the Electromagnetics (jazz). Jay Podolnick, co-owner of Odyssey with Steve Shields, feels that Austin's reputation as a music center is being enhanced by having albums from various musical forms "coming out of Austin," and he is convinced that this trend is necessary to expand Austin-based markets.

Shunning all studios, Commander Cody and the Lost Planet Airmen long ago found Austin's young audiences so receptive that they recorded their recent Paramount album "Live From Deep in the Heart of Texas" at Armadillo World Headquarters.

Despite the dominance of country music in Austin, rhythm and blues continues to attract a strong local following for

(Continued on page T-15)

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Latin Music Creators Organize And Adopt Seminar Programs

By LUPE SILVA

The leaders of the Spanish language music industry of Texas display a serious willingness to consider potential solutions to a variety of inter-industry problems. As part of this, Billboard organized a Latin-Chicano seminar July 23-25 at Corpus Christi. There was ample discussion on topics ranging from the effects of current inflationary pressures on this industry to the problems of lack of airplay and distribution encountered in their attempts to penetrate markets outside the state of Texas. Plans were also laid for another seminar, possibly around February or March of next year.

Perhaps the biggest problem facing this growing industry is the ever increasing squeeze on production and manufacturing costs, in particular the rise in pressing costs brought

Seminar participants in Corpus Christi from left: Billboard reporter Lupe Silva, Mike Chevez of KINE-AM, Kingsville; Victor Ortegon of KUNO-AM; Fred Aguirre, Royalco Dist.; Johnny Merta, Raza Productions; Arnaldo Ramirez, Jr., Falcon; Bob Grever and Charley Grever, Lado A Records; Arnold Ramirez, Sr., Falcon; Ortegon.

about through the shortage of PVC. "Our pressing costs have increased some 30 percent over the past year or so," says Johnny Gonzales of El Zarape Records. Freddie Martinez, of Freddie Records, stated that his suppliers have raised their prices three or four times within the same period.

The industry's problems were compounded by the closing down of Tanner and Texas' pressing plant in San Antonio around the start of the year. "We had been pressing with them for some 25 years," states Arnaldo Ramirez, Sr. of Falcon Records, "Then all of a sudden we were left out in the

(Continued on page T-11)

Chicano Groups Blossom

In spite of the vinyl shortage and its attendant headaches for the industry, Chicano groups flourish in Texas. The abundance of quality material produced by these groups result in wider exposure for the Chicano sound through increased airplay and popularity in the dance hall circuit.

Perhaps the biggest influence on the Chicano scene during the past year was Guerra Company Productions' release of the LP "Que Bonito." Featuring arrangements by Rudy Guerra and vocals by Jimmy Edwards, the album continues to be the top seller in GCP's catalog. This is according to GCP's A&R Director, Albert Esquivel. The popularity of this production is evidenced by its long duration on the Billboard charts.

Sunny Ozuna, Key-Loc Records, continued his high selling consistency with "El Preferido" and "El Orgullo de Texas." This year, according to Key-Loc Business Manager Johnny Zaragosa, Key-Loc added two new strong Chicano groups: El Ruco Villarreal and his band, and Luis Ramirez and his Latin Express.

New groups appeared on the scene which promise new directions for the Chicano sound, based on their recent releases and their performance in the dance halls. These would include: The Royal Jesters (GCP), Los Kasinos de Cecilio Garza (Uniko), The Mexican Revolution (El Zarape and Revolution),



Los Bandidos (Freddie), Tortilla Factory (Falcon), La Raza (Raza Productions), Sangreviva (Primero and Bego), and Kris Bravo and his Band (Falcon).

Other established groups, such as Augustine Ramirez (El Zarape), Los Unicos (Uniko and El Zarape), Carlos Guzman (Falcon), Carlos Miranda (Falcon), Joe Bravo (El Zarape), and Los Fabulosos (Falcon) continued drawing top crowds at dances and presentations.

There was also new interest generated in pushing the Chi-

(Continued on page T-20)

Latin Distribution Adds PX's Worldwide

By CHARLIE BRITE

Doors that have so long been closed to the Texas Chicano record manufacturer are beginning to open widely through more publicity and better service, according to Manuel Rangel, Jr., of San Antonio's Rangel Distributors.

What better proof can be offered than the recent agreement between Rangel and military post exchanges to provide Latin product to all United States bases. This agreement opened up a virtually untouched market for Texas Latin product.

Rangel Distributors have long been the one larger distributor that prided itself in handling the elusive Tex-Mex music market since the music began emerging on the scene, and now with the music so widely accepted, the company is considering expanding its operations to New Mexico, Arizona, and Colorado.

"It's never been easy to deal with Chicano music," Rangel admits, "but now we are a well respected industry and an integral part of the over-all entertainment scene."

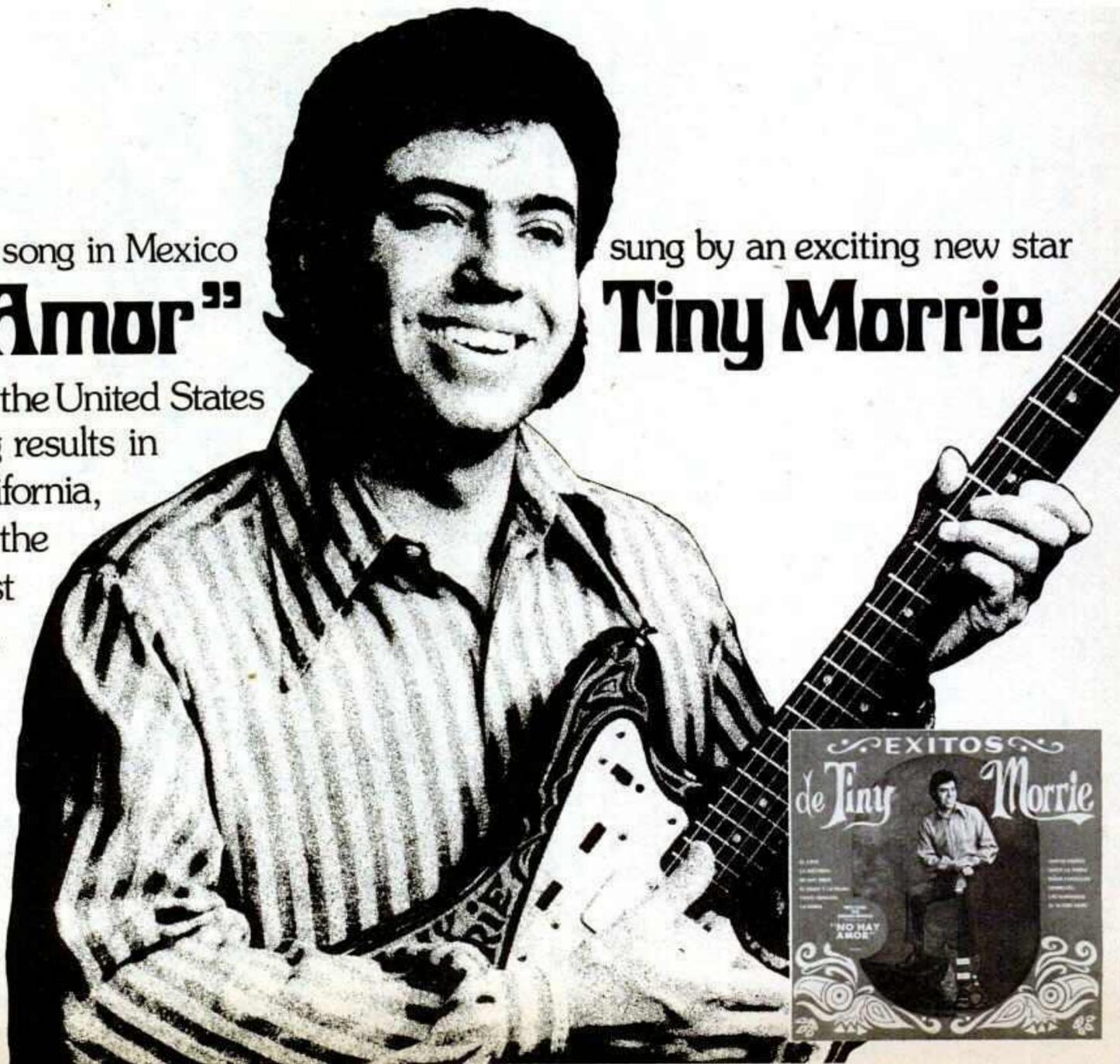
Rangel was instrumental in opening up large discount chains to Chicano music with the help of Western Merchandisers of Amarillo. The late John Bullock felt that a large busi-

(Continued on page T-20)

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Latin Seminar Programs

• Continued from page T-10

cold." Marsal Productions, Inc. was faced with the San Antonio plant's shutdown at a time when demand for their Sonido Internacional label artists, especially Angelica Maria, was mushrooming in Mexican and United States markets.

With the closing down of Tanner and Texas, Houston Records remained as the single major pressing plant in Texas. However, it could not meet the increased demand due to the shortage of PVC. Some Texas labels had to resort to out of state pressers. There were also some cutbacks in production. In addition, some major productions were late in being released.

In spite of the rising costs, Texas manufacturers have been hesitant to increase their prices. There are those who feel that their principal consumer, the lower to middle-class Mexican American, has been badly pinched by the current economic situation. A rise in record prices, according to some, would deter sales of the product. On the other hand, there are those who feel that they have no choice but to raise their prices. Pressing, printing, and other production costs have increased to the point where there is a very slim margin between producer costs and the prices at which records are sold to the distributor.

In polling the individual participants of this seminar, it was felt that price increases were imminent. A major portion of the industry has been considering a raise in price for some time, at least in the price of singles, which could go to \$1.29. This would be in line with recent price increases of English language product. The industry was somewhat cautious of increasing the price of their albums.

The price of Spanish language LPs has been at least a dollar behind that of English language product for some time in Texas markets. This includes recordings produced in Mexico by major companies and those produced in Texas. This situation is a throwback to the days when stereo was introduced. English language LPs were price differentiated on the basis of whether the product was mono or stereo. It was felt at that time that the Mexican American consumer could not afford the sophisticated stereo equipment. Furthermore, the struggling Texas labels could not afford to produce stereo LPs due to the smallness of the market and the lack of adequate channels of distribution. By the time some major channels were opened, most Texas labels were already producing in stereo. However, no efforts were made to increase the price of Spanish language LPs.

At this time, there is an apparent desire on the part of Texas manufacturers to raise the price of their albums. However, most would prefer to wait for a decision from the major distributors of Mexican product, noting that their prices also lag behind the prices of the English language LPs.

In discussing the piracy situation in Texas, the participants felt there was a need for a stronger state law and for more anti-piracy action on the part of major manufacturers. Al Sanchez, of Hurricane Enterprises, who traveled from neighboring New Mexico to attend the seminar, noted that the New Mexico anti-piracy statute had recently been declared unconstitutional. He urged the Texas manufacturers to work with New Mexico authorities for a new statute, since the bulk of Spanish language product pirated in that state is of Texas origin.

Noting that the Texas statute is a part of civil, rather than criminal law, the participants stressed that most anti-piracy action had to come from the manufacturers themselves. This could prove costly, since prosecution of cases could detract from the day to day operations of the companies. "If the big guys can't do anything about it, what can we do," queries Arnaldo Ramirez, Sr. of Falcon Records, "We're as helpless as small fish in a big ocean."

As the Texas labels attempt to penetrate markets outside the state of Texas, they are confronted with problems in the areas of promotion and distribution. Progress has been made to some extent in those areas of the Mid-West and Northern States, where Texas farm workers migrate every summer. Attempts are now being made to invade the complicated L.A. market.

Some Texas labels have had distribution outlets in L.A. for some time. Others have been moving in within the past year. And yet others visit the L.A. area periodically with the hopes of boosting their sales. In general, the seminar participants felt that the airplay given their product over the dominant Spanish language radio stations was not in keeping with the demand for their product in that market. It was noted that touring Texas bands usually draw packed houses when playing L.A. Those companies with offices in L.A. have accomplished more through their marketing efforts rather than through airplay over the major L.A. stations.

The point was made that Texas labels have had an image problem over the years. Some companies have been, and continue, producing material that could fit within any of the various Spanish language music categories. Yet, this material has often been classified as inferior only because it was produced in Texas. Texas labels, it was brought out, have produced such top stars as Cornelio Reyna, Gerardo Reyes, Chelo Silva, and Angelica Maria, among others. Yet, these artists have had to make the break in Mexico before they received their due recognition in the United States.

The importance of increasing airplay of Texas product over the dominant L.A. Spanish radio stations was one of the key topics at the seminar. Participants at this seminar expressed the feeling that their product has gained ample acceptance in the L.A. area. Yet, the airplay given to the Texas sound was felt to be somewhat low.

(Continued on page T-15)

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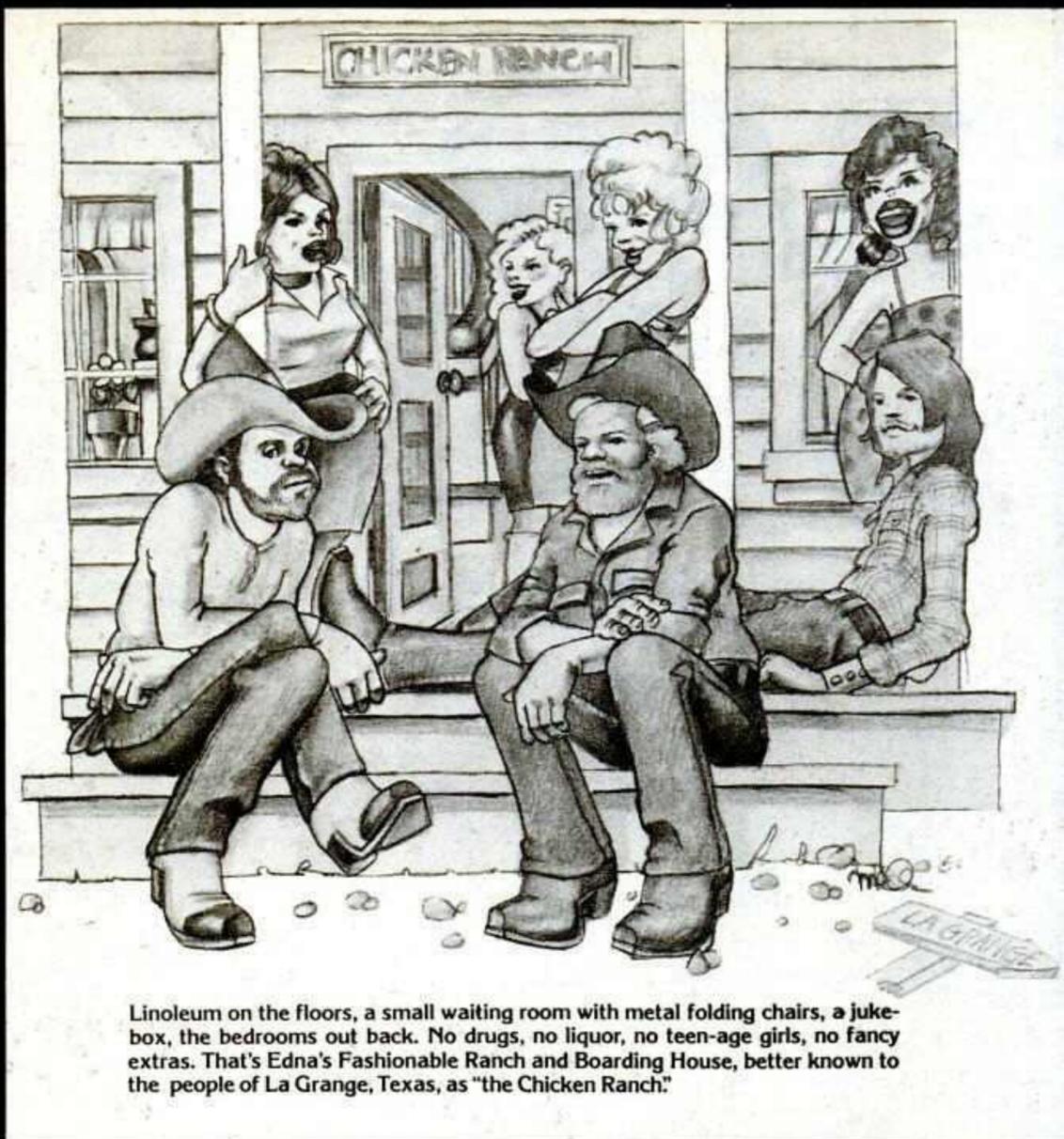
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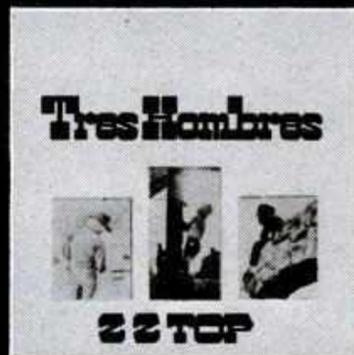
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Latin Label Survey Points Up Vitality

By LUPE SILVA & CHARLIE BRITE

Grever International

Charley Grever and his son, Bob, are a perfect combination. Charley knows the music business in every aspect and talks with a knowledge gained from years of experience, while Bob is the catalyst—the young dreamer of dreams that doesn't know what "you can't do that" means.

Together they have built a strong base in the San Antonio Chicano music market since moving Grever International to that city from New Jersey just a year ago.

No sooner had they unpacked their bags in the Alamo City did they have a hot selling item by Irene Rivas on their Cash label entitled, "Tonto." The song became a popular one in Mexico and just about every popular Mexican recording artist has done the song on an album.

Now, while many Texas manufacturers complain about lack of radio airplay outside the Southwest area, the Grevers have found a way to overcome this problem. They simply reverse the strategy. Instead of starting their releases in Texas and hoping for crossover play in Mexico, they start their new songs in Mexico and expect crossover into the United States.

"It's much easier to get a song played in the United States on Spanish stations after it has become popular in Mexico, than to get it played in Mexico after U.S. airplay," Bob Grever explains.

The fact that the company holds copyrights to such hit songs as "What A Difference A Day Makes," "Magic Is The Moonlight" and the Latin hit, "Jurame," is proof to the Grevers that music is truly international in scope which has opened up an entirely new door for the company.

While visiting Canada, Bob Grever had heard a hit song entitled "Seasons in the Sun" by Terry Jacks and felt the song was great, even before it broke in the United States. Grever returned home and had the song translated to Spanish and acquired a Mexican singer to record the song. As a result, the company's "Estopas de mi Vida" by Jorge Duarte has become a big hit in both Mexico and the United States and started a whole new trend in the Latin market.

Just completed is the company's Latin cover version of "Billy, Don't Be A Hero."

"We never do the songs exactly like the English version," the youthful Grever explains. "We always change something in the arrangement to make the song sound a bit different for variety."

In line with this trend, Chicano artist Freddie Martinez re-

corded his own Spanish version of "Hooked On A Feeling" and is getting a wide amount of airplay and sales.

Being trend setters is nothing new to Charley and Bob Grever, and they now see the Latin market as wide open to anyone with enough courage to try something different.

"We have to stop asking why our product is not getting played outside Texas," Charley Grever explains. "Instead we have to ask ourselves why we can't produce records that will be played."

Marsal Productions

Marsal Productions, Inc. has had an exciting year. Largely responsible for this excitement is the success they have obtained with Mexican Movie and TV star Angelica Maria. A year or so ago, the star decided to switch from recording Mexican popular songs to recording modern songs in the ranchera style. Her first LP for Marsal's Sonido Internacional label reflected this switch. Within a few months, the album broke out in Mexico and to this day has become one of the top sellers in Mexican and U.S. markets.

But it will not end there, according to Marsal's Production Director Mel Moran. Sonido Internacional will release within a few months another Angelica Maria LP which Marsal hopes to convert into another top seller. This time the popular star, who has been christened "La Novia de Mexico" (The Sweetheart of Mexico), will record an LP in bilingual country style. Several country standards have now been selected for this album, and the star will do them completely in English and then completely in Spanish, according to Moran. Furthermore, the LP will be produced by Marsal in Nashville, utilizing the talents of the heaviest names in Nashville studio musicians.

In addition to Angelica Maria, Marsal's Sonido Internacional label has released other top selling recordings by Mexican stars Jorge Lavat and Cha Cha Saavedra, as well as top Chicano composer Joe Mejia and his band. Mejia, whose "Te Traigo Estas Flores" was popularized by Freddie Martinez and later recorded by the top names in Mexican and U.S. music, was sponsored by Sonido Internacional when he participated at the 1973 International Festival of Latin Music in Los Angeles.

Other labels in the Marsal family include: Tex-Mex, which has produced several top sellers by Conjunto (accordion-based) artist Ramon Ayala, as well as Magda, Del Rio, Dominante, and El Topo. Marsal also maintains an office in the Los Angeles area.

Joe P. Martinez is President of Marsal Productions, Inc., headquartered in San Antonio. Mel Moran is in charge of a&r and production, while Chano Elizondo is involved in the sales and distribution operation.

El Zarape Records

At the time of Billboard's Latin-Chicano seminar in Corpus Christi, Johnny Gonzales of El Zarape Records was looking forward to the month of August. He was anticipating heavy sales due to the release of his "Best of" LP series, featuring top selling songs by top groups such as Los Unicos, The Mexican Revolution, etc. During that month, Augustine Ramirez would be recording the 100th El Zarape Album. He was also looking forward to the date of the Texas State Fair in Dallas when El Zarape would once again be presenting a minimum of 8 top groups during "Mexico Day." He noted that these presentations have in the past drawn crowds of up to 17,000 persons to this affair sponsored by the State Fair of Texas and handled by Special Events Coordinator Jim Skinner.

Presently, Gonzales is working with Texas Governor Dolph Briscoe and his assistant, Rudy Flores on plans to have some top Conjuntos and Chicano Bands put on a show during the annual Texas Prison Rodeo at Huntsville, Texas in October.

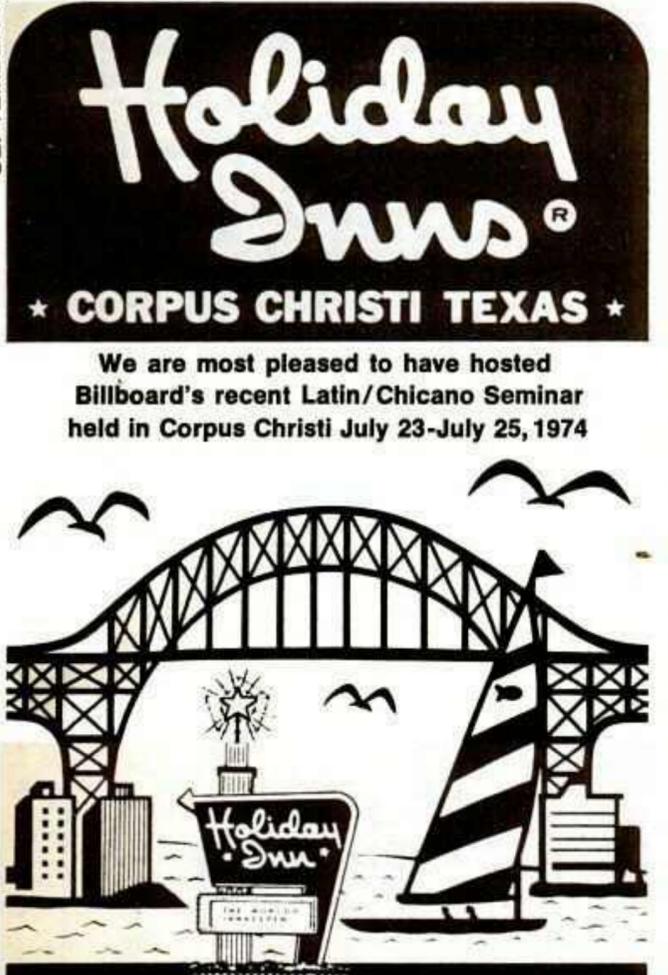
By the end of the year, El Zarape Records hopes to have its own recording studio. This label's artists have previously recorded their material at such studios as Freddie Martinez' studio B, Manny Guerra's Amen Studio, Dallasonic, and Jones Studio of Houston. In addition, Gonzales has started using his own photography in LP jacket covers.

Ever since he began recording in a Dallas bedroom in 1963, Gonzales' El Zarape label has sponsored some of the top names in Chicano Music. These include, among many others, Little Joe and The Latinaires, Augustine Ramirez, Los Unicos, and The Mexican Revolution. To continue this tradition, Gonzales has just signed one group which he feels will do well in the Chicano music field. He has already released two singles by this group and an LP is on the way. The group is called The Mexican Connection and is directed by KOPY-AM (Alice, Tex.) disc jockey Joe Cisneros. In the Conjunto field, Gonzales recently signed Los Tremendos Gavilanes to a three year contract. Their second LP was to have been released during the month of August. Los Peppers de Victor Garza have also been signed for El Zarape Records.

Promotions are also a big part of El Zarape Records. Gon-
(Continued on page T-18)

A Billboard Spotlight on Texas

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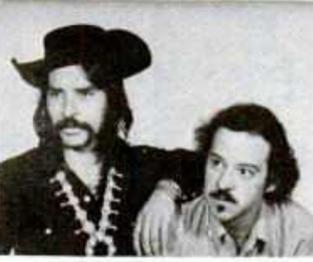
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Brians Tyler Studio King

• Continued from page T-8

blanca label (Warner Bros.), and describes her as "cockney country," because she is as British as the Beatles and as country as Tammy Wynette. Her first release, called "Ms-ery" was co-written with Jimmy Rabbit, and co-produced by Robin and Randy Fouts, with their R-H-B production company. Both feel she has the ability to go all the way.

Tyler is close enough to Dallas to be blessed with outstanding musicians, and yet far enough to have the isolation which many individuals and groups prefer.

Brians, by the way, does some recording of his own in his spare time, and has had out some singles and LPs.

He would rather, however, discuss the studio and the sounds of today, which he feels have changed drastically. There is less overdubbing, he notes, and more ambiance. A lively sound is the result. It lets the instruments speak, and lets the sound happen in the studio.

Brians is always thinking ahead. While he has been actively working in the jingles business for sometime, he now is looking strongly into film scoring, and just might get involved in some mobile facilities. But they can't be just average ones. That wouldn't satisfy him at all. They must be of studio quality first; have that right sound, which will make them more than just a facility on wheels. That's why he has made no rapid moves in this direction.

There still is another studio in Tyler, but there used to be two others. Steve Wright has gone out of the studio business and into full-time production. Wright, who has recorded for several labels, kept his studio inactive for some time. Still existent, however, is the Custom Sound studio, run by Curtis Kirk, who has been in the recording business for some 22 years. His is an eight-track studio, doing mostly custom work, and doing it successfully. But he is Brians' biggest booster, and they are close friends.

Brians, who flies his own plane to get where he wants in a hurry, rarely looks back. He will talk with some reticence about the gold LPs he has had, or the million selling singles, but he would rather talk about the joys of Tyler specifically, and Texas in general.

And he knows whereof he speaks.

Clubs On Upswing

• Continued from page T-6

to flock in. There also are game rooms in the clubs. He also is planning to build some discotheques, adding to his current Old Theater in Dallas.

His is really the only big national agency headquartered in Texas, but he "doesn't limit his acts to the clubs. He also has been getting them college dates.

But clubs are his mainstay, and he also is in the process of buying five more established clubs in the U.S.

Other clubs, however, are in abundance in Texas, where people like to go out to be entertained. One of the big things going in both Houston and Dallas are the apartment clubs: those built directly into large apartment complexes primarily for its residents (most of whom are young singles), but which also open up to outsiders. The Village Inn Pizza Parlors of Houston, a large chain, also are big in the club scene. The La Bastille, which features jazz acts and blue chip artists, has always been a successful story in Houston. The Winchester and the Stampede Ballroom feature country music. So does Mickey Gilley's place. Bonaparte's Retreat is considered an outstanding rock club. Houston also has, for concerts, the Coliseum, Jefferson Stadium, the various universities, and Liberty Hall. The Adams Apple chain is coming into Houston. The Sports Page is a popular club, incorporated with the professional Oilers. Babe Navarro is planning a new four-level club in the city, a \$1 million complex using rock headliners.

In Dallas, the Fairmont Hotel is still a leading entertainment spot.

Austin Bids As Nashville II

• Continued from page T-9

groups like Southern Feeling, featuring Angela Strahly and W. C. Clark; the Night Crawlers; Storm, and Conqueroo.

Rock music is centered around Mother Earth, a sizable club owned by brothers Steve and Mark Weinstein, where nationally famed Crackerjack was originally featured. Mother Earth hosts bands like Too Smooth, which evolved from the Stump and Phoenix groups, and Bubble Puppy seven nights a week.

One of the most important factors in the Austin scene is the new Texas Opry House, opened a few months ago primarily as a country music club by Wallace Selman, Bronson Evans, and Rick Spence. This luxurious and spacious facility has a capacity of some 1,600 persons for both dancing and concerts. Austin fans often fill it to capacity even to hear local talent, and already the Opry House is gaining a nationwide reputation by bringing in top country stars like Waylon Jennings, Tanya Tucker, Bobby Bare, and Ferlin Husky.

Another new club, the Chaparral, has equal size and also books artists of national stature on a regular basis, and there is rarely a week when Austin fans aren't treated to from one to three top-ranked stars.

Whether the music industry will follow the musicians to Austin remains to be seen, but meantime, the country music fans and the musicians, themselves, are having a ball.

Latin Seminar Programs

• Continued from page T-11

In calling the program directors at KWKW-AM and KALI-AM, the two leading Spanish stations in L.A., Billboard was told that the percentage of Texas music played over these radio stations was in the neighborhood of three or four percent. Pepe Rolon, Program Director for KWKW states that his station's programming is centered around some 40 current Spanish hits. Selection of the playlist is based on several factors, including commercial appeal, quality of production, and popularity among the station's listeners. He adds that the Texas product has indeed been gaining in popularity and that some airplay, though limited, is given to the Texas sound. At KALI, Program Director Juan Rafael Meonio states that his station's musical aim is to capture the Spanish-speaking 18 to 35 year old audience. Thus, this station's programming consists mainly of modern sounds, especially Spanish versions of American top 40 hits. He added that those Texas companies who produce the "young" sound have a better chance of obtaining airplay on that station. He agrees that both L.A. major stations play about the same percentage of Texas recordings.

Participants note an image problem. It was felt that those outside the state of Texas seem to have the impression that only one style of music is produced in Texas. Thus, a Chicano, or Texas artist may release an album with boleros, ballads, ranchera, or tropical sounds but not all cuts will be listened to simply because he is classified as a Texas artist. Some stated that occasionally a song may be recorded by a Texas artist and not be played in the U.S. until after the song breaks in Mexico. In other cases, the song may have to be recorded by a Mexican group before it receives airplay in the U.S.

The success Texas groups have when they tour the West Coast was cited as an indicator of the wide acceptance of the Texas sound in that area. Texas has for many years been the source of touring musicians, it was noted.

Those Texas companies that have established offices in the L.A. area have a better chance of increasing the amount of airplay for the Texas product. But it was stressed that the situation is not going to change overnight. Thus, the companies' marketing effort in areas other than airplay will have to be strengthened in order to establish a foothold in the L.A. market.

Manuel Rangel, of Rangel Record Distributors, and Bob Snyder, of Western Merchandisers, commented during the seminar that Anglo distributors and rack jobbers are becoming more aware of the distinction between the various artists and are properly using this new awareness in their display and promotional plans.

As brought out before, the seminar ended with a note of cooperation and plans to meet again soon. Tentative plans for an industry wide meeting in Houston during the early part of next year have been set.

Even though the industry has experienced some growing pains, magnified due to the decline of the economy, there have been some notable accomplishments during the past year. Marsal Productions, Inc. obtained the recording rights for Mexican Movie and TV Star Angelica Maria, changed her singing style, and produced a high volume seller in the Mexican and U.S. markets. Charley and Bob Grever, of Lado A Records, introduced the song "Tonto" with Irene Rivas. The song was recorded by a host of important stars on the Mexican and U.S. scene. Freddie Martinez, of Freddie Records, and Sunny Ozuna, of Key-Loc records took part in a Mexico-produced movie. Falcon Records' TV show "Fanfarria Falcon" is now shown over some 160 TV stations in the U.S. Rudy and Manny Guerra, of Guerra Company Productions, boosted interest in the Chicano sound through their two hit LPs: "The Return of the Latin Breed" and "Mas Latin Breed." These events can only serve as indicators that the Texas Latin Music scene is a progressive scene.

Texas Film Industry

• Continued from page T-6

city. It can do a 16 or 35mm mix, and does mixing for other production companies. Bill Zimmer's musical capabilities came from a background in the jingle business. Bill Stokes, the president, started with documentaries for the government. Considerable scoring is done by Euel Box and Phil Kelly of Dallas.

At the January Studio in Dallas, films are being recorded for, among other things, the Atomic Energy Commission. John and Frank Simon do considerable television work, and do considerable jingle work for Century 21 and the Toby Arnold company. The Simons feel that the film industry is just burgeoning in Texas.

Skip Frazee at Sound Techniques is installing a time code system for films. His studio is so swamped it now is adding personnel and extra space, primarily for film work. He feels Dallas has a need for more publishers to keep up with the new and updated studios. Just recently, in cooperation with the Record Institute of America, Frazee conducted a two-week course on studio operation and engineering, done in cooperation with Gary Taylor.

Even MicMix Audio Products, which has been building portable boards and a line of reverbs called the Master Rooms, sees the move toward film. Both Bill Hall and John Saul, the owners, are former aero space engineers who built equipment for January Studio in Dallas, Pantigo in Arlington, and for others, and now is in the business of upgrading equipment for the film houses, installing several reverbs and the like.

The film industry seems to be well on its way in Texas, and the scoring opportunities believed phenomenal.

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Gilley, Rodriguez Spread Fame

Continued from page T-8

poraries as "clean country," and they're an outstanding group of youngsters struggling for a contract. They were originally "turned on" by Merle Haggard, have been paying their dues working the Texas dance halls, and now are helping other young groups get started. They worked the Willie Nelson picnic, and have an upcoming date with Marshall Tucker. They've also worked the Mickey Gilley club.

Add to this list the name of the Magic Cowboy Band, now being produced by Huey Meaux in Houston. The group has it, and Meaux is one who recognizes such talent. When the bunch performed at the Willie Nelson Picnic in July, the house went wild. The lead singer, Big John, not only is an outstanding writer and singer, but delights audiences by including a different sound and approach to country music. He even has dancers, and they're tattooed female dancers at that.

Perhaps the most rapidly rising and continuously successful star to come out of Texas in the past decade is 22 year old country illuminary Johnny Rodriguez.

Barely three years ago, Rodriguez was studying drama at Alamo Village in Texas and singing for tourists. A visit by Tom T. Hall resulted in Hall's promise to put him in the band some day, a promise Rodriguez took lightly at the time, thinking Hall "was just being nice to me."

A year and a half later, however, Johnny arrived in Nashville with \$8 hidden in his boot and called Tom T. He was soon playing lead guitar in Hall's band and several months after he had launched his own starborn solo career on Mercury Records.

Growing up in Texas, says Rodriguez, contributed significantly to his desire to make a career for himself in music, particularly country music.

"I grew up in a small country town and my family was poor," he reflects. "I know what struggling is. But I was always around music while I was growing up, and I decided to sing country because that's what I am. My older brother, who has passed away, was a rodeo man and he'd sing a lot of country songs, often in Spanish. That's where I came up with the idea of doing some of my songs half in English and half in Spanish."

As the first major Mexican-American country star, Rodriguez also feels that he owes a lot of thanks to the Latin population of his native state.

"For me," he says, "the Latin audiences in Texas have often made the difference between my playing for a half-filled house and a full house. And in other areas of the Southwest, these audiences have made the difference at times between three quarters of a house and a full house."

So impressed, in fact, is Rodriguez with the Latin music audience, that he says he is "thinking of cutting an all Spanish LP sometime in the future, primarily for distribution in the Latin countries and in areas of this country with heavy Latin population."

The fact that Texas is a hotbed of all kinds of music at the moment is also important to Rodriguez, and he has several ideas to explain this activity.

"For one thing," he says, "there is a healthy attitude toward music there. The club scene is good, particularly in places like Austin. And the audiences are good. In these kinds of clubs you can see country, rock and other types of artists working together and the audiences are exposed to the different music and dig it all."

"Another point," he stresses, "is that the press has given a great deal of coverage to Texas' music scene and I think this has helped to stimulate interest. You may pick up a magazine and see Willie Nelson, Leon Russell and Jerry Jeff Walker in the same picture. Now, a rock fan may know Leon and Jerry but not Willie. But they may get interested in Willie simply because he is with these other guys and pick up on some of his things. The same may be true in reverse for a country fan."

"Finally," he continues, "you get the chance to hear all kinds of music. I like most music and I won't hesitate to put a good song on an LP, whether it's pure country or not or whether I've written it or not. This is why I can do a 'Something' or the Allman Brothers' 'Ramblin' Man.' That's a song that could have been written by Hank Williams. So Texas is a good melting pot for the exposure of all kinds of music."

Since he left Texas for Nashville (though he still lives in Texas), Rodriguez, of course, has been one of the major success stories of country music. He has enjoyed half a dozen major chart singles and three top chart LPs, toured around the country, recently played a dramatic role in TV's "Adam 12" series, is planning on a move in the future and is now planning a special show of his own.

"I'm putting together a new show," he says, "with a band and several supporting acts. But I'll try to offer a variation in the supporting acts. Rather than take the same show around the country all the time, I'll pick up different artists in different areas. The idea is to find out who the most popular local artists are and use them."

"I'm also going to be playing mainly auditoriums," he adds. "I'll still do a few clubs, of course, but the large auditoriums are what I'm looking at. I really don't believe there is any problem relating to an audience, no matter how big they are, if you have a good show ready. I'd also like to play some areas of the country where country music does not have such a strong foothold, like the Northeast."

Another project Johnny has up his sleeve is a rock LP. "I've always liked rock as well as country," he says, "and I really don't feel there is any such thing as country rock. It's one or the other. Now, I do songs like 'Johnny B. Goode,' 'Whole Lotta Shakin' Goin' On' and 'Good Golly Miss Molly' in my show, but I always say, 'now you've heard some country and now you're going to hear some rock. This part of the show never fails to go over well. So I decided to do a rock album. We've got eight sides cut already and this is my way of saying that rather than simply add a little rock flavor, I'll go all the way.'"

Besides his TV debut, movie, rock album and other plans, Rodriguez is thinking of several other ideas for the future. "It would be nice to have a crossover hit," he says, "but I'm not going out to try for one. If it happens, great. But if it doesn't, that's okay too. I think one of the biggest mistakes you can make is to try from the outset for country and pop at the same time. I do think I may have a good chance, however, because I seem to draw a lot of young people who might not otherwise come to a country show. And this is also great because it may turn them on to other kinds of country music and other artists."

Despite moves to rock, TV and movies, however, Rodriguez emphasizes he "will still try and reach country audiences most of the time. And I'll also keep trying to reach the Latin audiences. If my name has not been Rodriguez, I might not have moved up nearly so fast."

The story couldn't close without a mention of Chick Thompson. Some years back, while living in Thomasville, Georgia, Thompson wrote a lot of songs, including the huge hit "Cottonfields." Now living in Dallas, he recalls the past when he worked with such artists as Jerry Reed, Ray Stevens and Jerry Smith. Thompson still writes, but only a part-time basis with his partner, Gwen Boyd. The two of them spend the rest of their time selling cemetery lots. They'd rather be doing that in Dallas than anything else anywhere.

Curtis Potter also loves his Texas home, in Abilene. He left the Hank Thompson band after a dozen years, to strike out on his own from Texas. Now he's been signed by RCA, but still makes his home in Texas, with his wife and four children.

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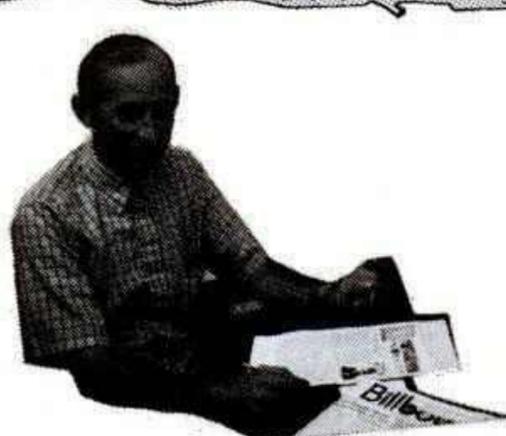
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Texas Racks Competitive

By JOHN SIPPEL

The largest-in-area of the 50 states is one perimeter where state-based rack jobbing independents can successfully compete against the chain record/tape merchandiser.

In addition to Western Merchandisers, Amarillo, now oldest and largest of the Texas independents, Larry Rosmarin is in his third year of a return to indie operation that sees his new Music Service, Houston, still growing. Rosmarin sold out his first rack firm to the now defunct National Tape Distributors in the late sixties.

An independent rack can flourish here beside the likes of established giants like Handleman and J.L. Marsh, each of whom have major branches here, because the state and surrounding region are sparsely populated and offer great potential to racking in small towns, where it is not feasible financially to operate a record/tape store.

Sam Marmaduke's Western Merchandisers now has branches in Houston, Dallas and Oklahoma City, out of which six neighboring states are covered. Marmaduke estimates his rack coverage over 500 cumulatively. In addition, he is just getting his feet wet with a five-store chain of his own retail stores, the Hastings Stores. His son, John, is in charge of the new retail operation.

Pat Morgan, who headed Trans-World Marketing, Dallas, a short-lived specialized rack operation in Dallas, has formed P-M Management Corp., Houston, a more horizontal entertainment complex, which includes a rack jobbing wing.

The Morgan rack operation really began with an exclusive contract with the Stop n' Go stores, Houston, which has exploded into his serving most of the neighborhood convenience supermarkets with record and tape product. P-M racks through 12 states, claiming 808 stores with 50 more under construction. Morgan, a former concert impresario, intends to correlate major concert tours through the area he racks. He intends to sell tickets through his racked outlets. He has found an incentive program for store managers has helped move merchandise through the racks.

Morgan doesn't have a lock on the chain, however. Leo Kane of Records and Reels, Inc., has been racking for five years and has 75 of the Stop 'n Go stores plus racks in Oklahoma and Kansas. Kane racks two major chains. He also operates a one-stop, Wextex, which he purchased sometime ago. Kane's partner is Jess Wilson.

All Labels Inc., Ft. Worth, headed by Sharp Pulliam, is the state's newest racker. Don Gillespie, veteran record/tape sales executive left Heilicher Bros. of Dallas recently, to partner with Pulliam. Pulliam handles operations, while Gillespie remains in sales. They have about 60 rack outlets thus far.

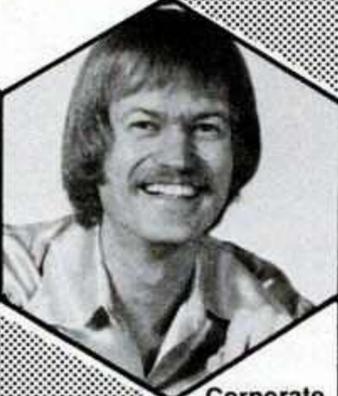
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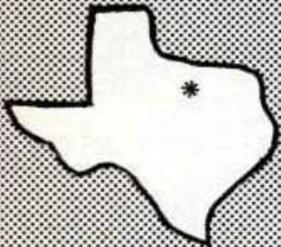
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Latin Label Survey Points Up Vitality

• Continued from page T-14

zales seemed very pleased that Arnulfo Gordo Delgado had booked Juan Antonio (El Remolino) with a big show of artists from Mexico. Juan Antonio is a 15 year old ranchera singer which Gonzales hopes to convert into one of El Zarape's top stars. His latest single, recorded during June in Monterrey, Mexico with El Mariachi Cuauhtemoc is titled, "Dame Tu Cruz" and has been doing quite well, according to Gonzales. Gonzales is also booking agent for a group called The Paranas which he brought some seven years ago from Uruguay. This group has played some of the top concert spots on the West Coast. Each player is master of three instruments and the group performs in nine different languages.

Augustine Ramirez and his band continue being the best sellers in the El Zarape catalog. In addition, Gonzales has released several LPs by Isidro Lopez and his band, one of the forerunners of the current Chicano sound. A couple of these Isidro Lopez albums have featured his version of several Country and Western standards.

El Zarape is also involved in television productions. "Fiesta Mexicana" is presented over Dallas Channel 11 from 2:30 to 3:00 p.m. on Saturdays, as well as over ten other TV stations nationwide, including Channel 22 in Los Angeles. Currently, Gonzales is working with George Kline, Talent Coordinator for Channel 13 in Dallas, who is producing a pilot for a series which would be aired over some 255 public television stations, including the L.A. area. The show would provide exposure for top Chicano bands, as well as Conjunto and Mariachi groups.

Hurricane Enterprises

As the leading distributor of the Texas product in New Mexico, Hurricane Enterprises considers itself a part of the Texas scene. This was Al "Hurricane" Sanchez's reason for participating in the recent Billboard Latin-Chicano seminar in Corpus Christi.

Hurricane Enterprises had its beginnings in a small record shop in Albuquerque some 4 years ago. The firm is now involved not only in record distribution but also productions, promotions, studio rental, and night club operations in the state of New Mexico. It operates under the direction of Al Hurricane, his brother Tiny Morrie, and their mother Bennie L. Sanchez.

While the firm itself is rather young, the Sanchez brothers are not new to the music business. Al Hurricane formed his band some 20 years ago. At first, the band concentrated mainly on English sounds. But he noted that local radio stations were hesitant to play recordings by local groups and that distribution was difficult to obtain. He then took an interest in traditional Mexican rancheras and soon developed the New Mexico Chicano style. His brother, Tiny Morrie decided instead to concentrate on composing and singing romantic ballads. Both have now become an influential part of the New Mexico music scene and are expanding their sound into areas such as Texas, Colorado and California.

Songs composed by the Sanchez brothers have gained international acceptance. It was Al Hurricane who first composed and recorded the hit "Sentimiento." This song was picked up by the Mexican group Frankie y Los Matadores, on Peerless Records, and converted into a top seller in Mexico and the U.S. In Conjunto style, it was recorded by Los Dorenos and also Los Gavilanes. Tiny Morrie's "Otra Carta Triste" was recorded on the Musart label by Jimmy Santi under the title "Como Te Quiero." It was also an international top seller.

Hurricane's entry into distribution came about when the Sanchez brothers persuaded Albuquerque's major discount stores that the Spanish Language product was marketable. Tiny Morrie was able to obtain rack space for ten Tony Aguilar albums in the record department of Bellas Hess. When the manager noted the ease with which those albums were sold, he asked for more. The Sanchezes contacted major distributors outside the state and were soon very much into distribution. Over the past three years, they have made some inroads into convincing the state's rackjobbers to handle the labels which they distribute.

Promotion is also an important aspect of Hurricane Enterprises. The Sanchezes handle such things as pop concerts, the Tony Aguilar Rodeo, and have been agents for such events as the Ringling Bros. Circus, The Ice Capades, and an Elvis Presley presentation a couple of years ago. In the night club scene, Hurricane has just purchased the Far West Club and converted into the largest Chicano night club in Albuquerque.

At present, the Sanchez's main concern is obtaining acceptance for Hurricane artists in markets outside his state. He noted that most of Tiny Morrie's ballads have first made the break in Mexico before being accepted in the United States. Morrie's current "No Hay Amor" seems to be selling well in California and Texas. Besides Al Hurricane and Tiny Morrie, the Hurricane label also includes their brother Baby Gaby Sanchez and other New Mexico artists.

Falcon Records

Expansion is the key word at Falcon Records during their 25th year of operation. Falcon is proceeding with plans for the installation of four new record pressers and hopes to increase this to eight within three to five years. These plans are part of a major move toward having everything related with their record and tape production, manufacture and distribution under one roof.

"We have become tired and disillusioned of going to third parties," stated Arnaldo Ramirez, Sr. "We had been pressing with Tanner and Texas in San Antonio for 25 years and then all of a sudden we found ourselves out in the cold when the plant closed down in the early part of this year." Ramirez cites

the rise in pressing costs and the delays in getting product pressed as two basic reasons for Falcon's entry into pressing operations. There are also plans for installing a jacket and cover printing operation.

Other excitement at Falcon is generated by the series of events in celebration of their 25th anniversary. During the month of August, a Falcon artists caravan toured the state of Texas. The purpose of the caravan, which toured Houston, San Antonio, Dallas-Ft. Worth, Corpus Christi, and McAllen, was to honor Arnaldo Ramirez, Sr. (Mr. Falcon) and Los Alegres de Teran in their long-standing affiliation with Falcon Records.

Based in McAllen Texas, Falcon Records is now comprised of the following labels: Falcon, ARV International, Bego, CR, El Pato, Impacto, and Bronco. The latter three are being combined into the new label RIC. Top artists produced by Falcon include, among others: Mexican Ranchera star Cornelio Reyna (CR), Norteno stars Los Alegres de Teran (Falcon), Chicano star Carlos Guzman (Falcon), and Mexican pop star Josue (ARV International). One of the top sellers for Falcon during the past year was Conjunto star Wally Gonzales' LP titled "El Cuchi Cuchi."

To promote the line of Falcon artists, the company produces a 30 minute TV show titled "Fanfarria Falcon," which is shown over some 160 TV stations nationwide, including the major markets of Chicago and L.A. The show is hosted by Mr. Falcon and is produced by Falcon's a&r Director Jeanne Le Normann with the facilities of KRGV-TV, Weslaco, Texas. Falcon is also releasing this year a series of LPs titled after the show and featuring the top stars that have appeared in the show.

The show has recently devoted some time to commemorating Los Alegres de Teran in their silver anniversary. The Norteno duo, composed of Tomas Ortiz and Eugenio Abrego, have been together since 1949 and in the span of 25 years have taken the Norteno type of music all over Central and South America as well as North America. To further celebrate their 25th anniversary, Falcon has released a three record album which includes Los Alegres' top hits.

Royalco International Corporation is the distribution arm of Falcon Records. It has divisions in the major markets of San Antonio, Los Angeles and Chicago.

In directing the operations of Falcon Records, Ramirez is assisted by his son, Arnaldo Ramirez, Jr. His interest in Chicano music has resulted in signing to the Falcon labels such top Chicano artists as: Carlos Miranda, Tortilla Factory, and Kris Bravo. Also associated with the company are the senior Ramirez' brothers Jesus, Jose Maria, and Rafael. The latter

(Continued on page T-22)

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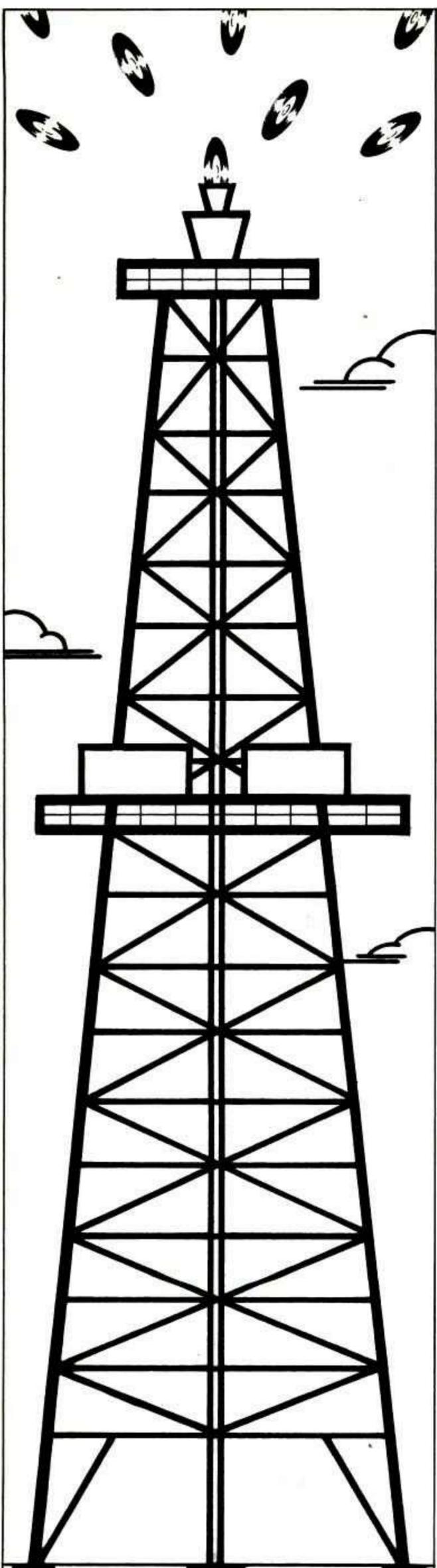


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\$20 Million Civic Center Gives El Paso Concert-Theater Focus

By EARL PAIGE

El Paso has a new \$20 million Civic Center complex that finds it taking a different tact in promoting musical activities and no one could be happier about it than Dennis Rumsey, a transplanted New Yorker who is concert manager of the Civic Center. Rumsey, along with Brad Cooper, the center's publicist, point out that people tend to ignore El Paso. "They think it's part of Mexico," said Rumsey in a long telephone interview. But this is all changing and Rumsey sees a parallel with the development of Phoenix and other Southwest cities that are now capitalizing on mild year-round climate and freedom from the clutter-chaos of city life.

Basic to the entertainment picture in El Paso is the variety of acts playing in the 500,000 population principally industrial city. Between the Civic Center and the County Coliseum there are at least three rock shows a month. Most are promoted by outside promoters such as Concerts West out of Houston and Fun Productions out of Los Angeles. So far, several rock shows have grossed over \$40,000. The center uses festival seating (no chairs) and can get in about 9,000. "We've sold out four or five times with rock shows," Rumsey says. Jethro Tull, War and Guess Who have appeared recently. Tickets generally are scaled up to \$6.50 at the highest. On the average, tickets are \$5 advance and \$6 the day of the show. Rumsey says he is delighted at the respect kids have for the center. "You kind of pray that some act won't use too much foul language up there," he says, especially in the early days of the operation. "We've had no damage to the structure."

El Paso has a variety of entertainment with about the only lack being that of Latin concerts, according to Rumsey. After all, over 60 percent of the population is Latin. The city is characterized by a wide span of incomes and lifestyles with the average income probably in the \$5,000 range. The contrast to this is the wide success Rumsey has in selling subscription entertainment. "We've found that people will just about pay any price." A case in point is the package being put together for the Grand Hall, a third entertainment area in the city.

The four show package is Ella Fitzgerald, Henry Mancini, Glen Campbell and Roy Clark, all appearing with the symphony. Tickets are scaled from \$5.50 to \$10 and Rumsey says sales for the \$10 tickets are going well. The real clue though is the subscription package for the Civic Center Theater.

David Forest, 25, head of Los Angeles based David Forest Co. Ltd., and subsidiary Fun Productions believes he has discovered the key to concerts in El Paso and this is appealing to the 50 percent Chicano youth market in the Texas city. Of El Paso, he says, "It's really not a Texas city, not a Dallas or Houston. Maybe it's closest to San Antonio in music taste." He also says El Paso is "quite far behind." The top record exposure stations in the market are KELP-AM, XEROK-AM (in Juarez) and KINT-AM/FM a simulcast station. "There's no such thing as progressive radio in El Paso."

Forest says his first show at the Civic Center was perfect. "The young Chicanos like English rock and we had Uriah Heep and Buddy Miles and sold out—9,000. Our next show, May 23rd, fell off to 5,000 and I'm convinced the difference is the lack of appeal to the Chicanos. We had Steve Miller Band, Electric Light Orchestra and James Cotton Band. Our Aug. 3rd date though is just right because we put War, which appeals to the Chicano, with Wet Willie for that southern rock 'n' roll."

Latin Distribution Adds PX's Worldwide

Continued from page T-10
 ness could be gathered by one-stopping and rack-jobbing Latin product and led Western Merchandisers down the road to success in this market. At the present time, about 20% of the rack jobbers business in Chicano oriented.

Bob Snyder of Western stresses that his company's success is a result of education of the salesman handling various accounts. "We emphasize that our individual salesman be fully aware of the music business so that they can make intelligent suggestions to their accounts concerning what sells in their own particular area."

Both Rangel and Sam Marmaduke, Western Merchandising's president, have been very active in the anti-piracy drive in Texas.

Chicano Groups Blossom

Continued from page T-10
 cano sound outside the state of Texas. Top Chicano acts were booked in places such as Florida, Indiana, Ohio, Illinois, Oregon, and Seattle, Washington. The West Coast, and particularly the L.A. area, attracted many of the top acts in the Chicano field. In fact, Joe Hernandez of La Familia opened a new center of operations in L.A. Hernandez and his brothers, Tony "The Top," Jimmy, and Porfirio, have been working closely with Cruz Guerrero in opening new channels of distribution in the L.A. area for Hernandez' Buena Suerte label. It is Hernandez' feeling that the presence of Buena Suerte and other Texas labels in the L.A. area will prove beneficial to increasing the acceptance of the Chicano sound in that market.

Forest says he believes in heavy saturation advertising and spent \$4,500 on the War, Wet Willie concert with 250 spots on XEROX, 284 on KELP and 200 on KINT with the campaign starting three weeks ahead of the date and including time buys from labels. He doesn't use print or TV. "I've found out also that El Paso kids don't buy in advance. There's just never been a ticket shortage. Even at 1 o'clock in the afternoon of the show there are plenty of tickets, even if it's a sellout."

Rumsey says his nose "is way out" on a theater season package he put together for the Civic Center. He went to New York where he was associated with live theater for 10 years prior to moving to Texas and packaged "Seesaw," Chinese Opera Theater, Marcel Marceau, "Pippin," "Sunshine Boys" and Edward Villella, the latter appearing under the auspices of the New York City Ballet and with the El Paso Symphony. The tickets are \$21.60-\$50. "More than half of our subscription sales are for the \$50 package, which is five shows plus bonus shows."

Overall, the Broadway package for the 2,500 seat theater represents a \$85,000 nut, Rumsey says, but he believes it has the qualities of sustaining the theater in its initial year. "You have to be careful to have a variety of attractions and to have them spaced," he says. He believes many cities book a new facility to the point where it is burned out in the public mind. "You lose promoters. They want security." He also believes that a lot of shows on the road wouldn't work in El Paso. He says the Chinese Opera Theater is risky because it's performed by a company from Taiwan "and just not quite El Paso. But it comes in December and will fit with the holiday mood, I believe."

Rumsey says he often acts as a go-between with promoters, especially with MOR acts. Vikki Carr was a cooperative effort between Rumsey and the promoter. Rumsey laughs when talking about Don Cange, who books acts in Juarez across the Rio Grande and kids Rumsey that he should stay out of the booking business. Rumsey also works with Crystal Leif and Star Ship, both Albuquerque promotion firms.

El Paso was reluctant about getting into a large entertainment thing and it took three votes before the Civic Center project passed. "City fathers realized the problem of having a very few promoters. I have hit some people over the head and told them they're going to be promoters. So far," Rumsey goes on, "we've been lucky and none of the shows on the whole have lost money."

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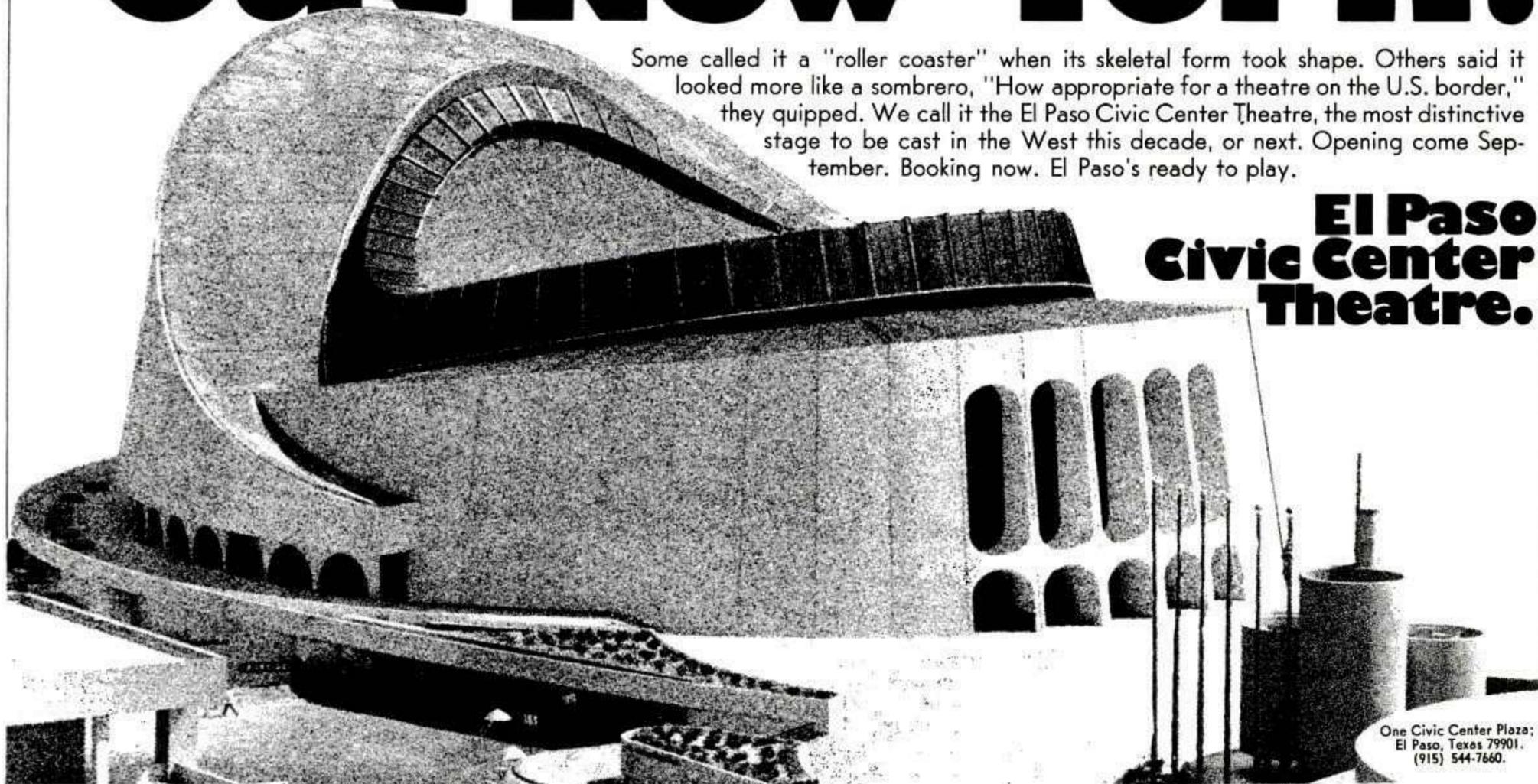
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Latin Label Survey

• Continued from page T-18

has composed a number of songs which have had international exposure.

Other key people in the Falcon operation include Jeanne Le Norman, a&r, Fred Aguirre, Sales and Promotion, Rudy Banda, Production and Promotion, and Tomas Aguirre, Studio and production.

Freddie Records

Freddie Martinez is deeply committed to the continued growth of Freddie Records. Several highly promising ventures figure into his company's plans for future development. And even though the recent downturn in the economy and its impact on the record industry has hampered some of these plans, Martinez points out that they have not been scratched off the drawing board.

Since Martinez is highly involved in every facet of his company, from performance and production to promotion and distribution, the past year has kept him rather busy. The company has made some valuable inroads into markets outside the state of Texas, especially the Midwest and the West Coast. At the same time, Martinez is also committed to moving his company into the English language market. Yet another step being considered is that of venturing into film production.

Immediate plans for expansion at Freddie Records include the acquisition of 16 track facilities for Freddie's Studio B in Corpus Christi, Texas. Studio engineer Jim West and business manager Lee Martinez have been handling the technical and financial aspects of this acquisition along with Martinez.

Martinez indicated that he is pleased with the acceptance gained by his product in the Chicano market, not only in Texas but in other areas as well. He noted that his records have been selling rather well in the Chicago and Midwest area. His product is now handled by some of the major distributors in areas outside the state of Texas. His latest single "Prendido A Un Sentimiento" (The Spanish language version of "Hooked on a Feeling") has promise of becoming a top seller in major markets, and particularly in California.

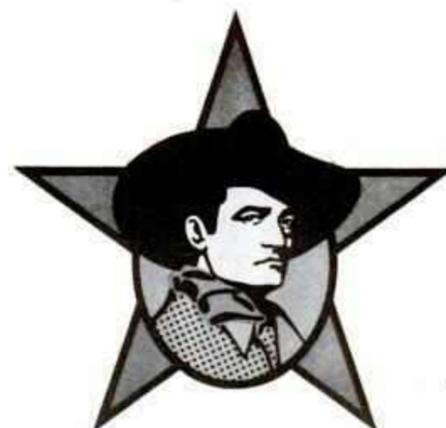
Freddie Records recently released an English Language single by Freddie Martinez titled "Today" b/w "Will You Love Me Tomorrow." This is Martinez' entry into the English language scene. In addition to his own recordings in English, Martinez plans to produce other groups as well. The search is on for strong top 40 and Country and Western groups.

Martinez is also concerned with developing young Chicano talent as well as some Norteno and Ranchera groups. Currently, the Freddie Records catalog includes recordings by new groups such as Los Bandidos, Lennie Salinas, Ram y Henry, and Zavala. Freddie also records Oscar Martinez and his band, as well as Agapito Zuniga y su Conjunto.

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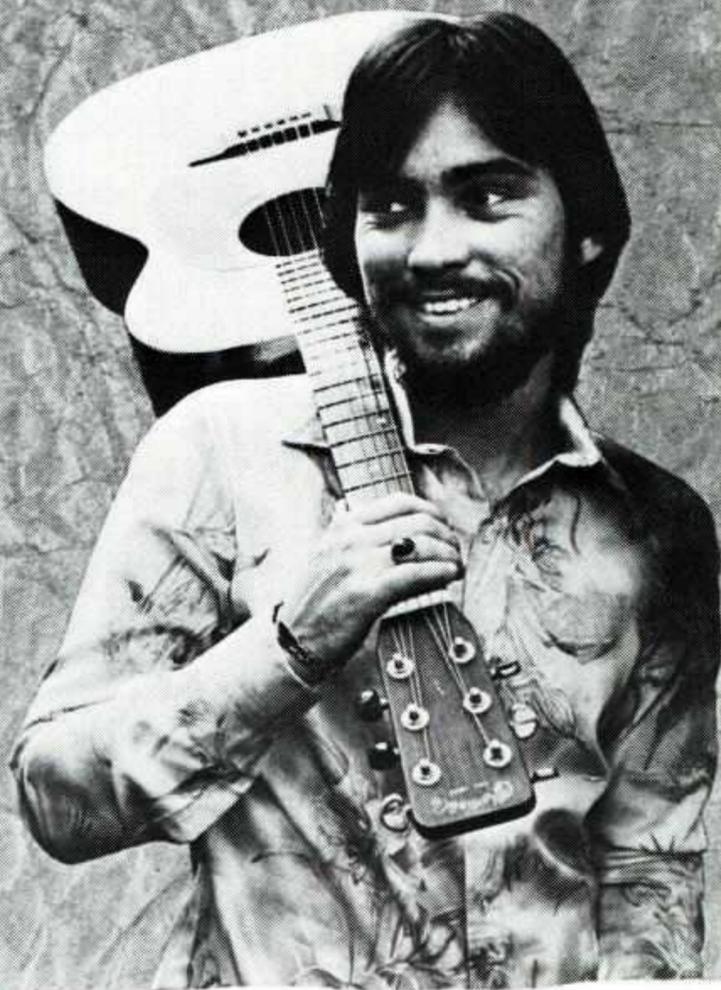
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A FAMILY DYNASTY

The Bradleys: Owen and Jerry Compete for the Chartbusters

NASHVILLE—The promotion of Jerry Bradley to vice president for Nashville operations of RCA (Billboard, Aug. 31) creates a family dynasty situation unprecedented here.

Bradley and his father, Owen Bradley, now have jurisdiction over (and produce) some of the top names in the country music field.

Owen Bradley, long-time vice president of MCA, has under his production arm such artists as Bill Anderson, Loretta Lynn, Conway Twitty, Brenda Lee, Webb Pierce, the Wilburn Brothers, David Wilkins and Lenny Dee. In addition, all of the country artists at MCA and the personnel there are directly responsible to him.

At RCA, the elevation of Jerry Bradley creates a somewhat similar situation. He produces directly such artists as Charley Pride, Nat Stuckey, Johnny Russell, Karen Wheeler and the Four Guys and, as head of operations, will continue to expand the roster.

Both RCA and MCA are highly

successful in the country divisions. Rounding out the family, Patsy Bradley (daughter of Owen and brother of Jerry) is with BMI, and Harold Bradley (brother of Owen) is a leading session musician, perhaps the most noted here. And Charlie Bradley (another brother of Owen) is an engineer with CBS.

11 Cities on James Tour, But Sonny Will Not Sing

NASHVILLE—CBS has launched its third major promotional tour for an artist in the past year, this time sending Sonny James on a major swing.

Launched in Houston, the tour will take James through Amarillo, Dallas, Little Rock, Atlanta, Cincinnati, Cleveland, Boston, Pittsburgh, Baltimore, Washington, D.C., and Philadelphia.

The tour is a non-performing event. Earlier James had canceled all personal appearances for the balance of the year for rest, on the orders of his doctors. However, this in-

cludes radio interviews, newspaper exposure, and an appearance on the Mike Douglas Show with Marie Osmond, who is produced by James.

The first such CBS tour was set up for Charlie Rich, and the second for Monument's Larry Gatlin. James joined the label more than a year ago after years with Capitol, and this is his first big promotional push. It's in conjunction not only with his overall career, but with his current single and album.

The tour is organized by Gene Ferguson, national promotion manager of country product for the label.

Hawaiian Artist Don Ho

NASHVILLE—Hawaiian artist Don Ho has signed with Mega Records, and will have a country album and single released shortly.

Ho, whose credits are manifold, was produced here by Ken Mansfield at the Ray Stevens Sound Laboratory. Under the arrangement with Mega, Mansfield will continue to produce Ho.

The strictly country album contains such standards as "Today I Started Loving You Again," "Born To Lose," and "I'm So Lonesome I Could Cry." It also contains considerable new material.

The single taken from the LP for instant release is "Watch Out Woman," written by Glen Mooney.

Ho did his Nashville recording some time ago, but it was not known at the time with which label he would be signed.

One of the leading nightclub and television acts in the nation, Ho also has had numerous recordings in

New Disk, Pub Firms In Dallas

DALLAS — Producer-instrumentalist Phil Baugh has formed a partnership with Jerry and Maurice Anderson to found a new record label here, A&B Records.

The Andersons are executives of MSA Micro Steel Guitar Co., also based here. The three have formed their own publishing company, Ten Buck Two Music (BMI).

The first product, a Bob Wills tribute single, will be released around Oct. 1. Plans also are underway for Baugh to produce Debbie & Jan, The Associated Country, on the label. Both Baugh and Maurice Anderson will record for the firm.

Baugh recently obtained his release from Toro Records.

The partners also have formed their own distributing company, Banting, and will work with independents. Recording will be done at Sumet Sound here.

Country Songwriters Unite In Charleston

CHARLESTON, W. Va.—Formation of a Country Songwriters Assn. has been announced here following a conference at WMUL-TV, an educational station operated by Marshall University.

The group's objectives, according to Edward Morris, "will be to provide members with criticisms of their songs and to find ways of having their songs heard and marketed."

A slate of officers is due to be elected next month.

Some 15 songwriters plus observers took part in the conference, with materials provided by the Nashville Songwriters Assn., the Country Music Assn., and the Better Business Bureau of Nashville.

Speakers included Royal American artist-writer Jacki Le; Bill Browning, songwriter and president of Midway Recording; Skeeter

Dodd, general manager of WKLC-AM in St. Albans, W. Va., and Loryn Attwell, president of Attwell Record Pressing, Lafayette, Tenn.

The event was sponsored jointly by WMUL-TV and Morris, a country-music publicist.

Tribute to Campbell

NASHVILLE—A long-time music teacher here will be honored at a reunion of his former students Sept. 14.

William Carmen Campbell, who taught at East High School for 45 years, had such students as Dinah Shore, ABC producer Don Gant, radio-television personality Ralph Emery, "Grand Ole Opry" pianist Del Wood and Congressman Richard Fulton.

Nashville Scene

By BILL WILLIAMS

Michael Twitty, the son of MCA's Conway Twitty, has had his first record released on Capitol. It's written by his father. . . . Clyde Moody is in the Williamson County (Tenn.) hospital for ulcer surgery. . . . Archie Campbell and Minnie Pearl have teamed at RCA for a novelty duet, produced by the old master, Chet Atkins. . . . Kenny Price, who has lost considerable weight, lost his trousers during a show near Nashville. . . . The Rhodes Kids, who used to be with a Houston management firm but now are with GRC Records, premiered in Pittsburgh at a reception and dinner hosted by Michael Thevis. . . . Stone County Inc. of Denver has added Steve Dahl to the staff. He used to work with such people as Buzz Cason, Dicky Lee and Allen Reynolds. . . . Cuzzin Sipe, an outstanding country comedian, has signed a long-time recording contract with Illini Records.

Bobby Penn and the Penmen are doing a series of concerts at prisons and penal farms in Indiana, between club dates. They're also doing an LP for the 50 States label. . . . Jerry Moore, leader of The Drifters Four, hired his 16-year-old son, Tony, as his new drummer. . . . Heartwood is back at the Sound Pit Studio in Atlanta recording new material for an upcoming album. . . . The Raybon Brothers are forming a band for personal appearances. . . . Marti Brown, who records for Atlantic and writes for Cedarwood, is back from another tour of Germany and Italy. . . . Michael Clark's first session as a featured artist has been completed at the Jack Clement Studio. . . . Preparation is under way for a concert concept featuring Don Frost. . . . Wade Holmes was honored at Beltsville, Md., by the Mid-Atlantic States Country Music Hall of Fame.

Cathleen Adams Gurley is the new promotions and public relations director at WWVA-AM in Wheeling. . . . Columbia's Sandi Burnett joins Tennessee Ernie Ford as a headliner for the major Soviet Union Tour set for Sept. 11. In all, 28 persons make up the troupe. . . . Epic has signed Allan Rich, the 19-year old son of Charlie and Margaret Ann Rich. . . . Lloyd Green has a part in a new Robert Altman film, playing the role of a studio musician. . . . Bob Luman's new album will be a departure from country, and back to rock, containing several of the classics. . . . Hank

Snow headlines a big country show sponsored by the Portland, Me., Legion Club in October. . . . Freddie Hart takes his band to Hawaii in late September, both for work and play. . . . Bill Blaylock and Clay Willis have a promotional involvement with Midco, which imports the Yamaha guitar. . . . Fred Vail has signed Bobby Brank of Sacramento to Cherish Records.

Buffy Sainte-Marie has been in Nashville doing her second album for MCA at Quadrafonic Studios. It's co-produced by Norbert Putnam. . . . Diana Trask has been signed by the Fairmont Hotel chain for two dates: Dallas at the end of September, and Atlanta in December.

Ken Mansfield of Los Angeles, a leading producer, is dividing his time between Nashville and the West Coast, handling five artists on five different labels. . . . Progressive country fans at the Rubaiyat Club in Dallas were entertained by Nashville writer-artist Hank Riddle, who is a staff songwriter for House of Loyd Music and Pot O'Gold Music.

Anderson, McClinton Set For New Movies

NASHVILLE—Significant parts in two more movies involving country artists have been announced here.

MCA's Bill Anderson will narrate and appear in a new film titled "All In The Name Of A Song," produced by Sid O'Berry and Bill Hunt. Anderson has previously appeared in several films.

O.B. McClinton will sing two songs featured in the new MGM movie, "The Klansmen," to be released on Thanksgiving. The tunes were written by Stax writers in Memphis.

Gillespie Chairman Of Cherish Records

NASHVILLE—Harold Gillespie of Greenville, S.C., making his first active venture into music, has become chairman of the board of Cherish Records here.

Cherish president Don Smith said Gillespie is president of Davis Mechanical Contractors, Inc., a firm which employs 800 in Greenville. Smith noted that the music business is "rapidly becoming more and more involved with the nation's total business community."



LEE LAUDED—Club operators Jim Collier, left, and Carl Allen, right, owners of Big Jim's in Albuquerque, congratulate RCA's Dickey Lee for breaking the club record for gross receipts during a three-day appearance.

MEGAHIT KIT

DON HO

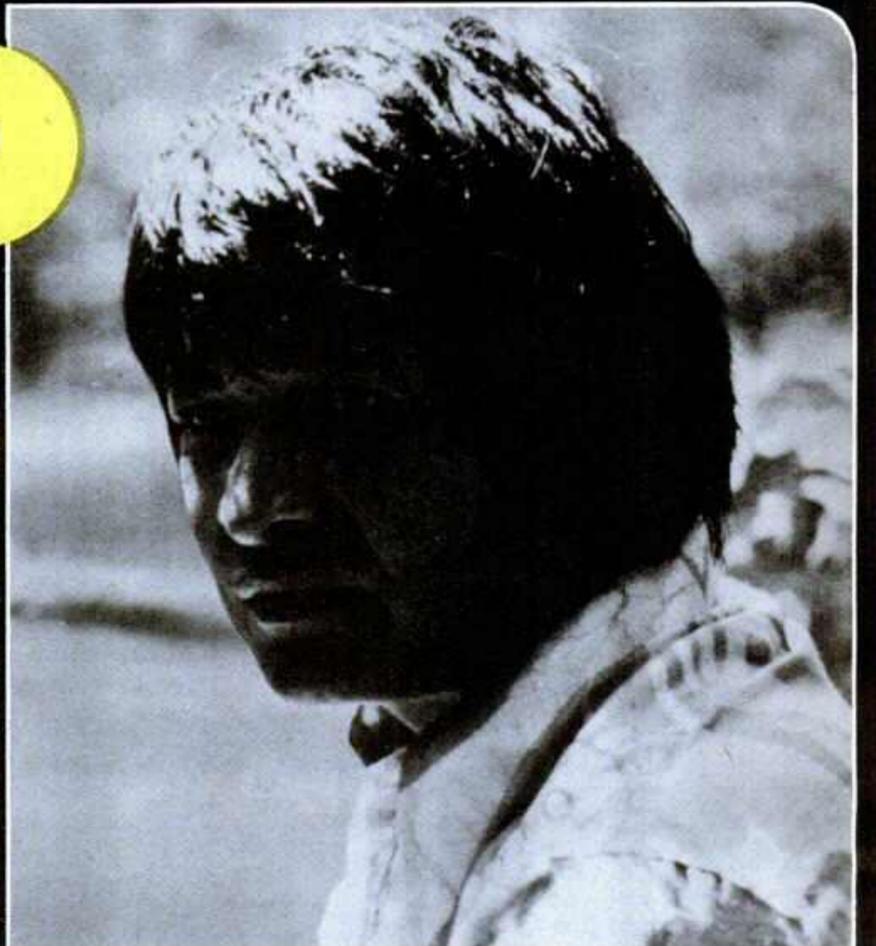
NEW! HIS FIRST ALL COUNTRY ALBUM. . .

“Home In The Country”

A HOMETOWN PRODUCTION

Produced by Ken Mansfield

MLPS 605



DON HO

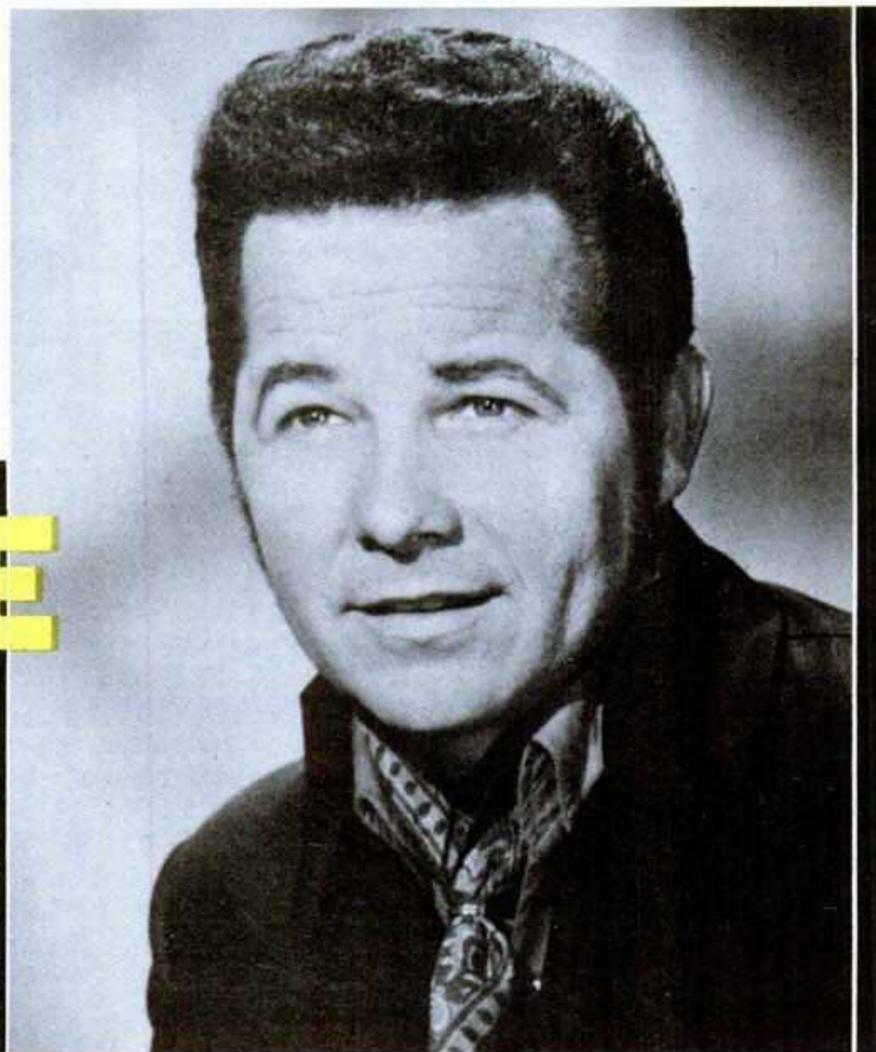
HOT SINGLE FROM HIS NEW ALBUM. . .

“Watch Out Woman”

A HOMETOWN PRODUCTION

Produced by Ken Mansfield

MR 1215



BILLY MIZE

GREAT SOUND, GREAT SONG. . . GREAT NEW SINGLE:

“Linda's Love Stop”

A CABIN HILL PRODUCTION

Produced by Jim Malloy

MR 1216

ORDER NOW! . . . The KIT or any part thereof!

MEGATHANKS!

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))
★	5	8	PLEASE DON'T TELL ME HOW THE STORY ENDS—Ronnie Milsap (K. Kristofferson), RCA 0313 (Combine, BMI)	★	42	6	HONKY TONK AMNESIA—Moe Bandy (S. Shafer, D. Owen), GRC 2024 (Blue Crest/Hill & Range, BMI)	68	76	6	YOU CAN SURE SEE IT FROM HERE—Susan Raye (R. Topp, J. Shaw), Capitol 3927 (Gold Book, ASCAP/Blue Book, BMI)
2	3	9	DANCE WITH ME (Just One More Time)—Johnny Rodriguez (J. Rodriguez), Mercury 73493 (Phonogram) (Hallnote, BMI)	36	11	13	MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings), MCA 40248 (4-Star/Ace, BMI/Burlo, SESAC)	69	77	7	SING FOR THE GOOD TIMES—Jack Greene (R. Fraser), MCA 40263 (Swecor, BMI)
★	8	10	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney), Dot 17516 (ABC/Dot) (Don Williams, BMI)	★	49	4	WOMAN TO WOMAN—Tammy Wynette (B. Sherrill), Epic 8-50008 (Columbia) (Algee, BMI)	★	87	2	LOVE IS LIKE A BUTTERFLY—Dolly Parton (D. Parton), RCA 10031 (Oweparc Pub., BMI)
4	1	14	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI)	38	17	11	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI)	★	82	4	THAT'S LOVE—Don Adams (D. Adams, G. Adams), Atlantic 4027 (Shetac, BMI)
★	10	9	BIG FOUR POSTER BED—Brenda Lee (S. Silverstein), MCA 40262 (Evil Eye, BMI)	39	19	15	RUB IT IN—Billy "Crash" Craddock (L. Martine Jr.), ABC 12013 (Ahab, BMI)	72	67	8	YOUR PRETTY ROSES CAME TOO LATE—Melba Montgomery (B. Rice, J. Foster), Elektra 45894 (Jack & Bill, ASCAP)
6	2	11	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI)	40	22	14	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (ABC/Dot) (Martin/Fargo Music, ASCAP)	73	51	12	A FIELD OF YELLOW DAISIES—Charlie Rich (M.A. Rich), Mercury 73498 (Phonogram) (Makamillion, BMI)
7	9	10	I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice), MGM 14731 (Jack & Bill, ASCAP)	41	33	14	HELP ME/IF YOU TALK IN YOUR SLEEP—Ebis Prasley (R. West, J. Christopher/L. Gatlin), RCA 0280 (Easy Nine/Elvis, BMI/First Generation, BMI)	★	84	2	BRING BACK YOUR LOVE TO ME—Don Gibson (D. Gibson), Hickory 327 (MGM) (Acuff-Rose, BMI)
★	14	8	(It's A) MONSTER'S HOLIDAY—Buck Owens (B. Owens), Capitol 3907 (Blue Book, BMI)	★	54	4	LIKE FIRST TIME THING—Ray Price (J. Weatherly), Columbia 3-10006 (Keca, ASCAP)	★	85	5	THE WAY I'M NEEDING YOU—Cliff Cochran (H. Cochran, J. Kinsey), Enterprise 9103 (Columbia) (Tree, BMI)
★	16	7	WE LOVED IT AWAY—George Jones & Tammy Wynette (G. Richey, C. Taylor), Epic 5-11151 (Columbia) (Algee, BMI)	43	34	14	ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP)	★	86	3	ANOTHER GOODBYE SONG—Rex Allen Jr. (M. Sharp, L. Butler), Warner Bros. 8000 (Tree, BMI)
10	4	12	THE WANT-TO'S—Freddie Hart (F. Hart), Capitol 3898 (Blue Book, BMI)	★	56	4	AFTER THE FIRE IS GONE—Willie & Tracy Nelson (L.E. White), Atlantic 4028 (Twitty Bird, BMI)	★	87	1	LONG BLACK VEIL—Sammi Smith (M. Wilkin, D. Dill), Mega 1214 (Cedarwood, BMI)
11	7	11	TALKIN' TO THE WALL—Lynn Anderson (W. McPherson), Columbia 4-46056 (Folio, BMI)	★	68	3	I SEE THE WANT TO IN YOUR EYES—Conway Twitty (W. Carson), MCA 40282 (Rose Bridge, BMI)	★	88	3	LEAVE ME ALONE (Ruby Red Dress)—Arlene Harden (L. Laurie), Capitol 3911 (Anne Rachel/Brooklyn, ASCAP)
12	15	15	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)	47	35	14	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI)	★	89	4	TROUBLE IN PARADISE—Loretta Lynn (K. O'Dell), MCA 40283 (House of Gold, BMI)
13	6	13	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI)	★	58	5	GOOD OLD FASHIONED COUNTRY LOVE—Sue Thompson & Don Gibson (G. Barber, J. Mundy), Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP)	★	90	6	BUT TONIGHT I'M GONNA LOVE YOU—Harrison Jones (Monahan, Connors), GRT 004 (Chess/Janus) (Smile, BMI)
★	24	5	I'M A RAMBLING MAN—Waylon Jennings (R. Pennington), RCA 10020 (Tree, BMI)	★	59	3	I HONESTLY LOVE YOU—Oviva Newton-John (P. Allen, J. Barry), MCA 40260 (Irving/Woolnough/Broadside, BMI)	★	91	4	ODDS & ENDS (Bits & Pieces)—Charlie Walker (H. Howard), Capitol 3922 (Central Songs, BMI)
★	28	5	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson), Epic 8-20006 (Columbia) (Algee, BMI)	★	61	5	TELL TALE SIGNS—Jerry Lee Lewis (A. Zanetti), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI)	★	92	6	HANGIN' ON TO WHAT I'VE GOT—Frank Myers (R. Milsap), Caprice 1999 (Mega), (Ironside, ASCAP)
★	25	7	A MI ESPOSA CON AMOR—Sonny James (S. James, C. Smith), Columbia 3-10001 (Marson, BMI)	★	65	12	LOVE—David Houston & Barbara Mandrell (M. Paul), Epic 8-20005 (Columbia) (Arc, BMI)	★	93	2	COUNTERFEIT COWBOY—Dave Dudley (R. Rogers), Rice 5069 (Newkeys, BMI)
17	18	11	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI)	★	66	5	FINER THINGS IN LIFE—Red Steagle (J. Weatherly), Capitol 3913 (Keca, ASCAP)	★	94	2	DELRA DIRT—Larry Gatlin (L. Gatlin), Monument 88622 (Columbia) (First Generation, BMI)
18	12	13	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)	★	63	8	COME ON IN AND LET ME LOVE YOU—Lois Johnson (D. Silvers), 20th Century 2106 (Hank Williams, Jr., BMI)	★	95	2	LET'S TRUCK TOGETHER—Kenny Price (K. Price), RCA PD 10039 (Kenny Price Music, BMI)
19	20	9	OLD HOME FILLER-UP AND, KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (W. Fries, L.F. Davis), MGM 14738 (American Gramophone, SESAC)	★	65	4	THE GREAT DIVIDE—Roy Clark (G.S. Paxton, R. Hellard), ABC/Dot 17518 (Acoustic, BMI)	★	96	2	WORKIN' AT THE CAR WASH BLUES—Tony Booth (J. Croce), Capitol P 3943 (American Broadcasting/Blendingwell Music, BMI)
20	21	9	THE WRONG IN LOVING YOU—Faron Young (B. Odom, T. Dae), Mercury 73500 (Phonogram) (Top Five, BMI)	★	66	5	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond (L. Pockriss, B. Hilliard), MGM 14694 (Shapiro, Bernstein, ASCAP)	★	97	2	STOP IF YOU LOVE ME—Terry Stafford (R. Burke), Atlantic 4026 (Chappell, ASCAP)
★	27	9	WHO LEFT THE DOOR TO HEAVEN OPEN—Hank Thompson (B. Duke), Dot 17512 (ABC/Dot) (Bob Moore, ASCAP)	★	63	8	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)	★	98	2	WELCOME TO THE SUNSHINE (Sweet Baby Jane)—Jeanne Pruett (R. Willis), MCA 40281 (War Drum, BMI)
★	30	6	BONAPARTE'S RETREAT—Glen Campbell (P.W. King), Capitol 3926 (Acuff-Rose, BMI)	★	65	15	HARLAN COUNTRY—Wayne Kemp (B. Emerson, B. Large), MCA 40249 (Golden Horn, ASCAP)	★	99	1	SHE'S NO ORDINARY WOMAN (Ordinarily)—Jim Mundy (J. Mundy, G. Barber), ABC 12001 (Milene Music, ASCAP/Acuff-Rose, BMI)
★	29	10	IT'LL COME BACK—Red Sovine (G. Martin), Chart 5220 (Buddah) (Tree, BMI)	★	73	4	I'M HAVING YOUR BABY—Sunday Sharpe (P. Anka), United Artists 507 (Spanka, BMI)	★	90	2	JUKEBOX—Jack Reno (J. Reno, T. Williamson), United Artists UA-XW502-X (Tree, BMI)
★	31	7	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno), Dot 17515 (ABC/Dot) (Ricci Mareno, SESAC)	★	75	3	MISSISSIPPI COTTON—Charley Pride (H. Dorman, W. Gann), RCA 10030 (Hall-Clement, BMI)	★	91	2	YOU GET TO ME—Eddie Rabbitt (E. Rabbitt), Elektra 45895 (Briar Patch, BMI)
★	25	9	LET ME MAKE THE BRIGHT LIGHTS SHINE FOR YOU—Bob Luman (W. Jennings, T. Seals), Epic 5-11138 (Danor, BMI)	★	70	4	WILDWOOD WEED—Jim Stafford (D. Bowman, J. Stafford), MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)	★	92	1	STOP AND SMELL THE ROSES—Mac Davis (M. Davis, D. Severnson), Columbia B-10018 (Screen Gems/Columbia/Songpainter, BMI/Colgems, ASCAP)
★	38	5	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, C. Smith), Playboy 6004 (Peer International, BMI)	★	79	3	BONEY FINGERS—Hoyt Axton (H. Axton, R. Armand), A&M 1607 (Lady Jane/Irving, BMI)	★	93	1	WHERE'D I COME FROM—Bobby Bare Jr. and Mama (B. Rice, J. Foster), RCA 10037 (Jack & Bill, ASCAP)
★	37	7	HIGHWAY HEADIN' SOUTH—Porter Wagoner (P. Wagoner), RCA 0328 (Oweparc, BMI)	★	74	3	DON'T TELL (That Sweet Old Lady Of Mine)—Johnny Carver (J. Levine, L.R. Brown), ABC 12017 (Levine & Brown, BMI)	★	94	4	GIVE ME ONE GOOD REASON—Dickey Lee (W. Hollifield), RCA 10014 (Land Of Music, BMI)
★	39	6	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Dolly Parton (D. Parton, P. Wagoner), RCA 10010 (Oweparc, BMI)	★	63	15	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)	★	95	3	MONTGOMERY MABEL—Merle Kilgore (B. Emmons, C. Moman), Warner Bros. 7831 (Press, BMI)
29	13	11	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shafer), Columbia 4-46058 (Acuff-Rose, BMI)	★	64	7	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer), ABC/Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI)	★	96	1	HELLO SUMMERTIME—Bobby Goldsboro (R. Cook, R. Greenway, B. Backer, B. Davis), United Artists 529 (Shada, ASCAP)
30	32	9	HOUSE OF LOVE—Dottie West (K. O'Dell), RCA 0321 (House of Gold, BMI)	★	64	7	(If You Wanna Hold On) HOLD ON TO YOUR MAN—Diana Trask (D. Trask, T. Ewen), ABC/Dot 17520 (Al Gallico, BMI)	★	97	1	JUST ANOTHER COWBOY SONG—Doyle Holly (D. Coats), Barnaby B-605 (Chess/Janus) (Frong BMI) (Lawn Music, BMI)
31	23	10	KEEP ON LOVIN' ME—Johnny Paycheck (T. Seals, W. Jennings), Epic 5-11142 (Columbia) (Danor, BMI)	★	66	14	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI)	★	98	1	WATCH OUT FOR LUCY—Bobby Penn (L. Mack) 50 States 29 (N.S.D.) (Danor/Hadgum, BMI)
★	40	7	I'M LEAVING IT (All) UP TO YOU—Donny & Marie Osmond (D. Harris, D. Terry Jr.), MGM 14735 (Venice, BMI)	★	67	10	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)	★	99	2	MA MA LU—Rita Coolidge (L. Murray), A&M 1545 (Unart Music/Prodigal Son, BMI)
★	43	6	BETWEEN LUST & WATCHING T.V.—Cal Smith (B. Anderson), MCA 40265 (Stallion, BMI)	★	67	10		★	100	1	FINE AS WINE—Billy Walker (E. Stevens, E. Rabbitt), MGM M-14742 (Briarpatch Music/Debdave Music, BMI)
★	44	6	I WISH I HAD LOVED YOU BETTER—Eddy Arnold (C. Rains), MGM 14734 (New York Times (Sunbeam Div.)/Twin Forces, BMI)								

4 Generations Of Speers Sing At Gospel Fest

LAWRENCEBURG, Tenn.—The first annual Speer Homecoming Gospel concert was held here last week, with four generations of the family represented.

Brock and Ben Speer were joined by their sisters, Rosa Nell Powell and Mary Tom Reid, and their families, for several hours of Gospel Music along with the Jake Hess Sound.

John T. Benson, president of Heartwarming Records, used the occasion to present the Speers a plaque honoring them for selling over a half million disks since they started with the label five years ago. They also were cited for their contribution to Gospel Music.

The two sisters were members of the group prior to their marriages. Joined by old-timer Harold Lane, they sang from the old convention-style songbooks in an authentic presentation from the past. The family performed a rendition of Dad Speer's 1937 tune, "I Never Shall Forget the Day."

The event was labeled so successful that future Homecomings are planned.

Brock Speer currently is president of the Gospel Music Association.

The fourth generation was represented by Alicia Powell, age five months.

Statesmen Sell Songs

KANSAS CITY—The Lillenas Publishing Co. headquartered here, has acquired the catalogs of Faith Music and J.M. Henson Music from the Statesmen Quartet of Atlanta.

The Faith catalog contains a number of standard tunes such as "Sorry, I Never Knew You," "I Don't Need To Understand," and "It's Different Now."

The extensive Henson catalog was developed by the late J.H. Henson, who personally contributed more than 10,000 songs during his lifetime.

All publishing and distribution of music will be handled from here.

Mosie Lister of Tampa, Fla., who has been associated with Lillenas for several years, will serve as director of publications, along with Bob Stringfield. However, his activities will deal basically with the creative aspects, serving as advisor-consultant and contributing arranger.

Holland Agency Into Nashville CMA Structure

NASHVILLE—The Wes Holland Talent Agency has opened its headquarters in the new Country Music Assn. Building.

Holland, who had been a part-time booker in Burlington, Vt. for the past 15 years, now is in operation on a full-time basis.

Already signed to the agency are such country acts as Rusty Adams, Nancy Dee, Del Wood, Onie Wheeler, Dianne McCall, Sherri Pond, Barry Sadler, Dick Shuey, Frank Myers, Joanna Neel, and the Mueller Brothers. Sadler, whose "Ballad of the Green Berets" was a hit during the war in Vietnam, has relocated here.

Working with Holland are two agents, Jim Jones and Johnny Johnson.

SEPTEMBER 7, 1974, BILLBOARD

ON CBS-TV OCT. 14

Cash Hosts CMA Awards Show Before Grand Ole Opry Crowd

NASHVILLE—Johnny Cash again will host the Country Music Assn. Awards Show Oct. 14, to be televised by CBS.

The show, before a live audience at the Grand Ole Opry House, is the 8th annual presentation, and again will be sponsored by Kraft Foods.

Awards will be presented in 10 categories of achievement, including

Entertainer of the Year. There also will be an announcement of the newest member of the CMA Hall of Fame.

Admission to the Awards Show is free to CMA members who have purchased tickets to the group's Anniversary Banquet and Show, to be held five days later.

The show will be produced by Joe

Cates Productions of New York, with Cates as executive producer and Walter C. Miller and Chet Hagan as co-producers. Hagan again will write the show. Co-chairmen are Irving Waugh of WSM and Jack Stapp of Tree International.

The winners, which are known only to the accounting firm, are determined by secret vote of the membership.

Gospel's Dove Awards Nominees Reflect Best In the Business

NASHVILLE—The final nominees for the Gospel Music Assn. Dove Awards have been revealed, with balloting still to be held to determine the ultimate winners.

These will be announced during the meeting of the GMA during the first week of October here.

In the Best Male Gospel Group category, finalists are: Blackwood Brothers, Imperials, Inspirations, Kingsmen and Oak Ridge Boys.

Best Mixed Gospel Group: Andrae Crouch & the Disciples, Bill Gaither Trio, Downings, LeFevres, and Speer Family.

Gospel Song of the Year: "Because He Lives," "God Gave The Song," "Greater Is He," "Halleluja Square," "Let's Just Praise The Lord," "One Day At A Time," "Release Me (From My Sin)," "Ten Thousand Years," "Touring That City," "When I Wake Up To Sleep No More."

Best Gospel Record Album: "A Father's Prayer," "Alleluia (A Praise Gathering For Believers)," "Big & Live," "Follow The Man With The Music," "Oak Ridge Boys."

Best Male Gospel Vocalist: Duane Allen, James Blackwood Sr., Danny Gaither, Doug Oldham, Jimmy Swaggart.

Best Female Gospel Vocalist: Sue Chenault Dodge; Anne Downing; Gloria Gaither; Jeanne Johnson; Joy McGuire.

Gospel Songwriter Of The Year: Andrae Crouch, Bill Gaither, Kris Kristofferson, Harold Lane, LaVerne Tripp.

Best Gospel Instrumentalist: Tony Brown, Tommy Fairchild, Novie Lister, Henry Slaughter, Jimmy Swaggart.

Gospel Disk Jockey of the Year: Jim Black, Scott Campbell, Sid Hughes, Tillie Lowery, J.G. Whitfield.

Best Gospel Television Program: "America Sings," "Blackwood Brothers TV Show," "Gospel Singing Jubilee," "Old Time Singing Convention," "The Couriers Show."

Best Backliner Notes of a Gospel Record Album: Wendy Bagwell,

Bob Benson Jr., Bob Benson Sr., Don Butler, George Richey.

Best Graphic Layout and Design of a Gospel Record Album: Bill Barnes, Ken Harding, Charles Hooper, Bob McConnell (2).

Best Gospel Record Album Cover Photo or Cover Art: Mike Borum, Bill Grine (2), Slick Lawson, Hope Powell.

Schools to Ballparks, Rambos Sing For Everyone

NASHVILLE—One year after forming the Rambo Evangelistic Assn., the Rambos have performed at almost every conceivable kind of concert.

The Rambos, long an established act in Gospel music, have been "channeling all energies toward the ministry" of the music.

Beginning at a small church in Huntsville, Ala., the group made from 14 to 18 appearances each month. They visited churches, ballfields, fairs, auditoriums, camp meetings, retreats, quartet conventions, radio and television stations, school houses and amphitheatres.

"The first year back on the road has not been easy," says Buck Rambo. "It has been difficult to go into so many phases of the music business at once."

The group began booking itself shortly after returning to the road, but were joined last September by Bill Murray, who now handles that phase of the operation.

Dottie Rambo is considered one of the leading writers in the business.

She feels that the inspiration for writing her songs is part of her ministry. The third member of the group is their daughter, Reba, a multi-talented young lady.

Dewey, Gospeler, Signs With SESAC

NASHVILLE — SESAC has added another "name" gospel writer and publisher to its growing organization here.

Lavoy Dewey and Dewey Music, Ltd., have been signed by the performing rights organization according to Jim Black, gospel music coordinator here.

Dewey has written a number of leading gospel songs, including "Heaven's Sounding Sweeter All the Time" and "Because of Yesterday," which is about to be released by Connie Smith on Columbia.

Dewey also is manager of his own family gospel singing group, the Singing Deweys, who work out of this city.

Rosa Nell Speer will sing with the Speer Family.

Invitations have been extended to virtually all professional groups in gospel music to appear at the convention which has been held here for the past few years after a long tenure in Memphis.

Groups already contracted to appear are: Hovie Lister and the Statesmen; Thrasher Brothers; Downings; Blackwood Brothers; Oak Ridge Boys; Jerry and the Singing Goffs; Happy Goodman Family; J.D. Sumner and the Stamps; Florida Boys; Wendy Bagwell and the Sunliters; Kingsmen; John Mathews Family; Jake Hess Sound; Sege Brothers and Naomi; London Parris and the Apostles; Couriers; LeFevres; Speer Family; Blue Ridge

Quartet; Blackwood Singers; Hemphills; Klautd Indian Family; Kenny Parker Trio; Higher Ground; Phelps Brothers; Coy Cook and the Premiers; Kinsmen; Anderson Sisters; Dixie Echoes; Hopper Brothers & Connie; Wally Fowler; Cathedrals; Lester Family; Gateway Boys & Giner, and Bob Wills and The Inspirational.

A highlight of the convention is the Sunday morning worship service. The concluding program is Sunday afternoon with a parade of quartets.

The convention talent contest again will be held on Saturday morning, Oct. 5. Awards for the winners include a recording session at the Jewel Studios and 500 albums from Queen City Album Co., both

Hot Country LPs

Billboard SPECIAL SURVEY for Week Ending 9/7/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	7	BACK HOME AGAIN—John Denver, RCA CPL1-0548
2	2	6	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
3	3	9	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
4	4	13	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
5	6	72	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
6	5	12	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
7	9	9	GOOD N' COUNTRY—Marty Robbins, MCA 421
★	14	24	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
9	10	21	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
10	7	26	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
★	15	12	COUNTRY BUMPKIN—Cal Smith, MCA 424
12	8	25	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 35231 (Columbia)
★	18	14	PURE LOVE—Ronnie Milsap, RCA APL1-0500
14	16	5	COUNTRY HAM—Jerry Clover, MCA 417
15	12	10	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
16	13	8	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
17	20	8	WHISPERING—Bill Anderson, MCA 416
★	24	5	ONE DAY AT A TIME—Marilyn Sellers, Mega MLPS-602 (PIP)
19	21	19	THIS TIME—Waylon Jennings, RCA APL1-0539
20	22	11	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
21	19	14	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
★	34	2	COUNTRY IS—Tom T. Hall, Mercury 1-1009 (Phonogram)
23	26	9	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
24	17	10	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
★	40	2	COUNTRY—Anne Murray, Capitol ST-11324
26	23	9	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 5003 (Chess/Janus)
27	11	35	LET ME BE THERE—Olivia Newton-John, MCA 389
28	27	10	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
29	31	4	IN CONCERT—Floyd Cramer, RCA APL1-0661
30	25	6	STOMP THEM GRAPES—Mel Tillis, MGM 4906
31	32	4	HEY THERE GIRL—David Rogers, Atlantic SD 7306
32	33	3	HIS SONGS—George Jones, RCA APL1-0612
33	37	12	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
34	28	11	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
★	-	1	ROOM FULL OF ROSES—Mickey Gilley, Playboy 128
36	29	8	JEANNE PRUETT—MCA 388
37	30	8	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1-0572
★	-	1	GREATEST HITS—Ray Stevens, Barnaby BR 5004 (Chess/Janus)
39	43	8	THE VERY BEST OF DON GIBSON—Hickory H3G-4502 (MGM)
★	-	1	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy, GRC 10005
41	45	4	LOVE IS A GENTLE THING—Barbara Fairchild, Columbia KC 32960
42	47	8	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
43	35	5	THAT'S YOU AND ME—Hank Snow, RCA APL1-0608
44	48	2	SUPER CONNIE CATO—Connie Cato, Capitol ST-11312
45	41	7	THIS IS BRIAN COLLINS—ABC/Dot DOS 26017
46	49	3	ROCKIN' 'CROSS THE COUNTRY—Earl Scruggs Revue, Columbia KC 32943
47	50	2	NOW—Connie Smith, RCA 1-0607
48	38	10	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
49	39	7	SEXY LADY—Freddie Weller, Columbia KC 32958
50	-	1	I'LL DO ANYTHING IT TAKES—Jean Shepard, United Artists UA 307

headquartered in Cincinnati, plus a spotlight on the Parade of Stars show on Saturday night. The talent contest is under the direction of Sonny Simmons.

During the convention, many of the industry related businesses will sponsor either luncheons or a breakfast for the business people. Sponsoring firms this year are SESAC, Heartwarming Records, Word

Records, Blackwood Evangelistic Association, and the Disk Jockey Appreciation Breakfast, hosted by the National Quartet Convention. All gospel disk jockeys who pre-register will be guests.

An estimated 25,000-30,000 tickets will be sold for the event, either in block sale or on an individual basis. Block sale with preferred seats are sold for \$36.

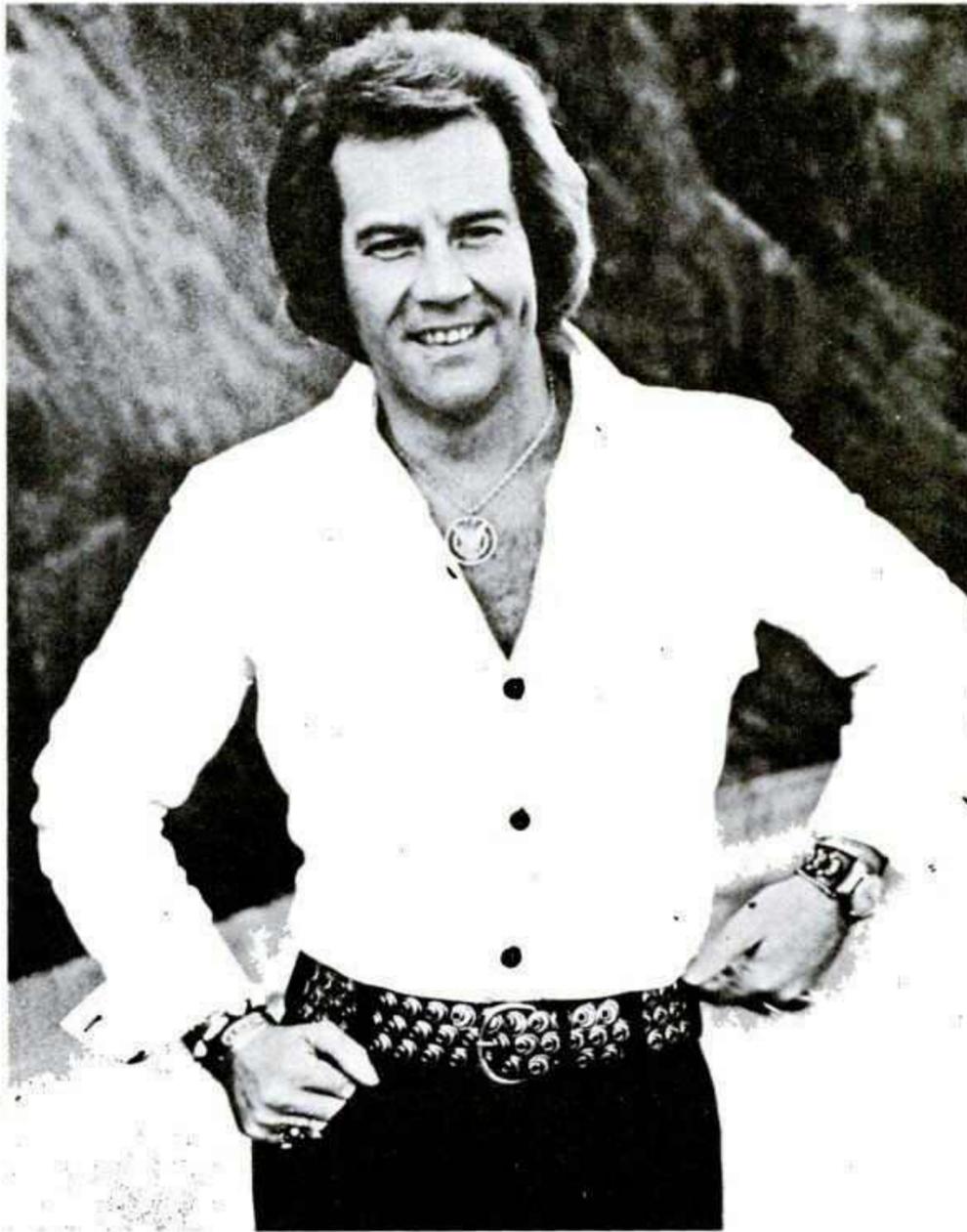
18TH GET-TOGETHER

Vocal Quartets Will Flock South For Annual Convention Oct. 1-6

NASHVILLE—The 18th annual National Quartet Convention, one of the major events of the year in gospel music, will be held here Oct. 1-6 at the Municipal Auditorium.

The convention will start on Tuesday with an Old Timers' Night. This show will feature the original Sons of Song, the original Sunshine Boys, the LeFevre Trio, the Blackwood Brothers and the Speer Family, and former members of their groups.

Don Butler, master of ceremonies, will appear with the Sons of Song; J.D. Sumner, director of the convention, will appear with both the Sunshine Boys and the Blackwood Brothers; Jackie Marshall also will appear with the Blackwood Brothers; and Eva Mae, Alphas and Urias Speer will perform. Mary Tom and



Tommy Overstreet. "If I Miss You Again Tonight"

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Tulsa, Oklahoma

Word Expansion Worldwide In Religious And Pop As Well

By EARL PAIGE

WACO, Tex.—The agreement signed by ABC to purchase Word, Inc. here comes at a time when the nearly 25-year-old firm is expanding in several ways. Founded by Jarrell McCracken and Marvin Norcross, the company is firmly rooted here in a large facility.

But most sessions are in Los Angeles or Nashville and also in remote places such as Maple Falls, Washington. The partnership with Ralph Carmichael and his Light Records and Lexicon Music publishing firm spreads to Woodland Hills, California. Rodehaver Co., a giant publishing house in Winona Lake, Indiana, is another important offshoot. Then Canaan and Canaanland Publishing, the Southern gospel empire developed by Norcross, links up with Nashville in a vital way. But just recently the growth of the Myrrh contemporary gospel line has expanded Word, Inc. even further. This has led to the distribution pact with Good News Records, another Los Angeles firm, and developers of "Love Song," one of the hottest-selling religious-oriented albums of all time, Word people claim.

Probably the milestone stage that directed Word, Inc., to the larger secular or pop market outside the Christian bookstore field was the 1972 formation of Myrrh when Word, Inc. was already grossing \$11 million. Up until then, McCracken had already expanded to record clubs, acquired Sacred Records, a major competitor, developed the partnership with Carmichael and expanded Word and Canaan as labels. Word is sacred rather than gospel and has included pop names for years such as Anita Bryant, Dale Evans, Burl Ives, Pat Boone Family, Jim Roberts and Norma Zimmer (the Lawrence Welk show) and Wayne Newton. Canaan, which many point to as a most profitable division, is a leader in its gospel field with such acts as Happy Goodmans, Blue Ridge Quartet, Florida Boys, Thrasher Brothers, LeFevres and many more. But it has been Myrrh and the direction of such people as music director Kurt Kaiser and a&r chief Billy Ray Hearn that has catapulted Word, Inc. into the major music scene.

Two areas are significant. Myrrh has moved into truly pop music via affiliations such as with Good News but more importantly via its own development of acts such as Barry McGuire. The previous move to straight country via Myrrh is now heightened by the signing of Ray Price.

Myrrh is also into black gospel now.

McGuire, of course has a long history in rock 'n' roll and works with Larry Knechtel, former keyboard player with Bread and a Los Angeles session man. Knechtel has this neat farm up in Washington state and has rented a mobile studio for the new album.

The movement into black gospel has several facets. Word itself as a label has such acts as Willa Dorsey and the Ladies of Song. These are traditional gospel acts and there is a distinct difference in presentation and style from the new black gospel acts on Myrrh such as Beautiful Zion Choir and Eddie Robinson. Now, Myrrh has just signed Henry Jackson formerly on the Gospel Truth Stax subsidiary label. As dramatic evidence of Myrrh's move into

black gospel, promotion chief Darrell Harris was a speaker at the Gospel Music Workshop of America convention in Cleveland Aug. 17-23, Word, Inc.'s first involvement in this dynamic organization.

Los Angeles based Good News Records headed by Fred Piro developed Good News, a five-man group whose LP "Love Song" set some kind of sales record in religious music. It was, for example, the first straight-out religious-oriented item that Licorice Pizza, the West Coast chain, ever promoted heavily. Oddly enough, Love Song is breaking up at the peak of its success, at least so Hearn and Carmichael and others have indicated. Good News will still record Chuck Girard, the lead voice of Love Song, and there will be a solo LP soon. Love Song as a group, just grew tired of touring.

Equally exciting for Myrrh people is Second Chapter of Acts, a new group signed on Myrrh that has toured with McGuire.

The pop direction of Word, Inc. product is completely understandable when it's considered that acts like Eddie Robinson are arranged and produced on record by Paul Riser, who happens to have been involved for so long with great Motown hits. Knechtel of course is another indication of this. Michael Omartian is involved in a new McGuire LP and Omartian again is a veteran production and keyboard man who has worked with almost all of the top rock acts recording in Los Angeles.

With Barry McGuire, Myrrh aimed directly at the rock market, advertising the product in Rolling Stone and Zoo World and getting airplay on progressive rock stations. McGuire, of course, was lead vocalist with the Christy Minstrels, writer of hits such as "Green, Green," scored with his own big hit, "Eve of Destruction" and ultimately had the lead in the Broadway production of "Hair." Then he was converted to

Connor, Red Team Up With Three New Religious Firms

NASHVILLE—Frank H. Connor, president of the Carl Fischer Co., and Buryl Red, head of BR Productions, have announced a joint formation of three companies in the religious field: Triune Music Inc., Triangle Records, and Trigon Music, Inc.

Red is known to both music educators and church musicians as a leading composer, arranger and conductor. He currently is music consultant to the Radio and Television Commission of the Southern Baptist Convention, and is director of the 100 member male chorus, the Centurymen. Red also serves as music consultant to Holt, Rinehart and Winston, well-known publishers of educational materials.

In the recording field, Red has produced more than 300 albums. He has written for all three major television networks, and his music has been published worldwide.

All three new companies will be based here. Triune Music will publish gospel, gospel-rock, and contemporary sacred music for youth and adults, including youth musicals and commissioned works. The Trigon label will feature educational and secular music suitable for school

Christ and then came the LP "Seeds" and then came McGuire's whole thing with Myrrh.

McGuire has a major part in bringing in Second Chapter of Acts, a group with a new Myrrh single, "I'll Make It," that comes out of the Costa Mesa Calvary Chapel. McGuire and Secnd Chapter of Acts tour together. Second Chapter of Acts scored with a near pop success, "Easter Song," that received wide MOR airplay on WCCO and WSM type stations before the seasonality of it made the record fade. It's described as baroque-like with much use of Moog and other baroqueish effects.

The signing of Ray Price, who happens to reside in Texas and record in Los Angeles, points up Myrrh's continuing pure pop direction, Hearn believes. Wanda Jackson has recorded straight country albums on Myrrh too. Price's first LP was written by Jim Weatherly, writer of hits such as "You're the Best Thing That Ever Happened to Me." A gospel LP by Price is planned too.

Always from the a&r standpoint, Word, Inc. is not trying to depart too far in terms of content of religious-oriented product but is rather trying to update the quality and style of its music and make it contemporary. Also, the firm wants to provide the opportunity for a total expression by artists in areas outside religious product.

Gaithers Hit Road

ALEXANDRIA, Ind.—The fall schedule of the famed Bill Gaither Trio will take the family, along with Henry and Hazel Slaughter, into 18 states from Oklahoma to New York.

The concert season for the group will coincide with the release of two new albums, and a book, "Rainbows Live at Easter," written by Gloria Gaither.

curriculum and performance. The Triangle label will be the innovative recording arm for the music published by Triune and Trigon.

Among the artists featured on Triangle are Cynthia Clawson, Jammal Badry, The Centurymen and the Spring Street Singers.

Triune and Trigon Music will release numerous choral and solo collections including "Heavenly Splendor," featuring the choral arrangements from the nationally syndicated television series, "Spring Street U.S.A." In addition, a specially commissioned choral collection will be released in early autumn containing music by such composers as Eugene Butler, Bob Burroughs, Mary E. Caldwell, Emma Lou Diemer, Austin Lovelace, Kent Newbury, Robert Wetzler and Carleton Young.

Officers of the newly announced companies are: Buryl Red, president; Elwyn Raymer, vice president and general manager; Hayden Connor, treasurer, and Don Hinshaw, secretary. Jim Breeden will be director of promotion and marketing.

Offices will be located a few blocks from Music Row.

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 9/7/74

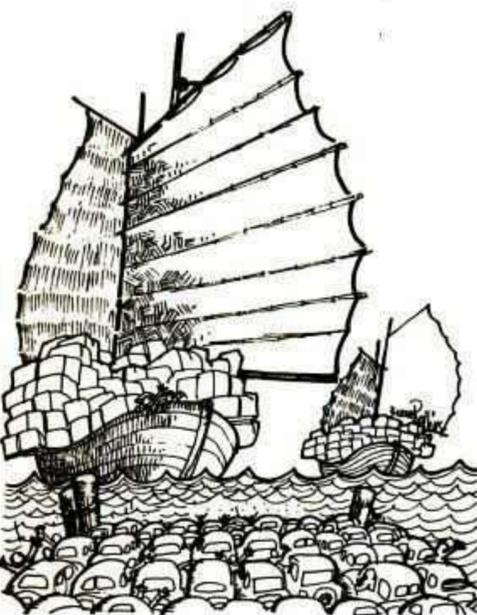
Billboard Gospel LPsTM Best Selling

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	26	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
2	3	30	ANDRAE CROUCH & DISCIPLES Live At Carnegie Hall, Light LS 5602 (Word/Goldband)
3	2	40	ARETHA FRANKLIN Amazing Grace, Atlantic SD 2-906
4	8	17	REVEREND W. LEO DANIELS The Real Thing, Jewel LPS 0087
5	7	26	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR I Told Jesus To Change My Name, Savoy MG 14322
6	11	17	REVEREND W. LEO DANIELS Straddle The Fence, Jewel LPS 0088
7	5	40	SENSATIONAL NIGHTINGALES It's Gonna Rain Again, Peacock PLP 175 (ABC)
8	4	17	JAMES CLEVELAND With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
9	6	36	PILGRIM JUBILEE SINGERS Don't Let Him Down, Peacock PLP 193 (ABC)
10	15	40	REVEREND W. LEO DANIELS Sermon—Build Your Own Fire, Jewel LPS 0081
11	14	44	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
12	12	44	INEZ ANDREWS Lord Don't Move The Mountain, Songbird SBLP-226 (ABC)
13	10	30	SHIRLEY CAESAR The Invitation, Hob HBX 2160 (Scepter)
14	17	17	RANCE ALLEN GROUP Brothers, The Gospel Truth GTS 1212
15	26	5	ANDRAE CROUCH & DISCIPLES I Don't Know Why Jesus Loved Me, Light LS 616 (Word/Goldband)
16	9	40	DIXIE HUMMINGBIRDS We Love You Like A Rock, Peacock PLP 178 (ABC)
17	20	21	REVEREND MACEDO WOODS AND CHRISTIAN TABERNACLE CONCERT CHOIR A New Dawning, The Gospel Truth 2722
18	23	17	THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1 Specialty SPS 2116
19	13	36	JAMES CLEVELAND & THE GOSPEL GIRLS Trust In God, Savoy MG 14302
20	19	26	THE PEOPLE'S CHOIR OF OPERATION PUSH The Gospel Truth GTS 2720
21	28	13	BILLY PRESTON Gospel In My Soul, Peacock PLP 179 (ABC)
22	30	5	REVEREND C.L. FRANKLIN The Eagle Stirrs Her Nest, Jewel LPS 0083
23	29	13	ANDRAE CROUCH & DISCIPLES Keep On Singin', Light LS 5546 (Word/Goldband)
24	16	17	THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2 Peacock PLP 183 (ABC)
25	33	5	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
26	21	17	SWANEE QUINTET Everybody Ought To Know The Man, Creed 3054 (Nashboro)
27	22	13	BROOKLYN ALLSTARS Walk Tall, Jewel LPS 0078
28	24	17	JACKSON SOUTHERNAIRES Save My Child, Songbird SBLP-230 (ABC)
29	25	17	SOUL STIRRERS Strength, Power And Love, Jewel LPS 0084
30	31	36	DOLORES BARRETT & BARRETT SISTERS God So Loved The World, Creed 3035 (Nashboro)
31	35	5	SHIRLEY CAESAR WITH CAESAR SINGERS & THE WHITE ROCK BAPTIST CHOIR Millennial Reign, Hob HBX 2170 (Scepter)
32	-	1	JAMES CLEVELAND Give Me A Clean Heart, Savoy MG 14270
33	34	5	JAMES CLEVELAND Down Memory Lane, Savoy MG 14311
34	-	1	SWANEE QUINTET Try Jesus, Creed 3034 (Nashboro)
35	-	1	SAM COOKE With The Soul Stirrers What's Heaven To Me, HOB HBX2146 (Scepter)

Car Quadrasonic Booming In International Markets

By EARL PAIGE



LOS ANGELES—Quadrasonic car stereo is going so well in certain international markets that distributors are claiming units are even being imported into China via junks operating out of Singapore.

Leading manufacturers involved in world markets are reporting a growing volume for 4-channel units; in some cases dramatic growth is being claimed.

Companies involved include Clarion, of course, which has recently stepped up its whole marketing posture with the determination of phasing out the Muntz name and building it as Clarion (Billboard, June 8).

There are others such as Motorola, which has important joint venture factories in Japan, the U.K. and Italy. Automatic Radio is yet another, with six operations around the globe.

Tracking worldwide trends in car stereo and in quadrasonic particularly is a fascinating job, according to Walter P. Semonoff, president, Automatic Radio International, a sub-

siary of the long-established Melrose, Mass. manufacturer. With Zenith seven years before joining Automatic Radio 10 years ago, Semonoff says that quad is indeed selling at a fast rate in Southeast Asia. He will not disclose actual unit volume because of intense proprietary reasons, but offers several other factors.

First of all, it is not uncommon for Southeast Asia—if not wider areas of Asia—to jump on something new very quickly. Automatic Radio recently introduced a capacitive discharge electronic ignition system and was delighted to learn that distributors in Southeast Asia ordered units immediately.

"If something breaks in America and looks good, it will take off in Asia," Semonoff says.

Another factor, at least in Asia, is that discrete is moving best. Automatic Radio does offer two matrix models at substantially lower prices, but Semonoff says customers want the "real" thing. Automatic Radio's QME 2445 lists for \$134.95 and plays discrete as well as

ordinary 2-channel cartridges. It has many deluxe features but does not have radio.

The matrix models are SPC 5002 at \$89.50 with straight 8 and SPE 5004 at \$142.95 with FM stereo. They each have extra speaker wires and synthesize 4-channel from 2-channel tapes but will not play discrete 4-channel tapes.

Semonoff says if FM stereo is added to say the QME 2445, or any discrete player, it would increase the list price around \$40.

Yet another factor about world market quad car stereo is that you can't pinpoint your demographics as easily as in America. "A coolie can spend as much for car stereo as the man who can afford to buy 10 units," says Semonoff. "I've seen wives in Singapore, Malaysia, Thailand and Vietnam take the units out of the car and use them in the home. The market is really spread all over, it's not males 18-34 or something like in the U.S."

(Continued on page 42)

New Quality Control Introduced by Aiko

By ANNE DUSTON

CHICAGO—Aiko Corp. has introduced an intensive quality control system for every unit manufactured, in an effort to upgrade its image as a manufacturer of quality cassette product.

Aiko Corp., formerly Aiko America owned by Aiko Japan, was bought this spring by private investors in South America who are mounting an aggressive program to recapture the cassette market and build toward a national image.

Already initiated are new front office personnel, and a new network of national independent sales reps. Also planned is a national trade and consumer advertising campaign for this spring, according to Frank Dolik, who joined Aiko July 1 as national advertising and public relations manager.

With the philosophy of "nothing else to buy," Aiko is including batteries and other accessories such as headphones, wireless mikes, telephone pickups, and earphones, with the 17 portable and home systems available.

Aiko also has seven auto cassette models and plans to introduce a record feature in a unit some time soon. By the end of the year, the firm will introduce automatic reverse in two new models, an under-dash cassette player, and an in-dash multiplex and cassette player combination.

The firm has also "cleaned house" of low end product, with the revised low end price point at \$49.95. Dolik predicts that low end cassettes will disappear completely from the market because of the more sophisticated features sought by the consumer. High end product includes the model 412 portable stereo cassette recorder with multiplex radio, two shortwave bands, and four speakers at \$239.95 list; and the home system stereo cassette with multiplex radio and turntable, at \$349.95 list.

A further policy includes making the product as attractive as possible to dealers through co-op advertising, competitive pricing and generous profit margins, Dolik says.

Tape 'Surgeons' Catering to 300 N.Y. Retailers

• Continued from page 1

by Lad Advertising, Cranford, N.J., the duo came up with the key fact that breakage in the annual \$581 million prerecorded tape market accounts for more than 10 percent of sales.

With the knowledge that most tape warranties rarely extended for more than 30 days after purchase (though some chains have a policy up to a year for steady customers), they figured they were in the business.

Approaching independent operators instead of the large chains, they got the smaller stores to take a supply of envelopes which were made available to their customers. The store got a quarter, consumers paid \$1 plus postage (10 cents for cassette, 18 cents for cartridge), and got the repaired tape back postpaid.

Among the problems the operation ran into was mainly time. Hoping to keep within five working days

(Continued on page 42)

1,600 Franchises Canceled by TEAC

By STEPHEN TRAIMAN

NEW YORK—In a determined move to correct what it considers Fair Trade abuses by some dealers, TEAC Corp. has canceled its approximately 1,600 dealer franchises and is in process of refranchising a smaller number. Changeover date was Sept. 1.

Calling it "a new dealer-consumer oriented franchise," president George DeRado explains that some dealers just didn't understand their highly complicated product. "Our former franchise agreement did not spell out the kind of participation with the dealer that we intended."

Tied in to the refranchising is a \$1 million training program intended to show TEAC's new "emphasis on education" for their 17 rep firms, dealers and consumers.

He emphasizes that the new franchise agreements are not meant as "policing" efforts, and that no legal action is being considered. In New York and New Jersey, both Fair

Trade states, dealers are being asked to sign two separate agreements. The first is a separate agreement between TEAC and the dealer; the second is a manufacturer dealer Fair Trade agreement.

At the same time, DeRado announced

(Continued on page 41)

Dokorder Move Aids Expansion

LAWNDALE, Calif.—Dokorder, Inc., manufacturer of diversified hifi product lines, has relocated corporate headquarters to 5430 Rosecrans Ave., here, adding 19,000 square feet to its operations.

In announcing the move, president Hiram Oye said the new facilities "will enable Dokorder to expand our operations in quality control, production, service and inventory to meet the market demand for our products."

Young Goldwater Speaker At Chicago Video Seminar

CHICAGO—Rep. Barry M. Goldwater Jr. (R-Calif.), a leader in legislation to alleviate unfair government competition with the audio/visual industry, will be guest speaker at the second annual Midwest Seminar on Videotape & Film, Sept. 20-21 at the Marriott Motor Hotel near O'Hare Airport.

An added feature is a "Software Phantasmagoria" with leading Midwest producers showing and discussing their recent productions on videotape, 16mm or Super 8mm film.

Other speakers and their topics already set include Delbert Black, regional director, American Revolution Bicentennial Administration, Chicago, on "audiovisuals and the Bicentennial"; William Hedden, vice chairman and technical director, Calvin Communications, Kansas City, and Leonard Coleman, regional sales manager, Eastman

Kodak, Chicago, both on "state of the art: film"; Morton Dubin, board chairman, Videotape Production Assn., New York, and Robert Pfannkuch, vice president, Bell & Howell, Chicago, both on "state of the art: videotape"; Wilton Holm, vice president and creative director, Motion Picture & TV Research Center, Hollywood, on "state of the art: immixture"; Charles Cyberski, operations manager, KDUB-TV, Dubuque, Ia., on "original production on Super 8," and Carlton Winkler, production consultant, Imero Fierentino Associates, New York, on "production techniques."

Advance registration is \$50 before Sept. 10, to P.O. Box 11576, Chicago 60611, or \$60 after that date and at the door. Co-sponsors of the second seminar include Chicago Unlimited, Chicago Film Council, Chicago TV Guild, Information Film Producers of America and the Society of Motion Picture & TV Engineers.

PHILIPS' TOKYO PREVIEW

New Videodisk Impressive

By HIDEO EGUCHI

TOKYO—Leading video industry executives were "visibly left speechless" by the outstanding qualities, features and possibilities of the Philips optical videodisk system. World premiere of the NTSC standard VLP player with stereo sound was held in Japan Aug. 19-27.

Several Japanese manufacturers will become licensees within the next few months, reports Rudi Bom, general manager of the VLP project at Philips, Eindhoven, in an exclusive interview.

(He left for the U.S. Aug. 26 to lay groundwork for anticipated fall showings to be coordinated by Bob Cavanagh, North American Philips vice president, corporate development.)

"Our previously announced target of late 1975 and early 1976 for commencing production and marketing, respectively," he notes, "is realizable for the VLP equipment demonstrated here (in Tokyo) Aug. 19-22

and in Osaka Aug. 26-27." Anticipated retail price is \$500, with a similar figure for the U.S.

Confirming standardization talks with other leading optical videodisk

system manufacturers, he emphasized "should it become necessary for reasons of interchangeability of disks to adapt the VLP equipment in

(Continued on page 42)



PHILIPS VIDEODISK—NTSC version of laser-operated VLP was shown in Japan.

N.V. Philips photo

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SEPTEMBER 7, 1974, BILLBOARD

Ampex Survey Goes To 785 Tape Buyers

ELK GROVE VILLAGE, Ill.—Aimed at further broadening its Shopper's Service, the Ampex Music Division (AMD) has mailed a survey to 785 open reel tape enthusiasts. As explained by Thomas E. Davis,

AMD general manager and Ampex vice president, the firm is seeking to further define and classify the buying habits of known owners of open-reel tape decks. As an inducement to participate, those in the sample group completing the three-page survey are offered \$1 toward a tape purchase from the Shopper's Service catalog.

Begun in 1971, the informal service is used by AMD to make its tape catalog available to prospective buyers without obligation. Currently, more than 300,000 shoppers receive the latest Ampex tape news.

"We've already found that open reel buyers are the most loyal shoppers," Davis notes. "We anticipate that their answers will show they shop heavily at retail, but that availability is poor."

He expects the questionnaire to disclose the best markets to hit buyers of reel-to-reel tape albums, with the Shopper's Service now advertised through direct mail and con-

(Continued on page 43)

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Sony Corp. photo

CASSETTE PRINTER—Sony CCP-13 is new 3-slave duplicator.

Update From Asia

By HIDEO EGUCHI

TOKYO—CBS/Sony's Shizuoka Plant has been established as a separate manufacturing entity with a capitalization of 480 million yen (\$1.6 million), as of Aug. 21. Although the new corporation is called **CBS/Sony Records**, the plant will continue to produce pre-recorded music tapes and undertake custom printing besides pressing LP disks. Pre-recorded music tape production capacity is 350,000 reels per month. The blank loaded tape is being manufactured at Sony's Sendai Plant. The new corporation is headed by **Norio Ohga**, president of CBS/Sony. . . . Export of the model MN-3001 dual 512-stage BBD developed for audio equipment by **Matsushita Electronics Corp.** is planned. This bucket brigade device offers a maximum delay time of 25.6/1000 sec. (51.2/1000 sec. by connecting two in series). Said to have been developed from the manufacturer's improved silicon-gate technology, it has several applications other than its use as a compact, shockproof reverberation unit or "echo machine." For open-reel master machine, the model OPM-10, and a unit dubbed CCP-04 accommodating four slave cassettes but no master. Also, the Sony MY-710 8-channel mixer was marketed in Japan Aug. 21 at 188,000 yen or about \$390 list price.

Sony and Toshiba jointly announced Aug. 23 that they would start marketing their respective versions of the "Vcord" half-inch cassette VTR in Japan Sept. 17. Initial

monthly production (1,000 units by Sanyo, 500 by Toshiba) appears to rule out exports for the time being. . . . BSR is planning to manufacture automatic record changers in Japan, industry sources say. . . . **The Victor Co. of Japan (JVC/Nivico)** has developed a video tape pattern checker. . . . Hitachi has suddenly decided not to participate in the '74 Japan Electronics Show, scheduled for Sept. 18-24 at the Tokyo International Trade Fair grounds. . . . Fifteen manufacturers will represent the **Republic of Korea** at the '74 JES. . . . Most of the stereo component systems in vogue here today are not equipped with a CD-4 demodulator, Shibata stylus and other parts for playing discrete quadradisks.

Electro-Brand Adds Cassette Recorder Unit

CHICAGO—A stereo cassette play and record feature is being added to a compact stereo 8-track player, stereo radio and phonograph unit by Electro-Brand for introduction at the Winter Consumer Electronic Show in January, Dick Ettleson, executive vice-president, reports.

The unit will allow recording onto the cassette from any of the other three modes, and is planned to retail in the \$200-\$300 range, depending on additional features and speakers, Ettleson says.

"With more prerecorded stereo cassettes available, we are seeing more and more sales in stereo cassette auto unit. We feel this new unit is a natural extension of that market, and will be a big item in 1975," Ettleson says.

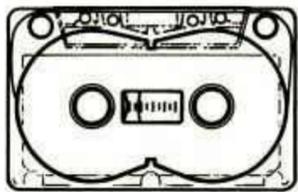
Electro-Brand just introduced the model 6536 promotional 8-track, with AM/FM/FM and built-in changer, featuring a military look and listing at \$99.95.

Also introduced is the step-up model 6580 with speaker matrix, and packaged with four speakers, headphone and demonstration stereo tape, at \$199.95 list.

"There is a demand for packaged systems from the furniture and jewelry trade which don't maintain a separate audio department, but want packaged units for featured

(Continued on page 43)

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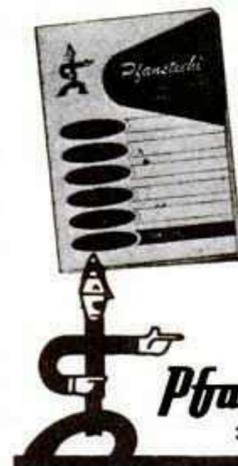
F-S-Q-S. In California, reps (or anyone else owning and driving automobiles), can special order letters on their license plates and **Jack A. Berman** almost went for the aforementioned ones because they are central to his selling philosophy. Berman, head of the **Jack Berman Co.** in Inglewood and a leader in **Electronic Representatives Assn. (ERA)** consumer electronics selling seminars, calls it "Friendly, Silent, Questioning, Stare."

Though California is mostly devoid of skyscrapers and therefore long elevator rides, Berman uses them to make his point: "If you're on an elevator and merely look at someone with what I call an expecting stare," says Berman, "you can't imagine the pressure that builds to make at least some kind of response. This same pressure works in asking for the order."

Actually, Berman's California plate reads "JAB ERA" (the special letters cost \$25 that goes to charity). Jack is presently preparing some books on body language, an activity he really is getting into. He was also just in Detroit speaking at an audio buyers seminar for the Michigan ERA (Billboard, Aug. 31).

Still another area central to the Jack Berman success in 20 years of rep activity is the fact that from the inception he has had a public relations service, he points out. In an interview recently with Billboard special issues editor **Earl**

(Continued on page 43)



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Car Stereo

Custom In-Dash Unit Gets Good Action For Pa. Dealer

HARRISBURG, Pa.—With the ever-increasing number of cars and trucks geared for sound, Lou Zaydon has set up a new stereo unit at his Harrisburg Radio Lab store here to cash in on sales of auto stereo tape and radio systems.

With the prospective car sound buyer no longer finding it necessary to "bolt-on" an extra piece of cumbersome equipment under his dashboard, Zaydon says "we are extremely enthusiastic over the initial response to our new combination 8-track tape and AM/FM stereo unit which 'custom-fits' the buyer's dash, including some cars previously thought to be hopeless as far as in-

dash models were concerned."

Zaydon notes that recommendations for his private-label unit have

been made by many area car dealers to their customers as an alternative to higher-priced factory-installed

tape players. The in-dash unit also relieves the buyer of worrying about someone breaking into his car be-

cause of the lure of an underdash unit, he adds.

To further encourage trade for the store's new car stereo unit, where the emphasis is basically on the 8-track AM/FM model, Zaydon is allowing customers an added allowance off the price for any trade-in with their existing car radio or tape player.

TEAC Cancels

• Continued from page 39

announces that Bob Steindler, TEAC vice president, sales, for the past year is resigning to set up Steindler Associates in Glen Head, L.I., taking over as TEAC rep in metro New York and northern New Jersey Sept. 1. Steindler, who had his own Metropolitan Sales Co. in New York for 14 years before joining TEAC, also will be taking on other non-competitive audio lines.

At TEAC, Dave Oren, national sales coordinator, will take over Steindler's duties as sales administrator for all products. Charles Miller, product training manager, takes on the additional title of sales manager for the Accuphase high-end component line marketed by TEAC for Kenosonic Labs of Japan.

Steindler clued Billboard in on the massive training program now underway at TEAC headquarters in Montebello, Calif. All 17 rep firms in the U.S. sent a designated "trainer" for an intensive three-and-one-half-day "hands-on" workshop under the guidance of Miller, dealer seminar specialist Bill Caulfield, Larry Phillips and Theo Mayer.

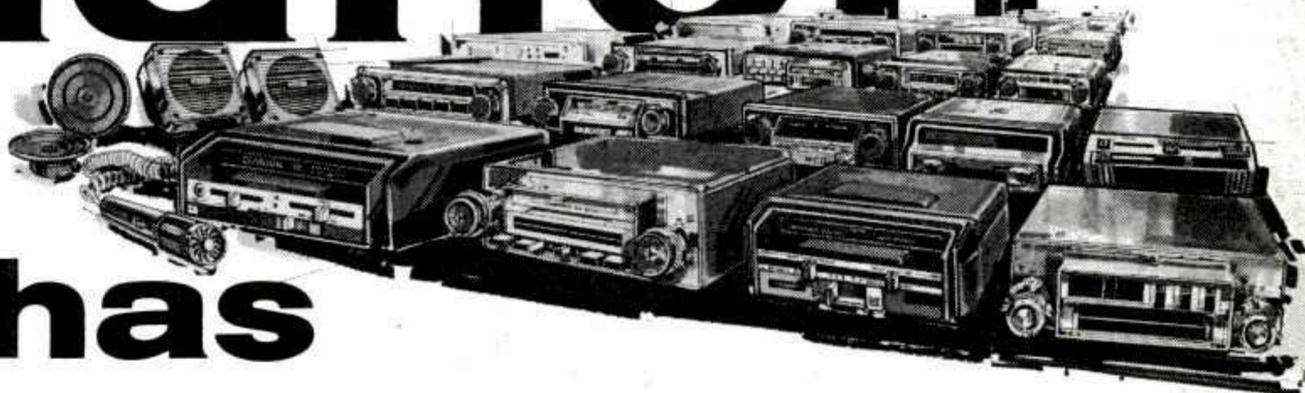
Split into separate groups of eight and nine, they completed regular assignments, quizzes, etc., working with TEAC equipment at all times. "Final exam" was a live recording "pressed" at the nearby Tascam studio. When they return to their individual rep firms this month, they will go into the field to work with dealers.

First assignment will be helping set up approximately 400 TEAC "Creative Centers" now being fabricated in Chicago for delivery to selected dealers by Oct. 1. Basic idea behind the program is to take the "fear" out of tape recorder equipment for both salesmen and consumer.

As Steindler explains, the salesman (or customer) first sees the 3340S 4-channel recorder with three channels recorded, the fourth blank. He hits channel 1, gets a simple rhythm tune; channel 2, adds background music; channel 3, works in harmony; is handed mike to record his own sounds on channel 4. All four channels are put through an AX100 control center mixer to a 3300 unit which makes a sound recording, then into a 360S or 450 which makes a cassette that the customer can take home. During the entire demonstration, a Polaroid visualizer shows the flow of various signals across the recording heads of the different TEAC units.

Behind the entire program is TEAC's basic concern. "We are interested in supporting the dealer so the consumer will also be the beneficiary," DeRado concludes.

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Philips Videodisk Impressive

Continued from page 39
certain respects, this could delay our planning. But this is only a small price to pay for achieving one world system for this promising new consumer product."

He believes it will be the new growth product of the electronics and software industries. To achieve this growth situation in the shortest time, Bom realizes the world industry will have to endorse the system with the greatest potential.

Using the Philips compact audio-cassette system as an example, he

cites active negotiations with all leading manufacturers who have developed optical videodisk systems, such as MCA, Thomson/CSF and Zenith. Main goal is to ensure that all optical disks will be playable on various players, though these may differ in certain respects.

"We are pleased to say that discussions are proceeding extremely well and this gives us reason to be positive in expecting to achieve full agreement on the interchangeability of video disks in the near future," Bom says.

Noting that the standardized videodisk is the key to the software door, the VLP general manager says Philips would play an active role in this field as well, with the Polygram group of companies involved. A member of their management team was on hand for the demonstrations in Japan and for initial talks with members of the Japan Video Assn. and other software industry representatives.

"You may rest assured that an extremely interesting catalog of titles on a wide variety of subjects will be available at the time of introduction," Bom says.

Responding to questions on the initial \$500 price, he says "the obvious superiority of this system more than justifies the somewhat higher initial price that is normally related to an advanced high technology product." He claims the limitations of mechanical systems (such as Teldec) negate their initial price advantage, estimated at about 15 percent.

Similar to the 1972 introduction of RCA's Mag-Tape cartridge system, the VLP was demonstrated playing through leading 19-inch color TV receivers—two Panasonic, two Hitachi and a Sony. The videodisk in the NTSC version spins at 1,800 rpm, versus 1,500 for the PAL type to be marketed in Europe. Picture was termed excellent by most observers, comparing favorably with the two previous video playback systems announced for Japan, the TED videodisk (to be marketed by Sanyo) and the Sony Mavicard.

Sony Injunction Hits Frost Firm

NEW YORK—The Sony Corp. of America has obtained a permanent injunction against the Friendly Frost chain of retail appliance dealers in Connecticut, barring them from selling Sony fair traded products below stipulated minimum retail prices.

The dealers enjoined are Frost Milford Corp., Frost Bridgeport Corp., Frost Brandford, and Frost Waterbury Corp.

The injunction was obtained in Superior Court, Fairfield County, Bridgeport, on consent of the chain of Frost dealers and their attorneys.

In addition to providing for injunctive relief, the judgment obtained by Sony requires the defendants to pay liquidated damages and reimbursement for investigation, legal fees and expenses.

Tape 'Surgeons' In N. Y.

Continued from page 39

for a repair, the two found that while this held true for the cartridge, the cassettes were more complex and were taking up to two weeks or more. This brought customer complaints for both the dealer and King, so they are now considering a simple post-card alerting the sender to a possible delay.

What really caused the problems, and a temporary setback to expansion plans, was a limited TV campaign on Channel 5 WNEW, with spots on Don Kirschner's "Rock Concert" and a Playboy special. Wetstein notes they were swamped with repairs that they are still digging out from.

Coupled with the fact that first-time customers who sent one tape were now sending five, six and seven, he and Lentchner realized they had to take the time to reorganize the home-base operation. They are now in final process of all repair machinery fabrication, and should be ready to handle the volume of business that has built up.

Also in the works is an alternate program for dealers, who can get an extra dime by paying for envelopes up front at \$1.15. The customer then

pays \$1.50 for a postpaid envelope, which saves him the trouble of postage, plus the cost of checks or money orders. And the possibility of lost cash in the envelopes is eliminated.

The equipment designed by Lentchner, former Lang Electronics chief engineer, handles all the jobs, with the biggest one due to the new plastic pinch rollers in cartridges. Wetstein says up to 65 percent of 8-track returns are due to defective rollers. They have to resolvent the posts and replace the plastic units with rubber ones (at 6 cents each) obtained from Roller Corp. of America.

Another problem is the growing number of ultrasonically sealed cartridges replacing the screw-type. It now takes another machine to open the units and re-close them after repairs.

The two plan to expand their current nine-employee staff as business grows and already have had preliminary talks with some major labels and tape licensees about taking over their "headache" repair business.

They are now working with a 60-day guarantee on all repaired tapes, and with a less than 1 percent return going for them, King Tape Repair Clinic is on the right track.

Intl Rise Noted In Car 'Q'

Continued from page 39

"I will say though that price is sharper in Asia than in Europe. People shop more in Asia generally. Also, distribution is evolving much the same as in America with good dealers developing who can stand behind warranties and offer fast service."

Automatic Radio sells into Asia, Europe and hopefully soon into Russia (Billboard, July 20) via import distributors. The company does, however, offer both the one-step factory name branded items and its new Rally two-step distributor brand. But there is at present no quad model available in the Rally line (it's being worked on).

Modifications are not critical in world market situations. Where there are six-volt automobiles, a simple converter is used. As for changing the language or lithographics on packaging, Semonoff says this has long since past. American packaging works just as well in Singapore as in Cincinnati.

One dramatic reverse trend in world markets is that in-dash quadrasonic is virtually a lost cause at this point. Basically the smaller cars rule out the larger in-dash silhouette. Price is yet another no-no in-dash-wise.

In fact, Automatic Radio has yet to introduce in-dash quad into its domestic line except via the segmented market approach. That is, in-dash is being offered on a custom basis through Automatic Radio's expeditor new car dealer division, an operation that has been in existence about six years and which is growing, Semonoff claims. He says an in-dash 4-channel system could run as much as \$500 list.

Otherwise, Automatic Radio does offer the in-dash UPX 2354 at \$149.95 in a universal design with swing-away radio dial (the 8-track slot is hidden by the dial if the tape player is idle). A comparable model factory-installed would be \$289 list, Semonoff says. The firm also offers a more deluxe in-dash (OMN 2350) at \$210.95.

Other contrasts in world market car quadrasonic include speaker selection and installation factors.

Semonoff says there is a definite

trend to better grade speakers. Along with this trend is the complete lack of interest in packaged units, i.e., player and speaker combined. "People want to have the choice of going out to find a 6x9 or round speaker or one of top quality."

"As for installation, this is a mixed bag. With Datsun, Fiat, Toyota and smaller cars, there is a trend to a pair of box speakers in the rear and two door-mounted speakers, but some installations are being seen with the two front speakers under the seat. In the larger cars, the Opel, Mercedes Benz and so on, you will see the 6x9 and 5x7 and basically larger speakers."

Overall, the complete features of units such as Automatic Radio's QME 2445 are what makes discrete car quad exciting, Semonoff believes. The unit incorporates such features as four individual amplifier controls, plus a master control, and a fine tuning control for the heads. Semonoff stresses this feature because of the danger in quad of non-alignment. There are tone control, 80 watts (20x4 channels), channel control pushbutton, program repeat button and, finally, 2-4-channel compatibility.

The one outstandingly curious factor in analyzing quadrasonic car stereo on the world market is the cassette situation. Semonoff claims cassette in cars is taking off surprisingly fast.

He cites ratios such as 5,000 units in 8-track a few years ago versus sales only in the hundreds of units now—while cassette is running in the 5,000 range. This is the kind of action he is claiming in Scandinavia.

Switzerland is running 60/40 in favor of 8-track. It varies from country to country. In the BeNeLux, right in the backyard of Philips which invented the cassette configuration, 8-track is booming, Semonoff claims. In the U.K., 8-track is very strong.

With all this build-up for cassettes, what about the general absence of a quad cassette? Semonoff says there is no contradiction here. "Let's face it, the United States dominates the music business. When and if RCA, Columbia and the other giants produce quadrasonic cassettes, there will be a market for the players in America and in the world market." Copyrighted material

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Rep Rap

• Continued from page 40

Paige, Berman paid tribute to Dottie Furman, head of Furman Associates, Inc.

"Dottie convinced me that the idea of keeping the name Berman in the trades was so that any manufacturer who might open up a line to me will know about me. I may not want all the lines that are pitched at me, but at least I have the opportunity of deciding that." It might be noted that Berman Co. was Ms. Furman's first client after she left Harshe-Rotman & Druck to strike out on her own.

★ ★ ★

Attorney Thomas Ledbetter and C.P.A. James Kane will discuss the legal and tax problems of manufacturers' reps at the Sept. 9 dinner meeting of the Mid-Lantic Chapter, ERA, at the Presidential Apartments, Philadelphia, program chairman George Sandell announces.

★ ★ ★

Joseph Thal, president of J. H. Thal Associates, New York, has formed Shel-Rich Sales Co., a new organization that will exclusively distribute Hitachi consumer electronic products in the New York and New Jersey areas. Previously, Hitachi was handled by the Thal firm which also represents other manufacturers. "Hitachi plans for expansion in the coming years require a specialized marketing group," Thal says. The new sales organization will be headquartered at 385 Fifth Avenue, N.Y.

★ ★ ★

Arnold Wholesale Corporation, Cleveland, has expanded to 45 Ohio counties and added three new salespeople since taking over the distributorship of Sylvania TV and audio products. Previously, the firm distributed Zenith for 37 years. VIP's at Arnold include L. L. Gustafson, president; Don Cole, vice-president, marketing; and Vern Clausen, vice-president, sales.

★ ★ ★

Gotham Audio Corp. has added the Magnetophon professional tape recorder, manufactured by AEG-Telefunken Co. of Germany. Gotham is also U.S. and Canada reps for Heumann microphones. Complete service facilities are maintained by the firm through its 741 Washington St., New York 10014 (212) 741-7411, and 1710 N. LaBrea Ave., Hollywood, Calif. 90046 (213) 874-4444, offices.

★ ★ ★

Ronald J. Goldberg replaces Max Wolfson at the Morris F. Taylor Co., Inc., Silver Spring, Md. 20907 (301) 589-4002, and will cover W. Pa. and W. Va. as district manager.

Ampex In Poll

• Continued from page 40

sumer news media. The survey also is expected to show preferences in music buying by age and income group, as well as brands of tape machines used in the home.

In a survey earlier this year to 1,000 buyers of open reel, cassette and 8-track tapes, Ampex Shopper's Service showed up as a major source of purchases, Davis says. "We don't obligate our buyers to subscribe to any tapes at all," he notes, "but the average return on our mailings is well over three tapes per order, and many are multi-reel specialty items."

Other results of this first survey, which will be coordinated with returns from the current mailing, showed that AMD's own mailing list out-drew consumer advertising efforts. Some 48 percent of those surveyed indicated that AMD prices were lower than other clubs or services. Strong interest also was shown in equipment and accessories offered in the Ampex mail pieces, Davis reports.

Electro-Brand

• Continued from page 40

promotions in the fall of the year," Ettleson explains. Including headphones and demo tape "allows the customer to try out his set right away," he claims.

The W. A. Franklin Sales Corp. adds Magnecraft Electric Co. to its line of electronic components. The firm has been in business over 25 years, covering upstate New York from offices in Syracuse, Rochester and Utica.

Fidelitone's new Needle Replacement & Audio Accessory Guide is now available to distributors and dealers, from John T. Strawa, marketing services manager, 207 North Woodwork Lane, Palatine, Ill. 60067.

'Q' Disk Cleaner An Ohio Innovation

FAIRLAWN, OHIO — Audio-Technica U.S., Inc., has introduced a record cleaner specifically designed for CD-4 records.

Described as a record cleaning system, model AT6008 includes a foam backed, velvet cleaning unit with a rotating handle, cleaning so-

lution and applicator, cleaning brush, and storage base.

The cleaning solution is dispensed gradually from a reservoir atop the cleaner unit, and avoids excessive application of liquid, particularly important to CD-4 discs. Suggested list price is \$7.95.

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Mixed Reaction to Aussie Play Rule

By JOHN BROMELL

SYDNEY—The quota of locally recorded music played on Australian radio has been increased by 2½ percent to a total of 12½ percent, in a ruling by the government effective Aug., with a further increase to 15 percent scheduled for the end of the year. Percentage of locally composed music to be played remains at 5 percent.

The increase, which also applies to Australian artists like Rolf Harris and Helen Reddy who have recorded overseas, was brought about by the Musicians' Union in the belief that local musicians should be involved in more local record production.

Reaction to the increase is mixed. Rod Muir, head of the independent program company Digamae, says: "I am surprised it's only 12½ percent. I thought it would be higher." Ron Hurst, manager of the Australian M7 Records company, adds: "It will have virtually no effect on overseas companies, because most radio stations have been playing more than that amount of Australian material for many years. What is happening now is that radio seems to be saving the spot for breaking records for local records, but overseas companies, who have records that are already proven hits, will have no problems."

Alan Hely managing director of Festival Records, takes a similar

view: "This minor increase has not changed anything. Radio stations exceed the quota by choice. Only when it goes up to 30 percent, as it is intended to do eventually, will it make a substantial difference. Local recording artists are disappointed that the increase is so small, because this ruling also covers locally made commercial jingles and radio station jingles and calls. This is the government's way of assisting the Musician's Union."

Form Caribbean Royalty Agency

KINGSTON, Jamaica—The Caribbean Copyright Organization Ltd. (CCO) has been formed here as a collection agency for mechanical royalties from records manufactured in Jamaica and the Caribbean. Growth of the music industry in this area over recent years was cited as the reason for the move.

CCO will function as a non-profit organization serving its members and will collect royalties from signatory record manufacturers on a quarterly basis. The agency will also work to "stamp out pirating and bootlegging of records," and will attempt to promote Caribbean music elsewhere in the world.

Keith Anderson is chairman of CCO, with Ted Powder its general manager.

'Practices' Act to Embrace Industry

LONDON—The British government's plan to extend the Restrictive Practices Act to cover commercial services could have a far-reaching effect on the music industry.

The effect of the order announced by secretary of state for prices and consumer protection Shirley Williams, will be to require all persons providing a service and operating under formally agreed fixed prices to prove to the office of fair trading that these fixed prices are in the public interest.

The Department of Prices and Consumer Protection was unable to confirm or deny whether such fixed remuneration as musician session fees, songwriter and performer royalties, and mechanical copyright fees, would be exempt from the new legislation. However, among the services named by the secretary of state are orchestras, bands and recording studios.

No Peace For 'Little Angels'

TOKYO—Trouble is a-brewing for the Little Angels, and the group's fourth Japan performance tour scheduled between Oct. 29 and Feb. 13.

Due to uncontrolled price inflation, even unreserved seats for the South Korean group's shows are tagged at 4,000 yen, or more than \$13 each. What's more, if the current ill feeling between the peoples of Japan and the Republic of Korea does not abate, the 90-member troupe of innocent young girls will be dancing and singing before row upon row of empty seats in seven major Japanese cities. Already, some members of Japan's mass communications media have cold-shouldered announcement of the tour, further hampering ticket sales.

The girls, said to be from 8 to 10 years old, will surely win the Nobel Prize if they succeed in restoring friendly relations between the two countries.

Reverse Twist; LP to Plug 45

LONDON—September sees the launch of an album on a new label here with a reverse marketing psychology concept. For the album, "Another Saturday Night," on Oval, is being marketed to promote a single.

Oval was conceived by music critic and broadcaster Charlie Gillett and his associate Gordon Nelki, and the album is a collection of recent singles issued on Jin and Swallow in Louisiana, and selected by Gillett and Nelki during a trip to the States in search of material for release in Europe.

Gillett and Nelki will be conducting a strenuous promotion campaign on the album starting Sept. 1. The duo will be touring record stores and radio stations across the country in an attempt to get exposure and familiarize the public with the product.

Warner Ups Dickens

LONDON—Bob Dickens has been named general manager of Warner Bros. Music Publishing affiliate here. The appointment, made by Warner's president, Ed Silvers, is said to be a step-up in activity involving British writers and performers.

EMI-Bovema Meet Sets Fall Campaign

AMSTERDAM — EMI-Bovema launched its fall campaign with a sales convention near Rotterdam Aug. 15, under the theme "Choose Your Golden Record." The convention opened with a presentation of the company's new identity following the name change from Bovema to EMI-Bovema.

The basic idea of the sales campaign is that it will enable dealers to earn special EMI-Bovema gold coins by ordering a certain amount of new repertoire. At the end of the season the dealers can exchange the coins for bottles of wine and liquor.

"It will certainly be a golden season for both the dealers and EMI-Bovema," said managing director Roel Kruize in making the opening address. He listed the company's four major objectives as: more concentration on classical product; concentration on selected international artists; heavy emphasis on EMI-Bovema's own product; and the launching of that product on an international basis.

The campaign will be supported by advertisements in major national magazines and by newly-developed display material.

Among the new repertoire presented at the convention were three international series—"All-Time Greatest Hits," with double albums by the Beach Boys, and the Mamas and the Papas; "Stars of The Forties and Fifties," with the Ink Spots, Eartha Kitt and Bing Crosby; and "Milestones," the already established series to which four new double albums will be added, including material by CCR and Neil Diamond.

Special promotion plans were also outlined for artists such as Helen

Reddy, Julien Clerc and Lori Lieberman.

Classical manager Klaas Posthuma announced the release of 12 new classical mid-price albums in the Select Series which now consists of more than 40 albums.

EMI-Bovema's own recording projects will be planned to provide a well-balanced product mix and the company will carefully seek and select new talent and aim to break and build it nationally and internationally.

Referring to the international recognition being achieved by such artists as Kayak, the Cats, Jack Jersey and Nick McKenzie, Kruize said: "This recognition has been one of our top priorities—and it has to continue to be because the Dutch market is too small for artists of such international potential."



Roel Kruize, managing director of EMI-Bovema, Holland, addresses the sales convention.

From the Music Capitals of the World

LONDON

The DJM field promotion force, which currently handles record promotion throughout the U.K., will also be responsible for a direct selling operation of all back-catalog to record and tape dealers from Sept. 2. They will be dealing with all DJM catalog over one month old, and will work closely within the framework of the Pye sales force as a specialist back-up team. ... Frank Sinatra's latest album, "Some Nice Things I've Missed," is the center of a major marketing, merchandising and advertising campaign launched by Warner Bros. Records in conjunction with WEA Records. For every new Sinatra album ordered by dealers they will receive a free copy of Coronet's official Sinatra biography. The promotion will also include window display units, and Warners has taken 30-second spots on all commercial radio stations featuring an excerpt from the album and giving details of the book offer. In addition, adverts have also been taken out in most national newspapers.

Brian Samain, head of personnel and public relations for EMI since 1970, has been appointed to the new post of director of public relations. He will be responsible for the further development of the EMI Group's corporate public relations activities worldwide. Peter Williams, who joined the EMI Group press department in a senior executive capacity in 1972, is appointed manager,

group information services, and will concentrate on the development of employee communication at all levels within the U.K. Joining the department is Rachel Nelson, who will be group press relations manager. ... Ian Howard, managing director of K-Tel International (U.K.) Ltd., has been appointed vice-president, European operations. He will be responsible for co-ordinating the development of K-Tel's subsidiaries in West Germany, Holland and Ireland. ... Steve Stevenson has been appointed to the newly-created position of creative director of MCA/Leeds Music. His main job will be to attract top pop writers to Leeds Music and to extend their pop catalog. Stevenson, who has an extensive background in the music industry, was previously director of talent acquisition (U.K.) for Columbia/Epic U.S. labels and has also headed the worldwide publishing offices of the Robert Stigwood Organization. ... Herb Alpert and the Tijuana Brass will play six British dates during their September European tour. Their U.K. tour, which is being promoted by Robert Paterson, opens at Edinburgh's Usher Hall on Sept. 24. Subsequent venues will be Manchester Palace Theater, Bristol Hippodrome, London's Royal Festival Hall, Birmingham Hippodrome and Bournemouth Winter Gardens.

Ben E. King has re-signed with Atlantic Records after a five-year break with the company. He will

(Continued on page 45)

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From the Music Capitals of the World

• Continued from page 44

record a new album in the States following completion of his five-week British tour. ... **Stephen James**, head of DJM Records, has signed a five-year exclusive worldwide contract with **Amazing Blondel**, which comprises **Eddie Baird** and **Terry Wincott**. Their first album "Mulgrave Street" will be released on Oct. 11. ... Warner Bros. Records has signed **Alaska** to a worldwide agreement. Their debut disk for the company will be "I Don't Know Why." ... Epic is to distribute in the States the Fresh Air Records European hit "Sweet Was My Rose" by **Velvet Glove**, which has reached the top ten in France, Belgium and Italy. The deal was concluded between **Martin Marbutt** of Fresh Air and **Ron Alexenburg**, vice president Columbia Epic custom sales.

CHRIS WHITE

TOKYO

Nippon Gakki's Ginza store is accepting its third round of orders Sept. 5 for imported albums of "Snowflakes Are Dancing" as recorded for RCA by **Isao Tomita**. Retail price of each album is 2,800 yen or about \$9.33, compared to 2,200 yen or \$7.33 for a pressing from the Victor Co. of Japan, released by Victor Musical Industries Aug. 5. ... Six concert dates have been fixed by Kyodo Tokyo for Hispavox recording artist **Raphael**, for his second Japan performance tour scheduled from Sept. 24 through Oct. 3. ... A quadrasonic recording of the live performance at the Shinjuku Kosei Nenkin Kaikan in this music capital July 16 by the **Herbie Hancock Quintet** was broadcast by the four Japanese commercial FM radio stations Sept. 1 in their "4-Channel Golden Stage" series of programs using the Sansui QS matrix system. ... FM Tokyo's new headquarters on the 31st Floor of the International Communications Center Bldg. in Shinjuku is scheduled for completion by Oct. 1, with broadcasting from the station's five new studios set for the same date. ... Akiba Audio is offering its model D5R record cabinet, said to hold 150 12-inch albums, at 24,000 yen (\$80), plus 6,000 yen (\$20) shipping charge.

Five concert dates have been fixed by Kyodo for 20th Century recording artists **Barry White** and **Love Unlimited**, for their first Japan performance tour, scheduled from Sept. 29 through Oct. 4. ... The Sansui Popular Jamboree, otherwise known as the 1st All Japan Amateur Music Festival, is being sponsored by Sansui Electric and 13 local broadcasting stations with the support of the Ongaku-no-Tomo publishing house and Bunka Hoso, Tokyo-based AM radio network. The jamboree, or festival, is actually a contest among amateur pop music groups to produce tape recordings at 13 local concert halls between Sept. 13 and Oct. 29 for broadcast over the sponsored radio stations. The winners are to be presented with (Sansui) audio products or book tokens. ... Scheduled for release here Oct. 1 is a Japanese version of "When Will I See You Again" by **Kenny Gamble & Leon Huff**, which won the Gold Prize of 1 million yen at the 3rd Tokyo Music Festival. Sung by the **Three Degrees**, it was recorded in Japanese at CBS/Sony's studios following the Philadelphia International recording group's prize-winning appearance at the festival and first Japan performance tour. The single will be followed Oct. 21 by "Midnight Train" which was also

cut at the trio's recording session July 16/17, says CBS/Sony. ... Yamano Gakki is holding a big bargain sale of 20,000 imported albums on the fourth floor of its Ginza main store from Aug. 31 through Sept. 4, while Nippon Gakki will be offering about 4,000 imported LPs at a discount at its Chiba Yamaha store Sept. 7-8. ... Six concert dates have been fixed by Toa Attractions for **Ike & Tina Turner**, for the UA recording group's third Japan performance tour, Sept. 20-29.

Starting early next month, Toshiba-EMI will release recordings manufactured from masters owned by Island Records, at the rate of two or three albums and the same number of singles per month. The selloff period for the Island releases by King Records will end in December, industry sources say. ... "Super Generation" was released here Aug. 25 by Nippon Columbia. The album features 10 old Japanese hit songs composed by **Ryoichi Hattori**, arranged in new style by **Kunihiko Murai** and sung by **Izumi Yukimura**. She was "discovered" by Nippon Victor (JVC) in 1953. ... **Eumir Deodato** and his 2001 Space Band including guitarist **John Tropea** were due here for their first Japan performance tour, Sept. 2-10. ... CBS/Sony's Shizuoka Plant was established Aug. 21 as a separate manufacturing entity, CBS/Sony Records, Inc., with a capitalization of 480 million yen (\$1,600,000). Headed by **Norio Ohga**, president of CBS/Sony, Inc., the new corporation will manage and operate the existing plant, also continue custom pressing for Canyon Records and Trio Electronics.

CBS/Sony is deleting 1,441 items (1,089 records and 352 music tapes) from its catalog between Aug. 21 and Sept. 5. ... King Records has deleted 615 music tapes from its catalog as of Aug. 11. ... Scheduled for announcement here Sept. 2 is the UD-4 system of matrix/discrete disk recording and reproduction jointly developed by **Dr. Duane H. Cooper** of the University of Illinois and Nippon Columbia. ... Philips (Eindhoven) demonstrated its VLP (video long play) player with stereo sound in this music capital Aug. 19-22 and in Osaka Aug. 26-27. ... Crown Record's Studio No. 2 is set for completion this month. It will boast 16-channel recording equipment by Ampex. ... **Roger Maruani**, production manager of Phonogram (France), has paid his first visit to Japan. ... **Dionne Warwick** is due to appear Sept. 26 in a dinner show at the Osaka Royal Hotel, at 20,000 yen or more than \$65 per head.

HIDEO EGUCHI

SYDNEY

Mike Wells, recently from Argentine, has become managing director at EMI, New Zealand. At present he is in Sydney with marketing director **Barry Peace**, also from New Zealand. ... Top male Phonogram record seller, **Kamahl**, this week has a single release with "Our Love Song." Written by **Charles Orioux** and **A. David** in France with English lyrics by Australian **Judy Gale**, **Kamahl** already has this single set for an English release. ... **Billy Thorpe** has won a place in the semifinals of the American Song Festival and will leave for America on Tuesday (27). **Thorpe** entered "Captain Straight Man" from the "Thumpin Pig Puffin Billy" album.

Keith Jacobson of ATA has returned after an extensive world tour on which he placed Australian made product in many countries including U.S., where he signed with General

Recording Corp. of Atlanta. ... **Ian Oshlack**, a former writer at Music Week, has started his own publicity business and his first venture was **Steeleye Span's** most successful tour. ... **Ross Barlow**, general manager of Phonogram Records, announces the re-signing of the Buddah label. ... Festival Records general manager **Alan Hely** presented **Jethro Tull's** leader, **Ian Anderson**, with a gold map of Australia for the many gold records the group has had in Australia. Recently Festival have taken over their distribution from WEA. ... **Toni Nicholas**, the female half of the **Toni and Royce** singing duo, has given birth to a boy. ... **Bob Palette** of Festival Records announced the signing of 18-year-old **Graeme Connors**, who appeared on **Roy Orbison**, **Del Shannon** and **Kristofferson/Rita Coolidge** tours. **JOHN BROMELL**

AUSTRALIA

Fable Records this week released **Brian Cadd's** third album, "Moonshine," which should be his most successful to date. Also a single, "Let Go," by Brian is available. ... **Mississippi** have an LP out containing two of their hits, "Kings of the World" and "Early Morning." ... **John Laws** very excited on air after hearing he had won Billboard's most popular Radio Personality outside America. ... **Kerrie Biddell** and **Brian Cadd** booked to appear at "Expo '74" in Spokane, Washington. ... The final issue of "Go-Set" was printed this week ending the only local National Pop Paper in Australia. "Go-Set" has been going since 1966. ... A.B.C. Radio will stay on air all night whenever the Australian yacht "Southern Cross" is racing in the America's Cup. The A.B.C. usually closes at midnight. ... **Mark Holden**, Adelaide songwriter, at present in Sydney negotiating a publishing contract. ... Australian Battle of the Sounds Winner some years ago, "Faternity," recently re-formed in Adelaide as "Mount Lofty Rangers." Now, after the lead-singer had a serious accident, the group are re-forming as "Faternity." ... New show has started in Adelaide on Channel 2 entitled, "Solid Air." This is a rock music show run by **Henry Propkop**.

JOHN BROMELL

AMSTERDAM

Shirley Bassey will give three concerts in Holland between Oct. 17-19, appearing in Amsterdam, The Hague and Rotterdam. She will also appear in a TV special. ... **Jack Riley**, once manager of the Beach Boys and producer of several of their records, has signed a contract with Bovema-EMI, and will produce a disk featuring himself and a number of Dutch artists. ... **W. Brandsteler**, manager of Inelco, recently presented Radio Veronica director **Bull Verwey** with a gold record for the "Veronica Teleflight presents RCA Nashville Sound" album.

FRANS VAN DER BEEK

HAMBURG

Hans Georg Baum is the new general director of RCA Germany in Germany. He was formerly marketing chief of Phonogram. ... Singer **Martin Mann** has signed a contract with Ariola in Munich, which will also cover his songwriting. ... Producer **Wolf Kabitzky** now produces only for CBS with **Paola** and **Gigliola Cinquetti**. ... A new album was released by Polydor's **Bata Illic**. ... Deutsche Grammophon has extended its contract with pianist **Fritz Schutz-Reichel**. ... **Daliah Lavi** has released an album of songs from Israel. **WOLFGANG SPAHR**

Pye Group Profits At Record High For Year

LONDON—Combined pre-tax profits of Pye Records, Precision Tapes and the ATV Music Group for the financial year ending March 24 were up a massive 83 percent compared with the 1972-73 figure, when profits dipped slightly. It was the best year to date for all three companies.

Final pre-tax profit for the group was \$6 million from a turnover of \$26.6 million. This compares with the previous year's figures of \$3.36 million and \$20.6 million, respectively.

The group's report reveals that the profits of Precision Tapes rose by 100 percent compared with the previous year and turnover was up to 43 percent. The report also records an "outstandingly successful" year for the ATV Music Group, recalling that the firm had 16 hits in the UK during 1973, and collected gold disks in Britain, Australia and Holland, and a platinum disk in the USA.

The Pye report makes special mention of strong sales by Max Bygraves, Des O'Connor and Mungo

Expo to Feature Video Cassettes

AMSTERDAM—Firato, the bi-annual and world's largest exposition of audio-visual equipment, is being held in the exhibition and congress center in Amsterdam this week. This year it is hoped that the exposition will see a break-through in marketing video equipment in Europe.

The most important product on show is the Philips video cassette recorder, which has been taken up by most German manufacturers—Blaupunkt, Grundig, NorMende, Saba and Loewe Opta.

New in Firato this year is a scanner that can be fitted to any color or black and white TV, which will transfer film onto the TV screen.

The Compact Cassette will also attract a lot of interest. Only two years after its introduction, Philips reported that 300,000 recorders have been sold and a million cassettes. In 1970, the world sale was 5 million recorders and 25 million cassettes. The projected figures for 1975 are 105 million cassettes and 20 million recorders.

Jerry, and Pye deputy managing director **Derek Honey** commented: "It's been a record year in terms of both turnover and profit, and all signs are that the current year will be even better."

CBS Lifts Retail List

LONDON—Price increases of between 5 and 7 percent are being introduced by CBS this week. Albums will be increased from \$5.10 to \$5.50, and from \$5.50 to \$6.20. The move represents a return to prices which were in force in 1972 before the tax on records was reduced with the introduction of VAT.

Said CBS sales director **Jack Florey**: "We couldn't increase prices for a long time because of the Price Commission and the pressure wasn't that strong from within the company. We enjoyed a good year and we had very large stocks of vinyl."

He added that increases were now inevitable because of the firm's expansion into a new depot and head office, and the expected salary review in September.

CBS is raising the price of its singles from \$1.13 to \$1.30, cassettes from \$6.12 to \$6.70, and cartridges from \$6.55 to \$7.20.

Stigwood Profits In Half-Yr. Slide

LONDON—Pre-tax profit for the Robert Stigwood Group for the six months ended March 31 was \$1.2 million, a drop of \$348,000 compared with the same period last year. However the directors are confident that the profit for the year ending Sept. 30 will not differ much from that of 1973. An interim dividend of 5½ percent payable on Oct. 8 has been declared for the year ending Sept. 30, which is the same as last year.

Increasing production and running costs have had a marked effect on the group's profits, but the directors have pointed out that of the total income to be received from the film "Jesus Christ Superstar" in this financial year, more than four-fifths will fall in the second half.



SILVER TIDINGS—Richard Asher, center, executive vice president of CBS Records International and managing director of CBS U.K., presents silver disk awards to Santana group members for U.K. sales of their "Welcome" LP. Joining together for the occasion are, from left to right, Robert Walker, director of marketing for CBS U.K., Tony Woolcott, manager, creative marketing, CBS U.K., Jose (Chepito) Areas, Tom Coster, Asher, Paul Athinsa, assistant international label manager, Carlos Santana, Allan Davis, vice president CBS Records International and director of CBS U.K., and Maurice Oberstein, managing director of manufacturing, CBS U.K.

Industry Groups Seek To Limit Cutouts Imported From States

• Continued from page 1

led by the Canadian company, are being sold here at regular prices. The Canadian companies maintain that the American-bought deletes are killing the sale of these albums which are still viable items in this country.

Mel Shaw, the manager of the Stampeders, who record for his Music World Creations label, and current president of the Canadian Independent Record Producers Assn., voices his concern on the behalf of CIRPA members.

"These deletes are bought in the U.S. for 50 cents to \$1 and are being put on the market in Canada for approximately \$3 in competition with Canadian manufactured albums at regular price. Artists who have changed label affiliations and have severed relations with these American companies are in some cases finding old product being shipped back to Canada where their product is still being sold at regular prices. Not only do these cutouts and deletes not bring in any royalty payments to the artists, but they cut into the artists' product in this country. People who are importing these records and selling them here are showing a complete disregard for songwriters, publishers and artists trying to make a living in this country."

Ross Reynolds, the president of the CRIA, indicates that the assn.'s lawyers are currently looking into the situation. Says Reynolds: "It's unclear what our legal position is on non-Canadian copyright product, but there is no doubt on Canadian material with copyrights administered in this country. Hopefully we can get Canadian product dropped by these companies that deal in deletes and we can do that if we can set the precedent by seizing product and issuing fines."

Reynolds cites sections of the Canadian copyright act, under the headings "Infringement by personal action—17 (4)" and "Importation of Copies—27," as sections which pertain to this situation.

Under "Infringement by personal action" the act states: "Copyright in a work shall also be deemed to be infringed by any person who (a) sells or lets for hire, or by way or trade exposes or offers for sale or hire; (b) distributes either for the purposes of trade, or to such an extent as to effect prejudicially the owner of the copyright; (c) by any way of trade exhibits in public, or (d) imports for sale or hire into Canada any work that to his knowledge infringes copyright or would infringe copyright if it had been made within Canada."

Under the heading "Importation of copies" and the sub-heading "Importation of certain copyright works prohibited," the act states: "Copies made out of Canada of any work in which copyright subsists, that if made in Canada would infringe copyright and as to which the owner of the copyright gives notice in writing to the Department of National Revenue that he is desirous that such copies should not be so imported into Canada, shall not be so imported."

Graham Norman at the valuation division of Canadian Customs in Ottawa indicates that in his view there might be a recourse in the anti-dumping division of customs if it could be established that either the vendor is selling to a purchaser at less than he'd sell to a purchaser in the U.S., or that the importation of these records is causing material damage to the Canadian industry.

Canadian albums that are currently making the rounds in Canada as cutouts are "Sweet City Woman" by the Stampeders on Bell Records in the U.S., but on Music World Creations in Canada distributed by Quality Records; most of the Lighthouse catalogue, which had been on RCA and Evolution in the U.S. but on GRT in Canada; "Annie" by Anne Murray on Capitol in the U.S. and in Canada; "Rockin'" by the Guess Who on Nimbus Nine in Canada, distributed by RCA, and on RCA in the U.S.; and "The Way I Feel" by Gordon Lightfoot on Sunset in the U.K., and on United Artist in the U.S. and Canada.

There are also 8-track and cassettes of these and other product available.

Ward Poole, who is the buyer for the Towers department store chain in Canada, explains: "Everybody has to buy deletes because that's the whole market now. If I see an album selling for \$1.90 somewhere else I can't very well sell it for \$5.29. You have to stop the main culprits first, especially the stores in which the major part of their stock is deletes. I will never bring another Canadian album back across the border but it is very tempting when you can get albums landed here at such low prices. I had bought some Lighthouse product but that's about it."

Norton Werner who runs the Record Warehouse in Toronto, one of the largest importers and distributors of cutouts, feels that the record companies bring many of their problems on themselves.

Says Werner: "Let's look at this realistically. All the money for Canadian major companies comes from the U.S. head office and eventually goes back there. Only the parent companies are effecting Canadian acts. They are the ones deleting the product."

"It is an unwritten law amongst Canadian record companies that they won't delete product until they are selling less than 60 units of any given product across Canada in a given period of time. They are going to have to start deleting earlier or the American companies are going to knock them off. Most of their Canadian catalog is still selling at regular price. In the past I have approached Canadian companies to buy product but I have been told to get lost. GRT has threatened us with legal action because of our dealings with Lighthouse product deleted by Evolution in the U.S. We have advised them that our feeling is that we are not actionable under Canadian law for albums manufactured in the U.S. Our lawyers have cited Section S 4 (4) of the Canadian copyright act, which was amended in 1970, and states that copyright in records is restricted to the manufacture of the albums in question. My feeling is that the artist has made a mutually acceptable agreement with a manufacturer in the U.S. at the time they were signed, and so have already been compensated."

Ivor Liss and Diane Johnston, who run the Montreal-based Caravan Stereo Ltd. which is in the business of wholesaling deleted records in Canada, indicate that operating in Canada, in many cases, they don't see the point in dealing in records by Canadian artists. They see no problem with American and foreign deletes though reasoning that it is the U.S. head office of the Canadian subsidiary that is doing the deleting in the first place and that the Canadian companies should complain to them if they feel it is hurting them to any great extent.

1-MAN CONGLOMERATE

Glatt Is Dominant Force In Ottawa Music Market

OTTAWA—Harvey Glatt expects to gross about \$3 million in record sales at his five Treble Clef record stores in Ottawa this year and an additional \$1.5 million at his Treble Clef stereo components outlets based in the same city.

Glatt, under the same corporate banner, is also involved in artist management, concert promotion and production, a healthy record import business, half ownership in the local folk club L'Hibou, and sheet music sales, and all of this in the relatively small Ottawa-market.

Explains Glatt: "Ottawa is surprisingly healthy for records without having any sort of progressive FM station. Some people get CHOM-FM from Montreal by cable but mostly there are Top 40 AM stations here. The city is under 10 percent as a singles market and is not strong in tape sales at all. We started importing records for ourselves two years ago, stimulated by Mike Theriault who is really plugged into what is happening in England."

Treble Clef was one of the first to introduce English band Babe Ruth to Quebec. The band, which is now distributed by Capitol in Canada, has sold close to 60,000 copies of their first two albums in the Quebec market alone. A current tour of the band put together by Glatt, Donald Tarlton of Donald K. Donald Productions, and Guy La Traverse grossed close to \$76,000 for three dates: the Ottawa Civic Centre; Place des Nations, Montreal, and the Municipal Convention Centre, Quebec City. The band, which is relatively unknown outside of Quebec, has had unprecedented success in this market.

Glatt had his first introduction to the music business in 1957, when he and Arnold Gosewich, who is now the president of Capitol Records-EMI of Canada Ltd., opened a small record store in the Ottawa area. Glatt and Gosewich had both been roommates at the Clarkson College of Technology in Potsdam, N.Y. in a business administration course. When they left school they went into the record retailing business as partners. After a year, a merger with Sherman's record retail chain was discussed. Gosewich was in favor and Glatt was not and consequently Gosewich left the organization to

join Sherman's, which was ultimately bought out by Capitol Records.

During Glatt's second year of operation he began presenting concerts in Ottawa on a fairly small scale and then suddenly found himself as the manager of the Courriers, who recorded for Mercury Records and were one of Canada's top folk acts of the day. About the same time he bought half interest in L'Hibou coffee house.

In 1962, Glatt added a second record store to his holdings to cater to a predominantly French speaking audience in the Rideau Street district of Ottawa and gradually got into sheet music and musical instrument sales. He later dropped musical instruments in his stores.

Says Glatt: "Most of the actual store expansion has happened in the last four years and at this point Harold Levin has taken over much of the management responsibility."

Glatt's influence has been felt in the field of the arts here since the day he entered the music business. His concerts, which have at one time or another utilized most of the major venues in Ottawa including the now demolished Capitol Theatre and Auditorium, the Civic National Arts Centre and L'Hibou, have provided Ottawa audiences with the opportunity to see such artists as the Kingston Trio, the Cream, Jimi Hendrix, Beach Boys, Rolling Stones, various dance and ballet groups, the Toronto and Montreal symphony orchestras and a number of Broadway shows.

Glatt has been influential in the careers of most of Ottawa's top artists, some of whom have or are on their way to gaining international renown.

In 1963 he managed the Esquires, the first Canadian band that Capitol Records signed. In 1965 he handled the Children, a group that contained such currently successful solo artists as Bruce Cockburn, David Wiffen, Sandy Crawley, Richard Patterson and Peter Hodgson (the Great Sneezey Waters). In 1966 he co-managed the Paupers with Bernie Finkelstein when Adam Mitchell, whom he had been working with, joined the band.

Glatt's first brush with the "big-time" came while he managed the Girlfriends, a trio which he signed to MGM with Tom Wilson producing.

His next project was a band called Three's A Crowd, which consisted of Trevor Veitch, Donna Warner, Brent Titcomb, David Wiffen and Richard Patterson. They went to California where Stevey Barry and Mama Cass co-produced their album, "Christopher's Movie Matinee."

There followed associations with Diane Brooks and Eric Mercury and the Soul Searchers; Dennis Pendrith; Colleen Peterson; Ken Tobias; James Leroy and Denim; and David Wiffen.

This year Glatt will open a new Treble Clef franchise in Hawkesbury, Ont. and continue to present concerts in the Ottawa area. Says Glatt: "With our involvement in the record business we get more clues to what is actually selling in the marketplace. Today, promoters have to be more aware of trends and then pick up on them."

It has obviously been an ongoing philosophy for Glatt.

From the Music Capitals of the World

TORONTO

The Vancouver-based Goldfish Records, headed up by Terry Jacks, whose "Seasons In The Sun" has sold close to eight million copies around the world so far, has signed to A&M Records of Canada for distribution and promotion. Gord Morrison, the former Ontario promotion manager for United Artists in Canada, who joined Goldfish recently to handle promotion for the Ontario and Quebec markets, will work with the A&M promotion team. Jacks is currently negotiating with Clive Davis of Bell Records in the U.S. for release of his product by that company in the future. . . . Procol Harum will tape a one hour TV special with the Edmonton Symphony Orchestra hosted by Tommy Banks sometime in May of next year. . . . Bachman-Turner Overdrive's third album "Not Fragile" recorded at Seattle's Kaye-Smith Studios for Mercury, reached gold record status within five days of its release. . . . Toronto's City-TV has come up with a new music/talk show called "Boogie"

which will run prime time on Saturday nights starting in September. Producer is Vlad Handera, associate producer is Glenda Roy of RCA (Canada), and host is Gene Taylor. . . . Judy Cassleman has been appointed production manager of Canadian Programming Services, a division of Shoreacres Broadcasting Company Ltd. Peter Baines, who had been the general manager of CPS since its formation in 1968, has left the company but will continue as a sales representative for CPS.

Germandisc has opened a new label called Krautrock which will be devoted to the development of both German and Canadian progressive rock artists in this country. Vice president and marketing director of the label is Wolfgang Spegg, who was formerly with Sherman's record retail stores. The first release from the label will be an album from Grobschnitt, a 12-piece German band. A Canadian university and college tour is expected for Grobschnitt and Jane, another German Krautrock band, in the Fall.

Both bands are on the Brain Metronome label in Germany. . . . John Small, former national promotion director for Capitol Records-EMI of Canada Ltd., has joined radio station CJBK, London, as director of marketing. . . . La-Go Music Ltd. of Vancouver will be the exclusive distributors of Pickwick Records of Canada in British Columbia. . . . CFCY, Charlottetown, celebrated 50 years of broadcasting Aug. 15. . . . CKBB, Barrie, Ont. had their 25th birthday Aug. 31. . . . Bob Laine, former program director of CHUM-FM, Toronto has moved to Winnipeg to become general manager of CFRW-AM and FM. Pat St. John, former program director of CJCH, Halifax, has been appointed program director of CFRW-AM. Duff Roman, formerly with CFRW moves to Toronto to become program director of CHUM-FM. All stations are part of the CHUM chain. Chris Morgan is the new program director at CJCH, Halifax.

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Billboard's Top Album Picks

SEPTEMBER 7, 1974

Number of LPs reviewed this week **51** Last week **66**

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Pop

ANDY KIM, Capitol ST 11318. This LP, with Kim coming off his top 10 "Rock Me Gently" single, is bound to invite comparison to the work of Neil Diamond, and though the instrumental and vocal styles are similar, Andy is a veteran and seasoned performer with a number of hits under his belt who has put together an original album. Featuring 10 potential singles, Kim combines Top 40 and adult potential in every one of his cuts, be they uptempo or ballads, with each as excellent in its way as the hit he is currently coming off. Fine material, fine performances and an overall impressive set that should keep the artist near the top for a long time to come.

Best cuts: "Rock Me Gently," "Hang Up Those Rock 'N' Roll Shoes," "Songs I Sing Ya," "You Are My Everything," "Sunshine."

Dealers: Kim's major single and an audience dating back several years should assure top sales.

STEPPEWOLF—Slow Flux, Mums PZ 33093 (CBS). In these days of glitter rock, electronic rock et al, it's nice just to hear some rock (plain) again, and that's exactly what the reformed Steppenwolf serve up here. Picking up where they left off several years ago, the band comes up with 10 powerful cuts, all potential singles. John Kay's rough, distinctive vocals highlight, and the band's backup is as solid, probably even more refined in spots, than ever. A pleasure to welcome back one of the first groups to bridge and capture both the strongest FM audiences and the most commercial AM material.

Best cuts: "Straight Shootin' Woman," "Get Into The Wind," "Smokey Factory Blues," "Morning Blue," "Fishin' In The Dark."

Dealers: Anyone who listened to radio in the '60's knows this band. Just let the people know they're back.

LARRY GATLIN—Rain-Rainbow, Monument KZ 33069 (CBS). Gatlin is a fine singer and superb storyteller, and both shine through on this set of beautifully done songs dealing with the realities of life most of us know. Basically a group of short stories with commercial as well as aesthetic value, country oriented but really transcending categorization. Intricate, yet deceptively simple arrangements on this set which should hit FM, AM Top 40, easy listening and country with equal ease. A beautiful effort from a man who is obviously a keen observer of life and one who could be one of our next superstars.

Best cuts: "Rain," "Healin' Sunshine," "Delta Dirt," "Love," "Rainbow (Runnin' Through My Mind)."

Dealers: Artist is going to get a huge promotional push. Watch for him in your area.

ROGER McGUINN—Peace On You, Columbia KC 32956. McGuinn is finally back on the right track with this album. His material is very well-suited to his lazy laid-back style and it is gladly not overproduced. This ex-Byrd also plays some very nice guitar that reminds one of his olden days. He is joined by several other performers including Dan Fogelsson, Paul Harris, Al Kooper, Lee Sklar and Russ Kunkel, and let's hope this record is a sign of things to come.

Best cuts: "Peace On You," "(Please Not) One More Time," "Same Old Song," "Gate Of Horn."

Dealers: In-store play and a good display will help.

DAVID CASSIDY—Cassidy Live, Bell 1312. Cassidy may not have the constant chart singles he once enjoyed, but this set is proof that he is still very much a part of the general music scene. Recorded live in Britain, where his popularity is enormous, the LP could quite easily move him as strongly into the LP market as he was at one time in the singles market. Cuts vary from straight rock, fine ballads and new arrangements of some familiar oldies. The vocals are more mature than ever, with strong orchestration and backing vocals helping the overall non-teenybopper effect. Should bring in a lot of new fans while retaining the old ones.

Best cuts: "It's Preying On My Mind," "Breaking Up Is Hard To Do," "Please Please Me," "For What It's Worth," "Rock Medley."

Dealers: With his track record and TV success, Cassidy has a ready made audience.

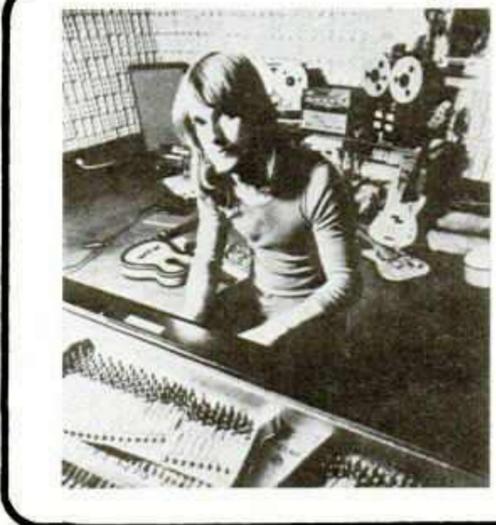
Soul

EDDIE FLOYD—Soul Street, Stax STS 5512 (CBS). Floyd has been one of the nation's most consistent soul stars over the past several years, able to hammer out the hardest rocker or work his way through the softest ballad with equal ease. A fine song stylist who need not change with the times, his voice is one of the more distinctive in soul and always stands a good chance of crossing into pop. Floyd's production and the superb horn arrangements of James Mitchell and Johnny Allen also highlight this set.

Best cuts: "Soul Street," "I Am So Grateful," "Stop Look What Your Love Is Doing To Me," "Stick With Me Baby."

Dealers: Floyd and good soul music are synonymous. Display prominently.

Spotlight



MIKE OLDFIELD—Hergest Ridge, Virgin VR-13-109 (Atlantic). Oldfield hit the top five with his "Tubular Bells" LP, and this set is, as difficult as it may seem, an even closer to perfect piece of music. Almost neo-classical, Oldfield plays guitar, glockenspiel, bells, mandolin, timpani, organ and a variety of more exotic instruments in weaving together this absolutely outstanding effort. Should be received by virtually every type of music fan with equal enthusiasm, as the man who provided the music for "The Exorcist" refines his previous work. One dynamic section of this LP features 90 guitars overdubbed. Yet at no time is the music obtrusive. It can be exciting, background, or anything the listener wants it to be. A stunning work.

Best cuts: LP is divided into parts and all are superb.

Dealers: Beautiful cover art makes for good display. And let consumer know this is the man who had "Tubular Bells."

Jazz

CENTIPEDE—September Energy, RCA CPL2-5042. More than 50 top British jazz and rock musicians got together to cut this double set ranging from an almost big band sound to traditional jazz to the most avant garde material. Headed by Keith Tippett, Julie Tippett (Driscoll), Robert Wyatt, Zoot Money, and Alan Skidmore, the listener is treated to an interesting and skillful instrumental and vocal voyage, with a number of fine solos in each category. Watch this for a number of markets.

Best cuts: "Unite For Every Nation," "Take Away Everything," "Slowly The Sunrise."

Dealers: LP has been out awhile in Britain and reputation has preceded it. Stock in jazz and pop.

JIMMY SMITH—Black Smith, Pride PD 6011. Smith is the father of the jazz organ and on this effort he branches out on some selections playing several other keyboards as well as singing. He includes tunes by Barry White, Jesse Hill, Timmy Thomas, Chris Kenner, The Rascals and Johann Sebastian Bach.

Best cuts: "Hang 'Em High," "Why Can't We Live Together," "Groovin'," "Wildflower."

Dealers: Smith is a proven seller and in-store play can only help this album.

EDDIE HARRIS—Is It In, Atlantic SD 1659. This is definitely the finest album Harris has put out in many years. He plays electric sax on most of the tunes and all of his sidemen knowledgeably follow the direction he's heading toward. All of the tunes are new ones and the playing is on a constant excitement level as Harris takes the listener on a trip through all types of contemporary and electric music. Welcome back, Eddie.

Best cuts: "Funkaroma," "Happy Gemini," "Is It In," "Space Commercial," "House Party Blues."

Dealers: Harris is a consistent seller and display of the cover along with in-store play could produce a flurry of sales.

THELONIUS MONK—Who's Afraid Of The Big Bad Monk, Columbia KG32892. Even though this album is a reissue, it still has immense historical value because this American genius hasn't recorded in some time. These are the classic big band sides on this two-record set: one live in New York and the other in the L.A. studio. As usual Monk's compositions tell the whole story and the soloists all appear to rise for the occasion.

Best cuts: Another set of historically classic tunes.

Dealers: Monk is one of the classic jazzmen and he has a steady following.

THE ORIGINAL BOOGIE WOOGIE PIANO GREATS, Columbia KC 32708. Piano greats Meade Lux Lewis, Pete Johnson and Albert Ammons are presented in a reissue of classic songs. All of them are remarkable performances and on the Pete Johnson cuts there is a guest appearance by vocalist Joe Turner. The outcome of this whole package is positively beautiful boogie woogie piano by the men that made it famous.

Best cuts: Take your pick.

Dealers: Definite in-store play album especially with the current rage in ragtime.

Country

BARBARA FAIRCHILD—Standing In Your Line, Columbia 33058. In her unique vocal style, Barbara sings a mixture of old and new tunes, and most likely has a couple of good singles on her hands as well. There are several which merit attention, and the production work is fine.

Best cuts: "His Green Eyes," "Love For a While," "Lonely Old Man," "You're The One I'm Livin' For" and "Somewhere

Where To Come When It Rains." She also does an outstanding job on the standard, "I Really Don't Want To Know."

Dealers: Beautiful cover art work.

RED STEAGALL—Finer Things In Life, Capitol 11321. Here he really puts it together. Most of the songs are those he wrote or co-wrote, and it's great variety. An exceptional talent has been drawn out by Glen Sutton and, in one tune, by Joe Allison. Some of his past singles are on here and, mixed with the new material, he has the potential for a real hit album.

Best cuts: "The Real Thing (Stayed Just Out Of Our Reach)," "Throw Away Heart" and "Someone Cares For You."

Dealers: Plenty of recognizable tunes here, which should help the album move.

CHARLIE McCOY—The Nashville Hit Man, Monument 32922. Charlie could play his harp forever and people would listen, but here he supplements his work with some excellent voices, including those of "Barefoot Jerry" and some of the top backup people in the business. Great musicians, too, and it all comes off strong as usual. There is some pop material, but most of it is country, and the jocks will be playing it.

Best cuts: "Help Me," "Fireball Mail," "You Win Again" and "I Can't Help It If I'm Still In Love With You."

Dealers: Very clever cover design, with imagination.

HOYT AXTOM—Life Machine, A&M 3604. Whether he is totally country or not seems a moot question. It's a great album, and should get attention on all sorts of stations, and much of it is country. This very talented young man has one hit tune after another, and he utilizes such talents as Linda Ronstadt and Renee Armand for great harmony.

Best cuts: "When the Morning Comes," "I Dream of Highways," "Pet Parade" and "Billie's Theme."

Dealers: Network appearances should help get him quick recognition.

CONNIE SMITH—I Never Knew (What That Song Meant Before), Columbia 33055. Using the title of her latest hit single, Connie exploits new songs and some old ones, for a variety of entertainment. She has that style all her own, and once again she includes a religious message.

Best cuts: "Never Having You" and "Is This All You Hear (When ???)"



First Time Around

BOB NEUWIRTH, Asylum 7E-1008 (Elektra). Neuwirth is a long time legend on the music scene through his association with Dylan and rumors of his writing talents, and on this LP he shows much of that legend to be founded on fact. Though he does not possess a great voice, he is a fine writer and outstanding song stylist, molding his somewhat gruff vocals with a variety of ballads and rockers, both country and pop oriented and using simple or strong orchestral backup equally effectively. Lots of help from the likes of Kristofferson, Ian Matthews, Rita Coolidge, Don Everly, Chris Hillman and more than 20 others, but this happily refreshing set belongs to Neuwirth.

Best cuts: "Kiss Money," "Just Because I'm Here (Don't Mean I'm Home)," "Hero," "Legend In My Time," "We Had It All."

Dealers: Fans know Neuwirth and this set is going to get a lot of publicity and press from everyone.

Classical

EUGENE FODOR: PRIZE WINNING SOLOS—Eugene Fodor, violin; Jonathan Feldman, piano, RCA ARL1-0735. An extro-

verted style full of an obvious joy in dashing off virtuoso feats marks Fodor's approach to his instrument. It all makes for the kind of exciting listening that will grab a solid hold on any fiddle fancier. There are aural thrills a-plenty in his sparkling performances of showpieces by Wieniawski and Paganini.

Dealers: A major promotional push on the young Tchaikovsky Competition winner, now underway and with much more in prospect, will attract many sales.

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 LPs

pop

CARAVAN & THE NEW SYMPHONIA, London PS 650. Top British band meets symphony orchestra and the result is a good one, as they avoid most of the audio cliches that generally befall such adventures and keep the rock and classical separate except when necessary. **Best cuts:** "The Love In Your Eyes," "For Richard."

GENESIS—From Genesis To Revelation, London PS 643. Possibly the earliest recordings of this now top British band, featuring excellent material from folksy ballads to hard rock. **Best cuts:** "In The Beginning," "Window."

COVEN—Blood On The Snow, Buddah BDS 5614. Group that has enjoyed hits twice with "One Tin Soldier" comes up with first new material in several years. Commendable effort mixing hard rock and ballads which works best when Jinx Dawson's vocals are moved to the front. **Best cuts:** "Lady-O," "I Need A Hundred Of You."

JAMES NEWTON HOWARD, Kama Sutra KSBS 2602 (Buddah). Exceptionally pretty set from musician who seems able to duplicate any instrument in the world via keyboards and synthesizer. Music ranges from classical in nature to easy listening to almost rock in places. **Best cuts:** "Six B's," "Ducks."

BOBBY WHITESIDE—Bittersweet Stories, Curtom CRS 8603 (Buddah). Good, laidback material from singer/songwriter who puts together fine set of tunes we can all relate to and who should hit easier FM stations and easy listening stations quickly. **Best cuts:** "Pen Of A Poet," "Easy With You," "Pity The Poor Ghetto Child."

HILLBILLY JAZZ—Flying Fish, 101. Vocalist/fiddle man Vassar Clements and guitarist David Bromberg team with other top musicians to recreate some of the best of the Western swing and country blues on this double set, particularly the Bob Wills material. Fine booklet on the history of this music included with the set. **Best cuts:** "Take Me Back To Tulsa," "Sentimental Journey."

HARVEY MANDEL—Feel The Sound, Janus JLS 3067 (GRT). Veteran blues rock guitarist and vocalist comes up with usual fine fare of material in the bluesy vein. **Best cuts:** "Candles By The Bedside," "Rankashank Blues."

ADAM FAITH, Warner Bros BS 2791. One of Britain's first pop stars has always remained a favorite, in acting as well as song. This set of easy to listen to material should keep him in the public eye. **Best cuts:** "I Believe In Love," "Never Say Goodbye."

STATUS QUO—QUO, A&M SP 3649. More hard driving rock from this top British band. Good, simple rock is what they do best and it's what they stick with here. **Best cuts:** "Break The Rules," "Lonely Man."

ISAAC GUILLORY, Atlantic SD 7307. British singer/songwriter sounds like James Taylor sometimes, Ian Anderson others, but seems a bit more commercial in spots and does retain originality. **Best cuts:** "St. Peter," "The Carbondale Strut."

HEAVY METAL KIDS, Atco SD 7047 (Atlantic). Group's name is appropriate, as they move through set of strong rock cuts highlighted by Ronnie Thomas' vocals, at times sounding like Stories' Ian Lloyd. **Best cuts:** "Ain't It Hard," "Rock 'N' Roll Man."

ELOY—Inside, Janus JLS 3062 (GRT). Spacey rock punctuated by more traditional sounds and good, strong vocals. **Best cuts:** "Land Of No Body," "Inside."

TITO PUENTE—Tito Unlimited, Tico CLP-1322. Puento shoots for a broader audience with this popish work which is more rock flavored than Latin. The New York band roars well and there is an infectious swinging feeling to all the cuts. Only 2 tracks contain Spanish lyrics. **Best cut:** "Que Paso (Wa Happens)" which can be played on non Spanish radio.

(Continued on page 50)

SEPTEMBER 7, 1974, BILLBOARD

The Kiki Dee Band



A brand new single

'I've Got The Music In Me'
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MCA 40293

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MCA RECORDS



THE EAGLES—James Dean (3:36); producer: not listed; writers: J. Browne-G. Frey-J.D. Souther-D. Henley; publisher: Benchmark, ASCAP. Asylum 45202. Good solid rocker from well established group, combing the best of their fine vocal harmonies and a rocking background reminiscent of co-writer Jackson Browne's "Redneck Friend." Most commercial effort from group in some time. Flip: Good Day In Hell (4:27); producer: not listed; writers: D. Henley-G. Frey; publishers: Kicking Bear, Benchmark, ASCAP.

HOLLIES—Don't Let Me Down (3:10); producers: Ron Richards and Hollies; writer: A. Clarke; publisher: Famous, ASCAP. Epic 8-50029. Coming off their top 10 "The Air That I Breathe," this fine group comes up with another beautiful ballad featuring the distinctive lead vocals of Allan Clarke and the group's characteristic harmonies. Extremely good and extremely commercial.

ABBA—Honey, Honey (2:55); producers: Bjorn Ulvaeus and Benny Andersson; writers: B. Andersson-S. Andersson-B. Ulvaeus; publisher: Overseas, BMI. Atlantic 45-3209. Taken from their LP, Swedish group rocks through this uptempo cut in the same vein as "Waterloo." Sweet Dreams are already on the charts with this, but Abba's is the original version and is powerful enough to stand on its own. Ideal for AM airplay.

recommended

ARGENT—Thunder and Lightning (3:29); producers: Rod Argent and Chris White; writer: R. Ballard; publisher: Mainstay, BMI. Epic 8-50025 (CBS).

GRATEFUL DEAD—U.S. Blues (3:12); producer: not listed; writers: Hunter-Garcia; publisher: Ice Nine, ASCAP. Grateful Dead 45-03.

HARRY CHAPIN—Cat's In The Cradle (3:44); producer: Paul Leka; writers: Harry and Sandy Chapin; publisher: Story Songs, ASCAP. Elektra 45203.

VICKI BRITTON—In Another Woman's Arms (3:25); producer: Al Capps; writer: John Durrill; publisher: Senor, ASCAP. Bell 45,604.

BUDDY MILES—We Got Love (3:18); producer: Johnny Bristol; writer: J. Bristol; publisher: Bushka, ASCAP. Columbia 3-10030.

MUD—Tiger Feet (3:50); producers: Mike Chapman & Nicky Chinn; writers: N. Chinn-M. Chapman; publishers: Chninchap/Rak, ASCAP. Bell 45,602.



EARTH, WIND & FIRE (3:30); producers: Joe Wissert & Maurice White; writers: M. White-P. Bailey; publisher: Saggi-fire, BMI. Columbia 3-10026. Eleven man group gets a bit away from their Latin jazz style and moves back toward their "Head To The Sky" days with this excellent, more traditionally soul oriented ballad. Should cross into pop with little trouble at all.

TAVARES—She's Gone (3:38); producers: Dennis Lambert & Brian Potter; writers: D. Hall-J. Oates; publisher: Unichappell, BMI. Capitol 3957. Soulful, powerful ballad from the five brothers who have yet to miss. A bit different from previous disks in the slower tempo used, but it gives these fine singers a chance to show off their vocals well. Should move easily from the soul to the pop playlists.

NANCY WILSON—Streerunner (3:21); producer: Gene Page; writers: B. Page-G. Page; publisher: Homecoming, BMI. Capitol 3956. Ms. Wilson is one of the finest song stylists of our time and is known to every market. With this, her most commercial effort in years, she should have no trouble moving back into the mainstream of AM radio play. Superb, gripping, tune.

ECSTASY, PASSION & PAIN—Ask Me (3:20); producer: Bobby Martin; writer: Barbara Gaskins; publisher: Big Seven, BMI. Roulette 7159. Good, uptempo cut featuring strong female lead. Ideal for disco market and a certain bet for immediate soul airplay.

recommended

DENISE LaSALLE—Trying To Forget (3:21); producer: Crajon Enterprises; writer: Denise LaSalle; publishers: Ordena/Bridgeport, BMI. Westbound 229 (Janus).

FRED WESLEY & THE J.B.'s—Rockin' Funky Watergate Part 1 (3:30); producer: James Brown; writer: Deidre Brown; publishers: Dynatone, Belinda, Unichappell, BMI. People 643 (Polydor).

SAM DEES—Worn Out Broken Heart (3:40); producer: Sam Dees; writers: S. Dees-S. Drayton; publisher: Moonsong, BMI. Atlantic 45-3205.

GLORIA GAYNOR—Never Can Say Goodbye; producers: Meco Mondardo, Tony Bongiovi, Jay Ellis; writer: Clifton Davis; publisher: Jobete, ASCAP. MGM 14748.

SYREETA—I'm Goin' Left (3:18); producer: Stevie Wonder; writers: S. Wonder-S. Wright; publishers: Stein & Van Stock, Black Bull, ASCAP. Motown 1317.

BETTYE SWANN—Time To Say Goodbye (3:34); producers: LeBaron Taylor, Tony Bell, Phil Hurtt; writers: T. Bell-P. Hurtt; publishers: Mom Bell, Cookie Box, BMI. Atlantic 45-3211.

TRAVELIN SOUL—Three The Hard Way (2:14); producers: Richard Tufo and Lowell Simon; writer: Richard Tufo; publishers: Curtom and Soul Town, BMI. Curtom 2004 (Buddah).

BARBARA BLAKE & THE UNIQUES—Teach Me (3:34); producer: Vanleer; writers: J. Vanleer-B. Harris; publisher: James R. Vanleer, BMI. 20th Century 2129.

DARREN GREEN—Love Doesn't Grow On Trees (2:38); producer: Sag; writer: McCoy; publishers: Van McCoy/Oceans Blue, BMI. RCA JH-10050.



SHIRLEY BROWN—Woman To Woman (3:54); producers: Al Jackson, Jim Stewart; writers: James Banks-Eddie Marion-Henderson Tigpen; publisher: East/Memphis, BMI. Truth 3206 (Stax). Excellent soul tune featuring strong talking introduction leading into exceptionally strong vocals.

THE GRAEME EDGE BAND—We Like To Do It (3:17); producer: Tony Clarke; writers: Edge-Gurvitz; publisher: Threshold, PRS. Threshold 5N-67018 (London). Moody Blues' drummer comes up interesting novelty song. Expect huge promo push from London.

RANCE SEARLE—May I Keep You (4:26); producer: Jill Jones; writer: R. Searle; publisher: Fiscus, BMI. Columbia 3-10025. Pretty ballad in the John Denver vein.

DYNAMIC SUPERIORS—Shoe Shoe Shine (3:25); producers: Ashford & Simpson; writers: N. Ashford-V. Simpson; publisher: Nick-O-Val, ASCAP. Motown 1324. Catchy soul tune. Good for disco market.

THE FIRST FAMILY—Control (People Go Where We Send You Part 1) (3:45); producer: James Brown; writer: James Brown; publisher: Dynatone, Belinda, Unichappell, BMI. Polydor 14250. Funky instrumental featuring strong sax work.

LEE AUSTIN (The Burner)—I'm A Man (3:36); producer: James Brown; writer: James Brown; publisher: Dynatone/Belinda/Unichappell, BMI. Polydor 14251. Strong soul cut in the James Brown vein. Ideal for dancing.

ANACOSTIA—Too Busy Thinking About My Baby (3:10); producer: Van McCoy; writers: N. Whitfield-J. Bradford-B. Strong; publisher: Stone Agate, BMI. Columbia 3-10017. Good soul cover of the old Marvin Gaye tune.

STEPHEN MICHAEL SCHWARTZ—Rock Me Away (3:17); producer: David Kershenbaum; writer: D. Moore; publishers: ABC Dunhill/Speed, BMI. RCA JH-10049. Nice, laid back material from young singer/songwriter.

THE GLIDERS—No Time (3:17); producer: E.J. Gurren; writers: A. Douglas-W. Jones-A. Jackson; publisher: Jimmy McHugh, ASCAP. Alva 112. Very strong soul ballad which could easily cross to pop.

UNICORN—Ooh! Mother (2:44); producer: David Gilmour; writer: Kenny Baker; publisher: Anglo Rock, BMI. Capitol 3954. Good, uptempo commercial group sound.

SMOKED SUGAR—Keeping Up My Front (Bumpity Bump) (3:09); producer: Hadley Murrell; writers: James Conwell-Oliver Williams; publisher: Within Reach, ASCAP. 20th Century 2125. Solid mid-tempo soul tune.



ANDY WILLIAMS—Another Lonely Song (2:55); producer: Billy Sherrill; writers: B. Sherrill-N. Wilson-T. Wynette; publisher: Algee, BMI. Columbia 3-10029. Recorded in Nashville, Andy takes the recent Tammy Wynette hit and comes up with a superb version which should hit easy listening charts immediately and pop soon after. Possibly the best and most commercial tune he's done in years.

TOM JONES—Somethin' 'Bout You Baby I Like (3:25); producer: Gordon Mills; writer: Richard Supa; publishers: Colgems/Glory, ASCAP. Parrot 5N-40080 (London). Jones picks up strong ragtime flavor in this highly commercial, well produced tune. Could put him back in pop mainstream.

PERCY FAITH AND HIS ORCHESTRA—Theme From "Chinatown" (2:16); producer: Ted Glasser; writer: J. Goldsmith; publisher: Ensign, BMI. Columbia 3-10010. Top version of theme from hit movie is already getting strong play. Usual excellent Faith touch.



TOM T. HALL—Country Is (2:09); producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 73617. Back into the simple story-telling swing, Hall has another hit. His last single was a little out of character, but he is in the groove once more with this. Flip: No info available.

NANCY WAYNE—Gone (2:30); producer: Eddie Martinez; writer: Richard B. Burns; New York Times/Dunbar (BMI); 20th Century 2124. A very strong song taken from her recent album, done with plenty of feeling. It's a brand new song (there's an old country tune with the same title), and deserves attention. Flip: No info available.

SANDY BURNETT—To Love Somebody (3:25); producer: Doug Gilmore; writers: R. Gibbs, M. Gibbs; Casserole (BMI); Columbia 3-10012. This is a long-awaited record, and it justifies the patience. Sandi has been bowling over audiences for some time at Opryland and elsewhere, and though her first release borders on pop, it has enough country strength to be a winner. A fantastic singer with a great future. Flip: No info available.

JIM ED BROWN—Get Up I Think I Love You (2:19); producer: Bob Ferguson; writer: Larry Gatlin; First Generation (BMI); RCA 10047. Pretty strong lyrics, but all very moral. It has the Brown smoothness with the potent message, and it could be his strongest in some time. Flip: "A Nickel For The Fiddler" (3:08); producer: same; writer: Guy Clark; Sunbury/Dunbar (ASCAP).

JEANNIE SEELY—He Can Be Mine (2:46); producer: Walter Haynes; writer: Jeannie Seely; Tree, RCA 40287. A nice country ballad which she wrote herself, demonstrating additional talents. Again the lyrics are strong, but this seems to be the trend. Very well done. Flip: No info available.

TOMPALL GLASER—Musical Chairs (2:59); producers: Tompall Glaser & Shel Silverstein; writer: Shel Silverstein; TRG/Even Eye (BMI); MGM 14740. Silverstein has written another thoughtful, meaningful and commercial song, and Tom-pall handles it well. It's his best in a long while. Flip: No info available.

SKEETER DAVIS—Lovin' Touch (2:20); producer: Roy Dea; writers: Tonny Light, Skeeter Davis, Mike Kossler; Tree (BMI); RCA 10048. Skeeter subscribes to the philosophy that if one wants a good song, then help write it. She joins forces here with two outstanding writers, and the results are great. It sounds like the Skeeter of old. Flip: No info available.

recommended

LEFTY FRIZZELL—Lucky Arms (2:52); producer: Don Gant; writers: S.D. Shafer, Lefty Frizzell; Acuff-Rose (BMI); ABC 12023.

JEANNIE C. RILEY—Plain Vanilla (2:07); producer: Jerry Kennedy; writer: J.C. Riley; Jeannie C. Riley (BMI); Mercury 73616.

CARL SMITH—Dreaming Again (3:00); producer: Wesley Rose; writer: Redd Stewart; Acuff-Rose (BMI); Hickory 329.

MARLYS ROE—I Can't Stand To Hear You Say Goodbye (2:58); producer: Neil Wilburn; writer: Ray Pennington; Dunbar (BMI); GRC 2025.

GEORGE JONES—I Can Love You Enough (3:03); producer: Pappy Daily; writer: J. Peppers; Glad (BMI); RCA 10052.

DON CHAPEL—In The Palm Of Your Hand (3:03); producer: Ken Galloway; writer: Jean Chapel; 4-Star (BMI); Delta 1107.

MELINDA ANN—The Happy Side Of Love (2:36); producers: Dave Kirby & Bobby Barnett; writer: Melinda Ann; Crown Point (BMI); Bannister 125.

Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.

Billboard's Recommended LPs

Continued from page 48

soul

BARBARA MASON—Transition, Buddah BDS 5610. Veteran soul star continues to turn out excellent product, this time offering a powerful set of self-penned tunes ranging from straight soul rockers to pretty ballads suitable for soul or MOR play. **Best cuts:** "The Devil Is Busy," "I Believe And Have Not Seen."

IPI 'N TOMBIA—The Warrior, Stax STS-5516. This black South African group featuring the startling vocals of Margaret Singana could well make a dent on the U.S. market. They have a very distinct sound that incorporates African high life music with rock and soul and the outcome is very listenable and danceable. There are several selections of particular beauty. **Best cuts:** "Imyeni," "Ipi 'N Tombia," "Mother Mary," "Zimbaba."

INCREDIBLE BONGO BAND—The Return Of, Pride PD 6010 (Atlantic). LP will assuredly go pop, but will likely break soul initially through "Kiburi" single. Mix of bongos, congas and other percussive instruments offer an interestingly unique set. **Best cuts:** "Kiburi," "Topsy Parts I, II & III."

CORNELL DUPREE—Teasin', Atlantic SD 7311. Good bluesy material spotlighted by Dupree's guitars and sitar and Richard Tee's keyboards. Should get heavy soul and FM play. **Best cuts:** "Teasin'," "Plain Ol' Blues."

THE BAR-KAYS—Cold Blooded, Volt VOS 9504. On this newest effort by one of the wildest groups in rock and roll, the sound is very timely and the instrumental work is on a very high par. **Best cuts:** "Coldblooded," "In The Scheme Of Things."

MONOMONO—The Dawn Of Awareness, Capitol ST 11327. Strong rhythms, highly percussive sounds and interesting, al-

most chanting vocals spotlight this jazzy set which should find soul niche. **Best cuts:** "Plain Fighting," "Make Them (You) Realize."

jazz

YOUNG-HOLT UNLIMITED—Plays Super Fly, Paula 4002 (Jewel). Top veteran jazz combo comes up with good interpretations of music from now classic film as well as a number of major soul hits. **Best cuts:** "Freddie's Dead," "Could It Be I'm Falling In Love."

WAYNE SHORTER—Moto Grosso Feio, Blue Note BN-LA 014-G (UA). Shorter emerges in a "heady," eclectic state on these 1970 tapes. His association with Weather Report is what UA hopes will attract people to this package. The music is not for everyone. It is structured like a serious, classical work. Lots of name players on the date like Chic Corea, John McLaughlin. **Best cut:** "Antiqua."

CLIFFORD BROWN—Brownie Eyes, Blue Note BN-LA 267-G (UA). A retrospective glance back at the young trumpeter's efforts and exploits circa 1953-54. The mood is bebop, the tunes all melodically simplistic. These are cuts which have been previously released and the players are of the genre of big name attractions like Lou Donaldson, Gigi Gryce, Art Blakey, Charlie Rouse, Percy Heath and John Lewis. **Best cuts:** "Hymn Of The Orient," "De-Dah."

classical

HAYDN: SYMPHONIES NOS. 95 & 96—N.Y. Philharmonic Orch. (Bernstein), Columbia M-32598. Bernstein is working his way through a large block of Haydn symphonies, with purchasers of earlier releases a ready-made audience for the newer entries. This pair rate among the more popular, and again serve to project the conductor's attractive, propulsive style. Good catalog.

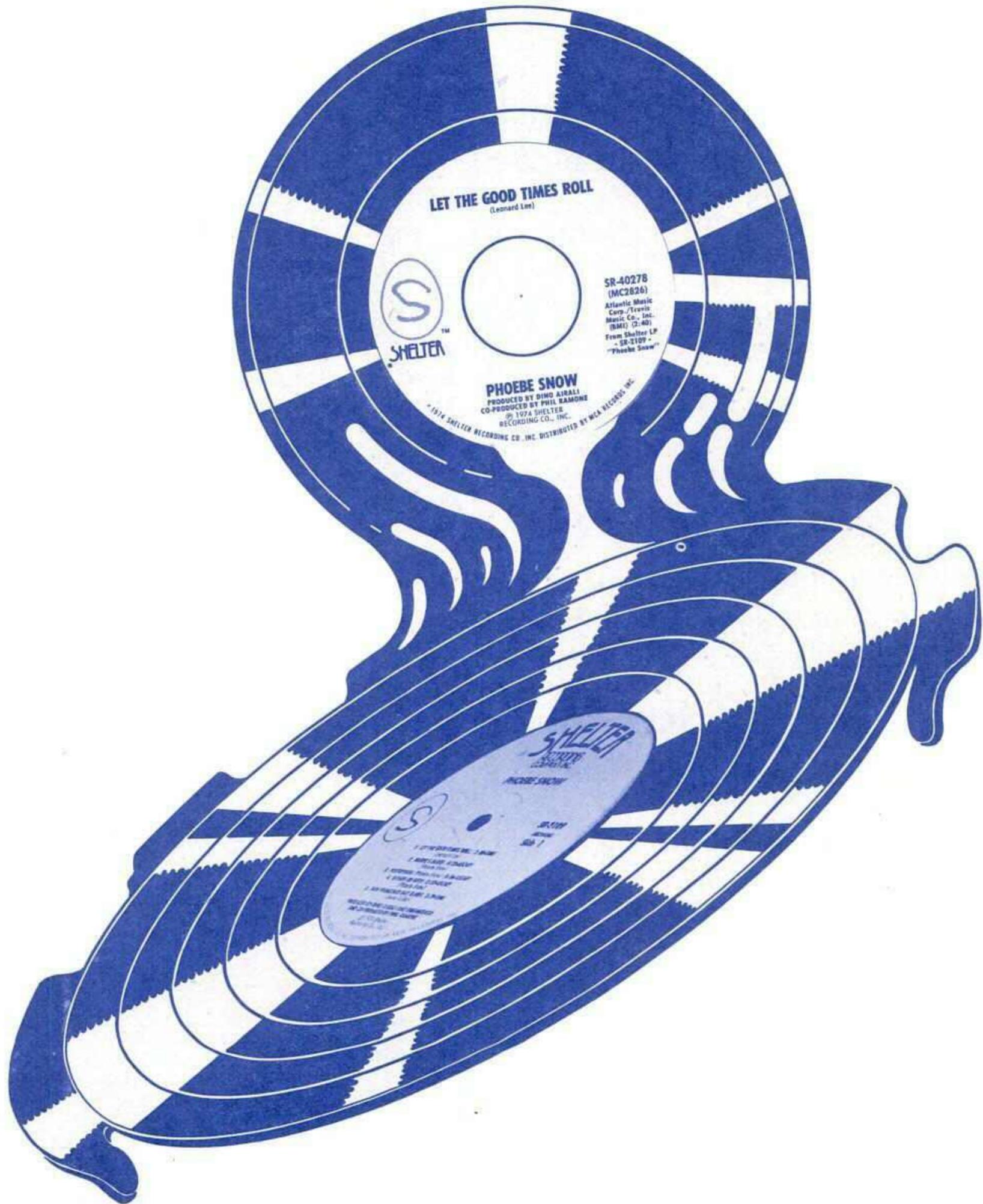
Let The Good Times Roll

SR 40278

is pulling itself out of

PHOEBE SNOW'S

first album on Shelter Records and Tapes



Produced by Dino Aivali

"Think Snow"



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A SONG CANNOT BE HAPPY . . . unless

This first album under the Little Elmo Songs and Little Elmo Productions banner has been published with a unique stipulation. Ten percent of the publishing and composer royalties are being donated to Muscular Dystrophy Associations of America, so that these monies can be used for research seeking cures or treatments for neuromuscular diseases that cripple and kill thousands of children in America each year.

Sun Child believes that each creative person — each artist — should produce a communications product of positive value to society — and helping in the fight against disease is one positive way to accomplish that goal. In such a way each artist can serve to enrich our lives.

A song cannot be happy . . . unless it helps to do good things . . .

"I'm Changing Things"
by Sun Child
published by Little Elmo Songs, Inc.
produced by Joe Johnson for Little Elmo Productions, Inc., and 4-Star Music Co. distributed in U.S. by MCA.

Sun Child will be appearing on the Jerry Lewis Muscular Dystrophy telethon, September 1-2, to sing "Happiness Express," one of the 10 songs on the Sun Child album, I'm Changing Things. Tune it in . . . and give Jerry a helping donation. (Sun Child appearing courtesy of Little Elmo Revue.)

If you want to join Sun Child in helping a charitable cause by donating a percentage of publishing or composer royalties, fill out the forms below and send them to: Mr. Gene Kennedy, Director of Marketing, 4-Star Music Co., 911 17th Avenue, South, Nashville Tennessee 37212.

"write a song for happiness"

To Whom It May Concern:
I hereby assign _____% of all royalties earned by my writer's rights to the song entitled:

_____ published by: _____ Per. Soc.: _____ to _____ located at: _____

for the lifetime of the copyright and authorize the aforementioned publisher to allocate said royalties as herein provided. It is understood that performance society monies earned are also included with mechanical sales profits in said "writer's royalties".

Signed: _____ (writer)

Date: _____, 19____

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_____ (Publisher) hereby authorizes a contribution of _____% of all publisher's royalties collected on the song copyright entitled: _____

_____ as performed by _____ on the _____ label to _____ located at: _____

It is understood that this letter of authorization of profit allocation is applicable to and valid for the lifetime of said recording.

Signed: _____ (Little Elmo Songs, Inc.)

Date: _____, 19____



I'm Changing Things

Sun Child

*"I long not of sadness,
I but would rather have smile,
A frown is contagious, yet,
But so too is a smile,
And who is the man to say he
is not doing his part,
Who is the man who would sing a
sad song?"*

Side One

The Milkrun Through The Stars
Sun Child 2:58

Happiness Express
Sun Child-Crystal Lady 2:20

I'm Changing Things
Sun Child 2:49

Sunny Side Up (Brighten Up Buttercup)
Sun Child-Crystal Lady 3:11

Welcome To The World Of Love
Sun Child-Crystal Lady 2:41

Side Two

Nashville Tennessee (Lady Be So Good To Me)
Sun Child 3:13

Make His White The Sun Shines
Sun Child 2:31

A Candy Mountain Melody
Sun Child-Crystal Lady 3:07

Dynamite
Sun Child-Crystal Lady 3:09

A Song Of Love (Sun Child's Theme)
Sun Child 3:11

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MCA-445

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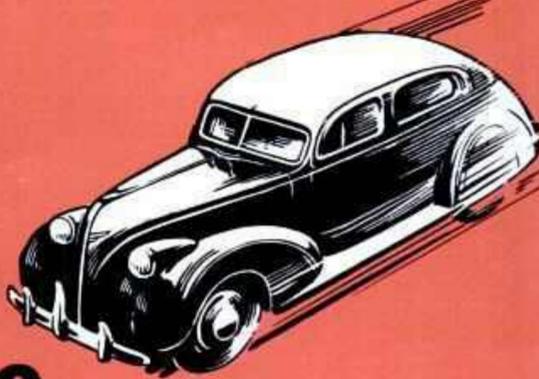
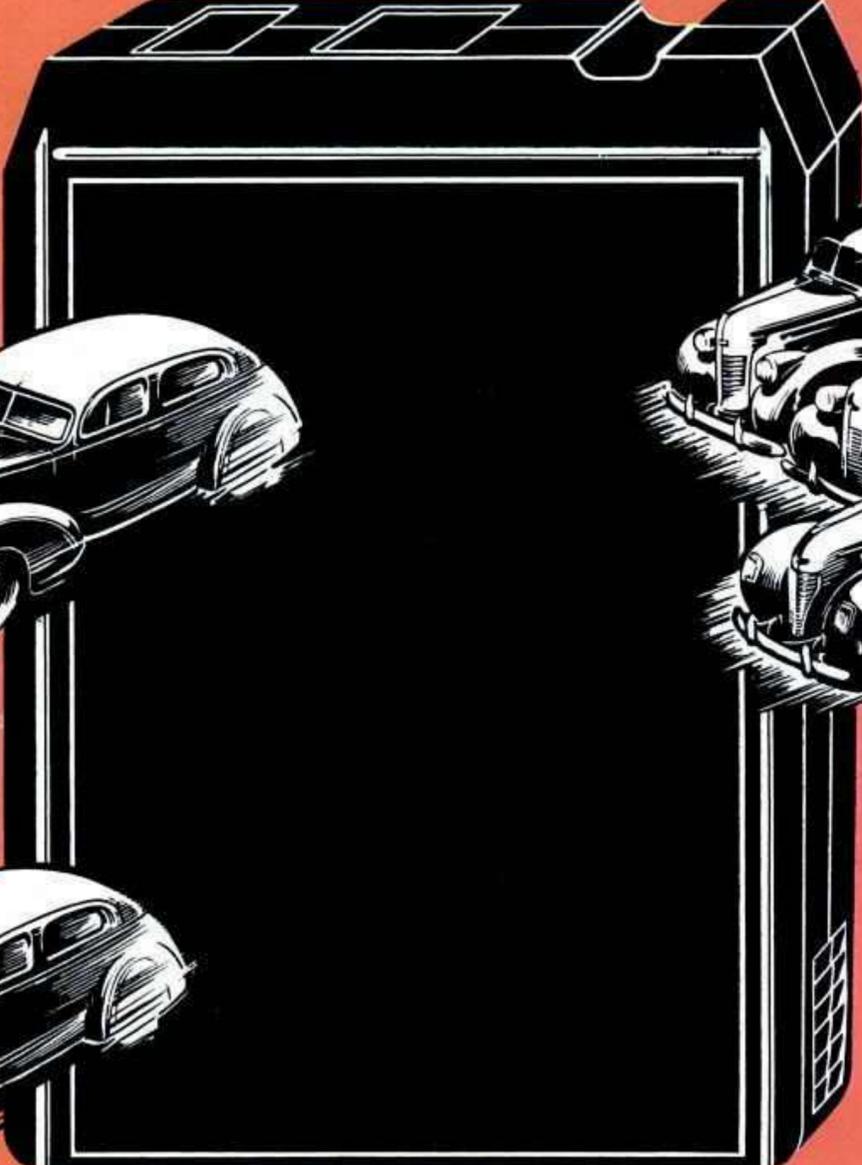
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Sun Child believes that each creative person—
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Indian Music Spurs Couple To Record Unique Catalog

LOS ANGELES—What's a nice young Jewish boy and his full-blooded Indian wife Ida doing as they roll into the city after a 1,000-mile trek across the windblown, dusty desert in a dirty GMC van filled with microphones and LPs?

Tony Isaacs and his Ida are in Los Angeles to sell records. They operate Indian House in Taos, N.M., but most of their time they spend out in the wilderness recording the songs and chants of red Americans of a dozen tribes.

It's not easy work. Ida Isaacs is a Taos Pueblo woman who attended the University of New Mexico and married Isaacs in 1965. Her tribal name is "Song Flower."

Born of British parents in Los Angeles, Tony attained Eagle rank in the Boy Scouts and through his membership became entranced with Indian culture. When he was 14 he scoured the city before he found a supply of scratched 78 rpm shellac disks featuring Indian performers.

"All through Pomona College and UCLA," he says, "I concentrated on Indians. At 16 I had attended the annual Inter-Tribal Ceremonial Festival at Gallup, N.M. From that time on I knew my life would revolve around the Indian."

From the Isaacs van he displays his Swiss-made Nagra recorder, his collection of mikes and samples of the albums he and Ida market. A few are sold in Europe, South America and Australia, but they've never had an order from the Orient.

Tony later spent time in Oklahoma with the Kiowas. It was there that he started recording Indians out in the open, away from a studio, on an old Grundig tape recorder.

Eventually he found his way to Taos, and to Ida.

Tony and Ida issued their first LP in 1966. It was titled "Round Dance Songs Of Taos Pueblo," social music performed by Mrs. Isaacs' fellow tribesmen. Through trading posts and by mail orders, they have moved about 10,000 copies without help from distributors.

"We wholesale our LPs, our cas-

ettes and our 8-track tapes for \$3.60 each," says Isaacs. "Most of our buyers are Indians. But if we expect to sell to the 140,000 Navajos over in Arizona then we must offer them Navajo material."

"There are," Mrs. Isaacs says, "only 600,000 Indians in all the U.S. There are about 200 tribes and at least 100 distinct languages. Each tribe has its own music and dances and customs."

The Isaacs partnership has recorded tribes in California as well as New Mexico, Arizona and Oklahoma. The first LP on their new Redpath label is about to be issued.

"Redpath is my baby," says Mrs. Isaacs. "It emphasizes young Indian singers and their songs more than the Indian House label. Tony and I drove all the way up to Lame Deer, Mont., to tape the Northern Cheyenne tribe and its war dances."

Most Indian record buyers play their LPs on battery-operated turntables. Few enjoy electricity. Hundreds of families in their hogans and small houses on reserves and reservations still enjoy hand-wound 1920s-style Victrola sets, which play only 78 rpm shellacs.

Tony and Ida have no AFM trust fund fees to pay. None of their artists is a union member.

A handshake binds their agreement to record. The two Isaacs keep scrupulous books in their small office in Taos so that accurate royalty payments can be made twice annually.

"All Indians guard their religious songs and services cautiously," says Isaacs. "It was a long time before we became friendly enough to record them."

Some of Indian House's sales are to teachers and librarians. "But," says Tony, "it's the Indians themselves who provide us with a market. They are like everyone else. They love music. The younger crowd prefers Elton John, Neil Diamond and David Bowie but the older generation is entertained by radio and records of music closer to home, to their lives and immediate environment."

Kicking Mule Goes to Rome For Its Odd Guitar Disks

SAN FRANCISCO—Kicking Mule Records—mainly a blues and ragtime guitar label—following an initial six LP release, will issue four more records within the next few months.

Ed Denson runs Kicking Mule from Berkeley with Stefan Grossman, a guitarist in Europe who does most of the producing and recording at a small studio in Rome. Grossman, who tours often in Europe, is constantly finding new guitarists to work with. "I would not have expected," says Denson, "to find Rome serving as a center for American folk music."

The line is being paced by a 1962 recording of the Rev. Gary Davis in concert at Swarthmore College in Pennsylvania "Children Of Zion" and Grossman's album, "How To Play Blues Guitar," which comes with an instruction book showing the music in tablature. It was originally released by Elektra many years ago but then withdrawn from the market.

There are several other albums in the line by Davis and Grossman, but the new albums will feature players Grossman has discovered across the waters. "We're not really a blues label," says Denson. "What we're into more now is a lot of tricky finger-picking and ragtime guitar."

Among those they've found are Tom Paley, Dave Evans, a duo from Brussels named Detlef and Finger, and a Dutch fellow named Leo Wynkamp.

The label is distributed in Europe by Sonet of Scandinavia; the American side of the operation was, indeed, set up with the advances from Sonet. There is independent distribution in Seattle, San Francisco, Denver, Washington, D.C., New England and New York.

Denson also plans to rely heavily on mailorder, from which he has derived about half his American orders so far.

LPs start at \$6 for one record and go up to \$40 for 10 records. A typical order Denson says will be for four records at \$19.

Drewes Retiring

CINCINNATI—Stan Drewes, owner of the Song Shop, for many years the city's leading retail record and sheet music outlet, is retiring and has sold his interest in the business to his partners, Ken Kallic and Joe Rubin. The shop, located in downtown Cincinnati, was opened as part of a chain owned by a group headed by Irving Berlin nearly 50 years ago.

BELGIUM

(Courtesy of Belgium Radio & TV) SINGLES

- This Week
- 1 THE NIGHT CHICAGO DIED—Paper Lace
 - 2 ROCK YOUR BABY—George McCrae
 - 3 GIG L'AMOROZO—Dalida
 - 4 PAPA WAS A POOR MAN—Jack Jersey
 - 5 ROCK THE BOAT—Hues Corporation
 - 6 ROCKET—Mud
 - 7 SHE—Charles Aznavour
 - 8 THE HOSTAGE—Donna Summer
 - 9 SUGAR BABY LOVE—Rubettes
 - 10 YOUR BABY AIN'T YOUR BABY ANYMORE—P. Da Vinci LPs
- Last Week
- 1 IN THE STILL OF THE NIGHT—Jack Jersey
 - 2 ROCK YOUR BABY—George McCrae
 - 3 KIMONO MY HOUSE—Sparks
 - 4 ORIGINELE HITS No. 3—Various
 - 5 HOT BAKER—George Baker Selection

BRITAIN

(Courtesy: Music Week) *Denotes local origin

- This Week
- 1 LOVE ME FOR A REASON—Osmonds (MGM)—Jobete London (Mike Curb)
 - 1 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble-Huff (Gamble/Huff)
 - 2 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)—Gamble-Huff/Carlin
 - 5 I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Mike Curb (Venice)

- 3 SUMMER LOVE SENSATION—*Bay City Rollers (Bell)—Martin Coulter (B. Martin/P. Coulter)
- 4 WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin (Tama Motown)—Jobete London
- 15 YVIVA ESPANA—Sylvia (Sonet)—Sonet (Rune Ofverman)
- 12 MR. SOFT—*Cockney Rebel (EMI)—Trigram (S. Harley/A. Parson)
- 29 KUNG FU FIGHTING—Carl Douglas (Pye)—Subidu/Chappell (Bidu)
- 13 HONEY HONEY—*Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)
- 7 ROCK THE BOAT—Hues Corporation (RCA)—Highground (John Florez)
- 20 NANA NA—*Cozy Powell (RAK)—RAK—(Mickie Most)
- 9 I SHOT THE SHERIFF—*Eric Clapton (RSO)—Rondor (Tom Dowd)
- 17 HELLO SUMMERTIME—Bobby Goldsboro (United Artists)—Cookaway (B. Montgomery/B. Goldsboro)
- 8 ROCKET—*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
- 6 ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)
- 10 JUST FOR YOU—*Glitter Band (Bell)—Rock Artists (Mike Leander)
- 26 ANNIE'S SONG—John Denver (RCA)—ATV (Milton Okun)
- 22 ROCK'N ROLL LADY—*Showaddywaddy (Bell)—Bailey/DJM (Mike Hurst)
- 11 IT'S ONLY ROCK AND ROLL—*Rolling Stones (Rolling Stones)—Essex (Glimmer Twins)
- 14 BORN WITH A SMILE ON MY FACE—*Stephanie De Sykes/Rain (Bradleys)—ATV (B. Leng/S. May)
- 36 HANG ON IN THERE BABY—Johnny Bristol (MGM)—Warner Bros. (Johnny Bristol)
- 24 YOUR BABY AIN'T YOUR BABY ANY MORE—*Paul Da Vinci (Penny Farthing)—Channel (Eddie Seago/P. Da Vinci)
- 43 BLACK EYED BOYS—*Paper Lace (Bus Stop)—Intune (Mitch Murray/Peter Callander)
- 38 QUEEN OF CLUBS—K.C. & the Sunshine Band (Jayboy)—Southern
- YOU YOU YOU—*Alvin Stardust (Magnet)—Magnet (Peter Shelley)
- 18 TONIGHT—*Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton)
- 27 RAINBOW—Peters & Lee (Philips)—Pedro/Cyril Shane (John Franz)
- 31 CAN'T GET ENOUGH OF YOUR LOVE BABE—Barry White (Pye)—Schroeder (B. White)
- 16 AMATEUR HOUR—*Sparks (Island)—Island (Muff Winwood)
- 28 MISS HIT AND RUN—*Barry Blue (Bell)—ATV Music (Barry Blue)
- 41 BABY LOVE—Diana Ross & The Supremes (Tama Motown)—Jobete London (Brian Holland/Lamont Dozier)
- 25 BAND ON THE RUN—*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
- 47 ANOTHER SATURDAY NIGHT—*Cat Stevens (Island)—Kags Music (Cat Stevens)
- 44 ROCK ME GENTLY—Andy Kim (Capitol)—Intersong (Andy Kim)
- 34 IT'S ALL UP TO YOU—*Jim Capaldi (Island)—Freedom Songs (Jim Capaldi)
- 30 KISSIN' IN THE BACK ROW—Drovers (Bell)—Macaulay/Cookaway (Macaulay/Greenaway)
- 32 YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James
- 37 SHE—Charles Aznavour (Barclay)—Standard (Barclay)
- 35 SUNDOWN—Gordon Lightfoot (Reprise)—ATV Music (Lenny Waronker)
- 21 PLEASE PLEASE ME—David Cassidy (Bell)—DJM (David Cassidy/Barry Ainsworth)
- 48 MACHINE GUN—Commodores (Tama Motown)—Jobete London (James Carmichael)
- SMOKE GETS IN YOUR EYES—*Bryan Ferry (Island)—Chappell (Bryan Ferry/John Punter)
- 33 STOP LOOK LISTEN—Diana Ross/Marvin Gaye (Tama Motown)—Carlin (Hal Davis)
- 50 MAKING LOVE—Roberta Flack (Atlantic)—Tristan (Roberta Flack)
- 46 BANANA ROCK—*Wombles (CBS)—Batt Songs (Mike Batt)
- 40 THIS IS THE STORY OF MY LIFE (BABY)—*Wizzard (Warner Bros.)—Roy Wood/Carlin (Roy Wood)
- 45 A WOMAN'S PLACE—*Gilbert O'Sullivan (MAM)—MAM (Gordon Mills)
- WINDOW SHOPPING—R. Dean Taylor (Polydor)—Jobete London (R. Dean Taylor)
- 23 SHE'S A WINNER—Intruders (Philadelphia)—Gamble-Huff (Gamble-Huff)

ITALY

(Courtesy of Germano Ruscitto) SINGLES

- This Week
- 1 E TU...—Claudio Baglioni (RCA)
 - 2 PICCOLA E FRAGILE—Drupi (Ricordi)
 - 3 BUGIARDI NOI—Umberto Balsamo (Phonogram)
 - 4 SOLEADO—Danile Santacruz Ensemble (EMI)
 - 5 PIU' CI PENSO—Gianni Bella (CGD/MM)
 - 6 NESSUNO MAI—Marcella (CGD/MM)
 - 7 COME UN PIERROT—Patty Pravo (RCA)
 - 8 ALTRIMENTI CI ARRABBIAMO—Oliver Onions (RCA)
 - 9 TSOP—MFSB (Philadelphia International/MM)
 - 10 INNAMORATA—I Cugini Di Campagna (Pull/Fonit/Cetra)
 - 11 ANIMA MIA—I Cugini Di Campagna (Pull/Fonit/Cetra)

MEXICO

(Courtesy of Ortiz) SINGLES

- This Week
- 1 COMO SUFRO—Los Baby's (Peerless)
 - 2 ESPEJISMO—Juanello (Epic)
 - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
 - 4 FELIZ CUMPLEANOS QUERIDA—Nelson Ned (Gamma)
 - 5 PERDONAME—Estrellita (Raff)
 - 6 PERDONAME POR SER COMO SOY—Palito Ortega (Orfeon)
 - 7 AMADA AMANTE—Roberto Carlos (CBS)
 - 8 CRUZ DE OLVIDO—Los Toppers (Orfeon)
 - 9 ME MUERO POR ESTAR CONTIGO—Sivana Di Lorenzo (RCA)
 - 10 POR QUE NO FUI TU AMIGO—Los Astros (CBS)

NEW ZEALAND

(Courtesy of N.Z.B.C.) SINGLES

- This Week
- 1 THE NIGHT CHICAGO DIED—Paper Lace
 - 2 BAND ON THE RUN—Paul McCartney & Wings
 - 3 SUGAR BABY LOVE—Rubettes
 - 4 TUBULAR BELLS—Mike Oldfield
 - 5 SUNDOWN—Gordon Lightfoot
 - 6 YOU MAKE ME FEEL BRAND NEW—Stylistics
 - 7 WATERLOO—Abba
 - 8 ROCK THE BOAT—Hues Corporation
 - 9 ROCK YOUR BABY—George McCrae
 - 10 NEAREST THING TO HEAVEN—Bunny Walters
 - 11 THE STREAK—Ray Stevens
 - 12 HALF A MILLION MILES FROM HOME—Albert Hammond
 - 13 THE LOTUS EATERS—Stravos Xarhakos
 - 14 YOU KEEP ME HANGING ON—Cliff Richard
 - 15 BANGING MAN—Slade

SOUTH AFRICA

(Courtesy of Radio Springbok) SINGLES

- This Week
- 1 SUNDOWN—Gordon Lightfoot (Reprise)—Laetec
 - 2 BAND ON THE RUN—Paul McCartney & Wings (Parlophone)—(MPA/Laetec)
 - 3 MA (He's Making Eyes At Me)—Lena Zavaroni (RTC)—(MPA/Laetec)
 - 4 WATERLOO—Abba (Sunshine)—(Breakaway)
 - 5 SUGAR BABY LOVE—Rubettes (Polydor)—Laetec
 - 6 LONG LEGGED WOMAN DRESSED IN BLACK—Mungo Jerry (PYE)—(Breakaway)
 - 7 TCHIP TCHIP—Dan Hill (RPM)—(EMI/Brigadiers)
 - 8 THERE WON'T BE ANYMORE—Charlie Rich (RCA)—(Charles Rich)
 - 9 THE AIR THAT I BREATHE—Hollies (Polydor)—(MPA)
 - 10 LET EM ROLL IT—Paul McCartney & Wings (Parlophone)—(MPA/Laetec)

SPAIN

(Courtesy of "Gran Musical") SINGLES

- This Week
- 1 TOMAME—Mocedades (Zafiro)
 - 2 TSOP—MFSB (CBS)
 - 3 LOVE'S THEME—Love Unlimited Orchestra (Movieplay)
 - 4 AYUDADME—Camilo Sesto (Ariola)—(Arabella/Southern)
 - 5 POR EL AMOR DE UNA MUJER—Danny Daniel (Polydor)—(Fontana)
 - 6 LET EM GET TO KNOW YOU—Paul Anka (Hispano)
 - 7 VOLVER—Sergio & Estibalz (Zafiro)
 - 8 ACALORADO—Los Diablos (EMI)—(EGO)
 - 9 LA FIESTA DE BLAS—Formula V (Phillips-F)
 - 10 NO SE, NO SE—Rumba Tres (Better)—(Armonico)

Promo Drive on Stampeders' LP

TORONTO—Quality Records Limited has launched a hefty promotion push to support the release of the Stampeders' fifth album, "New Day," in this country. The band is on Capitol Records in the U.S.

Joe Owens, Quality's national promotion manager, and Gary Slight, the company's national promotion coordinator in association with Glowinski and Gee, an advertising agency that Quality Records Ltd. recently retained to handle some of their promotions, designed a promotion which had each album serviced to radio stations with a coffee mug printed with "New Day," a bowl, a juice glass, a spoon, a box of corn flakes, a package of coffee, a package of orange juice and a napkin. Also included is a four-color poster.

At the major stations in Vancouver, Edmonton, Calgary, Winnipeg, Toronto and Montreal, the major markets, a young lady served breakfast to the morning on-air personality.

CFTR, Toronto, will run a contest through the month of September, with the first prize being a one-week, all-expense-paid trip to Nassau; the second prize, two 10-speed bicycles; and the third prize, 10 complete sets of Stampeders' LPs. In order to win, the contestants must list any three titles from the "New Day" album and mail their entry to CFTR.

Record store displays, in-store play and special merchandising arrangements are being made by Quality's National Sales Manager, Jack Vermeer.

The Stampeders, who recently completed a highly successful cross-Canada tour for Donald K. Donald Productions, are in the midst of their first set of major U.S. dates for Premier Talent, performing with such acts as Black Oak Arkansas, Santana, Leon Russell, The Souther, Hillman, Furay Band, and Foghat. A European tour is planned for the late fall.

Billboard HOT 100

*Chart Bound

JAMES DEAN—Eagles (Asylum 45202)
DON'T LET ME DOWN—Hollies
(Epic 8-50029)
HONEY, HONEY—Abba (Atlantic 45-3209)
SEE TOP SINGLE PICKS REVIEWS, page 50

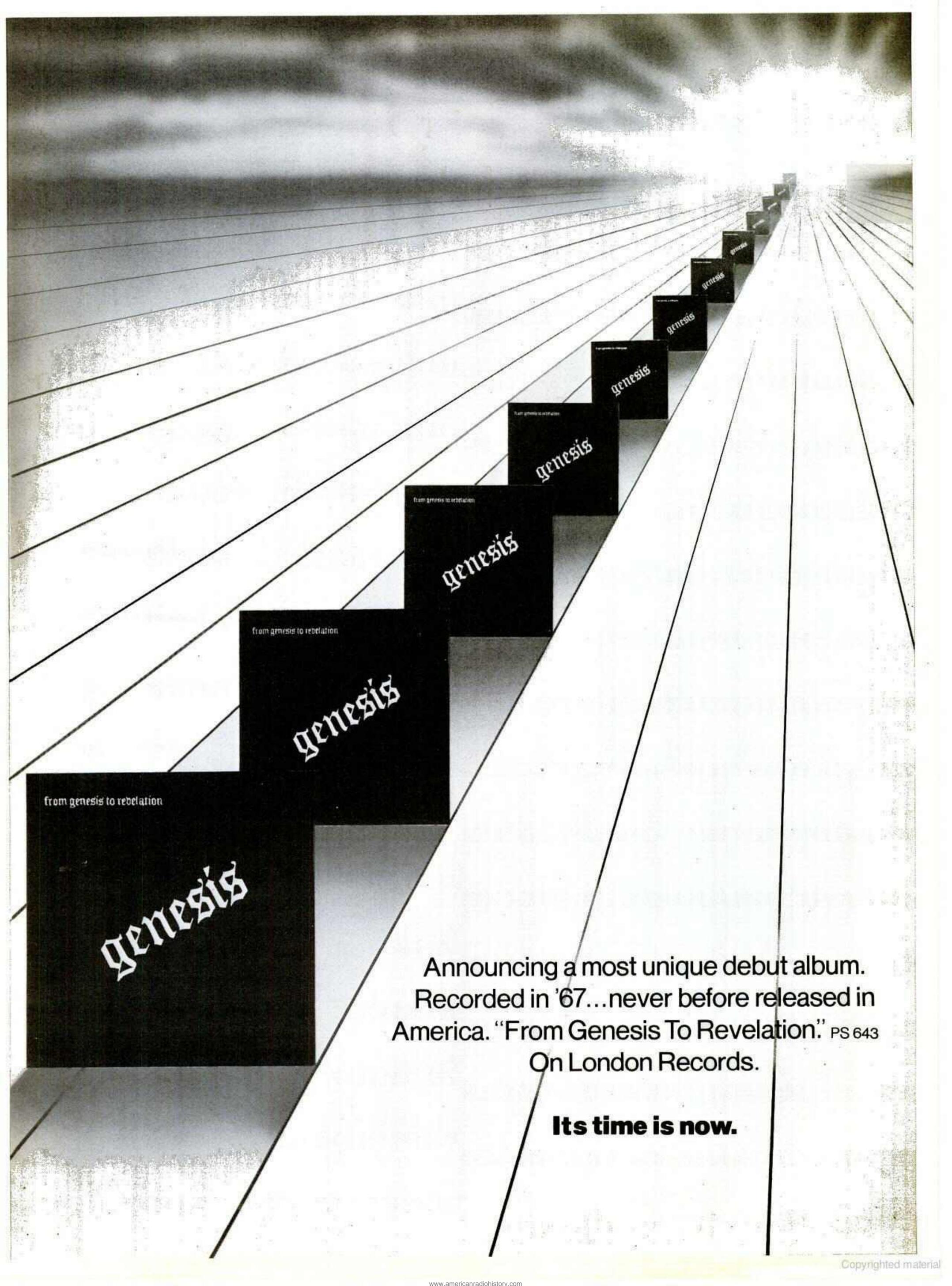
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	10	(You're) HAVING MY BABY—Paul Anka @ (Rick Hall), P. Anka, United Artists 454	34	24	15	WATERLOO—Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035	68	58	15	ROCK YOUR BABY—George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004 SGC
2	2	9	I SHOT THE SHERIFF—Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic)	35	53	4	YOU LITTLE TRUSTMAKER—The Tymes (Billy Jackson), C.M. Jackson, RCA 10022	69	59	16	ROCK THE BOAT—The Hues Corporation @ (John Flores), W. Holmes, RCA 0232
3	3	13	TELL ME SOMETHING GOOD—Rufus @ (Bob Monaco, Rufus), S. Wonder, ABC 12010	36	41	24	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004	70	51	18	RIKKI, DON'T LOSE THAT NUMBER—Steely Dan (Gary Katz), W. Becker, D. Fagan, ABC 12014
★	8	12	ROCK ME GENTLY—Andy Kim (Andy Kim), A. Kim, Capitol 3895	37	37	8	SUGAR BABY LOVE—The Rubettes (Wayne Bickerton), W. Bickerton, Waddington, Polydor 15089	71	52	7	EYES OF SILVER—Doobie Brothers (T. Templeman), T. Johnston, Warner Bros. 7832
5	6	10	I'M LEAVING IT ALL UP TO YOU—Donny and Marie Osmond (Mike Curb), D. Harris, D. Terry Jr., MGM 14735	38	20	9	SHININ' ON—Grand Funk (Todd Rundgren), M. Farmer, D. Brewer, Capitol 3917	72	55	6	WOMBLING SUMMER PARTY—The Wombles (Mike Batt), M. Batt, Columbia 3-10013
★	9	6	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (Barry White), B. White, 20th Century 2120	★	70	3	STEPPIN' OUT (Gonna Boogie Tonight)—Tony Orlando & Dawn (Medress, Appell), I. Levine, L. Brown, Bell 45601	★	83	2	LOVE ME FOR A REASON—The Osmonds (Mike Curb), J. Bristol, W. Brown, Jr., D. Jones, Jr., MGM 14746
★	12	9	NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	★	71	3	STOP AND SMELL THE ROSES—Mac Davis (Gary Klein), M. Davis, D. Severinsen, Columbia 3-10018	★	85	2	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (Stan Silver), M. Cooper, ABC/Dot 17506
8	4	13	THE NIGHT CHICAGO DIED—Paper Lace @ (M. Murray, P. Callendar), M. Murray, P. Callendar, Mercury 73402 (Phonogram)	41	33	17	TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram)	★	89	2	KINGS OF THE PARTY—Brownsville Station (D. Morris, E. Stevens), Big Tree 16001
★	10	13	YOU AND ME AGAINST THE WORLD—Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897	42	38	12	DON'T LET THE SUN GO DOWN ON ME—Elton John (Gus Dugdeon), E. John, B. Taupin, MCA 40255	★	90	2	AIN'T NOTHING LIKE THE REAL THING—Aretha Franklin (Jerry Weiler, Arif Mardin, Aretha Franklin), N. Ashford, V. Simpson, Atlantic 45-3200
★	11	7	THEN CAME YOU—Dionne Warwick & Spinners (Tom Bell), S. Marshall, P. Pugh, Atlantic 3029	43	49	8	RINGS—Lobo (P. Gernhard), A. Harvey, E. Reeves, Big Tree 15008 (Atlantic)	★	91	NEW ENTRY	GIVE IT TO THE PEOPLE—Righteous Brothers (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7004 (Capitol)
11	5	12	FEEL LIKE MAKIN' LOVE—Roberta Flack @ (Roberta Flack), E. McDaniels, Atlantic 3025	★	65	3	DO IT BABY—Miracles (F. Perren), F. Perren, C. Yarian, Tamlia 54248 (Motown)	★	92	NEW ENTRY	CAREFREE HIGHWAY—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise RPS 1309
12	14	11	HANG ON IN THERE BABY—Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14715	★	66	NEW ENTRY	SKIN TIGHT—Ohio Players (Ohio Players), J. Williams, C. Stachelli, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73609 (Phonogram)	★	93	NEW ENTRY	CITY IN THE SKY—Staple Singers (A. Bell), C. Chalmers, S. Chalmers, D. Rhodes, Stax 0215 (Columbia)
★	17	8	CLAP FOR THE WOLFMAN—Guess Who (J. Richardson), Cummings, Wallace, Winter RCA 0324	★	67	5	I SAW A MAN AND HE DANCED WITH HIS WIFE—Cher (Snuff Garrett), J. Durrill, MCA 40273	★	94	NEW ENTRY	UP FOR THE DOWN STROKE—Parliaments (George Clinton), G. Clinton, W. Collins, C. Haskens, B. Worrell, Casablanca 0013, (Warner Bros.)
14	15	13	WILD THING—Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic)	★	68	8	RIVER'S RISIN'—Edgar Winter (Rick Derringer), D. Hartman, Epic 11143 (Columbia)	★	95	NEW ENTRY	STRAIGHT SHOOTIN' WOMAN—Steppenwolf (Steppenwolf), J. Edmonton, Mums 86301 (Epic)
★	19	6	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Stevie Wonder), S. Wonder, Tamlia 54252 (Motown)	★	69	10	TIME FOR LIVIN'—Sly & The Family Stone (Sly Stone), S. Steward, Epic 11140 (Columbia)	★	96	NEW ENTRY	MY THANG—James Brown (James Brown), J. Brown, Polydor 14244
16	16	11	RUB IT IN—Billy "Crash" Craddock (Ron Chancy), L. Martine Jr., ABC 11437	★	70	18	RADAR LOVE—Golden Earring (Golden Earring, Fred Haayen), G. Kooymans, B. Hay, MCA 40202	★	97	NEW ENTRY	YOU GOT TO BE THE ONE—Chi-Lites (Eugene Record, Sonny Sanders), E. Record, M. Arrington, Brunswick 55514
★	21	6	IT'S ONLY ROCK 'N ROLL—Rolling Stones (Glimmer Twins), M. Jagger, K. Richard, Rolling Stones 19301 (Atlantic)	★	71	11	SURE AS I'M SITTING HERE—Three Dog Night (Jimmy Jenner), J. Hiatt, Dunhill 15001	★	98	NEW ENTRY	HIGHER PLANE—Kool & The Gang (Kool & The Gang), R. Bell, Kool & The Gang, De-Lite 1562 P.I.P.)
18	7	10	WILDWOOD WEED—Jim Stafford (Phil Gernhard & Lobo), D. Bowman, J. Stafford, MGM 14737	★	72	12	CALL ON ME—Chicago (James William Guercio), L. Loucheane, Columbia 46062	★	99	NEW ENTRY	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (H. Davis), W. Pickett, B. Shapiro, Motown 1296
★	26	4	I HONESTLY LOVE YOU—Olivia Newton-John (John Farrar), P. Allen, J. Barry, MCA 40280	★	73	9	IT COULD HAVE BEEN ME—Sami Jo (S. Limbo, M. Buckins), G. Sklerov, H. Lloyd, MGM 7034	★	100	NEW ENTRY	HONEY HONEY—Sweet Dreams (Ron Rocker, Gerry Shury For Chalice Prod.), B. Anderson, S. Anderson, B. Ulyaeus, ABC-Dunhill 12008
★	25	8	BEACH BABY—First Class (J. Carter), J. Carter, Shakespeare, UK 49022 (London)	★	74	4	SURFIN' U.S.A.—Beach Boys (Not Listed), C. Berry, Capitol 3924	★	1	NEW ENTRY	BLOOD IS THICKER THAN WATER—William DeVaughn (Frank Fusavanti, John Davis), P. Rakes, R. Fath, Roxbury 2001 (Chelsea)
★	21	23	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi), Hugo-Luigi-George, D. Weiss, Avco 4640	★	75	5	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamlia 54249 (Motown)	★	2	NEW ENTRY	ON AND ON—Gladys Knight & The Pips @ (Curtis Mayfield), C. Mayfield, Buddah 423
★	28	7	SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258	★	76	4	MIDNIGHT FLOWER—Four Tops (Steve Barri, Dennis Lambert, Brian Potter), M. Jackson, R. Dozer, Dunhill 15005	★	3	NEW ENTRY	THE AIR THAT I BREATHE—The Hollies @ (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100
★	29	7	WHO DO YOU THINK YOU ARE—Bo Donaldson And The Heywoods (Steve Barri For Chalice Productions), C. Scott, D. Dyer, ABC 12006	★	77	3	PAPA DON'T TAKE NO MESS PART 1—James Brown (James Brown), J. Brown, F. Wesley, J. Starks, Polydor 14255	★	4	NEW ENTRY	LIFE IS A ROCK (But The Radio Rolled Me)—Reunion (Joey Levine, Marc Bellack, Paul DiFranco), N. Dolph, P. DiFranco, J. Levine, RCA 10056
★	30	7	FREE MAN IN PARIS—Joni Mitchell (Joni Mitchell, Henry Lewy), J. Mitchell Asylum 11041	★	78	2	JAZZMAN—Carole King (Lou Adler), C. King, D. Palmer, Ode 66101 (A&M)	★	5	NEW ENTRY	I'M A RAMBLIN' MAN—Waylon Jennings (Waylon Jennings, Ray Pennington), R. Pennington, RCA 10020
★	25	18	PLEASE COME TO BOSTON—Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115	★	79	15	ANNIE'S SONG—John Denver @ (Milton Okun), J. Denver, RCA 0295	★	6	NEW ENTRY	MACHINE GUN—The Commodores (James Carmichael), M. Williams, Motown 1307
★	26	31	DON'T CHANGE HORSES (In The Middle Of The Stream)—Tower Of Power (Tower Of Power), L. Williams, J. Watson, Warner Bros. 7828	★	80	11	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Silverster, Simmons, Gooding), B. Auger, RCA 0305	★	7	NEW ENTRY	MOST LIKELY YOU GO YOUR WAY (And I'll Go Mine)—Bob Dylan/The Band (Not Listed), B. Dylan, Asylum 11043
★	27	27	ANOTHER SATURDAY NIGHT—Cat Stevens (Cat Stevens), S. Cooke, A&M 1602	★	81	16	ROCK AND ROLL HEAVEN—The Righteous Brothers (Dennis Lambert, Brian Potter), J. Stevenson, A. O'Day, Haven 7002 (Capitol)	★	8	NEW ENTRY	DO IT FLUID—Blackbyrds (L. Mizell), D. Byrd, Fantasy 729
★	28	13	SIDESHOW—Blue Magic @ (Norman Harris), B. Eli, V. Barrett, Atco 6961	★	82	12	KUNG FU—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1999 (Buddah)	★	9	NEW ENTRY	KALIMBA STORY—Earth, Wind & Fire (J. Wissert, M. White), M. White, V. White, Columbia 460701
★	36	6	I LOVE MY FRIEND—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 8-20006 (Columbia)	★	83	3	DOOR TO YOUR HEART—Dramatics (Tony Hester), T. Hester, Cadet 5704 (Chess/Janus)	★	10	NEW ENTRY	MOONLIGHT SPECIAL—Ray Stevens (Ray Stevens For Ahab Productions), R. Stevens Barnaby 604 (Chess/Janus)
★	39	5	EARACHE MY EYE FEATURING ALICE BOWIE—Cheech & Chong (Lou Adler), T. Chang, R. Marin, G. Delorme, Ode 66102 (A&M)	★	84	NEW ENTRY	THE BITCH IS BACK—Elton John (Gus Dugdeon), E. John, B. Taupin, MCA 40297	★	11	NEW ENTRY	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (Steve Barri), M. Price, D. Walsh, Dunhill 15003
★	31	26	KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.)	★	85	3	ONE DAY AT A TIME—Marilyn Sellers (Clarence Selmar), M.J. Wilkin, K. Kristofferson, Mega 205	★	12	NEW ENTRY	PUT OUT THE LIGHT—Joe Cocker (Jim Price), D. Moore, A&M 1539
★	40	4	CAN'T GET ENOUGH—Bad Company (Bad Company), M. Ralphs, Swan Song 70015 (Atlantic)	★	86	78	FALLIN' IN LOVE—Southern, Hillman, Furry Band (Richard Podolor), R. Furry, Asylum 45201	★	13	NEW ENTRY	YOU MAKE ME FEEL BRAND NEW—The Stylistics @ (Tom Bell), T. Bell, L. Creed, Avco 4634
★	50	3	NEVER MY LOVE—Blue Swede (Bengt Palmers), D. Adrissi, R. Adrissi, Capitol 3938	★	87	73	LIVE IT UP PART 1—Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, D. Isley, E. Isley, T-Neck 2254 (Columbia)	★	14	NEW ENTRY	TRAVELIN' PRAYER—Billy Joel (Michael Stewart), B. Joel, Columbia 3010015

★ 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-Licenses)

Ain't No Love In The Heart Of The City (American Broadcasting, ASCAP)..... 97	Clap For The Wolfman (B.L.C./ASCAP)..... 13	Give It To The People (ABC/Dunhill/One Of A Kind, BMI)..... 77	It Could Have Been Me (Senor, BMI)..... 52	My Thing (Dynamone/Belinda, BMI)..... 82	River's Risin' (Silver Stead, BMI)..... 47	Surfin' U.S.A. (Arc, BMI)..... 53	Who Do You Think You Are (American Dream/Belinda, BMI)..... 23
Ain't Nothing Like The Real Thing (Jobete, ASCAP)..... 76	Do It Baby (Jobete, ASCAP)..... 44	Hang On In There Baby (Bushkam, ASCAP)..... 94	It's Only Rock 'N Roll (Promopub, BMI)..... 17	Nothing From Nothing (Almo/Preston, ASCAP)..... 33	Rock Me Gently (Joachim, BMI)..... 4	Taking Care Of Business (Ranbach/Top Soil, BMI)..... 41	Wild Thing (Blackwood, BMI)..... 14
The Air That I Breathe (Landers-Roberts/April, ASCAP)..... 89	Do It Fluid (Blackbyrd, BMI)..... 94	Happiness Is Just Around The Bend (Blackwood, BMI)..... 59	Jazzman (Colgems, ASCAP)..... 57	On And On (Curtom, BMI)..... 88	Rock Your Baby (Sherlyn, BMI)..... 68	Tell Her Love Has Felt The Need (Stone Diamond, BMI/Jobete, ASCAP)..... 54	Wombling Summer Party (April, ASCAP)..... 72
Annie's Song (Cherry Lane, ASCAP)..... 87	Don't Change Horses (In The Middle Of A Stream) (Lem-Lon, BMI)..... 26	Higher Plane (Delightful/Gang, BMI)..... 59	Kings Of The Party (Big Leaf, ASCAP)..... 31	One Day At A Time (Buckhorn, BMI)..... 64	Rub It In (Ahab, BMI)..... 16	You And Me Against The World (Almo, ASCAP)..... 9	You Can't Be A Beacon (If Your Light Don't Shine) (Martin/Fargo, ASCAP)..... 8
Another Saturday Night (Klags, BMI)..... 28	Don't Knock My Love (Ervan, BMI)..... 85	Honey Honey (Overseas Songs, BMI)..... 84	Let's Put It All Together (Avco Embassy, ASCAP)..... 21	One Hell Of A Woman (Screen Gems/Song Painter/Sweet Glory, BMI)..... 36	Shinin' On (Leftover, BMI)..... 68	You Got To Be The One (Julio Brown, BMI)..... 83	You Little Trustmaker (Dramatics/Bacon Fat, BMI)..... 15
Beach Baby (Mainstay, BMI)..... 20	Don't Let The Sun Go Down On Me (Big Pig/Leads, ASCAP)..... 42	I Honestly Love You (Irving/Woolnough/Broadside, BMI)..... 52	Life Is A Rock (But The Radio Rolled Me) (Crazy Chords/Crushing, BMI)..... 90	Please Come To Boston (Leads/ASCAP)..... 87	Skintight (Ohio Players/Unichappell, BMI)..... 45	You Make Me Feel Brand New (Highly Three, BMI)..... 35	(You're) Having My Baby (Spanka, BMI)..... 1
Blood Is Thicker Than Water (Philmea/Common Good, BMI/Medomega/Coral Rock, ASCAP)..... 87	Earache My Eye Featuring Alice Bowie (India, ASCAP)..... 30	I Love My Friend (Algae, BMI)..... 29	Love It Up Part 1 (Bovina, ASCAP)..... 91	Put Out The Light (ABC/Dunhill/Sound, BMI)..... 25	Steppin' Out (Gonna Boogie Tonight) (Levine & Browne, BMI)..... 39		
Call On Me (Big EII, ASCAP)..... 51	Bowie (India, ASCAP)..... 30	I'm A Ramblin' Man (Tree, BMI)..... 91	Love Me For A Reason (Jobete, ASCAP)..... 73	Radar Love (Larry Shayne, ASCAP)..... 49	Stop And Smell The Roses (Screen Gems/Columbia/Song Painter, BMI)..... 40		
Can't Get Enough (Bardo, ASCAP)..... 32	Eyes Of Silver (Warner-Tamertans, BMI)..... 71	I'm Leaving It All Up To You (Venice, BMI)..... 5	Machine Gun (Jobete, ASCAP)..... 92	Rikki, Don't Lose That Number (American Broadcasting, ASCAP)..... 70	Straight Shootin' Woman (Sear, BMI)..... 81		
Can't Get Enough Of Your Love, Babe (Sa-Vette/January, BMI)..... 78	6 Fallin' In Love (Song Mountain, ASCAP)..... 65	I Saw A Man And He Danced With His Wife (Senor, ASCAP)..... 46	Midnight Flower (Bullet-Proof, BMI)..... 96	Rings (Uniar, BMI)..... 43	Sugar Baby Love (Tamsone/ATV, BMI)..... 71		
Carefree Highway (Moose, CAPAC)..... 7	Feel Like Makin' Love (Skyforest, BMI)..... 11	I Shot The Sheriff (Cayman, ASCAP)..... 2	Most Likely You Go Your Way (And I'll Go Mine) (Dwart, ASCAP)..... 93		Sure As I'm Sitting Here (Tree, BMI)..... 43		
City In The Sky (Promers/New York Times, BMI)..... 79							



Announcing a most unique debut album.
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Billboard TOP LPs & TAPE

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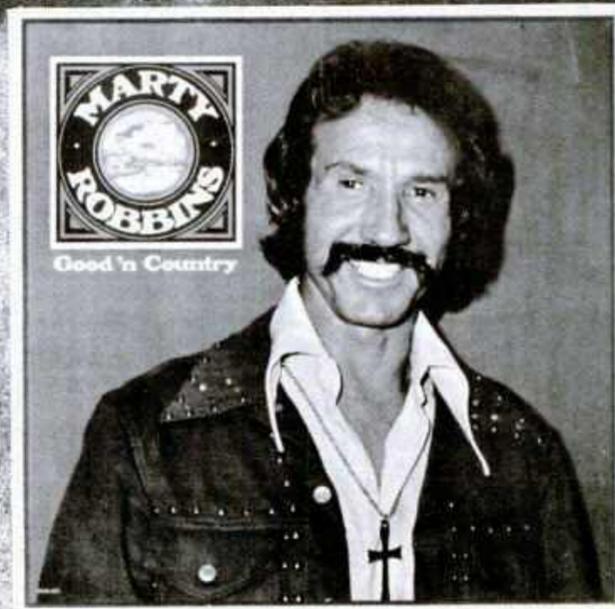
THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE										
			ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE				REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE				CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL			
1	1	8	ERIC CLAPTON 461 Ocean Blvd. RSO 50 4801 (Atlantic)	6.98		7.97				36	40	47	ELTON JOHN Goodbye Yellow Brick Road MCA 210003	11.98		12.98		12.98		162	2	PAUL ANKA Anka United Artists UA-LA 3146	6.98		6.98		6.98	7.95	
2	2	5	STEVIE WONDER Fulfillingness' First Finale Tamla 76-33251 (Motown)	6.98		7.98		7.95		37	44	58	Z.Z. TOP Tres Hombres London XPS 631	6.98		6.95		6.95		72	79	BREAD The Best Of Elektra EKS 75056	6.98	6.98	7.97	7.97	7.97	8.95	
3	5	7	BAD COMPANY Swan Song SS 8410 (Atlantic)	6.98		7.97		7.97	★	46	6	GEORGE McCRAE Rock Your Baby TK 501							73	65	NEW ENGLAND CONSERVATORY RAGTIME ENSEMBLE Scott Joplin: The Red Back Book Angel S-36060 (Capitol)	5.98		6.98		6.98			
4	4	34	BACHMAN-TURNER OVERDRIVE II Mercury SRM 1-696 (Phonogram)	5.98		6.95		6.95		39	34	12	RICHARD PRYOR That Nigger's Crazy Partee PBS 2494 (Stax)	6.94		7.95		7.95		74	66	DIANA ROSS AND THE SUPREMES Anthology Motown M9-7944A3	9.98		11.98		11.98		
5	3	11	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95	★	68	19	LYNYRD SKYNYRD Second Helping MCA/Sounds of the South 413	5.98		6.98		6.98		75	69	LEON RUSSELL Stop All That Jazz Shelter SR 2108 (MCA)	6.98		7.98		7.98			
6	6	10	ELTON JOHN Caribou MCA 2116	6.98		7.98		8.95	★	51	9	NITTY GRITTY DIRT BAND Stars & Stripes Forever United Artists UA-LA 184 T2	9.98		9.98		9.98		★	-	1	BARRY WHITE Can't Get Enough 20th Century T-444	6.98		7.98		7.98		
7	8	11	RUFUS Rags To Rufus ABC ABCX-809	5.98		7.95		7.95		42	49	22	CAT STEVENS Buddah & The Chocolate Box A&M 3623	6.98		6.98	7.98	6.98	7.95	★	164	2	RIGHTEOUS BROTHERS Give It To The People Haven ST-8201 (Capitol)	5.98		6.98		6.98	
8	9	9	MARVIN GAYE LIVE Tamla 76-33351 (Motown)	6.98		7.98		7.98		43	33	11	HUES CORPORATION Freedom For The Stallion RCA APL1-0323	5.98		6.95		6.95		78	70	DIANA ROSS Live At Caesar's Palace Motown M6-80151	6.98		7.98		7.98		
9	10	8	BEACH BOYS Endless Summer Capitol SVBB 11307	6.98		7.98		7.98	★	44	39	21	EAGLES On The Border Asylum 7E-1004	6.98		6.98		6.98		79	71	MAIN INGREDIENT Euphrates River RCA APL1-0335	5.98		6.98		6.98		
10	12	24	CHICAGO Chicago VII Columbia C2 32810	9.98		9.98		9.98	★	45	50	31	JONI MITCHELL Court And Spark Asylum 7E-1001	6.98		7.97		7.97		80	85	TOWER OF POWER Back To Oakland Warner Bros. BS 2749	6.98		7.97		7.97	8.95	
11	14	8	THE SOUTHER, HILLMAN, FURAY BAND Asylum 7E 1006	6.98		7.97		7.97		46	42	15	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	6.98		7.97		7.97		81	76	THE SPINNERS Mighty Love Atlantic SD 7296	6.98		7.97		7.97		
12	7	21	ROBIN TROWER Bridge Of Sighs Chrysalis CHT 1057 (Warner Bros.)	6.98		7.97		7.97	8.95	47	45	22	BLUE MAGIC Atco SD 7038	6.98		7.97		7.97		82	78	PINK FLOYD The Dark Side of the Moon Harvest SMAS 11163 (Capitol)	5.98		6.98		6.98		
13	16	9	JAMES TAYLOR Walking Man Warner Bros. W 2794	6.98		7.97		7.97	8.95	48	38	10	URIAH HEPP Wonderworld Warner Bros. W 2800	6.98		7.97		7.97		83	88	FRANK ZAPPA Apostrophe (") Discreet DS 2175 (Warner Bros.)	6.98	6.98	7.97	7.97	7.97	8.95	
14	13	38	PAUL McCARTNEY & WINGS Band On The Run Apple SO 3415 (Capitol)	6.98		6.98		6.98		49	35	7	ELVIS PRESLEY Recorded Live On Stage In Memphis RCA CPL1-0606	6.98		7.95		7.95		84	73	GLADYS KNIGHT & THE PIPS Imagination Buddah BDS 5141	5.98		6.98		6.98		
15	19	21	HELEN REDDY Love Song For Jeffrey Capitol SO-11284	6.98		6.98		6.98	★	50	41	13	DAVID BOWIE Diamond Dogs RCA CPL1-0576	6.98		7.98		7.98		85	91	STEVIE WONDER Talking Book Tamla T 319 L (Motown)	5.98		6.98		6.98		
16	20	19	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98		6.98		6.98	★	51	52	24	GRAND FUNK Shinin' On Capitol SWAE-11278	6.98		6.98		6.98		86	86	SEALS & CROFTS I AND II Warner Bros. 2WS 2809	9.98		11.97		11.97		
17	21	6	NEIL YOUNG On The Beach Reprise R 2180	6.98		7.97		7.97	8.95	52	54	13	CLIMAX BLUES BAND Sense Of Direction Sire SAS 7501 (ABC)	6.98		7.98		7.98		87	83	AMERICAN GRAFFITI Soundtrack MCA 2-8001	9.98		10.98		10.98	11.95	
18	18	40	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98		7.95		7.95	★	53	48	6	FRANK SINATRA Some Nice Things I've Missed Reprise R 2195	6.98		7.97		7.97		88	82	LED ZEPPELIN IV Atlantic SD 7208	6.98		7.97		7.97	8.95	
19	25	7	SLY & THE FAMILY STONE Small Talk Epic PE 32930 (Columbia)	6.98		7.98		7.98	★	89	3	3	JOE COCKER I Can Stand A Little Rain A&M SP-3633	5.98		6.98		6.98		89	56	JESSE COLIN YOUNG Light Shine Warner Bros. BS 2790	6.98		7.97		7.97		
20	23	11	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98		6.98		6.98	★	176	2	2	BACHMAN-TURNER OVERDRIVE Not Fragile Mercury SRM 1-104 (Phonogram)	6.98		7.95		7.95		★	168	2	ANNE MURRAY Country Capitol ST-11324	6.98		7.98		7.98	
21	24	14	OLIVIA NEWTON-JOHN If You Love Me Let Me Know MCA 411	6.98		7.98		7.98		56	47	27	ANNE MURRAY Love Song Capitol ST 11256	5.98		6.98		6.98		91	81	HERBIE HANCOCK Head Hunters Columbia KC 32731	5.98		6.98	7.98	6.98		
22	15	9	BOB DYLAN/THE BAND Before The Flood Asylum AB 201	11.98		12.97		12.97	★	57	60	16	STYLISTICS Let's Put It All Together Avco AV 69001-698	6.98		6.95		6.95		★	-	1	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS— LADIES AND GENTLEMEN EMERSON, LAKE & PALMER Manticore MC 3-2001298 (Atlantic)	12.98		13.97		13.97	
23	29	7	SANTANA Greatest Hits Columbia PC 33050	6.98		7.98		7.98		58	63	25	WAR War Live United Artists UA-LA193 J2	9.98		9.98		9.98	8.95	93	61	MARIA MULDAUR Reprise MS 2148	6.98		7.97		7.97	8.95	
24	27	20	OHIO PLAYERS Skin Tight Mercury SRM 1-705 (Phonogram)	5.98		6.95		6.95		59	55	14	NEIL DIAMOND His 12 Greatest Hits MCA 2106	6.98		7.98		7.98		★	-	1	CROSBY, STILLS, NASH & YOUNG So Far Atlantic SD 18100	12.98		13.97		13.97	
25	17	13	RICK WAKEMAN Journey To The Centre Of The Earth A&M SP 3621	6.98		7.98		7.98		60	57	24	EARTH, WIND, & FIRE Open Our Eyes Columbia KC 32712	5.98	6.98	6.98	7.98	6.98		95	92	JOHN DENVER Poems, Prayers & Promises RCA LSP-4499	5.98		6.98		6.98	7.95	
26	11	16	QUINCY JONES Body Heat A&M SP 3617	6.98		6.98		6.98		61	53	18	THE HOLLIES The Hollies Epic KE 32574 (Columbia)	5.98		6.98		6.98		★	187	2	ALICE COOPER Greatest Hits Warner Bros. W 2803	6.98		7.97		7.97	7.95
27	32	32	GORDON LIGHTFOOT Sundown Reprise MS 2177	6.98	6.98	7.97	7.97	7.97	7.95	62	62	26	DOOBIE BROTHERS What Were Once Vices Are Now Habits Warner Bros. W 2750	6.98	6.98	7.97	7.97	7.97	7.95	★	145	50	CHEECH & CHONG Los Cochinos Ode SP 77019 (A&M)	5.98		6.98		6.98	
28	30	9	GRATEFUL DEAD From The Mars Hotel Grateful Dead GD 102	6.98		7.98		7.98		63	67	7	BLACK OAK ARKANSAS Street Party Atco SD 36101	6.98		7.97		7.97		★	183	2	RICHARD BETTS Highway Call Capricorn CP 0123 (Warner Bros.)	6.98		7.97		7.97	
29	26	19	GOLDEN EARRING Moontan MCA/Track 396	5.98		6.98		6.98		64	59	12	WEATHER REPORT Mysterious Traveller Columbia KC 32494	5.98		6.98		6.98		99	99	BACHMAN-TURNER OVERDRIVE Mercury SRM 1-673 (Phonogram)	5.98		6.95		6.95		
30	22	18	LOGGINS & MESSINA On Stage Columbia PG 32848	7.98		8.98		8.98		★	75	5	TRIVUPVIRAT Illusions On A Double Dimple Harvest ST 11311 (Capitol)	6.98		7.98		7.98		100	104	ELVIN BISHOP Let It Flow Capricorn CP 0134 (Warner Bros.)	6.98		7.97		7.97		
31	36	9	AMERICA Holiday Warner Bros. W 2808	6.98		7.97		7.97		66	72	6	BEACH BOYS Wild Honey & 20/20 Reprise 2MS 2166	6.98		7.97		7.97		101	107	DONALD BYRD Street Lady Blue Note BN-LA 140-F (United Artists)	5.98		6.98		6.98		
32	31	16	EDGAR WINTER GROUP Shock Treatment Epic PE 32451 (Columbia)	6.98		7.98		7.98		67	74	48	COOL & THE GANG Wild & Peaceful De-Lite DEP 2013 (P.I.P.)	5.95		7.95		7.95		102	97	BO DONALDSON & THE HEYWOODS ABC ABCD-824	6.98		7.98		7.98		
33	37	56	STEVIE WONDER Innervisions Tamla T 326 L (Motown)	5.98		6.98		6.98		★	77	26	JIM STAFFORD MGM SE 4947	5.98		6.98		6.98		103	94	OZARK MOUNTAIN DAREDEVILS A&M SP 4411	5.98		6.98		6.98		
34	28	24	STEELY DAN Pretzel Logic ABC D-808	6.98		7.95		7.95		68	58	33	THE STING/SOUNDTRACK MCA 390	6.98		7.98		7.98	8.95	104	114	TONY ORLANDO & DAWN New Ragtime Follies Bell B 1130	5.98		6.98		6.98		
35	43	7	JAMES BROWN Hell Polydor PD2-9001	9.98		11.98		11.98	7.95	69	74	48	GLADYS KNIGHT & THE PIPS Claudine Soundtrack Buddah BDS 5602 ST	6.98		7.98		7.98	7.98	★	105	90	JIM CROCE You Don't Mess Around With Jim ABC ABCX 756	5.98		7.95	7.95	7.95	6.95
										70	64	25		6.98		7.98		7.98	7.98	117	5	10 CC Sheet Music UK AUKS 53107 (London)	6.98		6.98		6.98	7.95	

★ STAR PERFORMER: Stars are awarded on the Top LP's & Tape 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 for sales of 1 Million dollars at manufacturers level. Recording Industry Association of America seal audit available and optional to all manufacturers. (Seal indicated by colored dot).



Good 'n Country

Be aware country fans, Marty's album is movin' on up the charts. It's filled with "good" country tunes, with one dedicated to all racing fans, "Twentieth Century Drifter."



MCA-421

MCA RECORDS

TOP LPs & TAPE

POSITION
107-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
108	84	39	EMERSON, LAKE & PALMER Brain Salad Surgery Manticore MC 66669 (Atlantic)	6.98	7.97	7.97	8.95	
109	98	44	LOGGINS & MESSINA Full Sail Columbia KC 32540	5.98	6.98	6.98	7.98	6.98
110	116	51	LYNYRD SKYNYRD Pronounced Leh-nerd Skin-nerd MCA/Sounds of the South 363	5.98	6.98	6.98		6.98
111	111	43	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98	6.98	6.98		7.95
112	8	8	NEKTAR Remember The Future Passport PPS-98002 (ABC)	6.98	7.95	7.95		
113	93	39	JIM CROCE I Got A Name ABC ABCX 797	5.98	7.95	7.95	7.95	
114	2	2	DUANE ALLMAN An Anthology, Vol. II Capricorn ZCP 0139 (Warner Bros.)	9.98	10.97	10.97		
115	4	4	NEW BIRTH Comin' From All Ends RCA APL1-0494	5.98	6.98	6.98		
116	119	8	STEVIE WONDER Presents Syreeta Motown M6-808 S1	6.98	7.98	7.98		
117	4	4	MINNIE RIPPERTON Perfect Angel Epic KE 32561 (Columbia)	5.98	6.98	6.98		
118	118	12	JERRY GARCIA Garcia Round RX 102	6.98	6.98	6.98		
119	95	12	JOSHUA RIFKIN Piano Rags Scott Joplin Vol. 1 & 2 Noneuch HB 73026 (Elektra)	6.98	6.98	6.98		
120	120	66	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98
121	87	28	SEALS & CROFTS Unborn Child Warner Bros. W 2761	6.98	6.98	7.97	7.97	7.95
122	100	16	CURTIS MAYFIELD Sweet Exorcist Custom CRS 8601 (Buddah)	6.98	7.95	7.95		
123	101	69	CHARLIE RICH Behind Closed Doors Epic KE 32247 (Columbia)	5.98	6.98	6.98	7.98	6.98
124	102	5	MOUNTAIN Avalanche Columbia KC 33088	5.98	6.98	6.98		
125	106	42	STYLISTICS Rockin' Roll Baby A&M AV 11010	5.98	6.98	6.98		
126	6	6	FOCUS Hamburger Concerto Atlantic SD 36-100	6.98	7.97	7.97		
127	134	5	COLD BLOOD Lydia Warner Bros. BS 2806	6.98	7.97	7.97		
128	131	12	THE BLACKBYRDS Fantasy F-9444	6.98	7.98	7.98		
129	108	36	BILLY JOEL Piano Man Columbia KC 32544	5.98	6.98	6.98		
130	103	20	MOTT THE HOOPLE The Hoople Columbia PC 32871	6.98	7.98	7.98		
131	113	28	DEEP PURPLE Burn Warner Bros. W 2766	6.98	7.97	7.97	7.95	
132	105	44	O'JAYS Ship Ahoy Philadelphia International KZ 32408 (Columbia)	5.98	6.98	6.98	7.98	6.98
133	112	18	THE GUESS WHO Road Food RCA APL1-0405	5.98	6.98	6.98		
134	109	32	CARLY SIMON Hotcakes Elektra E 1002	6.98	7.97	7.97	8.95	
135	132	73	SEALS & CROFTS Diamond Girl Warner Bros. BS 2699	6.98	6.98	7.97	7.97	8.95
136	126	83	ELTON JOHN Don't Shoot Me I'm Only the Piano Player MCA 2100	5.98	6.98	6.98	7.95	
137	125	25	CHARLIE RICH Very Special Love Songs Epic KE 32531 (Columbia)	5.98	6.98	6.98	7.98	6.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
138	142	3	COMMODORES Machine Gun Motown M6-79851	6.98	7.98	7.98		
139	143	6	RENAISSANCE Turn Of The Cards Sire SAS 7502 (ABC)	6.98	7.95	7.95		
140	172	2	CHICAGO TRANSIT AUTHORITY Columbia GP 8	5.98	7.98	7.98		
141	148	150	BLOODSTONE I Need Time London AFS 647	6.98	6.98	6.98		
142	152	3	BILLY "CRASH" CRADDOCK Rub It In ABC ABCX-817	5.98	6.98	6.98		
143	138	106	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	6.98	7.97	7.97	8.95	
144	144	110	KENNY LOGGINS WITH JIM MESSINA Sittin' In Columbia KC 31044	5.98	6.98	6.98		
145	110	15	BREAD The Best Of-Volume Two Elektra 7E-1005	6.98	7.97	7.97		
146	140	74	BEATLES 1967-1970 Apple SKBO 3404 (Capitol)	9.98	11.98	11.98		
147	157	3	MAHOGANY RUSH Child Of The Novelty 20th Century T-451	6.98	7.98			
148	61	61	CHICAGO VI Columbia KC 32400	5.98	6.98	6.98		
149	128	41	CARPENTERS The Singles, 1969-1973 A&M SP 3601	6.98	7.98	7.98		
150	160	4	PERRY COMO Perry RCA CPL1-0585	6.98	7.95	7.95		
151	129	82	JIM CROCE Life & Times ABC ABCX 769	5.98	7.95	7.95	7.95	
152	146	74	LED ZEPPELIN Houses of the Holy Atlantic SD 7255	6.98	7.97	7.97	8.95	
153	141	76	DOOBIE BROTHERS The Captain & Me Warner Bros. BS 2694	6.98	7.97	7.97	7.97	8.95
154	147	74	BEATLES 1962-1966 Apple SKBO 3403 (Capitol)	9.98	11.98	11.98		
155	170	113	CHICAGO Volume II Columbia KGP 24	6.98	7.98	7.98		
156	139	88	SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98	6.98	6.98		
157	161	4	B.B. KING Friends ABC ABCO-825	6.98	7.98	7.98		
158	1	1	NILSSON Pussy Cats RCA CPL1-0570	6.98	7.98	7.98		
159	166	3	ENO Here Come The Warm Jets Island ILPS 9268	6.98	6.98	6.98		
160	169	4	ABBA Waterloo Atlantic SD 18101	6.98	7.97	7.97		
161	154	140	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98	11.98	11.98		
162	115	34	MFSB Love Is The Message Philadelphia International KZ 32707 (Columbia)	5.98	6.98	6.98	7.98	6.98
163	163	4	SYD BARRETT The Madcap Laughs & Barrett Harvest SABB-1134 (Capitol)	8.98	9.98			
164	184	2	JOHNNY BRISTOL Hang On In There Baby MGM M3G 4959	5.98	6.98	6.98		
165	1	1	LITTLE FEAT Feat's Don't Fail Me Now Warner Bros. BS 2784	6.98	7.97	7.97		
166	1	1	HARRY CHAPIN Verities & Balderdash Elektra 7E-1012	6.98	7.97	7.97		
167	133	12	THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2-11022	12.98	13.98	13.98		
168	171	6	WILLIAM DEVAUGHN Be Thankful For What You Got Roxbury RXL 100 (Chelsea)	6.98	7.95	7.95		
169	179	3	SPARKS Kimono My House Island ILPS 9272	6.98	6.98	6.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	180	2	MARVIN HAMLISCH The Entertainer MCA 2115	6.98	7.98	7.98		
171	156	21	MARVIN GAYE Anthology Motown M9 791A3	9.98	11.98	11.98		
172	1	1	ISLEY BROS. Live It Up T-Neck PZ 33070 (Columbia)	6.98	7.98	7.98		
173	177	8	MARIE OSMOND In My Little Corner Of The World MGM M3G 4944	6.98	7.98	7.98		
174	34	34	CHICAGO At Carnegie Hall Columbia C&X 30865	5.98	6.98	6.98		
175	173	6	BOBBY BLUE BLAND Dreamer Dunhill DSX 50169	6.98	7.95	7.95		
176	40	40	CHICAGO V Columbia KC 31102	5.98	6.98	6.98		
177	158	44	MIKE OLDFIELD Tubular Bells Virgin VR 13-105 (Atlantic)	6.98	7.97	7.97	8.95	
178	124	27	THE MARSHALL TUCKER BAND A New Life Capricorn CP 0124 (Warner Bros.)	6.98	7.97	7.97	8.95	
179	121	52	MARVIN GAYE Let's Get It On Tamla T329V1 (Motown)	5.98	6.98	6.98		
180	1	1	PHOEBE SNOW Shelter SR-2109 (MCA)	6.98	7.98	7.98		
181	153	30	BARBRA STREISAND The Way We Were Columbia PC 32801	6.98	7.98	7.98	8.98	7.98
182	1	1	BLOOD, SWEAT & TEARS Mirror Image Columbia PC 32929	5.98	6.98	6.98		
183	80	19	BILLY COBHAM Crosswinds Atlantic SD 7300	6.98	7.97	7.97		
184	1	1	FUNKADELIC Standing On The Verge Of Getting It On Westbound WB 1001 (Chess/Janus)	6.94	7.98	7.98		
185	192	2	TOMITA Snowflakes Are Dancing RCA Red Seal ARL1-0488	5.98	6.98	6.95	7.95	6.95
186	186	2	DAVE MASON Best Of ABC/Blue Thumb BTS 6013	6.95	7.95	7.95		
187	1	1	PAPER LACE Mercury SRM1-1008 (Phonogram)	6.98	7.95	7.95		
188	190	2	JOHNNIE TAYLOR Super Taylor Star 5509 (Columbia)	5.98	7.98	7.98		
189	1	1	EARTH, WIND & FIRE Another Time Warner Bros. ZWS 2798	9.98	10.97	10.97		
190	1	1	DONNY & MARIE OSMOND I'm Leaving It All Up To You Kolib M3G 4968 (MGM)	6.98	7.98	7.98		
191	175	4	HERBIE MANN Reggae Atlantic SD 1655	6.98	7.98	7.98		
192	150	36	JAMES BROWN The Payback Polydor PD 2-3007	7.98	9.98	9.98		
193	149	49	THE MOTHERS Over-Nite Sensation Disc Reel MS 2149 (Warner Bros.)	6.98	6.98	7.97	7.97	8.95
194	55	55	CHICAGO III Columbia C2-30110	9.98	9.98	9.98		
195	1	1	J.M. CAPALDI Whale Meat Again Island ILPS 9254	6.98	7.98	7.98		
196	96	10	BARRY WHITE, LOVE UNLIMITED & LOVE UNLIMITED ORCHESTRA Together Brothers Original Motion Picture Soundtrack 20th Century ST 101	6.98	7.98	7.98		
197	197	179	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
198	135	43	BILLY COBHAM Spectrum Atlantic SD 7268	6.98	7.97	7.97	8.95	
199	182	55	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	6.98	7.97	7.97	7.95	
200	174	9	NAZARETH Rampant A&M SP 3641	5.98	6.98	6.98		

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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The Need To Be

BDA 420

GAVIN'S PERSONAL PICK

In Bill Gavin's Issue #1008

"CLASSIC SONG BY A CLASSIC WRITER"

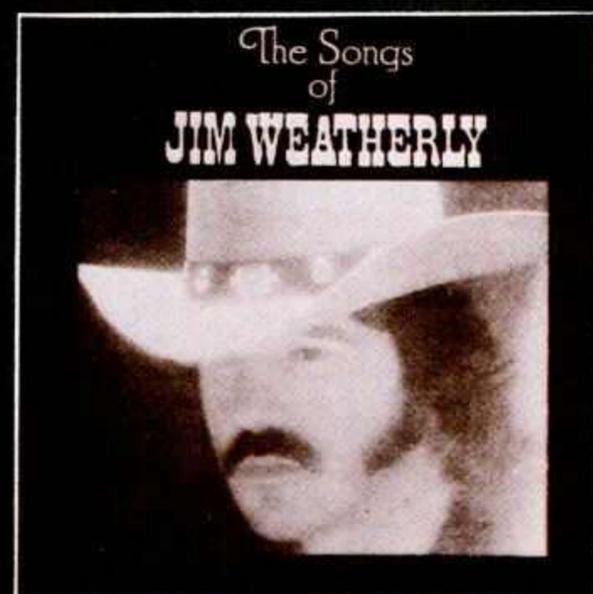
Kal Rudman

ON:

WCFL	WCOL
WAYS	WGH
WCAO	WBBQ
WMPS	WKWK
WAKY	WLAM
WKLO	KVOL
WYSL	WAIL
WSGN	KIST
WIP	KRLA
WHHY	KMPC
WSM	K101
KMBR	WAKN
WFOM	KOOK
	WZUU

AND MORE!!

FROM THE ALBUM



BDS 5608

**WRITTEN AND SUNG BY A MAN
WHOSE PERSONAL FEELINGS HAVE BECOME A PART OF OUR OWN LIVES.
ON BUDDAH RECORDS AND AMPEX TAPES**



Steve Morley photo

ELP PLATINUM—Manticore Records artists Emerson, Lake and Palmer display platinum record awards for their "Brain Salad Surgery" during a recent luncheon at Atlantic Records in New York. Joining together for the occasion are, from left to right, Mario Medious, president of Manticore; Jerry Greenberg, senior vice president and general manager of Atlantic; Keith Emerson; Carl Palmer; Stewart Young, manager of ELP; Greg Lake; and Ahmet Ertegun, president of Atlantic, who made the presentation.

ON KBCA-FM

Monterey Fest Will Beam Stereo to So. California

LOS ANGELES—The Monterey Jazz Festival (Sept. 20-22) will be broadcast live and in multiplex stereo by KBCA-FM, this city's 24-hour jazz voice. Jim Gosa will produce.

The station had been feeding its Southern California listeners precise reports after each concert via phone for the past two years.

This year, a number of station personalities will participate in half-hour shows before and following each of the five concerts.

The station has arranged for two highly equalized phonelines and will set up its own mikes in front of the audience at the Monterey Fairgrounds. It plans to patch into the stage's sound system and also use its own on-stage mikes.

Last year KEST-AM, a San Francisco station, aired the festival in mono, which prompted Gosa, a seven-year air personality with KBCA-FM to suggest to station owner Saul Levine the stereo coverage.

Gosa will provide any fill-in comments between sets. He arranged

WB, Casablanca Break It Off

LOS ANGELES—Casablanca Records, Neil Bogart's label, is no longer being distributed by Warner Bros. Bogart, former president of Buddah, will take Casablanca into independent distribution.

No reason for the termination was given in the joint announcement by WB and Casablanca. Warner will continue shipping current Casablanca product until Bogart sets his new pressing and distribution lineup.

Casablanca artists include Parliament, the Hudson Brothers, T-Rex and Kiss. The label was set up with WB funding earlier this year.

Pickwick Will Sell G.M. Jazz Records

WOODBURY, N.Y.—Pickwick International will distribute Groove Merchant Records under a long-term agreement. Groove Merchant is best-known for its recordings of drummer Buddy Rich, singer Carmen McRae, organists Jimmy McGriff and Groove Holmes, and pianist Chick Corea.

The label is planning to record a two-album set this month featuring Lionel Hampton, Teddy Wilson, Zoot Sims and Rich, before they embark on a European tour.

coverage with the festival's director Jimmy Lyons and with the musician's union.

KBCA-FM will give the festival a cash donation towards its scholarship fund in return for landing broadcasting rights.

Three sponsors have been lined up: the Warehouse, Yamaha Pianos and Yamaha's new audio components line. Their messages will be aired during set changes.

Sue Philly Firm For \$3 Million

PHILADELPHIA—House of Sounds, a wholesale-retail record operation based in suburban Darby, has been named defendant in a suit alleging piracy and asking for damages in the amount of \$3,278,750. Plaintiffs are Grateful Dead Records and Ice Nine Publishing Co., charging that House of Sounds and its owner, John D. LaMonte, engaged in a large-scale "pirating" of the "Wake of the Flood" record album.

More than 5,000 copies of the counterfeit Grateful Dead LP were discovered and confiscated in Los Angeles. Locally, copies of "Wake of the Flood," sticker-priced at a cheaper-than-wholesale \$1.98, have been seen on sale at House of Sounds' center-city retail store and several other midtown record shops.



ANTIBOOTLEG AWARD—Manny Germaine, left, vice president of U.S. Record Corp., Somerset, Mass., receives the antibootleg award from Ruby Zeidman, owner of Rhody Records, Providence, R.I., for his efforts to rid New England of bootleg tapes. The presentation was made at the annual New England Record and Tape Distributors and Sub-Distributors Convention in Rehoboth, Mass., hosted by Zeidman.

Inside Track

The Moody Blues, one of world's most consistently successful groups of the past six years, have broken up. Members, most of who were together for 10 years, could no longer create new songs and are junking two attempts at new albums. Each Moody now has his own solo project going, starting with drummer Graeme Edge's single, "We Like To Do It."

Joe Smith, Warner Bros. president, laughed off London rumors that he and WB chairman **Mo Ostin** were supposed splitting from Warner to start their own new Anglo-American label. Says Joe, "On the contrary, Mo and I are currently negotiating to extend our Warner contracts."

A gold-record artist didn't have his just-completed LP showcased at his label's summer convention because of a wild shouting match with the label president.

A major label West Coast chief is due to exit at contract expiration this month.

Des Brown is leaving Warner Bros. in London to start a new Anglo-American label with **Don Arden**. He will work out of Los Angeles and has already signed some acts. . . . **Benny Goodman** returns to Carnegie Hall Friday (13) for a special concert. . . . **Howard Stein** will present the **Jackson 5** on their first South American tour Friday and Saturday (13-14).

Polydor president **Gil Beltran** will address the music and performing arts lodge of Bnai Brith's New York chapter Monday (9). . . . British rock singer **Arthur Brown** has been signed for a part in **Ken Russell's** movie "Tommy." . . . **Steve Brodie**, president of Masters Releasing Inc., which includes Thunderbird Records, has opened new headquarters in Hackensack, N.J.

Private Stock, **Larry Uttal's** newly formed label, has its first product on the market with the single "Touch Too Much" by **Arrows**. . . . **Diana Marcovitz** will tour the East with the National Lampoon road show. . . . European tours slated for both **Herbie Hancock** and **Johnny Mathis** this fall.

Mark Dodson, 22, student at New York's Juilliard School of Music, wins the Fourth Annual **Henry Mancini** Scholarship for Composition. . . . Columbia artist **Loudon Wainwright III** will appear on several episodes of the television show "Mash" this coming season. Wainwright has written several songs expressly for the "Mash" episodes.

UA artist **Don Melean** performed aboard the Staten Island Ferry in New York Saturday (31), as part of a concert benefitting the Staten Island Council on the Arts and the Hudson River Sloop Restoration. . . . **Monti Rock** back as Disco-Tex.

Elton John is now the undisputed Southern California box office champ as his original three Forum dates have now expanded to four. Forum sellouts Oct. 3-6 followed the next two evenings by sellouts at Long Beach Auditorium and San Diego.

New Companies

Triune Music, Triangle Records and Trigon Music have been formed in Nashville as a joint venture by Carl Fischer Inc. and BR Productions. Buryl Red is president, Elwyn Raymer vice president and general manager, Hayden Connor treasurer, and Don Hinshaw secretary. Jim Breeden is director of promotion and marketing. New firms will specialize in gospel music.

Ralph Schechtman and Dave Casey have formed Program Distributors. This Union, N.J. organization will aid New Jersey independent record manufacturers in the promo-

Discount Chain Sets Kinks Month Promo

NEW YORK—Discount Records has designated Aug. 30 through Sept. 30 as Kinks month and each store in this national chain will vie for the winning in-store display. The entire Kinks RCA Records catalog will be utilized for the in-store displays, as well as posters, T-shirts, mirrors, signs and anything else they can find. The winner in each of the six Discount regions will receive dinner for all the store's personnel from RCA.

This contest is another of the mini celebrations that RCA Records is promoting around the Kinks in honor of their Tenth Anniversary in the music business.

tion and distribution of their product. Prior to opening, Schechtman and Casey operated Program One Stop Inc.

Jef Fisk tees off his new Bird Productions in Detroit, specializing in folk music.

Tony Tamburrano, veteran promotion man, has launched his own independent promotion company in Houston.

Becker Autoradio U.S.A. Inc. has been formed in Philadelphia and it will be totally involved in all types of electronics equipment including stereos, televisions, public address systems and other related merchandise.

Ruby Records opens in Los Angeles to handle pop and country acts. Owners are Blaine Nicholson and John Ormond. Duo also owns a PR firm which will handle label acts.

Singer John Rowles has formed Maori Music which will be housed in Honolulu. Kingi Tgnaio will partner with Rowles in the BMI firm.

Daltco, Inc. has been formed in Los Angeles by Dalton Oille and will cater to independent labels in the manufacture of disks and tapes. Daltco also has a branch in Teaneck, N.J.

Herb Alpert returns to TV after five years with an Oct. 13 special. . . . **Tony Orlando & Dawn** open new Brooklyn Copa after having closed original Broadway Copacabana in 1972.

Hollywood Bowl summer symphony set all-time grosses of \$131,346 with 31,250 attendance at a pair of Tchaikovsky spectaculars. . . . **Buffy St. Marie** played Chippewa Indian benefit in Wisconsin.

Rare Earth reorganized with three new members, as **Jerry La Croix** exits **Blood, Sweat & Tears** to sing lead. . . . **Al Green** got key to the city, in Jackson, Miss. . . . **Billy Eckstine** playing Denver benefit for United Negro College Fund.

Glen Campbell gets his first movie-for-TV "Everybody Loves Uncle Jack." . . . **Johnny Rodriguez** makes his acting debut on "Adam 12" police TV series. . . . Another country star, **Connie Van Dyke**, starring in two feature films. Her leading men are **Burt Reynolds** and **Joe Don Baker**.

David Forest's Fun Productions had the biggest concert weekend yet with \$92,258 for a Long Beach all-star show with **Z.Z. Top**, **Elvin Bishop** and **Brownsville Station**. . . . **Jerry Fuller's** fullness and **Lazy Libra Music** to be sub-published through most of Latin America by CBS International.

Gloria Lynne singing main theme for sci-fi film "The Kirlian Force." . . . **Commander Cody** played to 50,000 at Central Park free concert.

Yes replaced **Rick Wakeman** on keyboards with **Patrick Moraz**. . . . **Charles Fox** scoring CBS-TV film, "Aloha Means Goodbye." . . . **Cheech & Chong**, with two SRO shows in Anchorage, Alaska, have now played all 50 states.

Jose Feliciano played anonymous sessions for **Joni Mitchell** single and new **John Lennon** product. A \$12,500 guitar lesson from Feliciano offered in unusual gifts Christmas catalog which also has expensive sports lessons from various champs.

Bobby Pat Kelly, Vegas agent, died at 35 in gun accident. . . . **John Mayall** touring Far East.

Alan J. Bayley, chairman of the board, GRT Corp., says there is no official change in his position and that he will merely be focusing more on corporate activities with day to day operations being handled by **Bertil Hordin**, president (Billboard, July 6). Bayley made the announcement of his new role at the firm's recent board meeting. Tape industry observers are wondering whether Bayley's contract will be renewed by GRT.

Over 200 deceased jazz musicians, all former members of the New Amsterdam Musical Assn., will receive a tribute in music at the Central Presbyterian Church in New York Sept. 15. The service will be conducted by the **Rev. John Garcia Gensel**, known as the "Pastor of the Jazz Community." . . . **Murray Nagle** in Houston promoting **Little Feat's** latest LP.

RCA Promo For 'Snowflakes' LP

CLEVELAND—RCA Records has set a special promotion with Disc Records here to spur sales of its crossover classical hit "Snowflakes Are Dancing," while hoping the excitement the drive generates will also stimulate pop air play in the area.

The album, a synthesizer rendition of pieces by Debussy by the Japanese performer Tomita, will receive heavy in-store play during the promotion in Disc Records' three major mall stores. Displays featuring giant snowflakes will be hung from the store ceilings, while rotating crystal balls reflecting light will simulate motion.

More than 43,000 of the Tomita album have already been shipped, according to Billy Bass, RCA national promotion director. If the Disc Records drive is successful, it will be extended to other areas, he says.

Taxe Gets Suit

• Continued from page 3

Corp. and Sound Sales were sued by Warner Bros. and A&M in one action and by Almo Music, Irving Music and Warner Bros. Music Corp.

The labels charged copyright infringement and unfair competition; the publishers infringement of copyrights.

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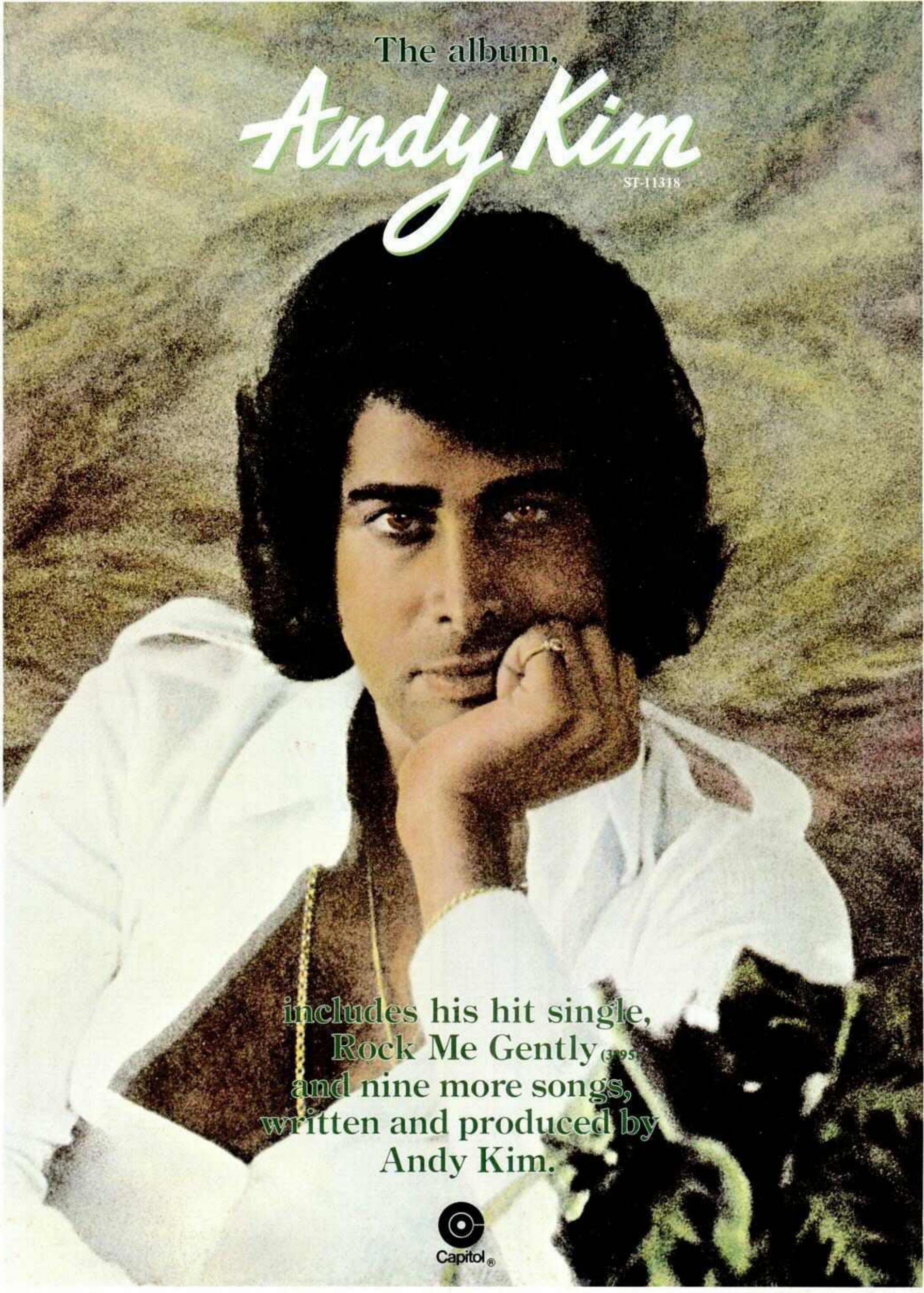
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