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BMI, ASCAP Chiefs To Russia for Talks

By ROBERT SOBEL

NEW YORK—The heads of both BMI and ASCAP will visit the Soviet Union late in July, courtesy of VAAP, the Russian government-controlled copyright agency, for exploratory talks on reciprocal performance payoffs and protection.

The meetings, which will be held separately and with each agency at different times, are the continuation of informal talks begun here in April between a Russian delegation headed by VAAP president, Boris Pankin, and the two U.S. societies.

The Soviet Union became a signatory to the universal copyright convention on May 27, 1973, which set the scene for discussions here.

Ed Cramer, who will represent BMI in his Russian trip, views the talks as strengthening the detente

(Continued on page 10)

Viner to Stage Africa Benefits

LOS ANGELES—Top-line performers are being sought by Michael Viner, president of Pride Records, who has been appointed coordinator for a series of concerts to aid famine-stricken African nations by Ambassador John Scali, United States Representative to the United Nations.

Viner, who previously worked with the government in producing five inaugural concerts in honor of President Richard Nixon in 1972, says three concerts will be presented during Aug. 22-27.

Madison Square Garden in New York and the Houston Astrodome are tentatively set, with a third location to be finalized.

(Continued on page 12)

Folios Goal At Chappell: Twin Marts

By IS HOROWITZ

NEW YORK—Chappell Music is launching a new twin-pronged program to market song folios to both the music and book trades in a move to boost sales in a lagging print market beset by rising costs of production and operation.

Under the plan, the same folios, distinguished only by a change of distribution credit on the flyleaf to identify the marketing agent, will be sold to music outlets by Walter Kane & Son Inc. and to the book trade by established book publishers.

"The print business we have traditionally known does not grow fast enough," says Chappell president, Norman Weiser. "We must seek new ways of expanding the market if

(Continued on page 86)

Five More Labels Raising 45's Price

By JIM MELANSON

NEW YORK—Five more labels are raising their suggested list price on singles to \$1.29, following similar action by ABC/Dunhill and CBS.

With additional labels expected to fall in line shortly, the possibility of at least an interim dual pricing structure on singles appears to be diminishing.

London, Bell, RCA and Buddah go to the new suggested list price July 1, while MCA Records' increase is effective Monday (24).

At MCA, the 40,000 pop series is being offered to dealers for 68 cents per unit and to distributors for 60 cents. Both their 60,000 gold standard series and 65,000 seasonal series carry a dealer price of 57 cents and a distributor price of 50 cents.

(Continued on page 10)

Cropper: Singles 1st, Then Album

By ELIOT TIEGEL

LOS ANGELES—If you want to hire producer Steve Cropper, be alerted that his work formula specifies he'll do four sides and then at his option, he'll complete an album.

This unorthodox way of doing business is based on two factors, the successful independent a&r man explains. First, he believes the record industry is returning to the utilization of the single as the prime exploitation medium for artists, new and established.

And second, for the past three years he's been tied up doing pri-

(Continued on page 10)

A&r Plus Marketing Plan Boosting Soul for Mercury

CHICAGO—Mercury is tasting success in the soul field based on a new a&r and marketing program which entails giving program directors sales figures from computer printouts and also having the label's three regional r&b promotion men all-agreeing on new releases before something is sent out.

Under the guidance of Elzy White, who joined Mercury less than six months ago as national promotion director for r&b, the label has initiated what White calls a realistic policy that has given the label its first foothold in the r&b field in many years as well as four big r&b hits.

These include: "Hey, Babe," The Joneses; "Jive Turkey," Ohio Play-

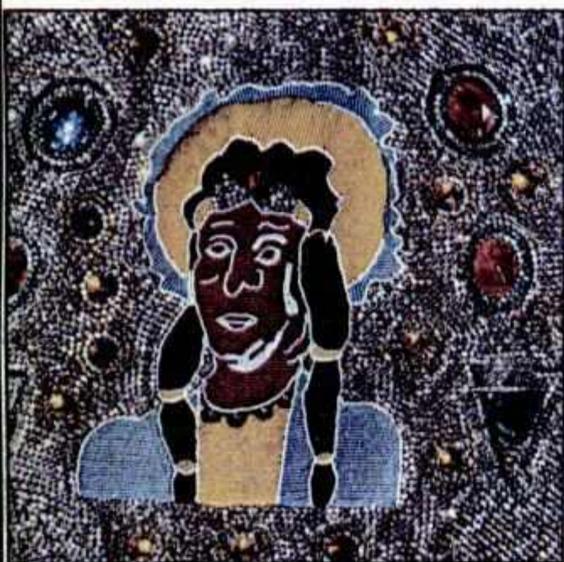
ers; "Better To Have and Don't Need," Don Covay; "Skin Tight," Ohio Players and one "Skin Tight" that has gone high on the pop charts as well. "Skin" is the first crossover hit the label has had in more than five years.

Elzy's approach involves making sales figures available to program directors via the actual computer printout sales/marketing sheets.

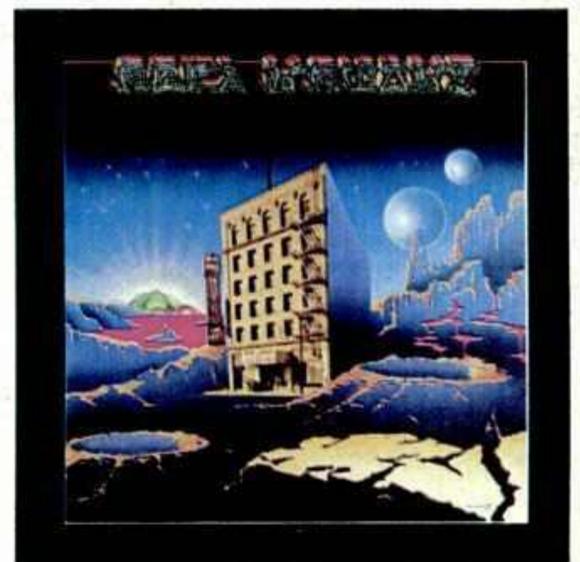
"What this industry has needed for a long time is an honest guy who comes to a station with a little evidence that he is honest... not somebody who just throws a sales figure out," White says.

Laying figures on the line, however, is only a small part of White's

(Continued on page 12)

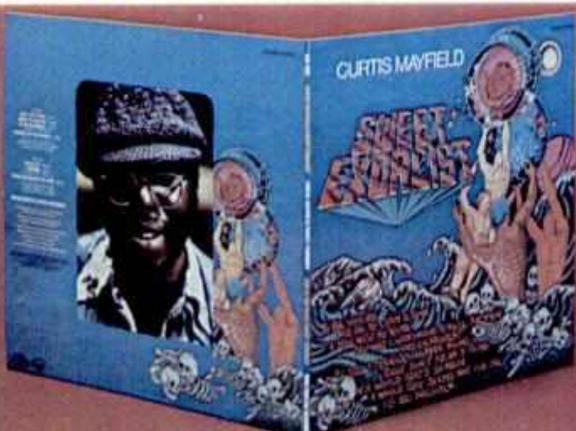


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THE GRATEFUL DEAD FROM THE MARS HOTEL—A New Album On Grateful Dead Records (GD 102). (Advertisement)

(Advertisement)



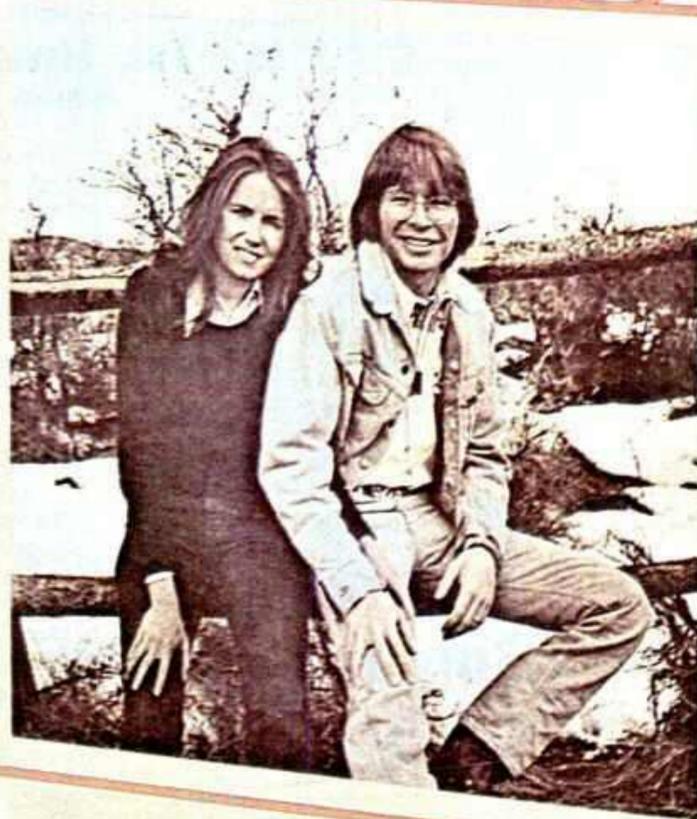
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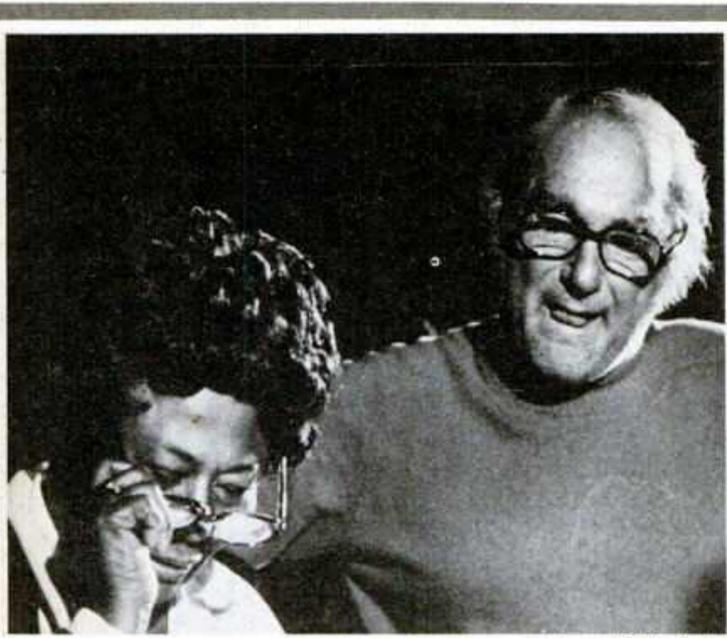
The brand new album by John Denver, featuring the smash hit single, "Annie's Song," goes on sale today. First come first served.

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SCORERS—Ella Fitzgerald and her manager-producer Norman Granz check some leadsheets during the recording of her new LP with guitarist Joe Pass.

Granz's New Concept Puts Old Pros In New Settings

By ELIOT TIEGEL

LOS ANGELES—Norman Granz's Pablo label will emphasize recording established artists in new creative settings.

Of its first domestic release of six albums which shipped June 17 through nine independent distributors, three are distinctly different.

They include Ella Fitzgerald singing ballads with Joe Pass on guitar; Count Basie within a trio setting (which Granz claims is a new situation) and Duke Ellington as the member of a quartet (which Granz claims is a new emphasis for him and is also his last known recording).

The other two LP's are a Joe Pass solo effort and a three disk box set of a Santa Monica Jazz at the Philharmonic type concert featuring Ella Basie and a host of all-stars cut two years ago.

Polydor has already released four of the LP's under its global distribution pact with Granz which excludes North America.

These packages include the Santa Monica spectacular, the Ellington quartet effort (with Louie Bellson, Ray Brown and Joe Pass), the Ella-Joe Pass duo and an Oscar Peterson title.

Granz is quoting a \$7.99 suggested list with no returns from his distributors. The Santa Monica box goes for \$20.

His select distribution network encompasses ABC Record and Tape Sales in Seattle; Eric Mainland in San Francisco; Record Merchandising in Los Angeles; M.S. in Chicago; Arc-Kay-Jay (covering Minneapolis, St. Louis, Dallas and Detroit), Progress in Cleveland, Alfa in New York, Schwartz Brothers in Washington and Music Merchants in Boston.

"We will have two releases a year," Granz says, "possibly three." He plans issuing between 15-20 albums a year apart from the Art Tatum catalog of 21 titles he purchased back from MGM/Verve.

(Continued on page 21)

Handleman In Separation With White Front

LOS ANGELES—The Handleman Co. has ceased servicing the White Front chain which is currently in chapter 10.

David Handleman, president of the major rackjobbing firm, says he's pulled away from the chain because it is going out of business.

Handleman had racked the California chain since July of 1973.

Under chapter 10 conditions, the company sells off its inventory and the court receives the money and dispenses it to creditors.

Interstate Stores, which owns the White Front chain, had originally petitioned the court for a chapter 11 status.

For a number of years, up until it ran into financial problems last year, White Front was the leading discount chain in the country.

London Raises Classical LP's; RCA, Col Next?

NEW YORK—London Records has increased its suggested list price of its entire classical-opera catalog from \$5.98 to \$6.98, effective July 1. It's known that both RCA and Columbia had discussions weighing increases in their regular classical lines.

The London increase includes all Phase 4 catalog items, as well. London also announced that its Stereo Treasury and Richmond Opera series will go from \$2.98 to \$3.49. London's special category of CSP merchandise, formerly \$5.00, will become \$6.00, on July 1.

London Import labels will also be raised as of July 1 to \$6.98. These labels are Argo, L'Oiseau-lyre, Das Alte Werk, and Telefunken. Argo Spoken Word remains at \$5.98 per LP, as does its cassettes. Leo Hofberg, general manager of Argo Sights & Sounds, cited increase production and handling costs, and higher import charges as prime reasons for the proposed increase. The imports catalog is distributed by London branches.

At RCA, Victrola will raise its suggested list from \$2.98 to \$3.49; Camden from \$2.49 to \$2.98, both effective July 1. Philips, already at \$6.98, has no plans to increase prices, according to a spokesman.

L.A. CITY ATTY. PLEA

'Piracy Should Be Felony'

LOS ANGELES—City attorney Burt Pines is urging federal and state legislators to support a change in the law which would make tape and record piracy a felony rather than a misdemeanor.

In letters to California Senators John Tunney and Alan Cranston, Pines wrote: "Misdemeanor penalties are insufficient to deter a crime of this magnitude. Given the high profitability of piracy, pirates are able to treat the small fines usually imposed for misdemeanor violations as simply a minor cost of doing business."

"The proposed legislation would

More Late News
See Page 86

Wisc. High Court Rules for Labels

MILWAUKEE—The Wisconsin Supreme Court, in a 7-0 decision, has reversed a lower court ruling that unlicensed duplication of sound recordings could not be banned in Wisconsin under common law or state unfair competition statutes.

On Feb. 15, Circuit Judge Robert Landry handed down a decision in the Mercury Record Productions vs. Economic Consultants case that such duplication was legal in Wisconsin in lieu of a state antipiracy statute.

In the case, plaintiffs Phonogram/Mercury Records, ABC/Dunhill, MCA, CBS, Elektra, Buddah, Kama Sutra, A&M, London, and Atlantic sought to enjoin Economic Consultants (dba E-C Tape Service) and individuals David L. Heilman, James Kapsa, and David M. Gorsky from pirating their respective product.

Leaving his decision open to appeal, Judge Landry stated that pirating is morally reprehensible, but that Wisconsin law does not apply to unlicensed duplicating. Plaintiffs appealed the same day.

In the State Supreme Court's decision, Justice Nathan Heffernan stated that E-C Tape was wrong in appropriating the "time, effort and money" expended by the labels on product.

Citing the Goldstein vs. California U.S. Supreme Court decision, Heffernan wrote that "the Supreme

Court held that the Constitution neither explicitly precludes states from granting copyrights, nor grants such authority exclusively to the federal government."

He noted that "under the standards of Goldstein, state law may be applied. We see no indication that the United States Supreme Court put its imprimatur on statutory law, but not upon the power of a common law court acting in accordance with the accepted public policy of the state." According to Heffernan, the Wisconsin Supreme Court concluded that the Goldstein decision permits state protection by common law as well as by statute.

The case will be referred back to Judge Landry's court for a decision, and according to Justice Heffernan's summary the new ruling should not be inconsistent with the high court's findings.

The original court case, which commenced on Dec. 16, 1972, was notable in that it marked the first time that artists appeared in court to testify against alleged pirates. Both Paul Simon and Tammy Wynette, testified as to how they thought that they as artists and legitimate record manufacturers were wronged by unlicensed duplicating operations.

A Wisconsin antipiracy statute was killed during the last session of the state's legislative body.

MGM Cutting Roster, Polishing Soul Image

LOS ANGELES — MGM will have a new contemporary musical image, sparked in part by a greater emphasis on building a tight soul roster. Jimmy Bowen, the label's new president since May 20, is currently completing paring down the artist roster in the pop and country fields to where it reaches around 50 artists by July 1.

Bowen speaks of being able to adequately work on a performer by having a smaller roster. He estimates there have been as many as 90 acts signed to the label in the past year and he wants to work with 10-20 in pop and country and build an r&b stable of 4-8 names.

"We want to change the image

from a middle-of-the-road label to a contemporary label," Bowen says.

This does not necessarily mean releasing more singles. "We want artists who can sell albums," he continues.

Among the MOR acts which were signed by Mike Curb before the label was sold to Polygram and who have left are Tony Bennett, Steve Lawrence and Eydie Gorme, Lou Rawls, Pat Boone and Vic Damone.

Sammy Davis Jr. is the only blockbuster MOR artist remaining with the company.

Building the r&b line will be the responsibility of Bruce Greenberg, MGM's director of new talent and development, who says he'll be looking nationwide for artists.

"MGM is not new to r&b," Bowen notes, "and it's not like I'm going to start something." Gloria Gaynor and the Sylvers, for example, have good r&b acceptance, and going back into MGM's history, it has always had commercial soul acts, with the Cub label serving that function in the early 1960s.

Bowen signs talent in concert with Greenberg and Stan Mores, whose title under the old MGM structure was senior vice president of the creative division.

Bowen, Greenberg and Mores are the lone top executives working out of the MGM building on Sunset Blvd. Publicist Nola Leone retains an office here and Bowen says members of the accounting department will move into the empty offices. They have been working in other space across the street.

Space is also available for various

(Continued on page 86)

JUNE 29, 1974, BILLBOARD

Sales in U.K. \$205 Million

LONDON—The recent boom in the U.K. recording industry was confirmed in hard statistics this week by figures released by the Department of Trade and Industry.

The final analysis for last year's efforts shows sales by companies in the record and tape fields totaled nearly \$205 million.

The DTI's quarterly break-down of statistics shows the growth of the sales bonanza throughout the year. In the first quarter sales were worth \$37.5 million.

The second produced an income of nearly \$42.5 million, the third over \$47.5 million and the final quarter over \$75 million.

The fourth quarter figures are 50 percent up on the corresponding quarter in 1972.

But the soaring demand for product and the subsequent pressure on domestic production plants which made companies look overseas to keep supplies flowing to the consumers is reflected in imports.

They totalled nearly \$37.5 million compared with \$15 million the previous year. As demand increased during the year imports went from just under \$5 million during the first quarter to over \$17.5 million in the final three months.

Predictably, exports do not show startling increases and outward-bound product during the last quarter was only worth just over \$5 million more than in the first quarter—figures that indicate nothing more than a seasonal variation.

Col's 25 Free Singles Lowers Dealer Price

LOS ANGELES—Columbia Records, which announced an 82 cents dealer price and a 73.8 cents subdistributor price, is offering "on all singles, 25 free with each 100 units billed."

These free goods would net out the dealer price on singles to 65.6 cents and a subdistributor price of 59 cents.

MGM Ups LP's

LOS ANGELES—MGM ups its album price to \$6.98 July 1 with tape cartridges and cassettes moving to \$7.98. The rise does not affect any special project albums.

TAPE DISTRIB PLAN

8-Track Sound-Alive Project Taking Shape

By JOHN SIPPEL

LOS ANGELES — A marketing program aimed at selling 18 million \$2.49 8-track sound-alike tapes through 600 nationwide distributors is taking shape here at Sound Alike Music (SAM), a corporation headed by Richard Taxe.

Taxe is a principal defendant in a major antipiracy litigation brought by the U.S. government in Federal District Court here, charging also mail fraud and transporting stolen goods across state lines.

All the defendants—except for Jerry Merton—in the Federal litigation are employed at SAM. The marketing program calls for a distributor to put up \$3,000 in return for which he receives 8,000 pre-selected tapes from a selection of 96 different titles and twenty 68-inch high self-merchandising store racks, each of which would carry a maximum of 288 tapes.

Ronald Taxe and Executive Vice President Dr. Tom Klinck explain that prospective SAM distributors are invited to come to the local SAM base for three days of interviews and visits to the plant premises with various individuals in the firm.

Overseeing the projected 600 distributors will be 50 "state distributors," each of whom would oversee his particular state and its distributors. The state distributor puts \$10,000 down and the remainder is paid upon his approval by SAM. He participates in 10 percent of the profits accrued from his state.

A 20-minute four-color Fairchild Attache projector explains the entire program to the prospective distributor. If the prospect is accepted, he is reimbursed for his round-trip air transportation and three-day hotel bill by SAM.

Taxe Piracy Trial May Call 155 Witnesses In 5 Weeks

LOS ANGELES—Portents of a five-week-or-more trial which would involve 155 prosecution witnesses, most of whom would be from the record/tape industry, were seen last week in the trial of Richard Taxe and four codefendants.

The government charges tape piracy, mail fraud and transportation of stolen property across state lines.

Federal District Judge Irving Hill ordered the government to return to the Taxe firm's premises a substantial amount of business equipment, including machines used in mailing, sealing and posting, along with approximately 60,000 tapes, which did not fall into the encircled P federal copyright classification.

Hill denied pleas by defense counsel Steve Miller complaining that FBI agents searched two U-Haul trucks, containing thousands of tapes, January 23, about 1 a.m., when Taxe and his brother, Ron, locked the trucks on a city street near FBI headquarters, refusing to park them in a government parking compound nearby.

In his opening statement, Assistant U.S. Attorney Chet Brown said he would be calling Marty Feely, Billboard's charts director, to establish factual matter about the 135 tape titles which the government charges are violations of the federal copyright statute.

In addition, Joe Smith, president of Warner Bros. Records, will testify as to industry methods and costs in

Rick Ward, Sales Executive, along with Ron Taxe, emphasizes the highlighting on all packaging and sales promotion material that SAM's tapes are copies or imitations of the hit recordings by name artists.

Both front and rear of the multi-colored packaging carries several allusions to the fact that the material is a copy. Richard Taxe says that SAM can document completely through canceled checks showing payments to vocalists, musicians and arrangers that actual sessions were conducted to make the SAM sound-alikes. He shows "copyrighted P" certificates which he says were filed for each of the duplicated sides. To ensure that all copies or imitations are authenticated, Richard Taxe says that three recording studios will probably be built or bought in the Hollywood area. At present, all recording is being done on SAM's home office premises.

SAM's literature indicates that the primary thrust for locations will be in traffic centers which ordinarily do not carry records and tapes. However, both Taxes emphasize that record and tapes outlets would be welcomed as locations for the racks.

SAM, according to Ron Taxe, will insist on retailer adherence to a \$2.49 list price. All goods are sold on an exchange privilege. The distributor permanently owns the rack.

SAM promises other collateral audio business. Richard Taxe demonstrated an auto stereo 8-track tape unit which will be SAM model 2002, manufactured in Korea by Saehan Manufacturing Corp. of Seoul.

SAM is also investigating the sale and distribution of its own record playback units.

making and promoting record product.

Smith attempted to eliminate the use of recording artists as witnesses because they would prejudice a 12-person (eight male and four female) jury, but was overruled.

Late in the week, Judge Hill attempted to ascertain the exact contents of several sample shipments of alleged pirate tapes, one of which included 115,000 units. The government has only bills of air lading which indicate the number of tape cartridges and their wholesale value. Miller queried his clients who indicated they did not know the individual title contents and specific number of each title in the shipment and Judge Hill said he could not understand how anyone could ship anything without knowing the exact contents of the shipment.

Miller and Brown later disputed some evidence with Miller and other defense counsel stressing they were tardily told of the introduction of 238 allegedly pirated post-Feb. 15, 1972, 8-track tape titles. Brown said he had given sufficient notice.

Judge Hill said he wished to take the matter into consideration and there was a possibility that from 100 to 135 titles only would be admitted as evidence.

Late Thursday (20), Miller sought a mistrial.

Judge Hill denied Miller's motion for a mistrial on Friday.

In his opening statement on be-

(Continued on page 86)

Little David Hunting for New Goliath

LOS ANGELES—Little David is looking for a new goliath. The small label's distribution pact with Atlantic terminated last March and the firm is presently in negotiations with a Coast-based label.

Ironically, just when this new distribution situation is about to be solidified, the Modern Jazz Quartet is breaking up. With manager Monte Kay 20 years and on and off with Atlantic for almost as much time, the quartet's last LP will come out on Little David.

Titled "In Memoriam, The Modern Jazz Quartet & Symphony Orchestra" will be the 46th LP by the noted jazz group in 20 years.

Little David's other artists include Flip Wilson (co-owner of the firm with Kay), George Carlin, Kenny Rankin and the Committee.

Kay and general manager Jack Lewis both moved here from New York to be on the scene for record and TV activities. Len Sachs, who formerly worked for the label in an executive capacity, is no longer with the firm.

One of the key exploitation points Kay has in lining up a select roster of performers for the record operation is his ability to sign them for TV projects coming through Clerow Productions, a joint ownership situation between himself and Wilson.

Clerow will produce a Mac Davis summer TV series, which begins following Flip Wilson reruns.

Wilson, no longer involved in a weekly series for NBC-TV, will instead concentrate on four specials, the first of which tapes July 22.

Jazz LP Chart Begins July 13

LOS ANGELES—Billboard will publish a jazz best-selling LP chart twice a month beginning with the July 13 issue. The jazz survey will appear in the second and fourth issues of every month.

A gospel chart will appear in the first issue of every month and a classical chart will appear in the third issue of every month.

The increase in jazz coverage is marked by an upsurge in jazz product in the marketplace.

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Executive Turntable



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SONO

Larry Butler has been appointed creative director of country product for United Artists Records. He will be headquartered in UA's Nashville office. Butler replaces Kelso Herston, who recently left to pursue his interests in the commercial jingle field and to broaden his activities in independent production. He will continue to be associated with UA, producing country artists on an independent basis.

Bob Davidson has been appointed to the newly created post of senior vice president and chief operating officer of Sussex Records Inc. Most recently he was vice president of the Urban National Corp.

Michael Thevis, president of General Recording Corp. and Jason Management, has expanded Jason with the addition of David Jackson as manager of the Jason offices in Atlanta. Jackson will also be responsible for coordinating all artist management activities with the Nashville and Los Angeles management offices.

Warren Schulstad, formerly sales manager for a home appliance division of Sears, has been made record/tape chief, replacing Dave Giometti, who has been moved into another executive function.

Roger Rhodes has been named head of record services for National Recording Studios.

* * *

Ludwig A. Huck has been named manager of General Electric's radio products department. He moves to his new post from manager of marketing administration and research. . . . U.S. Pioneer Electronics Corp. is expanding its staff in the area of finance. Joining U.S. Pioneer as controller is Barry Shereck. He will assume overall financial control of U.S. Pioneer, including long-range planning and budgeting. His partner on the financial team will be Masayaki Sono, who will continue in his position as secretary-treasurer. Sy Kubrick will assume the responsibilities of headquarters branch manager. . . . Mark Harris has been promoted to assistant national sales manager of Maxell Corp. of America. . . . Merle Kremer, president of GTE Sylvania, has been elected to the board of trustees of Eisenhower College, Seneca Falls, N.Y. . . . Robert Dinnerman has been named to the new post of vice president in charge of the eight-store Audio World Silo Inc., a Philadelphia-based audio/radio/TV/appliance store chain. He was with Sears before joining Silo's several years ago. The parent company has also appointed Barry Feinberg to a new position as vice president and general counsel.

* * *

Jack Somer has joined the New Music Distribution Service to direct its marketing and promotional activities. NMDS is an offshoot of the Jazz Composers Orchestra Assn. . . . Columbia Records has promoted Joel Steiger to the position of associate creative director, advertising and sales promotion materials. Penn Parish has been named the local promotion manager of Columbia's Denver branch.

Rick Sanjek has departed Atlantic Records where he headed the a&r operation in Nashville and will form his own production and publishing companies. The new firms include Otsego Productions, Otsego Music (BMI) and Wyondot Music (ASCAP).



KUBRICK



CHAPPELL



URSO

Chris Jonz, Motown national promotion executive, has been named to start the label's first artist relations department, which will report to Motown executive promotion administrator Mort Weiner. . . . Christie Barter, former Capitol publicity director and most recently with a trade paper on the Coast, joins ABC-Dunhill as public relations director. . . . Bob Grossweiner joins ESP-Disk as press coordinator. . . . Jo Wyatt has been appointed promotion director of Jewel Record Corp. in Shreveport, La. Mary Mika joins the firm as publicity director. Jimmy Bee has been named West Coast representative. . . . David Urso joins Warner Bros. Records national promotion staff as assistant to the director, Gary Davis. He will assist in national radio promotion of singles and albums on the Warner/Reprise family of labels, coordinating with the efforts of Warners regional promotion staff.

* * *

Andy Miele, sales executive at Famous-Paramount New York, has left that label to become an independent promotion, sales and merchandising consultant. Tony Martel, head of Famous, takes on

(Continued on page 86)

"Roll Away The Stone"
The Motter you are, the hotter you get.
The new single from Mott the Hoople
On Columbia Records



This one
JTZY-70L-9ZPQ

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

EDITOR IN CHIEF: Lee Zhitto (L.A.) EDITOR EMERITUS: Paul Ackerman (N.Y.)
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NEWS BUREAUS & REGIONAL OFFICES

CHICAGO, Ill. 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Editorial, Anne Duston; Sales, Jill Hartwig. **CINCINNATI, O.** 2160 Patterson St. Area Code 513-381-6450. **LONDON:** 7 Carnaby St., London W. 1. Telex-262100. Phone 437-8090. Cable: Billboard London. Bureau Chief, Mike Hennessey; Regional Publishing Director, Andre de Vekey. **MILAN, Italy.** Piazzale Loreto 9, Tel: 28.29.158. Bureau Chief, Germano Ruscitto. **NASHVILLE, Tenn.** 37203, 1719 West End Ave. Area Code 615, 329-3925. Bureau Chief, Bill Williams; Sales, John McCartney. **NEW YORK, N.Y.** 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief, Is Horowitz. **JAPAN:** 1694 Hiyoshi-cho, Kohoku-ku, Yokohama 223. Tel: 044-61-6605. Bureau Chief, Hideo Eguchi. **WASHINGTON, D.C.** 20005, 733 15th St. N.W., Woodward Bldg., Rm 533. Area Code 202, 393-2580. Bureau Chief, Mildred Hall.

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Vol. 86 No. 26

EDITORIAL

A Just Cause for Industry

It is altogether fitting that the music industry responds to the desperate plight of citizens of the six African nations caught in the middle of a disastrous drought by playing music which will help raise funds for their survival.

For it is from Africa that much of the music we hear around the world is derived in terms of rhythmic base and instrumentation. Certainly there is the obvious link between mother country Africa and the arrival in America of black citizens, who in turn created jazz music which is this country's number one true art form export.

But in matters directly relating to the series of concerts being planned by Pride Records president Mike Viner at the behest of American Ambassador to the United Nations John Scali, the intent is to line up as many contemporary superstars as possible for the three concerts planned for August.

The music industry has always responded when called upon to lend its art and its people to charitable causes. We hope all managers and artists feel the significance of this reaching out to help the people of Africa and help make the concerts a financially whopping success.

The whole area of concerts for charity is something that will always be with us so long as poor people are in need and there are men of conscience who respond to their pleas.

Much needs to be done right here in the United States to aid the millions of hungry people who sadly may be found in most major cities.

After Africa perhaps a group can be formed to develop some program which can in turn help additional of our brother whose lives are not as fortunate as those of us in the entertainment industry.

AFM's Davis Lauds Antipiracy Activities

ANAHEIM, Calif.—American Federation of Musicians president Hal Davis lauded the union's recent legislative activities on record piracy and performers' rights and its new television network pacts during the union's 77th annual convention at the Disneyland Hotel last week.

Reporting on the status of legislation to outlaw tape and disk piracy, Davis described his recent appearance before the House Judiciary Subcommittee.

He noted that when antipiracy legislation was first enacted, "the pirates mounted an elaborate Washington lobby. They even persuaded

some of the most pro-labor congressmen to the incredible position that their efforts were helping the plain people of America because they could play records. The notion that the public is benefited when a thief sells a stolen automobile or radio at a cheaper price than does the honest dealer is one that can only make sense to people who live in a strange world of their own."

Davis said that when he recently testified on this legislation, he was amazed to hear remarks like "the antipiracy bill deprived human rights in the interest of property rights and big monopolies."

"I was shocked to hear good congressmen describe these pirates as legitimate people because they were represented by respectable council and I informed the committee that murderers and thieves have often been represented by respectable council; but a pirate is . . . a person who steals a product made by my people and the other great artists, the vocalists."

Referring to network negotiations, Davis noted that for the first time "we have an industrywide commitment not to engage in foreign, run-away products. We have eliminated all the differences between the so-called network producers and the syndicated producers, thereby establishing the principal of equal pay for equal work."

"And we have, at the same time, won substantial economic gains. This could not have been achieved without the solid trade union support of the working members like Doc Severinsen and his great players who, in the finest trade union tradition, uncomplainingly suffered substantial personal loss to achieve great gains for thousands of their fellow members."

A highlight of the convention was the appearance of Benny Goodman, whom Davis presented, with the Federation's highest honor, a gold membership card. The inscription designated Goodman as "The King of Swing and Master of the Universal Language," and president Davis observed that he was "first in jazz history to break down racial taboos on a large national scale."

The convention, which concluded on Thursday, (20) reelected Davis, vice president Victor Fuentalba; vice president from Canada, J. Alan Wood and secretary-treasurer Stanley Ballard.

Norlin to Build Gibson Guitars

NASHVILLE—Norlin Music will announce here tomorrow (25) plans to build a new multimillion-dollar facility for building Gibson guitars in Nashville.

Announcement will be made at a luncheon by Charles R. Schneider, vice president and general manager, fretted instruments, Norlin Music, Inc.

The announcement will be held in the board room at ASCAP, at a luncheon hosted by Ed Shea.

3 Publishing Deals at ATV Confab

LOS ANGELES—Three publishing deals were announced during the first annual conference of the ATV Music Group meeting here last week.

Sam Trust, president of Western hemisphere operations, announced a subpublishing pact with Cryll Shane Music; a world-wide administration agreement with Alanbo Music and a co-publishing deal with artist-producer Jerry Williams, including all future songs recorded by his group Swampdog as well as by four acts Williams produces for other labels.

Officials attending the gathering took note of ATV copyrights "Band on the Run" which was No. 1 in America and "Sugar Baby Love" by the Rubettes which was on the top of the British charts. Four other British tunes were mentioned as high on the U.K. charts: "I See a Star," "Guilty," "Ooh I Do" and "Central Park Arrest."

In 18 months, some 20 tunes achieved chart status in England, noted Geoffrey Heath, managing director of ATV Music Ltd.

The American ATV wing, just one year old, boasted of three songs on the best-selling charts: "You Won't See Me," "Dancin' on the Run" and "Band on the Run."

Attending the gathering were executives from ATV's offices here, New York, Nashville, London and Toronto.

Postal Rate Hike Slowed

WASHINGTON—The House voted last week on a Senate-passed bill S.411, to slow down the postal rate raises, by stretching out the time periods when they will come due on various classes of second, third and fourth class mail, including special rates for mailing records.

Both Senate and House acted in record time on the legislation. The bill will not lower the projected rates, but will expand the phase-in periods scheduled by the Postal Service. The Senate vote was 71 to 11, and the House vote 277 to 129.

For books and records, the highest rate of 30 cents the first pound, 10 cents each additional, will not be reached until July 6, 1979. Under the postal service dream of eliminating government postal subsidies and making all classes of mail self-supporting, the high rate would have been due on July 6, 1976.

The planned phase-in of rate raises which began in 1972, was five years for the fourth class record and book mail, and 10 years for raises to reach their top in the library and other noncommercial mailings of these materials. The new law stretches the record rate phase-in to eight years and adds six years to the library span. Library and other non-commercial record rates will reach their top of 14 cents the first pound, and 6 cents each additional, in 1987.

Fourth class special rates for
(Continued on page 78)

Cooper Re-elected

LOS ANGELES—Jay Cooper has been re-elected to serve a second term as president of the local NARAS chapter. Newly-elected and serving with him on the executive staff are Sy Mitchell, first vice president; Bones Howe, second vice president; Richard Oliver, secretary, and Ruth White, treasurer.

A Standard is born...

BILL GAVIN / THE GAVIN REPORT:

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KENT BURKHART / BROADCAST CONSULTANT:

"Sensational... never thought Anka would top 'My Way!'"

ROCHELLE STAAB / BARTELL BROADCASTING:

"If you knew how much I wanted Paul Anka to have a hit, you would know how much I like 'having my baby'!... Paul is absolutely one of the best!"

BILL WATSON-K / 100:

"The Anka record is a stone killer!"..."

GERRY PETERSON / KHJ:

"Absolutely the greatest song I've heard in a long, long time..."

MARGE BUSH / WIXY:

"Fantastic... gives me goose bumps... Paul has the record of the year!"

RANDY ROBINS / KLIF

"A very personal message. For it to be a hit would be no surprise."

CHRIS BLASE / KKDJ:

"Right off the bat, it sounds like a super female record!"

JAY COOK / WFIL:

"Another Paul Anka classic!"

TOM BIGBY / 13Q:

"It's great to have Paul Anka back on top!"



"(You're) Having My Baby"

UA-XW454-W

written and sung by

Paul Anka

on United Artists Records UA.

High Fidelity, Mod Photography Sold to ABC; New Corp. Formed

NEW YORK, June 21—An agreement to sell High Fidelity and Modern Photography magazines to American Broadcasting Companies Inc., was concluded Tuesday (18), according to W. D. Littleford, president of Billboard Publications Inc. Closing of the purchase agreement is scheduled for July 1. No other properties are included.

The move now makes it possible for Littleford and his management associates to seek to purchase from the existing company substantially all remaining properties of Billboard Publications Inc. These operations will form the base of a new company with the same name. "Our goals also remain the same, 'to build a growth-oriented, profitable company in the special interest and business publication fields,'" Littleford said.

"With June," Littleford continues,

"we close the first quarter of our fiscal year. Even without income from High Fidelity and Modern Photography, it looks like we are headed for a great year. Advertising income is running 12 percent ahead.

"Bold increases in subscription and newsstand prices have pushed revenues from this source 20 percent ahead of last year. Our Watson-Guptill book division has set a new record for the quarter with a 36 percent increase in sales over last year. Early reports for the second quarter indicate these uptrends will continue.

"We are anticipating a gross income of \$18 million for the fiscal year without High Fidelity and Modern Photography for the year. With a brightening of the economic picture, We could hit \$20 million or more."

The new corporation, headed by W. D. Littleford, will acquire in the business publication field, Billboard, Amusement Business, Merchandising Week, Photo Weekly, Interiors, Gift & Tableware Reporter, Industrial Design, and 12 directories; in consumer magazine publishing, American Artist Magazine; in book publishing, Watson-Guptill books, leaders in the art instruction field; internationally, Music Week, Record and Radio Mirror, World Radio-TV Handbook and How to Listen to the World located in London, and Music Labo published weekly in Tokyo.

Additionally, the new company will assume BPI's role as the largest programmer of in-flight audio entertainment supplying tapes for American Airlines, Pan American, Air India, South African and Olympic Airways as well as records to U.S. radio stations. Its communication scope also includes international business conferences, marketing and research services, and computerized photocomposition and offset printing facilities in Cincinnati.

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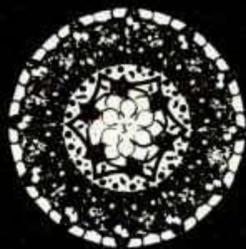
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Off the Ticker

AMPEX reports increased earnings for the fiscal year ended April 27 despite a reduction in fourth-quarter earnings. Earnings in the final quarter were reduced by a decision to accelerate provisions for plant consolidations and relocations anticipated in fiscal 1975.

The latest fiscal year earnings increase reflected the growth of international sales which were at a record high. The company reports that the increase reflects the "extraordinary" growth in video-audio equipment in its world operations.

MATSUSHITA (Panasonic), Osaka, reports earnings of the parent company fell 22 percent in the first fiscal half despite a 22 percent sales gain. Earnings in the current fiscal half slipped to \$66.7 million from \$85.4 million a year ago (computing the yen at about its current rate). Sales in the current six months increased to \$2.05 billion from \$1.69 billion.

The company attributes the earnings decline to inflation, higher costs and increased taxes.

MEMOREX has reactivated a tape manufacturing facility to increase production for video and computer tape. The plant, scheduled for full operations this summer, will produce videocassettes.

TELEMATION, Salt Lake City, reports earnings of \$30,269, or 3 cents a share, for the first quarter ended March 31, compared with earnings of \$28,187, or 3 cents a share, for the same quarter a year ago. Sales for quarter were \$3,945,357 compared with \$4,201,277 a year ago.

CAPEHART expects earnings for the current fiscal year's first six months to about equal last year's \$1.2 million, or 45 cents a share, and sales to increase about 30 percent from last year's \$18 million. The company expects sales increasing to between \$65 and \$70 million for the year. In 1973, Capehart reported earnings of \$3.2 million, or \$1.26 a share, on sales of \$52.9 million.

Market Quotations

As of closing, Thursday, June 20, 1974

1974	High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
—	—	—	Admiral	—	—	—	—	—	—
28%	21%	—	ABC	8.7	780	25%	24%	24%	- 1%
4%	3%	—	Ampex	8.8	182	3%	3%	3%	- 1/4
3%	2%	—	Automatic Radio	11	50	3%	3%	3%	- 1/4
9%	7%	—	Avnet	3.6	299	7%	7%	7%	- 1/4
25%	17%	—	Bell & Howell	5.0	154	17%	17%	17%	- 1/4
15%	5%	—	Capitol Ind.	—	—	—	—	—	—
40%	25	—	CBS	10	580	35%	37%	37%	- 1%
4%	2%	—	Columbia Pictures	—	95	2%	2%	2%	- 1/4
3	1%	—	Craig Corp.	2.9	55	2%	2%	2%	- 1/4
6%	3%	—	Creative Management	9.6	18	4	3%	3%	+ 1/4
52%	35%	—	Disney, Walt	26	1768	47%	43%	43%	- 5%
3	2%	—	EMI	5.8	136	2%	2%	2%	Unch.
29%	22%	—	Gulf + Western	4.4	277	25%	24%	24%	- 1
8%	6	—	Handleman	5.2	128	6%	6%	6%	- 1/4
12%	9%	—	Harman Ind.	3.5	27	10%	9%	10	Unch.
7%	4%	—	Lafayette Radio Elec.	3.9	147	5%	5%	5%	Unch.
17%	14%	—	Matsushita Elec. Inc.	7.0	2184	15%	14%	14%	+ 1/4
27%	19%	—	MCA	6.9	40	26%	24%	24%	- 1%
16%	9%	—	MGM	11	114	16%	15%	16%	+ 1/4
80%	60%	—	3M	2.8	1267	77%	74%	74%	- 3
8%	3%	—	Morse Elect. Prod.	2.4	175	4%	4%	4%	- 1/4
61%	40%	—	Motorola	17	1595	55%	52%	54%	- 2%
23	16%	—	No. Amer. Phillips	4.7	95	17%	16%	16%	- 1/4
19%	13	—	Pickwick Int.	7.5	110	15%	14%	14%	- 1/4
6%	4	—	Playboy	5.9	54	4%	4%	4%	- 1/4
21%	15%	—	RCA	6.7	1535	15%	15%	15%	- 1/4
29%	18%	—	Sony	13	3020	19%	18%	19	- 1/4
25	14%	—	Superscope	4.3	152	19%	19%	19%	- 1/4
26	17%	—	Tandy	13	398	23%	22%	22%	- 1%
6%	4%	—	Telecor	5.5	88	6%	5%	6	- 1/4
3%	2%	—	Telex	—	292	2%	2%	2%	- 1/4
2%	12	—	Tenna	—	7	1%	1%	1%	Unch.
10%	7	—	Transamerican	6.1	3135	7%	7	7	- 1/4
9	5%	—	20th Century	8.7	75	6%	6%	6%	- 1/4
1%	1	—	Viewlex	—	12	1.02	1.00	1.00	Unch.
18%	9%	—	Warner Communications	4.5	217	11%	11%	11%	- 1/4
31%	21%	—	Zenith	8.8	420	22%	21%	22%	- 1

As of closing, Thursday, June 20, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
Cartridge TV	—	—	—	—	Schwartz Bros.	2	1%	1%	1%
Data Packaging	2	5	5	5	Wallich's	—	1/4	1/4	1/4
Gates Learjet	62	8%	8%	8%	Music City	—	1/4	1/4	1/4
CRT	—	1%	1%	1%	NMC Corp.	—	1/4	1/4	1/4
Goody Sam	—	2	1%	2	Orrox	29	1%	1%	1%
Integrity Ent.	—	1/4	1/4	1/4	Kustom	47	2%	2%	2%
Koss Corp.	62	8%	8%	8%	Memorex	—	4%	4%	4%
M. Josephson	0	7%	7%	7%					

*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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COLUMBIA PICTURES INDUSTRIES reports that "with the exception of our record division (Bell Records), which continues to operate at disappointing levels, our other important divisions (music publishing, commercials and broadcasting) continue to perform satisfactorily and profitably."

The company states in an interim report to shareholders that "the performance of the music publishing group is especially noteworthy."

Columbia Pictures has begun a restructuring of its domestic record operations by appointing Clive Davis to succeed Larry Uttal, who resigned as president of Bell Records.

Hot Country Singles Billboard



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Copyright Talks In Russia

• Continued from page 1

policy being followed by both the Soviets and the U.S. and as an indication that the Russians "want to do business with us regarding the complex question of copyright between both countries. We have been corresponding with them and there has been bilateral agreements but we've never been involved in direct business," Cramer says.

Under the convention agreement, each country is entitled to receive protection as if it were a citizen of the other country. The agreement does not protect rights previous to the 1973 signing. For this reason, Cramer does not see BMI's income picture being increased at the moment, but he says that the discussions could portend much for the future. "We hope during our meeting

to at least lay the groundwork for future developments and perhaps to even get down to the nitty gritty of setting up mechanics regarding a system of payments, technical assistance and other things. What is important now, however, is that we can help in bringing both nations closer together," Cramer says.

Stanley Adams, who will represent ASCAP, says that he welcomes the suggestion to visit the Soviet Union and looks forward to a visit that will be mutually beneficial to the creators and publishers in both countries. Two of the world's greatest catalogs are involved, and it is only fitting that our two countries should establish working relations in the area of music licensing."

The convention was formed in 1955 with the U.S. as one of its founders. VAAP was established soon after the Soviet Union became a member of the convention.

Island Label Lines Up Independent Distributors

LOS ANGELES—Island has lined up the following independent distributors: Music Merchandisers, Woburn, Mass.; Seaboard, East Hartford, Conn.; SMG, Maspeth, N.Y.; Apex-Martin, Newark; Chips, Philadelphia; Schwartz Brothers, Washington; Heilicher, Opalocka, Fla.; Record Sales, Memphis; Southland, Atlanta; Alan Reis, Cincinnati; and Progress, Cleveland.

First single through this new affiliation is Sparks' "This Town Ain't Big Enough for Both of Us."

Cropper: 45's 1st, Then LP's

• Continued from page 1

marily album projects for Columbia and RCA where he says he discovered that on a number of projects things weren't jelling creatively.

Working with self-contained acts which wrote their own material

5 More Labels Hiking 45's Price

• Continued from page 1

Gordon Bossin, vice president of marketing at Bell, says the increase applies to all label product, as well as singles from its distributed family of labels. The company maintains its free goods policy of 30 units on a hundred. The net price to Bell distributors will be 50 cents per disk, according to Bossin.

While dealer and/or distributor costs are not available from London, Buddah and RCA, Art Kass, Buddah president, did say that the label will maintain its free goods policy of 30 free singles on every 100 units ordered.

The consensus of opinion, meanwhile, that once CBS moved to the new suggested list price the entire industry would follow suit seems to be holding true. Some label executives express concern over the new pricing, but offer that they had no choice, as dealers would be selling their goods at the higher price anyway. Their first concern with the \$1.29 suggested list now, they say, is making it feasible for the dealer to sell single product under the \$1 mark.

placed him in the position of being more a coordinator rather than a creative force during a time when the emphasis was on introducing acts with albums rather than singles.

Since last February when he broke away from RCA, Cropper has been cutting four sides with a growing list of artists and discovering that his formula is well received by the companies that hire him.

Last week he was working on new Temptations material (under a pact with Motown which gives him wide creative control as an outside producer) and the emphasis is on cutting short, tunes aimed at radio play, rather than expanding the group's previously successful formula for lengthy productions which ran past 10 minutes on their albums.

Cropper in fact shoots for short punchy tunes which will gain Top 40 airplay for all his acts. Record labels seem to enjoy having time to appraise the four sides and observe radio play before committing the money and time for an album, both Cropper and his business manager Lee Houskeeper state.

Since devising the four sides concept, Cropper has recorded Ramsey Lewis for Columbia, Cold Blood for Warner Bros., Sam and Dave for UA, and Al Wilson, Climax featuring Sonny Jeraci and Formula 4 all for Rocky Road (distributed by Bell) plus Rod Taylor for Elektra/Asylum.

Cropper, whose Midnight Hour Productions is a Memphis based firm, has recorded Lewis and Cold Blood there at his own studio. He plans taking Wilson there shortly.

The wealthy, soon to be 33-year-old producer says he leans toward dance beat type material based on his own gut feelings after having worked with Booker T. and the M.G.'s at Stax where he rose to be a&r vice president.

In working with his artists, he tries to get them into the appropriate commercial groove. For Ramsey Lewis it meant working with an Arp synthesizer and an electric Clavinet.

For Cold Blood, the Oakland horn group, it meant giving them a heavier rhythm sound. (Along the way he writes tunes for his clients that are published in his Midnight Hour firm which in turn is administered by Warner Tamerlane Music, owned by Warner Bros.).

For Sam and Dave he took them back to their hit sound and got the M.G.'s together as the backup band.

For the Tempts he's taken them back to their pre-production tune period.

Why this return to yesterday? "The artists want to hear how they used to sound," Cropper answers and because "we're back in the era of 1958-60."

For Al Wilson (formerly produced by Jerry Fuller, who worked on the hit "Show and Tell"), Cropper has retained this middle-of-the-road feel but given him a stronger r&b feeling. "The thing we didn't do was change his style," Cropper emphasizes.

For Rod Taylor, a new act on Elektra/Asylum, David Geffen, the label's head wanted six sides in order to get out a single on a rush basis and to also complete an LP already begun.

Cropper receives a production advance for the four sides and an additional advance when he gets into the LP—if he gets that far. And he gets a royalty percentage on sales.

Cropper chooses not to divulge his fees but the deal seems to average out with the labels, his businessman Houskeeper says.

In working off a record company's money in terms of production costs, Cropper has received his royalty based on wholesale prices from RCA, Columbia and Motown and on retail from Bell, Warner Bros. and Elektra.

In tailoring his production budget to the artist, Cropper relies on his years of experience in the studio as a musician and producer to give him that gut level feel as to what's needed. He claims being able to cut one side for between \$2,000 and \$3,500 and working with 20 pieces for around \$2,500.

He includes a 10 percent override to cover any justified costs above the estimate. Notes Houskeeper: "We know every morning what we did the night before and we communicate on a daily basis with the record company."

As part of his feelings anent the pop scene, Cropper sees more electronic instruments being used on sessions.

He is especially aware of two new pieces of equipment which he finds in common usage in Los Angeles. They are a "pignose amplifier" for guitar which provides a "clean distorted sound" and a "funk machine" which gives a "cleaner wah wah sound" and can be used on a number of instruments.

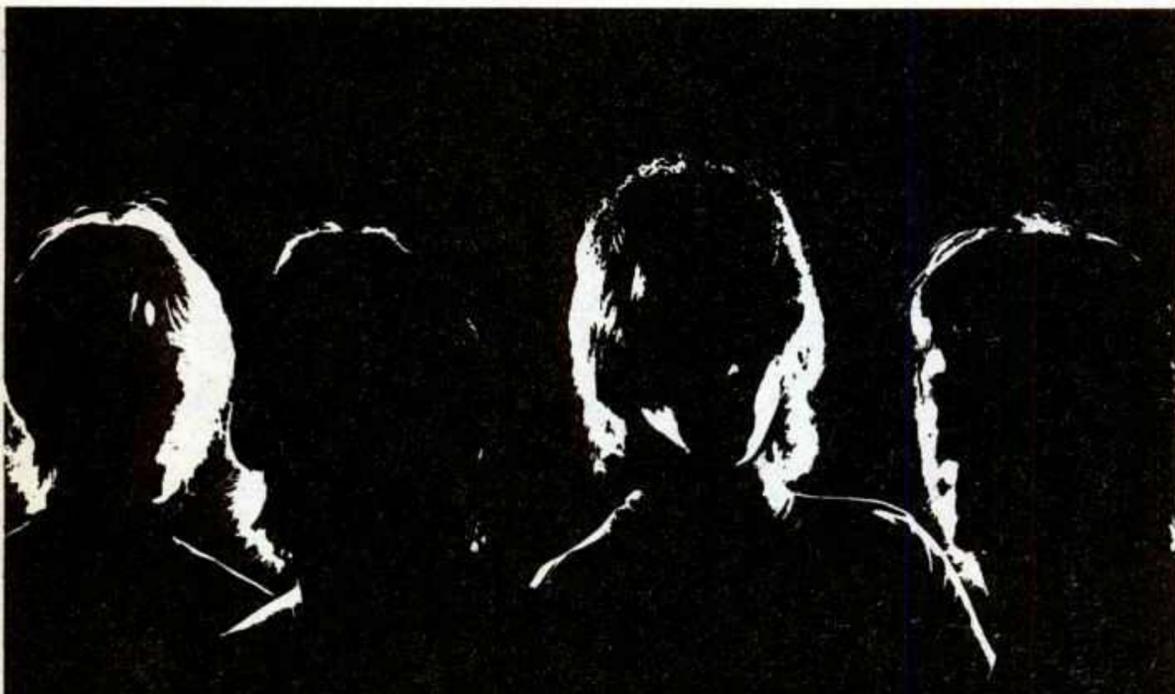
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Bruce Miller photo
SWEET STRINGS—Steve Cropper (right) listens to a playback of some string overdubs at Clover Recorders with engineer Robert Appere (left) and singer Al Wilson.

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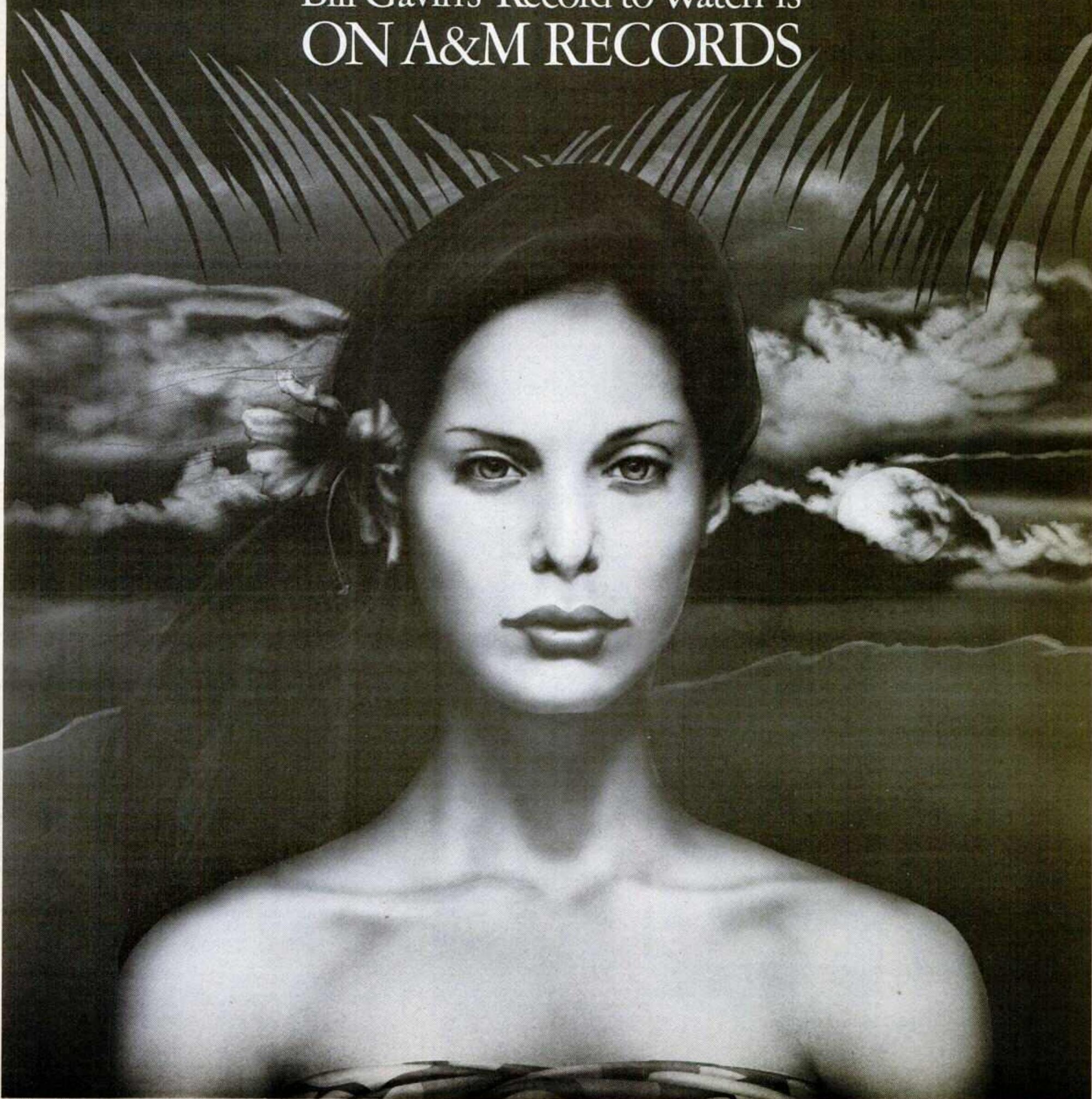
(AM 1505)

by **HERB OHTA** (Ohta-San)

the Romantic Age has returned to pop music.

Bill Gavin's "Record to Watch" is

ON A&M RECORDS



Viner Seeking Africa Benefit Artists

• *Continued from page 1*

Viner is working to line up "youth-oriented" artists for the concerts and speaks of around 10 stars performing on each of the shows. A number could conceivably perform at more than one concert.

All proceeds from the shows will be turned over to UNA Special Causes, an organization organized in part to aid persons in the drought area of Africa. A special famine relief fund has been formed to be the recipient of all the money and dis-

tribute it to the six African nations affected by this disastrous situation.

In addition to the three concerts, Viner speaks of a special album being recorded at the concerts, and is currently in negotiations with one Eastern label for distribution rights.

As part of this arrangement, it is understood the label will pay all expenses and production costs with no deductions for any promotional records.

Monies also will be forthcoming from closed circuit television, with

two artists the first named to work on promoting the event in this medium and in others. They are Ringo Starr, who will be responsible for England, and Helen Reddy, who will be the contact in Australia and New Zealand.

Ticket prices have not yet been finalized. Viner is scheduled to meet this week with producer Bill Graham to ask his assistance in producing the shows.

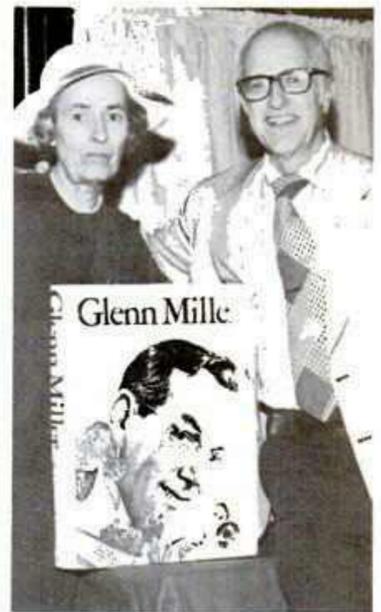
Viner is donating his services gratis and says artists will perform for cost.

The sponsors hope to raise several millions of dollars. The much heralded Bangladesh concert in New York (featuring a score of major pop stars) raised \$5 million.

"We are hoping to attract top-line performers to contribute their services," Viner says. Each act will be able to provide its own back up band, and in instances where a star chooses not to, Viner says musical support will be arranged.

Named to an initial planning committee are Ringo Starr, Harry Nilsson, John Denver, Richie Havens, Seals and Crofts, Roberta Flack, Helen Reddy, Art Garfunkel, Randy Newman, Joe Smith, Ahmet Ertegun, Stanley Gortikov, Russ Regan, Joseph Segel, Jack Valenti, Walter Cronkite, Eric Sevareid, Rick Sklar and Lee Zhito.

The idea for the concerts belong to Harry Chapin and the Rev. Bill Ayres, a Long Island priest. Viner notes. They took their idea to American U.N. official Bradford Morse, who in turn brought the suggestion to Ambassador Scali. Scali then called Viner.



Barley Phillips photo
BOOKERS—George Simon meets with Polly Haynes, secretary and office manager for Glenn Miller, during a Los Angeles party honoring the author whose newest work spotlights the Miller story. Former band members attended the event.

A&R Plus Mart Plan Lifts Mercury Soul

• *Continued from page 1*

approach. Even though his title suggests his authority rests in the promotion area, White's actual duties involve selection (and approval) of product.

"The promotion department is the a&r department as well. Nobody shoves it at us. We pick it ourself." The "we" White refers to (besides himself) are Mercury's three r&b regional promotion managers. "We all pick it. If we don't like it, we're not going to release it. I think the days of throwing out product and seeing what sticks is fast coming to a close. Tight playlists and the nature of the business today make it impossible—and inconceivable—for a label to just arbitrarily release product."

White feels that labels should be totally involved in the artist's career. "I don't mean managing them, but looking at them as a manager would. Try to build yourself a star; don't

Interestingly, White's background is not in promotion. His familiarity with the record business is primarily as an artist, writer and production. "Promotion," he explains, "is only salesmanship. And to be a successful salesman, you've got to have a good product."

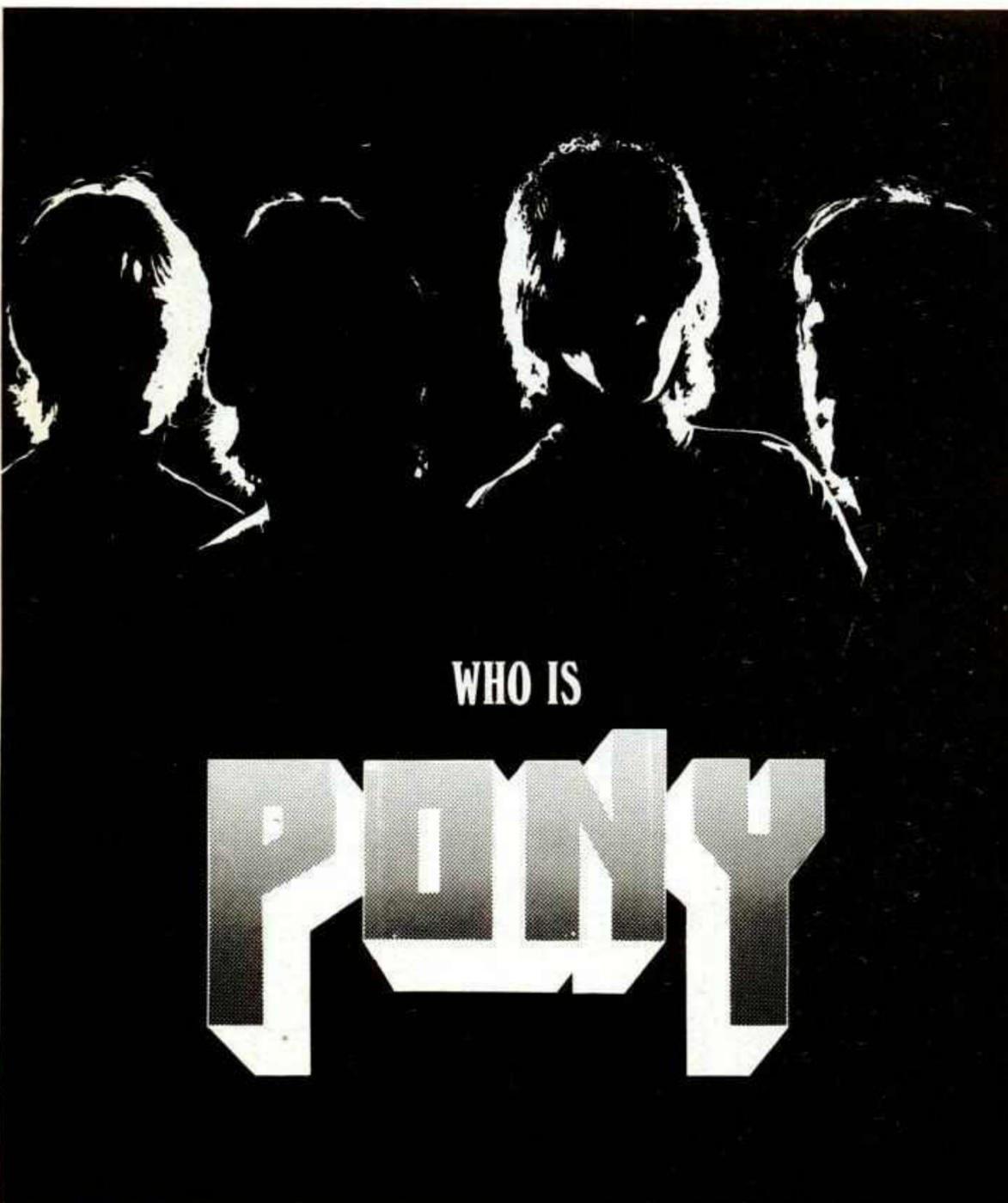
White gives much of the credit for his success to Irwin Steinberg, Mercury's president and Bob McBride, the label's a&r director. "Mercury always had a low profile r&b image... nobody paid any attention to it, but Mr. Steinberg and McBride believed that what I was proposing was a way for people to take notice. For too long, people in the record industry have been conning each other about product, sales and anything else they're involved in. Our approach was simple... honesty. If we believed in it, we bought it (White gets all his r&b product from outside masters); if not, we didn't."

White's initial problem was gar-

nering the respect of his own promotion force and then of the radio station program directors. "Once we gave our field force a voice in what we were releasing they became part of the team. And, once we showed radio stations that we intended to level with them, we solved many of our problems there."

None of this, of course, happened overnight. White and his field force worked for months; first on secondary markets and then with the majors. He found that stations had been burned so often by record industry personnel that they were suspicious of anything they were told.

"I think we've surmounted much of this problem. I think we garnered a great deal of credibility and I think that unless the rest of the labels make up their minds that it is time for realism and honesty, this industry is headed for a great deal of trouble."



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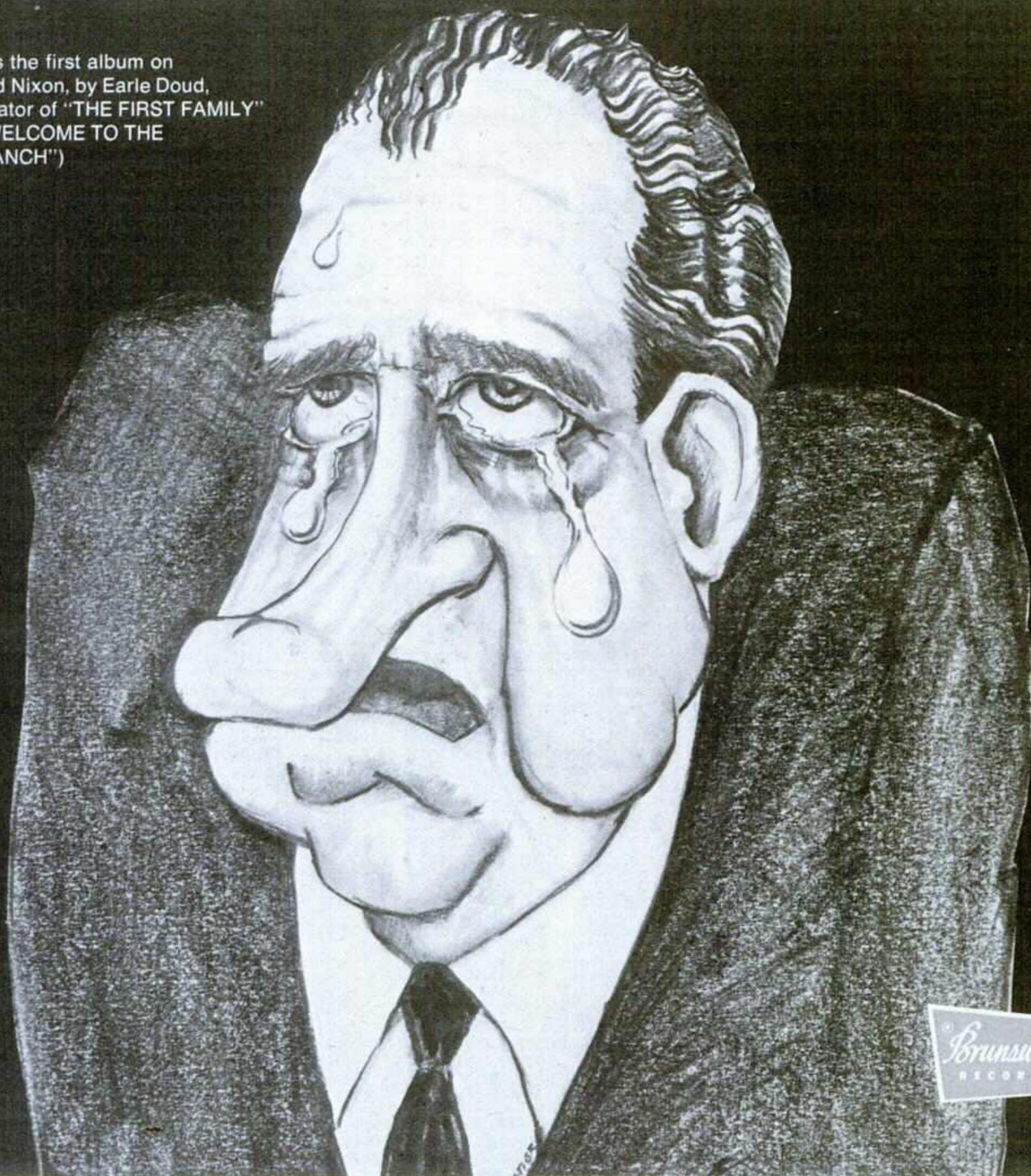
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**LAUGHS...LAUGHS
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Amusement Parks: Lucrative Circuit Blossoms for Artists

By NAT FREEDLAND

LOS ANGELES — The major amusement parks of Southern California have gone into competition with each other and standard concert promoters this summer to bring in record stars as added free attractions.

An entire new circuit of venues for contemporary music artists has suddenly sprung up.

Disneyland had its first summer pop concert series in 1957. But now this year, Knott's Berry Farm (which had previously booked only occasional country shows), Magic Mountain and Busch Gardens are all in the act.

The amusement parks pay top dollar for name artists. A performer really has to be good to hold audience attention with all the distractions of the amusement rides surrounding theaters that are generally at least partially open.

Lots of short sets must be played, in order to keep customers moving about the park. All this makes it tough for the performer to deliver his best. However, a fine artist like Charlie Rich, recently reviewed at Disneyland, can still put on a strong show.

Amusement park audiences seem generally attentive and appreciative, family groups that are pleased to have an extra bargain of big-name entertainment included in their admission price. The parks also pro-

vide a lot of exposure for acts seeking to cross over or expand their audience base.

Disneyland seats 1,000 at its Tomorrowland Stage, an outdoor shell with a monorail passing above it every few moments. There is room for at least twice as many standees in the surrounding area.

Besides the Disneyland jazz band schedule in a separate story this issue, the huge amusement facility's pop shows are: the Spinners, last week, Main Ingredient, through Friday (28); Peter Noone, June 20-July 5; Rufus & Carla Thomas, July 7-12; Bo Donaldson & the Heywoods, July 14-19; Ann Peebles, July 21-26; Miracles, Aug. 4-9; Hues Corporation, Aug. 14-16; Association, Aug. 18-23; Four Tops Sept. 1-7.

At Magic Mountain, the roofed but open-sided 3,400-seat Showcase Theater is holding its fullest season of summer concerts. The Staple Singers and Rich Little have already appeared. Jim Stafford and Sami Jo will be there through the end of the month. Then in July its the Lettermen, 2-7; Pat Boone Family, 9-14; Jerry Lee Lewis, 16-21; Supremes, 30-Aug. 4. August performers are Connie Stevens, 6-11; Spinners, 13-18; Bobby Goldsboro, 22-25; Frankie Avalon, 27-Sept. 1.

Knott's Berry Farm's John Wayne Theater, where the Academy of Country Music televised its awards

this year, is an indoor facility seating 2,150. Ray Stevens opened and Kenny Rogers & the First Edition are playing this week. July acts are Fabian, 1-3; Kay Starr, 4-6; Bobby Vinton, 7-13; Jerry Reed, 14-20; Paul Revere & the Raiders, 21-27; Flash Cadillac, 28-Aug. 3. The August artists are Jimmie Rodgers, 4-10; Rick Nelson, 11-17; Lennon Sisters, 18-24; Four Seasons, 25-31. Roger Miller plays Sept. 1-5.

Busch Gardens is the newest facility to join the live music sweepstakes. Park adjoins the beer company's huge brewery in the central San Fernando Valley. For years it was a free-admission place that featured a monorail tour of the brewery and free beer.

Now it is charging admission, has built rides and expanded the roofed amphitheater formerly used for bird shows as well as building a smaller Eagle Playhouse. Bo Donaldson & the Heywoods are currently at Busch Gardens and Lou Rawls has already appeared. David Clayton-Thomas closes the month.

Busch Garden acts in July are Earl Scruggs Revue, 1-4; Buck Owens, 8-9; Jack Sheldon, 15-16; Max Morath, 22-23; Carlos Montoya, 29-30. August will see Kenney Rogers & the First Edition, 5-6; Mary Travers 12-13; Willie Nelson, 19-20; Kelly Garrett, 26-27. Rick Nelson closes the season Sept. 1-2.



Bob Gruen photo

ELTON BOOGIES AGAIN—Indefatigable scenemaker Elton John sports cane while table hopping with Carly Simon and her hubby James Taylor at Kiki Dee's New York opening. Kiki, on Elton's Rocket label, drew over 500 to Bottom Line, setting club's one-set attendance record. With reputed \$8 million Elton will get for re-signing with MCA, he can afford a lot of canes.

Schaefer Fest Spotighting 85 Artists In 8th Season

NEW YORK—The massive Schaefer Music Festival in Central Park will present 85 artists by the end of its eighth summer season. The beer company underwrites low ticket costs of \$1.50-\$2.50 for the 8,000-seat Pavilion, and many thousands more listen to the concerts from throughout the adjacent park areas.

Artists who have performed thus far include Benny Goodman, the Original Righteous Brothers, Melanie, James Gang, Maggie Bell, Duke Williams, Bonnie Raitt, Steeleye Span, Howdy Moon, Two Generations of Brubeck, John Hammond and Todd Rundgren's Utopia.

June also featured the Mahavishnu Orchestra (24), Dionne Warwick and Barry Mahilow (26), Her-

bie Mann, Carlos Potato and Joe Bataan (28) and Mandrill and Labelle (29).

Beginning July 1 with King Crimson and Golden Earring, the schedule will include Z Z Top and Brownsville Station (8), Bobby Womack and Bloodstone (10), Robert Klein, Melissa Manchester and Jim Dawson (12), Jose Feliciano, Freddie Prinze and Druick & Lorange (13), Richie Furay, with John David Souther and Chris Hillman, and Leo Kottke (15), America and Ian Matthews (17), Jesse Colin Young, Linda Ronstadt and Martin Mull (19), Tom Rush and Janis Ian (20), B.B. King and Bobby "Blue" Bland (22), Harry Chapin (24), Poco (26), Blood, Sweat & Tears and Tim Buckley (27), and Dave Mason (29).

Talent in Action

KIKI DEE

Bottom Line, New York

The Kiki Dee Band debuted June 12 with some heartening results.

Fronting a four-man backup, Ms. Dee scored points from the outset. Her vocal ability meshed well with her free-flowing stage presence.

While the quality of their material fluctuated at times, it was evident that with the right exposure this is one new group that should be able to register more than a small measure of success, both in-concert and on records. A U.K. act, they're on Elton John's Rocket label.

JIM MELANSON

PHIL OCHS & DOUG WESTON

Troubadour, Los Angeles

Because Los Angeles is such a big-deal town for performers, we tend to see everybody's act at its most polished. Thus it's extremely refreshing to see a loose, spontaneous jam for a change, which is what the legendary Ochs & Weston billing May 11-12 turned out to be.

As Phil Ochs explained each night, he was resisting Troubadour owner Doug Weston's blandishments to fill in the open nights before the Nitty Gritty Dirt Band arrived for a special engagement.

Ochs had just completed four months on the road and was tired, so he told Weston it was impossible to understand a performer's pressures unless the club owner actually got onstage for a change, and Ochs wouldn't go on without Weston cobbled.

As it worked out, Weston's contributions to

each set were ringing a hand chime while Ochs sang an old Pete Seeger tune about bells, reciting one poem per set and helping direct traffic among the easy-chairs filling the stage. Ochs generally got through a couple of his songs before bringing on a far-out assortment of friends.

(Continued on page 16)

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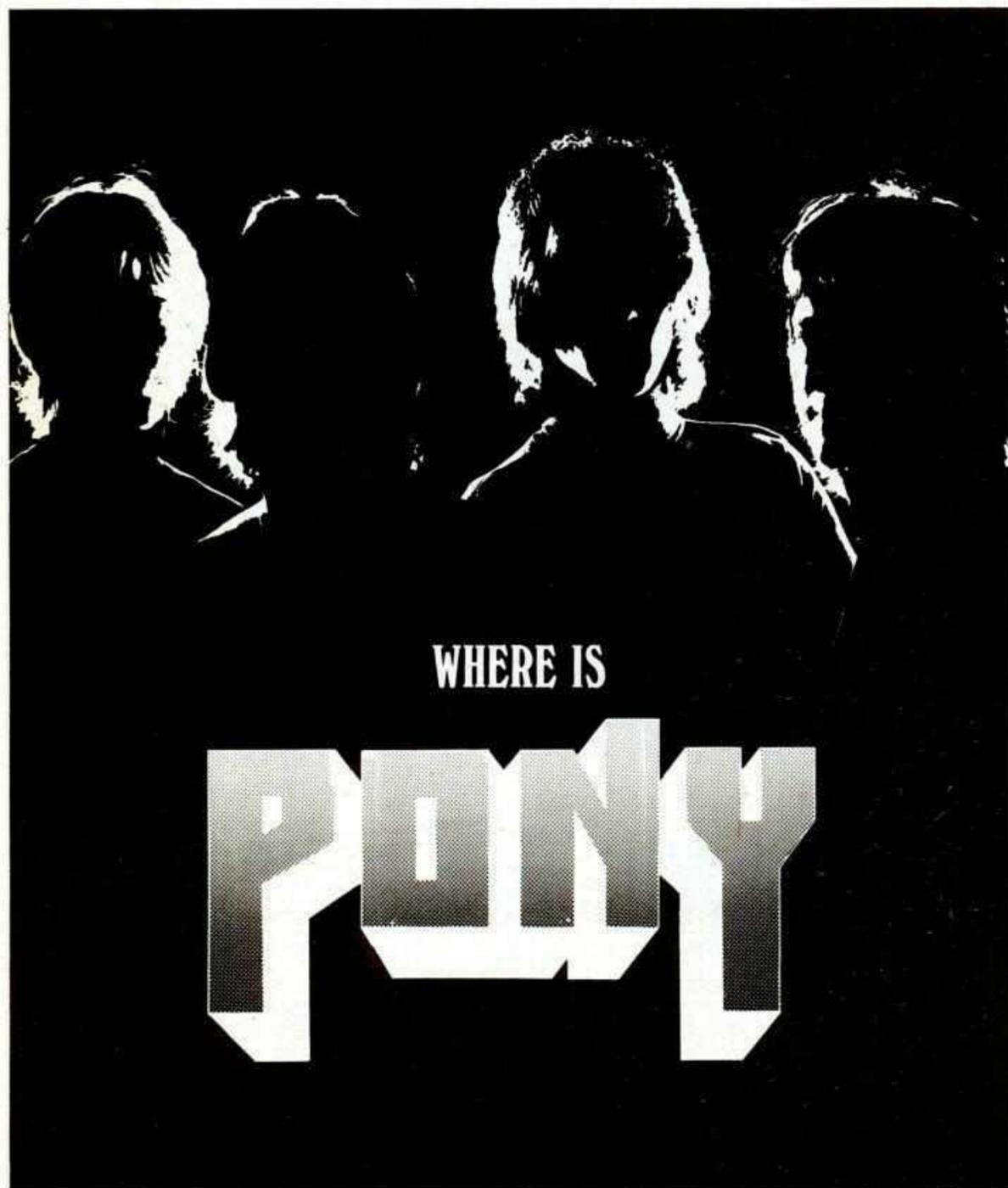
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Talent in Action

• *Continued from page 14*

Among those who got onstage to sing, recite or rap during some of the four sets were: Roger Miller, London Wainwright (who stole each show he was in), A&M's Jerry Moss, David Blue, Peter Tork, a guy who looks like Harpo Marx, radio personality Elliot Hintz, David Clayton-Thomas, John McEuen and Vassar Clements.

Sometimes it was terrific and sometimes it dragged, but it was always fun. Show was opened by a neo-renaissance whacky comedy trio, Cock & Feathers. **NAT FREEDLAND**

LES McCANN

Bottom Line, New York

Les McCann brutally attacked the audience June 4 with his action packed set. His music was packed with many gimmicks, but they all worked to his advantage. "What's Going On," and "Compared To What," each served as a vehicle for turning the audience into a rousing gospel choir, much to everyone's satisfaction. McCann opened the former with a tape of the Watergate Hearings and then went into the song.

McCann's new drummer showed all the excitement and vitality of a Billy Cobham. Much of McCann's work on the electric piano is very soulful and bluesy and it goes well with his current instrumentation that now includes guitar.

JIM FISHEL

NITTY GRITTY DIRT BAND STEVE MARTIN

Troubadour, Los Angeles

The Dirt Band used to come on like carnival clowns in order to get crowds to sit still for their acoustic folk-country revivals, during a time dominated by acid rock and heavy metal.

But now, with one country-rock crossover aggregation after another winning a hearing,

NGDB is able to cool the comedy antics and let the impressiveness of the music they're picking stand on its own.

Not that the Dirt Band lost its sense of humor or got any less entertaining June 13. It's just that mass audiences have caught up with what NGDB was driving at all along.

So the pace of their act grows less frenetic and concentrates on their outstanding contemporary versions of countryish classics from "Jambalaya" to "Mr. Bojangles." It's a gain all around, as the Dirt Band takes its rightful place as premier interpreter of pre-electronic country music to youthful audiences.

Comedian Steven Martin, reviewed recently at the Roxy, continues to be the funniest man around who somehow doesn't have a record contract. He showed up in the middle of NGDB's set to sing a bizarre "Girl From Ipanema" besides his regular side splitting turn. **NAT FREEDLAND**

PETER FRAMPTON SPOOKY TOOTH MONTROSE

Academy Of Music, New York

The Academy Of Music ended its season on June 15 with two shows headlined by Peter Frampton. Frampton's music has matured considerably since he left Humble Pie a couple of years ago and his performance was even stronger this time than it was some months back when Frampton's Camel appeared in the capacity of support act.

Now billed as just Peter Frampton, the A&M artist still works with John Headley-Down on drums, Rick Wills, bass, and Andy Bown, keyboards, a cohesive unit showing a strong empathy with each other and their material.

For the occasion of his first headlining concert in the city, Frampton debuted an eloquent unaccompanied acoustic interlude which included "Oh For Another Day" and "Just The Time Of Year." His sensitive voice and buttery guitar style was alive the whole evening yet he

retained a sense of restraint and moderation.

Down to only one original member now, Spooky Tooth, who are back with A&M after a one album hiatus, lacked any obvious musical dexterity and their vocals were almost always uncomfortably shrill. Being a relatively new lineup, the old numbers suffered from dissonances while the new songs have not yet ripened.

As a high energy quartet, Montrose succeeded where others have failed due to the accessibility of their material and their razor-sharp arrangements. Lead singer Sam Hagar falls back on posturing when his voice fails to come across, but the Warner Brothers group were well received and seem poised to move upward.

BARRY TAYLOR

SHIRLEY JONES & JACK CASSIDY

MGM Grand Hotel, Las Vegas

"The Marriage Band" titles the production for the Jones-Cassidy tandem return to the stage after 15 years.

The show is a musical accounting of 10 years of the pleasure and pain of marriage. The 10 numbers are well selected. Jones was extremely effective with "Losing My Mind," and "The Gal That Got Away" from Cassidy was a standout.

Singly or together both are pros, polished, slick and smooth. This might be the only complaint. The talking and kidding were just too polished, too stagey rather than nightclub. Even jokes regarding teenage idol David Cassidy and Mama Partridge of the famed TV family lost spontaneity on opening night, May 11.

Backing the duo throughout are eight talented singer-dancers. Unfortunately, the nine hanging mikes were terrible. The sound alternated between being off altogether or poorly balanced.

The show, staged and written by Cassidy, is refreshing and warrants a return engagement.

LAURA DENI

(Continued on page 24)

Beefheart Is Headed Straight to Masses

LOS ANGELES — Captain Beefheart, long a darling of avant-garde rock fans, is going all out to broaden his mass appeal. The new approach comes simultaneously with his first Mercury LP, "Unconditionally Guaranteed," after a long stay at Warner Bros. where he was pampered as the label's next wild-man superstar ala Alice Cooper.

"I didn't renew my Warner contract because I wanted to be on a label where they really need me to make hits," says Beefheart. "At Warner they treated me like their far-out status symbol. Everybody was always wonderful to me and I kept getting more and more guilty about all the money they were spending."

Beefheart has not only sheared his menacing beard, leaving only mod moustache, but his "Unconditionally Guaranteed" LP is full of slow-tempo simple love ballads rather than the swirling free form jazz-rock he played on "Trout Mask Replica" when he was blowing soprano saxophone as well as singing in his growly but multi-octave voice that sounds too much like Dr. John for either artist's comfort.

Albums on Buddah, Blue Thumb, Straight and WB established the Captain's specialized underground following since 1964. Now he says, "I finally realized I was selfish by excluding the majority of people from my work. I'm trying to get my musical ideas to relate to as many listeners as possible."

Beefheart's real name is Don Van Vliet. He was born to a thoroughly straight family at Glendale in 1941 and while still in grade school co-founded the folks by becoming an overnight prodigy sculptor. Then at 13 he decided he was missing too much of everyday life and dropped all artistic endeavors until he began teaching himself to play musical instruments at the age of 24.

He never went to school beyond the first few grades, easily using his fantastic vocabulary and erudition to convince truant officers that school "doesn't apply" to him. During Beefheart's teens, his father was driving a bakery truck in the isolated desert town of Mojave, so the authorities were relatively loose and the ex-prodigy spent his time in the desert "communicating with animals and medicine men."

For the past 2½ years, Beefheart and his wife have lived in the quiet Northern California town of Eureka



BEEFHEART

where he now has seven trunks filled with his writings and drawings.

Shortly after "Unconditionally Guaranteed" was completed, Beefheart lost his Magic Band quintet, who were unable to accept this transition with to mass-appeal orientation.

Dubbed by Beefheart with names like Rockette Morton and Zoot Horn Rollo, the Captain actually taught them to play their instruments from scratch. He purposely chose persons who were totally ignorant of music, teaching them his compositions by rote over months at a time till they had it to his satisfaction. That way no outside influences crept into his music, Beefheart explains.

He never wanted to overdub all the parts himself, feeling the results are too mechanical. But now at last he's working with experienced sidemen and is delighted at how fast the process of musical creation has become.

Seals & Crofts To Open Fest

MILWAUKEE—The annual Summerfest here July 12-21 has set its completed evening and matinee 10-day schedule.

Seals & Crofts open July 12; followed by Charley Pride and Ronnie Milsan, 13; Doc Severinsen and Today's Children, 14; O'Jays, Moments, Delfonics, 15; Peter Nero with the Milwaukee Symphony, 16; Melanie and Harry Chapin, 17.

Gladys Knight & the Pips play July 18; Sha Na Na, 19; the Johnny Cash Show, 20; Helen Reddy and Paul Williams, 21.

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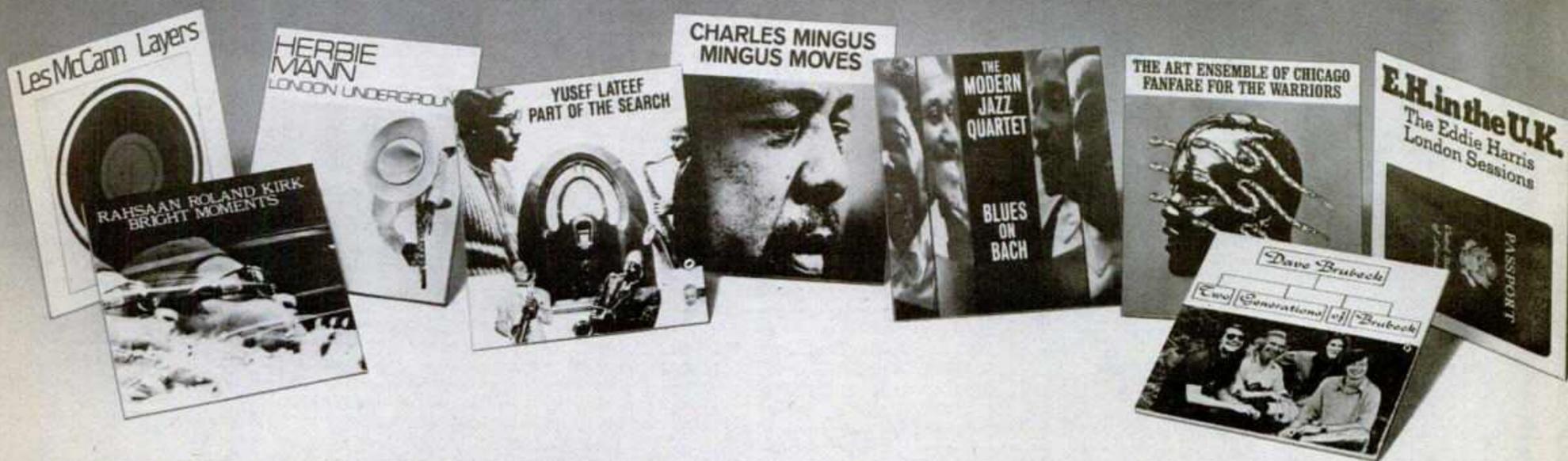
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All That Jazz...



LES MC CANN LAYERS

SD 1646
With this new release, Les McCann ventures into yet a new direction. "Layers" is an apt title. Except for four percussionists, Les plays all of the music in layers (via overdubbing) using various keyboards, percussive instruments and synthesizer. Each side features a set of originals linked into a complete suite. Here again, McCann proves himself to be an ever-expanding contemporary artist. This work will know no categorical bounds.

Produced by Joel Dorn.

RAHSAAN ROLAND KIRK BRIGHT MOMENTS

SD 2-970
This is a very special double album that captured a most incredible night of music by Rahsaan Roland Kirk. It was recorded with Rahsaan's working band at Keystone Korner in San Francisco late last year. All of the eclecticism and brilliance that have marked Rahsaan's career is here. The real excitement of Rahsaan Roland Kirk's music "live" electrifies the grooves of this impressive double set.

Produced by Joel Dorn.

HERBIE MANN LONDON UNDERGROUND

SD 1648
Herbie Mann recorded this new album in England with some of that country's top rock stars, including Mick Taylor, and Albert Lee. The setting provides a perfect showcase for Herbie's extraordinary performances of such current classics as "Layla," "A Whiter Shade of Pale," and "Something In The Air."

Produced by Jeffrey Haslim.

YUSEF LATEEF PART OF THE SEARCH

SD 1650
The sound of a radio being turned on begins this ingenious album. The radio dial is flipped from station to station as each different song begins, ranging from big band swing to the "doo-wap" classic "In The Still of The Night." In between, there are random snatches of the national anthem, strangled versions of news reports and spoofs on British murder mysteries. There is also a tribute to Ray Charles' "Rock House." Set in a warmly nostalgic format, this imaginative album abounds with the kind of outstanding musicianship and endless experimentation that have characterized Yusef Lateef's music for many years.

Produced by Joel Dorn.

CHARLES MINGUS MINGUS MOVES

SD 1653
Charles Mingus has been aptly described as a giant of twentieth century music. The legendary bassist/composer/arranger/bandleader is re-united on this recording with his original Atlantic producer, Nesuhi Ertegun. Mingus leads his quintet, consisting of Ronald Hampton on trumpet, George Adams on tenor sax and flute, Don Pullen on piano, and Danny Richmond on drums, in arrangements of his own fine, original compositions and selections by Doug Hammond and Sy Johnson.

Produced by Nesuhi Ertegun.

MODERN JAZZ QUARTET BLUES ON BACH

SD 1652
With 20 years as a group and a score of albums under its belt, the Modern Jazz Quartet remains one of the few time-tested combos who refuse to become outdated. On this album, the MJQ combine elements from the diverse styles of blues and classical music and the result is dazzling. Borrowing from Bach Chorales, Fugues and Preludes, the MJQ concoct a set of "Baroque Blues" incorporating classical counterpoint with jazz syncopation.

Produced by Nesuhi Ertegun.

THE ART ENSEMBLE OF CHICAGO FANFARE FOR THE WARRIORS

SD 1651
This is the second Atlantic album by the avant-garde quintet, The Art Ensemble of Chicago. The group consists of Lester Bowie, Roscoe Mitchell, Joseph Jarman, Malachi Favors, and Don Moye, and they are joined on this record by guest pianist Muhal Richard Abrams. The Ensemble have long had a formidable reputation in Europe, and the group's performances in the U.S. are renown for their theatrical excitement and musical excellence.

Produced by Michael Cuscuna.

DAVE BRUBECK TWO GENERATIONS OF BRUBECK

SD 1645
This album is a family affair with Dave Brubeck on piano, Chris Brubeck on electric bass and trombone, Darius Brubeck on electric and acoustic piano, clarinet and organ and Danny Brubeck backing it all up on drums. Horns, guitars, keyboards and percussion round out the group. Dave Brubeck, the veteran jazzman, plays some masterful jazz while Chris and Darius (his sons) come through in grand style. Brubeck aficionados will enjoy this new offering, a jazz cornucopia brimming with his usual piano pyrotechnics.

Produced by Michael Cuscuna.

EDDIE HARRIS E.H. IN THE U.K. THE EDDIE HARRIS LONDON SESSIONS

SD 1647
Eddie Harris, the man who has made the electric sax famous throughout the world journeyed to London last fall for a series of recording sessions. A great many of Britain's top rock musicians, including Albert Lee, Neil Hubbard, Zoot Mooney, Jeff Beck, Stevie Winwood, Rick Grech, Chris Squire, Alan White and Tony Kaye, joined Eddie to help make this fantastic all-star album. From the opening song "Baby," to the final track "Conversations of Everything and Nothing" the album crackles with excitement and the solos are gems.

Produced by Nesuhi Ertegun.

...From Atlantic Records and Tapes.



Elton John and John Reid are thrilled to continue their association with MCA Records

Thank You

Mike Maitland
Lou Cook
Bob Davis



And not forgetting...

Joanne McCluskey
Marcia Hibma
George Jones
Marty Henry
Frank Delaplain
Rose Ribach
Ed Kopshever
Gloria Lewis
Ulo Sinberg
Norma Burnette
Sue Sherman
George Osaki
Susie Wells
Sandy Nelson
Barbara Wiemeyer
Larry Marmorstein
Vince Duffy
Karen Vanek
Soo Ja Park
Barbara Luckey
Olivia Mendoza
Jeanette McKean
Toi Moritomo
Roslyn Weiner
Cristine Feutz
Lindy Ferraro
Laurie Salomone
Kenn Scott
Arnold Stone
Kate Hay
Mel Berger
Mary Lee
Donna Fournier

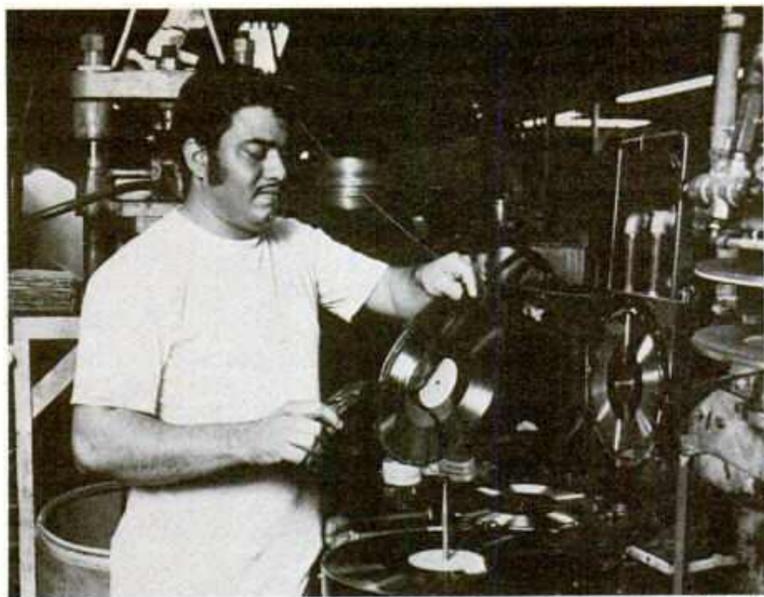
Cathy Brenner
George Lee
Peggy Michaels
Norman Horbach
Gina Lofstrom
Lee Armstrong
Carmen Carrillo
Artie Mogull
Myra Lebo
Joe Campbell
Pete Gideon
Dennis Morgan
Shelley Hoppers
Lydia Ramirez
Rick Frio
Gail Sparling
Vince Cosgrave
Sandy Lifson
Sam Passamano
Sue Ramos
Shelia Dubin
Bob Siner
Linda Shultz
Johnny Musso
Kay Rolfe
Arthur Ferrell
Cheryl Trowbridge
Frank Malloy
Jo Paris
Dorothy Clewell
Janet Herrin
Anita Harrold
Barbara Briggs

ATI Creates Nitery Unit For Roster

LOS ANGELES—American Talent International Ltd. has established a new nitery division to cover the booking of major hotels and nightclubs through acquisition of the Rodgers Agency of Atlanta, Ga.

The move was made to expand ATI's coverage for its music artists, says Jeff Franklin, president of ATI. The new department will be headed by Hugh Rodgers, former owner of the Rodgers Agency, named a vice president of ATI. He will headquarter in ATI's Beverly Hills offices.

Rodgers brings to ATI's talent roster nightclub artists including Jackie Wilson, Cortez Greer, Sonny Turner and Sound Ltd., Mother's Finest, the Dovells, Archie Bell and the Drells, Spider Turner and Piranha, and the Joe Savage Experience, among others.



78 RPMs AGAIN—United Artists might never have put out their first 78 disk in 10 years, a promotional pressing of two soundtrack oldies from their "Golden Age of the Hollywood Musical" if they had known what a hassle it would be to find a working 10-inch mold and die plus proper shellac and fillers. Here, a Research Craft press operator takes some hot wax off the old unautomated machine.

UA photo

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

SKEETER DAVIS (RCA): Lincoln Park, N. Dartmouth, Mass., June 30.
DONNA FARGO (Dot): Saratoga, N.Y., June 30.
RAY GRIFF (Dot): Prattsburg, N.Y., June 27-30.
MERLE HAGGARD (Capitol): Convention Center, Niagara Falls, N.Y., June 27; County Field House, Erie, Pa. (29).

THE JONESES (Mercury): Staten Island, N.Y., June 28-29.
BARBARA MANDRELL (Columbia): Niagara Falls, N.Y., June 27; Escohaeg, R.I. (29).
BILLY PAUL (Epic): Latin Casino, Cherry Hill, N.J., June 27-30.
STATLER BROS. (Mercury): Meyers-town, Pa., June 30.

Hollow Amphitheater, Windsor, Ont. (30).

BARBARA MANDRELL (Columbia): Lamoille, Ill., June 23; Lima, Ohio (26); Detroit, Mich. (30).

***MONTROSE** (Warner Bros.): Sherwood Forest, Davison, Mich., June 26; Ford Ice Rink, Livonia, Mich. (27); Griffen Hollow Amphitheater, St. Clair College, Windsor, Ont. Canada (30).

JOHNNY RODRIGUEZ (Mercury): Lawton, Okla., June 28; Fairgrounds, Tulsa, Okla. (29).

HANK SNOW (RCA): Carleton Place, Ont. Canada, June 28; Bancroft, Ont. Canada (29); Petrolia, Ont. Canada (30).

STAPLE SINGERS (Epic): Civic Auditorium, Kansas City, Mo., June 26.

TANYA TUCKER (Columbia): Fair, Cresco, Iowa, June 27.

BARRY WHITE (20th Century): Convention Center, Indianapolis, Ind., June 28; Cincinnati Gardens, Ohio (29).

REV. MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR (Stax): Christian Tabernacle Church, Chicago, June 30.

SOUTH

SHERRY BRYCE (MGM): Athens, Ga., June 28-29.

THE JONESES (Mercury): 21 Club, Charlotte, N.C., June 21-24.

JERRY LEE LEWIS (Mercury): Gainesville, Fla., June 29.

RONNIE MILSAP (RCA): Lavonia, Ga., June 29; Atlanta, Ga. (30).

NEW BIRTH (RCA): Civic Auditorium, Savannah, Ga., June 27; Macon Palace, Ga. (29); Curtis Hixon Hall, Tampa, Fla. (30).

***LEON RUSSELL** (Shelter): Univ. of New

(Continued on page 24)

WEST

RITA COOLIDGE (A&M): County Bowl, Santa Barbara, Calif., June 29; Greek Theater, San Francisco (30).
MERLE HAGGARD (Capitol): Red Rock Amphitheater, Denver, Colo., June 24.
JOHNNY RODRIGUEZ (Mercury): Fairgrounds, Delmar, Calif., June 24-26.
LEON RUSSELL (Shelter): Coliseum, Denver, Colo., June 25; Big Surf, Phoenix, Ariz. (27); Convention Center, Las Vegas, (28).

STEELY DAN (ABC): Warner Theater, Fresno, Calif., June 27; Swing Auditorium, San Bernardino, Calif. (28).

TANYA TUCKER (Columbia): CBS Promotion, Los Angeles, June 24-25.

WAR (United Artist): Fairground, Bakersfield, Calif., June 28; Hollywood Bowl, Los Angeles (29); Aztec Bowl, San Diego, Calif. (30).

MIDWEST

GLEN CAMPBELL (Capitol): Place Des Arts, Montreal, Quebec, June 25-30.

ROY CLARK (Dot): Amana Golf Tournament, Iowa, June 24-25.

MERLE HAGGARD (Capitol): Pine Knob Pavilion, Detroit, Mich., June 30.

JAMES GANG (Atlantic): Jackson Sports Arena, Mich., June 24; Coliseum, Evansville, Ind. (28); Exposition Hall, Traverse City, Mich. (29); Griffen

Campus News

VTN Widens Scope Of Campus Program

By JIM FISHEL

NEW YORK—The Video Tape Network is extending its summer workshop program to include two new campuses this summer to foster the use of the medium as a supplement to live entertainment in view of declining college concert budgets.

The organization currently services more than 250 colleges with a potential audience of approximately 2½ million students.

Beginning July 9, VTN will host a three-day Summer Workshop at New York University. During this time, 130 participants from 105 U.S. colleges are expected to take part in an intensive indoctrination in programming, the use of video equipment and program production.

This is the third year VTN has hosted this symposium, and for the first time it will also hold workshops at DePaul University in Chicago and St. Mary's University in San Antonio, Texas. Combined, these two will host 265 participants from 217 colleges.

"The purpose of the workshops is to raise the video consciousness of people on college campuses," VTN president John Lollos says. "In the past they have been afraid of video and we are trying to break down that barrier and put them in a front-line position."

VTN uses many approaches during this workshop to accomplish that task. Each participant in the program, which encompasses student union directors and students involved in audio visuals on campus, is divided into a work crew at the symposium's start. Each one of these crews is given the knowledge and equipment and told to produce a 10 to 20-minute TV show.

Lollos says the purpose of this approach is to familiarize each member of the group with all the steps taken to make a TV show. Each group member rotates from position to position and their duties include planning, writing, shooting and editing. When each project is completed, it is viewed and critiqued by members of the VTN staff.

This workshop was initiated to show affiliated schools how to operate and creatively use their video equipment, according to Lollos.

VTN has been supplying video programming to colleges since it began four and one-half years ago, and

Lollos says that since the company was involved in this medium from its start, it was ready when it began to grow recently.

Lollos says that VTN originally made its move into the college market with his own creation, "Groove Tube." This show became a huge success on colleges throughout the country and on account of this, VTN acquired many new shows to supply to their affiliates. The network's schedule includes musical specials by Dr. John the Night-Tripper, Jim Croce, Roberta Flack and Donny Hathaway, Harry Chapin, John Prine, Buffy Sainte-Marie, Neil Sedaka, Megan McDonough, Bill Quateman, Wilderness Road, John Hartford and a country special entitled "Nashville Sound."

VTN will offer two new comedy shows to its affiliates in the fall, including "Beneath the War of the Worlds" and "The National Lampoon TV Show." The latter is a satirical look at "In-Concert," the live music show.

VTN offers each show on a weekly basis, so that schools can get maximum play out of each special.

Lollos says 62 percent of the student enrollment at each member school has seen one of these shows. He further states each show averages 5.2 plays per day and during a given week is screened 5.4 days.

String Teachers To Hold Confab

BRIDGEPORT, Conn.—The second annual conference of the American String Teachers Assn. takes place at the University of Bridgeport Wednesday through Friday (26-28). The university's own concert trio will perform on Thursday, with recitals from Dr. Robert Oppelt and Guy Lumia rounding out the entertainment.

Stan Kenton Honored

LOS ANGELES—Stan Kenton received an honorary degree from Drury College Thursday (20) while he was the resident band at a week-long summer clinic for student musicians. Kenton thus becomes a Doctor of Humane Letters. Villanova awarded him an honorary doctorate in music in 1968.



Capitol photo

PLATINUM FUNK—Just because Grand Funk Railroad's 10 albums have sold over \$30 million worth, Capitol decided to give the boys 36 platinum disks. Getting 10 platinum apiece are original members (from left) Don Brewer, Mark Farner and Mel Schacher. Three platinum disks go to latecomers Craig Frost (right) and their second manager, Andrew Cavaliere (not shown).

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New Price Guides Urged to Fight 'Trick' Ads

By MILDRED HALL

WASHINGTON—The Federal Trade Commission has proposed new price comparison guides to protect consumers against deceptive sales advertising.

The commission insists that the new proposals, which will supersede the old 1964 guides, will be "deliberately brief, and are to be considered only as guides, and not as "comprehensive rules and regulations."

The agency then proceeds to enumerate a dozen fairly explicit warnings to manufacturers and retailers about using terms like "list prices," or "regular price," or "value," for

comparison with the current asking price, when the higher figure is not a bona fide one.

Under the proposed guides (on which the commission invites public comment up to Aug. 19), a manufacturer may advertise a recommended retail price, or provide dealers with the means to advertise such a price, "only" if certain requirements are met.

These are: 1- When a substantial amount of sales of the product are made through retailers unaffiliated with the manufacturer. 2- He sets the price without collusion or agreement or accommodation involving any retailer or competitor. 3- When there is no more than one

price for each region of the U.S. and the manufacturer's suggested retail price is not substantially above the highest selling price in the applicable region.

If the product is new, the manufacturer must set a suggested retail price at which sales can be anticipated in good faith.

The retailer, under the new guides, could use the manufacturer's recommended price for comparison in offering bargains only if he had no part in setting the prices, and has no reason to believe the manufacturer's suggested retail price is substantially higher than the regional selling price of the product.

The FTC says the principle to be followed is for the advertiser to tell the truth about his pricing, making any comparisons in such a way that they cannot be misunderstood.

Other provisos in the guides have to do with the actuality of the higher "comparison" price. The nature of the higher price referred to must be spelled out, and the advertiser must have a "reasonable basis to substantiate its accuracy."

Such phrases as "sale" or "reduced to" should not be made in advertising reduced prices unless the reduction is recent, and the immediately preceding price is shown, or can be readily ascertained from the advertising.

DISK SALES GROW

Norman Levy Keeps Jazz Alive at Mays

By JIM FISHEL

NEW YORK—Jazz accounts for a large and still growing share of record sales volume in the seven-store J.W. Mays chain here, largely due to the personal dedication of Norman Levy, the chain's record buyer for the past 15 years.

Nineteen percent of the total sales volume done in all the stores is accountable to jazz product, according to Levy. The chain's Union Square store accounts for a 25 percent jazz volume and 1/3 of all the records stocked in the stores are devoted to jazz.

Levy, an old jazz fan who grew up in a black section of the Bronx, gained his jazz knowledge from his environment.

"I had plenty of contact with the scene in my neighborhood and gained my roots listening to an old blues record by pianist Roosevelt Sykes," says Levy, a former tenor saxophonist. "Then I was hip to Billie Holliday and Lester Young, and after that I was hooked."

Levy says he brought his music with him when he started working for Mays, and everyone involved with the company has given him a lot of time and space to launch this project.

"My buying taste in jazz is not limited to jazz of the Forties and Fifties. I enjoy all kinds of jazz and like to pass this on to the buyer."

Each store is stocked with all kinds of jazz, encompassing the old

and the new as well as the contemporary and the progressive.

Levy uses many techniques to keep his record departments ahead of the times. They include autograph sessions with jazzmen like Buddy Rich, Yusef Lateef, Eddie Harris and Herbie Mann; an in-store tie-in with National Jazz Month (April) and the Newport in New York Jazz Festival; advertised and unadvertised specials by artists, labels and categories; the hiring of jazz specialists; in-store play of jazz product 80 percent of the time as compared with 20 percent soul play; a jazz artist section that spans one entire wall; and a well-stocked inventory.

Jimmy Cooper, manager of Mays' Union Square record department, says most people come into the department and express surprise at the vast selection of jazz albums.

"Most buyers really seem to find it hard to believe that a department store's jazz selection can be so complete," he says.

Levy credits Cooper and his other hand-picked employees with contributing to the success of jazz at Mays.

"The store has a steady flow of customers that keep coming back, because we have the selection and also because they trust the opinions of our employees, he says.

Many customers were initially introduced to Mays' jazz selection when Levy set up a sale of Everest jazz product. An advertising campaign was launched on New York's jazz station, WRVR, and at the sale's end, approximately 5,000 units were sold.

Levy credits WRVR with the overall success of jazz in New York and with spurring the current jazz renaissance.

"As far as I am concerned, without WRVR there wouldn't be any jazz in New York or even a Newport in New York," he says. "That station has helped turn the young people on to jazz, and it's been a great boost to everyone involved in jazz."

During the upcoming Newport Jazz Festival, Mays' Union Square store will feature an autograph session with jazz singer John Lucien, and all of the stores will hold jazz sales.

Levy says that jazz is surging forward at a rapid rate and it has not yet come close to peaking.

"As jazz becomes more popular with the young and old, we will move our record departments further into it.

"I would really like to get a little more space so that I could set up an entire section of jazz cut-outs."

RCA Artists Bump Each Other on Chart

NEW YORK—For the past four weeks RCA Records has been bumped from the No. 1 spot on Billboard's Hot Country Singles chart, but the label isn't complaining.

When RCA's Waylon Jennings took over the first position last week, it was at the expense of the label's Charlie Rich, who vacated his one-week tenancy of No. 1 after a single week. Rich replaced Dolly Parton who, in turn, bumped Ronnie Milap, and both the letter artists, of course, are also in the RCA stable.

Court Denies Extension for ITMA Appeal

NEW ORLEANS—An application by the International Tape Manufacturers Assn. for additional time to file a petition for a rehearing has been denied by the U.S. Court of Appeals for the Fifth Circuit here which also imposed court costs of \$654.27 on the ITMA.

ITMA has requested the extension to ask the Appeals Court to reconsider its decision which overturned the ruling by a U.S. District Court judge that the Florida state antipiracy law was unconstitutional.

ITMA had originally brought the action against one of Florida's state attorneys, Richard Gerstein, and its Attorney General, Robert Shevin, charging that the state's antipiracy statute was unconstitutional since it was in conflict with the federal law that extended copyright protection to sound recordings. Judge Caleb R. Layton III, declared the statute unconstitutional and issued an order enjoining its enforcement.

The Florida state attorneys and attorney general appealed that decision and the Court of Appeals vacated that decision and remanded the case to the U.S. District Court. The Appeals Court held that no justifiable controversy had been presented to the lower court for resolution since there was nothing in the record to show that anyone had been prosecuted or threatened with prosecution under the law.

Anthology Has Folio

LOS ANGELES—Billboard's pick album review of Motown's three-disk "Diana Ross & the Supremes Anthology" last week stated in error that no folio of text and photos was included, unlike previous Motown anthology sets. Our advance review copy didn't have the Supremes folio attached, so we were then unaware there was one.

Cane 'Mutiny' Putting Famous In Speedy Pub Role

By ROBERT SOBEL

NEW YORK—Some publishers have long been romantics of a sort, wooing artists and writers with a long list of enticements and inducements.

Marvin Cane, head of Famous Music's publishing wing, however, is a maverick of such traditional attitudes, replacing romanticism with realism and methodical ideas with speed. He has philosophy not unlike that practiced by successful talent agencies.

The emphasis on speed has led to efficiency and a modus operandi which has resulted in a continuous growth pattern for the company (foreign revenues have increased 300 percent in three years). "We function as a specialty house, offering the record a completed package. We eliminate the audition process for the most part for the record company because we evaluate each song and channel it to a firm which we feel is compatible with the song's style.

"For example, we want the whole route on "Swamp Witch" and "Spiders and Snakes," two singles which became hits. Producer Phil Gerhard developed "Swamp Witch" in St. Petersburg, doctored them with Jim Stafford, the writer, then brought it here, where we made demos, cut the master and it was bought by MGM Records, all within a space of several months. The same was true of "Spiders and Snakes."

The publishing firm also provides promotion on the tune once it has reached the record marketplace. Cane has seven independent promotion men scattered in key areas in the country who report information and record activity directly to him.

Cane emphasizes that he simply doesn't sell a song but that he offers a self-contained item, complete with a concept involving artist, record and best methods to help merchandise the product.

Famous' operation also bears the stamp of specialization in depth. Departments such as soundtrack, television, country, pop, print, sales, production, premium and advertising bring the point clearly home.

All in all, a staff which Cane claims is a high-energy, slim-in-numbers unit nurtured on a low cholesterol diet of product trimmed of unnecessary waste.

Cane also believes in keeping his catalog trim, by not buying large catalogs (the firm has some 10,000 copyrights at present), and by selection on an individual basis. As part of the Paramount Pictures combine, Famous is also heavily involved in film tunes and scored a huge success with "Love Story" theme. It amassed, according to Cane, 2.5 million sales in print matter, and 26 different singles were released before the picture opened. Famous also scored heavily with "Godfather" and "Serpico."

On the TV side, the publishing company has the themes to "Happy Days," "The Odd Couple" and "Mannix" plus the theme from "Petrocelli," a new TV series, "Paper Moon," another new TV series, has original music published by Famous. The publishing company also has the score of "The Little Prince," the new Lerner and Lowe film due for Christmas release.

'Nixon's the One' Goes National

LOS ANGELES—Takoma has gone national with the single, "Nixon's the One." It had been released last April on both coasts. The single is being released through Heilicher Brothers, RR of California, D&H in Baltimore, Orwaka in Denver-Seattle, AL in Philadelphia and Southland in Atlanta.

The song features Kathryn and Duffy and the Enemies List.



Emerson/Lowe photo
SURROUNDED—Don Kirshner, celebrates the anniversary of his "Rock Concert" syndicated TV series with Dionne Warwick, Helen Reddy and Olivia Newton-John. Other music personalities joined in the celebration in Los Angeles.

SIREW

“Turn Of The Cards.” SAS-7501 **The latest release from Renaissance.**

It's a new Renaissance. Four brilliant musicians from England—John Camp, John Tout, Mickey Dunford, Terry Sullivan— and featuring Annie Haslam, whose voice is truly a treasure. New York and Philadelphia are in the forefront of this great revival, where “Turn Of The Cards” is enjoying Top 10 sales action. Get ready for the musical rebirth. Renaissance is coming to captivate your town. It's your turn. It's in the cards.

Represented by Miles Copeland, British Talent Managers

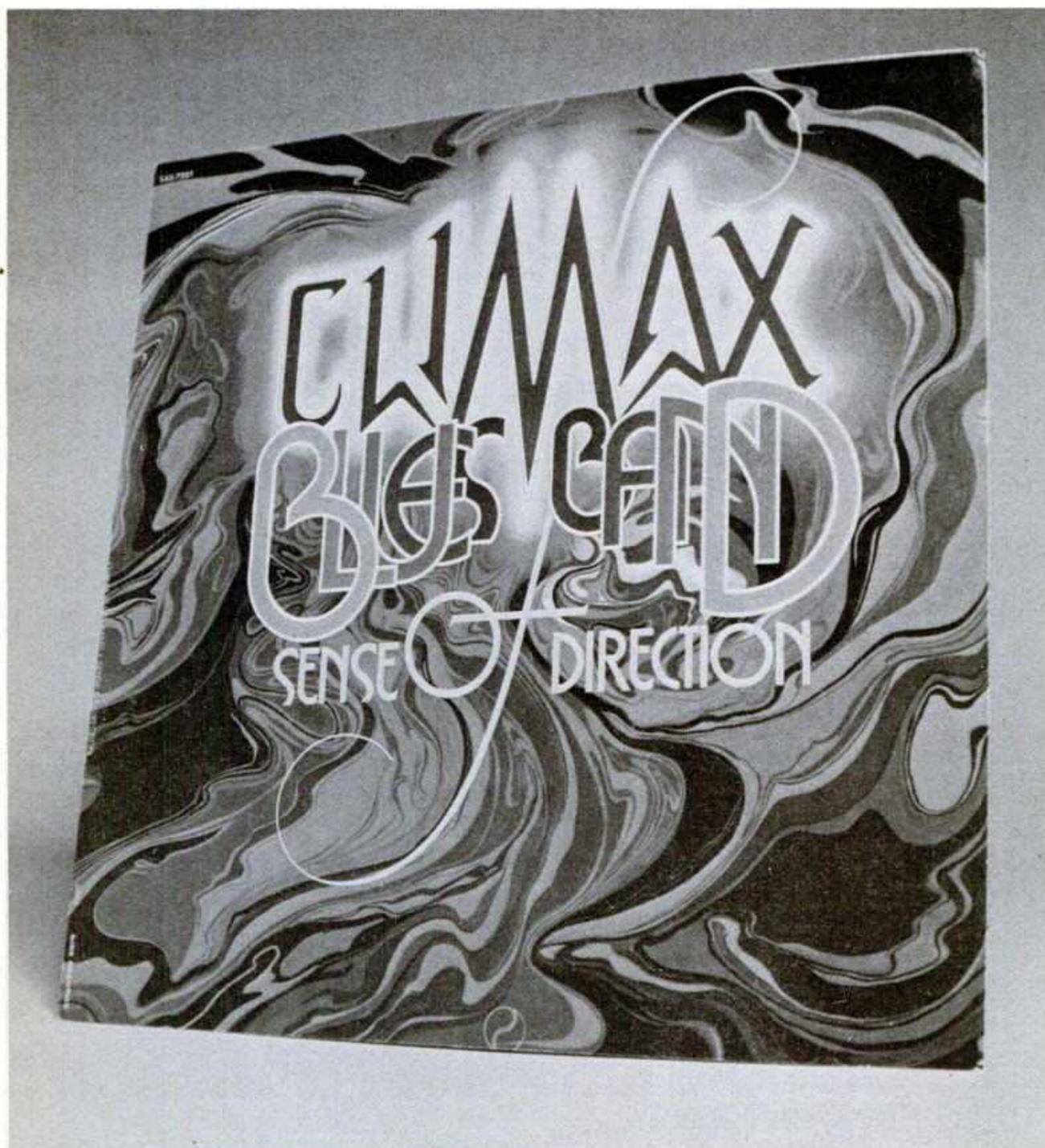


Renaissance on Sire Records 

Distributed by Famous Music Corporation
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WORKS

SAS-7502 **"Sense Of Direction."**
The latest hit album from the Climax Blues Band.



"Rich Man" started it, "FM Live," the exciting two-record set of their triumphant New York Academy of Music Concert (30 weeks on the Billboard charts), continued the chain. And now, "Sense Of Direction," the culmination of the talents and musical energies of Pete Haycock, Colin Cooper, John Cuffley and Derek Holt. An album of unprecedented magnitude certain to bring them the recognition they deserve. "Sense Of Direction," moving rapidly toward the ultimate climax.

BILLBOARD 74

RECORD WORLD 103

CASHBOX 118

Represented by Miles Copeland, British Talent Managers

Climax Blues Band on Sire Records 

Distributed by Famous Music Corporation
A Gulf · Western Company

Studio Track

By BOB KIRSCH

Up in the Northwest, lots of activity at **Kaye-Smith Productions** in Seattle. **Painter** is due back in the studio for some work on their next LP. **The Steve Miller Band** is also due in for work on their next set. **Bachman-Turner Overdrive** is moving in, literally, for two weeks to cut its third LP. The wives and kids are coming along. **The Guess Who** (Randy Bachman of Bachman-Turner is former lead guitarist of that group) were in to take a look at Kaye-Smith, as was **Roy Ayres**. Finally, **Bill Russell**, former Celtics' basketball star and presently a coach with the Seattle Sonics, is in cutting a nationally syndicated radio show.

Shelter Records is keeping busy in its **Tulsa Third Street Church Studios**. **The O'Neal Twins** are finishing up a gospel LP, which will be produced by **Leon Russell**. The new set from the **Gap Band** was cut in the Tulsa facility, while Russell recorded his just releases "Stop All That Jazz" set at his new **House Studio** in Tulsa.

Kallabash Corp., formerly with Mercury Records, has completed its next LP at **Mega Sound Studio** in Wilson, N.C. The group produced the set in conjunction with **Bill Kennedy**, with **Richard Royall** handling the control boards.

Clover Recorders in Santa Monica, Calif., is getting ready to open its doors to a larger cross-section of artists, according to studio

Poster Program Started by UA To Push Labels

LOS ANGELES—United Artists Records has begun an extensive program of fine art posters designed to publicize Blue Note and United Artists record product through the use of paintings by well-known and young artists.

First in this series is the "Jazz for Art's Sake" poster now being distributed by UA for its Blue Note label. The poster is "Eat the Animal," a surrealistic work by the young Mexican painter Francisco Toledo.

Toledo, who lives in Oaxaco, Mexico, has works in the collections of the Museum of Modern Art in New York, the Tate Gallery in London and the Kunsteanshus Museum in Oslo, among others.

manager **Robert Appere**. Until recently, the studio specialized in semi-private production, but there have been some new additions. **James Taylor** and **Earth, Wind & Fire** have worked on projects at Clover. The studio contains a custom made console and a single rate that includes everything.

Speaking of rates, the **Beach Boys** have established theirs for their new **Brother Studio**, also in Santa Monica. For recording in studio A, 24-and 16-track is \$100 per hour 8 a.m.-4 p.m.; \$110 per hour 4 p.m.-8 a.m., \$115 hourly Saturdays and \$120 hourly Sundays and holidays. For mixdown and editing, 24- and 16-track rates 8 a.m.-4 p.m. are \$90, \$100 4 p.m.-8 a.m., \$105 Saturdays and \$110 Sundays and holidays. Additional 16- or 24-track is \$50 per hour and additional 2- or 4-track is \$25 per hour.

Included in the rates are a Steinway piano, Hammond B-3 organ, limiters, Urei graphics, parametric, Cooper Time Cube, Dolbys, VSO, live echo chamber, AKG chamber. If notification of cancellation is not received 44 hours in advance, 50 percent of cost will be charged. Full rate will be charged if notification does not come within 24 hours. A 25 percent deposit is required of the time booked 24 hours in advance. A playroom is available for children.

Members of the Columbia family of labels are busy recording all over the country. **Carlos Santana** is in the CBS studios in San Francisco with the old **Santana** cutting an LP. The group will be there for the next two months. The **Hollywood Stars** are cutting an LP at the **Record Plant West**, with **Bill Szymczyk** producing. **Al Schmidt** and **Ted Feigin** (Columbia a&r vice president) are mixing **Boz Scaggs** next single, "Angel Lady," at **Sound Labs**. **Buddy Miles** is set to go into **Devonshire Studio** in Los Angeles to cut an LP, with **Johnny Bristol** producing, while **Barbra Streisand** is in the **Burbank Studio** working on her next. **Johnny Tillotson** is down in Nashville cutting two sides with ace producer **Billy Sherrill**.

Artists from a number of other labels are also using the Columbia facilities in New York, Nashville and San Francisco. Among those who have been in recently are **Tony Bennett**, the **MJQ**, **Buck Owens**, **Grateful Dead**, **Mel Tillis**, **Earthquake**, **Al Martino**, **Joe Stampley**, **Peter D'uchin**, **Michel Legrand** and **Antonio Carlos Jobim**.

Talent

CSNY Tour Begins July In Seattle

LOS ANGELES—This summer's biggest tour, the Crosby, Stills, Nash & Young reunion, will begin July 9 at the Seattle Coliseum and July 10 at Vancouver Coliseum, both indoor facilities.

Dates were added at the last minute when CSNY's Southern California date was put back from the July Fourth weekend to Aug. 3 at Ontario Motor Speedway (Billboard, June 10).

Northwest Releasing is promoting the July 9-10 dates in partnership with Bill Graham. Originally the Pacific Northwest wasn't going to get any CSNY reunion dates because the promoters couldn't get permission to use any big outdoor stadiums.

CSNY tour ticket prices will be \$12-\$15 at all 26 appearances.

Talent in Action

• Continued from page 16

ERROLL GARNER

St. Regis Hotel, New York

Erroll Garner appears to be growing younger everyday. His playing is taking on a new dimension and even old standards like "As Time Goes By," seems to take on new vitality.

Each time he sits down at the keyboard it's hard to figure out what will happen, as his styling is so extemporaneous. Even his sidemen don't quite know what to expect from bar to bar. Still, this entire four-man unit accomplished tightness and had the audience begging for more.

"Misty" never fails to amaze listeners as Garner sets the mood with the theme and then blossoms out into infinity with what seems like a hundred changes every minute.

The age make-up of the audience at this eatery was oddly mixed. Young people appear to be listening to Garner once again and with very little effort, he could further develop into a universal folk hero.

JIM FISHEL

McCOY TYNER ART FARMER

Half Note, New York

Jazz fans were treated to a rare double bill June 18. McCoy Tyner (Milestone) seems to get better and better with age. He has a style all his own and yet his compositions can be as different as night and day. He can play with the ferociousness of a tiger or intricacy of a watchmaker. His band included young Azar Lawrence on soprano and tenor saxophones and this is another musician with a big future.

Opening the bill was expatriate jazz great Art Farmer. Featuring a quartet made up of pianist Harold Mabern, bassist Sam Jones and drummer Billy Higgins, they played some very nice ballads. Farmer (Mainstream) couldn't get his trumpet to respond early in the set, but got it under control later.

Pianist Mabern stole the show by taking a funky feel to his playing. Farmer can still blow some of the prettiest sounds with his flugelhorn.

JIM FISHEL

Don George In Ellington's Post

NEW YORK—Don George has been elected to the council of the American Guild of Authors and Composers, filling the post made vacant by the death of Duke Ellington last month.

George, who had been an occasional collaborator on songs with Ellington over the past 30 years, says he has more than a dozen tunes he and the Duke wrote which have not yet been exploited. They are now being prepared for publication.

Signings

Focus to Atlantic for North American distribution. Dutch group went gold here with "Hocus Pocus," on Famous-distributed Sire.

September Strings, European mood music orchestra to Rod McKuen's Stanyan Records for North American distribution, debuting with Simon & Garfunkel LP. ... **Kelly Garrett** is first of three singers to be set for Chuck Barris nostalgia CBS-TV "Your Hit Parade."

Barrett Strong, Motown writer-producer, to Ron Strassner Associates for artist management. ... **Robbie Montgomery**, ex-Dr. John vocalist, to Igloo Productions.

The Sylvers to Queen Booking for radio-TV. ... **Sandi Burnett**, Columbia country artist, to be managed by Larry Robins of Gilmore Productions. ... A&M's Irving Almo Music to Mark Harris of Jack Fields Agency for radio-TV representation.

Roger Lavoie to Atlantic-distributed Big Tree Records. His first single, "On The Mississippi," will be released shortly. ... U.K. group **Stackridge** to Sire Records for the U.S. and Canada. An album "Man In The Bowler Hat" with George Martin as producer, will be released here in late July. The group records for MCA in England.

Weather Report (Columbia) to CMA for booking. ... **Laura Lee** to Invictus Records, CBS custom label. Ms. Lee is currently touring with **Al Green**.

Arnold Jay to Big Tree Records. His debut single, "I Can't Live A Dream." ... **Labelle** to Epic Records. The three-woman group currently at work on first album for the label.

Charlie Rich LP From Hi Label

NASHVILLE—Still another label, Hi of Memphis, has released an album of Charlie Rich songs, distributed by London. The album originally was released in 1967.

This brings to five the number of labels releasing songs by the Epic artist. In addition to CBS and Hi, they include Mercury, RCA and Sun.

The Rich album on Hi contains eight songs written by the late Hank Williams, and the songs are produced by the late Joe Cuoghi.

The incredible popularity of Rich, revitalized by Billy Sherrill and promoted by Epic's Bill Williams, has led to a flood of releases on the many labels.

Skurow, rock sextet produced and managed by Gary Naseef, to London Records. ... **Eric Mercury** to Alan Goldblatt Management. ... **Ken Burgan**, writer-singer, to Blue Thumb. Debut LP titled "The Big Bow-Wow Strain."

Doug Sahn to Warner Bros. from Atlantic, as forecast in BB Inside Track last week.

Sister Sledge, Atlantic Records group, to Buddy Allen Management. ... **Jeannie C. Riley**, to exclusive booking with William Morris Agency in Nashville. ... **Small Planet** inked management, publishing and production deal with the Great Metropolitan Gramophone. ... **Jim Price** to Warner Bros. Music as songwriter.

Who/Where/When

• Continued from page 20

Mexico Arena, Albuquerque, June 29; Country Coliseum, El Paso, Texas (30). **JOE SIMON** (Polydor): Shillus Night Club, Dania, Fla., June 26-30. **JOE STAMPLEY** (Dot): Branding Iron, Monroe, La., June 26-29. **TANYA TUCKER** (Columbia): Monroe, La., June 28; Bruceton Mills, W. Va. (29); Parker's Lake, Ky. (30). **BARRY WHITE** (20th Century): Louisville Convention Center, Ky., June 27. **BOBBY WOMACK** (United Artist): Savannah Civic Center, Ga., June 27; Jacksonville Coliseum, Fla. (28); Macon, Ga. (29); Miami, Fla. (30).



CONNIE CONTRACT—Star artist Connie Eaton signs a long-term, exclusive booking contract with Nashville's Top Billing, Inc. Shown with her are agency executives Tandy Rice and Dolores Smiley.

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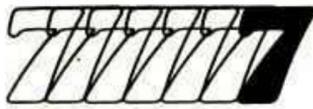
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This Week's Legal Action

Lamont Dozier Is Suing Ex-Partners & Law Firm

DETROIT—Producer/songwriter Lamont Dozier has filed suit in circuit court here against Eddie J. and Brian Holland, who were involved with him in numerous industry activities, and Frederick Patmon, Hal-lison Young and Stanley R. Kirk of the local law firm bearing their names.

The suit charges that the Hollands failed to live up to a contractual agreement and that the law firm failed to represent him properly.

The complaint states that prior to 1968 Dozier and Brian Holland worked as a partnership producing for Motown, during which period the law firm acted as his attorneys and business counsel.

Dozier claims that May 1, 1969, the defendants persuaded him through fraudulent misrepresentation to enter into a contract with

Holland-Dozier-Holland Productions Inc., wherein he would receive 25 percent share in Hot Wax Records, Gold Forever Music, Creative Attractions Inc., H-D-H Sound Studio, Stagecoach Productions, HDH Productions, PYK Enterprises, and Invictus Records. The defendants are listed as directors and officers of these firms. Dozier holds no executive capacity, according to the brief.

Dozier charges that Patmon as his attorney induced him to forgo any visible interest in the firms. He claims that Patmon's interest in the firms breaches his attorney and fiduciary relationships with him and that Patmon has failed to give him his business papers or an accounting.

He charges that he has never received an accounting for nor any money from the defendants or their firms and asks that he receive a 25 percent share of all firms, except the law firm, and a 25 percent share of the firms' earnings.

He also seeks a preliminary injunction restraining defendants from disposing of any business records in the case and asks for punitive damages to be determined by the court.

Court Rejects Appeal Relating To Piracy Case

SAN FRANCISCO—An appeal brought by alleged pirates has been dismissed in the U.S. Court of Appeals here for lack of jurisdiction.

They sought to overturn a decision by a lower court order that gave a group of publishers permission to sell or destroy infringing property that had been seized and/or impounded.

The appeal was brought by American Distributors Inc., doing business as Western Distributors. The company's principals, Richard Wesselink Sr., Richard Wesselink Jr., and Mary Wesselink, had been named defendants in a copyright infringement action brought in the U.S. District Court in Nevada by Alchemical Music Co.

The defendants in the action had once before appealed the District Court's decision denying them their action to have the seized property returned to them. They appealed for recertification and the current decision denies them the second appeal.

R. Dean Taylor Sues GRC Label

LOS ANGELES—Producer/arranger R. Dean Taylor is suing GRC Records of Atlanta for \$40,000 damages in local Superior Court, charging they failed to live up to an agreement, wherein he was to work for the label.

Taylor alleges that GRC agreed to a program Jan. 31, 1974, in which he was promised \$3,500 to produce a 10-side LP and \$450 per side for four other sides plus a 4 percent royalty deal.

In addition, he was to receive roundtrip air fares for two, which he acknowledges receiving, but claims that GRC failed to pay his \$526.50 bill at the Atlanta International hotel, which is guaranteed in a copy of a letter he submitted to the court. He alleges that GRC thwarted his efforts to perform once he arrived in Atlanta.

Times Corp. Inks Publishing Pact With AVI Firm

NEW YORK—The New York Times Music Publishing Corp. signed a copublishing agreement with American Variety International, the largest publicly-held management firm in the U.S. The 50 percent copublishing and administration deal, which covers the For-sythe Music (ASCAP) and Norfolk Music (BMI) catalogs, was negotiated by Murray Deutch, president of New York Times Music Publishing, with Seymour Heller, president of AVI, and executive vice president, Ray Harris.

On another matter, the Times Publishing Co.'s impending deal with Tommy Valando Music (Billboard, June 22) is on an administrative and consultancy basis only. The story erroneously stated that TMP was negotiating to buy Valando Music.

Polydor Handles Kooper's Label

LOS ANGELES—Polydor will distribute Al Kooper's Sounds of the South label under terms of a new distribution—production deal. Kooper, who formed the label in 1972, will have offices here in the MGM building on Sunset Blvd.

Kooper plans commuting to Atlanta regularly where he will produce Lynyrd Skynyrd for MCA distribution and other acts for Polydor distribution.

Kooper's association with Polydor's president Jerry Schoenbaum goes back to 1965 when Kooper was with the Blues Project which was on the Verve Forecast label where Schoenbaum was general manager.

Kooper formed Blood, Sweat and Tears in 1967 and left that project for solo endeavors as a producer and artist.

Gil Rodin Dead Of Heart Attack

LOS ANGELES—Retired MCA producer Gil Rodin, 64, died of a heart attack in his Palm Springs home last Monday (17). He had been associated with MCA from 1960 until last January when he left to write his autobiography about the swing era band days.

He was an organizer of several bands including Ben Pollock and hired such unknowns as Glenn Miller, Jack Teagarden and Benny Goodman.

During his tenure with MCA he worked on special projects, including the development of Uni Records and won awards for LP's with Bill Cosby and W.C. Fields.

Farrell Makes L.A. Biz Move

LOS ANGELES—Wes Farrell has shifted all business affairs computerization here from New York. Covered in the move are accounting, sales, royalty and payments for record and music publishing firms.

The firm's Eastern office remains active in covering sales and promotion for the Chelsea and Roxbury labels plus maintaining a commercials outlet for TV. Steve Bedell remains as Eastern executive vice president.

Additional space has been acquired here for additional personnel to handle these administrative functions.

Jukebox Programming Music Service's Plus: Spanish Programming

By ROBERT LATIMER

ALBUQUERQUE, N.M.—Keeping a radio in the service department tuned to an all-Spanish station helps Music Service Co. here to do a better job of programming Spanish music, says veteran operator Richard Mahboub.

Probably no other phonograph string in the country has a larger percentage of Spanish music on the spindles, inasmuch as there are only a few locations which do not call for it. Jack Porter, manager, has made it routine to keep a Spanish-speaking collector on the payroll over the years, who is frequently detached from his own route to talk to potential new location owners who speak

only Spanish. The collector is called on to interpret, to settle differences, and most of all, to pass on suggestions for new singles.

With its huge percentage of Mexican-Americans, Albuquerque shows just about as diversified tastes in Latin music as in standards, according to Mahboub.

Immediate followup of leads and requests has resulted in far greater profits for Music Service. Leads and requests are phoned in to headquarters, and all collectors are notified to call headquarters by beeper, the tip is passed on, and location owners can have the latest money-maker within 24 hours.

What's Playing?

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

AMES, IOWA: POP, COUNTRY PURCHASES

Jean Sadler
K.D. Music & Amusement
4813 W. Lwmy 50010
(515) 292-2997

Pop

"Annie's Song," John Denver
"You Make Me Feel Brand New," Stylistics
"One Hell of a Woman," Mac Davis
"Rock and Roll Heaven," Righteous Brothers
"Waterloo," Abba, Atlantic 3035
"Takin' Care of Business," Bachman-Turner Overdrive, Mercury 73487
Country
"I'm Not Through Loving You Yet," Conway Twitty, MCA 40224
"This Time," Waylon Jennings, RCA 0251
"I Wanna Get You," La Costa, Capitol 3856
"Marie Laveau," Bobby Bare, RCA 0261
"Good Woman's Love," Jerry Reed, RCA 0273
"Goodbye," Rex Allen Jr., Warner Brothers 7788

AURORA, ILL.: POP PURCHASES

Louise Johnson
Twin Oaks Music
301 High 60505
(312) 898-0907

"If You Wanna Get to Heaven," Ozark Mountain Daredevils
"King of Nothing," Seals & Crofts, Warner Brothers 7810
"Annie's Song," John Denver
"Rebel, Rebel," David Bowie, RCA 0287
"Feel Like Makin' Love," Roberta Flack, Atlantic 3025
"Don't Let the Sun Go Down on Me," Elton John, MCA 40259
"Call on Me," Chicago, Columbia 46062
"Rock Your Baby," George McCrae
"Rock the Boat," Hues Corporation

LA CROSSE, WISC.: POP, COUNTRY PURCHASES

Jim Stansfield
Mrs. Belle Stansfield
Jim Stansfield Novelty Co. Inc.
430 Nelson Place 45601
(608) 782-7181

"Rock the Boat," Hues Corporation
"Come Monday," Jimmy Buffett, Dunhill 4385
"Annie's Song," John Denver
Country
"You Can't Be a Beacon," Donna Fargo, Dot 17506
"Rub It In," Billy "Crash" Craddock, ABC 11437
"The Man That Turned My Mama On," Tanya Tucker, Columbia 46047

OSCEOLA, IOWA: POP PURCHASES

Jack Jeffreys
Jeffreys Amusement Co.
Box 488
(515) 342-3214

"One Hell of a Woman," Mac Davis
"Annie's Song," John Denver
"Another Park, Another Sunday," Doobie Brothers, Warner Brothers 7795
"Rikki, Don't Lose That Number," Steely Dan
"I'm the Leader of the Gang," Brownsville Station, Big Tree 15005

"Train Of Thought," Cher
"Working at the Car Wash Blues," Jim Croce, ABC 11447

ROCK ISLAND, ILL.: POP, COUNTRY PURCHASES

Lia Christiansen
Johnson Vending Service Co.
101-18th St. 61201
(309) 788-6521

Pop
"Rock and Roll Heaven," Righteous Brothers
"Feel Like Making' Love," Roberta Flack, Atlantic 3025
"The Air That I Breathe," Hollies
"Haven't Got Time for the Pain," Carly Simon
"Sundown," Gordon Lightfoot
"Working at the Car Wash Blues," Jim Croce, ABC 11447
Country
"Boogie Woogie," Charlie McCoy & Barefoot Jerry, Monument 8611
"As Soon As I Hang Up the Phone," Loretta Lynn & Conway Twitty, MCA 40251
"Old Man From the Mountain," Merle Haggard, Capitol 3900
"Talking to the Wall," Lynn Anderson, Columbia 46056
Oldies
"At the Hop,"
"When You Dance"
Any Golden Forties or Fifties songs are doing well

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Radio-TV Programming

Programming Comment

Bob Payton, Program Director
WRBR-FM, South Bend, Ind.

There are two breeds of program directors who are going to find themselves encountering more and more disappointments. The first doesn't believe in research. The second believes that research is the final, ultimate answer.

Research can be an extremely valuable programming tool, but only when it's used as a tool... not as a crutch. The most thorough, accurate research is still subject to those variables which are inherent when dealing with anything as complex as the human mind.

The program director who doesn't temper his research with good judgment and common sense is highly idealistic... or foolish. The program director who discards research entirely is just stubborn... or foolish... or both.

Radio Avon Is Successful As Private Station In N.Z.

By CLAUDE HALL

LOS ANGELES—The Ted Randal format is alive and well in Christchurch, New Zealand. Not really, of course, but that was the way radio station Avon started—sort of “borrowing” Randal’s programming concepts. It has changed considerably in the eight months it has been on the air and station manager Noah Wesley has been the driving force behind those changes.

Today, the station operates with a playlist of 68 records, plus supplementary country music and album cut playlists.

“There’s an enormous interest in country music in Christchurch,” Wesley says, “so every sixth record is a country tune... mostly the Nashville sound.”

“I Know Who I’m Going to See in New Zealand,” written by Tom T. Hall on a recent visit to the country, is currently a big hit single in the area.

New records are selected by program director Graeme Parsonage and Wesley. During the day, additional LP cuts are weaved into the format, mostly those with softer sounds, “to lighten” the sound of the station. The entire playlist rotates every six hours with the exception of some “rockier” which are restricted to “after 6 p.m. airplay.” It’s a “very carefully controlled format,” Wesley says.

An unusual feature in the format is a “Breakfast Club” hosted by morning air personality Wayne Douglas. Each morning 6-9 a.m., he calls two members of the “club” at random and gives them a surprise gift—a package that includes radios, soap powder, electric irons and other things. Often, these are products that a local manufacturer wants to “try out” on the public and they’re donated to the show. Sometimes, the station also buys items for the giveaways.

Other than this club feature, the station is just now moving into on-air promotions in a big way. Recently, the station gave away a trip to Hong Kong, a car, promoted a kite-flying contest.

One of the most useful promotions the station has done so far is to give away tickets to movies in exchange for oldies.

“We’re desperately short of oldies,” Wesley says. “In fact, that’s one of my reasons for this trip—to acquire some oldies.”

Commercial—that is, private radio is very new in New Zealand. Though Radio Avon adds five to 10 new records a week, its eight months on the air hasn’t been long enough to accumulate an oldies file.

And Wesley laments the fact that radio stations are at the whims of the New Zealand record manufacturers... “who don’t realize everything we’d like to see released. They have a way of controlling releases.” Especially those records of international artists.

“I think MOR stations must be having hell trying to program right now. A couple of record companies have geared up to only release rock records at the moment and they just happen to be the local representative for some very important labels overseas who have some very big MOR artists.

“I went to one of these wine’n’dine new product previews the other day and out of 35 records being unveiled, only four were MOR in nature.

“Our record companies are making life difficult for some of the program directors in New Zealand.”

Besides being station manager of Radio Avon, Wesley operates a firm called Instant Music Ltd. which does the inflight programming for Air New Zealand airlines and also provides in-store and in-factory background music programming for subscribers throughout New Zealand. The music service is piped along telephone lines from 13 different studios scattered around New Zealand. There are around 300 subscribers alone in Christchurch, which has a population of about 300,000 people.

But he lost two factories the other day. “They said they liked Radio Avon better to listen to inside the factories.”

Radio Avon is a vastly successful radio station for the short time it has been on the air.

“We had expected a deficit of \$10,000 in our first year and said so to prospective investors.

“But we ended up paying a 6 percent dividend to stockholders after only eight months because of a \$50,000 profit on a turnover of \$360,000 in those eight months.”

It should be noted that the U.S. dollar is worth only about 75 cents in comparison to the N.Z. dollar.

Radio Avon is allowed 18 minutes of commercials per hour, but limited itself to 16 minutes and cuts back to only 8 minutes per hour 5-midnight; midnight to dawn is sold to Coke.

Wesley has been taping radio stations in the U.S. He is impressed with FM.

“My ambition is to get into FM when I get back home.”

But he feels any kind of FM for New Zealand is about five years away.

New Zealand only got into private radio in 1969 and this was because Radio Hauraki set up a pirate operation on a boat. It was licensed in 1969 and became the country’s first

private operation; except for seven stations today, all other radio stations in the country are operated by the government.

Radio Hauraki, of course, was the first station. It features a Top 40 format and is located in Auckland. Also in Auckland, you’ll find Radio International (called Radio I) which features two-day phone talk, sports, and some music.

In Hamilton, there’s Radio Waikato, which features an MOR format.

Radio Whakatane is a small-market station in Whakatane and it features contemporary music, but with a suburban approach.

Radio Windy is in Wellington. “It’s a very gusty place, thus the name of the station,” Wesley says. Its music ranges between rock and easy listening, but also the station has two-way talk.

Besides Radio Avon, a private station, Christchurch has four stations owned and operated by the government. 2YA and 3YC are more public service oriented without commercials and they feature everything from show music is classical music... and plays and talks. 3ZB is New Zealand Broadcasting’s main station with commercials and it programs to the over 30 age group with MOR music and two-way phone conversations. 3ZM is NZB’s real pop station and plays all kinds of pop music “without seeming to have any format,” Wesley says.

Meanwhile, Radio Avon moves along with more than half of the market, says Wesley.

Air personalities of Radio Avon include Wayne Douglas in the morning, John Campbell 9-noon, Mike Richardson noon-4 p.m., Murray Ingles 4-8 p.m., Lee Hanner 8-midnight, and Paul Muggleston midnight-dawn.

All of the records are slated in order for the personalities, with the exception of oldies, which they may pick and play at random. However, a given oldie is limited to one play a week.

Contested ‘All-Channel’ Radio Bill Passes Senate

WASHINGTON—The all-channel radio bill S. 585, to make all radio receivers capable of both FM and AM reception has passed the Senate, but by the very narrow vote of 42 to 40.

Although only the set manufacturers’ spokesman had argued against the bill during earlier Senate Commerce Committees hearings, an unexpectedly vehement debate erupted during the Senate floor vote.

Opponents said the bill was “one of those irritating, busybody laws” that deny the consumer more of his freedom. They held that a bill was being passed simply to give FM broadcasters a market—meaning the auto commuter audience.

It was testified during the committee hearings that less than 30 percent of car radios can get FM, and the AM-FM sets in cars are overpriced by auto manufacturers (Billboard, May 11).

But the final vote went to the all-channel radio set requirement because of the need to keep the FM service healthy—particularly since the AM band is already overpopulated. It was also argued that in areas where AM daytimers go off the

air at night, citizens cannot be alerted to disaster warnings except by the FM nighttime service.

On the House side, as of Billboard’s deadline last week, the House Communications Subcommittee had not yet scheduled hearings on the bill.

The bill authorizes the Federal Communications Commission to require manufacturers to make all radio sets capable of both FM and AM reception, as was done in the case of all-channel TV sets in 1962, to assure the growth of UHF service.

Tribute to Duke On WMAL-AM

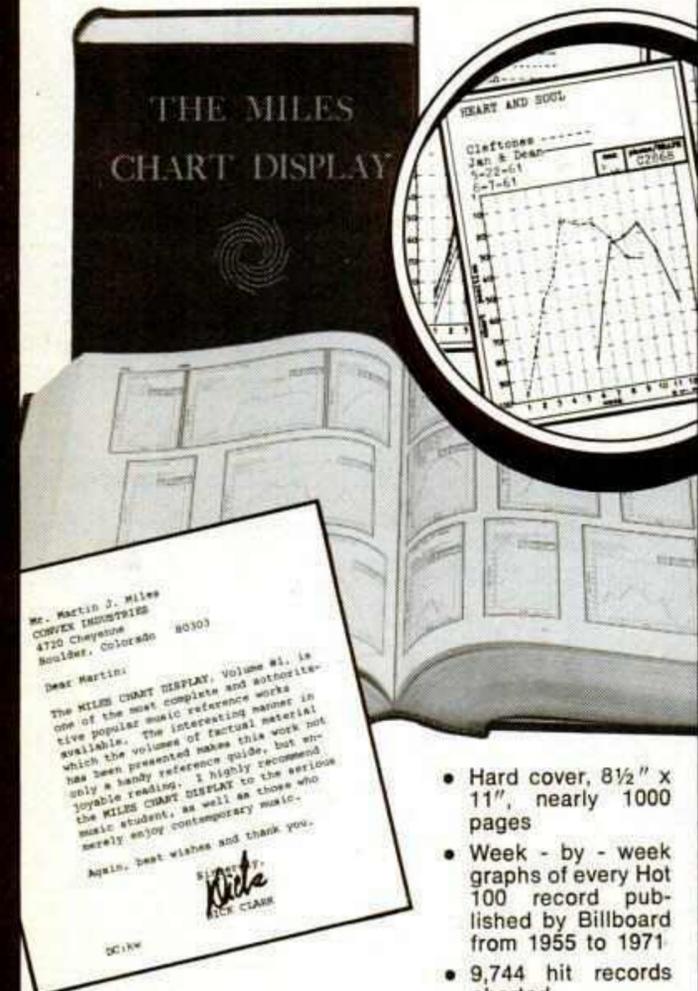
WASHINGTON — WMAL-AM honored Duke Ellington with a 4½-hour tribute to the composer titled “Thank You, Duke Ellington” on the evening of his death last month.

The show, hosted by Felix Grant, featured 50 works. Musicians and band members of Ellington’s stopped by the studio to chat with Grant and Ellington.

Featured on the show was Ellington’s only vocal, “Saddest Tale.”

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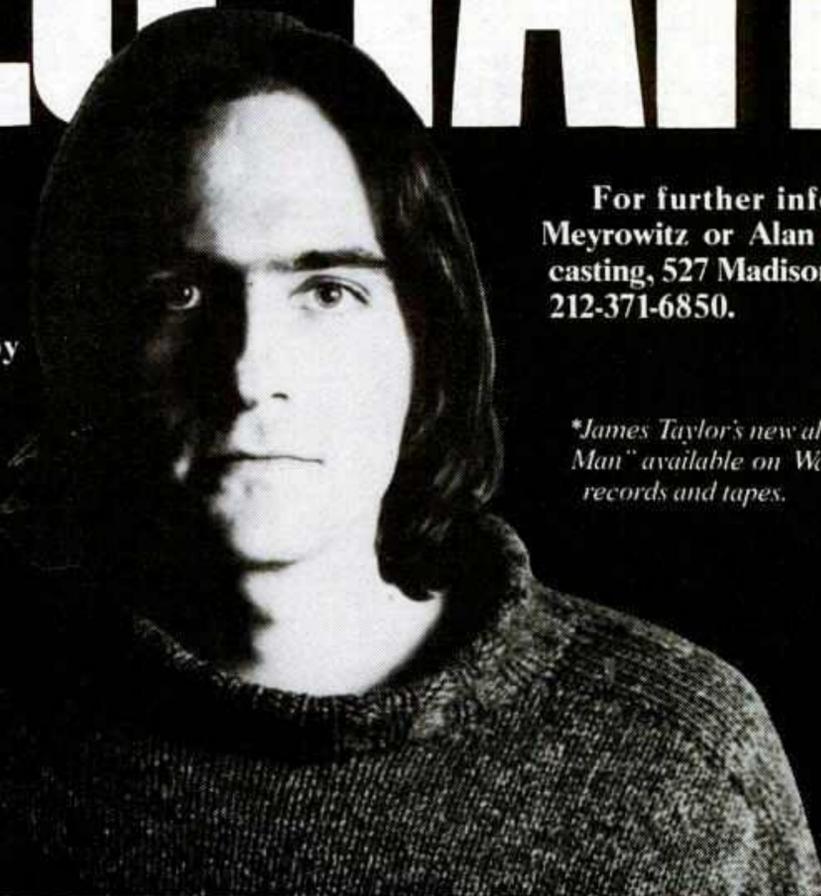
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The King Biscuit Flower Hour presents:

JAMES TAYLOR

On June 30, 1974, The King Biscuit Flower Hour will present a special radio show featuring James Taylor,* recorded live in New York City on his recent tour.

This 90 minute special will be hosted by Richard Robinson. Check the listing below for time and station in your area.



For further information contact Bob Meyrowitz or Alan Steinberg at DIR Broadcasting, 527 Madison Ave., N.Y. 10022. Or call 212-371-6850.

**James Taylor's new album "Walking Man" available on Warner Brothers records and tapes.*

Abbeville, La.	KROF FM	104.1	9P.M.	Ft. Lauderdale/	WSHE FM	103.5	9	New York, N.Y.	WNEW FM	102.7	9P.M.
Aberdeen, Wash.	KDUX FM	104.7	10**	Miami, Fla.	KISR FM	93.7	10	Norfolk, Va.	WOWI FM	103	10
Ada, Okla.	KTEN FM	93.3	7	Ft. Smith, Ark.	WPTH FM	95.1	8	Oklahoma City, Okla.	KOFM FM	104.1	7***
Albany, N.Y.	WHSB FM	106.5	10	Ft. Wayne, Ind.	KFIG FM	101.1	10	Omaha, Neb.	KRCB FM	98.5	7
Albuquerque, N.M.	KRST FM	92.3	9	Fresno, Calif.	WGVL FM	105.5	9	Orlando, Fla.	WORJ FM	107.7	9
Ashland, Ky.	WAMX FM	94	9	Gainesville, Fla.	KRFG FM	93.5	9	Panama City, Fla.	WP FM	107.9	9:30
Athens, Ga.	WDOL FM	104.7	6	Greenfield, Mo.	WFBC FM	93.7	7	Peoria, Ill.	WWTO FM	105.7	9:30
Athens, Ohio	WATH FM	105.5	8	Greenville, S.C.	WRQR FM	94.3	10	Philadelphia, Pa.	WMMR FM	93.3	9
Atlanta, Ga.	WPLO FM	103.3	7	Greenville/Farmville, N.C.	WHCN FM	105.9	7	Phoenix, Ariz.	KDKB FM	93.3	7
Auburn, Ala.	WFRI FM	97.7	10	Hartford, Conn.	WHPE FM	95.5	9	Pittsburgh, Pa.	WYDD FM	104.7	10
Austin, Tex.	KRMH FM	103.7	7	High Point, N.C.	KLOL FM	101.1	10	Portland, Ore.	KGON FM	92.3	10
Baltimore, Md.	WKTK FM	105.7	9***	Houston, Tex.	WAHR FM	99.1	10	Presque Isle, Me.	WDHP FM	96.9	10*
Bellingham, Wash.	KISM FM	93	9	Huntsville, Ala.	WNAP FM	93.1	8	Pullman, Wash.	KUGR FM	95	10
Big Rapids, Mich.	WBRN FM	100.9	10	Indianapolis, Ind.	WVBR FM	93.5	7	Reno, Nev.	KGLR FM	105.7	9
Binghamton, N.Y.	WAAL FM	99.1	10****	Ithaca, N.Y.	WZZQ FM	102.9	9	Richmond, Va.	WRVQ FM	94.5	10
Birmingham, Ala.	WIHN FM	96.7	10***	Jackson, Miss.	WPDQ FM	96.9	8	Rochester, N.Y.	WKWL FM	104.9	10
Bloomington, Ill.	KBBK FM	10	7	Jacksonville, Fla.	WQUT FM	101.5	9	Rockford, Ill.	KZAP FM	98.5	11**
Boise, Idaho	WBCN FM	104.1	10	Johnson City, Tenn.	KSYN FM	92.5	9	Sacramento, Calif.	KIXY FM	94.7	9
Boston, Mass.	KLIZ FM	95.7	8***	Joplin, Mo.	KJCK FM	94.5	6	San Angelo, Tex.	KCPX FM	98.7	10
Brainerd, Minn.	WPHD FM	103.3	8	Junction City, Kan.	KUDL FM	98.1	11	Salt Lake City, Utah	KEXL FM	104.5	8
Buffalo, N.Y.	KLRB FM	101.7	8	Kansas City, Mo.	WSPL FM	95.9	10	San Antonio, Tex.	KOLA FM	99.9	10
Carmel, Calif.	WPGU FM	107.1	11	La Crosse, Wis.	WRHY FM	92.7	10	San Bernardino, Cal.	KPRI FM	106.5	8
Champaign, Ill.	WZTK FM	102.5	8	Lancaster/Starview, Pa.	WVIC FM	94.9	8	San Diego, Calif.	KOME FM	98.5	7
Charleston, S.C.	WROQ FM	95	11:30	Lansing, Mich.	KLUC FM	98.5	9	San Jose, Calif.	WCAD FM	105.1	9
Charlotte, N.C.	WSDM FM	97.9	8	Las Vegas, Nev.	WBLM FM	107.5	9	San Juan, P.R.	KTIM FM	100.9	9
Chicago, Ill.	KFMF FM	93.7	9	Lewiston, Me.	KFMQ FM	101.9	8	San Rafael, Cal.	KTYD FM	99.9	10
Chico, Calif.	WEBN FM	102.7	9	Lincoln, Neb.	KLAZ FM	98.5	9	Santa Barbara, Calif.	WZAT FM	102.1	8
Cincinnati, Ohio	WMMS FM	100.7	8	Little Rock, Ark.	KHER FM	105.7	7	Savannah, Ga.	KISW FM	99.9	9
Cleveland, Ohio	KFMZ FM	98.3	9	Longview, Tex.	KMET FM	94.7	10	Seattle, Wash.	KHQ FM	98.1	9
Columbia, Mo.	WNCI FM	97.9	9	Los Angeles, Calif.	WLRN FM	102.3	7	Spokane, Wash.	WAQY FM	102.1	11
Columbus, Ohio	KZEW FM	97.9	10	Louisville, Ky.	KSEL FM	93.7	9	Springfield, Mass.	KSHE FM	94.7	10
Dallas, Tex.	KIHK FM	103.7	10	Lubbock, Tex.	KMMT FM	106.3	9*	St. Louis, Mo.	WOUR FM	96.9	9
Davenport, Iowa	WBUD FM	99.9	9	Mammoth Lakes, Cal.	WMVA FM	96.3	9***	Syracuse/Utica, N.Y.	WQSR FM	102.5	8
Dayton, Ohio	KBPI FM	105.9	10	Martinsville, Va.	WMC FM	100	9	Tampa/St. Petersburg/	WVTS FM	100.7	10
Denver, Colo.	KFMG FM	94.9	9	Memphis, Tenn.	WDAL FM	101.3	9	Sarasota, Fla.	KXOR FM	106.3	9
Des Moines, Iowa	WABX FM	99.5	9	Meridian, Miss.	WNWU FM	99.1	9	Terre Haute, Ind.	WIOT FM	104.7	8:30
Detroit, Mich.	KSMI FM	105	10:30	Milwaukee, Wisc.	KQRS FM	92.5	9	Thibodaux, La.	KWFM FM	92.9	9***
Donaldsonville, La.	WDTH FM	103.3	9	Minn./St. Paul, Minn.	WABB FM	97.5	9	Toledo, Ohio	KTBA FM	92.1	10
Duluth, Minn.	WDBS FM	107.1	8***	Mobile, Ala.	KNOE FM	101.9	8	Tucson, Ariz.	KEFC FM	95.5	8
Durham, N.C.	WBIZ FM	100.7	11	Monroe, La.	WHHY FM	101.9	9	Tulsa, Okla.	WRRN FM	92.3	9***
Eau Claire, Wisc.	KRIL FM	99.3	10**	Montgomery, Ala.	WTAO FM	104.9	10***	Waco, Tex.	WMAL FM	107.3	9
El Dorado, Ark.	WXXY FM	104.9	10	Murphysboro, Ill.	WKDA FM	103.3	8	Washington, D.C.	WIFC FM	95.5	8
Elmira, N.Y.	KINT FM	97.5	8	Nashville, Tenn.	WYBC FM	94.3	9**	Wausau, Wisc.	KEYN FM	103.7	9
El Paso, Tex.	KZEL FM	96.1	9	New Haven, Conn.	WRNO FM	99.5	9	Willmar, Minn.	KQIC FM	102.5	9
Eugene, Ore.	WKDQ FM	99.5	10	New Orleans, La.			Winona, Minn.	KAGE FM	95.3	10	
Evansville, Ind.	KWIM FM	98.7	9				Worcester, Mass.	WAAF FM	107.3	9	
Fargo, N.D.	KKEG FM	92.1	9								
Fayetteville, Ark.	WWCK FM	105.5	9								
Flint, Mich.	WQLT FM	107.3	9								
Florence, Ala.											



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WBUS-FM In Miami Is Rolling Along; Jazz Leading Way

By SARA LANE

MIAMI—At the southernmost tip of Miami Beach—oftimes called the "geriatric belt" because of the propensity of senior citizens—lies WBUS-FM, Miami's jazz-blues-rock station—a lusty, squalling babe in an "arthritic world."

Although WBUS-FM had its birth in 1969 going on the air as a business station, broadcasting stock reports with live coverage from stock broker agencies, it became one of Dade County's heaviest rock stations in 1970, playing progressive rock for its hippy-oriented listeners.

To Joe Rico, general manager, these were the prenatal days and last August WBUS-FM emerged as the state's first 24-hour jazz/blues and rock station. The change in format resulted from a dream Rico held for several years.

"We felt there was a vacuum on the market for this type of music," Rico explains. A longtime jazz aficionado, Rico went out in the market and wooed another jazz buff announcer from WGBS-AM. His name was China Vallis and both Vallis and Rico have extensive background in programming radio jazz shows: Rico with shows on various radio stations in the Buffalo vicinity and Vallis in the New England area.

"Frankly, I always knew there was a very healthy market for this type of music in South Florida, and China felt the same way," Rico continues. "South Florida is pretty much sophisticated, at least as much so as any other cosmopolitan area of its size. And we have a potpourri of people from all over the country. China and I felt from our previous experience in jazz radio in Miami that if a station were programmed properly and had a balance, such as we're trying to achieve at WBUS-FM, it could be a very successful and meaningful type of broadcasting. Creative, yes; but still reaching the masses because of its scope—the broadness in our fusion of jazz, rock and blues."

Vallis was named program director, controlling music programming and personnel; his job was to hire people who knew jazz and how to make the unique jazz-rock-blues formula workable. One of the first people he found was Alan Grant, formerly of WABC-FM in New York and KJAX-FM in San Francisco.

Grant had left San Francisco to return home to the East where he was born and bred. He was "sunning in Pompano" when his son Stewart called China to say that his dad was in the area. The result of the phone call: Both Grant senior and Grant junior are now working at the station, Alan as music director and broadcasting 7 to midnight with Stew picking up the midnight to 6 a.m. slot.

"Here are three people—Joe, China and I—who have been affiliated with jazz in radio for a good

number of years, all working toward a common goal. We fit together like pieces in a jigsaw puzzle," Grant says.

Their common goal is, of course,

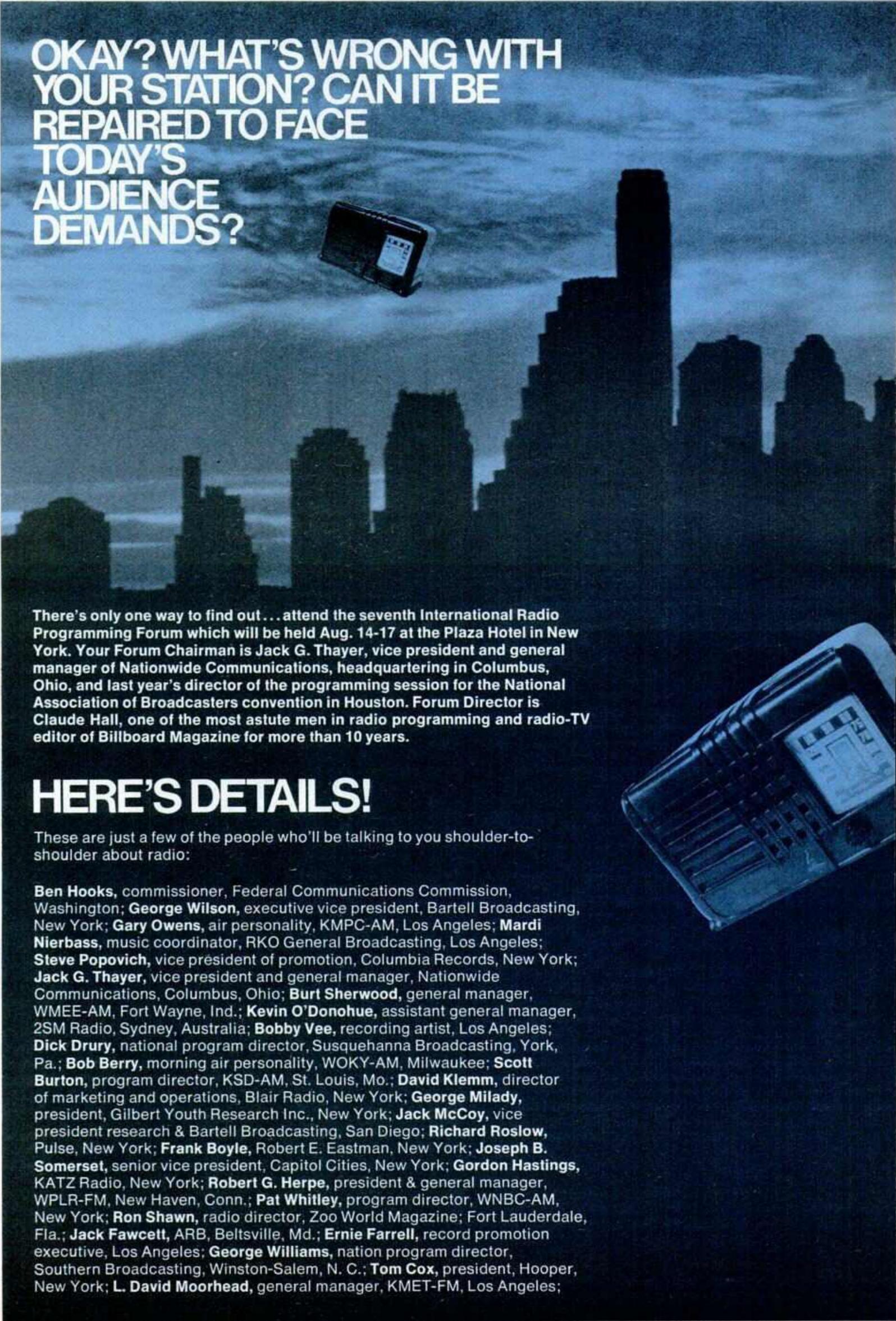
to reach as many people as possible without going commercial.

"We have some 35 radio stations in this area which makes it one of the most competitive markets in the

country," Vallis says. "Most are rock or Top 40. We knew that jazz was somewhat on the upswing and we talked about this type of programming for over a year before we went

on the air. Both Joe and I had jazz programs in Miami but they were buried in off-listening hours—late at night, midnight to six, but not really

(Continued on page 30)



OKAY? WHAT'S WRONG WITH YOUR STATION? CAN IT BE REPAIRED TO FACE TODAY'S AUDIENCE DEMANDS?

There's only one way to find out... attend the seventh International Radio Programming Forum which will be held Aug. 14-17 at the Plaza Hotel in New York. Your Forum Chairman is Jack G. Thayer, vice president and general manager of Nationwide Communications, headquartered in Columbus, Ohio, and last year's director of the programming session for the National Association of Broadcasters convention in Houston. Forum Director is Claude Hall, one of the most astute men in radio programming and radio-TV editor of Billboard Magazine for more than 10 years.

HERE'S DETAILS!

These are just a few of the people who'll be talking to you shoulder-to-shoulder about radio:

Ben Hooks, commissioner, Federal Communications Commission, Washington; **George Wilson**, executive vice president, Bartell Broadcasting, New York; **Gary Owens**, air personality, KMPC-AM, Los Angeles; **Mardi Nierbass**, music coordinator, RKO General Broadcasting, Los Angeles; **Steve Popovich**, vice president of promotion, Columbia Records, New York; **Jack G. Thayer**, vice president and general manager, Nationwide Communications, Columbus, Ohio; **Burt Sherwood**, general manager, WMEE-AM, Fort Wayne, Ind.; **Kevin O'Donohue**, assistant general manager, 2SM Radio, Sydney, Australia; **Bobby Vee**, recording artist, Los Angeles; **Dick Drury**, national program director, Susquehanna Broadcasting, York, Pa.; **Bob Berry**, morning air personality, WOKY-AM, Milwaukee; **Scott Burton**, program director, KSD-AM, St. Louis, Mo.; **David Klemm**, director of marketing and operations, Blair Radio, New York; **George Milady**, president, Gilbert Youth Research Inc., New York; **Jack McCoy**, vice president research & Bartell Broadcasting, San Diego; **Richard Roslow**, Pulse, New York; **Frank Boyle**, Robert E. Eastman, New York; **Joseph B. Somerset**, senior vice president, Capitol Cities, New York; **Gordon Hastings**, KATZ Radio, New York; **Robert G. Herpe**, president & general manager, WPLR-FM, New Haven, Conn.; **Pat Whitley**, program director, WNBC-AM, New York; **Ron Shawn**, radio director, Zoo World Magazine; Fort Lauderdale, Fla.; **Jack Fawcett**, ARB, Beltsville, Md.; **Ernie Farrell**, record promotion executive, Los Angeles; **George Williams**, nation program director, Southern Broadcasting, Winston-Salem, N. C.; **Tom Cox**, president, Hooper, New York; **L. David Moorhead**, general manager, KMET-FM, Los Angeles;

Female DJs Spinning At Philly FM Stations

PHILADELPHIA—Women power has finally made significant inroads in FM music power here with female disk jockeys now ensconced at three of the top FM music stations here.

Top-rated WMMR has the female mix throughout the night as Alice Farr handles the 2 to 6 a.m. slot. WYSP, also rock-oriented, gives Maureen Flaherty a desirable night beat from 10 p.m. to 2 a.m. and WIOQ, which blends the oldies with current favorites, has Helen Hagan hosting from midnight to 6 a.m.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Haven't heard from **Peter Tripp** in a long time. Are you okay, Peter? ... Speaking of Peter reminds me, and I don't know why, of the Magnificent

Montague. Montague lives not too far from me and I honk twice every time I pass his house, which is about once a day. He keeps his door locked

and has since soundproofed his house. I don't think he likes honks. But, and I've got to mention this to you who don't remember, he played

conga drums on some excellent albums—the **Packers**, etc. He has been promising copies of those LP's to me the past two years.

Jerry Sears reports in from Watergate country: "Here we are again, on the move. The last time I dropped a line to you was way back in the summer of 1972 from Seoul, Korea, when I was at the American Forces Korea Network. Now, I'm at the real head of the horse, American Forces Radio & Television Service, Washington. I'm playing the game of military news correspondent with **Armed Forces Digest**. I'm also pulling spare time with **WGAY-AM-FM** in Washington, blasting 50kw worth of MOR around the countryside. We have some real talent here holding up things full-time. **Bob Chandler** is operations manager and doing an A-1 job picking out the music. **John Dougan** follows up as program director. **Les Carpenter** splits the dayshift with **Mike Way**, who formerly worked at a 1,000-watter in North Carolina. And **Larry Lambrose** holds down the evening slot weekdays." You know, Jerry, I'm very impressed with the guys in AFRTS from time to time. **Col. Audick** and **Capt. Jack Brown**, both of whom operate as radio men rather than military men when they're around the commercial radio scene are good buddies. They've helped us all out a lot when the occasion warrants and are never too busy to participate in any function.

And that brings to mind **Col. Robert Cranston**. How are you, Bob? Let me hear from you. Bob was commander of the AFRTS for years. Grew up as a kid in **WBAP-AM** in Fort Worth, which his dad managed. Bob was seeking a management position (too young to really retire in spite of his military retirement) in radio. I'll track him down if any station, regardless of market size, is looking for a very prestigious and damned capable manager. He just wants to keep busy in radio; it's his life. If you know of a job, please contact me.

Here's a note from **Jim O'Brien**, host of "All Night Jazz" on **KHOW-FM** in Denver, that concerns us all (are you reading this, **Corky Mayberry**?): "If you can, please check this out. Since the FCC has ruled that "conspicuously placed" songs must, under most circumstance, be marked commercial matter (e.g. those of an artist directly after a spot for an up-coming concert), can this also apply to PSA time? If one gives "broadcast preview" of an upcoming free or charity concert sponsored by a legitimate non-profit group, can the duration of the song and announcement be properly considered PSA time? Since the precedent's been set, I don't see why not, especially if tagger, but before suggesting implementation, I do need confirmation. See what you can do. If commission opinion turns out as I think it just might, many will be thankful." Okay, Jim. Perhaps **Harold Kassens** of the FCC will write us an answer that I can print here. In any case, I've found the FCC is generally pretty relaxed about anything that benefits the public; that's basically what radio is all about and I feel, personally, that radio is doing a better job than television. But **Harold** watches the scene much closer than I and, quite frankly, knows more than I do.

Chambra Notes is a new publication, bi-annual at the moment, that deals with black activity in mass media, including records and radio.

(Continued on page 30)

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Richard Aikens, Rick Trow Productions, Philadelphia; **Harold Lipsius**, president, Universal Distributors, Philadelphia; **Mike Curb**, independent record producer, Los Angeles; **Phil Walden**, president, Capricorn Records, Macon, Ga.; **Steve Wax**, vice president of promotion, Elektra/Asylum Records, New York; **Don Graham**, director of national promotion, United Artists Records, Los Angeles; **Chris Jonz**, promotion executive, Motown Records, Los Angeles; **Lou Galliani**, promotion executive, Elektra/Asylum Records, Los Angeles; **John Lund**, program director, WNEW-AM, New York; **Casey Kasem**, host, "American Top 40," Watermark Inc., Los Angeles; **Rod McGrew**, station manager, KJLH-FM, Los Angeles; and dozens of others yet to be announced.

TO REGISTER—fill out the coupon and send \$160 registration fee to: **International Radio Programming Forum**, c/o Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. At that time, we'll send you a hotel room reservation form which will allow you a special discount on your hotel room... for Forum registrants only!

BUT HURRY!—the discount is only for early registrants. And, to be frank, the more people that register, the more *special events* we'll be able to plan.

AND DO WE HAVE—ALREADY—exciting and stimulating events for you? Join us Aug. 14-17. We guarantee the most educational event of your radio life!

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Please register me for the **Seventh Annual International Radio Programming Forum**, August 14-17, 1974, at the Plaza Hotel, New York City. (If you wish to register others besides yourself from your organization, please send in names and titles on your letterhead and enclose total payment.)

Registration Fee Before Aug. 1: \$160
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Please enclose check and return registration form to:

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Suite 1200 — 9000 Sunset Blvd.
Los Angeles, CA 90069**

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

Latin Radio Has 4 Brands That Are Popular In Different Areas

LOS ANGELES—Not one, but four brands of Latin radio exist in the multi-faceted make-up of radio formats in the United States—and all are doing quite well.

Actually, there are variations of these four basic Latin American formats, though all four have much in common. Still, the four are highly different and any Latin American would probably immediately recognize his own, whether he be of Cuban extraction, a descendant of Mexican parents, Puerto Rican, or Spanish.

What's extremely fascinating about all of the Latin American stations—at least the good ones—is that in spite of what has been a bad financial time for most other formats, with the national dollar dwindling down a drain, many Latin American stations have done extremely well.

In the case of KCOR-AM in San Antonio, which is more oriented

toward the Mexican type of sound, general manager Nathan Safir reports that cash flow is tremendous and the station is up 30 percent in billings over last year.

He laments that the station is not earning as much as WHOM-FM in New York, but points out that the cost per spot on KCOR-AM (tailored to fit the market) is much less than that of WHOM-AM.

However, the fantastic power of KCOR-AM in the market goes unquestioned. On June 2, the station held a concert with 28 major name artists from Mexico, including Lola Beltran, Jose Jose, Maria Victoria, and Juan Gabriel. The ticket price was \$3. And 11,000 people were on hand, Safir says.

"We're 100 percent Mexican in music flavor... because very few Spanish records hit here," he says. The mariachi sound is more acceptable in the market.

KCOR-AM maintains a full-time record librarian, who slates records for the air personalities. New records are selected each week by a music committee composed of operations manager Salidor Garza, program director Guillermo Lozano, the music director, and the record librarian.

KCOR-AM, owned by Inter-American Radio with Allen E. Wolin, president and Arnold B. Hartley, executive vice president, is usually No. 1 or close to it in the over-all general market of San Antonio.

Also a No. 1 station is WQBA-AM in Miami, a Susquehanna Broadcasting station... that is, national sales manager Jack Nobles says the station has been No. 1 in adults 18 years and older for about a year or so. And, like the radio stations in Spain, WQBA-AM features a lot of novellas—half-hour soap operas.

"Spanish radio is much like U.S. radio before television," says Nobles.

But it's profitable, even though a program director of a U.S. Top 40 station might flinch if anyone decided to break up his tight-formatted music station with a radio soap op-

era. "If the wind stays out of the right corner," Nobles says, "this station will cross \$2 million in billings in 1974."

The staff of the station, except for Nobles and general manager Herbert Levin, are Cuban. The format is Cuban and guided by Emilio Milian.

But then, 30 percent of Dade County is Latin American people and 90 percent of those are Cubans, says Nobles.

When it comes to music, the music is highly Cuban in texture and music is played 9-11 a.m., 1-2:30 p.m., 3:30-5 p.m., and 7-10 p.m. In between, the listener will hear soap operas.

But soap operas work extremely well with Latins almost everywhere. For instance, Eugenio Fontan Perez, director general of Radio Madrid, Sociedad Espanola de Radio-difusion, Madrid, Spain, once stated that they were the highest audience draw for the SER chain in Spain.

Now, besides the Cuban and Mexican formats, you'll find the Puerto Rican sound which is highly popular in New York. Besides WADO-AM managed by Nelson Lavergne, you have WHOM-AM managed by Arthur Shaer. WEVD-AM-FM has Spanish programming in its ethnic schedule.

One of the highly interesting stations, so far as Latin programming goes, is WHOM-FM, New York, which simulcasts a great portion of the station with WHOM-AM, but in the evening features programming that is more Spanish than Latin American.

New York really has much to appease almost any Latin music tastes, with varieties ranging from Puerto Rican to Mexican and the mariachi sound and, of course, WHOM-FM.

In Los Angeles, billed as one of the major Latin centers of the world, you have KALI-AM, a radio station that, except for the language barrier, operates much on the same format principle as does a Top 40 station. President of the highly successful station is Richard Eaton, general manager is Phillip A. Malkin.

When it comes to Latin radio, you can't really define whether it will be the hit of a particular market or not. WADO-AM and WHOM-FM do well in New York and, ordinarily, don't have to depend on audience ratings that much for sales.

In New York the Puerto Rican format would probably win in Miami the Cuban format, in Texas and California and Mexican border states in between, the Mexican format would probably be supreme. The closer the border, the bigger the ratings.

Now, there's the reverse situation in Guatemala, where an American-style Top 40 station does well. Called Radio Elcuisiva, the station is operated by Jaime Raniagua Saravia, who operates stations with other formats in the same area (there, a man may own more than one station per market).

Radio Elcuisiva features U.S. and British hits in English throughout its 18-hour broadcast day, according to Mario Rene Flores Barillas, Los Angeles representative for the station and a former air personality there. The titles of the records are translated to Spanish; commercials are in Spanish as well.

And the station does pretty well with local listeners, which should prove that turnabout is fair play.

KMET-FM Celebrates Monterey Pop

LOS ANGELES—KMET-FM celebrated the seventh anniversary of the Monterey Pop Festival Saturday and Sunday (15-16) with a special documentary. Monterey Pop was the first major pop festival, and the radio documentary featured interviews with the major figures on the scene and the stars who appeared on the stage, including Lou Adler, Canned Heat, Country Joe, Clive Davis, Grateful Dead, Hugh Maskela, Steve Miller, Chip Monck, Derek Taylor and Phil Walden.

The station recreated the sound of Monterey with musical highlights of the 35 performances.

During the KMET festival celebration a special midnight screening was held at the Plaza Theatre in Westwood of the film "Monterey Pop" for station listeners. The film was presented through the cooperation of Lou Adler.

WBUS-FM In Miami

• Continued from page 28

out in the open for businessmen and housewives.

As to programming philosophy, Vallis has tried to develop a pattern that shows a constant flow of the best in all three categories with 70 percent of the music devoted to jazz, the other 30 percent divided between rock and blues.

"Usually, we try to control things so that when a jock goes on the air his music will be pretty much in the same flow as the jock who preceded him, the same identity, the same rhythmic patterns. There isn't supposed to be any change in personality or music.

"We don't go to extremes in any of the categories," Vallis continues. "For example, to use a term that isn't used much anymore, we don't play acid rock. We stay away from that completely. It just wouldn't blend with our format. We do play the lighter artists: David Gates and Bred, Blood, Sweat and Tears, Chicago. We also play Paul Simon, Carly Simon, Carol King and Leon Russell. Naturally, in the blues, we play B.B. King, but we also get into heavier blues. People like John Lee Hooker, Howlin' Wolf, Muddy Waters, Lightin' Hopkins... there are a lot of urban, rural type things we do and we get many requests for these artists."

One of the few breaks in the rigid format comes on Sunday evening between 8 and 10 when Grant does a big band show beginning with bands from the '30s and proceeding in chronological order to the '40s, '50, and '60s using bands such as Jimmy Lunceford, Tommy Dorsey, Artie Shaw, Benny Goodman, Count Basie, Duke Ellington.

"It's important that we play some rock," Grant claims. "The kids love it, but we get them to listen to jazz, too. They hear what's being done in jazz today because there are so many things happening that have the blues and rock feeling."

"When I used to broadcast live out of the Half Note Club in New York, using some of the biggest names in jazz, I'd look out in the audience and see people like the Rolling Stones, the Beatles, some of the biggest names in rock, listening in amazement to these great jazz artists. And now, with what we're doing on 'BUS,' our audience can hear the same type of music."

That Dade County has supported its jazz radio station is evident and Rico feels what really proves it are the Magic Bus Co. and WBUS-FM sponsored concerts which have featured bands such as Stan Kenton, Buddy Rich, Woody Herman, Maynard Ferguson.

"We've done about a dozen concerts since fall starting off with the University of Miami Concert Jazz Band which was a complete sellout. Each successive concert has generated one heck of a lot of enthusiasm and people have come out and really

supported them. Now we're lining up smaller groups—Dave Brubeck, Freddie Hubbard and Chick Corea. It's hard to believe the support we've had and we get all ages from 16 to 60. Miami has seen many many concerts before but always in the rock idiom, nothing in jazz, China says.

Dade County Auditorium and Barry College are used for WBUS-FM concerts.

"I knew there was a good concert audience in Miami," Vallis interjects, "from the phone calls I receive and from people I've met over the 12 years I've been here. Once we had the outlet provided by the radio station, we captured the concert-goers." "And concerts are really our only type of promotion for the station," Rico claim.

Vox Jox

• Continued from page 29

St. Clair Bourne is publisher and among the contributors is Myrnah Leah Williams, a record producer. You might be able to get a sample copy by writing the Chamba Educational Film Services, P.O. Box U, Brooklyn, N.Y. 11201. ... The AFRTS is now airing the one-minute series "Good Ideas With Jerry Verbel." ... Steve Hirtle, program director, KDIC-FM, Grinnell College, Grinnell, Iowa 50112, wants information on the Doctor Demento radio show. Write him care of KMET-FM, Los Angeles, where he does a weekend show.

Here's a note from Meg Smith (Ms. and Mrs.), KGNO-AM-FM, Dodge City, Kan.: "I've been reading with interest, for quite some time now, the involvement (or non-involvement) of women in radio. After seven years in the business, I feel I have something to say. I was hired as continuity director with my ultimate goal to be an announcer. It's not been easy, but certainly not discouraging. I've reached my goal at KGNO-AM-FM, with five hours a day, Monday through Friday, on board and pulling the Sunday 1-5 p.m. shift. The remainder of the day, I do production. It all began with five minutes of air work per day, three of which was recorded hospital notes. What's that old saying? You've got to start somewhere. I suppose my situation was one of good fortune. It also required hard work and a lot of overtime, without pay. I am now employed at a 5,000-watter, but the staff is small, which gives everyone an opportunity to dabble in a bit of everything. Before taking the air, I became familiar with the workings of the station, the policies, took a genuine interest in the rulings of the FCC. Of course, my copywriting was a big asset. I began to sincerely feel what I was selling. My philosophy about air work is

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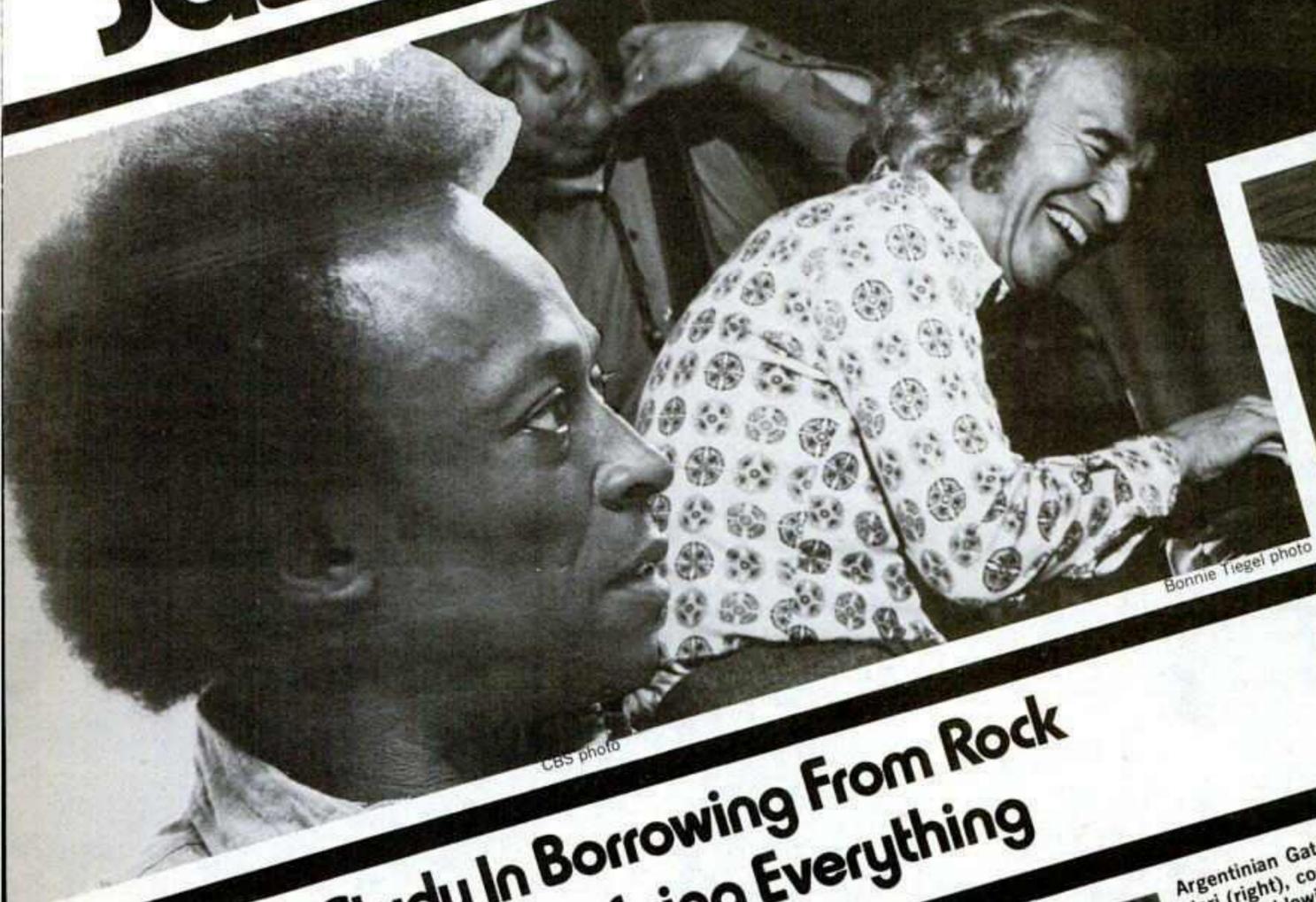
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Jazz In '74:

Miles Davis' pioneering spirit continues to stimulate other jazzmen. Dave Brubeck, for example, is now working within a rock framework with his son's band.



A Study In Borrowing From Rock And Amplifying Everything

By ELIOT TIEGEL



Argentinian Gato Barbieri (right), combines free form blowing with Latin rhythms; Michael White (left) uses an amplified violin and achieves a mighty intensity.

JAZZ IN 1974 is the sound of a music created by probing musicians whose ears are satiated by the influences of rock and amplified instruments.

This is the year of amplifonics, of a brand of jazz which has its own distinct flavor, and of a music with the greatest audience potential since the Big Band Era when pop music ment appreciating the styles of the Goodmans, Millers, Dorseys, Hermans, Thornhills, and so on.

Ten years from now the jazz buff will be able to say that the music of 1974, the new sounds which are what's important, revolved around a mixture of sophisticated improvisation, the utilization of amplified effects from a variety of electronic instruments, the second class status of many acoustic instruments, the fusion of many rhythm patterns most commonly used by high energy rock bands and an adventurous kind of avant-garde style albeit one with lots of structure.

If that all sounds complex, it is. And so is the 1974 brand of jazz. But it is being heard by perhaps the most liberal audience in pop music's history and an audience which seems to be moving along with the rock players who themselves are searching for more challenging formats.

Jazz is the next step from basic hard driving rock with its simplistic chords and solo structures.

"There is tremendous freedom in jazz music today," exclaims veteran producer Dave Axelrod. "Today you can make money with freedom."

How so? "Because young people are so much hipper and they can appreciate Miles and John McLaughlin or whomever. And they'll appreciate David Bowie who has some jazz solos in his music."

Everyone acknowledges that Miles Davis is responsible for changing the sound of jazz from a controlled music into a bizarre pastiche of wildly energized ingredients most commonly associated with, God forbid, rock 'n' roll.

The fusion of the two musics has been the catalyst upon which such players as Gato Barbieri, Chick Corea, Larry Coryell, Archie Shepp, Weather Report, the Mahavishnu Orchestra and Herbie Hancock, have been able to join Miles in being accepted in new areas, in rock clubs and mass auditoriums which heretofore never touched the jazz musician.

The key to the 1974 sound of modern jazz is the electronic

instrument—guitar, bass, piano, drum, violin, trumpet, saxophone, and most assuredly the synthesizer.

Yes the synthesizer. "I used a synthesizer for the bass line on my own album," Axelrod says. "There's one introduction on one tune played by an acoustic piano. Everything else is played on electric piano or clavinet."

Axelrod, always an adventurous, sagacious composer, debuts this week on Fantasy with a big band instrumental LP, "Heavy Axe," in which a lot of rock rhythms are used but the music has a jazz feeling and jazz solos by such veteran names as Cannonball Adderley, Gene Ammons and George Duke.

Structure in today's music is very important, Axelrod says. But it is coupled with the dynamics of these outside elements to form a sound which is a close cousin in many cases to what a complex, sophisticated rock band does.

So who's copying whom? The answer is the rock player is aping the jazzman and the jazzman, in his quest for that commercial ticket to the big money market, is borrowing the best of rock. And both musics are coming out all the better for the borrowing.

In addition to the solo artists, there are several groups, like Weather Report, which epitomize the modern sound of contemporary jazz. Brian Auger's English Oblivion Express and Tom Scott and his L.A. Express, are fresh, vital groups contributing mightily to the maintenance of this rockish jazz concept.

So important has it become, that Eddie Harris and Herbie Mann both recorded with British rock musicians and their albums have been successful on this side of the Atlantic.

Herbie Hancock has had a strange career, first as a melodic mainstream pianist, then moving into the theater of the mind kind of sound (which bombed terribly at Monterey several years ago) and now to a reawakening of his roots spirit coupled with all the magical vitality of electronic, controlled music and socko, he's on the charts with a monster hit.

The jazz musician, stimulated by his a&r man who points to the commercial success of other players stepping into the dangerously mysterious field of rock music ("watch it man, that's a definite comedown"), is now more receptive to trying to get a commercial sound than he's ever been.

Shelly's Manne Hole doesn't exist anymore so why not try to get played on KMET-FM or WNEW-FM?

"For a change, the great black (established) musicians are not only electrifying their music but adding rock aspects that were created by white rock bands," says Bob Thiele, president of Flying Dutchman.

The trend toward a free-for-all kind of avant-garde sound has all but diminished. Today, the music is much more structured, says Thiele. "Initially, it was definitely a natural feeling; it was experimental too," he says in speaking about the avant-garde players of the late 50's-early 60's. "They were saying, 'here, we can play anyway we want.' It was an expression of wanting to be free and out of that has come some great music."

Ornette Coleman, Archie Shepp and John Coltrane were around then and their music remains available today. Thiele began cutting Coltrane around 1960 when he did nearly 20 LP's for Impulse.

Thiele feels the contemporary rhythms which the young jazz players are using are commercial r&b in nature, with some tricks from the white rock bands added.

"I think we're going back to listening and dancing," he says. That's what the sound of 1974 jazz says to him. "We will definitely see more young players adopting the new sounds into their styles."

As for the blowers like Zoot Sims, Stan Getz and Bill Evans, Thiele feels they'll continue playing in their established styles, but wouldn't be surprised if they too are affected by the rock revolution.

Dave Brubeck, for one, has taken his distinct piano style into the realm of youthful rock by teaming up with his sons who have a vibrating rock band and creating a concert concept called "Two Generations of Brubeck."

Guest saxophonist Gerry Mulligan plays with all the warmth and beauty he is known for, but he is often engulfed by the fiery playing of the young rock musicians.

In person and on disk, the marriage holds up. Larry Coryell's Eleventh House is a nerve-tingling experience because the band is packed with expansive playing, simple and sophisticated.

(Continued on page 38)

Duke Ellington's Musical Legacy: A Gift For Everyone



By STANLEY DANCE

Duke Ellington has left an unbelievably rich legacy of music, some of it already familiar, but much of it relatively unknown. The quantity, in fact, is almost as impressive as the quality. Many of his compositions have been heard about this land for nearly 50 years, as played by him and his band, and as played by others.

In the future, we may be sure that they will be discovered and re-interpreted by musicians not yet born, musicians who will find new, scarcely suspected values in them. Numbers like "In a Mellotone" "C Jam Blues" and "I Got It Bad" are already staples in the jazz repertoire as vehicles for improvisation or the expression of emotion.

Others, like "Mood Indigo," "Sophisticated Lady" and "Satin Doll" have become part of the fabric of 20-century life, not only through their repetition, but because their character has been so singularly appropriate to the temper and suppressed longings of the era in which they were created.

Ellington was a product of a highly competitive musical world. He did not believe in subsidies for music. His faith lay in those he called "the cats in the jungle," and he was always a little dubious of musicians who found it necessary to seek security in the studios.

Competition, for him as for anyone else, could be wearing, but it was also valuable in terms of shaping and sharpening talent. "The comforts of home" offered obvious advantages, but too often their effect was to lull and dull the creative urge. The artist, in his view, needed a spur, needed the stimulus of varied experience, and, as he often said in his own case, "a deadline."

His deadlines were always more alarming to his associates than to him, and sometimes they proved mercifully elastic. For example, having spent the entire advance on his autobiographical book, "Music Is My Mistress" (Doubleday), he began work on it after the stipulated deadline was passed, not dictating into a tape recorder as I had anticipated, but sending in a handwritten manuscript from all over the world on assorted hotel stationery, airline writing paper, and table napkins.

Similarly, with the premieres of major works, he was always working up to the last minute—writing, re-writing and rehearsing, but confident of his ability to bring order out of what was utter chaos to everyone else. He really enjoyed brinkmanship of this kind, but even those who were with him longest never learned to be so relaxed under pressure as he was.

Behind the unflappable exterior, there was, nevertheless, firm determination. (His clarinetist, Russell Procope, once described it in a memorable phrase as "an iron fist in a mink glove.") He overcame enormous obstacles, economic and otherwise, and succeeded in realizing his artistic dreams in inimical circumstances, frequently with inadequate means.



Charles Stewart photo

Duke Ellington roars his approval of his band's performance in London (top); he seems happy with the playback of a Teresa Brewer side (above), one of his last recorded efforts this year.

Luckily for us and posterity, his professional career as performer and composer coincided with the establishment and development of the recording industry. As a result, and unlike the work of geniuses in previous centuries, we are able to hear his music interpreted in the way he intended it to be interpreted. That is very important. The definitive versions exist on records as played by the band and soloists for which the music was specifically written. They give the clearest possible indications of Ellington's intentions in regard to dynamics, tempos, rhythmic emphasis and tonal character. Recreations can never be satisfactory because of the intense individuality of the components that he welded together to form a unique whole. It is already extremely difficult to find musicians capable of expressing themselves convincingly in the idioms he favored. When he was sometimes asked why he no longer played earlier masterpieces, he would patiently explain that the soloists they were written for were no longer with him. This was particularly so in the case of the great Johnny Hodges. After Hodges died in 1970, he could not bear to hear imitations of him.

Ellington's first two decades at the head of a band have been well documented in albums issued by Columbia, RCA and MCA. His astute manager at that time, Irving Mills, often succeeded in getting the same title recorded for three or more labels, sometimes under peculiar pseudonyms, and for this society is indebted to him, the differences in interpretation being very illuminating from a jazz viewpoint.

Going beyond present domestic practices, RCA and Columbia in France have begun complete chronological programs that will reissue everything—every title and every existing take—Ellington recorded for them. Eight volumes have already appeared in the RCA project, one two-record set in Columbia's. A selective chronological approach to his RCA material was adopted for the Vintage series here, but this unfortunately was not completed. Fresh consideration is, however, being given to this at the present time.

With "The World of Duke Ellington, Vol. I" (KG-32564), Columbia has begun to reissue much material from the '40s not previously on LP here. The intention is to continue chronologically with everything of significance not at present available, including recordings never previously released. The emphasis on chronological arrangement defers to the wishes of collectors, and is interestingly at variance with the conception of producers who thought it essential to "program" reissues with contrasting tempos, moods and keys.

Columbia's Special Products Division has also performed a valuable public service in restoring to availability (to special order) such important collections as "The Music of Duke Ellington" (JCL-558), "Masterpieces by Ellington" (JCL-825), "Hi-Fi Ellington Uptown" (CCL-830), "A Drum Is a Woman" (JCL-951), "Such Sweet Thunder" (JCL-1033), "Black, Brown and Beige" (JCS-8015), "Hodge Podge" (JEE-20001) and "The Duke's Men" (JEE-22005). This, incidentally seems the most logical way to deal with music of lasting cultural & historical significance such as Ellington's.

At Prestige, excellent material from the '40s and '50s has recently been regrouped in "The Golden Duke" (P-24029). The brother label, Fantasy, is repackaging the wonderful Second Sacred Concert and readying a collection of piano solos recorded in 1966 and 1970. In due course, the label will also release a set of small-band performances from the same years.

In 1962, Ellington recorded two albums of band themes for Reprise, only one of which was released as "Will Big Bands Come Back?" (RS-6168). The other, every bit as good, included the themes of Fletcher Henderson, Chick Webb, Don Redman, Tommy Dorsey, Jimmie Lunceford, Charlie Barnet, Ben Bernie, Cab Calloway, Jimmy Dorsey, Guy Lombardo, Harry James and Quincy Jones.

Now would seem an opportune time to combine both in a twofer, not only as a tribute to Ellington, but also as a bid for the nostalgia trade. Reprise also has two albums Ellington recorded for them in Paris in 1963, one devoted to three great jazz violinists—Ray Nance, Stephane Grappelli and Svend Asmussen—the other to the marvelous Swedish singer, Alice Babs, who performed to such great effect in the "Second Sacred Concert." Her voice and Johnny Hodges' alto saxophone provided the recessionary, via recordings, at Ellington's funeral service in the Cathedral Church of St. John the Divine, New York, and it was there that his "Second Sacred Concert," as subsequently recorded for Fantasy (8407/8), was premiered in 1968.

The third and last "Sacred Concert" was premiered in Westminster Abbey, London, on United Nations Day, 24 October, 1973, before Princess Margaret and Prime Minister Heath, and it would have been performed on his birthday this

(Continued on page 36)

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George Wein Preen's Down His Newport-New York Schedule

But he's still jazz's man-on-the-go around the world



Newport-New York this year honors Charlie Parker (left), with impresario George Wein (center) adding Billy Eckstine to his rounded bill.

By IS HOROWITZ

In 1954, when George Wein presented his first concerts in Newport, Rhode Island, he had little idea just what he was starting.

Thousands of riffs and 20 years later, his Newport Jazz Festival in New York and mini-fests across the country this summer will draw an estimated 400,000 aficionados to scores of concerts featuring just about every big name in jazz, spiced with more than a bit of soul.

In addition to the Gotham festival, running from June 28 to July 5, eight other cities are to host multi-concert series produced by Wein's Festival Productions Inc.

As if that weren't enough to keep one outfit fully occupied, Wein produced a festival in New Orleans this past April, is completing final details on a new jazz festival to take place in France in July, will tour a group of artists in Western Europe this fall, to be followed by a junket to Eastern Europe. Still other artists will be touring Australia and Japan under the FPI banner.

But Newport-New York is the main event. "It's still the bellwether festival," says Wein. The third to be held in the big city since the riotous interruption of the rural Rhode Island series in 1971, this year's festival approached its opening with

In The the East People Talk About A Renaissance Occurring

By RADCLIFFE JOE

Time was when New York City was looked upon as the jazz mecca of the world. In this sprawling metropolis, in legendary clubs like Basin Street, and Embers, jazz immortals like Louis Armstrong, Duke Ellington, Sarah Vaughan and Ella Fitzgerald entertained multitudes with their beautiful music.

Then pretenders to the musical entertainment crown came on the scene: the rock 'n' roll sounds of the 1950s and early 1960s, and the folk/rock and hard rock sounds of a subsequent era.

The music makers of this period encountered a genre of music lovers that were in search of a musical form with which they could identify . . . and for a while they prospered.

However, rock and its various related musical forms failed to deliver what it promised and largely out of disenchantment the searchers went seeking musical fulfillment once more.

And jazz was there with the answers. Like the new breed of music lovers, over the years a new breed of jazz musician had evolved. In the words of Les Davis, air personality with WRVR-FM, New York's only all-jazz radio station, "This new breed of jazz musician is well-schooled, virtually free of the spectre of drugs that has plagued many of his predecessors, is innovative, and unafraid to experiment with new instruments and new free-flowing forms."

And so, suddenly, the main ingredients for a jazz renaissance were there. For added impetus George Wein, plagued with problems at Newport, had moved his famed Newport Jazz Festival to the City, securing in the process, a whole new audience of jazz.

The wheels were turning, and the spectrum of music lovers clueing in to jazz was broadening. With the demand came a whole new influx of jazz artists who had for years been languishing in the shadows waiting to be discovered, along with a rash of jazz, or jazz-oriented nightclubs available for patron and musician alike.

As Davis points out, there are close to 70 jazz or jazz oriented night clubs in the city today, where less than a dozen existed four or five short years ago.

The question is, is the renewed interest in this art form solid enough to sustain the momentum that has developed? Most people with their finger on the pulse of jazz trends in the city feel it is.

As Davis points out, "The new wave of interest in jazz is

being sustained by a departure from 'purity' in their music by jazz musicians who do not feel they are either compromising or prostituting their art by experimenting with new forms and instruments including synthesizers."

He says too that this is further bolstered by the dearth of really creative rock acts, adding: "The glitter acts of today are without integrity and/or musical expertise, and just cannot cut the ice with youthful audiences."

Davis is confident that the apex of the jazz renaissance is at least two years away. He feels further, that with jazz being added to the curriculum of many high schools and colleges, it should remain a viable artform in the city for many years.

Endorsing Davis' comments is Dan Morgenstern, a New York jazz critic and former editor of downbeat. Morgenstern credits the new upswing in the jazz tempo in the city to sophisticated and varied tastes of the young music lover on today's musical scene.

He says: "I know it is not a passing fancy when I see long lines queued outside the Bottom Line Club to hear two virtual jazz unknowns like Gato Baberi and George Melli."

Morgenstern does not agree that the turn in the tides of the fate of jazz was sudden. He says he has watched it growing steadily over the past few years. Morgenstern feels that both musicians and nightclub operators can do more to ensure that the present momentum is indefinitely sustained. He says nightclub operators can adjust their prices so that many of the younger audiences with limited funds can also enjoy the music.

Phoebe Jacobs, who for years has functioned as a sort of mother confessor to such jazz greats as Duke Ellington, Louis Armstrong, Sarah Vaughan and Ella Fitzgerald, sees jazz as a tree of life which never dies but changes with time and the environment, and keeps on giving.

She sees the renaissance as worldwide and not restricted to New York, and feels that if more people were more dedicated to jazz there need never be the fear of highs and lows in its popularity.

Sy Oliver, jazz composer, arranger, conductor and musician, says that to a large extent jazz faltered when many musicians lost contact with their audiences. Cheering the renewed spirit of dedication among musicians and other people concerned about the future of jazz, Oliver says: "Because of this revived interest, many people who had never before been exposed to jazz are now discovering it and liking it."

strong advance ticket sales and better financial prospects than a year ago.

Lessons learned over the past two years have tightened scheduling for Festival 1954. "We've stayed with the things that did well, and dropped those that didn't," says Wein. Afternoon concerts, for instance, were poorly attended in the past. This year, matinee performances will be held only on Saturdays.

Major past miscalculations were ballpark dates. Even though concerts at Shea Stadium attracted some 10,000 customers, the dates lost money. Bigger crowds are needed in such locations to pay off, and jazz just won't bring them in, Wein has found. So, no ballpark events this year.

With only half the number of concerts slated for this year as against 1973, expectations on the eve of the festival were for about 100,000 paid admissions. And fewer concurrent events should disappoint fewer fans who can't make it to more than one concert hall at a time.

Entertainment and instruction run like twin themes through the festival. The Carnegie Hall opener on June 28, for instance, will trace "The Musical Life of Charlie Parker," from his roots in Kansas City through his stints with Earl "Fatha" Hines and Billy Eckstine, both of whom will appear, continuing with his bebop involvement, with Dizzy Gillespie to front this facet, and closing with a "Charlie Parker with Strings" segment.

During the evening, Parker disciples Sonny Stitt, Phil Woods and Charles McPherson will take on the performing role of Parker. The didactic element will be provided by jazz chronicler Willis Conover, who will narrate.

Other events probe the traditional and modern, the influence of jazz on the pop song, the big band era, and the Latin influence. Although heavily immersed in nostalgia throughout, a concert tribute to Barney Josephson's Cafe Society, with Josephine Baker featured, is likely to awaken special memories among the mature set, as will an evening later in the week with Sarah Vaughan.

Heaviest attendance at a single event is expected to crowd the Nassau Coliseum to hear a "Salute to Jazz and Soul," featuring, among others, Gladys Knight and the Pips, The O'Jays, and Kool & The Gang.

Wein long ago found that jazz and soul provide "a chemistry that works." As early as 1960, he presented Ray Charles at Newport. "Now, when I put Al Green and Ella, or Aretha and Stan Getz on the same stage, people love it," he says. And big audiences come out for these concerts.

This adroit programming sense will be well displayed on the concerts in Wein's touring festival this summer, which kicks off in Oakland June 28. In rapid sequence, with some dates overlapping, FPI will produce short festivals in Hampton, Va., Atlanta, Chicago, Cincinnati, Houston, Kansas City and Niagara Falls, the latter two, mounted for the first time this year, and closing simultaneously on July 27.

Last year the Cincinnati and Houston events each drew some 65,000 ticket-holders, and an equal attendance is anticipated this year. Festivals in Los Angeles and Pittsburgh, however, "didn't work out," Wein says, and these locales have been dropped for 1974. With few exceptions, Wein has learned to avoid the largest metropolitan centers for his productions. "Too many artists appear there regularly," he reasons.

Wein's involvement with "La Grande Parade du Jazz," a weeklong international fair of blues and traditional jazz set to bow in Nice, France, July 15, will hopefully develop into an annual event.

As many as five bands will perform simultaneously on stages scattered in a large park. Special sound systems have been designed to contain the sound of the various groups within their stage areas.

More than 30 traditional bands from 12 European countries will join an imposing list of Americans at the Nice fair. Among those booked to come from the States are The Preservation Hall Band of New Orleans, Cosy Cole, The World's Greatest Jazz Band, Jimmy McPartland, Joe Venuti, the Ruby Braff-George Barnes Quintet, Eubie Blake, Milt Hinton, and some dozen others of equal stature.

In the fall, Wein again takes his Newport concept to Europe, an annual pilgrimage for the past decade. The Charlie Parker concert, as mounted in New York, goes intact, and other artists due to appear include the Sonny Rollins and Stan Getz Quartets, Gato Barbieri, and the McCoy Tyner Quintet.

The tour opens in London October 24, and for the next month will touch down in the Scandinavian and Benelux countries, France, Spain, Portugal, Italy, Switzerland, Germany and Austria.

Bags will remain packed for many of the artists at the close of this tour as they take off, under State Department sponsorship, for further appearances in Yugoslavia, Rumania, Poland, Hungary and Turkey.

How does Wein manage all this activity, plus his five-day Jazz Heritage Festival in New Orleans, run for the fifth time this past April? He's on the move all the time, but he does have help.

Festival Productions has an office in New York, where longtime associate Charles Bourgeois and an expert staff help out, another office in Cincinnati headed by Gino Santangelo, and for the Nice fair an association with International Show Enterprises supervised by Simone Ginibre.

Just to make certain that Wein doesn't have time to daydream or otherwise idle away free hours, he also serves as executive director of New York's Jazz Repertory Company. The non-profit corporation, funded by the N.Y. State Council of the Arts, the National Endowment for the Arts, and the Carnegie Hall Corp., seeks to preserve America's jazz heritage through performance and study.



Bonnie Tiegel photo

band that might eventually play that composer's song for that singer, must employ an arranger.

Just how the arranger gains the input that, when put through the aesthetic computer of his own soul, has an output bearing the finest in mood, tone, and color, are varied. First of all, to have an enormous and attractive output there must be an equally enormous and varied input of musical experiences, and should be comparable to those of Quincy Jones.

Jones is one of those unique individuals whose involvement in project automatically receives the seal of quality and taste. And when it comes to composing and arranging music he's nonpareil.

Of course, it helps to be one of the most sought after film scorers in Hollywood, and to have been a recording company a&r executive, and an arranger for Count Basie, Frank Sinatra, to name just a few, and to have studied the craft of composing and arranging from the Berklee School of Music in Boston and Nadia Boulanger in Paris. It all helps, and it also explains why Quincy is the best at what he does, and so right to talk about big band arranging.

Big band arranging for Quincy began with, first, big band playing with the outstanding aggregations led by Lionel Hampton and Dizzy Gillespie. As a member of the trumpet section of both, Jones took care of the business required, but also kept a firm ear to all the sections; listening to the mood, and shifting colors that were employed.

In other word, Jones was cognizant of the role of arranger. His observations were eventually employed in a big band of his own, which, in the early 1950's, was not the best time for anything larger than about five or six pieces. Refuge, so to

tioned before Quincy found his way back into a studio to front a big band playing his arrangements and compositions. The return by Quincy was a successful one for all concern; for Quincy it was another opportunity to transform his re-evaluations of his earliest years as an arranger and his tenure as a film scorer into colorful and vivid musical expressions; for other arrangers and musicians, there was a reason, now, to breath a new hope for big bands, and for A&M it was an opportunity to present an artist who has payed his dues and earned his gold in learning his craft and was now going to pay us back by sharing his experiences.

Five albums later, we have had an immeasurable amount of musical experience from the composing and arranging expertise of Quincy Jones. The earliest remarks however, to such albums as "Quincy Jones: Gula Matari" and "Quincy Jones: Walking In Space," were disturbing, to say the least.

"It's a drag," says Jones, "when you get comments about it's too complicated . . . it's too slick, 'cause it's in tune and everything."

This was during a period when jazz music was heavily loaded down with dissonant sounds. But he felt then, just as he feels now, "I can't listen to music that's out of tune."

And Jones has maintained that consistency. The so-called slickness, and complicatedness Jones' critics spoke of really reflected a disenchantment with conceptual forms being used in an arrangement that was, seemingly, for a jazz big band.

Integrating voices and instruments and different rhythms is not the old line way of big band arranging, of which Quincy is quite familiar. It's an over-all use of the band, like a multitude of voices, that he hears and quite evident in his most recent release, "Body Heat."

This same album shows a reduction in musicians, in comparison to his "Smackwater Jack" and "You've Got It Bad Girl" presentations (as well as "Gula Matari" and "Walking In Space") where a heavier responsibility was put upon the voices.

It seems Quincy is moving toward a total restructuring, like the voices replacing, or at least taking the place of the instruments.

"Yes, they are," Quincy agrees. "In my next album, for instance, I'll have a full range of voices. We want to be able to go into extended ranges with voices . . . either rhythm and blues, jazz, or working with a string symphony."

Quincy's reasons for the extended use of voices, he says, are not to eliminate entirely the instruments . . . "I dig cats who can get up there and blow. And I dig letting the cats blow in my band, 'cause that's what's it's all about" . . . but to invest in the original instruments.

This investment is part of a plan which is perhaps one of the most challenging jobs of composing and arranging of his career. Thus far it has taken eight months to prepare.

(Continued on page 36)

Big Band Arranger Quincy Jones Moves Into Realm Of Voices And Smaller Groups

By LEROY ROBINSON

For some reason, the worth of a music arranger has never been defined. So, for starters, let's just say, that no matter what a talented composer may be applauded for in terms of profundity in lyrics and/or beauty of melody, it is the arranger who must give those lyrics and melody the aesthetic values that eventually attract a response that might never come otherwise.

Not only the composer of a song, but the singer who might eventually sing the composer's song, or the small group or big

group, was taken by Jones in the studios, arranging for singers with big band backing.

Hollywood has also done well by the arranging of Quincy Jones. And Quincy has done well by Hollywood, with 50 major film scoring assignments to his credit. And there was something to learn, too.

"The experience I gained writing for movies was important," says Quincy, "because I had to do lots of different kinds of music that I wouldn't ordinarily write for records."

There was something like three years of the aforemen-

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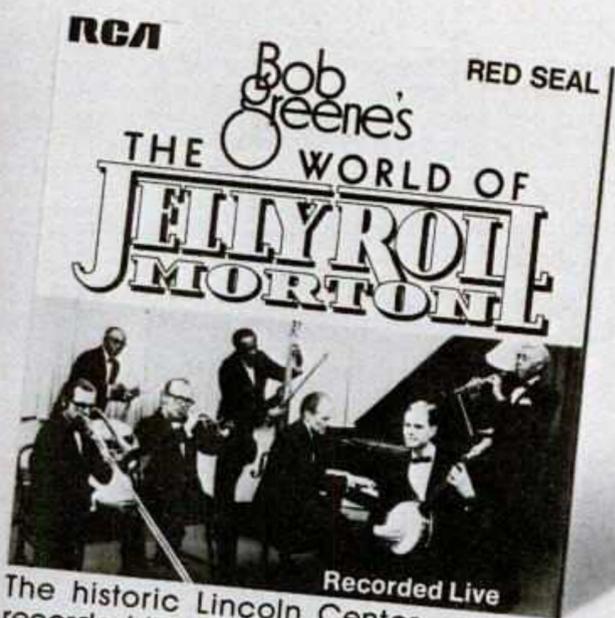
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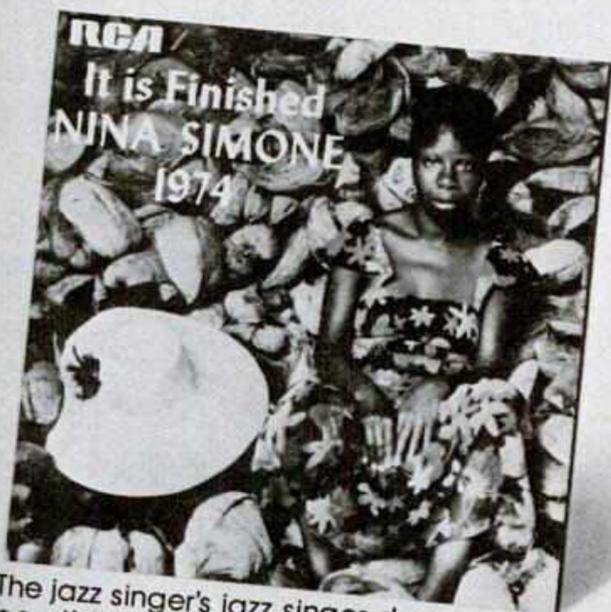
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Duke Ellington

• *Continued from page 32*

year at Stanford University but for his fatal illness. RCA has, however, a live recording of the London performance, from which excerpts are likely to be issued shortly.

Norman Granz's Pablo label, already in active production in Europe, has released an important set Ellington made in Los Angeles last year with Ray Brown, Joe Pass and Louis Bellson (2310-703). The quartet session pleased Ellington very much. "Sensitivity," he said, as we walked down the street afterwards, "that's the name of the game!" Granz also has in the can a set of duo performances the pianist made earlier with Ray Brown, among them recreations of the famous duets with Jimmy Blanton.

Other items of lively interest to Ellington collectors that await release are no less than three unissued Verve albums by his greatest star, Johnny Hodges. Although Ellington himself does not play on these, most of the musicians involved, such as Ben Webster, Lawrence Brown, Sonny Greer, Ray Nance, Willie Cook, Harold Ashby and Sam Woodyard, all had strong associations with him.

Pianist Earl Hines, who played his own quietly moving tribute at the funeral service, has recorded three volumes of Ellington compositions as piano solos for Master Jazz. The first has already been issued (MJR 8114), the others are due momentarily as a two-record set (MJR 2-8126).

Besides all this material in the hands of established companies, there is a huge collection of unissued recordings which Ellington made at his own expense for the label named after his son, Mercer. He always emphasized the importance of having a band which enabled him, as a composer and arranger, to hear next day what he wrote the night before. And this was, in fact, exactly what often happened. Record sessions were called immediately a score was completed, and copyists were frequently writing parts in the studio as the date progressed.

Some of the music recorded under these circumstances was of an experimental or "workshop" nature, and Ellington always resisted the idea that unfinished or slightly blemished work should be released to the public. (How he felt about the thefts and distortion of musical character he suffered at the hands of bootleggers is not hard to imagine.)

He nevertheless greatly valued spontaneity of expression, and often gave preference to the freshness of a first take over a more polished interpretation in a subsequent one. Beneath the polish, he was quick to detect what was, to him, "mechanical."

He used to refer to these records he made for his own edification as "the stockpile." Sales were made from it from time to time, but it still contains many important works, such as "The Afro-Eurasian Suite" (a complete album), and the shorter "Goutelas" and "Uwis" suites. (Other suites, recorded by Columbia and as yet unreleased, are "The Perfume Suite," "The Girls" and "The Queen's Suite." One copy only of the last was pressed and duly sent to H.M. Queen Elizabeth II.) An album designed to feature tenor saxophonist Paul Gonsalves exclusively is one he regarded as among the best. Both band and Gonsalves were in particularly good shape the day it was made.

Among Ellington's last major works was "The River," as commissioned for American Ballet Theatre in 1970. First of all he recorded the themes at the piano for the guidance of choreographer Alvin Ailey. Then he recorded versions by his band as guidance for the orchestrators. Tapes exist of later performances by the ballet's orchestra and by a Canadian symphony orchestra directed by his occasional collaborator, Ron Collier.

"The River" shows Ellington's imagination and creativity as fertile as ever. There are beautiful and arresting melodies in it—just as there were in the sacred concerts—that have yet to receive the recognition they deserve. The three recorded stages in this work's development would appear to have immense cultural and educative potential.

Quincy Jones

• *Continued from page 34*

"But it's something I've wanted to do all my life," he says. "It's an anthology, the 'Evolution of Black Music,' or some other title, from 1510 'til today, and tomorrow. It's really been an experience just getting this together," he continues. "I've really had to do my homework on this one. For about six months now, I've been heavily into reading a lot of books on black culture, history, music, and listening to all forms of black music and the classical forms and composers who have made use of the music from Africa in their own works. I've done all of that before I began structuring, composing, and arranging the music."

Future plans for the indefatigable Mr. Jones are to go back on the road with a band. This time with one of about 12 pieces (he's travelled and carried upwards of 25), and with an entirely new book of arrangements that will utilize voices very prominently. The economics of the business has obviously played a role in Jones' decision for the smaller aggregation. But it's not a copout.

"The new band will be different, 'cause everybody sings in it," says Jones. "And the arrangements will be the same way I write for all the instruments in my bands. A good voice is like a good musician. That's it. They're musicians too."

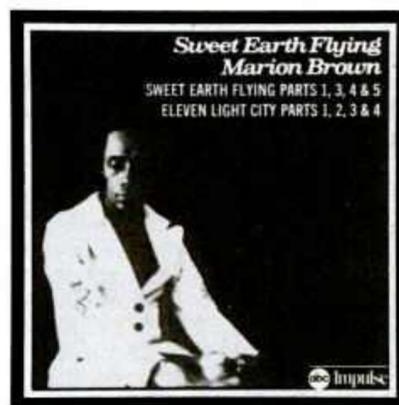
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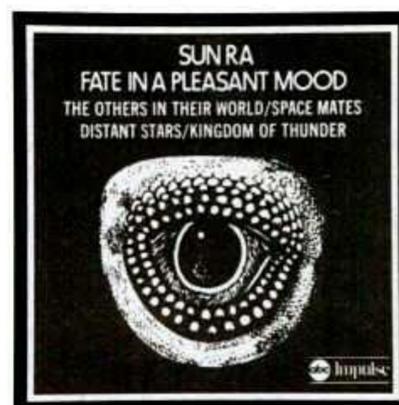
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Shelly Manne plays at his now defunct club but relies on studio dates for his main income.

The Life Of The Studio Musician

Los Angeles offers plenty of work; New York is another story

By PATRICIA WILLARD

Stop by the "Merv Griffin" or "Tonight Show" tapings, a UI soundstage or an ad agency's jingle session in Los Angeles and you can find nearly every major jazz musician who ever topped a poll or was elected to a Hall of Fame.

Hundreds of famous jazz stars earn their livelihoods as studio musicians but few have given up playing jazz—although the opportunities to record it are far from plentiful.

Drummer Shelly Manne, probably one of the busiest studio musicians on the West Coast, feels that jazz musicians are exceptionally valuable on many dates.

"When Oliver Nelson or Quincy Jones scores a TV show," Manne relates, "he probably won't be writing jazz but he knows that he can write 'ad lib' on the drum part or the tenor part, and because he's hired a jazz musician to play it, the guy is going to do the right thing at the right time, which is what a jazz musician is trained to do spontaneously. Lately, I see a lot more composers recognizing and utilizing the advantages of hiring jazzmen."

"Studio jobs usually mean a good living," Manne explains,

"but it is very important that the guys who really have something to say and who are basically jazz musicians at heart must not drift too far from playing jazz. Working in a local nightclub may not pay much but playing jazz is important in order to transfer ideas . . . to keep that empathy going between yourself and other musicians so that those creative juices don't stop. A guy can get so wrapped up in studio work that he finds it hard to get in the right frame of mind to play jazz again. He can lose his confidence, and the anxiety shows in his music."

"I've had a good balance over the last 20 years that I've been playing studios," he continues. "I've had my own band since 1955—almost 19 years. And I've had the advantage of having my own nightclub to play in for much of that time, so it has been easy for me to keep active in jazz."

"My present group is 100 percent studio musicians—Mike Wofford, Monty Budwig, Victor Feldman and myself. We may add a horn. We're still searching but the feeling is so good, playing changes and good, melodic material, that we should be ready to record sometime soon."

Manne's last album "Mannekind" was released a year ago on Mainstream, and Contemporary Records President Les Koenig reports that his entire Shelly Manne catalog, spanning more than a decade, maintains steady sales.

In a single week recently, Manne took calls for a motion picture at Paramount, "Ironside" and "The Six Million Dollar Man" at Universal, a record date with Henry Mancini and a Busch beer jingle with Don Specht. In the succeeding seven days, he recorded another "Ironside," the score for a film whose title he never learned ("We're never told the name of the picture—just the time and place of the date") with Billy Goldenberg, played in Mort Lindsay's band on the Griffin Show and recorded some jazz.

The jazz date was playing vocal backgrounds for a Maria Muldaur album for Warner Bros. Records with a 10-piece band and charts by Benny Carter.

"She sang some old blues tunes, it was a good jazz band, and there was a great, happy, jazz feeling to everything we did," Manne states with satisfaction. "Most dates now are more rock-oriented. Rarely do you get to record real jazz. I've been fortunate lately. I just finished another good album with Red Rodney for Muse Records."

One jazz recording date Manne is anticipating enthusiastically is an album to be done live at the Concord (Calif.) Jazz Festival this summer by the L.A. Four—Laurindo Almeida, Bud Shank, Ray Brown and Manne. They are recording it themselves.

Bassist Brown is another jazz heavyweight who fragments his time into studio work, personal management, composing, school clinics, occasional nightclub appearances and jazz recording. In late May, Brown played on a phenomenal jazz trio date for Norman Granz' Pablo Records. The piano player was Count Basie, and the drummer was Louie Bellson, who is also active in the studios and as the leader of his own big band. Bellson recorded his own band the same week.

If Merv Griffin ever decides to televise a nightly jazz show, he will not have to book any additional artists. The regular band line-up is Brown, bass; Jake Hanna, drums; Herb Ellis, guitar; Ray Triscari, Jack Sheldon and Bill Berry, trumpets; Benny Powell, Jimmy Cleveland and Kai Winding, trombones, and Jack Nimitz, Plas Johnson, Richie Kamuca, Willie Schwartz and Shelly Russell, saxophones.

Berry hopes to record his Los Angeles Big Band soon, too. He and his studio musician jazz stars keep in touch with their music one night a month at Donte's in North Hollywood and have just been booked at the Concord Festival. One of Berry's featured instrumentalists is former Duke Ellington high-note trumpeter Cat Anderson, who traded the rigors of the road three years ago for studio soundtracks.

J.J. Johnson has abandoned jazz to play on the "Carol Burnett Show" and direct his energies principally to composing. Tom Scott, Jerome Richardson, John Guerin, Howard Roberts, Shank and Nelson, however, have not allowed the studios to shut out their jazz playing and recording.

Conte Candoli is among the jazz names in Doc Severinsen's "Tonight Show" band. Last year, he and Frank Rosolino made an RCA album in Italy for exclusively European

distribution. Candoli plays jazz regularly with Supersax, was featured on its Grammy Award-winning album, "Supersax Plays Bird" and is on the latest Supersax release on Capitol, "Salt Peanuts." He plans to record his own jazz album for Capitol as soon as his tight studio schedule permits.

Supersax is in a unique position in studio work. The group cuts jingles as a unit—in addition to its members, Med Flory, Buddy Clark, Joe Lopes, Warne Marsh, Nimitz, Jay Migliori, Hanna and Rosolino being in demand individually for studio dates.

In New York, trumpeter Clark Terry reports a starkly contrasting scene: "Studio jobs and recordings are practically nil," he says. "When I joined NBC 14 years ago, there were 175 musicians on staff. In January, I was among the remaining nine to be terminated."

"In the past few years, there was so much recording activity, I couldn't leave town. I used to be on first call with every contractor in New York. I did three shows at NBC, most of the specials and three or four other dates a day."

"I recorded 'Gone To The Chapel' with the Dixie Bells, a Latin album with Tito Puente, played with Toscanini and the symphony for RCA, rock dates with James Brown, jingles for corn pads, Coca-Cola and Volkswagen, did a couple of dozen jazz albums of my own on Riverside, co-led several more with Bob Brookmeyer and was featured on others with Oscar Peterson, Thelonious Monk, Shirley Scott, Ben Webster, Coleman Hawkins and Johnny Hodges."

"It just isn't happening any more—not even the jingles. Instead of new ones, they're re-cutting the old ones and sending residuals."

Few name jazz players are involved in New York studio work. Steve Gadd and Rick Marotta, two of the workingest drummers in the city, record steadily but seldom with jazz players. "There are plenty of jingles, rock and r&b dates but the only jazz I ever hear of is CTI and they record only their own people," Marotta says.

For five months, Terry has been travelling, playing jazz club dates, conducting college music clinics, giving concerts and appearing as guest conductor of European television and radio orchestras. In August, he succeeds baritone saxophonist Gerry Mulligan as artist in residence at the University of Miami for a semester. Terry's latest jazz album is "Big Bad Band" on Etoile Records. The band is his, the label is his, and the distribution is his—by mail.

Jazz In 1974

• *Continued from page 31*

And drummer Billy Cobham's associates on his first solo success LP "Crosswinds" can compare with any of the aware players of this decade.

Cobham has been put in the odd position of gaining a reputation as a rambunctious rock drummer with the Mahavishnu Orchestra, but as producer Dave Axelrod aptly says: "Cobham is no rock drummer." He is actually a superb technician capable of playing any assignment given him.

In a sense, the key jazzmen who are making the charts with a rock flavored sound, have taken up the challenge of the assignment to bridge the generation gap and along the way have given jazz another injection of excitement.

Ed Michel, Impulse's man on the scene, cites jazz today as being an eclectic music in which all resources are being examined.

There is a tremendous amount of ethnic material being felt and "for the first time the modern players are going back to explore their tradition."

Michel also sees classical forms being used in the development of structured modern music. The players, he says, are looking back to earlier times to find things "they can cop."

"More and more guys are responding to the fact that today's jazz is a wonderful dance music. Even the freer kinds of jazz are dance related."

Michel White, an intense violinist, says his is a dance band, Michel points out. And Gato Barbieri is going to be working with a New York Latin band playing written charts and in which he is the "free element."

"The free revolution has already taken place in the music and now the body of the material which is common to jazz is being interpreted in a new way."

The beauty of jazz has and always will be the pioneering, probing, experimental nature of its devotees. The music doesn't stand still because one cat laying down some offbeat chords, inexorably attracts interested participants who in turn create a smelting pot of activity.

And out of that inspiration, experimentation and activity sounds develop. 1974 is the year when jazzmen are taking from rock and giving the listening audience a brand of jazz which is distinctly distinct.

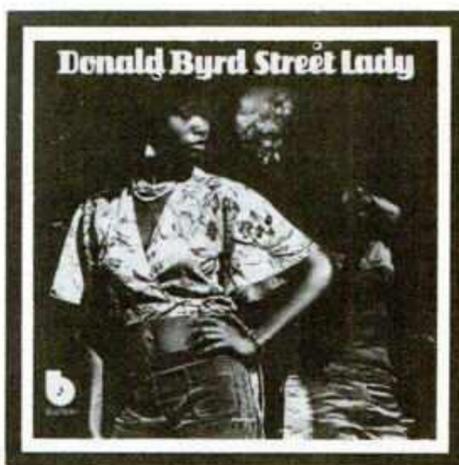
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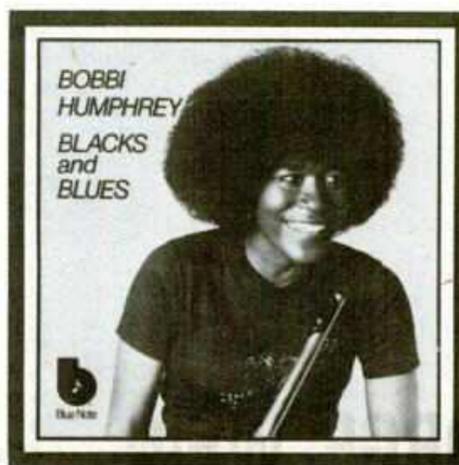
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Herbie Hancock; A Crossover Artist Who Feels None The Worse For The Trip

By NAT FREEDLAND



Herbie Hancock

CBS photo

Herbie Hancock's second Columbia album, "Head Hunters," has clearly made him the latest jazz establishment star to cross over into major rock acceptance without demeaning his artistry.

Sparked by a funky top 50 single, "Chameleon," the "Head Hunters" LP at deadhead time was No. 20 on the Top LPs chart, No. 2 soul LP and still climbing on both charts. It was also in its second month as No. 1 jazz album.

However, pianist Hancock's concept and approach for popular acceptance is individual enough to make him far more than merely another follower in the steps of jazz crossover pioneers Miles Davis, Crusaders, Deodato and Donald Byrd.

Where many of the others appear to be building bridges between jazz and rock elements, Hancock is specifically trying to take his formidable jazz keyboard techniques into music that combines the appeal of soul at its funkier and the flights of free-form playing.

Of the other jazz artists now becoming pop forces, Hancock feels closest in approach to Blue Note's Donald Byrd, with whom he played from 1960 to 1963, then joining Miles Davis through 1967 when he founded his own first group.

Hancock, 33, was born in Chicago where he became a formidable child classical pianist before discovering jazz as a teenager. He is an engineering graduate of Iowa's Grinnell College.

And he graduated from short-lived club dates around Chicago to a regular slot with Donald Byrd during a blizzard when the touring Byrd group had to find a substitute pianist fast.

In recent years, particularly after his work with Miles Davis with whom he still often recorded after leaving the group fulltime, Hancock has been known as an avant-garde free-form pianist.

But his resurfacing gifts for funk shouldn't really come as a surprise. After all, over 10 years ago Hancock wrote the funky jazz classic, "Watermelon Man." Other impressive

Hancock composing credits include the score for Antonioni's classic 1967 film, "Blow-Up," and dozens of the most-heard commercials jingles of the 1950.

During his lengthy headquartering in New York, Hancock also became an all-around studio star, highly in demand for all sorts of sessions except hard rock and soul.

"I'd love to have played with someone like Sly Stone or Jimi Hendrix, but I was never called," he says now. However, the studio work led directly to his entry in the lucrative commercials jingle field which in turn gave him the technical background to score "Blow-Up."

Hancock specifically credits his surprise blossoming as a strong pop act to his move to Los Angeles and membership in the Nichiren Soshu Japanese Buddhist chanting discipline.

"It's while I was chanting and meditating one day last year that I suddenly had a vision of myself as a musical snob," says Hancock. "Until that moment I had never questioned myself about my approach to music."

"As a jazz purist, I had accepted that my artistic purpose was to disguise familiar material by adding my own creative touch. Now I realized there was actually nothing wrong with more basic music that communicates honest truth to the masses and leaves them happier for hearing it."

Hancock suddenly felt his musical assumptions had greatly limited his choices all these years. "I'm not prostituting myself by getting off in a different way now," he says. "It's a matter of redirecting my energies to an equally valid end."

"Head Hunters" was Hancock's fourth album with San Francisco producer-manager David Rubinson, who also handles the Pointer Sisters and Malo. "We mixed this last album to capture more pop and soul qualities," says Hancock. "The music had a stronger beat, simpler melodies and was generally more funky than what I'd been doing recently."

Hancock also gives great credit to his current label. "Columbia felt I could be a commercial artist when they signed me and they've done a terrific merchandising job on my two albums," he says. "But they never told me what to play."

Hancock rarely plays acoustic piano with his group these days, feeling that electric keyboards provide a better blend with other instruments for the kind of music he is performing. His basic keyboard now is the Rhodes Electric Piano, which he likes for its full sound.

He uses a clavinet with wah-wah pedal for rhythmic accompaniment riffs because of the funky guitar-like biting sound he can get on the instrument. And he uses a synthesizer to embellish an added color to melodies. In the studio, he is now also experimenting with an electronic keyboard that makes string section sounds.

On record, Hancock naturally can, and does, overdub all his keyboard tracks for a simultaneous total effect. Playing live onstage, he has the clavinet and synthesizer boxes sitting on top of his Rhodes Electric so he can switch back and forth instantly.

The next Hancock album has already been cut and mixed. It will add more ethnic African elements to what the artists hopes is a sound even more funky and free-form than his smash "Head Hunters."

Europe Develops Grade A Players

By MIKE HENNESSEY

Top jazz tenorist Johnny Griffin, a former alumnus of the Lionel Hampton band who has been freelancing around Europe since 1962, wants to make an album using a British rhythm section.

That may not seem to be epoch-making news; but, in fact, it is noteworthy as a further indication of the growing stature of European jazzmen in general and of European rhythm sections in particular.

To have top American soloists complaining when they came to Europe on tour that European rhythm sections were as lively and inspiring as a glass of warm beer became something of a distressing cliché in the fifties and sixties. That's why Johnny Griffin sent for Art Taylor from New York when he opened Jazzland in Paris in the summer of 1965; he had scores of drummers to choose from in Europe—but he preferred not to take a chance.

Since those dark days things have changed quite substantially. It has been a protracted—but highly positive-metamorphosis and it has done much to sweep away the self-consciousness and self-doubt of European rhythm sections.

Europe had, for decades, been producing top class jazz musicians—in nothing like the quantities that the U.S.A. could provide, of course, but certainly comparable in quality. Django Reinhardt and Stephane Grappelli from France, Toots Thielemans—so much in demand by Quincy Jones—and Bobby Jaspar from Belgium; Lars Gullin from Sweden; Svend Asmussen from Denmark; George Shearing and Tubby Hayes from Britain; Dusko Gojkovic from Yugoslavia; Tete Montoliu from Spain and many more. But somehow Europe remained rather poorly endowed in the Kenny Clarke-Ray Brown department.

Then, gradually, things began to change.

Stan Getz went to France and came back with a rhythm section that he proclaimed to be one of the best he'd ever worked with: Eddie Louiss (France) on organ; Henri Texier (France) on bass; Rene Thomas on guitar and Bernard Lubat (France) on drums.

Tony Bennett, who had been one of the first U.S. stars to hire a British pianist—Ralph Sharon—began taking British drummer Kenny Clare all round the world with him.

Oscar Peterson hired Britain's Ray Price on drums and Czechoslovakia's Jiri Mrac on bass; Phil Woods used British pianist Gordon Beck, British bassist Ron Mathewson and Swiss drummer Daniel Humair in his European Rhythm Machine.

Now Oscar Peterson is using Denmark's Niels-Henning Orsted Pedersen on bass and regards him as "currently the best bassist in the world."

Pedersen, when not involved with Oscar Peterson, is the rhythmic lynch-pin of a multinational big band—the Rhythm Combination and Brass—which continues the epitomization of the raising of European jazz standards that was enshrined in the celebrated big band run for 10 years by drummer Kenny Clarke and Belgian pianist/arranger Fanny Boland.

At the peak of its career in 1969, the Clarke-Boland Band played a concert in Rotterdam opposite the Thad Jones-Mel Lewis Big Band. I was lucky enough to see that concert—a cutting contest between the best big band from the States and a band consisting of self-exiled Americans and some of the top names from Europe.

It was a memorable occasion and while the bands could not be compared in terms of style because their approaches were differ-



ent, in terms of musicianship there was nothing to choose between them.

The Clarke-Boland broke up, but the Rhythm Combination and Brass is continuing the traditions of swinging big band music—although it is more involved with electronic elements and perhaps more jazz-rock oriented than the C-BBB.

Led by Rumanian trombonist Peter Herbolzheimer, who also composes and arranges, the RC&B has a small quota of Americans—Jiggs Whigham on trombone, Rick Kiefer and Herb Geller on trumpets and, sometimes, Art Farmer on saxophone and flute plus Denmark's Palle Mikkelborg (trumpet) and Pedersen (bass); Sweden's Ake Persson (trombone); Britain's Kenny Clare (drums); Belgium's Philippe Catherine (guitar); Holland's Ferdinand Povel (tenor/flute) and Ack van Rooyen (trumpet); Puerto Rico's Sabu Martinez on percussion; and Germany's Dieter Reith and Horst Muhlbradt (keyboards) and Rudi Fuesers (trombone).

The band, which records for the MPS label—just as the Clarke-Boland Band did—has made successful concert appearances in Germany and Scandinavia and drew good critical response when they played a week at Ronnie Scott's Club in London last month.

Not the least delighted by the constantly improving standards of European jazz musicians—particularly rhythm section men—are Europe's resident Americans. People like Johnny Griffin, Dexter Gordon, Benny Bailey, Art Farmer, Bill Coleman, Hal Singer, Benny Waters, Slide Hampton and Memphis Slim. And even the Europe-based American rhythm section men like bassists Red Mitchell and Jimmy Woode; drummers Kenny Clarke, Ed Thigpen and Art Taylor, and pianists Kenny Drew and Horace Parlan—who are not always able to play together—are happy to know that there are such fine drummers around as Kenny Clare, Tony Oxley, Spike Wells, John Marshall and Martin Drew (Britain), Alex Riel (Denmark), and Daniel Humair (Switzerland); such excellent bassists as Ron Mathewson, Daryl Runswick, Chris Lawrence (Britain), Michel Gaudry and Gilbert Rovere (France), Eberhard Weber (Germany); and such resourceful pianists as Gordon Beck, John Taylor and Mike Pyne (Britain), Dieter Reith and Fritz Pauer (Germany), Georges Arvanitas (France), Tete Montoliu (Spain), and Louis van Dyke (Holland) . . . to name just a few.

And this is not to mention outstanding players of other instruments like trombonist Albert Mangelsdorff, violinists Jean-Luc Ponty and Stephane Grappelli, guitarist Rene Gustafson, trumpeter Kenny Wheeler and the many brilliant musicians from the East European countries.

One of the abiding delights of jazz is that it is a totally universal language. Until a few years ago few Europeans could speak which such fluency and eloquence as the best Americans. Today, however, Europe is producing the jazz equivalents of Shakespeare, Moliere, Goethe and Ibsen.

MARKETPLACE

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- Distribution Services
- Record Mfg. Services, Supplies & Equipment
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Oklahoma City, Oklahoma 73103
Pho: (405) 236-5946 au17

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C9070
C12084
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Write today for literature and samples.
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More Market News
See Page 42

MARKETPLACE

Continued from page 41

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June 28, 1969

SINGLES

- 1 LOVE THEME FROM ROMEO & JULIET Henry Mancini & His Orchestra (RCA Victor)
- 2 BAD MOON RISING Creedence Clearwater Revival (Fantasy)
- 3 GET BACK Beatles (Apple)
- 4 TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla)
- 5 ONE Three Dog Night (Dunhill)
- 6 SPINNING WHEEL Blood, Sweet & Tears (Columbia)
- 7 IN THE GHETTO Elvis Presley (RCA)
- 8 GOOD MORNING STARSHINE Oliver (Jubilee)
- 9 THE ISRAELITES Desmond Dekker & The Aces (Uni)
- 10 GRAZIN' IN THE GRASS Friends Of Distinction (RCA)

FIVE YEARS AGO
June 28, 1969

ALBUMS

- 1 HAIR/ORIGINAL CAST (RCA Victor)
- 2 FIFTH DIMENSION Age Of Aquarius (Soul City)
- 3 BLOOD, SWEAT & TEARS (Columbia)
- 4 ROMEO & JULIET/SOUNDTRACK (Capitol)
- 5 IRON BUTTERFLY In-A-Gadda-Da-Vida (Atco)
- 6 BOB DYLAN Nashville Skyline (Columbia)
- 7 DONOVAN Greatest Hits (Epic)
- 8 TOM JONES This Is (Parrot)
- 9 WHO Tommy (Decca)
- 10 CREEDENCE CLEARWATER REVIVAL Bayou Country (Fantasy)

TEN YEARS AGO
June 27, 1964

SINGLES

- 1 A WORLD WITHOUT LOVE Peter & Gordon (Capitol)
- 2 I GET AROUND Beach Boys (Capitol)
- 3 CHAPEL OF LOVE Dixie Cups (Red Bird)
- 4 MY BOY LOLLIPOP Millie Small (Smash)
- 5 PEOPLE Barbra Streisand (Columbia)
- 6 MEMPHIS Johnny Rivers (Imperial)
- 7 DON'T LET THE SUN CATCH YOU CRYING Gerry & The Pacemakers (Laurie)
- 8 LOVE ME WITH ALL YOUR HEART Ray Charles Singers (Command)
- 9 BAD TO ME Billy J. Kramer (Imperial)
- 10 WALK ON BY Dionne Warwick (Scepter)

TEN YEARS AGO
June 27, 1964

ALBUMS

- 1 LOUIS ARMSTRONG Hello, Dolly! (Kapp)
- 2 HELLO, DOLLY!/ORIGINAL CAST (RCA Victor)
- 3 FUNNY GIRL/ORIGINAL CAST (Capitol)
- 4 THE BEATLES' SECOND ALBUM (Capitol)
- 5 BARBRA STREISAND/THE THIRD ALBUM (Columbia)
- 6 AL HIRT Cotton Candy (RCA Victor)
- 7 ANDY WILLIAMS Call Me Irresponsible And Other Hit Songs (Columbia)
- 8 AL HIRT Honey In The Horn (RCA Victor)
- 9 MEET THE BEATLES (Capitol)
- 10 NANCY WILSON Today, Tomorrow, Forever (Capitol)

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Regular Classified: 55c per word. Minimum \$11.00.
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FOR SALE

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 - ★ The artist – the producer
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Ad deadline: July 22, 1974

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New York, N.Y. 10036
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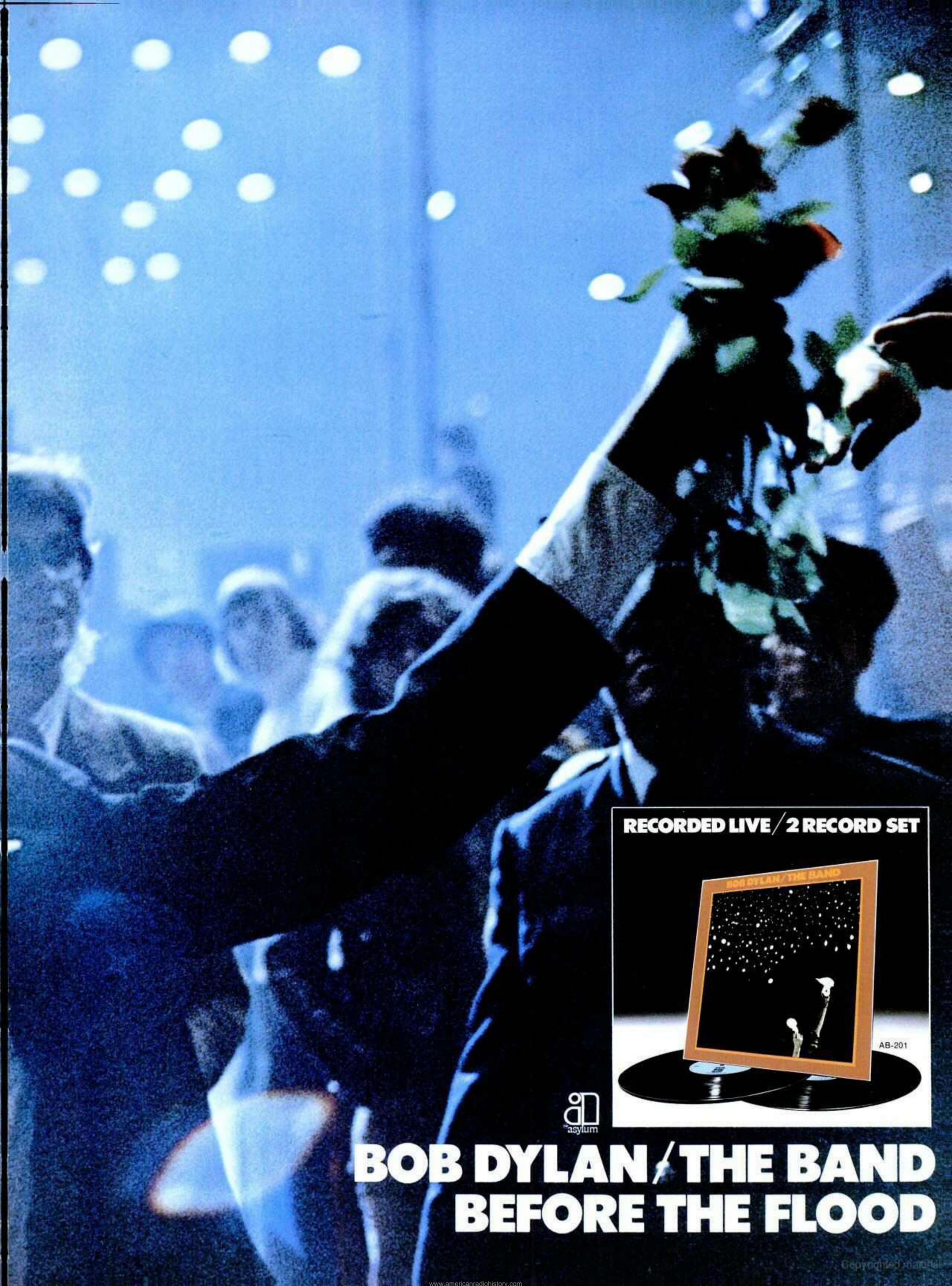
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John McCartney
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Broadcasters & ASCAP Ordered Back to Talks

NEW YORK—The Concert Music Broadcasters have been ordered to return to the negotiation table with ASCAP to attempt to iron out the problem of setting a mutually agreeable rate for per-program licenses. The directive was issued by Judge Harold R. Tyler regarding a CMB suit against ASCAP in which the broadcasters claimed they were unable to persuade the heads of ASCAP to establish a "reasonable fee" for performance of songs in the society's repertory. In the suit, the broadcasters stated that they use less than 10 percent of ASCAP music. They claimed that the industry average is 36 percent.

The broadcasters are seeking a per-program license, rather than a blanket arrangement. They claimed that ASCAP had not cut its program rate of 8 percent per program since 1941, although the blanket rate was down from 5 percent to 1.725 percent during that time.

The judge, in his ruling, said that the ASCAP position was "fairly stiff." In its argument, ASCAP re-

Vanguard Completes Its Mahler Cycle

NEW YORK—With recording sessions held earlier this month at the Mormon Tabernacle, Vanguard Records concludes its series of the complete Mahler Symphonies, announces Seymour Solomon of Vanguard. Symphonies 1, 5, 6 and 10 will be made available single later this year in stereo and quadrasonic versions, followed shortly by release of a complete boxed set. As in previous installments of the Mahler cycle, Maurice Abravanel conducts the Utah Symphony.

The project, points out Solomon, is "the first recording of the complete Symphonies by one conductor and orchestra in the U.S. Performed in the final critically revised editions and recorded in the exceptional acoustic environment of Salt Lake City's Mormon Tabernacle, Vanguard's Mahler cycle meets the highest standards of musical scholarship and sound reproduction."

A major promotional campaign for the series is in the planning stages.

Panasonic's Lucasey Asks CES Purpose

CHICAGO—Ed Lucasey, national sales manager for Panasonic Automotive Products, charges that the Consumer Electronic Shows no longer serve the purpose for which they were originally intended, but have degenerated to a level of a flea market situation with just about everyone offering "deals" in an effort to attract dealer attention.

Lucasey says that his company, which, with the exception of the Technics high end componentry division, pulled out of the show this year, could better serve the interests of its customers by having its men in the field.

Panasonic was just one of a growing number of major companies that stayed away from CES this year, and Lucasey feels this decline will continue unless the show is restored to its original status of giving the buyer the opportunity to see, under one roof, new products and innovations that are available for the model year.

ferred to a 1972 court ruling involving Capitol Cities Broadcasting. At that time, ASCAP was ordered to cut its blanket license fees. Tyler, in requesting that both principals report back to him on their negotiations, said that he favored ASCAP regarding "the fact that the blanket rate does not necessarily have any bearing on whether or not the blanket license should be reduced." But he also stated that he didn't understand how the Capitol Cities order can bar the broadcasters from "seeking the relief which they ask."

Shostakovich Completes Recorded Symphony Cycle

NEW YORK—With the June release of Shostakovich's Third Symphony, Melodiya becomes the first label to record and make available the complete Symphony Cycle of Dimitri Shostakovich.

Now 68 years old, the composer's symphonic compositional career began in his late teens with the First Symphony and has continued through to the present with completion in 1971 of the Fifteenth Symphony—his most recent work—which positions beside the First, Fourth, Fifth, Sixth, Eighth, Ninth and Tenth as "purely instrumental symphony." Melodiya's recording of the Fifteenth Symphony with the composer's son, Maksim, as conductor, has done much to "popularize" the work and gain recognition for the young Shostakovich.

Kiril Kondrashin conducts the Moscow Philharmonic Orchestra for this new recording of the Third Symphony in the same style as his earlier Melodiya performances of Symphonies Nos. 1, 2, 4, 5, 6, 8, 9, 11, and 13.

It's claimed that the cycle of performances was recorded by Russia's finest engineers and taped with the latest stereo recording equipment

Morath Disk For Vanguard

NEW YORK—Ragtime entertainer Max Morath begins recording an Irving Berlin LP for Vanguard this month for fall (September) release. It will be his first exclusively vocal album.

Arranged by Manny Albam, the album will cover Berlin songs from 1910 through the late 1920's, ranging from the brass band style to his quiet pieces. Morath, who's latest LP for Vanguard is "The World of Scott Joplin," will sing Berlin's songs to full orchestra accompaniment.

and techniques. Available in the U.S. on Melodiya/Angel (distributed by Capitol Records, Inc.), the project is called by Angel officials, a major industry achievement and perhaps, the most significant in Capitol's seven-year affiliation with Mezhdunarodnaya Kniga—the official Soviet recording agency."

CMA Moves To New Offices

NASHVILLE—The Country Music Assn. has moved into its long-awaited new home at 1511 Sigler Street on this city's Music Row.

The CMA offices constitute the entire first floor of the new two-story structure. Previously they were in the basement of the Country Music Hall of Fame building.

The facility was built by Metropolitan Music, which also structure the building which houses Mercury Studios.

The second floor of the building will be shared by various tenants, including Elektra Records and Loretta Lynn Enterprises.

The telephone number remains the same.

'Book' Top Angel Seller

NEW YORK—Gunter Schuller's album "The Red Back Book," a recording of authentic orchestral arrangements of Scott Joplin's classic rags, has become the best-selling Angel Records album, announces Brown Meggs, vice president and chief operating officer of Capitol Records.

Although little more than a year old, the Schuller album, which fea-

tures the New England Conservatory Ragtime Ensemble, has already topped the sales of such perennial Angel best-sellers as "West Meets East" (Yehudi Menuhin/Ravi Shankar), Mozart's "Horn Concerti" (Dennis Brain), and Callas' "Tosca."

"Palm Leaf Rag," the companion Joplin album, released in March, is already Angel's ninth best-seller.



(London Records Photo)
LONDON LIGHTS UP—David Rothfeld, vice president divisional merchandise manager of Korvette; John Harper, director of classical sales, London Records; Dick Bungay, national promotion manager, London classical product; near the first "Symphonie Fantastique" neon sign, which is being installed at the Fifth Avenue store and at all major classical locations throughout the country. The album features Georg Solti and the Chicago Symphony.

Billboard Top 50 Easy Listening

Billboard SPECIAL SURVEY for Week Ending 6/29/74

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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	1	11	YOU WON'T SEE ME Anne Murray, Capitol 3867, (Maclen, BMI)
2	3	12	IF YOU LOVE ME (Let Me Know) Olivia Newton-John, MCA 40209, (Al Gallico, BMI)
3	4	7	HAVEN'T GOT TIME FOR THE PAIN Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
4	2	13	SUNDOWN Gordon Lightfoot, Reprise 1194 (Moose, CAPAC)
5	7	5	ANNIE'S SONG John Denver, RCA 0295 (Cherry Lane, ASCAP)
6	6	10	YOU MAKE ME FEEL BRAND NEW The Stylistics, Avco 4634, (Mighty Three, BMI)
7	5	15	OH VERY YOUNG Cat Stevens, A&M 1503, (Ackee, ASCAP)
8	12	8	I DON'T KNOW WHAT HE TOLD YOU/WEAWE ME AT THE SUNSHINE Perry Como, RCA 0274, (Donert, Roncom, ASCAP)
9	8	12	I WON'T LAST A DAY WITHOUT YOU Carpenters, A&M 1521, (Almo, ASCAP)
10	15	9	COME MONDAY Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
11	9	8	I DON'T SEE ME IN YOUR EYES ANYMORE Charlie Rich, RCA 0260 (Music Of The Times Music, ASCAP)
12	10	16	HELP ME Joni Mitchell, Asylum 11034, (Crazy Crown, BMI)
13	11	12	MY GIRL BILL Jim Stafford, MGM 14718, (Kaiser, Famous, Boo, ASCAP)
14	24	8	THE AIR THAT I BREATHE The Hollies, Epic 5-11115 (Columbia) (Landers-Roberts, April, ASCAP)
15	23	7	PLEASE COME TO BOSTON Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
16	13	11	DON'T YOU WORRY 'BOUT A THING Stevie Wonder, Tamla 54245 (Motown), (Stein & Van Stock/Black Bull, ASCAP)
17	19	10	GEORGIA PORCUPINE George Fischhoff, United Artists 410, (United Artists, ASCAP)
18	14	9	FOX HUNT Herb Alpert And The T.J.B., A&M 1526 (Almo, ASCAP)
19	28	3	YOU AND ME AGAINST THE WORLD Helen Reddy, Capitol 3897 (Almo, ASCAP)
20	21	16	ONE HELL OF A WOMAN Mac Davis, Columbia 46004 (Screen-Gems Columbia/Songpainter/Sweet Glory BMI)
21	25	5	TRAIN OF THOUGHT Cher, MCA 40245, (WB, ASCAP)
22	16	22	THE ENTERTAINER Marvin Hamlisch, MCA 40174, (Multimood, BMI)
23	20	7	BILLY, DON'T BE A HERO Bo Donaldson And The Heywoods, ABC 11435 (Intune, PRS)
24	30	6	YOU'LL NEVER KNOW Denny Doherty, Paramount 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
25	22	8	BAND ON THE RUN Paul McCartney & Wings, Apple 1873 (Capitol) (McCartney, ATV, BMI)
26	29	5	RIKKI, DON'T LOSE THAT NUMBER Steely Dan, ABC 11439 (American Broadcasting, ASCAP)
27	36	4	LOVE'S THEME Andy Williams, Columbia 46049 (Sa-Vette/January, BMI)
28	32	4	IF YOU TALK IN YOUR SLEEP Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
29	31	5	KING OF NOTHING Seals & Crofts, Warner Bros. 7810 (Dawnbreaker, ABC Dunhill, BMI)
30	26	9	SONG FOR ANNA Herb Ohta, A&M 1505 (Tancy, Dotted Lion, Poplico, ASCAP)
31	33	4	THIS SONG IS DRIVING ME CRAZY Tom T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI)
32	38	3	WORKIN' AT THE CAR WASH BLUES Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
33	37	3	ROCK THE BOAT The Hues Corporation, RCA 0232 (High Ground, BMI)
34	-	1	FEEL LIKE MAKIN' LOVE Roberta Flack, Atlantic 3025 (Skyforest, BMI)
35	35	5	SWEET CHILD Johnny Mathis, Columbia 46048 (Mighty Three, BMI)
36	39	2	MOONLIGHT SERENADE Deodato, MCA 40252 (Robbins, ASCAP)
37	43	3	IF YOU GO AWAY Terry Jacks, Bell 467 (E.B. Marks, EMI)
38	41	4	ROCK AND ROLL HEAVEN Righteous Brothers, Haven 7002 (Capitol) (Zapata/E.H. Morris/Caesar's, ASCAP)
39	45	3	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)
40	42	5	FLIGHT 309 TO TENNESSEE Vicki Britton, Bell 45,453 (Peso, Mighty U.S.A., BMI)
41	47	2	WHEN THE MORNING COMES Hoyt Axton, A&M 1497 (Lady Jane, BMI)
42	40	6	THE OLD FASHIONED WAY Petula Clark, MGM 14708 (Chappell, ASCAP)
43	46	2	THE MAN YOU ARE IN ME Janis Ian, Columbia 46034 (Frank, ASCAP)
44	44	4	CATCH ME, I'M FALLING Engelbert Humperdinck, Parrot 40079 (London) (Friends of Music/Dotted ASCAP)
45	49	2	MAKIN' THE BEST OF A BAD SITUATION Dick Feller, Asylum 11037 (Tree, BMI)
46	-	1	ROCK YOUR BABY George McCrae, TK 1004 (Sherlyn, BMI)
47	50	2	GOODBYE Rex Allen Jr., Warner Bros. 7788 (Tree, BMI)
48	-	1	IT COULD HAVE BEEN ME Sami Jo, MGM 7034 (Senor, ASCAP)
49	-	1	YOU CAN'T BE A BEACON (If Your Light Don't Shine) Donna Fargo, DOT 17506 (Famous) (Martin/Fargo House, ASCAP)
50	-	1	LOVE IS THE ANSWER Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)

Soul Sauce

Calypso by Sparrow Is Tasty Dish

By LEROY ROBINSON

LOS ANGELES—Of all the black music forms, jazz has been treated like a stepchild, in terms of acceptance and sales, by the masses. But that's not half as bad as what calypso music (an acknowledged first cousin of black music in America) has had to go through before and after Harry Belafonte.

Before Belafonte, calypso music suffered gravely. In New York it was mostly played and heard at dances and parties given by and for the largest colony of West Indians outside of the Caribbean.

In 1957, however, calypso music, along with Belafonte, were "discovered." And with such forgettable but novel songs as the "Banana Boat Song (Day-O)" and "Mama Look A Boo Boo," Belafonte gained an acceptance and popularity that has lasted until today. Calypso music, however, is only remembered as the vehicle that catapulted the folk singer to superstardom.

And that's a pity, because there is so much more to calypso music than what Belafonte did with it. With outstanding performers of the form like the Duke of Iron, Lord Kitchener, and Lord Flea, if there had been the slightest interest in finding out more about the music, the aforementioned artists would have been the perfect authorities. After Belafonte, that was it for calypso music.

That is to say, as far as the masses were concerned. There was still that colony of West Indians in New York who maintained support of their own, along with a minority of supporters left over from the Belafonte tenure. They have kept the fires going with some cookin', good calypso sounds. The Mighty Sparrow is one of the tastiest.

Obviously Warner Bros. Records also savored the tasty calypso sounds possible from Sparrow and put an album out for the masses to get a taste. "Hot and Sweet" is the title of the album, and quite appro-

(Continued on page 49)

eugene McDaniels

Writer-Producer
Newest Hit

"FEEL LIKE MAKING LOVE"

Roberta Flack
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Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 6/29/74

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man) —Impressions (E. Townsend), Curtom 1997 (Buddah) (Cherimtown, BMI)	33	26	17	DANCING MACHINE —The Jackson 5 (H. Davis, D. Fletcher, W.D. Parks), Motown 1286 (Jobete, ASCAP Stone Diamond, BMI)	68	77	5	MAKE UP FOR LOST TIME —Montclair (J. Strickland, B. Patterson), Paula 381 (Jewel) (Sun-Ma/Rogan, BMI)
2	2	7	ON AND ON —Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	34	38	6	WHO ARE YOU —B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)	82	82	4	LYING TO MYSELF —Deftones (W. Hart), Philly Groove 184 (Bell) (Nickel Shoe, BMI)
3	3	7	I'M COMING HOME —Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	35	29	7	IT'S HER TURN TO LIVE —Smokey Robinson (W. Robinson, M. Targlin), Tamla 54245 (Motown) (Tamlia/Jobete, ASCAP)	86	86	2	BEST TIME OF MY LIFE —Joe Simon (K. Sterling, J. Simon, A. Teek), Spring 149 (Polydor) (Gaucho/Belinda, BMI)
★	10	9	ROCK YOUR BABY —George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	36	28	15	LET'S GET MARRIED —Al Green (A. Green), Hi 45-2262 (London) (Jac/Al Green, BMI)	87	87	2	TIME FOR LIVIN' —Sly & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonewall, BMI)
5	5	8	SON OF SAGITTARIUS —Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tamla 54247 (Motown) (Stone Diamond, BMI)	★	53	5	SECRETARY —Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	72	80	6	SWEET LOVING WOMAN —Garland Green (R. Gerald), Spring 146 (Polydor) (Gaucho/Belinda, BMI)
★	9	8	FISH AIN'T BITIN' —Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet-Proof, BMI)	38	31	8	BEHIND CLOSED DOORS —Little Milton (K. O'Dell), Stax 0210 (Columbia) (House Of Gold, BMI)	73	81	3	ME & YOU —Younghearts (V. Bullock, H. Pratt), 20th Century 2080 (Mahundi/Unichappell, BMI)
7	4	11	SIDESHOW —Blue Magic (B. Eli, V. Barrett), Atco 6961 (Friday's Child/Poo-Poo/Six Strings, BMI)	★	56	3	MIDNIGHT AND YOU —Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	74	72	9	TREAT ME LIKE I'M YOUR MAN —Johnny "Guitar" Watson (J. Watson), Fantasy 721 (Jowat, BMI)
8	6	11	ONE CHAIN DON'T MAKE NO PRISON —Four Tops (D. Lambert, B. Potter), Dunhill 4386 (ABC/Dunhill, BMI)	40	20	13	DON'T YOU WORRY 'BOUT A THING —Stevie Wonder (S. Wonder), Tamla 54245 (Motown) (Stein & Van Stock, Black Bull, ASCAP)	★	88	2	SWEET LADY —Moments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI)
★	16	9	ROCK THE BOAT —Hues Corporation (W. Holmes), RCA 0232 (High Ground, BMI)	41	45	7	A FUNKY SONG —Ripple (K. Samuels/Ripple, Inc.), GRC 2017 (Act One, BMI)	76	85	2	YOUR LOVE IS PARADISE —Executive Suite (B. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)
10	11	9	JIVE TURKEY (Part 1) —Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce), Mercury 395 (Phonogram) (Ohio Players/Unichappell, BMI)	★	52	5	TELL ME SOMETHING —Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	77	75	3	GRAPEVINE WILL LIE SOMETIMES —Roschell Anderson (R. Anderson), Sunburst 529 (Tam Dee Bruboon)
11	13	8	I WISH IT WAS ME YOU LOVED —Dells (J. Avery), Cadet 5702 (Chess/Janus) (Groovesville, BMI)	43	51	5	DAMN RIGHT I AM SOMEBODY —Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	★	93	2	MAIN LINE —Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick O-Yal, ASCAP)
12	14	8	TOO LATE —Tavares (D. Lambert, B. Potter), Capitol 3882 (ABC/Dunhill/One Of A Kind, BMI)	★	54	3	GOOD THINGS DON'T LAST FOREVER —Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	79	79	6	LIVING TOGETHER IS KEEPING US APART —Invitations (C. Reid, W. Clarke), Silver Blue 809 (Polydor) (Sherlyn, BMI)
13	7	12	HOLLYWOOD SWINGING —Kool & The Gang (Kool & The Gang, R. West), De-Lite 561 (P.I.P.) (Gang/Delightful, BMI)	45	33	17	THE PAYBACK —James Brown (J. Brown, F. Wesley, J. Starks), Polydor 14223 (Dynatone/Belinda/Unichappell, BMI)	80	89	3	YOU GOT TO KEEP ON BUMPIN' —L.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)
14	15	8	WHAT COMES UP (Must Come Down) —Tyrone Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio Brian, BMI)	46	50	7	WHERE DO WE GO FROM HERE —Trammps (R. Baker), Golden Fleece 3253 (Columbia) (Golden Fleece/Mighty Three, BMI)	81	90	3	ELLA WEEZE —Leroy Hutson (L. Hutson, M. Hawkins), Curtom 1996 (Buddah) (Silent Gun/AOPA, ASCAP)
★	21	7	I'VE BEEN BORN AGAIN —Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)	47	27	15	THE SAME LOVE THAT MADE ME LAUGH —Bill Withers (B. Withers), Sussex 513 (Interior, BMI)	82	91	2	STOP DOGGIN' ME —Hot Sauce (B. Crutcher, D. Davis, A. Snyder), Volt 4109 (Columbia) (East/Memphis/Groovesville, BMI/Conquistador, ASCAP)
16	8	14	BE THANKFUL FOR WHAT YOU GOT —William De Vaughn (W. De Vaughn), Roxbury 0236 (RCA) (Coral Rock/Melomega, ASCAP)	★	59	4	CHOOSING UP ON YOU —Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	★	83	1	EVERYTHING'S COMING UP LOVE —Richmond Extension (V. McCoy), Silver Blue 811 (Polydor) (Oceans Blue/Warner-Tamerlane/Van McCoy, BMI)
17	18	8	WILDFLOWER —New Birth (Edwards Richardson), RCA 0265 (Edsel & Aboud, BMI)	49	43	10	TIME WILL TELL —Tower Of Power (S. Kupka, E. Castillo), Warner Bros. 7796 (Kupitilo, ASCAP)	84	83	7	GIVE IT UP OR TURN IT A LOOSE —Lyn Collins (C. Bobbit), People 636 (Polydor) (Dynatone/Belinda/Unichappell, BMI)
18	12	10	THERE WILL NEVER BE ANY PEACE —The Chi-Lites (E. Record), Brunswick 55512 (Julio Brian, BMI)	★	61	3	LOVE TRAIN (Part One) —Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI)	85	94	2	BETWEEN HER GOODBYE AND MY HELLO —Gladys Knight & The Pips (J. Weatherly), Soul 3511 (Motown) (Keca, ASCAP)
★	32	4	MY THANG —James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)	51	40	16	YOU MAKE ME FEEL BRAND NEW —Stylistics (T. Bell, L. Creed), Avco 4634 (Mighty Three, BMI)	86	84	3	EVERYBODY PARTY ALL NIGHT —Chairman Of The Board (General Johnson, J. Bowen), Inivictus 71268 (Columbia) (Gold Forever, BMI)
★	34	6	MACHINE GUN —Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	52	44	16	CAN YOU HANDLE IT —Graham Central Station (L. Graham), Warner Bros. 7782 (198FDE, None)	87	92	6	(These Are) THE MOMENTS —David Harris (D. Harris), Pleasure 45-1104 (Top Stuff/Duchess, BMI)
★	36	6	MY LOVE —Margie Joseph (P. McCartney, L. McCartney), Atlantic 3032 (McCartney/ATV, BMI)	★	71	2	FEEL LIKE MAKING LOVE —Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	88	—	1	BLOW YOUR WHISTLE —Soul Searchers (C. Brown, M. Kidd), Sussex 517 (Interior, BMI)
★	30	5	HOW DO YOU FEEL THE MORNING AFTER —Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	54	46	16	HEY BABE —The Joneses (G. Dorsey), Mercury 72458 (Phonogram) (Landry/Unichappell, BMI)	89	95	3	DO IT OVER —Olympic Runners (B. Hammond), London 45-202 (Burlington, ASCAP)
23	24	9	IT'S BETTER TO HAVE (And Don't Need) —Don Covay (D. Covay, E. Watts), Mercury 73469 (Phonogram) (Ragmap, BMI)	★	68	3	HAPPINESS IS JUST AROUND THE BEND —Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	★	90	1	DANCE MASTER —Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight Nine, BMI)
★	39	4	YOU'VE GOT MY SOUL ON FIRE —Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	56	47	15	HELP YOURSELF —The Undisputed Truth (N. Whitefield), Gordy 7134 (Motown) (Stone Diamond, BMI)	91	—	1	JUST AS HOOKED AS I'VE BEEN —Annette Snell (Not Listed), Dial 1028 (Phonogram) (Tree, BMI)
★	42	4	YOU'RE WELCOME, STOP ON BY —Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	★	70	2	KUNG FU —Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	92	96	2	CIRCUITS OVERLOADED —Inez Foxx (J. Banks, E. Marion, H. Thigpen), Volt 4107 (Columbia) (East/Memphis, BMI)
26	17	12	FOR THE LOVE OF MONEY —O'Jays (K. Gamble, L. Huff, A. Jackson), Philadelphia International 3544 (Columbia) (Mighty Three, BMI)	58	35	15	SATISFACTION GUARANTEED —Harold Melvin & The Blue Notes (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3543 (Columbia) (Mighty Three, BMI)	93	99	2	A LITTLE BIT OF GOOD (Cures A Whole Lot Of Bad) —Sam & Dave (G. Dalton, K. Dubarrin), United Artists 14022 (Portifino/Dalton And Dubarrin, ASCAP)
27	19	13	I'M IN LOVE —Aretha Franklin (B. Womack), Atlantic 2999 (Pronto-Tracebob, BMI)	59	55	10	SHO-NUFF BOOGIE (Part 1) —Sylvia & The Moments (H. Ray, S. Robinson, A. Goodman), All Platinum 2350 (Gambi, BMI)	94	—	1	WATERBED (Part 1) —LTG Exchange (W. Chiles, M. Barton), Wand 11275 (Scepter) (Colgems, BMI)
28	22	9	ARISE AND SHINE —Independents (C. Jackson, M. Young), Wand 11273 (Scepter) (Butler, ASCAP)	★	78	3	BINGO —Whispers (A. Felder, B. Sigler, M. Harris), Janus 238 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)	95	—	1	EVERYTHING I WANT I SEE IN YOU —J.R. Bailey (Bailey, Williams, Kent), MAM 3639 (London) (Management Agency/A Dish A-Tunes, BMI)
29	25	10	I'M FALLING IN LOVE WITH YOU —Little Anthony & The Imperials (I. Davis), Avco 1640 (Mighty Three, BMI)	62	69	5	I'VE BEEN SEARCHING —O.V. Wright (E. Randle), Back Beat 631 (ABC) (Jec, BMI)	96	97	4	GET UP OFF MY MIND —Denise LaSalle (D. LaSalle, B. Jones), Westbound 223 (Chess/Janus) (Ordona/Bridgeport, BMI)
★	41	4	BALLERO —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)	★	76	3	RAINDROPS —Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelshel/Eight Nine, BMI)	97	—	1	FUNKY MUSIC SHO' NUFF TURNS ME ON —Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)
31	23	10	WONDERFUL —Isaac Hayes (I. Hayes), Enterprise 9095 (Columbia) (Incense, BMI)	64	73	4	THEME OF FOXY BROWN —Willie Hutch (W. Hutch), Motown 1292 (Jobete/Harlene, ASCAP)	98	—	1	ON THE VERGE OF GETTING ON —Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)
32	37	7	POSITIVE THING —Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D. C. Cave), Polydor 14235 (Intersong U.S.A./Mandrill, ASCAP)	65	62	13	GETTIN' WHAT YOU WANT (LOSIN' WHAT YOU GOT) —William Bell (W. Bell, R. Hanson, J. McDuffe, E. Gordan), Stax 0198 (Columbia) (Azrock, South Memphis, BMI)	99	—	1	FEAR NO EVIL —The Mission (D. Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI)
				66	74	5	WHAT GOES AROUND (Comes Around) —Black Ivory (Akinos, Bellman, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)	100	98	3	JUST AS BAD AS YOU —Shawn Jackson (D. Troiano), Playboy 50053 (Pasqua/Unichappell, BMI)
				★	64	14	FUNKY PARTY —Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)				

Billboard FM Action

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

- | | | |
|---|--|---|
| <p>1 LEON RUSSELL, STOP ALL THAT JAZZ, Shelter: WPHD-FM, WOWI-FM, WVVS-FM, WKTK-FM, WBRU-FM, WBAB-FM, KOME-FM, KGB-FM, KQIV-FM, KTMS-FM, KPRI-FM, WRAS-FM, CHUM-FM</p> <p>2 JERRY GARCIA, Round Records: KLOL-FM, WVVS-FM, WOWI-FM, WBRU-FM, KOME-FM, KQIV-FM, WORJ-FM, KZAP-FM, WRRN-FM, WPLR-FM, WOUR-FM, CHUM-FM</p> <p>3 RICK WAKEMAN, JOURNEY TO THE CENTER OF THE EARTH, A&M: KYLE-FM, WBRU-FM, WKTK-FM, KLLOL-FM, CHUM-FM, KTMS-FM, WNOL-FM, WRAS-FM, WOUR-FM, WORJ-FM</p> <p>4 J.J. CALE, OKIE, Shelter: WVVS-FM, KOME-FM, KYLE-FM, WIOT-FM, WRAS-FM, KTMS-FM, CHUM-FM, KEFC-FM</p> <p>5 MARTHA REEVES, MCA: WPLR-FM, KQIV-FM, WRRN-FM, WORJ-FM, KOME-FM, KZAP-FM, KTMS-FM</p> <p>6 WEATHER REPORT, MYSTERIOUS TRAVELER, Columbia: KCFR-FM, WBRU-FM, KOME-FM, KLLOL-FM, KQIV-FM, WOUR-FM, CHUM-FM</p> <p>7 ROBERT HUNTER, TALES OF THE GREAT RUM RUNNERS, Round Records: WOWI-FM, WKTK-FM, KLLOL-FM, KQIV-FM, WOUR-FM, WORJ-FM</p> <p>8 CLIMAX BLUES BAND, SENCE OF DIRECTION, Sire: WOWI-FM, KOME-FM, WIOT-FM, KTMS-FM, WPLR-FM</p> <p>9 ISIS, Buddah: WOIT-FM, WKTK-FM, WPLR-FM, CHUM-FM, KLLOL-FM</p> <p>10 KEITH JARRETT, TREASURE ISLAND, Impulse: KCFR-FM, WOWI-FM, WPLR-FM, KLLOL-FM, KZAP-FM</p> <p>11 KING BISCUIT BOY, Epic: WBAB-FM, WVVS-FM, WBRU-FM, WPLR-FM, WIOT-FM</p> | <p>12 P F M, THE WORLD BECAME THE WORLD, Manicore: WPLR-FM, WVVS-FM, WRAS-FM, WOUR-FM, WORJ-FM</p> <p>13 RICHARD TORRENCE, EUREKA, Shelter: KCFR-FM, WVVS-FM, KYLE-FM, KZAP-FM, CHUM-FM</p> <p>14 BILL WYMAN, MONKEY GRIP, Rolling Stone: KQIV-FM, WKTK-FM, WBRU-FM, KLLOL-FM, CHUM-FM</p> <p>15 BEE GEE'S, MR. NATURAL, RSO: WVVS-FM, KQIV-FM, KTMS-FM, CHUM-FM</p> <p>16 DUCKS, DUCKS DELUX, RCA: WIOT-FM, WPLR-FM, KOME-FM, WIOT-FM</p> <p>17 MINNIE RIPPERTON, PERFECT ANGEL, Epic: KOME-FM, WPLR-FM, KCFR-FM, KZAP-FM</p> <p>18 TANGERINE DREAM, PHERDRA, Virgin: WBRU-FM, CHUM-FM, WRAS-FM, WOUR-FM</p> <p>19 ARTHUR BROWN'S KINGDOM COME, JOURNEY, Passport: KCFR-FM, WPLR-FM, WIOT-FM</p> <p>20 GAP BAND, MAGICIANS HOLIDAY, Shelter: WOWI-FM, WVVS-FM, CHUM-FM</p> <p>21 JOHN KLEMMER, MAGIC AND MOVEMENT, Impulse: KCFR-FM, WKTK-FM, KLLOL-FM</p> <p>22 MAHAVISHNU ORCHESTRA, APOCALYPSE, Columbia: KGB-FM, CHUM-FM, KEFC-FM</p> <p>23 ORPHAN, MORE ORPHAN THAN NOT, London: WPLR-FM, WVVS-FM, WRAS-FM</p> <p>24 CHERYL DILCHER, MAGIC, A&M: WPLR-FM, WORJ-FM</p> <p>25 EMBRYO, WE KEEP ON, BASF: WOWI-FM, WKTK-FM</p> | <p>26 GRINDER SWITCH, HONEST TO GOODNESS, Capricorn: WVVS-FM, WOUR-FM</p> <p>27 HANSON, MAGIC DRAGON, Manicore: WVVS-FM, CHUM-FM</p> <p>28 HEARTSFIELD, THE WONDER OF IT ALL, Mercury: WORJ-FM, WRAS-FM</p> <p>29 PAUL HORN, VISIONS, Columbia: CHUM-FM, WORJ-FM</p> <p>30 BOB JAMES, ONE, CTI: KOME-FM, KZAP-FM</p> <p>31 ALBERT KING, I WANNA GET FUNKY, Stax: WBAB-FM, WNOE-FM</p> <p>32 MURRAY McLAUCHAN, DAY TO DAY DUST, Epic: WVVS-FM, WIOT-FM</p> <p>33 RENAISSANCE, TURN OF THE CARDS, Sire: WKTK-FM, WOUR-FM</p> <p>34 RIOT, WELCOME TO THE WORLD OF RIOT, Motown: WBRU-FM, KTMS-FM</p> <p>35 JOHN STEWART, PHOENIX CONCERTS LIVE, RCA: KQIV-FM, CHUM-FM</p> <p>36 GINO VANELLI, POWERFUL PEOPLE, A&M: KYLE-FM, CHUM-FM</p> <p>37 MUDDY WATERS, UNKIN FUNK, Chess: WVVS-FM, WRAS-FM</p> <p>38 WET WILLIE, KEEP ON SMILING, Capricorn: WIOT-FM, CHUM-FM</p> <p>39 DUKE WILLIAMS AND THE EXTREMES, FANTASTIC FEDORA, Capricorn: WPLR-FM, WOUR-FM</p> <p>40 HORANCE ARNOLD, TALES OF THE EXONERATED FLEA, Columbia: WIOT-FM</p> |
|---|--|---|

ATLANTA, GA.: WRAS-FM, Drew Murray
 BABYLON, N.Y.: WBAB-FM, Malcom Davis
 BALTIMORE, MD.: WKTK-FM, Joe Buccheri
 BUFFALO, N.Y.: WPHD-FM, Steve Lapa
 DENVER, COLO.: KCFR-FM, Bob Stecker
 HOUSTON, TEXAS: KLLOL-FM, Jim Hilty
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth
 NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong

NORFOLK, VA.: WOWI-FM, Larry Dinger
 ORLANDO, FLA.: WORJ-FM, Mike Lyons
 PORTLAND, ORE.: KQIV-FM, Larry Scott
 PROVIDENCE, R.I.: WBRU-FM, Dick Wingate
 SACRAMENTO, CA.: KZAP-FM, Robert Williams
 SAN DIEGO, CA.: KGB-FM, Art Schroeder
 SAN DIEGO, CA.: KPRI-FM, Mike Harrison
 SAN JOSE, CA.: KOME-FM, Cliff Feldman

SANTA BARBARA, CA.: KTMS-FM, Mike Stallings
 TEMPLE, TEXAS: KYLE-FM, Bill Grant
 TOLEDO, OHIO: WIOT-FM, Dave Lonco
 TORONTO, CANADA: CHUM-FM, Benjy Karch
 UTICA, N.Y.: WOUR-FM, Steven Huntington
 VALDOSTA, GA.: WVVS-FM, Bill Tullis
 WACO, TEXAS: KEFC-FM, Doug Thurman
 WARREN, PA.: WRRN-FM, Max Patch

Bubbling Under The HOT 100

- | | |
|--|--|
| 101—YOU'RE WELCOME, STOP ON BY, Bobby Womack, United Artists 439 | 106—GOOD THINGS DON'T LAST FOREVER, Ecstasy, Passion, & Pain, Roulette 7156 |
| 102—WHAT COMES UP (MUST COME DOWN), Tyrone Davis, Dakar 4532 (Brunswick) | 107—IT'S BETTER TO HAVE (AND DON'T NEED), Don Covay, Mercury 73469 (Phonogram) |
| 103—I WISH IT WAS ME YOU LOVED, The Dells, Cadet 5702 (Chess/Janus) | 108—MA! (HE'S MAKING EYES AT ME) Lena Zavaroni, Stax 0206 (Columbia) |
| 104—IT COULD HAVE BEEN ME, Sami Jo, MGM 7034 | 109—DANCE MASTER, Willie Henderson, Playboy 50057 |
| 105—MAKIN' THE BEST OF A BAD SITUATION, Dick Feller, Asylum 11037 | 110—LEAN IT ALL ON ME, Diana Trask, Dot 17496 (Famous) |

Vox Jox

Continued from page 30

that: I must be a lover to the men and a friend to the women. Also, each time I open the mike, I say it with a smile, and believe me, the listeners can feel it.

"My advice to women wanting to enter radio? Small market is great! The experience is most valuable. Stick with it. Listen. Develop. Take a genuine interest in all facets of the business. Look for the breaks. They'll come. In my personal case, it all has developed over seven years. I have been encouraged and accepted by the two managers I have known and my co-workers. I expect great things in my career because I give great things—hard work, time, and devotion."

Bob Payton, program director of WRBR-FM in South Bend, Ind., comments: "Thanks for the super mention of WRBR-FM in your column. I couldn't have done better had I changed my name to Robert W. Imus. And we may have broken the jinx. It's been at least three weeks (or more) since you mentioned our lineup in the column and none of



SHANNON

my staff has given notice yet." ... Scott Shannon has been appointed national programming consultant for the Mooney Broadcasting group. He'll continue, too, as program director of WMAK-AM in Nashville,

Sparrow Bows Calypso LP

Continued from page 48

appropriate. An understanding of the charm and skill Sparrow brings to the calypso form is necessary, however.

For instance, it's very apropos (and necessary) that Warners saw fit to include a batch of lyrics in the album. The West Indian pater sometimes is difficult to understand, because it's in the lyrics that calypso music bares its own soul. It is, however, in the African rhythms played behind the singers of the lyrics that calypso music's soul comes to life.

All of which has not helped the music (and we're sure the Sparrow album) to be played on any of the soul stations. This is deplorable, but understandable. It is not the kind of music one considers Top 40.

But overhauling any part of calypso music would seriously destroy the form. True, massive acceptance has not (and may never) come to the form, but that's no reason why it should not be heard on radio. Ca-

a Mooney station. He has been program director of the station since 1971 and with the Top 40 operation overall since 1969 back when Joe Sullivan used to program it, I'll bet a Bob Brill T-shirt.

lypso is an important part of the black music spectrum.

But then so is jazz and blues, and there's not a whole lot of interest for it, at least not as much as there should. There is an obvious lack of interest for the cultural values in the various black music forms, unless, of course, it makes loads of money for someone. If that's the case, then calypso music will remain an abject minority.

Monarch Files Suit On Greene Mountain

LOS ANGELES—Monarch Record Manufacturing here, a branch of Viewlex, is suing Greene Mountain Records and its owner, Charley Greene, for \$10,503.72, allegedly owed over two years.

Monarch provided Superior Court with a copy of a continuing guaranty agreement, signed by Greene, in November, 1972.

Billboard Soul LP's

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			TITLE Artist, Label & Number (Dist. Label)	TITLE Artist, Label & Number (Dist. Label)	TITLE Artist, Label & Number (Dist. Label)				
1	1	14	WAR LIVE	31	22	32	WAR OF THE GODS		
2	3	33	SHIP AHOY	32	25	42	LET'S GET IT ON		
3	2	14	MIGHTY LOVE	33	36	4	DAMN RIGHT I AM		
4	6	12	OPEN OUR EYES	34	38	3	RAGS TO RUFUS		
5	4	28	THE PAYBACK	35	40	27	1990		
6	5	22	HEAD HUNTERS	36	37	8	NATURAL FOUR		
7	8	21	LOOKIN' FOR A LOVE AGAIN	37	26	8	CROSSWINDS		
★	13	9	SKIN TIGHT	38	39	7	SAVE THE CHILDREN		
★	15	4	BODY HEAT	39	27	16	BOOGIE DOWN		
10	11	9	CLAUDINE SOUNDTRACK	40	41	15	THE DELLS VS. THE		
★	21	4	LET'S PUT IT ALL TOGETHER	41	42	21	BLUE MAGIC		
12	7	12	+ 'JUSTMENTS	42	34	7	FINALLY GOT MYSELF TOGETHER		
13	9	13	STREET LADY	43	33	20	GRAHAM CENTRAL STATION		
★	18	5	SWEET EXORCIST	44	44	3	BEST THING THAT EVER HAPPENED TO ME		
15	17	16	LET ME IN YOUR LIFE	45	47	3	BLOOD BROTHER		
16	10	10	ANTHOLOGY	★	58	2	LIVE AT CAESAR'S PALACE		
17	12	23	LOVE IS THE MESSAGE	47	49	2	COME A LITTLE CLOSER		
18	19	10	PURE SMOKEY	48	50	5	THE DELLS		
19	20	9	ANTHOLOGY	★	60	2	THE BLACKBYRDS		
★	28	6	SUPERTAYLOR	50	43	11	SCRATCH		
21	14	9	ANTHOLOGY	51	56	10	BACK TO OAKLAND		
22	24	10	MEETING OF THE MINDS	52	52	3	MORE THAN BEFORE		
★	35	35	IMAGINATION	53	54	8	DRAMATICALLY YOURS		
24	23	18	EUPHRATES RIVER	54	45	13	BLACKS AND BLUES		
★	32	46	INNERVISIONS	55	57	3	INNER SPECTRUM		
26	29	37	IT'S BEEN A LONG TIME	56	59	2	BINGO		
27	30	31	STONE GON'	57	53	20	RHAPSODY IN WHITE		
28	16	27	LIVIN' FOR YOU	58	51	9	FOXY BROWN		
29	31	6	THAT'S HOW LONG I'LL BE LOVING YOU	59	-	1	I WANNA GET FUNKY		
★	46	2	THAT NIGGER'S CRAZY	60	-	1	KEEP IT IN THE FAMILY		

Latin Record Reviews

Latin Pick

FANIA ALL STARS—Fania SLP 00470. Combination of Latin, soul and rock rhythms make this a winning package. Recorded both in-studio and at last year's Fania Yankee Stadium concert, this record presents the likes of Larry Harlow, Johnny Pacheco, Willie Colon, Hector Lavoe, and Ray Barretto, among others, at their best. Guest performances by Manu Dibango, Billy Cobham and Jan Hammer add to the album's spice.

Best cuts: "Viva Tirado," "Smoke," "Soul Makossa," and "There You Go."

Dealers: Display prominently—they're proven sellers. Look for jazz crossover.

MONGO SANTAMARIA—Live at Yankee Stadium, Vaya, XVS 26. Possibly Mongo's finest effort to date. Material is exciting, and should produce strong results in Latin, r&b and jazz markets. The key, though, remains Santamaria's conga playing, along with fine arrangements and musical backup.

Best cuts: "Black Dice," "Dr. Gasca," "Cousin Jody," and "Naked."

Dealers: A must for your Latin and jazz bins.

VICENTE FERNANDEZ—Caytronics, CYS 1405. Traditional Mexican sounds abound here, with Fernandez' crooning leading the way. Fernandez, a proven commodity in Mexico, as well as the southwestern regions of the U.S., should enhance his following in additional markets with this product.

Best cuts: "Piensalo Bien," "Perdon," "Lo Siento Por Ti," and "Me Caso El Sabado."

Dealers: Display and take advantage of Fernandez' current East Coast tour.

ROBERTO CARLOS—En Castellano, Caytronics, CYS 1404. One of the true super sellers in South America, Carlos shows why here. He is intense and poetic with his delivery, and very much in control throughout. Material used is also sold.

Best cuts: "El Dia Que Me Quieras," "Actitudes" and "El Hombre."

Dealers: Your sales receipts will reflect his reputation.

NELSON NED—En Accion, UA Latino, LT 155D. Brazilian artist Nelson Ned carries his musical message well here. His material is romantic and his voice is well equipped to lead the way. A flavor of Charles Aznavour shines through occasionally.

Best cuts: "Happy Birthday, My Darling," "A Los Romanticos Del Mundo" and "Flores, Cartas Y Promesas."

Dealers: Take advantage of his current tour.

WILKINS—Por Tu Rumbo, Vaya VS 16. A solid effort which will boost Wilkins following even further. His vocals are crisp and interesting. Musical backup and arrangements are also fine.

Best cuts: "Vagabundo," "Muchacha," "Por Ser Como Eres."

Dealers: Take a shot.

MARCO ANTONIO MUNIZ—Te Quiero Pero ... Me Arrepiento, Arcano, DKL 3263. One of the finer vocal craftsmen on the Latin market, Muniz ties it all together here. Arrangements

suit his abilities well, as does overall orchestration. Material is balanced, and provides a strong format for Muniz' polished delivery.

Best cuts: "Te Quiero Pero ... Me Arrepiento," "Que Es?" "A Dondequiera," and "Un Caminante."

Dealers: Try some in-store play.

Latin Recommended

SERGIO DENIS—Nunca Supe Mas De Ti, Caytronics CYS 1400. Spanish pop music well handled. Denis closely resembles a number of American artists in his musical approach. Instrumentation is modern and interesting. **Best cuts:** "Por Siempre Y Para Siempre," "Jesucristo Superestrella" and "Si Ella Se Va."

LOS JIMAGUAS—Ingalitos Y Con Sabor!!!, Mericana XMS 121. Freddy and Santi Nieto combine to give us a good dose of salsa. Vocals and musical backup blend well. **Best cuts:** "1920," "Aguanta La Bronca, Company" and Mulata Diente De Oro."

JOHNNY ZAMOT—Zamot, Mericana XMS 122. Zamot and Nanny Roman, vocals, combine to deliver some interesting salsa. Not a powerful LP, but worth a listen. **Best cuts:** "Oh Vida" "No Me Digas" and "La China."

THE ROYAL JESTERS—Yo Soy Chicano, GCP, GCLP 109. One of the more popular groups on the Texas market, the Jesters display their wares well here. **Best cuts:** "Yo Soy Chicano" and "Sacrificio."

MANOELLA TORRES—Libre Como Gaviota, Caytronics, CYS 1395. If this LP is any indication, Ms. Torres should go far with her singing abilities. She handles the material well, combining an interesting feeling for a lyric with good vocal range and control. **Best cuts:** "Libre Como Gaviota," "Ayudame" and "Tu Eres Todo Para Mi."

PETE RODRIGUEZ—El Conde, Fania XSLP 00459. While Rodriguez is not an overpowering vocalist, but his style remains interesting. Musicians and vocalists backing Rodriguez add a lot to LP's success.

Recommended Singles

YAYO EL INDIÓ—Tengo Que Prohibirme (3:06); producer: Joe Cain; writer: Julio Gutierrez; publisher: Peer International Music Corp., BMI. Alegre.

TOMMY OLIVENCIA—El Son Cubano (3:18); producer: Ray Barretto; D.R. Inca.

TEDDY TRINIDAD—Van Cuatro Noches (2:46); producer: Hector Garrido; writer: Henry Nelson; publisher: Fania, BMI. International.

VICENTE FERNANDEZ—Piensalo Bien (2:49); writer Agustin Lara; Caytronics.

ROBERTO CARLOS—El Dia Que Quieras (4:32); writers: Carlos Gardel—Alfredo Le Pera; Caytronics.

NEW YORK

Coco Records and radio station WBNX-AM are co-sponsoring a free concert at the Central Park bandshell here July 5. The show will feature **Eddie Palmieri, Nelson Feliciano and Miguelito.** Radio spots, posters and throw-aways are being used to plug the event. Meanwhile, Palmieri just completed another "free" concert for the inmates of Sing Sing prison. Also at Coco, **Elisa Carmenatty** has joined the firm as director of promotion.

Nelson Ned (UA-Latino) was presented a gold award during his one-man concert at Carnegie Hall here June 16 for his record and music sales. Attending the show was **Frederick Reiter**, UA-Latino managing director and head of Morrow Publishing. While in town, Ned also stopped by Billboard's offices to talk about upcoming appearances in Puerto Rico and South America. ... **Bobby Marin**, independent producer, has completed an album with **Azuquita**, and is looking for a label deal. Azuquita, currently in the salsa bag, is playing clubs on the West Coast.

A date has been booked for a second Mexican Music Festival at Madison Square Garden, following the success of the first festival here (see separate story). ... **Ralph Lew** in studio for new **Latin Dimension** album. **Tito Contreras, Mike Martinez** and **Lew** wrote material for the LP. Also at Caytronics, **Joe Cayre**, president, and top label executives touring Mexico and West Coast on promotion tour. ... **Joe Bataan** and **James Brown** play Madison Square Garden July 4. ... **Roberto Torres** and **Chocolate** completing a joint album at Broadway studio here. ... **Tata Vasquez** and **Cucumay** leaving for Puerto Rico. They'll be performing there for 10 days. ... New LP releases on Caliente Records—"Epitafio La Vida No Vale Nada" by **Jose Alfredo Jimenez** and "Album De Oro De Maria Grever" with **La Trova Romantica.**

Fania Records has released the **Fania All Stars "Live At Yankee Stadium"** LP. Half the cuts were actually done in-studio. Also just released is **Mongo Santamaria's "Live At Yankee Stadium"** album. ... Alegre Records has released a new single by **Yayo El Indio.** ... **Manoella Torres** played the Hollywood Palace June 15. While in New York recently, she stopped by Billboard's offices to chat about future plans, including possible television appearances and club dates. She has been living in Mexico and recording for Caytronics. Ms. Torres' current LP, "Libre Como Gaviota," does mark her as a talent to watch. Also stopping by Billboard's offices recently was **Vicente Fernandez.** He was enthusiastic about the growing acceptance of Mexican music on the East Coast and his upcoming appearance in Puerto Rico.

JIM MELANSON

MIAMI

De Raymond (Parnaso) has been drawing good crowds at the Centro Espanol here. **Orlando Contreras** is the club's next attraction. ... Cubans who have been living in Puerto Rico are moving to Miami in increasing numbers due to the Independence movement in Puerto Rico. A number of record executives have reported that their sales on the Island are off due to the same situation. **ART (ARTURO) KAPPER**

TEXAS

Johnny Zaragosa reports the signing of two Chicano groups for **Sunny**

Latin Scene

Ozuna's Key-Loc label. **El Ruco Villarreal** has recorded "Toma Mi Corazoncito" and **Luis Ramirez And His Latin Express** have recorded "Besando Botellas" on Key-Loc. Meanwhile, **Sunny's** latest LP "El Orgullo de Texas" has become one of the top sellers in the Texas market. ... **Carlos Cantu, Jr.**, general manager at KGBT-AM (Harlingen) and his program director, **Rogelio**

Botello Rios, are presently planning the station's anniversary in July. Also coming up in July is the anniversary celebration for **KCOR-AM, San Antonio.** ... New releases for **Bego Records** include singles by **Carlos Miranda** and **Cornelio Reyna.** **Miranda** has recorded "Por la Radio" and **Reyna's** latest is entitled "Mi Tortugita."

LUPE SILVA

Mexican Concert at Garden Draws 34,000

By JIM MELANSON

NEW YORK—Some 34,000 music fans turned out for the "First Mexican Music Festival" at Madison Square Garden here June 9, in a solid showing of Mexican music's growing market acceptance.

The festival, featuring a number of top recording and film artists from south of the border, was presented twice, in the afternoon and evening, and grossed \$220,000.

While some observers were skeptical about the feasibility of such a concert in the New York market, others pointed to the recent successes scored by local Latin concerts held at Shea Stadium and Yankee Stadium, as well as the Garden itself, and expressed the belief that Mexican rhythms could draw a solid gate, here.

Support for the concert came from a number of fronts, notably Caytronics Corporation, the exclusive distributors of CBS Records and RCA Records Latin product in the U.S., and the Garden itself. A saturation promotion campaign was

launched two weeks prior to the event, including radio spots on local Spanish stations, in-store display advertising and print advertising in local English and Spanish newspapers.

Among those on the evening's bill were such artists as **Cuco Sanchez, Trio Los Panchos, Lucha Villa, Jorge Lavat, Elsa Acuirre, Vicente Fernandez, Marco Antonio Muniz, Lupita Lara, and Las Hermanitas Nunez.**

Fernandez (CBS), **Muniz** (RCA) and **Los Panchos** (CBS) provided the highlights of the concert, which was otherwise mixed with nostalgia and repetition.

Fernandez, with his heroic voice, **Muniz**, with showmanship and polish, and **Los Panchos**, with their harmonizing and expertise on the guitars, easily displayed why they are strong favorites on the Tex-Mex and international markets. In all, a worthwhile evening, even if the sound system used failed to do justice to any of the acts.

Billboard SPECIAL SURVEY for Week Ending 6/29/74

Billboard Special Survey Hot Latin LP's™

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IN NEW YORK

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

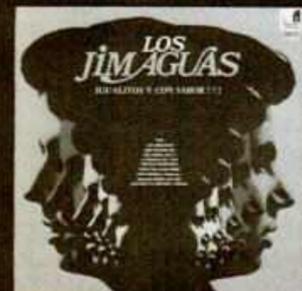
IN TEXAS

1	LATIN BREED "Mas Latin Breed," GC 108	9	ANTONIO AGUILAR "La Voz Del Pueblo," DM 1620
2	ANGELICA MARIA "Tonta," Sonido Internacional 8006	10	SUNNY & THE SUNLINERS "El Preferido," Keyloc 3018
3	SUNNY & THE SUNLINERS "El Orgullo De Texas," Keyloc 3019	11	JOSE A. JIMENEZ "Jose Alfredo & Alicia," Arcano 3015
4	FREDDIE MARTINEZ "Freddie Y Lennie Salinas," Freddy 1017	12	FREDDIE MARTINEZ "Tonta," Freddy 1014
5	RAMON AYALA "Corazon Vagabundo," TexMex 7015	13	LATIN BREED "Return of the Latin Breed," GC 106
6	RAMON AYALA "Y Los Bravos Del Norte," TexMex 7017	14	FREDDIE MARTINEZ "Te Traigo Esta Flores," Freddy 1004
7	TORTILLA FACTORY "Tortilla Factory," GC 107	15	VICENTE FERNANDEZ "Volver, Volver," Caytronics 1333
8	VICENTE FERNANDEZ "Toda Una Epoca," Caytronics 1379		



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Female Consumer Influence Tying Audio, Furnishings At Steel City In Chicago

By EARL PAIGE

LOS ANGELES—Audio systems are increasingly tied to buying decisions related to furniture and the interior decor of homes with the result that furniture outlets are more and more stressing consumer electronics. So says Harry Gerrity, manager and buyer of play-back equipment at Steel City Furniture on Chicago's south side.

Furniture outlets are also conscious of the high volume per square foot of audio as compared to the bulky items that must make up the substantial part of inventories. Gerrity says Steel City will derive 12 percent of its near \$750,000 in total business revenue this year from

BBH Sales: One-Stop for Tape Goods

LOS ANGELES—Three former Audio Magnetics Corp. officials are involved in BBH Sales Corp. which acts as a one-stop for tape industry products internationally.

The firm purchases industrial products like raw tape, cartridge and cassette housings, packaging materials, blank loaded cassettes and 8-track cartridges and sells them domestically, explains Bob Harris, BBH's president.

BBH's clients in this country are distributors and tape duplicators. The firm contracts for outside help in loading blank cartridges and cassettes in nearby Torrance and in Mexico, Harris says.

Formed last March, the company is into the exporting of a similar line of products through a sister firm in

(Continued on page 54)

audio, though audio will only comprise 2.5 percent of the 25,000 sq. ft. floor space.

All the same, the furniture outlet is not going head-on against the audio store. Steel City, known as City Furniture for its first 32 years and eight now under the new name, is next door to an Allied Radio store. The main focus has to be on furniture, Gerrity points out.

One factor immediately distinguishing the furniture/audio outlet is the influence of the female consumer. At the Consumer Electronics Show Gerrity was shopping style every bit as much as function features and price points.

"Women abhor components because of their undecorous effect," says Gerrity, admitting that his wife has complained more than once about his own hi fi rig (it's in the den). But Gerrity says the styling of components is being upgraded to the point where objections by women are lessening.

He points to the styling of Zenith's components and also those of Magnavox. Steel City also carries Morse, which has recently made a big effort to increase its brand exposure in furniture stores.

Styling is important in considerations of stocking consoles. Steel City, owned by long-time general manager Leo Hornstern, has probably one of the broadest-based clientele of any store in the area, and yet Gerrity does not stock consoles in all furniture styles.

The store is ringed by enough steel mills to make Pittsburgh jealous—Inland, U.S. Steel, Republic, Wisconsin Steel, Bethlehem.

"We never sell Early American," he says. Mediterranean, French provincial and what he calls "modified modern" are the leaders. Consoles range from \$199 to \$750, though there is one model on the floor at \$1,795. The range in compacts is \$179-\$300.

Because furniture customers are

(Continued on page 54)

N. V. Philips Joins ITA

NEW YORK—N.V. Philips of Holland lit the biggest candle on the International Tape Assn.'s (ITA) fourth birthday cake with its membership application, signed by Gerrit Gazenbeek of the electro-acoustics division.

"Not only do I regard ITA membership important for us as a company," he says, "but I also find it gratifying to count ourselves in on such a fine company of people."

Noting that ITA membership has climbed to over 200 companies, executive director Larry Finley also listed other new members in the last month. Included are multinationals Teijin America and Otari Corp. of America, plus Audiomatic Corp., Cadillac Plastics & Chemical Co., Broadcast Educators, Standard Oil of Indiana, Forum 3 Films, Pratt-Spector and Weyerhaeuser.

In announcing the fifth annual ITA combined audio and video seminar in Tucson next March 2-6, Finley also reports that all standards currently under evaluation by various committees will be published by year-end.

Women Not 'Dumb BROADS,' Dealers Told

CHICAGO—Audio dealers attending the Consumer Electronics Show here have been urged not to treat women like "dumb broads" in dealing with their inquiries about stereo and stereo components, but instead supply the information required in as simple and non-technical a way as possible.

The plea for better understanding by male audio dealers and their sales personnel of the needs of female buyers in the audio market, came from Marge Doherty, Playgirl magazine representative, sitting on a six-member panel addressing itself to the role of women in hi fi.

Ms. Doherty pointed to the female buyer market for hi fi products as an emerging one comprised of college students with money and interest in stereo, the more affluent single career girl, the divorcee with time and money on her hands, and to some extent the more liberated young married woman.

She said that rather than being snide, evasive, and even downright rude in their dealings with women shopping for stereo equipment, audio salesmen should try to give guidance and sound advice in helping the woman get the best value for her money.

Dixie Reynolds, an audio dealer, and the first female member of the Society of Audio Consultants (SAC), endorsed Ms. Doherty's observations about the general negativism by male sales personnel in dealing with women, pointing to the fact that she had on many occasions encountered the same attitudes.

She said the fact that she knows about stereo, and asks intelligent questions when she walks into a store, seems to throw the sales staff who would then approach her questions very gingerly as though she was some sort of hybrid. Ms. Reynolds too, endorsed the suggestion that there should be a greater availability of educational opportunities, not only for women interested in hi fi,

(Continued on page 54)

Melco Sales Formed To Push MGA Lines

NEW YORK—In a move obviously aimed at increasing its share of the U.S. consumer electronics market, marketing of the MGA audio and TV lines is being transferred to a newly formed company in Compton, Calif., Melco Sales.

The new subsidiary of Mitsubishi Electric Corp. of Japan is already in operation, although the transfer from Mitsubishi International Corp., subsidiary of the unrelated Mitsubishi Corp. of Japan, officially will not take place until Oct. 1.

New president of Melco is Yoshito Yamaguchi, who was with parent Matsushita Electric, with Sterling (Steve) Saake, former MGA western regional sales manager, named national sales manager of MGA.

The marketing operation has been turned over to Saake by Gordon McDonald, MGA director of marketing in Chicago since the MGA division was formed in September 1969. He will continue with Mitsubishi International in another position, as will Hiroji Sato, MGA eastern regional manager in New York the last seven years. Over-all responsibility for the MGA division rested with general manager M. Kobayashi, who also remains with Mitsubishi International.

As McDonald explains, Mitsubishi Electric was a prime supplier of the entire MGA product line, including stereo components, AM/FM radios, tape recorders, black & white and color TV sets. The shift to Melco came as a result of limited availability of product MGA was getting from Japan. "Most everyone else has a problem from an inventory standpoint," he says, "and we just couldn't get the volume we needed."

Saake's reasoning for the new setup: "Basically, it will streamline the flow of product from our prime supplier to the marketing pipeline."

The MGA line was extremely popular with their more than 600 dealers, due to the factory-direct operation through MGA's sales offices,

with resulting higher profit margins. Many prestige retailers made it one of their key lines, including J.L. Hudson, Detroit; Abraham & Straus, New York; Rich's, Atlanta; Higbee's, Cleveland, and Foley's, Houston, to mention a few.

Saake's main job will be to re-establish relationships with all dealers, after rebuilding a sales team that was hit by resignations including Mike Govorko, his predecessor as national sales manager, and Karl Buikema, midwest regional sales manager. Saake is working from a base of about 10 sales managers in Los Angeles, San Francisco, Atlanta, Denver, Phoenix, Portland and Chicago.

The recently introduced MGA audio line was relatively unchanged with the exception of a well-received \$349.95 SM-48 4-channel 8-track AM-FM stereo system. Packaged in a self-contained carton, it features discrete tape, full-logic SQ and synthesizer matrix circuitry, with XHP 4-channel headphones.

At the string of dealer shows winding up in Portland this week, MGA also is showing the popular Diatone line of speakers, amplifiers and cassette decks now marketed in Japan. They will be introduced this fall in the U.S.

Certron Bows Line Packaging

LOS ANGELES—Certron has bowed its new "sound pattern" graphics packaging designed to unify its line and indicate new advancements in its products.

The colors are also designed for coding of various lengths, purple for a C-45 and orange for a C-60, for example.

As part of the campaign, all product will be shrink wrapped to identify Certron with high-end competitive brands, notes Hal Wilde, the firm's sales vice president.

Japan Firm Buys Electra Radio: Product Upgrading

NEW YORK—Newest Japanese company on the U.S. home electronics scene is Kanematsu-Gosho, Ltd., which has acquired Electra Radio Corp., audio importer based in Bayonne, N.J.

Edward Roach, senior vice president of Kanematsu-Gosho, USA, Inc., the New York subsidiary of the major Japanese trading company, is the new president of Electra Radio.

Although this marks the Japanese firm's first direct entry into the U.S. market, Roach explains that as a former supplier to Electra they are well acquainted personally with the staff, which will smooth the transition already under way.

"It's really a shift in degree," he says. "Electra is no longer a middleman, so to speak. The entire product line will be improved, and eventually, we'll be one of the leaders in the field."

Three top Electra officials have resigned: Richard Beda, president; Eddy Beda, vice president; and Ben Himmel, controller. "We are retaining all other personnel," Roach emphasizes, "including our rep force and key sales people in both the East and West Coast branches."

Dave Silverman remains in charge of marketing in Bayonne,

with Gene Lieberman heading sales efforts in the Los Angeles branch.

Electra, an exhibitor at the recent Consumer Electronics Show in Chicago, has added 4-channel components to an import line that also includes portable 8-track players, cassette players and recorders, radio-phonograph combinations, speaker systems and 8-track home entertainment systems.

Roach doesn't rule out the possibility of manufacturing Electra products in the U.S. sometime in the future. "We may well find it cheaper to produce components here," he says, "the way labor costs and yen revaluations are going."

Both Kosuke Miyagawa, head of Kanematsu-Gosho's electrical products division in Japan, and Shigeo Miyazaki, executive vice president of the U.S. subsidiary, are bullish on the future.

Electra, with estimated 1973 sales of approximately \$15 million, was purchased for an undisclosed figure.

Most of the products supplied to Electra will come from Pacific Sound Industry, manufacturing joint venture in Taiwan; a recently acquired plant in Fukushima, plus outlets in Hong Kong and South Korea.

Update From Asia

By HIDEO EGUCHI

TOKYO—The "excellent music performance" of open reel magnetic sound tape and chromium dioxide cassette is being claimed for pure gamma hematite C-60 in Japan today. And the Pure-Ferri FX60 by Fuji Film costs 8.75 percent less than the chrome dioxide C-60 from the same manufacturer. . . . Demand for Sony C-60 ferri-chrome cassette tape in Japan has exceeded supply, the manufacturer says. Duad will be "coming soon" to the U.S. via Super-scope, price unquoted. In Japan, it costs 12.5 percent more than Sony's C-60 chrome cassette. . . . The new Audua sound recording tape by TDK is termed "priceless" in performance and publicity. Lab tests on open-reel tape recorders (from Pioneer and Sony) show that it will meet all musical needs of the times. However, the manufacturer has not posted retail prices in Japan.

Due to the still uncertain economic situation, Japanese manufacturers and exporters won't commit themselves on prices, but there was an unexpectedly large number of new models and prototypes at the 5th Kansai (West Japan) Audio

Fair. Among new hi fi stereo components, power FET amplifiers from JVC, Matsushita (Technics), Sanyo, Sony, Trio (Kenwood) and Yamaha are due to hit the U.S. market in another two years. In Japan, the retail price of each unit will soar over 200,000 yen. That's more than \$700. . . . Apart from the politico-economic problems peculiar to each of the Asian countries where American, European and Japanese manufacturers have set up assembly plants, a 25 percent "upward adjustment" of ocean freight rates will go into effect this November.

As seen from this end, Matsushita's purchase of Motorola's color TV division presages U.S. production of Panacolor home video (for export to Japan?) among other items of consumer electronics. Toshiba, which has just introduced color video systems and components to the Japanese consumer market, will presumably start U.S. production at the new Mitsui-CCR industrial complex in Southern California where Sony and Hitachi have already set foot on the U.S. mainland.

FREE

Listing in Billboard's 1974-75 International Buyer's Guide of the Music-Record-Tape Industry



Categories to be included in the 1974-75 International Buyer's Guide are:

RECORD MANUFACTURERS

INDEPENDENT RECORD PRODUCERS
(please list label credits)

MUSIC PUBLISHERS
(please indicate affiliation)

SHEET MUSIC JOBBERS & SUPPLIERS

RECORD & TAPE WHOLESALERS

Distributors
One Stops
Rack Jobbers
Importers & Exporters

SERVICES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Associations & Professional Organizations
Design & Artwork
Direct-Mail Service
Licensing Organizations, Music (please indicate whether Mechanical or Performing Rights)

Plating & Processing Plants
Pressing Plants
Printers & Lithographers
Promotion & Publicity
Tape Custom Duplicators
Tape Duplicator/Marketers

SUPPLIES FOR THE MUSIC-RECORD-TAPE INDUSTRY

Envelopes & Mailers
Jackets
Labels
Polyethylene Bags
Professional Tape Supplies
Recording Studio Equipment (Please specify chief product)
Record Processing Machinery (Please specify chief product)
Sleeves
Tape, Blank Loaded
Tape Duplicating & Processing Equipment
Tape, Raw

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Catalog Services
Cleaners, Cloths & Brushes
45 RPM Adaptors
Head Cleaners & Demagnetizers
Needles
Pre-leaded Tape
Splicing Tape

MANUFACTURERS OF STORE FIXTURES & MERCHANDISING AIDS

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New Products



KRACO has loaded this KID-580A cassette tape player AM/FM stereo radio combination with dozens of feature highlights. Just a few include 30 watts music power, stereo/mono switch, illuminated slide rule dial with stereo indicator light, built-in AFC, OEM type knobs and tuning controls. Price: \$169.95.



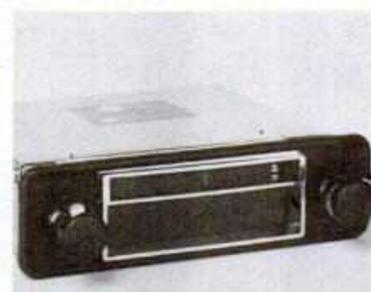
SUPEREX's TL-3 stereophones operate on the trans-air principal and have a frequency response of 25-20,000 Hz. The headband is adjustable and the snap-on foam cushions are replaceable. The TL-3 sells for \$40.00.



3M adds the "Classic" tapes to its open-reel line. The tape uses proprietary low-noise ferric oxide giving a signal to noise ratio 8db higher than other recording tapes. Seven inch reels sell from \$9.95 to \$16.20 and 10 1/2" sell from \$23.70 to \$37.45.



JVC introduces a stereo cassette deck with low-distortion, automatic noise reduction circuitry. Model 1656 features a signal to noise ratio of 60dB, Cronios heads and retails for \$229.95.



AFCO claims this AFX 810 is the smallest 8-track in-dash around. It's size: 6 1/2" x 1 7/8" x 5 7/8". Features include AM/FM stereo, stereo lamp, black-out dial, many others. Price: \$119.95.



BURWEN's consumer 11dB noise reduction unit does not use a pre-encoding technique. The DNF-1200 can be easily inserted in the tape record and tape monitor jacks of any system and will sell for \$249.95.



RCA's new economy stereo speakers, model 12R403, feature a 6 1/2" grill, 5" speaker, 3 oz. ceramic magnet and has 10 WATTS music maximum output. The kit, with a 20 foot speaker wire, retails for \$7.50



SUPERSCOPE's TD-28 stereo 8-track tape player includes a repeat button for continuous program replay, fast forward, automatic program selector and comes in a walnut grained cabinet. Retail: \$59.95.

JUNE 29, 1974, BILLBOARD

Speaker Systems Explode on Hi Fi Scene at CES

By RADCLIFFE JOE

CHICAGO—Maybe it was triggered by the growing interest in stereo components by a widening field of affluent sound-conscious Americans, or maybe it developed out of the arrival of 4-channel sound with its demand for 4 speakers. Whatever the reason, and no one at the show seemed really equipped to explain, a speaker system explosion came to CES this year.

It hit like a tornado, ravaging ears with the din, and minds with the claims and counterclaims of greatness. There were more than 50 of them at the show, all with the same ultimate dream—that of cashing in on some of the available consumer dollars floating around.

At OWO-AT, the brochures warned dealers that there was but one mistake they could make, and that was to miss the OWO exhibit. Having captured the attention and curiosity of the dealer, the brochure continued with a double-barreled attack that offered 300 to 400 percent mark-up, 50 percent systems with discounts, sales training, in-store, promotions, 90-day billing on shelf stock, full co-op advertising programs, lifetime warranties on the merchandise, over-the-counter exchange, free 14-day in-home trial, and just about everything else short of the moon.

Not to be outdone, just a little farther down the hall White Electronics was saying that its "Glascone" shot glass speakers not only offered the sharpest sound in town, but were also the first speaker systems designed for 4-channel as well as 2-channel stereo sound.

White even managed to sound pompous when it pointed out that by introducing Glascone, in a world of ordinary speakers, extraordinary ad men, and a profundity of meaningless gimmicks, it was not trying to add dexterity to the English language, but to introduce a speaker that improves the art of sound reproduction.

The Lissen Corp. of Seattle stopped the passerby with the boom of its big 70-watt model L-424. Having commandeered his attention, they set out to sell him on price, war-

ranties and such other impressive sounding features as hand-rubbed Danish oil cabinet finish, and a whole bunch of sophisticated looking specifications.

Design Acoustics brandished reprints from Stereo Review to support its claim that it had one of the few truly omnidirectional speakers manufactured. It also claimed that its Design 12—a 12-sided unit—had the unique capability of producing high frequency dispersion throughout the entire listening space. Unlike many of its competitors, Design Acoustics did not stress price, but stuck with the more sophisticated approach of flaunting its specifications.

Not to be outdone, Ohm Acoustics, using the slogan, "coherent sound," also brandished reprints from Stereo Review, and a bunch of specs so technical they belied any apparent interest by the company in anything but a top audiophile market.

Magnum Opus Electronics with a slogan that said its sound was as different as its name, claimed a sound evolution with its systems that would "make all other systems obsolete."

The firm's officials said they had developed "dynamic damping," a patented principle that gave the finest quality sound reproduction now

known to man. The company also displayed smug satisfaction over its ultra-modern cabinet designs. Here again, price was not flaunted; in fact, one had practically to beg for it.

Solar Audio Products called its Ultralinear systems "the honest loudspeakers" and said it sold its speakers at about 30 percent less than comparable brand name units. The firm's president, Robert Stell, a one-time retailer, said there was no

Bigston Makes Cassette Bid

CHICAGO—A portable cassette recorder/playback AM/FM combination with a sleep switch feature was one of three units introduced by the Bigston Corp. at the Summer CES.

Other features of the Model KRD 4120 include VU meter, monitor switch, three digit counter, and automatic shut-off and eject. List price is \$89.95.

Also introduced were the KD 300 portable cassette player with super sensitive condenser microphone, pause control and VU meter, at a \$69.95 list; and the lightweight KD 410, with built in automatic level control, counter, and automatic eject, at a \$49.95 list.

Sansui Pushing 'Q'—Receivers, Speakers

NEW YORK—Sansui Electronics Corp. showed a new 4-channel stereo receiver, a two-speed automatic turntable, and a three-way speaker system at the Summer Consumer Electronics Show.

The 4-channel receiver, described by Sansui officials as a top-of-the-line unit, features built-in Vario Matrix activating all decoders for QS and SQ, and QS synthesizer to convert stereo into 4 channels. The unit also has CD-4 capabilities.

The unit, model QRX 7001 is, according to Sansui officials, the first of

a new line of 4-channel receivers to be equipped with the most advanced front/back, left/right independent control logic for ideal 4-channel sound field reproduction with very high inter-channel separation when compared with discrete tape.

The QRX 7001 is capable of a power output of 140 RMS all channels driven. The power is delivered from direct coupled power amplifier.

The new turntable, model SR-212, carries a price tag of \$149.95. It has been designed for both 33½ and 45 rpm records. It boasts a stable 4-pole synchronous design which helps maintain constant speed regardless of line voltage variations. It also features a heavy, belt-driven 12-inch aluminum alloy platter.

Sansui officials are placing much emphasis of the ease of operation of the unit on which the tone arm needs only be moved over the record groove, and then nudged with a cueing lever to play a record.

The cueing device of the SR-212 is damped going up as well as down. Sansui officials further claim that there is little chance of the tone arm snapping up, or loss of correct position when only a pause in play is desired. The cueing lever can also be used to activate the auto return feature.

The tone arm of the SR-212 is S-shaped, and features an antiskate counter balance in addition to the conventional force counter-balance weight.

The cartridge shell on the unit is lightweight and can accommodate any type of cartridge. The connection cable from the tone arm to the amplifier is a low capacitance lead that is suitable for CD-4 applications. The unit also features a special antihowl suspension system.

The new speaker system features a 12-inch woofer, 2 five-inch cone type midranges, a pair of two-inch horn-type tweeters and carries a suggested list price of \$209.85.

gimmick to manufacturing a high class product at a reasonable price. He said it was just a question of knowing what the customer was looking for and how to manufacture it at a low price.

Another newcomer vying for a slice of that consumer dollar was Stark Designs of California. Founded less than two years ago by brothers John & Lee Starkweather, the firm refuses to see the immense influx of other newcomers as part of its competition, preferring, instead, to try to match the records of major brand names.

So adamant is the company about this that it distained to even show its products at the CES, preferring, instead to reserve a suite at the Conrad Hilton, and demonstrate the products only to those willing to spare the time and effort to ride to the 25th floor.

Said Lee Starkweather, "We are not in this business merely to make a quick dollar and disappear off the scene. We are here to stay. We intend to make an excellent product, that will attract the audiophile and send a message to the biggies that we are not just another bunch of garage jokers."

And what are the thoughts of the majors whose long-standing reputations are being threatened? For the most part they have not yet devel-

oped a sense of insecurity, and can still look upon the influx of newcomers with a certain degree of benign condescension.

At Acoustic Research, marketing director Jim Dhimos points to the firm's 20 years of speaker manufacturing experience and the fact that many of the components used in the manufacture of AR speakers are built by the company. He stressed that AR would never relax its standards in an effort to match the competition's pricing claims.

(Continued on page 54)

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Update from Europe

By NICK ROBERTSHAW

LONDON—Hellerman Cassettes has become a licensee for Lear Jet cartridges, with rights to manufacture them in the U.K. and distribute worldwide. Previously, Hellerman had to indemnify customers against the possibility of an action being brought for patent infringement. . . . Duplison, Italian manufacturer of tape production machinery covering duplication, winding and packaging, has appointed Electronic Brokers of London as worldwide agents. . . . Musitapes has been appointed sole U.K. agent for the complete range of Capitol blank cassettes, cartridges and open-reel tape, with StakPak storage units supplied with each pair of Capitol 2 cassettes. . . . EMI Tape is to exhibit for the first time in South America at the British Industrial Exhibition at Sao Paulo, Brazil, in late August. Overseas marketing manager Pete Mitchell comments: "We have sold tape through our agent in Brazil for the last three years, increasing our penetration, and we think the time is ripe to expand our scale of operation."

Firm's Hi-Dynamic and Soundhog lines will be available for the first time in South America at the show. BBC Records has released its first

four titles on 8-track, featuring comedians Monty Python, Tony Hancock and the Last Goon Show, and Norrie Paramor's Orchestra. A total of 25-30 cassettes and 20 cartridge titles is expected by year-end, according to commercial manager Roy Tempest. . . . The Shellsound Motoring Guides issued by Precision have won powerful promotional support from both TV and radio, with 10 tape titles now available. Extracts from the guides have been featured in diary programs on Granada, Yorkshire and Anglia TV, accompanied by film of the areas covered, and Sheffield local radio is to give airtime shortly. . . . Precision also is sponsoring a team of drag-racing cars this season with deejay Dave Lee Travis as honorary captain. Designed initially to promote "Fill Your Cup With Rock," a 25-track tape compilation featuring the Kinks, Mungo Jerry and Status Quo, the sponsorship now will be used in marketing the company's entire in-car catalog, with tapes played at race meetings. Precision also will offer the prize of a ride as co-driver with Travis to its most successful sales reps.

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Mayfair in Matrix Bid

CHICAGO—Mayfair Sound Products Inc. introduced a line of six compacts with matrix circuitry and outputs for two additional speakers at the Summer CES.

Top of the line is the model #305, with 8-track player/recorder, AM/FM/FM radio, and full size changer and dust cover, and a choice of 17-inch, 19-inch or 23-inch air suspension speakers. List price is \$299.95 to \$319.95. Tape transport features pause and repeat controls, automatic stop, and automatic level control. The same unit is also available without the changer as Model #300, for \$50 less.

Mayfair offers four models with-

out the 8-track stereo record feature. Models #115 and #125 feature 8-track player, AM/FM/FM radio, and full size changer with dust cover, in walnut grained wood cabinets. Model #115 has a repeat control.

Two 8-track player only compacts, with the AM/FM stereo radio, but without the changer, are models #110 and #120. Model #110 has the repeat control.

Also introduced were portable 8-track stereo and cassette mono units.

The 8-track stereo players, with AM/FM built-in radio, features program selector for manual advance or continuous play, separate volume controls for each speaker, and are adaptable for car or boat. Model GF-320 has a suggested list of \$59.95; model EG-301 lists at \$39.95.

Four portable cassette play/record units, two with AM/FM radio were shown, with suggested list from \$89.95 to \$49.95. Models #2741 and DC 410 can record from the radio while it is being played, and feature automatic level control, automatic shutoff, and five-place push button operation.

Speakers Explode On Hi Fi Scene

• Continued from page 53

Steve Celezic, manager of manufacturing, engineering and quality control at Jensen Sound, pointed to the firm's liberal warranties, and its special patented features found only in Jensen Sound systems. He said too that he thought Jensen's present advertising and promotion campaigns were adequate, and that there was no real need at this time to go to any further lengths to keep ahead of the competition.

And a spokesman for Infinity Systems said almost haughtily that the very first systems built by his company carried a \$2,100 price tag. "Now you don't charge that sort of price for a piece of equipment unless you are sure that it is better than just good," he said.

Rep Rap

The legitimate hifi manufacturers were attempting to distinguish themselves from the "home entertainment" manufacturers at the CES, with new component designs, promotions, and education programs for salesmen and customers. Tim Wernz, rep for Clark R. Gibb Co., Minneapolis, observed.

"The home entertainment people such as Zenith and Morse are designing their product to look like hifi equipment, and even moving away from packaged products. I saw a big effort by legitimate hifi companies to show who is in the hifi business and who is pretending. JBL, for example, has dealer education and salesmen education material, films, cutaways of their speakers. Many hifi firms, like Technics, Harman-Kardon and BIC, were demonstrating their equipment in glass enclosed cases.

"There was much less emphasis on four channel, with some manufacturers retreating and putting a major emphasis on stereo, like Sansui, Sony and Kenwood. A line like Technics, which is still totally committed to four channel, may displace companies like Sony with dealers who would prefer to carry one full line than five or six incomplete lines.

"Four channel is still significant in receivers, with 15-20 percent of the market, but this represents a lack of success of four channel to me," Wernz noted.

Wernz feels that the video equipment market, on display at the CES, has shown tremendous progress, but is still super expensive and not a consumer item as yet, "but if the big companies that are involved continue to progress, video equipment will be as common in 10 to 15 years as the television set is now in the home."

Wernz didn't see any huge price increases at the show, with price increases creeping in gradually over the last year. "The new Classic line of Scotch tape was super-expensive, though."

Wernz was at the CES for Gibbs's consumer lines, including BASF, Dynaco, JBL, Technics, Utah, and Sennheiser.

Irish Magnetic Tape appointed two rep firms to handle tape and cartridge sales in Michigan and the northwest: The Robert Milsk Co., 22420 Telegraph Rd., Southfield, Mich. 48075; and Ross E. Robbins and Associates, 538 Lakeside Ave., Seattle, Wash., who will cover Ore., Wash., w. Idaho, w. Mont., and Alaska.

The Jerry Merican Co. is expanding its territory to include Eastern Pennsylvania, Southern New Jersey and Delaware as well as Maryland, Washington D.C. and Virginia. Dick Kessner will manage the new area from Philadelphia.

James Rocheford, who with Jack Becht and Bob Devereaux represented G & C Sales Co., St. Paul, at the CES, noted that while the show was very well attended, buying was conservative. G & C reps Jensen, Sound Design, Fisher and Numark. Sound Design, Rocheford said, is building a new manufacturing facility in Santa Clause, Indiana, that will be completely automated, and will be able to assemble a console cabinet in four minutes.

Lowell Fisher reportedly is forming his own Twin Cities rep firm after resigning his position with Team Central, Minneapolis, as executive vice-president, marketing. He had been with the parent company of the 110-store audio specialty chain for five years.

One-Stop Sales

• Continued from page 51

Geneva, Magtape, which is run by Jean Bouchet Lassale.

Magtape distributes its products throughout Europe, the Middle East and the Eastern Block nations. Some of its merchandise is purchased by Lassale in Europe, while the brunt of its goods are bought domestically.

Harris left Audio Magnetics in February of 1973; Lassale left as president of Audio Magnetics Europe in December of 1973 and the third BBH partner, Elliott Basch, left last summer. He had been senior financial vice president. Harris had been senior vice president for industrial sales.

Harris and Basch operate from offices in Beverly Hills.

Women Not 'Dumb Broads'

• Continued from page 51

but also for the dealers and sales people, many of whom do not know enough about the products they sell.

Ruth Ehrlich, vice president of Brother International, said that of all women involved in one way or another with the buying of stereo products, only about 15 percent actually walked into a shop and bought the systems by themselves.

The Brother executive said she had discovered that in buying stereo products women generally had the tendency to make decisions in cooperation with a man, generally either a husband, brother or boyfriend.

She said too that women had the tendency to respond more readily to designs and the compatibility of the systems with their home decor, than with specifications and brand names.

Ms. Ehrlich also pointed to the sparsity of women in the business end of hi fi, suggesting that the total involvement amounted to less than one percent. She suggested greater opportunities for women in hi fi, more sales training programs, and above all equal compensation with their male counterparts if and when they show an inclination to enter the field.

Don Palmquist, president of Altec Corp., and chairman of the board of the Institute of High Fidelity, said there was a growing interest by women in high quality music systems. He said this area of interest was concentrated largely among single women, and suggested that the high fidelity industry look more closely into the motivational forces behind this new interest, and try to address itself more comprehensively to the needs of this new buyer.

Dick Schaak, president of the Schaak retail chain of audio stores, said his shops had always considered women as an important part of its buying group. He said this was one of the main reasons why he began locating some of his outlets in large shopping malls, so that he could attract some of the female buyer traffic that concentrated in such places.

He said too that his shops often ran a lot of women oriented ads and promotions in a move designed to bring more women into the shops rather than have them sit and wait in the car while their husbands or escorts did the shopping.

Schaak, like the other members on the panel, also called for more comprehensive educational programs

that would address themselves to women, and would serve to help women feel less intimidated by a market that had, until now, been almost exclusively male dominated.

Gerry Taylor, publisher of National Lampoon magazine, appeared as keynote speaker on the panel, and also called for education and greater overall participation by women in both the buying and selling of stereo equipment.

Coinciding with the conference, Playgirl also released a women's guide to hi fi titled, "Playgirl's World of Sound," and designed as a basic primer for women wanting a better understanding of the world of audio.

The booklet is being marketed for 50 cents and addresses itself to such subjects as "how recordings are made," "what high fidelity, stereo and 4-channel really are," "and the two approaches to home music reproduction."

According to Ms. Doherty, the two final sections deal with audio components, what they are, and what they do: and how to get the most from your new music system.

Female Consumer Influence Evident

• Continued from page 51

prepared to spend money and also because financing is always easily available, price points tend to be higher in furniture outlets and customers go for more features generally, Gerry believes.

A long-time executive in the wholesale appliance business and acquainted with audio since 1937, he says for instance that \$300-priced compacts are quite popular. The price point action in consoles is \$300-\$400. People are asking for 8-track record feature as an example of greater buyer sophistication but curiously enough relatively few are asking about quadrasonic.

Generally, the Steel City consumer is 35 and over. He (and don't forget she) will likely ask about 8-track. Gerry, an avid sailboat fan and owner of one that is cassette-equipped, believes cassette will ultimately eclipse 8-track, but he has to admit this is in the future.

Steel City does some financing itself but most is handled outside by such firms as HFC. Store hours are 9-5:30 except for Monday-Thursday till 9 p.m. and Sunday 12-5.

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Tape Duplicator

By ANNE DUSTON

Material for 8-track cartridges is easier to get now, with wage and price controls lifted, but the price is still following a steady upward line, according to Bob Bowery, general manager of Rite Recording Productions Inc., Cincinnati. "The question is not 'will there be an end to this,' but 'was there a beginning?'" he questioned. Price on PVC is in the low 30s per lb.

Rite Recording bought a new Kawaguchi injection molding machine to manufacture 8-tracks for its gospel duplicating business, Bowery said. The firm does its own recording, manufacturing of 45's and LP's, art work and electroplating.

Stephen Powers, marketing director of Shape, Symmetry and Sun Inc., Biddieford, Maine, accepted a U.S. Department of Commerce Sav-Energy Citation on behalf of his company. One reason cited in the

award was the company's recycling of the heat and water used in the manufacture of its cassette, C-O's, and cartridges into the heating and air conditioning systems of the plant.

Effective Immediately, the Indiana Molding Company, Huntingdon, Indiana, will be known as IMCO, Inc., according to president John J. Abbott.

The company, formed in 1947 and reorganized in 1958, produces four million rubber and plastic pressure rollers for 8-track cartridges per week. IMCO's sales have increased five-fold in the last five years, vice president of marketing W. P. Kelley says.

The plant in Huntingdon was doubled recently because of a move into the pre-insulated connector field, board chairman Gordon G. Meyers notes.

Country Music

FAIR SIDELIGHTS

Charlie McCoy Fan Club Wins Top Booth Award

NASHVILLE—Some sidelights to Fan Fair, the consumer oriented four-day summer event which attracted about 15,000 people here:

Winner of the best booth was the Charlie McCoy Fan Club, with Jeannie C. Riley's in second place, and Barbara Mandrell's in third. Each winning fan club received a cash award.

George Jones and Tammy Wynette moved in with their entire show to fill in a last-minute gap created when MGM decided not to take an official part. Another special show, put together by the Country Music Assn., was done by David Houston, Ace Cannon, Sherwin Linton and Demitris Tapp.

For the first time in memory, country music fans arose and danced in the aisles to the music being performed. It happens with frequency in Texas and Oklahoma, but never before here.

Nearly all 50 states were represented, and at least five foreign nations. Guests included former Beatle Paul McCartney, Texas football coach Darrell Royal and two lady detectives from Baltimore. All were there as fans.

Ernest Tubb, caught off guard, performed for the first time in his lengthy and illustrious career without his cowboy hat.

The first annual Tex Ritter Award was given by the International Fan

Club Organization to Mother Maybelle Carter "for her contribution to the growth of country music since 1927."

Winner of the Old Time Fiddler's Contest was Herman Johnson of Shawnee, Okla., who won \$1,000 for his title. Second place went to a crowd favorite, 18-year-old Terry Joe Morris of Decatur, Tex., who won \$300. Last year's winner, Vernon Solomon of Rhome, Texas, could finish no better than third this year, and pocketed \$275.

Dot Records, which won the softball event, will have its entire team airlifted to Oklahoma City later in the summer to play an exhibition game with the Conway Twitty team for the benefit of Cerebral Palsy.

Fort Dodge, Iowa, brought the largest contingent of fans to the event: 187 of them.

Prior to the softball games, entertainment was provided by Mac Wiseman, LeRoy Van Dyke and Sunday Sharpe.

The Odessa Chuck Wagon Gang from Texas served more than 14,000 barbecue lunches to the fans.

Dates for next year's Fan Fair have been set for June 11-15, again preceded by the softball and tennis tournaments. Reservations must be made early. In all, more than 150 artists performed this year, representing some 20 labels.

Tom T. Hall Leaves 'Grand Ole Opry'; Cites Instruments Policy

By BILL WILLIAMS

NASHVILLE—Mercury recording artist Tom T. Hall has submitted a letter of resignation from the "Grand Ole Opry" to general manager E.W. "Bud" Wendell, citing a controversy that apparently didn't even exist.

Hall thus becomes one of the few artists ever to leave the prestigious show voluntarily.

In his letter, the singer says that most of his arrangements now include strings and horns, and since "Opry" policy doesn't allow this, he is stepping down as a member of the cast.

Wendell says he is surprised that Hall, whom he considers a close friend as well as an outstanding artist, would resign in this manner. "Heretofore we've been able to discuss anything on a personal basis, and naturally I'm surprised to get a terse letter of resignation."

The "Opry" manager also says Hall never asked him if he could use the string and horn arrangements on the show, the oldest in the history of American radio.

Asked what his response would have been had Hall posed the question, Wendell says it is impossible to speculate on a hypothetical question. "The matter never came up," he says, "and until it does, there is no point in commenting."

Despite the alleged rigidity of policy, it has been flexible for a number of years. There was a time

when all percussion other than an acoustical bass was prohibited. Now, not only are most instruments electrified, but a gazebo has been installed on stage for drums, which are very much in evidence.

Hall's move toward the brass and strings sound points up a steady trend in "modern" country music. Many of the artists are moving in this direction, and supplement their road shows with backup singers and the like, following the philosophy that the songs performed on stage must closely parallel the recordings.

Others strongly disagree, insisting that an audience is "forgiving" in this regard, and will respond to a good song no matter how it is presented live.

Still others point up the fact that some of the pioneers of country music, such as Jimmy Rodgers and Bob Wills, used other than the "traditional" country music instruments.

The long-time "head" arrangements also are being supplemented these days with pre-arranged string and horn music in recording sessions.

2 Labels and 2 Publishing Firms Formed for Country

NASHVILLE—Formation of two new record labels and two publishing firms has been announced by Jim Hurley, who has resigned his position as executive producer for Royal American Records.

Hurley also has terminated his writing contract with Jim Reeves Enterprises to become president and executive producer for Flame Inc.

This conglomerate includes Flame Records, Spark Records, Aflame Music (ASCAP) and Brushfire Music (BMI). It also contains a promotion company, Flaming Star, and a distribution firm, F.I.D. (Flame Inc. Distributors).

Vi Hurley, formerly with the Fireside Studio, and Maxine Cothron, formerly with Royal American, have joined the Flame complex.

The new company is jointly owned by Hurley and Wendell Cooper, a real estate agent who will have no active part in the operation.

Thus far, no artists have been signed to either label. "We are working on the label logo first," Mrs. Hurley said, "and within 30 days should start building an artist roster. It will be solely country music."

Royal American is run by Louis Owens.

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Songs With Same Title Doing Well

NASHVILLE—Duplication of a song title, but not the actual song, has led to some consternation in the country field, while duplication or cover of the actual song has caused even more.

The title is "One Day at a Time," and songs by that name have been recorded by Don Gibson on Hickory, Marilyn Sellars on Mega, and Roy Drusky on Capitol.

The Sellers and Drusky songs are the same; the Gibson song is different.

The tune by Ms. Sellars was released first and was covered by Drusky. The Gibson song, although the last released, was recorded some months before, and had no relation to the other two releases. The Gibson release followed the others by about 10 days.

In the charts, the Gibson song has gone into the top 10, while Ms. Sellars has reached the 24 spot. The Drusky version appeared briefly on the chart, then fell off.

A check of radio station charts shows many of them giving airplay to both the Gibson and Sellars songs. In virtually every instance, Gibson is running higher. He also appears on more charts.

A similar incident occurred this past week when two artists on two labels released the same song (see reviews), with almost identical arrangements. The practice of "covering" is certainly not new, but the matter of two releases with identical titles and different concepts is something of a rarity, when released almost simultaneously.

In the case of Gibson and Ms. Sellars, both labels claim the singles have sold in excess of 100,000.

Joyce Bush Dies; Was With Tree

NASHVILLE—Funeral services were held here last Monday for Mrs. Joyce Bush, secretary-treasurer of Tree International, who died of bone cancer after a two-year illness.

Mrs. Bush has been affiliated with Jack Stapp, president of Tree, for more than 20 years. She worked as his secretary at WSM when he was program director there, joined him when he moved to the manager's post at WKDA, and worked on her own time at Tree when it was a fledgling company.

Through the years she became one of the most knowledgeable individuals in the publishing business here, and was made an officer of the firm. She continued to work almost to her death, coming to work in a wheel chair at her own insistence.

She was survived by her husband, Carter Bush, and a daughter.

Birmingham 'Hall' Turns to Country

BIRMINGHAM—This city's most successful rock room, the Boom Boom Room, has been sold, undergone a name change and switched to a country format.

Now known as the Grand Music Hall, the new management will bring in top country acts, with the opening set for Thursday (27).

In the past, the 600-seat room had such artists as the James Gang, Cornelius Brothers and Sister Rose, Wayne Cochran, Classics IV, Wet Willie, Tower of Power, Edwin Starr and many others, 618 acts in all.

Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week			Last Week			Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	
1	2	3	1	2	3			1	2	3	1	2	3			
1	2	11	★	4	12	11	ROOM FULL OF ROSES—Mickey Gilley (Spencer), Playboy 50056 (Hill & Range, BMI)	35	29	13	★	68	75	6	THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Balkantyne), 20th Century 2085 (New York Times, BMI)	
★	4	12	★	8	10	12	IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (J. Rostill), MCA 40209 (Al Gallico, BMI)	★	37	57	★	69	88	2	A FIELD OF YELLOW DAISIES—Charlie Rich (M.A. Rich), Mercury 73498 (Phonogram) (Makamillion, BMI)	
★	7	8	★	9	9	10	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb), Capitol 3867 (Jack/Glad, BMI)	★	38	28	★	70	77	3	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill), Columbia 46054 (Julep, BMI)	
★	8	10	★	10	10	10	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White), MCA 40224 (Twitty Bird, BMI)	★	39	45	★	71	84	2	TELL TALE SIGNS—Jerry Lee Lewis (A. Janets), Mercury 73491 (Phonogram) (Jack O' Diamond, BMI)	
5	6	10	★	12	7	10	THEY DON'T MAKE 'EM LIKE MY DADDY—Loretta Lynn (J. Chesnut), MCA 40223 (Passkey, BMI)	★	40	41	★	72	82	4	THANK YOU WORLD—Stallier Brothers (D. Reid, L. DeWitt), Mercury 73485 (Phonogram) (American Cowboy, BMI)	
6	3	11	★	9	9	11	WE COULD—Charley Pride (F. Bryant), RCA 0257 (House Of Bryant, BMI)	★	41	41	★	73	64	7	MY GIRL BILL—Jim Stafford (J. Stafford), MGM 14718 (Kaiser/Famous/Boo, ASCAP)	
★	9	9	★	12	7	9	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor), RCA 0261 (Evil Eye, BMI)	★	42	36	★	74	81	3	COME MONDAY—Jimmy Buffett (J. Buffett), Dunhill 4385 (ABC/Dunhill, BMI)	
★	12	7	★	10	9	12	STOMP THEM GRAPES—Mel Tillis (R. McCown), MGM 14720 (Sawgrass, BMI)	★	43	44	★	75	86	4	ANNIE'S SONG—John Denver (J. Denver), RCA 0295 (Cherry Lane, ASCAP)	
★	10	9	★	10	10	9	ONE DAY AT A TIME—Don Gibson (G.S. Paxton), Hickory 318 (MGM) (Acoustic, BMI)	★	44	39	★	76	79	3	DADDY LOVES YOU HONEY—Dorsey Burnette (T. Hiller, I. Raymonds), Capitol 3887 (Burlington/Hiller, ASCAP)	
★	10	1	★	20	5	10	THIS TIME—Waylon Jennings (W. Jennings), RCA 0251 (Baron, BMI)	★	45	48	★	77	74	7	HOW FAR OUR LOVE GOES—Billy Walker (C. Putman, J. Crutchfield, B. Killen), MGM 14717 (Tree, BMI)	
★	12	5	★	13	9	5	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall), Mercury 73488 (Phonogram) (Hallnote, BMI)	★	46	56	★	78	—	1	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard), Capitol 3900 (Shade Tree, BMI)	
★	13	14	★	18	8	9	I DON'T SEE ME IN YOUR EYES ANYMORE—Charlie Rich (Benjamin Weiss), RCA 0250 (Music Of The Times Music, ASCAP)	★	47	65	★	79	83	3	RAILROAD LADY—Lefty Frizzell (J. Buffett, J.J. Walker), ABC 11422 (Let There Be, ASCAP/Groper, BMI)	
★	13	14	★	15	11	9	IT'S THAT TIME OF NIGHT—Jim Ed Brown (B. Graham), RCA 0267 (Show Biz, BMI)	★	48	50	★	80	87	3	MIDNIGHT MAN—Marty Mitchell (J. House), Atlantic 4023 (Sawgrass, BMI)	
★	15	11	★	16	13	11	GOOD WOMAN'S LOVE—Jerry Reed (C. Cohen), RCA 0273 (Delmore, ASCAP)	★	49	33	★	81	90	2	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild), Columbia 4-46053 (Duchess, BMI)	
★	15	11	★	17	15	11	HOW LUCKY CAN ONE MAN BE—Joe Stampley (J. Stampley), Dot 17502 (Famous) (Su-Ma, BMI)	★	50	67	★	82	—	1	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shafer), Columbia 4-46058 (Acuff-Rose, BMI)	
★	16	13	★	17	15	13	I WILL ALWAYS LOVE YOU—Dolly Parton (D. Parton), RCA 0234 (Owepaar, BMI)	★	51	62	★	83	90	2	NATURAL WOMAN—Jody Miller (C. King, G. Goffin, J. Wester), Epic 5-11134 (Columbia) (Screen Gems-Columbia, BMI)	
★	17	15	★	19	22	13	PURE LOVE—Ronnie Milsap (E. Rabbit), RCA 0237 (Briarpatch/Pi-Gem, BMI)	★	52	63	★	84	—	1	TALKIN' TO THE WALL—Lynn Anderson (W. McPherson), Columbia 4-46056 (Folio, BMI)	
★	19	22	★	21	21	13	RUB IT IN—Billy "Crash" Craddock (L. Martino Jr.), ABC 11437 (Ahab, BMI)	★	53	55	★	85	92	4	RELEASE ME—Marie Owens (E. Miller, W.S. Stevenson), MCA 40241 (4 Star, BMI)	
★	19	22	★	21	21	11	GOODBYE—Rex Allen Jr. (L. Butler, B. Killen), Warner Bros. 7788 (Tree, BMI)	★	54	70	★	86	—	1	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman), United Artists 442 (Tree, BMI)	
★	21	21	★	22	19	11	STATUE OF A FOOL—Brian Collins (J. Crutchfield), Dot 17499 (Famous) (Sure Fire, BMI)	★	55	58	★	87	85	7	SATISFY ME & I'LL SATISFY YOU—Josie Brown (B. Dees), RCA 0266 (Tree, BMI)	
★	21	21	★	22	19	11	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs), GRT 002 (Chess/Janus) (Prater, ASCAP)	★	56	47	★	88	93	5	NEVER BEEN TO SPAIN—Sammi Smith (H. Axton), Mega 210 (Lady Jane, BMI)	
★	22	19	★	24	24	11	I'D FIGHT THE WORLD—Jim Reeves (H. Cochran, J. Allison), RCA 0255 (Pamper, BMI)	★	57	34	★	89	98	2	EVERYBODY NEEDS A RAINBOW—Bobby Wright (R. Bourke), ABC 11443 (Chappell, ASCAP)	
★	24	24	★	25	27	11	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper), Dot 17506 (Famous) (Martin/Fargo House, ASCAP)	★	58	71	★	90	94	3	FOOL PASSIN' THROUGH—Jim Glaser (B. Holmes, P. Russell), MGM 14713 (Glaser, BMI)	
★	24	24	★	25	27	11	ONE DAY AT A TIME—Marilyn Sellars (Wilkin Kristofferson), Mega 205 (Buckhorn, BMI)	★	59	80	★	91	—	1	TREAT ME LIKE A LADY—Sherry Bryce (S. Bryce), MGM 14726 (Sawgrass, BMI)	
★	25	27	★	26	30	6	I WANTA GET TO YOU—La Costa (C. Taylor, N. Wilson, G. Richey), Capitol 3856 (Algee/Al Gallico, BMI)	★	60	32	★	92	96	3	A RAINBOW IN MY HAND—Doyle Holly (C. Sams, B. Millsap), Barnaby 602 (Chess/Janus) (Ironside, ASCAP)	
★	26	30	★	27	16	12	DON'T YOU THINK—Marty Robbins (M. Robbins), MCA 40236 (Mariposa, BMI)	★	61	38	★	93	—	1	LET'S HEAR IT FOR LONELINESS—Mundo Earwood (R. Dickson, R. Earwood), GRT 003 (Chess/Janus) (Mi Cencion, BMI)	
★	27	16	★	28	23	14	DON'T LET GO—Mel Tillis & Sherry Bryce (J. Stone), MGM 14714 (Screen Gems-Columbia, BMI)	★	62	52	★	94	—	1	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER—Tex Williams (C. Tobias, H. Carsten), Cranile 507 (Comet, ASCAP)	
★	28	23	★	29	17	12	WHEN THE MORNING COMES—Hoyt Axton (H. Axton), A&M 1497 (Lady Jane, BMI)	★	63	73	★	95	—	1	SIX DAYS ON THE ROAD—Johnny Rivers (E. Green, C. Montgomery), Atlantic 3028 (Newkeys/Tune, BMI)	
★	29	17	★	30	26	13	THE STREAK—Ray Stevens (R. Stevens), Barnaby 600 (Chess/Janus) (Ahab, BMI)	★	64	59	★	96	97	3	IT ALMOST FELT LIKE LOVE—Charlie Louvin (S. Throckmorton), United Artists 430 (Tree, BMI)	
★	30	26	★	31	37	8	STOP THE WORLD (And Let Me Off)—Susan Raye (C. Bellew, W.S. Stevenson), Capitol 3850 (Four Star Music, BMI)	★	65	68	★	97	99	2	OLD TIME SUNSHINE—Roy Acuff (E. Raven), Hickory 319 (MGM) (Milene, ASCAP)	
★	31	37	★	32	35	6	I WANT TO STAY—Harvel Felts (J. Foster, B. Rice), Cinnamon 798 (Jack & Bill, ASCAP)	★	66	66	★	98	—	1	DOWN THE ROAD I GO—Don Williams (D. Williams), JMI 42 (Regent, BMI)	
★	32	35	★	33	43	7	HEY THERE GIRL—David Rogers (J. Foster, B. Rice), Atlantic 4022 (Jack & Bill, ASCAP)	★	67	66	★	99	—	1	IF YOU LOVED HER THAT WAY—O.B. McClinton (B. Peters), Enterprise 9100 (Columbia) (Ben Peters, BMI)	
★	33	43	★	34	51	4	SEXY LADY—Freddy Weller (F. Weller), Columbia 4-46040 (Roadmaster, BMI)	★	68	66	★	100	—	1	THAT'S YOU AND ME—Hank Snow (J. Weaver), RCA 0307 (Lowman, BMI)	
★	34	51	★	35	4	4	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey), Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI)	★	69	66	★	—	—	—	—	—
★	35	4	★	36	40	9	BLOODY MARY MORNING—Willie Nelson (W. Nelson), Atlantic 3020 (Willie Nelson Music, BMI)	★	70	68	★	—	—	—	—	—
★	36	40	★	37	57	4	FRECKLES & POLLIWOG DAYS—Ferlin Husky (D. Owens, D. Frazier), ABC 11432 (Acuff-Rose/Hill & Range, BMI)	★	71	68	★	—	—	—	—	—
★	37	57	★	38	28	14	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher), RCA 0280 (Easy Nine/Elvis, BMI)	★	72	68	★	—	—	—	—	—
★	38	28	★	39	45	5	I JUST STARTED HATIN' CHEATIN' SONGS TODAY—Moe Bandy (S. Schaler, D. Owen), GRC 2006 (Acuff-Rose/Hill & Range, BMI)	★	73	68	★	—	—	—	—	—
★	39	45	★	40	41	7	HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker), Capitol 3875 (Cedarwood, BMI)	★	74	68	★	—	—	—	—	—
★	40	41	★	41	41	7	I MISS YOU—Jeannie Seely (H. Cochran, C. Cochran), MCA 40225 (Tree, BMI)	★	75	68	★	—	—	—	—	—
★	41	41	★	42	36	10	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce), Columbia 4-46047 (Tree, BMI)	★	76	68	★	—	—	—	—	—
★	42	36	★	43	44	6	RAGGED OLD FLAG—Johnny Cash (J.R. Cash), Columbia 4-46028 (House Of Cash, BMI)	★	77	68	★	—	—	—	—	—
★	43	44	★	44	39	10	LOVIN' YOU IS WORTH IT—David Houston & Barbara Mandrell (C. Taylor, Q. Claunch), Epic 5-11120 (Columbia) (Algee, BMI)	★	78	68	★	—	—	—	—	—
★	44	39	★	45	48	6	UNTIL THE END OF TIME—Harvel Felts & Sharon Vaughn (J. Foster, B. Rice), Cinnamon 793 (Jack & Bill, ASCAP)	★	79	68	★	—	—	—	—	—
★	45	48	★	46	56	5	STOP AND SMELL THE ROSES—Henson Cargill (M. Davis, D. Severinsen), Atlantic 4021 (Screen Gems-Columbia/Songpainter, BMI/Colgems, ASCAP)	★	80	68	★	—	—	—	—	—
★	46	56	★	47	65	4	BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry (C. "Fine Top" Smith), Monument 8611 (Columbia) (E.H. Morris, ASCAP)	★	81	68	★	—	—	—	—	—
★	47	65	★	48	50	7	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller), Asylum 11037 (Tree, BMI)	★	82	68	★	—	—	—	—	—
★	48	50	★	49	33	16	TAKE MY LIFE & SHAPE IT WITH YOUR LOVE—George Kent (R. Porter, B. Jones), Shannon 818 (N.S.D.) (Above, ASCAP/Beyond, BMI)	★	83	68	★	—	—	—	—	—
★	49	33	★	50	67	3	HONEYMOON FEELIN'—Roy Clark (R. Hellard, G.S. Paxton), Dot 17498 (Famous) (Acoustic, BMI)	★	84	68	★	—	—	—	—	—
★	50	67	★	51	62	6	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty), MCA 40251 (Twitty Bird, BMI)	★	85	68	★	—	—	—	—	—
★	51	62	★	52	63	5	RESTLESS—Crystal Gayle (E. Bruce, P. Bruce), United Artists 428 (Tree, BMI)	★	86	68	★	—	—	—	—	—
★	52	63	★	53	55	7	DRINKIN' THING—Gary Stewart (W. Carson), RCA 0281 (Rose Bridge, BMI)	★	87	68	★	—	—	—	—	—
★	53	55	★	54	70	5	I'M A YO YO MAN—Rick Cunha (R. Cunha, M. Cooper), GRC 2016 (Martin-Cooper/House of Fargo, ASCAP)	★	88	68	★	—	—	—	—	—
★	54	70	★	55	58	8	SUNDOWN—Gordon Lightfoot (G. Lightfoot), Reprise 1194 (Warner Bros.) (Moose, CAPAC)	★	89	68	★	—	—	—	—	—
★	55	58	★	56	47	10	SOMETHING ON YOUR MIND—Jack Blanchard & Misty Morgan (J. Blanchard), Epic 11097 (Columbia) (Birdwalk, BMI)	★	90	68	★	—	—	—	—	—
★	56	47	★	57	34	14	LADYLOVER—Bobby Lewis (B. Lewis, G. Kennedy), GRT 007 (Golden Horn, ASCAP)	★	91	68	★	—	—	—	—	—
★	57	34	★	58	71	5	SOMETHING—Johnny Rodriguez (G. Harrison), Mercury 73471 (Phonogram) (Harrisons, BMI)	★	92	68	★	—	—	—	—	—
★	58	71	★	59	80	2	CAN I COME TO YOU—Bill Anderson (J. Crutchfield, B. Killen), MCA 40243 (Tree,									

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Nashville Scene

By BILL WILLIAMS

Jimmy Gateley is about to do his first session on Dot. The story around the industry is that Dot wanted him not only as an artist, but as a pitcher for its all-winning softball team. He long has done the pitching for Bill Anderson's team. . . . Jeanne Pruett, despite having a number of outstanding songs on her new LP, is rushing a new single session because of a particular song she found. . . . Ronnie Stoneman, who got three encores at her Fan Fair appearance, will be doing a number of shows with Boots Randolph. . . . Loretta Lynn, looking better, now has her weight back up to 109 pounds. . . . Charlie Walker is a proud father again, this time of a baby girl. . . .

Lonzo and Oscar, whose new TV pilot will be previewed in Louisville next week (an open end syndication), are cutting an LP called "Traces of Life" after their hit single.

Bill Anderson, after performing at Fan Fair and the "Opry" on Saturday night, had to leave town along with Mary Lou Turner and the rest of the group to do three shows the following day in the hot sun of Kentucky. . . . Jack Barlow, George Morgan and Ray King teamed up on a commercial jingle for Vic Willis. . . . Tom T. Hall now is represented from a public relations standpoint by Owens-Fair and Associates. Gus Barba, former office and road manager for Hall and Johnny Rodriguez, is now with the agency. . . . The same agency is now working with Cinnamon artist Guy Shannon. . . . A fellow named Gene Boag Jr. is setting up a recording session in Nashville, coming up from Tampa where he works for the weather bureau. Perhaps he can forecast a hit. . . . Nicki Sherley, hospitalized in Nashville,

conducted business for her Buckwheat Enterprises from the hospital room. Among them, the promotional tour for Cherish artist Buck Finley.

Jeannie C. Riley has signed with the William Morris Agency for full representation. . . . During the Fourth of July celebration in Atlanta, GRC will present a two-hour concert which includes the Rhodes Kids, and Red, White and Bluegrass. It will be held at Central City Park. . . . North Carolina Gov. James Holshouser Jr. has proclaimed Saturday (29) as Lester Flatt Day in that state. Flatt's first professional job after leaving Bill Monroe's band in 1948 was in North Carolina at WBKY in Hickory.

Penrod, young artist on National, is due in Nashville for another session with Brite Star. . . . Barbara Ray's first release on Loyd of Nashville Records was penned by songwriters Ricci Mareno and Jerry Gillespie. . . . Independent producer Pete Drake and artist Linda Hargrove have completed Linda's second LP for Elektra at Pete's Place.

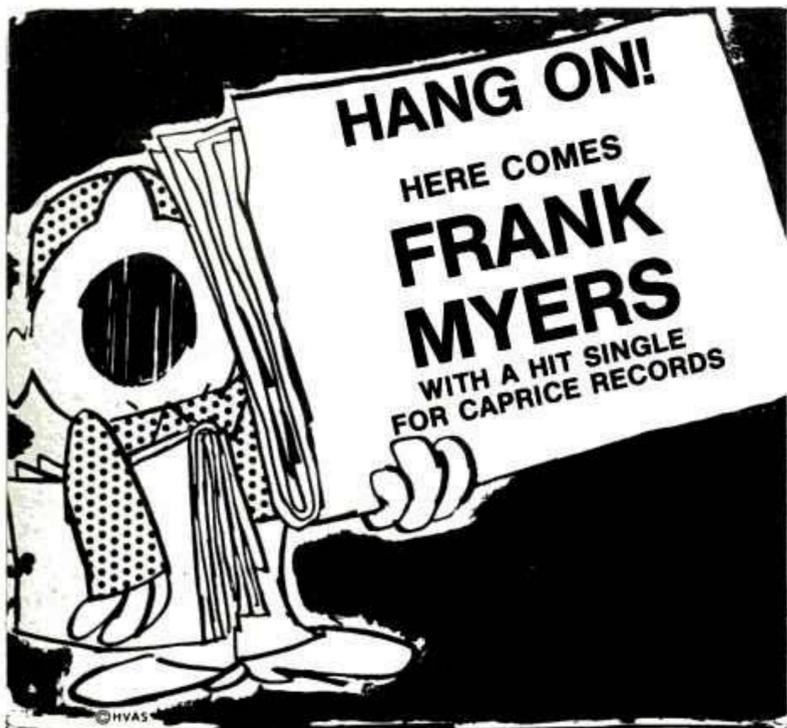
Cinnamon's Sharon Vaughn, on a trip to Toronto, did the Elwood Glover show on CBS, then became the first U.S. citizen to guest on the Ronnie Prophet show, also on that network. Now she's been asked back in the fall to do the Tommy Hunter Show. . . . Gamble Rogers was given a standing ovation by a full house at Nashville's Exit/In last week, many in the audience from the music industry. This was a culmination of a press party given in his honor by Chuck Glaser Productions and the Nova Agency. . . . Full houses for Roy Clark at the Las Vegas Frontier, naturally. . . . Columbia's Barbara Mandrell has done a special guest appearance on the Wayne Newton special.

The Hagers, Jim and Jon, have signed for the inaugural Song Festival Sept. 1-2 at the Performing Arts Center in Saratoga Springs, N.Y. . . . Johnny Rodriguez will have an acting role in a forthcoming "Adam 12" TV series. . . . Leon Russell has swung into the summer portion of his nationwide concert tour, starting in Lincoln, Neb. . . . Narvel Felts was the big attraction at the Missouri State Broadcasters Assn. gathering in Springfield. . . . Cal Devlin of JEMKL Records, has cut two followups to his first release, both of which are due out this week. They were produced by Jeff Levine. . . . Don Jarrels is appearing at the new Nashville South Club in Forth Lauderdale. . . . Danny Davis and the Brass back on the Mike Douglas Show, cohosting with Mac Davis. . . . Ray Griff of Dot is set for the Brahma Bull Rodeo in Prattsburg, N.Y., next week.

Ethel Delaney did a couple of televised shows at Akron, and one has been shown on cable television numerous times. . . . Diana Trask making one of her rare appearances in Nashville to cut another Dot LP. . . . The Jim Halsey Co. is in the process of selecting a new public relations company to handle its accounts. . . . Plenty of artists stopped in at the Fireside Recording Studio last week, all to cut U.S. Air Force spots produced by Scotty Moore. . . . Charlie Rich will be a sellout when he opens for two weeks at the Las Vegas Hilton. Most of the seats are already gone. . . . Tom McCall has joined the Chart organization as manager of publishing. He'll head Sixteenth Avenue Music, Sue-Mirl and Slim-songs. . . . Milton Blackford again has signed as general professional manager for the Nashville division

Wrong Side Listed

NASHVILLE—Billboard inadvertently listed the wrong side of the Sharon Vaughn record in its reviews. The "A" side, and pick side of the release, is "Never A Night Goes By."



"HANGIN' ON TO WHAT I'VE GOT"

Caprice #CA-1999

By

FRANK MYERS

Produced by BOB MILSAP

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY for Week Ending 6/29/74

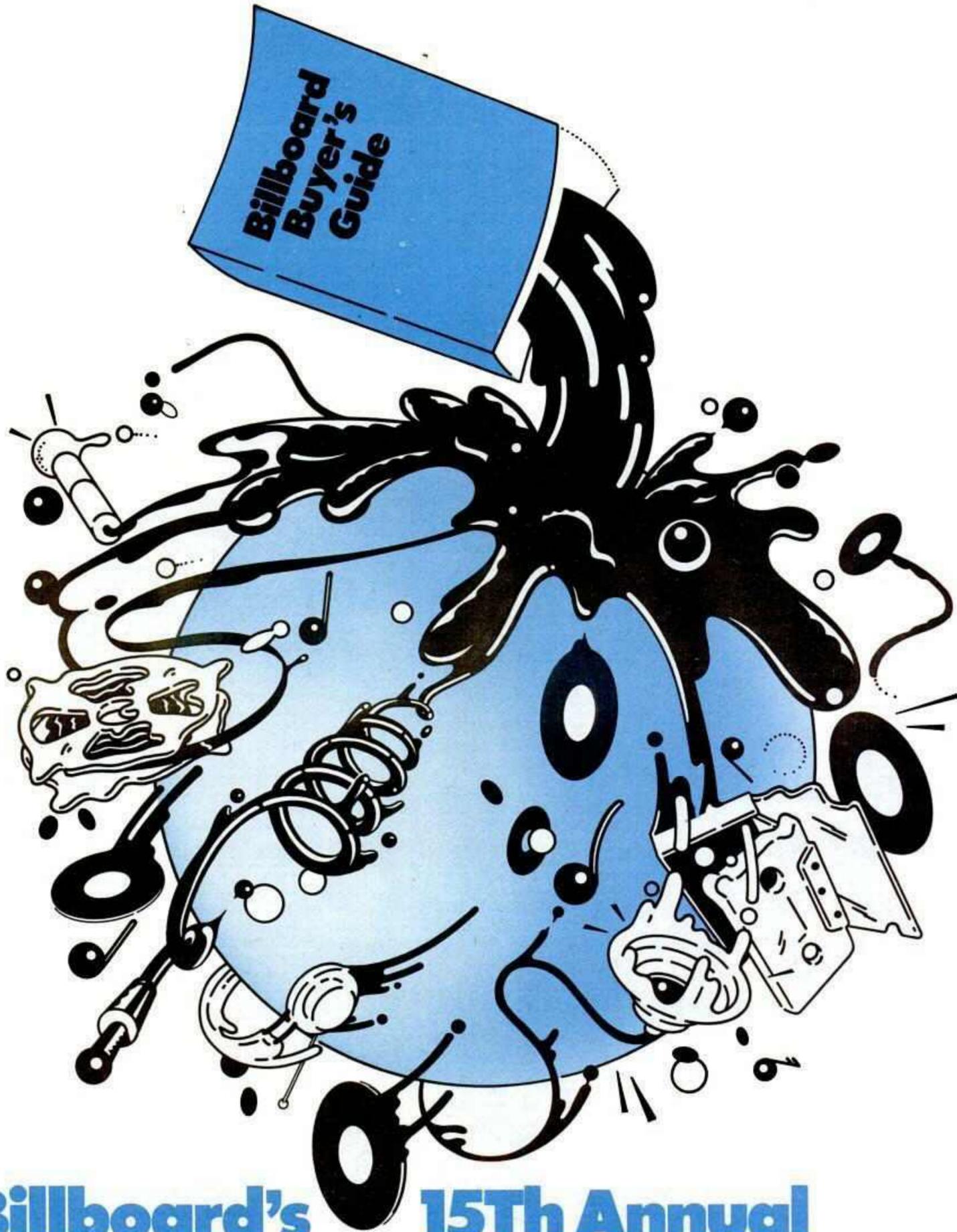
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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	62	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
2	2	15	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
3	3	16	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
4	6	9	THIS TIME—Waylon Jennings, RCA APL1-0539
5	12	4	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
6	7	6	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
7	8	20	A LEGENDARY PERFORMER, Vol. 1—Elvis Presley, RCA CPL1-0341
8	17	3	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
9	5	11	HONKY TONK ANGEL—Conway Twitty, MCA 406
10	9	10	GOOD TIMES—Elvis Presley, RCA CPL1-0475
11	15	14	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
12	4	25	LET ME BE THERE—Olivia Newton-John, MCA 389
13	13	11	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
14	16	16	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
15	11	43	YOU'VE NEVER BEEN THIS FAR BEFORE/BAE'S GONE—Conway Twitty, MCA 359
16	10	12	HELLO LOVE—Hank Snow, RCA APL1-0441
17	14	15	DON WILLIAMS, VOL. II—JMI 4006
18	19	7	NO CHARGE—Melba Montgomery, Elektra 75079
19	18	15	THE ENTERTAINER—Roy Clark, Dot DOS 1-2001 (Famous)
20	28	4	PURE LOVE—Ronnie Milsap, RCA APL1-0500
21	25	26	BOBBY BARE SINGS LULLABYS, LEGENDS AND LIES—Bobby Bare, RCA CPL-2-0290
22	23	6	IS IT WRONG—Sonny James, Columbia KC 32805
23	26	3	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
24	36	2	COUNTRY BUMPKIN—Cal Smith, MCA 424
25	20	12	SWEET COUNTRY—Charley Pride, RCA APL1-0217
26	38	2	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
27	40	2	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
28	21	17	MY THIRD ALBUM—Johnny Rodriguez, Mercury SRM 1-699 (Phonogram)
29	22	15	THE BEST OF DANNY DAVIS & THE NASHVILLE BRASS—RCA APL1-0425
30	42	3	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
31	32	5	COUNTRY BOOTS—Boots Randolph, Monument KZ 32912 (Columbia)
32	34	13	LET'S GO ALL THE WAY TONIGHT—Mel Tillis & Sherry Bryce, With The Statesiders, MGM SE 4937
33	37	31	LOVE IS THE FOUNDATION—Loretta Lynn, MCA 355
34	39	25	FOR THE PEOPLE IN THE LAST HARD TOWN—Tom T. Hall, Mercury SR 1-687 (Phonogram)
35	—	1	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565
36	48	2	HOUSTON—Glen Campbell, Capitol ST 11293
37	41	16	IF WE MAKE IT THROUGH DECEMBER—Merle Haggard & The Strangers, Capitol ST-11276
38	—	1	RUB IT IN—Billy Crash Craddock, ABC ABCX-817
39	24	10	YOU'RE THE BEST THING THAT EVER HAPPENED TO ME—Ray Price, Columbia 32777
40	50	2	RED ROSE FROM THE BLUE SIDE OF TOWN/SOMEWHERE AROUND MIDNIGHT—George Morgan, MCA 422
41	31	12	ANOTHER LONELY SONG—Tammy Wynette, Epic 32745 (Columbia)
42	44	3	LOUISIANA MAN—Dusty & Doug Kershaw, Hickory HR 4506 (MGM)
43	46	17	JOLENE—Dolly Parton, RCA APL1-0473
44	27	25	WE'RE GONNA HOLD ON—George Jones & Tammy Wynette, Epic KE 32757 (Columbia)
45	29	27	AMAZING LOVE—Charley Pride, RCA APL1-0397
46	49	2	LEAN IT ALL ON ME—Diana Trask, Dot 26022 (Famous)
47	30	9	SNAP YOUR FINGERS—Don Gibson, Hickory 4509 (MGM)
48	35	9	THE BEST OF SUSAN RAYE—Capitol ST 11282
49	—	1	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
50	—	1	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)

of Famous Music publishing companies. . . . CKOY in Ottawa, Ont., celebrates its second anniversary in July with top ratings. The station would like taped comments from

artists and the like. . . . Wayne Kemp has found an appropriate name for his new band: The Musicians. . . . Joe Stampley is booked by Shorty Lavender for 19 dates in July.

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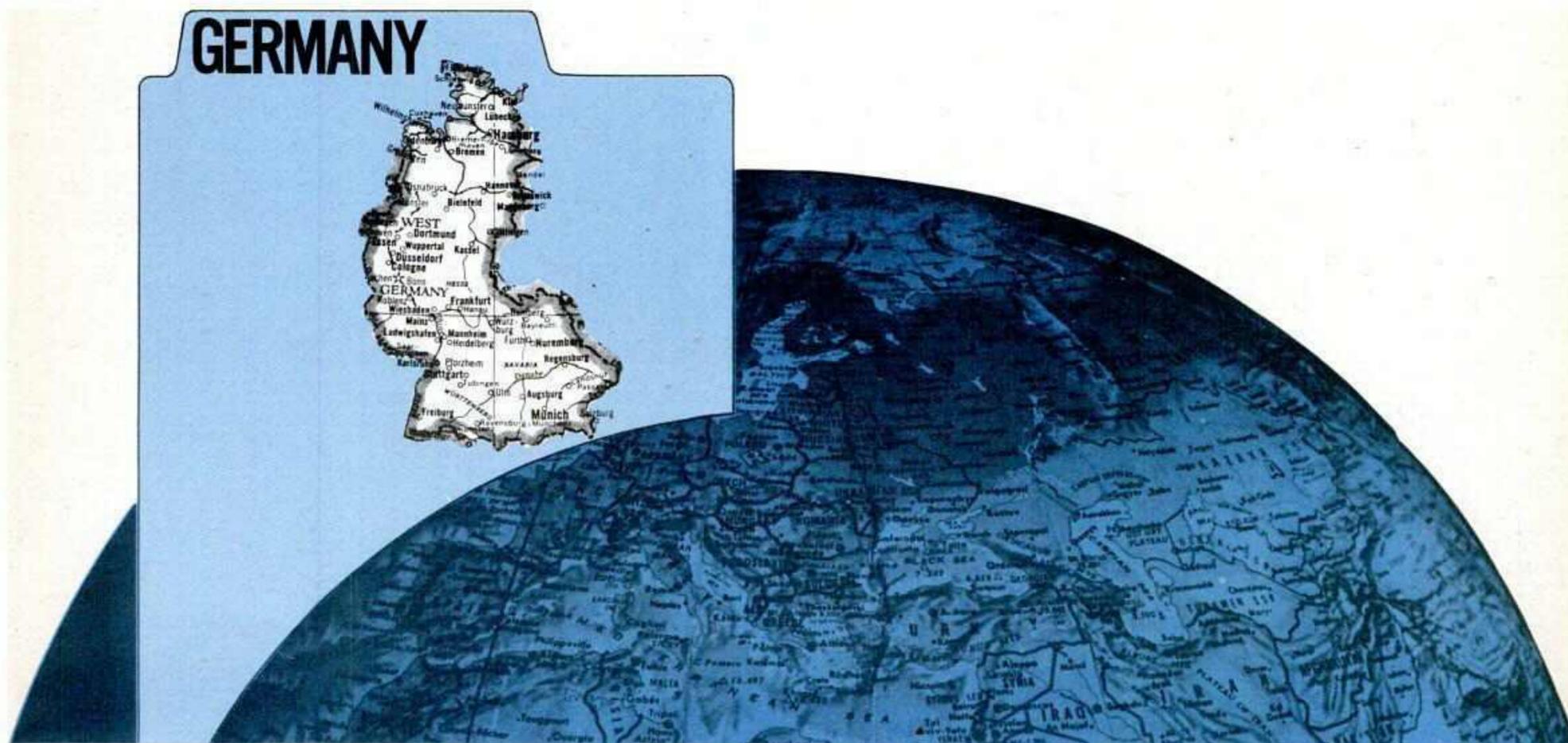
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EUROFILE

A BILLBOARD COMMON MARKET PROFILE



Is 1975 The Crunch Year for Germany?

By MIKE HENNESSEY

Every fourth pop album sold in West Germany is an imported album which has been brought in without the involvement of the licensee concerned. This is the astonishing situation which has arisen from the substantial price differential which exists between West Germany and Common Market partners France, Benelux and Britain, and between West Germany and the U.S.

And it is a situation which has contributed in a very significant way to the present stagnation in the West German record industry.

Says Dr. L. Veder, president of the German record industry association, "Although imports of our member companies last year totalled 7.3 million units, the Federal Office of Statistics reveals that a total of 13.2 million units were imported. This means that at least six million records have come in via wholesalers and other agencies. But if you add the undeclared product that comes in via trucks, the total number of units imported without involvement of the German licensee company is more like ten million. Given that 42 million pop albums were sold in Germany last year, this means that 25 percent of pop albums are imported independently of the local record company."

The harsh economics of this trend are that a dealer can buy a full-price British album from a U.K. dealer at 10 marks 50, duty paid. The regular domestic price to a dealer for full-price product is 14 marks 27.

This situation is particularly hard on a company like WEA which last year derived 88 percent of its turnover from foreign product.

Says WEA chief Siegfried Loch: "A full-price LP on, say, the Warner label, might sell 150,000 copies in Germany—and 50,000 of those copies would be direct imports which have bypassed our company. Import sales are, I calculate, equal to about ten percent of the entire industry turnover. It is a dramatic situation.

"We are threatened by dealers who want to import from the U.K., U.S., France and Holland. It is particularly aggravating because we pay the cost of the promotion that creates the demand and the wholesalers cash in. If I cut promotion of the international product nobody wins because we just sell fewer records."

One suggestion which has been offered as a solution of the situation is that the price of international product be reduced to something like U.K. level so that the licensee companies can compete with direct imports. But Loch rejects this suggestion. "It's silly," he says. "How could you sell the Rolling

Stones for 15 marks and Jurgen Drews for 22? It would kill the whole business, especially the German repertoire."

Phonogram chief Oskar Drechsler, however, thinks the idea has some merit. "I don't think a price differential would matter because this is a totally split market; people who buy German repertoire don't in general buy the international product.

Drechsler admits that the import trade is a big headache for companies like WEA and feels that the most effective solution would be a harmonization of prices throughout the Common Market. "I think we must settle for a price level higher than the British but lower than the German. It's my feeling at the moment that by 1975 the German industry will be in a terrible mess because by then even the smaller dealers will be getting their international product from abroad."

Another alternative, which is already being implemented in some quarters, is to concentrate much more heavily on German production. Siegfried Loch aims at deriving 20 percent of his turnover from German productions this year; Drechsler already gets 58 percent of his sales from domestic product.

At present, however, the German talent scene is undergoing something of a transition with the established artists over their peak and the newcomers not yet completely ready to take over the reins. And as a result of this scarcity of really top-notch artists, the big names are getting extremely lucrative offers from competing record companies. One artist who had a 40,000 seller album was able to get a guarantee of one million marks when his contract came up for renewal recently.

Another problem for companies seeking to develop their local repertoire, according to United Artists' chief Wim Schut, is that it is very hard to get exposure for new talent. "It takes young artists a very long time to gain acceptance—although once they are accepted, the public remains loyal over a long period of years."

This new concentration on German repertoire raises the possibility of a severe cutback in the promotion of U.S. and U.K. product and, perhaps, pressure on the radio stations to programme less international material. From being a totally "open" country as far as foreign product is concerned—with sometimes nine foreign singles in the top ten—could Germany suddenly become isolationist like France, with foreign records accounting for only about 15 percent of total sales?

Oskar Drechsler would not be entirely dismayed if that were to happen. He says: "There is a long history of foreign artists being successful in Germany—Siv Malmqvist, Heinkje, Les Humphries, Chris Howland, Graham Bonney, Peggy March, Vicky Leandros, Demis Roussos, Julio Iglesias, Eksep-

tion and all the British and American acts. Even artists like Udo Jurgens, Peter Alexander and Freddy Quinn are Austrians.

"This means that opportunities for German talent to develop are that much more limited. It is hard for them to learn their trade because there is less live entertainment here than in other countries.

"I would be happy to make 85 percent of my turnover from national product. That is good economic sense. However, I have to temper that by saying that it is against the international spirit of the industry, and from this point of view, a strong move to shut out foreign product would not be desirable."

One major disadvantage in producing local repertoire, quite apart from the fact that Germany is a high cost country where overheads are heavy, is that there are limited areas where the product can be exploited. "Where," says Siegfried Loch, "can you sell German product outside Germany, Austria and Switzerland?"

Costs really are a major problem. Printing and pressing charges have gone up by something like 20 percent, wages have gone up 10 percent. This meant that the price of a single had to be raised to six marks (around \$2.40) last year—with the result that sales volume declined.

"And soon we are going to have to raise the price of albums," says Dr. Veder.

One tangential result of this projected price increase, when it comes, may be that the record companies will get a little closer to resolving their dispute with GEMA, the German mechanical and performing right society.

"At present," says Wim Schut, "the record industry has no contract with GEMA because we refuse to accept the principle of having the 8 percent mechanical royalty rate on an LP based on the recommended retail price of 22 marks—less sleeve costs. We have pointed out that the average cost of an LP in Germany is 17 marks 50—and we want the contract to be based on the French model, using the average retail price."

Now some people are speculating as to whether the average price of an LP will not be nearer 22 marks when prices of all categories of LP are raised. Just what effect this will have on album sales in anybody's guess.

The sad thing is that the industry had hoped to be able to bring down the price of records by achieving success with their campaign to have the value added tax reduced from 11 percent to 5.5 percent (that which applies to books). Unfortunately, however, the Federal Constitutional Court ruled against the industry.

(Continued on page 64)

62 Is GEMA Too Powerful?

Prof. Dr. Erich Schulze is general director of GEMA, the German performing and mechanical rights society which is widely regarded to be one of the most powerful and efficient in the world. GEMA—or to give it its full, daunting German title, Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte,—is currently in dispute with the German record industry over the question of mechanical rights. In Munich recently, Billboard's European Editorial Director, Mike Hennessey, posed a number of vital questions to Dr. Schulze. The questions, with Schulze's answers, are reproduced below.

Q: GEMA is sometimes criticized as being too powerful and monopolistic. What would be your answer to this charge?

A: The criticism that GEMA is too powerful and monopolistic is to be rejected. GEMA exercises its functions within the frame of the German law on the administration of Copyright and Neighbouring Rights of September 9th, 1965 and under the supervision of the Patent Office. GEMA must furthermore observe the stipulations of the German law against limitations of concurrence (Gesetz gegen Wettbewerbsbeschränkungen) and of the relevant Articles of the EEC-Treaty. If, however, the expression "too powerful" would be interpreted by GEMA's members and sister societies as very efficient, I should accept such "interpretation" with pleasure.

Q: As Germany is a major record pressing country exporting records all over the world, GEMA must have a very difficult task in remitting mechanical rights to sub-publishers of the material on these records in the various countries. I understand, too, that in an attempt to ease the situation, the Scandinavian publishers have asked you to send the computer lists of exported titles to Scandinavia so that they can themselves determine the amounts due to the various sub-publishers in the Scandinavian countries. What is your reaction to this?

A: The proposal made by Scandinavian publishers via NCB (Nordisk Copyright Bureau) is not a proposal specially made to GEMA, but in general to the BIEM-Societies in order to solve the question of the so-called "fabrication clause." As regards GEMA, this Scandinavian proposal is not acceptable as it would lead to a delay with regard to the final accounting of royalties to the right-owners. GEMA is and has always been in a position to account to the sister societies at the same time as to its own members the royalties due, be it on records sold in the Federal Republic of Germany, be it on records exported.

Q: There is currently some discussion in Germany regarding the way in which the mechanical royalty on records is fixed. I believe the GEMA ruling is that the royalty should be calculated on the basis of 8% of the recommended retail price after deduction of tax and sleeve allowance. The industry, on the other hand, feel that it would be fairer to calculate the royalty on the basis of the actual price which, in most cases, is much lower. What are your reasons for opposing this?

A: As precisely as is the question of the basis for the calculation of royalties is pending before the arbitration board (Schiedsstelle) established by the supervising authority, the Patent Of-

fice, you will certainly understand that I can give at the moment no comment on your question.

Q: Now that the European court has ruled that composers in the Common Market countries may affiliate to any one of the authors' societies in those countries, there has been some speculation that there might be competition among the major societies like GEMA and SACEM to attract more and more members from the Common Market countries on the basis of offering fuller recovery of the royalties due to them with a smaller operating cost percentage. This could have the effect of reducing the number of authors' societies substantially. Do you think this would be a good thing?

A: I do not think that the decision of the Commission of the European Communities with regard to the affiliation of authors and composers to the different societies in the Community will really have the effect which you seem to expect. A national society administering authors' rights will certainly, in its territory, always do a better and more efficient work than a foreign society, and the authors will certainly in most cases prefer to be affiliated with their national society than with a foreign one. Exceptions will only confirm this rule.

Q: Finally, I would like to ask what you consider to be the major problems facing authors societies in today's world?

A: A complete reply on this question would certainly reach the volume of a book. The general reply, however, could be comprised in the phrase that it is most important for authors' societies to keep up with the constant development of new techniques in the exploitation of authors' rights as for instance, in our days, the video recording systems and satellites. In this context it is only regrettable that the example of the German Federal Republic in protecting the rights of authors also in case of private recordings on sound and/or sound and image carriers has up to now not been followed by other countries. There are, however, indications that at least some European countries will follow the example in the near future.

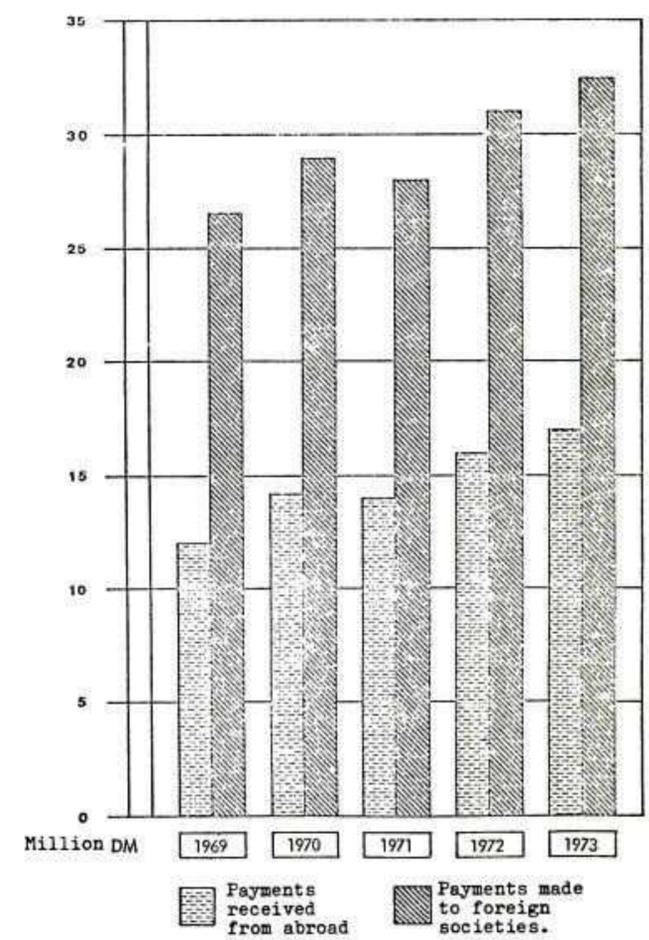
Q: Compared with France, where the bulk of the material sold on records is of national origin, Germany is a more cosmopolitan country selling much more international material. The result of this must be that GEMA exports a large amount of money in royalties to overseas writers and publishers. Could you tell me how much money is paid out annually to overseas societies by GEMA and how much GEMA receives from the foreign societies by way of royalties for German publishers and writers? In view of this "balance of payments deficit" has GEMA ever sought to persuade German radio stations to restrict the airplay given to foreign repertoire?

A: As to the balance of payments by GEMA to foreign so-

cieties and receipts of GEMA from abroad the figures for the last five years are as follows:

Certainly, the professional organizations of the German composers, authors and publishers will try to reduce this payments deficit, but GEMA has to remain neutral.

GEMA's royalty "balance of payments"



Q: Does GEMA have any schemes to encourage the development of German songwriters? If so, could you give some details of these?

A: GEMA has no scheme to encourage the development of German songwriters. This would be a task of the professional organizations.

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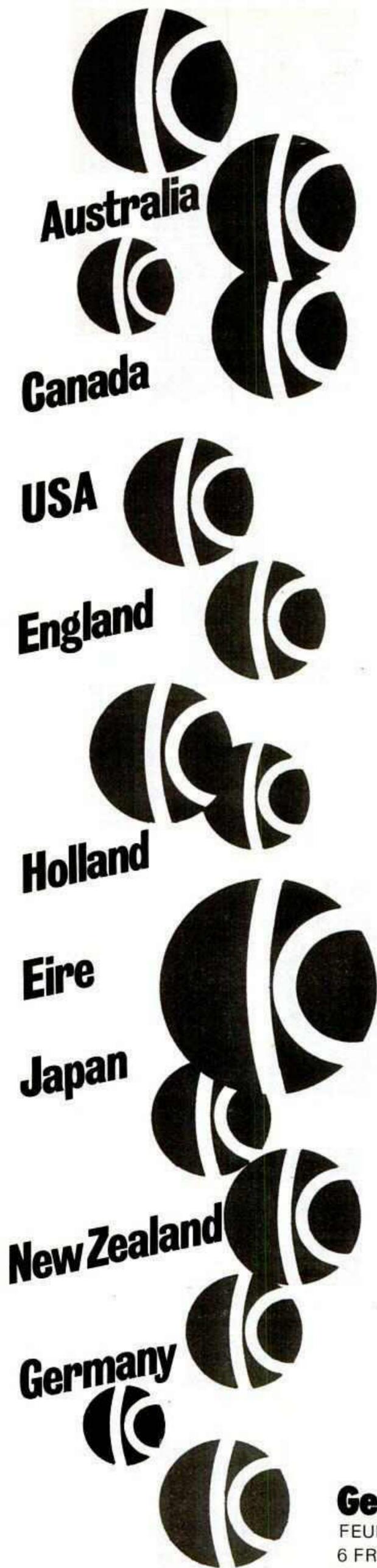
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64 Imports Are a Major Problem

To get some views on the German market from junior management, Billboard organized a roundtable session in Hamburg chaired by European editorial director, Mike Hennessey. Joining him were Billboard's West German correspondent, Wolfgang Spahr, who reported the session; Deutsche Grammophon regional sales manager, Bruno Stefan Ciecierski; Intersong exploitation manager Volker Spielberg; Metronome international product manager, Rainer Etzrodt; and Aberbach (Hamburg) exploitation manager Rainer Felsen.

Hennessey: The impression I've formed of the German market after talks with industry leaders in Hamburg is that, considering the general prosperity obtaining in Germany, people are not spending as much money as they should on records. Would you agree?

Etzrodt: I think this is true—and one of the reasons is the price structure. The market has polarized into full-price product at 22 marks and budget product retailing at about 10 marks. At present the mid-price category has not really been established with the public. Because of the growth in budget sales, we are getting good unit turnover but not a sufficiently high-money turnover.

Hennessey: One of the main problems in Germany at the moment is direct imports. What are your views on these?

Etzrodt: With imported albums coming on to the market before the German pressings are released, we certainly have a major problem. And the problem will remain as long as records are so much cheaper in other countries than they are in Germany. I think the situation, however, could be made easier if the licensors in the originating country would try to get simultaneous release of product by their licensees in Germany.

Ciecierski: One advantage that home-produced records have over imports is in the matter of damaged or defective albums. If a customer buys a damaged import record, it cannot easily be replaced; and if this happens too often, it might encourage buyers to wait for the German pressing.

Etzrodt: The price differential is the main factor. A German dealer can import albums 25 percent cheaper than the wholesale price for German-made product. And if the major dealers do this on a big scale, it really affects our market. Don't forget that 75 percent of record sales are accounted for by 25 percent of the dealers.

Hennessey: How are things in the music publishing business currently?

Felsen: In the last six months two of the most successful copyrights have been foreign—"Dan the Banjo Man," published by Aberbach, and "Waterloo," the Eurovision winner, published by Schacht. It's funny, "Dan the Banjo Man" meant nothing in the U.K., but it was just right for

the middle-European market—Germany, Austria, Switzerland, France and Holland. With good promotional cooperation from Electrola in Cologne, the record has sold nearly half a million. This shows how good Germany can be for breaking foreign material. In fact, some people think we are too good at it because being so wide open to foreign talent sometimes means that our own home-grown talent suffers a little.

Spielberg: The music publishing industry in Germany has evolved in the same way as it has in other countries. Publishers now, to compete with the record companies which have their own publishing arms, have to develop independent production. But we at Intersong believe in the traditional role of publishers—to publish music and to get action on our copyrights.

Hennessey: We have heard a great deal recently about so-called Kraut rock. Some say it represents a great new creative wave, some say it is a myth. What do you think?

Etzrodt: We are getting good sales with German rock recordings. There were problems in the past finding good groups here; but now there are good groups coming up, groups that are free to develop their own styles, to experiment. In the U.K., I feel that the groups are often too much under the influence of their managers and producers.

Felsen: There is no doubt that producers and writers in the U.K. exercise a great influence over acts like Mud, Suzie Quatro, Sweet and so on. All these have been successful in Germany. And they all sing Chinnichap songs. Another foreign artist to achieve great success in Germany is Demis Roussos. "Goodbye My Love, Goodbye" was one of the biggest hits of 1973. He has sold five million singles worldwide. But we would like to see German artists achieving more international success—and so far, apart from the instrumental artists like Bert Kaempfert and James Last, the best results in this direction have certainly been achieved by German rock groups.

Etzrodt: One example of a German rock band which is getting success outside Germany with a very heavy kind of music is Tangerine Dream, now being released in the U.K. by Virgin. The band has not really been successful in Germany, but now that they have made some impression in Britain, they could well start to happen here because of the British success. If it comes from Britain, it must be good—that's the theory.

Ciecierski: I agree that the so-called Kraut rock groups are making considerable impact—it is certainly not a myth. Polydor here has a progressive label, Zebra, which features some of the better rock groups.

Spielberg: I think there is a lot to be said for giving these groups a chance to record their music; it is a gamble for the record companies because the music is not really commercial, but we have to encourage new talent, new trends.

'75 the Crunch Year

• Continued from page 61

Says Dr. Veder: "Our only consolation is that we won a moral victory because it was stated in the judgment that there was no doubt that a record was a cultural medium in exactly the same way as a book. But the court held that whereas the publishing industry had to be subsidized by the State, the record industry did not need this support."

"This virtually means that we have been punished as an industry for being efficient. The court has, in fact, made its decision on economic grounds, having ruled that our case is a deserving one in principle. This seems wrong to me. It is also wrong to suggest that giant publishing companies like Gruner + Jahr, Bertelsmann and Springer need subsidies, whereas the record industry does not, especially when many small record companies are fighting for their existence."

"What hurt particularly was that the court said that the proof of the record industry's prosperity was the fact that prices had not been raised in the last few years!"

Veder, who said that the record industry had always made it clear that whatever VAT relief was obtained would be passed on to the consumer, told Billboard that the industry's next move in the campaign would be to pursue its efforts to convince parliament of the justice of its case. The challenge represented by cheaper import prices and the threat of outside competition were points that would be strongly made.

It is no secret that the profitability of the German record industry began to decline after 1971 with the abolition of resale price maintenance; and the efforts of companies to halt the trend by selling in more product through incentive schemes seems to have resulted, as Siegfried Loch says, in that all-too-familiar condition, profitless prosperity.

Even the tape market, which should be booming, has not maintained its predicted rate of growth. Oskar Drechsler recalls that in 1968 it was predicted that LP sales would be equally divided between records and cassettes by 1974. In fact pre-recorded tape sales represent 25 to 28 percent of LP sales—and cassettes outsell cartridges by 12.5 to one.

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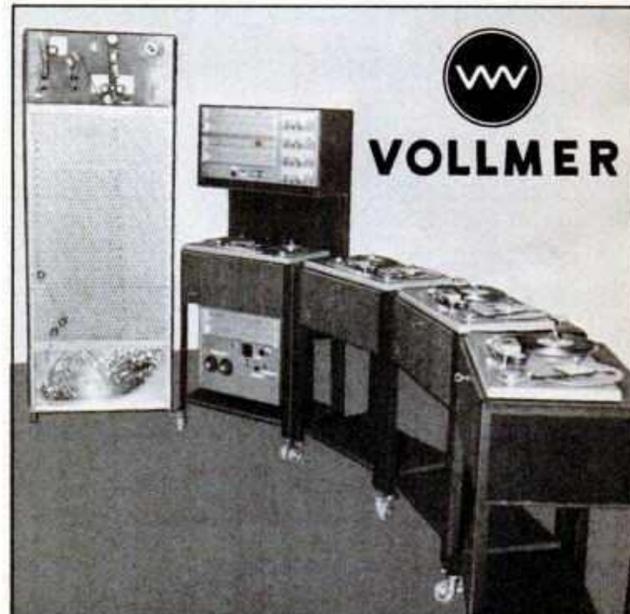
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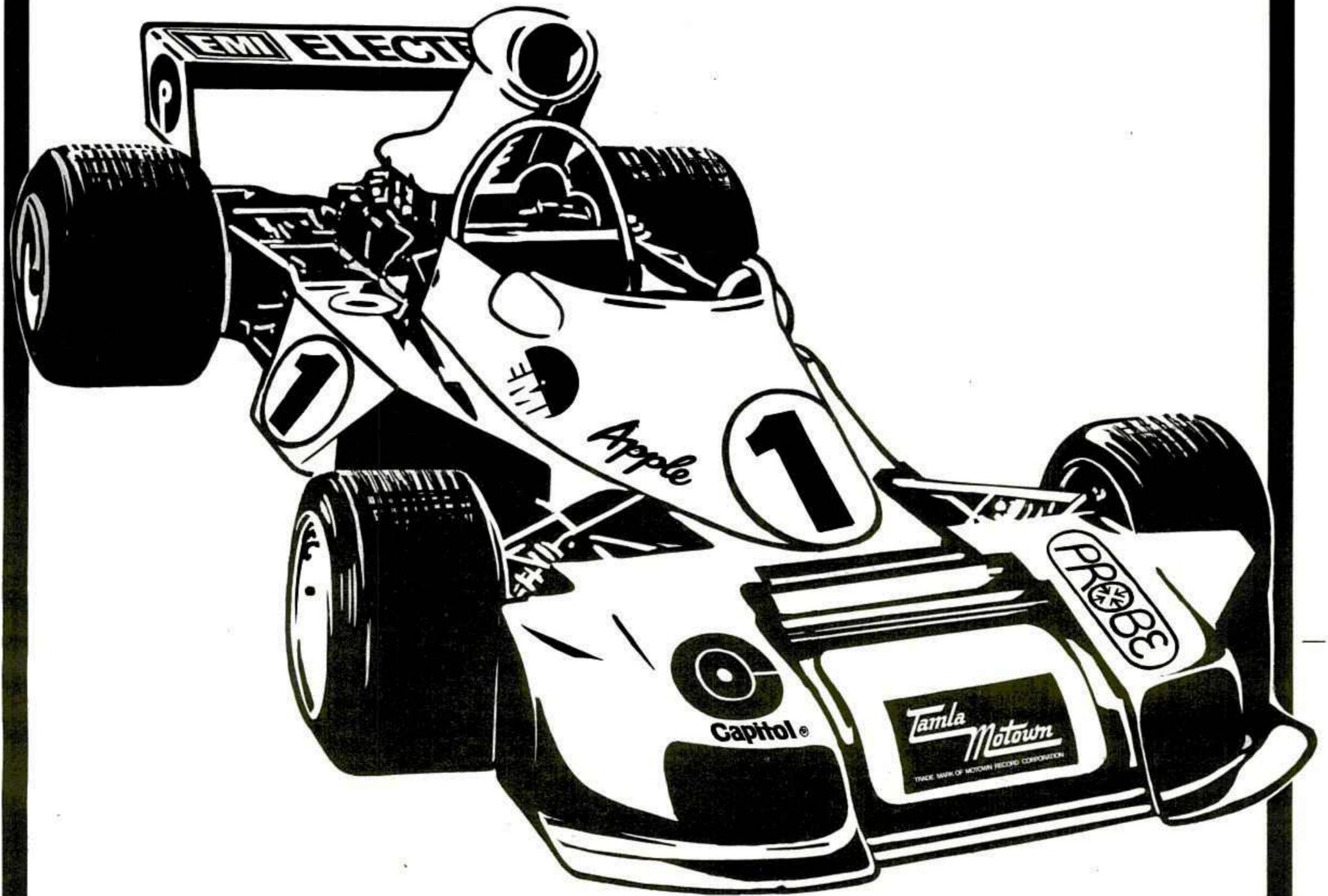
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EMI ELECTROLA

Electrola Moves Into Video

Sales increases in all LP price categories were achieved by EMI Electrola in 1972/73 despite the fact that the industry as a whole suffered a certain amount of stagnation. EMI thus boosted its market share to 25 percent.

In the cheap label category, sales were up by 84.2 percent. The increase in medium price sales was 6.3 percent, and in full price sales, 5 percent.

Between July 1973 and February this year, Electrola's sales of LP's retailing at 20 marks and below increased by 115.9 percent.

While other companies have been suffering from a decline in singles sales, Electrola recorded an increase of 19 percent up to the end of February this year.

There has been an equally bright performance in the cassette market. The overall industry sales went up by 22.3 percent, whereas the sales of Electrola went up by 34.2 percent in the financial year ended June 30, 1973. And between July 1973 and February 1974, Electrola's cassettes sales have shown a 42.7 percent increase.

On the talent side, Heino is the label's best-selling artist—his LP's and singles never failing to achieve six-figure sales. Where international repertoire is concerned, Suzi Quatro and Deep Purple are the leaders. And the Beatles are still going strong. Electrola sold more than a million Beatles albums in 1973/74—more than in any other year.

The company broke new ground last year by using radio spots for record promotion on a large scale. The commercials proved tremendously effective in selling two compilation albums titled, "20 Stars, 20 Hits." The first sold 350,000; the second has so far notched 250,000 sales.

As well as being Electrola's top record star, Heino proved last year to be the top cassette artist as well—so in May this year he was awarded the newly-created Golden Musicassette by the Automobilclub of the Federal Republic of Germany. Other impressive sales on cassette have been achieved by Suzi Quatro, the Beatles, Deep Purple and the bands of Hugo Strasser and Paul Kuhn.

Last year Electrola created a new affiliate, EMI Electrola AV Program GmbH to produce video programs of EMI artists with the future audio-visual business in mind. The company will also produce films and shows in co-operation with the German ARD and ZDF TV stations.

UA Leads In "Kraut Rock"

One of the highpoints of the United Artists year in Germany has been the success of Katja Ebstein, who had her biggest hit with "Stern Von Mykonos"—a German song that did well in Australia, Greece, Japan, Belgium, South Africa, Denmark and Singapore.

On the group scene, UA has played a major part in the development of so-called "Kraut rock," with such important groups as Can and Amon Duul II. The Can LP, "Future Days" and the Amon Duul II album "Vive La Trance" are both excellent examples of the new German wave of creative originality; both records have been released in Australia, Austria, Belgium, Brazil, Canada, Denmark, Britain, Finland, Italy, Japan, Mexico, Norway, Singapore, South Africa, Spain, Sweden, Switzerland and the U.S. The impact is truly international.

The Can's British tour last spring was well received and the demand for their album "Future Days" was far greater than anything hitherto achieved by a German production.

The UA vocal group Love Generation is as well-known in Portugal, Denmark and Holland as in Germany and records by the Munich group have been released in 21 countries. The group, produced by the well-known Rainer Pietsch, has just released a new LP, "Lovely."

This year United Artists has signed a number of promising new artists, including Olga Garcia—who was discovered by the successful Berlin team—Gunther Henne and Joachim Heider. Henne and Heider were instrumental in winning star status for Marianne Rosenberg and Christian Anders. Olga Garcia has had good reviews of her debut single, "Lass uns noch etwas warten." The same goes for Heidi Stroh, who is already celebrated as an actress. Her first UA single, "Er hat mich geliebt" has figured on several radio charts.

Hans Hass Jr. has been with UA for more than a year and is developing as a singer-songwriter-arranger-producer, scoring big radio success with "Rock-A-Dee Baby."

The youngest member of the UA family is Sandro Baretta, who is popular with German teenagers. Her first single, of which great things are expected, is "My Lucky Girl Susann."

Aberbach Looks to Local Talent

Aberbach (Hamburg) GmbH will concentrate this year, as in the past, on cooperating closely with established and new German writers in an effort to get them the widest possible recognition.

The company can look back on a highly successful 1973 with a total of 31 chart entries, compared to 17 in 1972. Much of this success came from sub-published copyrights. Tamla Motown's Jobete catalog had three big chart hits with "Papa Was a Rolling Stone," "Masterpiece" and "Superstition," and the David Cassidy Pocket Full Of Hits catalog landed two big ones—"Rock Me Baby" and "I'm a Clown." In addition, there was chart success for Roy Wood's "See My Baby Jive" and the Osmonds' "Crazy Horses."

On the national side, Aberbach scored with "Goodbye, My Love, Goodbye" and "Schoenes Maedchen Aus Arcadia" by Demis Roussos, and the Vicky Leandros smash, "Die Bouzouki Klang Durch Die Sommernacht."

Among the most successful acquired copyrights were "This World Today Is a Mess" by Donna Hightower (from Spain's Canciones Del Mundo) and "Dan the Banjo Man" from Britain's Jig Saw Music.

Most successful of Aberbach's acts has proved to be Atlantis with their first two albums released in more than a dozen countries. Domestic recognition was followed by a one-month tour in Britain and a U.S. tour is slated for later this year.

Looking to the future, Aberbach has signed a number of young and talented German composers and producers on an exclusive basis and is aiming to get more and more international acceptance of German-produced product.

Randy Pie Riding High For Chappell

Like most major publishers in Germany, Chappell has been moving strongly into independent production. The company has under contract Peter Straube (Rex Records, co-produced by Supersound, Weilheim), Andreas Holt (Ariola) and Ricci Hohlt (Metronome), and also produces such artists as Malcolm Magaron (Philips), Julian (Metronome), Anthony Ventura (RCA), and Sven Jenssen (Deutsche Austrophon).

Chappell has also had considerable success with German rock groups. The first album by Lucifer's Friend has sold 35,000 in the U.S. and a single by the group, "I'm a Rock 'n' Roll Singer," has also been released in the States.

The company has an exclusive contract with the group Randy Pie, whose first LP on Zebra will be released in the U.K. together with the single "Highway Driver." The records will also be released in Italy, France, Belgium and Holland.

Another group which Chappell is working is Franz K., a German rock outfit using only German lyrics and singing social protest songs.

Chappell publishes some of the compositions of jazz musicians Rolf and Joachim Kuhn, and also has an exclusive contract with composer Werner Becker. Becker plays keyboards in the Randy Pie group and also records as a solo singer under the name, Anthony Ventura. As a composer he uses the name John F. Bacardi. Becker is also a fine arranger and in future will be arranging and producing from time to time for Chappell, London.

CBS Triples Sales In 4 Years

CBS Germany has tripled its sales over the last four years, largely due to the success of Ivan Rebroff, Danyel Gerard with "Butterfly" and Simon and Garfunkel.

The company is concentrating on discovering new talent and have had considerable success with Costa Cordalis, Tina York and Paola. Cordalis won the German Song Contest last year with "Carolina Komm" and is CBS's No. 1 German artist.

On the international front, the biggest successes in recent months have been achieved by Albert Hammond, Chi Coltrane, Albert West, Mott the Hoople, Charlie Rich, Christ Montez and the Gamble and Huff Philadelphia sound artists Three Degrees and MFSB. Thanks to these artists, CBS's singles sales in the first quarter of 1974 were 60 percent up on the same period last year.

Albert Hammond became a million-seller in Germany with four hits in a row, proving that English-language songs don't have to make it first in the U.K. before they can succeed in Germany.

CBS has had large success with the new Embassy mid-price label, selling 100,000 units in one month, and the company has also increased its share of the classical market.

For the future, CBS plans to continue to expand its local repertoire and has plans to develop cassette sales by introducing a program of special compilation tapes backed by a strong marketing campaign.

RCA Off to a Good Start

The German subsidiary of the RCA record division has been in existence in Hamburg for about one year. Production, marketing management, promotion, advertising, accounting and administration are all housed in the one building. Manufacture and distribution is handled by AEG-Telefunken.

In its 12 months of existence, the company has firmly established itself in the German industry and has got off to a very good start largely through the success of British and American product. Among the international artists, two stand out particularly—Elvis Presley and the Sweet. Every single the Sweet released has rapidly climbed the charts and stayed in the listings for a considerable time.

RCA Schallplatten is putting a lot of effort into developing German repertoire and sees great potential in young artists such as Anthony Ventura, Daniela, Frank Brehm and Valeska Verell. On the group scene the Rattles, whose big international hit "The Witch" was in the charts for weeks, have just signed a contract with RCA and produced a new album.

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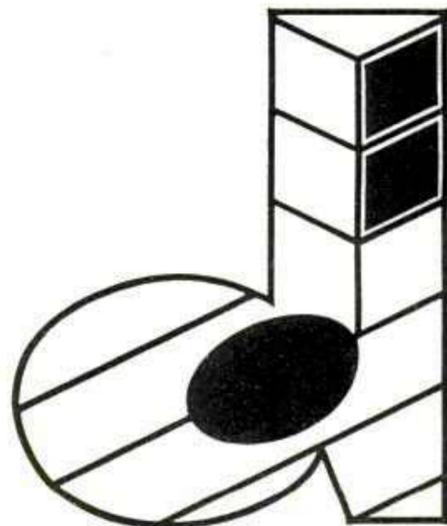
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COMPANY REPORTS

Intercord Market Share Grows

In its present form, handling its own distribution, Intercord Tongesellschaft GmbH has been in operation for two years, during which period it has acquired a market share of about 3 percent.

The company belongs to the Holtzbrinck group of Stuttgart together with the Deutscher Buecherbund, the second largest book and record club in Europe.

Following a management reorganization a year ago, the company now has two directors—Dr. Udo Unger, heading the creative, legal and distribution aspects, and Herbert Nabbe-feld, head of finance and administration, together with his right-hand man, Dr. Kern. Ingo Kleinhammer looks after marketing, a&r, promotion; Volker A.W. Bell is in charge of sales.

Intercord repertoire embraces German chanson and pop material, classical music and jazz. One of its top artists is Reinhard Mey, who recently earned a fifth gold disk for 250,000 sales of his latest LP. Mey's top album was "Mein Achtel Lorbeerblatt," which topped 400,000 sales.

Major artists in the chanson field are Andre Heller, Joana, Hanns Dieter Huesch—and on the subsidiary label, Xenophon, are Schobert & Black, Eddie & Finbar Furey, Ray Austin, Derroll Adams and Hannes Wader among others.

Also on Intercord are pianists Horst Jankowski and Eugen Cicero, the Schnuckenack Reinhardt Quintet, Joy Fleming, Peter Horton (Global Records) and the Dutch Swing College Band. As licensee of the British jazz label Black Lion in Germany, Intercord also has a good catalog of jazz material, including recordings by the popular Christ Barber.

Intercord's associated publishing company was founded originally as the Eurocord publishing company by Dr. Udo Unger in 1965. Now known as Nobile Verlag, it has published more than 1,000 titles including German chansons, vocal and instrumental pop music and German folk music. The company also publishes in German various international material through sub-publishing deals. Through Batt Songs, for example, Nobile handles the British hit "Wombling Song."

Among chanson composers published by Nobile are Reinhard Mey, Andre Heller, Joana, and Hans Dieter Huesch. Instrumental and vocal pop writers include Eugen Cicero, Rolf Hans Mueller, Dieter Reith, gypsy violinist Schuckenack Reinhardt, Werner Twardy and Fred Weyrich.

Teldec Notes Singles Decline

Despite general price increases, especially in PVC, packing materials and labor costs, and despite improved terms for retailers, Teldec enjoyed a highly satisfactory 1973. This first four months of 1974, by comparison, have if anything shown a decline in turnover and, in particular, there has been a marked regression in singles sales. LP sales, on the other hand, particularly in the low-price category, are increasing healthily.

While Teldec has seen a stagnation of cartridge sales—a factor common to the whole industry—there is steady growth in the cassette field. Teldec will shortly be releasing its classical repertoire on Dolby-ized cassettes.

Most popular Teldec artists in the pop field are the Les Humphries Singers, Juergen Marcus, Su Kramer, Udo Lindenberg, Gilbert O'Sullivan, Mac & Katie Kissoon, Tony Christie, Tom Jones, Engelbert Humperdinck, Klaus Wunderlich, Will Glahe, Hana Hegerova, Schobert & Black, and Ulrich Roski.

In the folk area the most impressive success has been that of Slavko Avsenik and his Oberkrainer—a group which has just received a platinum disk for sales totalling 10 million. Also popular are Ernst Mosch and his Original Egerlaener Musikanten and Josef Augustin and his Donauschwaebische Blasmusik.

In the classical catalog some of the major names are Joan Sutherland, Mirella Freni, Pilar Lorengar, Luciano Pavarotti, Rene Kollo, Kyung-Wha Chung, Vladimir Ashkenazy, Rudolf Buchbinder, Frans Bruggen, Sir Georg Solti, Zubin Mehta, Herbert von Karajan, Nikolaus Harnoncourt and the Vienna Philharmonic.

In addition to its own Telefunken and Decca labels, Teldec also distributes Birth, Coral, Nova, Deram, Gama, London, Mainstream, MAM, MCA, Numero Uno, Gull, Playboy, Threshold, U.K., UNI, Young Blood International and Seven Sun.

DGG Faces Challenge

Some of the more pessimistic commentators on the record industry in West Germany have visions of crowds queueing up at record shops carrying old records which they must exchange in order to get new ones.

This, says Deutsche Grammophon managing director Richar Busch, is not likely to happen. "But what we must be prepared for are:

- cost increases to an extent not known up to now.
- a shortage of synthetic products which could mean that not every music cassette or record can be produced at any time in any quantity
- a temporary shortage of packaging material.

"However, there are good elements in every crisis and these problems could be a challenge to the imagination, to knowledge and the ability to improvise.

"In any case Deutsche Grammophon is taking up the challenge and the first months of this year have been very successful despite all the problems, as a glance at the German chart will reveal."

Gerig Boost From Nostalgia Boom

The nostalgia boom in Germany has given new life to old songs, according to Gerig Musikverlag, one of the country's most successful independent publishers. Freddy Breck's success with new versions of light classics is a special case in point, and this revival is particularly beneficial to publishers like Gerig with so much evergreen material among its copyrights.

Gerig, in common with most German publishers, is increasingly producing its own record material and is currently making between 20 and 30 records a year.

Says Gerig's Heinz Korn: "One big change that has occurred is that cover versions don't sell any more. Four years ago it was possible to sell 300,000 records of Vicky Leandros singing "My Sweet Lord." But now this doesn't happen. People like to hear the original English version.

Compared with most publishers Gerig gets a high proportion of its income—40 percent—from performance fees and ten percent of its turnover comes from sheet music.

Phonogram's Best Year

Phonogram had its best year ever last year, according to Oskar Drechsler, the company's managing director. Sales were up 26 percent last year, mainly, says Drechsler, due to the success of artists like Vicky Leandros, Demis Roussos, Ek-seption and Julio Iglesias.

Another huge success has been that of Lobo, whose "I Love You to Want Me," featured in just one installment of a highly popular German TV series, sold one million singles and 80,000 LP's.

Asked how he sees the future of the industry in Germany, Drechsler said that there was a need for a new generation of talent, a new wave of artists who were all-round entertainers capable of making their mark in concerts, TV appearances, recording studios and on radio. He also saw a growing emergence of new talents like Reinhard Mey, Hannes Wader and Schobert & Black who made use of satirical and sophisticated lyrics, full of social and psychological observations.

Siegel Looks for International Deals

One of Germany's most active and successful independent producers and publishers is Ralph Siegel Jr. who produces 25 artists, among them Peter Alexander, Udo Jurgens, Rex Gildo, Ireen Sheer, and Chris Roberts.

In addition Siegel publishes the songs of Mireille Mathieu and Michel Holm in Germany.

Last year the Siegel publishing company went from No. 14 to No. 5 in the Musikmarkt chart of best-selling publishers and the company has averaged six songs in the top 50 every week for the last year and a half.

Operating from new premises in Pelargonienweg in Munich, Siegel's publishing firm and Jupiter record company are going from strength to strength. So much so that the company has doubled its promotion department and has set up an international department under Helgard von Schenkendorf.

Says Ralph Siegel: "We are looking for more international contracts. We can guarantee covers of good foreign songs because we handle so many artists."

Metronome Scores on Children's Records

Metronome is currently deriving 40 percent of its turnover from the foreign labels it represents, Barclay being the most important. The company is also the licensee for CTI, Transatlantic and Scepter and, like WEA, faces problems because of the direct imports of product on these labels.

In three years Metronome has released about 35 CTI albums, scoring most success with Deodato and Grover Washington. On Transatlantic one of the biggest acts is the Dubliners, who are very popular in Germany.

Metronome also scored very strongly with Donna Hightower's "This World Today Is A Mess," which was acquired from Discos Columbia in Madrid. The single sold 130,000 and the album 20,000.

The company recently launched a 10-mark budget series, featuring German and international product and has also made a big impact with a series of children's records.

Budde's U.K. Chart Success

Rolf Budde music company in Berlin has been a leading light in the German music industry for a quarter of a century. Among catalogs which Budde has represented in Germany for many years are those of Bob Dylan, Elton John, Leonard Cohen and Led Zeppelin.

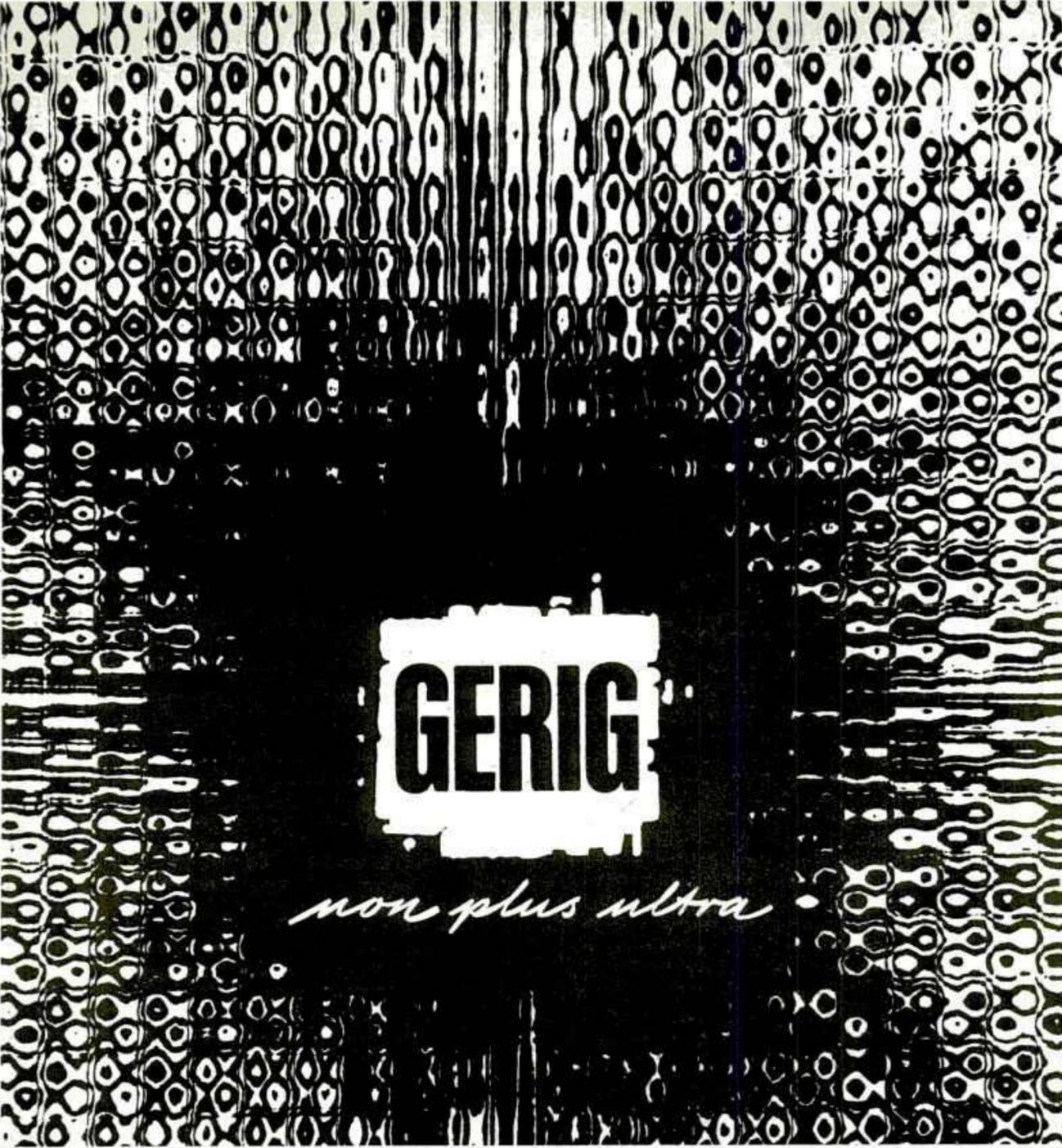
The company has also been successful in exporting German copyrights, one of the most successful of these being "Summer Wind," which was a hit around the world. Another successful export has been "Don't Stay Away Too Long," a British chart success for Peters and Lee.



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Company Reports Cont'd

UFA Handles More Than 6,000 Copyrights

The UFA music publishing company in Munich anticipates a good 1974 despite rising costs and a generally difficult economic situation.

In the popular field UFA has been successful on the national market, particularly with foreign copyrights handled by its affiliate company Discoton, which represents the interests of many U.K. and U.S. publishers.

At the same time the UFA staff has not neglected its back catalog of more than 6,000 copyrights, some dating back to 1910. With the current nostalgia vogue, there is great sales potential in the exploitation of this standard material.

Says Joseph Bamberger, general manager of UFA: "It should be the aim of the music business—with all due consideration given to the commercial end of things—to present the public with good music, regardless of where it comes from or when it was written."

That, for UFA, is what the music business is all about.

April In Frankfurt A Success Story

Founded in 1965, April Musikverlag GmbH, the West German publishing subsidiary of CBS Inc., New York, has grown in nine years to become one of the most successful of April Music's European companies.

A great contribution to this success has been made by the original publishing deals concluded with Ivan Rebroff and Costa Cordalis and the deal with Danyel Gerard's Chrysa S.A. which includes the huge world-wide hit "Butterfly."

Important catalogs represented by April include Tuna Fish Music, with the compositions of Laura Nyro, Mighty Three Music, Bell Boy Music, Assorted Music—which includes hits by the Philadelphia artists—Heirophant Music, Winter Blues Music, Derringer Music, Silver Steed Music, H&H Music (Mott the Hoople material), Jeff Wayne Music (David Essex material) and Lato Music, which handles the music of Michal Urbaniak whose Fusion group is being strongly promoted in the U.S. by CBS.

April also handles material by Polish rock artist Niemen, Thor Baldersson, Achim Grun (who writes for singer Chris Roberts) and arranger/bandleader Guenter Noris.

Hansa—The House of Hits

Founded in 1960 by Peter and Thomas Meisel, the sons of well-known composer and music publisher Will Meisel, Edition Intro has since become one of Germany's most successful publishing groups.

The brothers started in business by giving a break to some young German songwriters, many of whom had their first big hits with Intro—for example Christian Bruhn, Joachim Heider, Dieter Zimmermann, Peter Orloff, Giorgio Moroder and Jack White.

The international department is run by Trudy Meisel, wife of Peter, and this successful department handles such prominent catalogs as those of Northern Songs, ATV-Music, Kirshner, Schroeder, Planetary, Bron, ABC, KECA-Music, Trousdale and C'est Music.

In 1964 Peter Meisel founded the Hansa Record Co. as a subsidiary of Intro and the following year the company had a huge success with 1.4 million sales of "Il Silenzio" by Italian trumpeter Nini Rosso (an original Durium production). There followed in successive years big hits by the Troggs, the Hollies, the Herd, Giorgio, Elton John, the Chakachas and many others.

Hansa did a great deal to develop local artists singing in German and scored great success in 1971 with Ricky Shayne's "Mamy Blue," in 1972 with Juliane Werding's "Am Tag also Conny Kramer starb," and in 1973 with Bernd Cluever's "Der Junge mit der Mundharmonika."

The company is achieving international success too with Ben Thomas's "Harmony," with Peter Henn, who sold 200,000 records in France and with groups like the Bourbon Family and Apple Cake. Hansa has long-term contracts with 30 local artists.

Hansa has also been active in producing German versions of songs by foreign artists such as Severine, Sandra and Andres, Charles Jerome (the French artist who had two big hits in Austria with "Kiss Me" and "Himalaya"), Mocedades and Christian Vidal.

The company looks like it's going stronger in 1974, having already claimed two of the coveted golden Europe awards from German radio—one going to Bernd Cluever as top male singer and one to Gunter Gabriel as best new talent.

WEA Business up 28 Percent

Since taking over its own distribution last year, WEA has increased business at retail level by 28 percent.

Top artists for the company are the Rolling Stones, Yes, Alice Cooper, Led Zeppelin and Van Morrison. WEA has also had great success with compilations, such as the triple album, "Those Were The Hits."

Company chief Siegfried Loch says the backbone of the company's repertoire is that on the MIDI label, a budget line not available in the U.K. or USA.

On the domestic front WEA's top acts are Jurgen Drews, Passport and Wolfgang.

Although Loch admits that WEA has not been tremendously successful in the singles market, there has been a compensating success with albums.

However, a major problem is coping with escalating costs. "If my business increases 15 percent this year, it probably will not be enough to cover cost increases. Overheads are high in Germany. Apart from increases pressing and printing costs there is high expenditure on telephones, travel to concerts and studios all over Germany and so on."

BASF Makes Good Progress

BASF can look back on a successful 1973, with a growth rate much higher than that of the industry as a whole. Although the group did not move into the record business until March 1971, it has already built a number of artists into big stars and this has done much for its reputation. Freddy Breck and Cindy and Bert, for example, have had considerable chart success.

BASF has about 100 acts on its roster and is looking to its newly established British music production setup to produce pop material that can sell in Germany and other European countries.

Ten percent of BASF's turnover in Germany comes from the classical Harmonia Mundi label and ten percent from the jazz repertoire of MPS. The company has 20 affiliates throughout the world and five licensees and is hoping to expand its repertoire by signing worldwide deals with record producers.

Recently, to give the music division greater separation from the main group, BASF moved its music division to new premises in Mannheim where all music activities will be concentrated following the closing of the Hamburg office.

Musicland—Where the Stones Record

Of the one hundred or so recording studio in West Germany—of which 25 are of top professional standard—one of the most enterprising is Musicland in Munich.

Financed by Karel Wobmann of Stop AG & Co., Zurich, Musicland is run by Helga Dickman, who was formerly an a&r manager's secretary with Ariola.

With its comfortable, intimate atmosphere, its high quality engineering and bang up to date equipment, Musicland has been used by the Rolling Stones, T Rex and Uriah Heep as well as German acts like Su Kramer and Scorpio.

The studio has been in full operation for just over a year and is booked out, on average, for 80 percent of its available time.

Says Helga Dickman: "At Musicland we train our engineers very thoroughly, sending them on courses to the U.K. and to all the world's major audio exhibitions to make sure

they stay up to date with the latest developments. They are particularly well equipped to operate in the rock field, and this is something that few German studios can claim."

Located in the complex known as the Arabellahaus, which comprises two restaurants, a snack bar, a swimming pool and sauna, bars and a shopping center, the Musicland studio has a Quadraphonic console installed by Helios Electronics. The installation has 24 line and microphone inputs, 24 channel outputs, eight group outputs and two cue systems. The main recorder is a 16-track Studer A 80 and there are four Studer/Telefunken stereo recorders with varispeed.

Fast Delivery is ITP Specialty

ITP, the International Tape Production company in Berlin founded in December 1969 by Gottlieb Bauer-Schlichtegroll, in just over four years has become one of the best equipped and biggest independent duplicating companies in Europe. Its customers include WEA, CBS, EMI, Teldec, United Artists, Ariola, K-Tel, Pye, Intercord, Linguaphon and Langenscheidt.

The company specializes in rapid fulfillment of large-scale orders for clients all over Europe, chartering freight planes to ensure fast delivery.

Associated with ITP is ASA, the music production company which has five labels and is managed by Eberhard Plag, former Teldec a&r manager. Plag purchases national and international productions from independent producers and music publishers on a non-exclusive basis.

Also in the ITP group is Eurovox Music, Germany, a music publishing company which was formed last summer. Former Chappell executive Ulrike Schoen manages the company, whose first major deal was a co-publishing arrangement with Martin Boettcher, a composer/conductor and producer of film and television music. Eurovox Music represents Boettcher's catalog for the world except Germany, Austria and Switzerland.

Scandinavian artist Viktor Klimentko, who has a world-wide exclusive management and publishing contract with Eurovox, has just been awarded his third gold LP from EMI in Helsinki and will be in Berlin soon to record his next LP for the German market.

Another Eurovox act making an impact on the German market is the folk duo Pat and Paul, whose two singles and double album have been well received.

Peer Exploits Standard Repertoire

Peer Musikverlag GmbH is concentrating increasingly this year on producing German copyrights for the German market as well as productions in the English language by various European artists for the whole European market.

With the modern facilities offered by its own recording studios, Peer has supervised productions by Henner Hoier,

Leinemann, Lake, Ro Co Co and the Peter Dennis Big Band, among others.

And with its LP production in the low, medium and high-price sectors, Peer has been able to give good exploitation to the large standard repertoire in the Peer-Southern catalog.

Says Michael Karnstedt of Peer: "It is becoming increasingly clear that without involvement in independent production by music publishers, it is almost impossible to promote new talents."

German Market at a Standstill

Last year was a year of almost imperceptible growth for the West German record industry and this inertia, seen against the background of rising costs, really represents a mild recession.

For although unit sales of records, cassettes and cartridges in 1973 were 148.2 million, compared with 143.4 million in 1972—an increase of 3.3 percent—most of the increase was accounted for by exports.

Home sales were 117 million units in 1973, up by only 1.4 percent, whereas exports were 30.7 million—an increase of 11.6 percent. The export performance is particularly remarkable in view of Germany's being a high-cost pressing country but is explained, says Dr. L Veder, president of the German record manufacturers association, by the high reputation of German pressings.

Sales turnover in 1973 based on recommended retail prices was 1,091 million marks, an increase of 9.3 percent compared with the 1972 figure of 998 million marks. But since most LP's and cassettes are sold below the recommended retail price, the real situation is that turnover in 1973 was down five percent, at around 1,035 million marks. Furthermore the devaluation rate of about 9 percent has not been taken into account, so that the German record market really was at a standstill in 1973.

The greatest increase in units on the home market was in cassettes and cartridges (23.3 percent), mid-price LP's (25.4 percent) and full price LP's (1.3 percent). Single sales declined by 2.5 percent and currently represent 40 percent of record sales in units.

There was a marked increase in the sale of classical records (10.5 percent), whereas pop sales went up only 4.1 percent. Classical recordings now account for 14.5 percent of LP sales.

At the half-way stage of 1974 it is clear that the industry will do well to hold its own this year. Continued escalation in costs and successive wage demands have been compelling companies to cut back expenditure. Advertising budgets have been reduced, promotion is being pared and concentrated on radio and television, lavish record sleeves are being severely limited and there has been a sharp drop in the number of releases.

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ALPERT PUSH—Sonet, Sweden, the licensee of A&M Records, is concentrating a special promotion campaign for the new Herb Alpert album, "You Smile—The Song Begins," in window displays in retail stores throughout Sweden. While on a recent Scandinavian trip, A&M international director David Hubert, right visits the display at the Musikalen record store in Stockholm. With Hubert is Sonet promotion man Lars-Olof Helan.

Boots Chain Drops Other Shoe; Cuts Price as \$-War Heats Up

LONDON—Britain's price war took a startling new turn this week when the Boots chain dropped the bombshell that it is substantially increasing cuts on its top 10 best-selling albums.

A heavy \$1.25 plus 10 percent has been slashed off the recommended retail prices of the 10 titles—by far the biggest reductions introduced either by Boots or the other two multiples involved in the war, W.H. Smith and Woolworths.

These new prices were introduced at the beginning of this week at all 200-plus Boots branches that now retail records and like with the existing price cuts, no time limit has been given although the chain's director of public relations, Aubrey Ridley-Thompson, insists it was a "limited promotion."

The reductions, which amount to just under \$1.70 off an album which would normally retail at \$6.08 mean that Boots is cutting its profit margin on these items to the bone.

News of the further cuts brought an angry reaction from GRRC secretary, Harry Tipple.

He comments: "I can only say that I am very disappointed. It seems to me at first sight that Boots have been suffering from the higher cuts introduced by W.H. Smith whom Boots is now trying to undercut to win back lost customers.

"However, I cannot see that this policy is going to help anybody and if the price war is going to escalate to this level, the outlook for the independent dealers is going to be even bleaker."

The news came only 48 hours af-

Phonogram Parley In Italy Keyed To State of Record, Tape Markets

CASTROCARO TERME—An analysis of the current state of the Italian record and tape market provided the backdrop for this year's annual Phonogram sales convention, which was held here earlier this month.

Throughout the convention, delegates were reminded by the firm's managing director and general manager, Alain Trossat, of the recent sharp rise in pressing and duplication costs in Italy, the distribution problems facing the industry, the fact that 50 percent of the tape market is now accounted for by pirated product and the stagnation of the creative side of the music business.

Production costs have greatly increased in Italy although record and

tape retail prices have not risen accordingly, explains Trossat. "Profit margins are extremely low and this is a very serious worry."

In value, continued Trossat, the disk market is worth about the same now as it was in 1968. Album sales are now starting to catch up with those of singles—there has, in fact, been a 40 percent drop in single sales although this has not been entirely offset by a corresponding rise in LP sales until recently.

Around 34 million singles were sold in 1969 but only about 19 million—the estimate for 1974—last year. In contrast, about four million albums were sold in 1969, rising to seven million in 1972, eight million in 1973 and an estimated nine million this year.

By 1979, it is estimated that sales of singles will amount to around 20 million units while sales of LP's will have risen to 18 million units.

The legitimate tape market amounted to around 1.8 million cassettes and cartridges sold in 1970, rising steadily six million units last year and an estimated 7.8 million tapes this year.

However, about the same number of pirated tapes per year are also being sold in Italy so that to obtain a true picture of the cassette and cartridge market here, manufacturers sales figures should be effectively doubled.

The legitimate tape market was considered to be worth around \$14 million in 1970 rising to \$40 million last year and an estimated \$52 million this year.

Turning to the present distribution problems in Italy, Trossat said that it now takes between 10 and 15 days to send records by post over distances of 800 to 1,000 kilometers "instead of the two to three days in countries such as the U.K. and France.

"However," continued Trossat,

"Phonogram is still improving its service time to retailers thanks to new procedures and greater mechanization in the warehousing, shipping and billing area."

Commenting on the fact that the Italian market is not developing in the same way that the U.K., German and French markets are growing, Trossat stressed that until recently, Italy was basically a singles-oriented industry with relatively little attention being paid to albums.

He continued: "Ten years ago, a great part of the industry's turnover came from a few single releases issued and promoted heavily during such festivals as San Remo. Such singles would sell anything between one and two million copies each."

This situation has now changed, he went on, and the LP is now becoming an established part of the Italian market as it has in other territories.

Trossat concluded this address with a few remarks about the piracy problem, pointing out that "Italy is the only Common Market country with no legislation against pirates and, as a consequence, is the only one to become so polluted."

Dealing with Phonogram's own performance, the firm's commercial manager, Franco Paradiso, said that sales so far this year are up by 50 percent on the equivalent period of last year, adding that since 1968, the company's turnover has increased by 360 percent when the total market has only grown by 100 percent.

Phonogram's market share has grown from 14 percent in 1970 to an estimated 17 percent this year and a projected 21 percent in 1979.

Paradiso went on to say that Italy this year is a country of 56 million people, 17 million families, and \$2,400 per capita income of which \$2.20 is spent on pre-recorded music.

ter Tipple, on behalf of the GRRC, had made another appeal to Boots and Smith to end their existing price cuts on records and tapes.

Tipple telephoned both companies on Friday to suggest that in view of Laurie Krieger's decision to end price-cutting at his Harlequin shops, the two multiples "should take the opportunity to reconsider their present pricing policies."

He says that he spoke to the respective record buyers for the two chains—Hugh Clark at Boots and Joanna Smith at W.H. Smith—and that both executives had agreed to pass on his request to their relevant directors.

Tipple adds that he was expecting an answer from the multiples a little later this week.

Meanwhile, in answer to allegations from many independent dealers, both Boots and Smith vehemently denied that the price war has necessitated any loss-leading on certain lines.

Joanna Smith remarks: "We can categorically state that we are not loss-leading on anything. There was one particular record on which we were given a wrong price by the manufacturer and when we applied the cuts, it brought us very near to a loss-leading situation.

"However, this mistake has now been rectified as we have found out the proper recommended retail price."

Miss Smith added that she was unable to comment on how long the cuts would remain. Ridley-Thompson also confirmed that Boots was not loss-leading on any lines including those affected by the new price cuts.

N. Ertegun In Polish Visit

WARSAW — Nesuhi Ertegun, vice-president of Atlantic Records and president of WEA, recently visited Poland at the invitation of the Polskie Nagrania recording company. Initial talks revealed wide opportunities for cooperation in the exchange of repertoire and other areas, and a general agreement is in preparation which will probably be signed during Ertegun's next visit to Warsaw in September. At the Ministry of Culture, Ertegun was met by Jacek Dobierski, vice-director of the Office for Cultural Relations with Foreign Countries.

From the Music Capitals of the World

LONDON

A&M is pulling out all stops to promote the new Herb Alpert album, "You Smile—The Song Begins," the first release of new product in five years by the joint founder of the company.

A single from the album has been released, "Fox Hunt" and another, "Save The Sunlight," is due out soon. A&M has taken extensive advertising on four TV stations and radio promotion spots on Capital, Clyde and Manchester Piccadilly. Two front panels have been booked on 100 London Transport buses and on other buses in 16 towns and cities, in addition to dealer displays in 500 shops. It is hoped Alpert will visit England in the autumn to promote the album with concert and TV appearances.

Dick James Music puts up its prices from July 1 with a series of increases that takes the company's budget line to \$4. Singles go from \$1.25 to \$1.37, albums from \$5.60 to \$7, de luxe albums from \$6.25 to \$6.85 and double albums from \$10 to \$10.60. . . . Extracts from the Shellsound motoring guides issued by Precision Tapes have been featured on three regional TV stations. Precision has conducted extensive press advertising to further this publicity exposure and a promotional campaign is also under way in the

North of England involving 150 garages.

Island Records is running a nationwide tape-only campaign, thought to be the first by a record company. Some 250 selected outlets in England and Scotland are carrying window or in-store displays featuring releases from Island's major artists, including Dylan, Cat Stevens, Bryan Ferry and Sparks. . . . Just four months after entering the tape cassette market, BBC Records has released four titles on cartridge. Three are recordings of comedy programs, Monty Python, Tony Hancock and the "Last Goon Show" and the fourth features Norrie Paramor's orchestra. A total of between 25 and 30 cassettes and 20 cartridge titles are expected to be available by the end of this year. . . . RCA is flying 30 journalists and radiomen to Nice by chartered jet for lunch and interviews with Charles Aznavour whose single "She," the theme of an ITV drama series, "The Seven Faces of Woman" has entered the Music Week singles charts. . . . Good to see Nicky Chinn and Mike Chapman breaking out of the Quatro-Mud Sweet triangle with material for the Arrows.

In Ireland, Polydor has taken over responsibility for A&M product, previously channeled through Symphola. . . . Producer Shel Talmy has

(Continued on page 73)

IFPI Urges Pressing War Against Pirates

LONDON—The war against record and tape pirates must be intensified, members of IFPI, record companies' international body, pledged at their annual meeting in Edinburgh, Scotland, last week.

Robert Abrahams, executive secretary of IFPI, says after the closed-doors meeting: "We regard piracy as a very serious issue and the one main pressure facing the industry at the moment.

"The steps taken so far indicate it can be beaten and the members pledged to continue the fight and intensify it until the pirates are beaten."

Abrahams says discussions on piracy filled much of the time at the meeting. Twelve countries have now ratified the antipiracy Geneva Convention.

Ratification means countries pledge to push for antipiracy laws in their own territories and seek to protect imported records from other countries with allegiance to the convention.

Countries that have ratified are: U.K., Argentina, Australia, Fiji, Finland, France, Germany, Mexico, Panama, Sweden, America and Spain.

The meeting decided to alter its name. Previously the International Federation of Phonographic Indus-

tries, known by its initials of IFPI, it now takes IFPI as its proper name with a job description of international federation of producers of phonograms and videograms.

Over 100 delegates and wives from 25 countries attended the meeting. President of IFPI is Len Wood, group director records of EMI, and chairman of the council is Fraser Jamieson, of London Records, Canada.

Polydor Buys Amadeo Stock

VIENNA — Polydor International has bought all the shares of the Amadeo joint-stock company, changing the company's configuration to the Amadeo Ltd. Co. General manager Stephan von Friedberg has left Amadeo and will take up a new post in October as general manager of the Ariola Schallplatten company.

New general manager of Amadeo is Gerhard Gebhardt, who has responsibility for all Austrian companies in the Polygram group. Amadeo's marketing and sales manager is Franz Wallner, previously export and special disks manager at Phonodisc.

World Popular Song Festival in Tokyo

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Ireland Gets a First at Bulgarian Tenth Golden Orpheus Festival

By ANDRE DE VEKEY
(Music Week Publishing Director)

SLANCEV BRJAG, Bulgaria—Twenty-one countries were represented at the 10th Golden Orpheus Festival of Pop Songs held at this Black Sea resort June 3-7. The competition is based on a two-part formula: one for Bulgarian songs performed both by Bulgarian and foreign singers, and an international competition for performers.

Irish singer Sandie Jones won a first prize for best interpretation of a Bulgarian song, with artists Carita of Finland and Jolanta Cubicka of Poland, second and third.

Frank Holder currently working the clubs in England, but officially representing Ceylon at this festival, won the prize given by TV and radio for the best visual performer. England had no competitive singer participating this year but Frankie Stevens was guest singer at the galas, as a winner of the 1973 Golden Orpheus, and a singer who has made successful tours in Bulgaria.

English composers whose songs were represented were Les Reed ("One Year Ago") and Sheila Roberts ("Smile My Lady Smile"), author of the winning song at the 1972 Castlebar Festival ("Song for Jenny"), sung by Frank Holder.

This year's Grand Prix was a predictable win for leading Bulgarian singer Lili Ivanova with two first, two seconds and two third prizes taken by Cuba, USSR, Yugoslavia, Rumania, DDR and Bulgaria, respectively.

Mr. G. Gamev, the new festival director, told Billboard that the object of the festival was essentially to give new artists a chance to be heard by an international jury and TV audience, the results of which would include an opportunity for tours and other personal appearances in countries outside their own. The countries which took part (artists in brackets) were:—Bulgaria (Lili Ivanova), Rumania (Angela Similea), Holland (Jimmy Walker), Czechoslovakia (Eva Maria Ulrikova), Hungary (Zsuzsa Cserhati), Yugoslavia (Zoran Milivojevic), German Democratic Republic (Chris Doerk), Poland (Jolanta Kubicka), Finland (Carita), Australia (Merri Winter), Luxembourg (Monique

Melson), Austria (Peter Cornelius), France (Raymonde Beretta), USSR (Sergey Zaharov), Ireland (Sandie Jones), New Zealand (Tap Heperi), Ceylon (Frank Holder), West Germany (Ulli Martin), Cuba (Neruda Naranho), Greece (Friny).

Festival competitors are able to take out of the country 70 percent of their prize money, the remaining 30 percent having to be spent in Bulgaria.

The 19-man international jury included Hal Shaper, the U.K. music publisher.

Several members of the council of FIDOF were at the festival either as jury members or as observers. Present at an informal meeting convened by FIDOF president, Augusto Alguero, were: Messrs. Ganey (director, Golden Orpheus Festival), Takis Cambas (director, Olympiade de la Chanson, Athens), J. Jakubowski, (Pagart Poland), Dott Mario Minasi (O.P.A.I., Rome), Ron Randall (Music Publishers Association, U.K.), Andre de Vekey (European director, Billboard). It was decided to arrange a full council meeting at the next Sopot Festival in Poland in August, at which time steps should be taken to re-state the aims and objectives of FIDOF, and make a drive to secure new paying members to develop its service to festival organizers. It was felt that FIDOF could offer a good service to the festival circuit by making available to subscribers full details of all festivals on a much wider distribution. More people in the industry needed to know what FIDOF can do now and what it proposes to do in the future.

Western observers here have made comments similar to those by Western visitors to other festivals in the East European-Socialist bloc: that the approach to pop by East European artists is still, to a great extent "non-pop" in Western terms. Artists entered for festivals give the impression of being products of a Conservatory of Music and perhaps even actor-trained as evidenced by their deportment on stage. Some years of appreciation and understanding must pass before a merging of styles will be possible, and mutual feeling for each other's idiom is developed.

Perhaps the one style of music which is more universally understood is jazz and the big-band sound.

One of the groups performing at the after-competition galas was the Sender Frei Berlin Big Band under Paul Huhn. Playing some of the Glenn Miller and Tommy Dorsey arrangements of "In the Mood," "Tuxedo Junction" and "Getting Sentimental Over You," produced an immediate response from the audience, who gave this band a great reception, particularly their arrangement of "South of the Border," with a saxophone solo by Leo Wright.

U.S. Disk Mail-Order Co. In U.K. TV Push on Titles

LONDON—An American mail-order record company is launching a massive TV campaign in the U.K. in a bid to get its British operation off the ground.

Florida-based Brookville Records has taken 60 and 30-second spots on Trident, Border and Thames TV networks over a period of about two months to promote two titles.

Bill Hopewell-Smith, chairman of Bounty Services, of Diss, Norfolk, the fulfillment company handling the mail orders, said: "This campaign follows a test run on Anglia last year.

"It is a very expensive intense operation to launch Brookville in Britain."

Brookville's only physical repre-

sentation in the U.K. is through a firm of London accountants and Bounty Services which deals with matters from taking orders to banking the income.

The two titles being promoted are a \$7.50 double album called "Fantastic Fifties," featuring artists like Bing Crosby and Rosemary Clooney and 125 Treasures of Great Music, a five-album classical set selling at \$10.

Brookville is a major mail order operation in the States covering all types of repertoire but using only TV as its salesman. Hopewell-Smith said the company uses no retail outlets nor newspaper mail-order.

"The U.K. operation will be run along similar lines," he said.

RCA New Budget Record Wing In U.K. to Deepen Market Inroads

LONDON—RCA is seeking to improve its penetration of the low-price market and is establishing a new budget records division to coordinate and streamline its activities in this area.

Man in charge will be Lionel Burdge, a key man in the development of the Polygram budget label Contour, who is moving to RCA this month as manager, budget records, and reporting to managing director Geoff Hannington.

"He will be given complete responsibility for all aspects of our low-price business and will also be making recommendations in due course as to RCA's future direction in this market," Hannington says.

RCA has a well diversified involvement in the high-volume business via its own International and

Victrola mid-price labels and in conjunction with Pickwick International which for the past five years has handled the Camden budget label utilizing mutually-agreed material selected by RCA. "The Camden arrangement is a good one and will continue," states Hannington.

In the BMRB survey of last year's market, the International label accounted for 7.4 percent of the market, marginally behind EMI's Starline competitor and trailing well in arrears of front-runner Decca's World Of Series. As a company RCA accounted for 12.1 percent of the mid-price market, behind EMI (13.0 percent) and Decca (33.5 percent).

"This market has big volume potential for us, but both International and Victrola have been low-priority

matters over the past three years, partly because of the problems of actually getting finished pressings, and partly because we had taken a decision to concentrate on the full-price market."

So far, marketing of the two house labels has been entirely through record shops, but with an estimated 60 percent of all budget sales being through non-record outlets, Burdge will be concerned with improving RCA's links in this direction, possibly by way of establishing a new sales force, which could take over the van-selling function currently in the process of being phased out and expected to cease from mid-1975.

Whether RCA ultimately follows the competition and spins-off its budget material into a separate company remains to be seen, but whatever the final outcome, the American major's ambitions provide encouraging recognition of the continuing vitality of the low-price market, despite the problems presently being encountered by the severe erosion of slim profit margins by the rapid escalation of the costs of raw materials.

"We have one of the biggest-selling labels in the country and I believe that with the right sort of operation there is money to be made," says Hannington. "If you have a label with potential you must do something with it or duck completely, you can't just soldier on."

K-Tel Expands In U.K.—Sets Motion Picture Wing

LONDON—K-Tel, following two successful pilot projects, is expanding its U.K. operations to incorporate a motion picture division, which has three films due for the same kind of concentrated TV promotion as the company pioneered in the U.K. on records.

The two films with which K-Tel has been associated to date, "The Amazing Mr. Blunden" and "The Legend of Frenchie King," both distributed through EMI, have grossed \$2 million at the boxoffice in Britain, according to managing director Ian Howard. The new films to be promoted are "Italian Graffiti," a spoof on the 1920-30 period, "Mr. Super Invisible," starring Dean Jones, and "Reason to Live, Reason to Die" with James Coburn. Howard stresses that K-Tel was not looking towards soundtrack tie-ups, as successfully exploited by competitors Ronco with "That'll Be the Day," but "if they come along we will judge them on their merits."

The motion picture division will be headed by Mark Rosenfield, promoted from sales director, assisted by David Kemp.

Taking over as company sales manager is Alan Jones, formerly with CBS, who has been working with K-Tel's Dutch company. A reorganized sales side brings in three regional managers, Bruce Howard (London and national accounts), Paul Lander (Midlands and Anglia)

and Doyle Trotti (Wales, South-West and Southern). The company has also created a regional sales office, due to come into operation on Aug. 7 in Manchester. Working from there and covering all northern and Scottish television areas will be Mike Boxter (regional manager) and Derek Rickards (area sales manager).

K-Tel, Arcade in Row on Golden Oldies in Germany

LONDON—A row has broken out between competing TV-merchandising companies K-Tel and Arcade, following the release of similar "golden oldies" albums by the two firms in Germany.

Now, following representations made by licensors CBS, K-Tel has withdrawn its 44 Golden Greats double album which duplicated 16 tracks on Arcade's 40 Golden Hits collection.

Laurence Myers, director of Arcade, says, "A week after we had released our album, we heard about the K-Tel collection. We were horrified about what had happened and complained to CBS, which had licensed the material to us." While under EEC regulations, CBS could not give us exclusivity on the product, we were assured that the K-Tel

package had appeared without its knowledge or approval."

Paul Russell of the CBS legal department in London explains that the tracks had been licensed to K-Tel for the U.K. before entry into the Common Market for release as two separate LP's, and not as a double album.

"The question we have been considering is whether they have been lawfully put into commerce in Germany under the EEC regulations.

"We have pointed out the position to K-Tel which very properly has undertaken to cease advertising and to withdraw the records. So far as we are concerned, provided that happens, that is the end of the matter."

K-Tel managing director Ian Howard "I have no comment to make other than that we have very aggressive salesmen."

International Turntable

EMI has appointed Mark Abbott as general manager of promotion and sales from July 1. He has been involved in marketing co-ordination with EMI and was a director of RM EMI Visual Programmes looking after markets worldwide.

RCA has opened a regional promotion office in Manchester and installed Christopher Griffin as northern promotion representative. Griffin has been running the campus radio station at Loughborough University.

Stephen Wilcox has joined RCA's London promotion office, replacing Richard Swainson, who recently joined Dick James Music.

Stan White has been appointed personnel manager of RCA, replacing Ian Austin, who has left the music industry. White previously held a similar post at CBS.

Nick Kipping has joined CBS as product controller of records. He was previously product manager with Precision.

Fred Faber, previously in the MCA promotion department has joined the promotion department at Pye.

Jonathan Clyde has been appointed a director of Dark Horse Records, and will be responsible for marketing, promotion and a&r for the U.K. and Europe. He will work closely with A&M Records. Previously, Clyde has been promotion manager for Warner Bros. Music, moving in 1971 to Elektra, where he was label manager, and later adding responsibility for the Asylum label to his other duties.

Irving David has been appointed head of business affairs for the Gem Toby Organization and its associated companies. A solicitor, David has recently been in private practice with Balin & Co., prior to which he was house lawyer at WEA.

BILLBOARD IS BIG INTERNATIONALLY

From the Music Capitals of the World

• Continued from page 70

moved into the literary world as Mark Yeoman, author of "Ichabod Deception," a novel based on the Arab-Israeli conflict. . . . **Billy Fury** is returning to the recording scene with Warner Brothers and Harry Dacre's 1899 composition "I'll Be Your Sweetheart." . . . Contempo International has acquired greatest hits albums by **Johnny and the Hurricanes** and **Del Shannon**. . . . Coming soon on Radio Two is a four-part **Andy Williams** Story series. . . . and to commemorate the 10th anniversary of his death, RCA is releasing "I'd Fight the World" single by **Jim Reeves**. **MARTIN THORPE**

LENINGRAD

Sergei Zakharov, the Leningrad Music Hall company singer, was the Russian participant in this month's Golden Orpheus International Song Festival in Bulgaria. . . . This Year marks the 10th anniversary of Melodiya Records. . . . Recent concert appearances were made here by the Romanian organist **Dan Victor**, and West Germany's **Kurt Edelhagen Orchestra**. . . . An agreement was signed in Leningrad by **V. Blinoff**, Lenfilm studio general manager, **O. Teneishvili**, Sovinfil company chairman and the American producer **E. Lewis**, to shoot a musical based on Maeterlinck's "Blue Bird" fairy tale, which will be released in 1975 in both Russian and English. Music is to be composed by **A. Nort** and **A. Petrov**. . . . The East German singer **Siegfried Walendi** is on an extended concert tour. . . . Finals of the Fifth International Tchaikovsky Competition (Moscow) will take place on June 27-July 2. **VADIM YURCHENKOV**

MADRID

Columbia has signed a contract with the German company Fonogram for the distribution of **Julio Iglesias** recordings in Germany, Austria, Scandinavia, South Africa and New Zealand. . . . **Cecilia** has renewed her contract with CBS, coinciding with the release of her new single "Andar." . . . **Osibisa** has made a 10-day tour of several Spanish cities, including Madrid, where they performed for two days at the J&J discotheque. . . . April Music's International Convention, held in Madrid on April 17, 18, 19, was a complete success, with members from many countries present.

RCA has released an LP by **Lucio Battisti**, entitled "Il nostro caro Angelo." Battisti was recently in Madrid to record a Spanish version of his hit "Il mio Canto Libero," which has already been in the Spanish hit parade in its Italian version. New title is "Mi Canto Libre." . . . Polydor has signed a contract with **West Farrell's** label, Chelsea, for the distribution of its catalog in Spain. First releases include titles by **Austin Roberts**, **Wayne Newton** and **New York Cities**. . . . The Dutch duo **Go Go** (Discophon) visited Spain recently to promote their Spanish release "Beautiful You." . . . Coinciding with the release of their album "Moontan" and the single "Radar Love," **Golden Earring** toured Madrid, Barcelona, Irun, Pamplona and Zaragossa.

Junior has renewed his contract with RCA. . . . **Carlos Fernandez "Rabito"** has been in Madrid to promote his record "No Me Marchare." . . . **Dutch singer Cherrie** appeared on the live TVE program "Estudio

Abierto," singing her recent release "Silverboy." . . . **Canned Heat** (His-pavox), gave a series of concerts at Madrid's Teatro Monumental and at Barcelona's Sports Palace. . . . **Compania Fonografica Espanola** has signed a commercial distribution contract for all their labels with **Zafiro**. General managers **Estaban Garcia Morencos** for Zafiro and **Alain Milhaud** for CFE gave their signatures. . . . **Procul Harum** has performed for the first time in Spain, with concerts in Madrid and Barcelona. . . . Italian singer **Mia Martini** (His-pavox) performed her new song "Minueto" on the TV programs "Estalar" and "Estudio Abierto." **MARIA ARACIL**

TOKYO

The first international pop single to be released by Tokuma Musical Industries on its Dan label, in a tie-up with Asia Music Publishers is "Dance a Little Step" by **Mashmakhan** coupled with "One Night Stand." . . . Polydor K. K. is releasing the "Hamburger Concerto" album by **Focus** to mark the Dutch rock group's Japan performance tour, June 30-July 3. . . . The "Buddha and the Chocolate Box" album produced by **Paul Samwell-Smith** and **Cat Stevens** marks the latter's Japan performance tour, June 21-27. The A&M album has just been released here by King Record. . . . "FM Fan" is marking its 8th anniversary of bi-weekly publication with a special 278-page Summer 1974 issue. It includes a list of 4-channel records and a **Seiji Ozawa** discography. . . . Eight concert dates have been set by **Kyodo Tokyo** for **Roberta Flack** (Atlantic) on her first Japan performance tour (July 25-Aug. 3) concurrently with the premiere film showing of "Soul to Soul" here. . . . **Gary Burton** says he is planning to cut an album of duets with **Ralph Towner** in July. . . . Seven "all time" jazz albums (including three from Storyville) and five classical LPs are scheduled for release July 25 by **Teichiku** at a "budget" retail price of 1,500 yen or about \$5.35 each. . . . Warner-Pioneer has released "Circles" by **Mary Travers** to mark her first solo performance tour of Japan, July 3-10. . . . King Record says its sales of "Yesterday Once More" by the **Carpenters** (A&M) reached the 600,000 mark April 20. The 500 yen single was released in Japan on July 10, 1973. . . . As a prelude to "le Quatorze Juillet" (Bastille Day) which is celebrated in Japan, too, by all those versed in the French arts, **Josephine Baker** will give a recital here July 10, says **Yoshiko Ishii**, head of the music office that bears her name. . . . **Yamaha** says "Santana Lotus" was the pop album best seller at its music stores in the second half of May. The set of three SQ quadraphonic records went on sale here May 21 at 6,300 yen (\$22.50) retail. It was produced by CBS/Sony from three live performances of the instrumental/vocal group at the Osaka Kosei Kenkin Keiken, July 3-4, 1973. . . . The **Yamaha Music Foundation** says all entries to its World Popular Song Festival in Tokyo '74 must be received before July 31. The festival is scheduled for Nov. 15-17 at the Nippon Budokan. . . . A "soul now" sales campaign is scheduled to be launched July 20 by Toshiba-EMI with the release of four albums including "Meeting of the Minds" by the **Four Tops** (Dunhill) and "Gospel Album" by **Ike & Tina Turner** on UA's Liberty label in Japan.

Montreux Jazz Fest Winners

MONTREUX — Grand Prix awards for jazz pianist **McCoy Tyner**, for blues group the **Aces** and for pop act **Jonesy** were announced by the organizers of the Montreux International Jazz Festival. Three specialized juries—one for jazz, one for blues and one for pop—made their selections from records issued in Switzerland during the year ended March 1, 1974.

The Jazz jury, presided over by **Pierre Grandjean**, awarded the Diamond prize to **McCoy Tyner** for his Milestone album "Enlightenment." The 78 rpm Golden Needle prize, awarded to the best recording by a musician now dead, went to "The Beginning and The End" by **Clifford Brown** on CBS.

Honorable mentions were made

of "That's A Plenty" by the **Pointer Sisters** (Blue Thumb), "Svengali" by **Gil Evans** (Atlantic) and "Jazz History Vol. 20" featuring **Earl Bostic** on Polydor.

The blues and gospel jury, presided over by **Willy Leiser**, awarded the Diamond prize to the **Aces** for their Vogue recording "King Of Chicago Blues." Honorable mentions went to "The Blues" by **Lightnin' Hopkins** (Mainstream); "Blues At Montreux" by **Champion Jack Dupree** and **King Curtis** (Atlantic); to Vogue records "for its exceptional programme of blues and gospel reissues and especially for the three-volume set of **Mahalia Jackson** "Inedits," the double album "Negro Spirituals and Gospel

Songs" and "Blues Jubilee"; and to **Black & Blue** for "the originality of its production."

Alain Kobel presided over the pop jury which awarded its Diamond prize to "Growing" by **Jonesy** on Dawn. There were honorable mentions for **Chick Corea's** "Hymn Of The Seventh Galaxy" (Polydor); **Bob Dylan's** "Planet Waves" (Asylum), **Van Morrison's** "It's Too Late To Stop Now" (Warner); **Terry Riley's** "Persian Surgery Dervishes" and "Performance One-Two" on Shanti; **John Martyn's** "Inside Out" on Island; **King Crimson's** "Starless And Bible Black" on Island; and to two soul albums—**Sly** and the **Family Stone's** "Fresh" (Epic) and **Stevie Wonder's** "Innervisions" (Tamla Motown).

May Best Month: Transatlantic

LONDON—May was the best month ever in the history of Transatlantic. Managing director, **Nat Joseph**, reported turnover 20 percent higher during last month than in any month to date.

This follows his announcement of a 40 percent increase in turnover during the first quarter of 1974 and this itself had followed a record quarter for the company.

"What has happened in the last few months has been a culmination of two years rebuilding following Transatlantic's departure from EMI. It's been two years of hard work," he says.

He says that "the big rush" for Transatlantic product had been started by the success of the **Joshua Rifkin** ragtime mid-price albums. Recently the **Billy Connolly** album had become what **Joseph** thinks is the biggest regional success ever produced. Sales in Scotland reached 50,000 in one month, he affirmed.

In addition, **Gryphon** and the **Portsmouth Symphonia** have contributed and **Joseph** believes that the new albums by these artists plus product from **Stray** and **Contra-band**, would mean that June would set a further record for turnover. Also during the early part of the year

Transatlantic launched **Milestone** and took on the **Blue Note** catalogue.

A major contributory factor has been a better organized and larger sales and promotion team which **Joseph** is still expanding. "We expect the upward graph to continue. We have equally strong product planned and by August we will have much better warehouse facilities."

Transatlantic has had only minor chart success since the days of **Pentangle** two years ago. **Blaster Bates** and **Gryphon** have figured briefly in the mid-price and full-price charts. **Rifkin** on the other hand, has sus-

tained a lengthy appearance in the mid-price charts to date.

Joseph, however, is not worried by the lack of chart appearance and he points out that Transatlantic is mainly a catalog label concentrating on consistent sales over a long term.

"I think we will go on marketing well things that we think are good music and worth marketing and if they happen to be also things that go into the charts then well and good."

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Lightfoot Mgr., WEA Ex-Aide Forms 'International Record Co.'

TORONTO—Al Mair, Gord Lightfoot's manager and general manager of Early Morning Music and Tom Williams, former national promotion director of WEA Music of Canada, have formed Attic Records, "an international record company based in Canada." Mair, who will continue to handle Gord Lightfoot and his subsidiary publishing company, Early Morning Music, has been named president. Williams will become vice president; Heather Murray, the former music director of the CTV television series "Rollin' On The River" with Kenny Rogers and the First Edition, and late of the Global Television variety series "Everything Goes," is named promotion coordinator. There is no involvement in the company by Gord Lightfoot either artistically or financially.

The company, which has been in the planning stages for two and a half years, has acquired the backing of the Canadian Enterprise Development Corporation Ltd., a Canadian investment company that has as its institutional stockholders many of Canada's banks, insurance companies and corporations. Derek Mather, the senior vice president and secretary treasurer of the CED will be responsible for the Attic Records portfolio.

Acts already signed to the label, which will be distributed in Canada by London Records, are Fludd and singer/songwriter Ron Nigrini. A single by Fludd, "Brother and Me," has been released to coincide with the band's current cross-Canada tour; in August they will enter the studio to work on an album.

Nigrini will have a single released shortly which was produced by Dennis Murphy. A Nigrini song, "Horses" appears on Michael Ha-

sek's debut album for the A&M distributed, Naja label.

"The labels philosophy," indicates Williams, "is a long-term commitment to our artists plus giving them a fair deal. We are not going to get into a bidding situation with any acts. We want artists to come to us because of who we are as people rather than for the monetary consideration. We are not talking a very high percent in our contracts but we are making the offers on the basis of 100 percent or records sold rather than 90 percent like some companies. We also think we are a little more artist and promotion oriented than most companies."

Says Mair: "We have a number of international relationships lined up already in Germany, France, England and Australia. We are very happy with our Canadian arrangement with London who gave us a

very good financial deal. We talked to four companies and weighed how many Canadian acts that they had signed to their own label in relationship to the number of independents that they were handling. London deals with many independent Canadian companies but has very few Canadian acts signed to their own label. We felt that because of this, when it came time to promote a record, we wouldn't get lost in the shuffle of their own records."

Continues Mair: "Independent labels really have an advantage over most of the majors in this country because the majors are committed in most cases to go to their U.S. head office for a foreign deal whereas the independents can wheel and deal as they please."

Attic Records is located at 350 Davenport Rd., Toronto, Ontario, M5R 1K8. (416) 922-4114.

Fiedler and Finkelstein Spark Talent Development

By MARTIN MELHUISE

TORONTO—Few individuals still working in the Canadian music industry have done as much for the cause of talent development in this country as Bernie Fiedler and Bernie Finkelstein. A year and a half ago they pooled their talents to form the Finkelstein-Fiedler management company based in Toronto.

Fiedler is known primarily as the proprietor of the almost legendary Riverboat coffee house in Toronto's Yorkville Village which, in its 11 years of operation, has had most of the top folk and blues talent in the world pass through its doors. In the early days of their careers, Canadian artists such as Gord Lightfoot, Joni Mitchell and Neil Young got their start there and found Fiedler an understanding and inspirational mentor to their careers.

Finkelstein is one of Canada's foremost managers having worked with a number of Canada's top rock acts in the 60's, including the Paupers and Kensington Market. He is currently involved in handling the affairs of Murray McLauchlan, Bruce Cockburn and John Mills-Cockell, three of Canada's most promising artists. All three acts are on his True North record label which is distributed by Columbia in Canada.

Much of the catalyst for the Finkelstein-Fiedler merger came from the reputation that Fiedler and the Riverboat had in the folk circles of North America as Finkelstein remembers: "In folk and acoustic music circles, people were always talking about the Riverboat. Fiedler can call any of the major clubs in the U.S. and they are always interested in what's going on up here and therefore, in what we are doing."

The quality of Finkelstein's talent roster and respect for his managing abilities were the main influences on Fiedler's entry into the company.

Says Fiedler: "Being in the club business for so long, I decided, that was it. I wanted to go another step further. Management was one of my goals. At the moment, I mainly look after the administration of the operation and Finkelstein is more involved in the artistic side of things."

Adds Finkelstein: "Certain jobs are separated but not in total. I'd been running a business that on the surface looked successful but really wasn't because the business couldn't be found. I operated for a couple of

years from the front table of one of Fiedler's earlier clubs, the Upper Crust. I always knew what I had in the bank because it was as close as my back pocket. That had to change if we were going to move forward and Fiedler offered that end of it. Besides that, he had made many contacts over the years at the Riverboat and had a good knowledge of concert production."

There have been many highlights of the partnership so far. There was the setting up of Bruce Cockburn's first cross-Canada tour with Fiedler acting as promoter and all the booking being done from Toronto; Murray McLauchlan's U.S. tour with Neil Young; sell-out concerts by Cockburn and McLauchlan, individually, at Toronto's 2765 seat Massey Hall; McLauchlan's three Juno awards for his single "Farmer's Song"; and a Juno to Finkelstein's True North Records as Canada's top independent label. The four Junos all came at the same time this year.

In the future, Finkelstein has four albums ready for release in the fall including one by John Mills-Cockell due in October. It is an instrumental album which is the soundtrack from a TV series called "The Third Testament." The music was recorded in Denmark; Westminster Abbey in London, England; and Toronto, Canada. Mills-Cockell is currently commuting back-and-forth from England where he is doing six one-hour TV specials financed by Time-Life and the CBC for international syndication in the fall.

Adds Finkelstein: "We have an album coming out by Paul Stoddard, a poet, which Bruce Cockburn put together and features Stoddard's poetry with music in the background."

Murray McLauchlan has just had a new single, "Shoeshine Working Song" released on True North and has set out on a lengthy summer tour of the U.S. and Canada. Future confirmed dates include the Passim, Boston, June 19-23; Maypoint, Philadelphia, June 27-30; the Cellar Door, Washington, July 1-6; the Great Southeast Boardwalk, Atlanta, July 8-14; Exit Inn, Nashville, July 18-20; Earl of Old Town, Chicago, July 24-28; Winnipeg Folk Festival, Aug. 9-10; Rebecca Cohen Auditorium, Halifax, N.S., Aug. 22; and the Philadelphia Folk Festival, Aug. 24-25.

From the Music Capitals of the World

TORONTO

Nimbus Nine Studios in Toronto attracting interest internationally. Jeff Beck flew into Toronto for a tour of the facilities on June 17, and the previous day, David Bowie took time off from his hectic tour schedule to look things over. The same week Henry Edwards of the New York Times flew in to talk to Bob Ezrin about the complex. . . . The Stampeders, representing Canada at the American Song Festival at Saratoga Springs on Aug. 30, will appear with Jose Feliciano, the Righteous Brothers, the Lettermen, Sarah Vaughan and the Eagles. Wolfman Jack will be the MC for the four-day festival which will feature a different group of top name acts each evening.

Steve Metz of Rosebud Music Co. in Hollywood, has set up a tour of England for R. Dean Taylor which starts Monday (24) and will run for eight weeks. . . . On his recent tour-stop in Edmonton, Doug Kershaw spent some time at the Damon Studios in that city recording some of the songs that he had written during the tour. . . . Polydor Canada's Allan Katz has just returned from a promotion tour of Western Canada with stops in Vancouver, Edmonton, Calgary and Winnipeg which was largely used to set up advance promotion on the Bee Gees upcoming Canadian tour. . . . Polydor (Canada) has acquired the distribution rights for Canada to the jazz label, Pablo. Initial releases will be albums from Joe Pass and Count Basie with Joe Turner. . . . the Hotel Orchestra on Good Noise Records is getting regular play on WNEW-FM in New York. Jen Records of Plainfield, N.J. is distributing the record in New York. . . . Flip Side, the Montreal-produced pop music TV talk and live music show hosted by Jim McKenna, currently reaches 44 markets in Canada. . . . Mushroom Records has switched distributors in Alberta from Royalty Records to Taylor, Pearson and Carson. . . . The new studio being built by Andre Perry north of Montreal will utilize a Trident A board, apparently the only one in North America at this time. Good Noise, Perry's company, will be the North American distributors for the system.

Michel Delpech's latest single "Les Divorces" on Barclay has sold over 115,000 copies so far in Quebec. . . . Maclean and Maclean's album of "blue humor" and music recorded live at the Chimney in Toronto entitled "Toilet Rock" has been released by GRT of Canada. The album was produced by Brian Ahern and Chris Skene using their Enactron mobile recording unit. Maclean and Maclean are currently on a cross-Canada tour with Lighthouse and will appear with the Guess Who at the Canadian National Exhibition in Aug. . . . Moe Koffman is working on his fourth album at Toronto Sound, with Doug Riley producer and Terry Brown, engineer. It is a concept album based around the planets and various writers including Don Thompson, Doug Riley, Freddy Stone, Ron Collier, Rick Williams and Koffman himself will write pieces depicting each planet. . . . Sire Records has signed a deal for distribution in Canada with GRT of Canada. Product from the Climax Blues Band, Renaissance, Nektar and Arthur Brown are the initial Canadian releases from the label.

Gary Muth, the manager of a&r

for WEA Music of Canada, has signed Mudlark and Ray Materick to the company. . . . Bill Roberts has moved from program director at CKOY, Ottawa to morning man at CJAD, Montreal. Dave Patrick will replace Roberts at CKOY. . . . Hugh McLennon, has left his position as program director at CKPG, Prince George and is looking for radio work in western Canada. . . . Boot Records and its subsidiary companies Damon, Generation, Morning and Summus have raised the price of their albums from \$6.29 to \$7.29. . . . "Remember" has been released as a single from the new album by Moonquake on Gamma Records and is getting strong radio play in Quebec. . . . WEA Canada's new information sheet is called "Software." . . . The new single by Seguin entitled "A Ce Moment La" is being promoted nationally in Canada by WEA even though the lyrics are in French. . . . Jesse Winchester will appear at the Chimney, Toronto for a week starting on Monday (1). . . . Joe Owens, the national promotion manager for Quality Records, will complete his promotion tour of the west on Monday (24) with a press, radio and dealer reception after the opening date of the Stampeders' 26-date Western Canada tour. . . . Chicago will appear at the Vancouver Coliseum on July 17. . . . The Guess Who will make three Canadian appearances in Aug.: St. Clair College, Windsor, Aug. 18; Pacific National Exhibition, Vancouver, Aug. 24; and the Canadian National Exhibition, Toronto, Aug. 31. The tour starts on Aug. 1 and runs through Sept. 8. . . . Randy Bishop's single "Don't You Worry" on Good Noise Records is still gaining momentum in Canada. . . . Ian Thomas' first album "Painted Ladies" and the single of the same name has just been released in England. . . . Bolt Upright, with their first single for A&M Canada just released, are in the midst of a cross-Canada tour, the highlight of which will be an appearance at the Canadian Football League's annual banquet in Ottawa on Wednesday (26).

Higher Fees By TEOSTO

HELSINKI—TEOSTO, the Finnish music licensing organization, has introduced new regulations and tariffs covering the use of background music at places of work, concerts and restaurants. Also affected are amusement arcades, fairs and product demonstrations.

The over-all increase in the tariffs is a hefty 40 percent which was considered necessary to take into account inflation in Finland since 1971 when the rates were last revised. The new rates take effect from the beginning of August.

The increases mean that a barber's shop, for instance, of less than 40 square meters in size must now pay around \$2.50 a month for the use of background music.

In factories and offices employing between 40 and 800 personnel, the charge is based on the number of employees.

TEOSTO, which had a turnover of about \$2 million in 1973, is constantly plagued by users of background music who ignore or are unaware of the existence of the organization, and do not pay the necessary royalties.

Billboard Hits of the World

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AUSTRALIA

(Courtesy of Go Set)
SINGLES

This Week	Last Week	Title	Artist
1		SEASONS IN THE SUN	Terry Jacks (Bell)—Bobby Wright (Probe)
2		THE AIR THAT I BREATHE	Hollies (Parlophone)
3		HOOKED ON A FEELING	Blue Swede (EMI)
4		THE ENTERTAINER	Marvin Hamlisch (MCA)
5		DEVIL GATE DRIVE	Suzi Quatro (RAK)
6		SHE (Didn't Remember My Name)	Osmosis (Warner Bros.)
7		THE WAY WE WERE	Barbra Streisand (CBS)
8		YOU'RE SIXTEEN	Ringo Starr (Apple)
9		BILLY DON'T BE A HERO	Paper Lace (EMI)
10		SHIPS IN THE NIGHT	Vicki Lawrence (EMI)
11		MOCKINGBIRD	Carly Simon & James Taylor (Elektra)—J. O'Keefe & M. McLaren (Festival)
12		YOU WON'T FIND ANOTHER FOOL LIKE ME	New Seekers (Polydor)
13		DAYTONA DEMON	Suzi Quatro (RAK)
14		CANDLE IN THE WIND	Elton John (DJM)
15		THE SHOW MUST GO ON	Leo Sayer (Chrysalis)

ALBUMS

This Week	Last Week	Title	Artist
1		BAND ON THE RUN	Paul McCartney & Wings (Apple)
2		TUBULAR BELLS	Mike Oldfield (Virgin)
3		THE STING/SOUNDTRACK	(MCA)
4		MY NAME MEANS HORSE	Ross Ryan (Emi)
5		CAN THE CAN	Suzi Quatro (RAK)
6		GOODBYE YELLOW BRICK ROAD	Elton John (DJM)
7		HOT AUGUST NIGHT	Neil Diamond (MCA)
8		BURN	Deep Purple (Purple)
9		THE WAY WE WERE	Barbra Streisand (CBS)
10		JONATHAN LIVINGSTON SEAGULL/SOUNDTRACK	Neil Diamond (CBS)

BRITAIN

(Courtesy: Music Week)
*Denotes local origin

This Week	Last Week	Title	Artist
1	5	ALWAYS YOURS	Garry Glitter (Bell)—Leeds Music
2	1	THE STREAK	Ray Stevens (Westbound)—Peter Maurice/KPM (Ray Stevens)
3	2	HEY ROCK & ROLL	Showadywady (Bell)—Bailey (Mike Hurst)
4	3	THERE'S A GHOST IN MY HOUSE	R. Dean Taylor (Tamlia Motown)—Jobete London (Brian Holland/Lamont Dozier)
5	7	JUDY TEEN	Cockney Rebel (EMI)—Trigram/RAK (Steve Harley/Alan Parsons)
6	8	JARROW SONG	Alan Price (Warner Bros.)—Jarrow (Alan Price)
7	18	LIVERPOOLLOU	Scaffold (Warner Bros.)—Essex (Paul McCartney)
8	9	A TOUCH TOO MUCH	Arrows (Rak)—Chinnichap/Rak (Mickie Most)
9	4	THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US	Sparks (Island)—Island (Muff Winwood)
10	24	I'D LOVE YOU TO WANT ME	Lobo (UK)—Carlin (Phil Gernhard)
11		SHE	Charles Aznavour (Barclay)—BAR
12	6	SUGAR BABY LOVE	Rubettes (Polydor)—Pam Scene (Wayne Bickerton)
13	25	ONE MAN BAND	Leo Sayer (Chrysalis)—Blaindell/Compass
14	39	KISSIN' IN THE BACK ROW OF THE MOVIES	Drifters (Bell)—Macaulay/Cookaway
15	10	I SEE A STAR	Mouth & MacNeal (Decca)—Brotocs/ATV
16	17	SUMMER BREEZE	Isley Bros. (Epic)—Dawnbreaker/Carlin (R. Isley/R. Isley/O. Isley)

17	16	DON'T LET THE SUN GO DOWN ON ME	Elton John (DJM)—Big Pig (Gus Dudgeon)
18	22	GUILTY	Pearls (Bell)—ATV (P. Swearn/J. Arthey)
19	14	THE 'IN' CROWD	Bryan Ferry (Island)—E.C. (Bryan Ferry/J. Punter)
20	19	THE MAN IN BLACK	Cozy Powell (Rak)—Rak (Mickie Most)
21	37	GOING DOWN THE ROAD	Roy Wood (Harvest)—Carlin
22	13	YOU KEEP ME HANGING ON	Cliff Richard (EMI)—Pedro/Cyril Shane (D. MacKay)
23	21	CAN'T GET ENOUGH	Bad Company (Island)—Island (Bad Company)
24	12	THE NIGHT CHICAGO DIED	Paper Lace (Bus Stop)—Intune (M. Murray/P. Callander)
25	11	GO	Gigliola Cinquetti (CBS)—Britico/April (Gianni Daldello)
26	30	OOH I DO	Lynsey De Paul (Warner Bros.)—ATV (Lynsey De Paul)
27	20	DON'T STAY AWAY TOO LONG	Peters & Lee (Philips)—Pedro/C. Shane (John Franz)
28	34	WALL STREET SHUFFLE	10C.C. (UK)—Satannes Music
29	15	IF I DIDN'T CARE	David Cassidy (Bell)—Chappell (David Cassidy/Michael Lloyd)
30		EASY EASY	Scotland World Cup Squad (Polydor)
31	49	BEACH BABY	The First Class (UK)—John Carter Music
32	26	REMEMBER YOU'RE A WOMBLE	Wombles (CBS)—Batt Ent. (Mike Batt)
33	48	YOUNG GIRL	Gary Puckett and the Union Gap (CBS)—Dick James
34	32	I WON'T LAST A DAY WITHOUT YOU	Carpenters (A&M)—Rondor (Jack Daugherty)
35	35	IF YOU'RE READY (COME GO WITH ME)	Staple Singers (Stax)—Island
36	38	THE POACHER	Ronnie Lane (GM)—Warner Bros. Music
37		DIAMOND DOGS	Bowie (RCA)—Victor
38	27	BREAK THE RULES	Status Quo (Vertigo)—Valley/Shawbury (Status Quo)
39	23	SHANG-A-LANG	Bay City Rollers (Bell)—Martin/Coulter (Bill Martin/Phil Coulter)
40	31	I WANT TO GIVE	Perry Como (RCA)—Latin American (Chet Atkins)
41		ROXY FOXY	Mott The Hoople (CBS)
42	28	I CAN'T STOP	Osmonds (MCA)—Carlin (Wes Farrell)
43	29	RED DRESS	Alvin Stardust (Magnet)—Magnet (Peter Shelley)
44		CENTRAL PARK ARREST	Thunderhighs (Philips)
45		BANANA ROCK	The Wombles (CBS)
46	42	TSOP	MFSB (Philadelphia)—Gamble/Huff/Carlin (Gamble/Huff)
47		LAUGHTER IN THE RAIN	Neil Sedaka
48	47	TOM THE PEEPER	Act One (Mercury)—Intersong (R. Gerald)
49	43	WOMBLING SONG	Wombles (CBS)—Batt Songs (Mike Batt/Belfry Prod.)
50	44	THE ENTERTAINER	Marvin Hamlisch (MCA)—Multimood (Marvin Hamlisch)

BELGIUM

(Courtesy of Belgium Radio & TV)
SINGLES

This Week	Last Week	Title	Artist
1		BE MY DAY	The Cats
2		IN THE STILL OF THE NIGHT	Jack Jersey
3		FLY AWAY LITTLE PARAGUAI	George Baker Selection
4		DE WILDE BOEREDOCHTER	Yvan Heylen
5		THE CAT CREPT IN	Mud
6		EMMA	Hot Chocolate

7		ONE AND ONE IS TWO	Jackpot
8		WATERLOO	Abba
9		THE YEAR OF DECISION	Three Degrees
10		SUGAR BABY LOVE	Rullette
11		IK BEN ZO VERLIEFD	Cindy
12		SEASONS IN THE SUN	Terry Jacks
13		LADY LAY	Pierre Groscolas
14		LOLITA LOLO	James Lloyd
15		SING SING	Lester & Denwood

DENMARK

(Courtesy of I.F.P.I.)

This Week	Last Week	Title	Artist
1		DIE WELT IST VOLL MUSIK	Freddy Breck (BAS)
2		SEASONS IN THE SUN	Terry Jacks (Bell)
3		SHU-BI-DUA	(Polydor)
4		OLDIES BUT GOODIES	Svenne & Lotta (Polar/EMI)
5		SWEET FANNY ADAMS	The Sweet (RCA)
6		DODENS TRIUMF	The Savage Rose (Polydor)
7		WATERLOO	Abba (Polar/EMI)
8		RAMPANT	Nazareth (Mooncrest/Vertigo)
9		SUZI QUATRO	(RAK/EMI)
10		GARDEN PARTY NR. 2	Perry Knudsen & Erik Tschentscher

NEW ZEALAND

(Courtesy of N.Z.B.C.)

This Week	Last Week	Title	Artist
1		THE STREAK	Ray Stevens
2		SEASONS IN THE SUN	Terry Jacks
3		THE AIR THAT I BREATHE	The Hollies
4		THE LOTUS EATERS	Stravos Xarhakos
5		BILLY DON'T BE A HERO	Paper Lace
6		THE ENTERTAINER	Marvin Hamlisch, Bobby Crush
7		EVERYDAY	Slade
8		BENNIE & THE JETS/CANDLE IN THE WIND	Elton John
9		THE MAN WHO SOLD THE WORLD	Lulu
10		ERES TU (Touch The Wind)	Mocedades
11		EMMA	Hot Chocolate
12		I'M A TRAIN	Albert Hammond
13		YOU WON'T SEE ME	Anne Murray
14		WATERLOO	Abba
15		JET	Paul McCartney & Wings

SWEDEN

(Courtesy of Radio Sweden)

This Week	Last Week	Title	Artist
1		THE STING/SOUNDTRACK	(MCA)
2		WATERLOO	Abba (Polar)
3		SEASONS IN THE SUN	Terry Jacks (Bell)
4		DIAMOND DOGS	David Bowie (RCA)
5		I SEE A STAR	(Single)—Mouth & McNeal (Phonogram)
6		BOLLA OCH RULLA	Pugh Rogefeldt & Rainrock (Metronome)
7		AMERICAN GRAFITTI/SOUNDTRACK	(MCA)
8		RAMPANT	Nazareth (Vertigo)
9		QUO	Status Quo (Vertigo)
10		SWEET FANNY ADAMS	(LP)—The Sweet (RCA)

SWITZERLAND

(Courtesy of Radio-Hitparade)

This Week	Last Week	Title	Artist
1		WATERLOO	Abba (Polydor)
2		SEASONS IN THE SUN	Terry Jacks (Bell)
3		THE GOLDEN AGE OF ROCK 'N' ROLL	Mott The Hoople (CBS)
4		I'M A TRAIN	Albert Hammond (Epic)
5		EINSAMKEIT HAT VIELE NAMEN	Christian Anders (Chrander)
6		SHANGHAI'D IN SHANGHAI	Nazareth (Philips/Vertigo)
7		TCHIP TCHIP	Cash & Carry (Barclay)
8		THIS FLIGHT TONIGHT	Nazareth (Philips)
9		EVERYDAY	Slade (Polydor)
10		MEIN NAME IST NOBODY	Ennio Morricone (Ariola)

Billboard Best Selling Jazz LP's

Billboard SPECIAL SURVEY for Week Ending 6/29/74
(Published Once A Month)

This Week	Last Report	Weeks on Chart	Title	Artist, Label & Number (Distributing Label)
1	1	29	HEAD HUNTERS	Herbie Hancock, Columbia KC 32731
2	2	12	STREET LADY	Donald Byrd, Blue Note BN-LA 140-F (United Artists)
3	15	8	CROSSWINDS	Billy Cobham, Atlantic SD 7300
4	12	8	SCRATCH	The Crusaders, Blue Thumb BTS 6010
5	7	66	BLACK BYRD	Donald Byrd, Blue Note BN-LA047-F (United Artists)
6	8	66	LIGHT AS A FEATHER	Chick Corea, Polydor PD 5525
7	5	58	SWEETNIGHTER	Weather Report, Columbia KC 32210
8	11	8	LOVE IS THE MESSAGE	MFSB, Philadelphia Intl. KZ 32707 (Columbia)
9	3	17	BLACKS AND BLUES	Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
10	4	31	SPECTRUM	Billy Cobham, Atlantic SD 7268
11	25	4	WHIRLWINDS	Deodato, MCA 410
12	19	8	STRAIGHT AHEAD	Brian Auger's Oblivion Express, RCA APL1-0454
13	36	4	BIG FUN	Miles Davis, Columbia PG 32866
14	24	4	SCOTT JOPLIN: THE RED BACK BOOK	Gunther Schuller, Angel S-36060 (Capitol)
15	30	4	BODY HEAT	Quincy Jones, A&M SP 3617
16	6	21	LAYERS	Les McCann, Atlantic SD 1646
17	22	8	INTRODUCING The Eleventh House With Larry Coryell	Vanguard VSD 79342
18	9	39	DON'T MESS WITH MR. T.	Stanley Turrentine, CTI 6030
19	10	12	LONDON UNDERGROUND	Herbie Mann, Atlantic SD 1648
20	13	43	CLOSER TO IT	Brian Auger's Oblivion Express, RCA APL1-0140
21	39	4	APOCALYPSE	Mahavishnu Orchestra, Columbia KC 32957
22	27	4	SCOTT JOPLIN: PIANO RAGS, VOL. 1	Joshua Rifkin, Nonesuch 71248 (Elektra)
23	26	8	SCOTT JOPLIN: PALM LEAF RAG	Southland Stingers (Grierson, Sponhaltz) Angel S-36074 (Capitol)
24	14	43	2	Deodato, CTI 6029
25	17	21	I AM A SONG	Cleo Laine, RCA LPL1-5000
26	28	8	TOM SCOTT & THE L.A. EXPRESS	Ode SP 77021 (A&M)
27	40	4	GOODBYE	Milt Jackson with Hubert Laws, CTI 6038
28	18	49	SUPERSAX PLAYS BYRD	Supersax, Capitol ST 11177
29	16	17	KOOL JAZZ	Kool & The Gang, De-Lite DEP 4001 (P.I.P.)
30	21	27	MR. BOJANGLES	Sonny Stitt, Cadet CA 50026 (Chess/Janus)
31	38	4	JAMALCA	Ahmad Jamal, 20th Century T432
32	35	4	CRYSTAL SILENCE	Gary Burton/Chick Corea, ECM 1024ST (Polydor)
33	34	4	SCOTT JOPLIN: PIANO RAGS, VOL. 2	Joshua Rifkin, Nonesuch 71264 (Elektra)
34		1	MYSTERIOUS TRAVELLER	Weather Report, Columbia KC 32494
35		1	THE BLACKBYRDS	Fantasy F-9444
36		1	LOVE, SEX AND THE ZODIAC	Cannonball Adderley, Fantasy F-9445
37		1	WINTER IN AMERICA	Gil-Scott Heron, Strata-East 19742
38		1	SOLAR WIND	Ramsey Lewis, Columbia KC 32897
39		1	GENE AMMONS & FRIENDS AT MONTREUX	Prestige P-10078 (Fantasy)
40	32	17	E.H. IN THE U.K.	(Eddie Harris London Sessions) Eddie Harris, Atlantic SD 1647

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British Decca Increases Prices

LONDON—British Decca has increased the prices of its whole range of record and tape product. The Price Commission has authorized an increase of 8.77 percent, but Decca has implemented varying rises for different categories of product, rather than an across-the-board increase.

The company's final decision on prices was only taken at the end of last week, following long discussions with the Commission.

Initially, the increases were scheduled April 1, and many dealers actually stocked up in anticipation, during March. However, Decca has been fighting to establish royalty and session expenses as an allowable cost, arguing that though the end

product is intangible, these are really material costs.

Financial director Arthur Cullis comments: "We have won a very worthwhile concession in respect to session costs, on which the Price Commission, exercising its right to flexible interpretation of the price code, has agreed to give a partial allowance, "but I think it is quite iniquitous that royalties are not allowed, and the industry as a whole really has to reconsider its position on this question."

Average rises in disk costs are around 9 percent, with singles going up from \$1.20 to \$1.35, the World Of budget series breaking the \$2.50 barrier at \$2.75, and full-price pop product rising from \$6.08 to \$6.45.

Decca has taken advantage of the increases to reduce the number of price categories, a rationalization most apparent for tape product, where cassette and cartridge prices have been brought into line at \$6.45 for full-price material in both configurations and \$4.55 for the mid-price range. Head of tape promotions Gary Mann said: "Cartridges have gone up by virtually nothing and cassettes by less than 7 percent, and the uniformity of price will be a benefit to both dealers and customers. We have also brought our dealer margins for tape into line with most other record companies at 30 percent."

Billboard's Top Album Picks

JUNE 29, 1974

Number of LPs reviewed this week **50** Last week **55**

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Pop

URIAH HEEP—Wonderworld, Warner Bros. W 2800. Having joined the elite of automatic gold & SRO British heavy rockers, Uriah rewards the masses by molding their raunchy riffs behind soaring Ken Hensley vocals into cuts that have all the values of the hit single without losing any free-form mutant power. Heep is now as commercial in their blend of heavy-metal instrumentation and Top 40 vocals as Led Zeppelin in "Stairway to Heaven." Tasty listening throughout LP.

Best cuts: "Wonderworld," "Easy Road."

Dealers: Group has catalog on both WB and Mercury, which this new release should help move.

ELVIN BISHOP—Let It Flow, Capricorn CP 0134. Simply a delight, best album ever by the long-respected rock blues alumnus of the Paul Butterfield Band. Surrounded by the elite of Capricorn's trademark liquid-flowing Southern rock musicians, Bishop's guitar work takes off and soars around his relaxed vocals.

Best cuts: "Travelin' Shoes," "Watermelons."

Dealers: Play it in-store and the customers will want to know if it's a new Allman Bros. release.

ASHFORD & SIMPSON—I Wanna Be Selfish, Warner Bros. BS 2789. Boy is this good. I mean, it's truly a landmark of sophisticated soul-pop. The individual songs range from very good to mind-boggling. On sheer quality it deserves to be a top ten LP, but because the writer-producer-singers only tour between session for other artists, WB may have a tough time bringing this in to all the acclaim it deserves. Due to demographic radio realities, will probably break soul first.

Best cuts: "Spoiled," "I Wanna Be Selfish," "Main Line."

Dealers: Their first WB album "Gimme Somethin' Real" was also fine.

JOEL SIEGEL PRESENTS EARLE DOUD—The Honest To God! We Really Mean It! The Very Last Nixon Album, Brunswick, BL 754201. This record was done by the same man who put together the infamous "First Family" and "Welcome To The LBJ Ranch." The material is very, very timely and some of the 18 routines are priceless. The cast of characters come very close to duplicating the respective voices and their performances are spurred on by the live audience at the session.

Best cuts: "Picnic," "The White House Tour," "Little Girl," "What's My Line."

Dealers: This should be a monster and great for in-store play.

Soul

SYREETA—Motown M6-808S1. Utmost in soul sophistication from a truly mature and distinctive young artist-writer who vocalizes with all the elegant precision of a Diana Ross. Super bonus is lots of Stevie Wonder sound textures. He produced, arranged, co-wrote or wrote all songs with his friendly ex-wife Syreeta. Wonder even pitches in with lots of unbilled keyboards and vocal harmonies. But this is by no means just a mistitled Wonder LP. Syreeta Wright here displays the focused intensity indicating she belongs at the top rank of the progressive soul genre right now.

Best cuts: "Spinnin' and Spinnin'," "Just A Little Piece of You."

Dealers: She has a good earlier album that might be displayed along with this winner.

CROWN HEIGHTS AFFAIR, RCA, APL1-0492. This New York soul band has got a very funky sound. Their material is all original and it cooks. They seem to touch on many of the acceptable soul styles like Al Green, Billy Preston and Stevie Wonder, but they have a very nice sound that includes a four-man horn section.

Best cuts: "Super Rod," "Streaking," "It's Me Who Loves You."

Dealers: "Super Rod" was a big hit for the band in the New York City area.

Country

BARBARA FAIRCHILD—Love Is a Gentle Thing, Columbia 32960. Miss Fairchild demonstrates in this LP that she has many sides, all good, and shows real maturity. She steps away from the little girl image and shows real depth, particularly with her new ones. Some of her singles are here, too, and there's plenty of strength in all of them. But this is the best she's done to date.

Best cuts: "A Girl Who'll Satisfy Her Man," "(When You Close Your Eyes) I'll Make You See," and "Color Them with Love."

Dealers: Beautiful cover picture portrays the innocence of country music.

JERRY CLOWER—Country Ham, MCA 417. This very funny man from Yazoo, Miss., puts together another collection of

Spotlight



JOHN DENVER—Back Home Again, RCA CPL1-0548. With the lovely "Annie's Song" from this album rampaging up the Hot 100 and his "Greatest Hits" repackage still top 10 after 30 weeks on the chart, John Denver has found the perfect timing to deliver his biggest smash yet. Over-all LP theme is joys of natural country life, as opposed to previously more specific Rocky Mountain imagery. Side one is mainly bucolic novelty picking, with topics like 8 kids, 4 dogs & a piglet cavorting all night in "Grandma's Feather Bed." The love ballads, among Denver's best ever wait on side two.

Best cuts: "Annie's Song," "It's Up to You," "Sweet Surrender."

Dealers: Artist touring heavily to support LP this summer, with heavy advertising by RCA.

country humor, all of it new material, talking about familiar people. It's 16 cuts of pure pleasure, done live at the Southern Baptist Radio and Television Commission in Fort Worth. His previous album sold well on the country market, and this should surpass it.

Dealers: A good collection of Clower pictures on the back cover.

FREDDY WELLER—Sexy Lady, Columbia 32958. Every song on this album is a good one, and Freddy's interpretations are exceptional. He handles ballads and up-tunes with feeling, and has some clever lyrics with which to work, especially his version of "Are We Makin' Love." He writes or co-writes much of his own material, and the best of these is "Scarlet Water." Good harmony on "Always Something Special."

Dealers: Fine photography to complement an outstanding album.

JOHNNY CASH—Five Feet High and Rising, Columbia 32951. You've heard all of these before, but they are among the greatest he has ever done, under the production arm of Don Law and Frank Jones. It's a collector's collection, and a must for any past or present fan of Cash. These old songs are gems, and they're brought out with the greatest effect.

Best cuts: "I'm So Lonesome I Could Cry," "In the Jailhouse Now," "Don't Take Your Guns To Town," and the title song. But they're all good.

Dealers: This should have mass appeal to all audiences.

LAWANDA LINDSEY—Hello Out There, Capitol 11306. This refreshing young lady from Florida, transplanted to Bakersfield, gets with it in this album. A part of the Buck Owens organization, she sings many of the tunes from his publishing complex, with production by Jim Shaw. It comes off well all the way through.

Best cuts: The old Westbury and Walker tune, "Hello Out There," "Top of the Morning To You," and "Your Tender Loving Care."

First Time Around

GRINDERSWITCH—Honest To Goodness, Capricorn CP 0135. They're Southern, they boogie well, they're more liquid than metallic, they're on Capricorn (where else?), they sound like a less virtuoso Marshall Tucker Band. Bassist leader is former Allman roadie Joe Dan Petty and group will tour with Allmans this summer.

Best cut: "Kiss the Blues Goodbye."

MARTIN & FINLEY—Dazzle 'Em With Footwork, Motown M6-797S1. Sort of a hiply commercial Sandler & Young, or something. Due crafts fine-turned songs for slick Bob Gaudio production. Incidentally, group's Martin is a mustachioed Tony Martin Jr.

Best cuts: "Rock 'n' Roll Survivor," "Best Friends."

WENDY WALDMAN—Gypsy Symphony, Warner Bros. BS 2792. Go ahead, hip record buyers, prove we're wrong not making this a pick its quality deserves. Waldman's debut LP last year earned fantastic first-album raves and this is probably even better, due to Muscle Shoals Rhythm Section backing the 22-year-old writer-singer whose versatility is as admirable as her ability to put complex lines into listenable productions.

Best cuts: "Baby Don't You Go," "Cold Back On Me," "You Got To Ride."

BO DONALDSON AND THE HEYWOODS, ABC ABCD-824. The "Billy, Don't Be A Hero" album not only has the single that to date sold 1.8 million units, according to ABC, it contains two or three other potential No. 1 single follow-ups. Impeccable bubblegum-oriented production by Steve Barri and charts by Ben Benay, Jimmie Haskell and Michael Omartian. The Heywoods really sound super with ultra-commercial packaging.

Best cuts: "Billy Don't . . .," "Who Do You Think You Are," "Hang Your Lamp In The Window."

Dealers: First album availability of current No. 1 single. Buy!

MARVIN GAYE—Marvin Gaye Live, Tamla T6-333S1. (Motown). Okay, so we're not supposed to put in three LP spotlights. But it can't be helped if one of the finest live albums in memory arrives at deadline. Production substitutes raw but full-sounding excitement for the outer space studio perfection Gaye has been achieving in his recent work. All career highlights from "Can I Get A Witness" to "Let's Get It On" are here in dynamite renditions with the Oakland Coliseum SRO crowd going crazy in the background. Crisply overpowering, its everything a live LP should be.

Best cuts: "Inner City Blues," "What's Goin' On."

Dealers: Contains a new song, "Jan."

INCREDIBLE STRING BAND—Hard Rope & Silken Twine, Island MS 2198. (Warner Bros.). Some more ethereal beauty from the last of England's velvet-and-fairytale acid acoustic groups. Restfully pleasing listening not hamstrung by the Heron-Williamson duo's past success formats.

Best cuts: "Maker of Islands," "Dreams Of No Return."

MARY TRAVERS—Circles, Warner Bros. BS 2795. Mary's distinct voice puts a cutting edge on these pretty melodies. The backup musicians play their contemporary hearts out but the LP lacks that spectacular ingredient. It's still totally professional and Mary sounds as refreshing as usual.

Best cuts: the title tune, "Simple Song," "Catch the Rain."

THREE MAN ARMY—Two, Reprise MS 2182. (Warner Bros.). Some welcome lightheartedness throughout the U.K. trio's second heavy metal album. Vocal better than usual in this kind of riff group. LP rocks without bulldozing listener.

Best cut: "Space Is the Place."

Jazz

JOHN COLTRANE—The Africa Brass Sessions, Vol. 2. Impulse AS-9273 ABC. The master saxophonist's 1961 performance are given a second exposure in this three tune LP which has the stamp of being dated by the more advanced Coltrane students who proliferate today. Two of the cuts are alternate versions from sessions arranged and conducted by Eric Dolphy. Coltrane has all the time to build his own melodic progressions and his usage of repeat phrases adds a tension-release-tension feel to the music. Among the players on the date are McCoy Tyner, Elvin Jones, Booker Little, Britt Woodman and Reggie Workman.

Best cuts: "Greensleeves."

Dealers: Stock in saxophone section.

Classical

BERLIOZ: SYMPHONIE FANTASTIQUE—Chicago Symphony Orch. (Solti), London CS-6790. The essence of romanticism and demanding the utmost from orchestra and conductor, the much-recorded masterpiece finds near ideal collaborators here. This reading should quickly rise to the favored version among the many available. Even a couple of minor flaws, that might have been corrected in editing, serve only to underline the superior level of performance. Sound, too, is state-of-art.

Dealers: Solti and the Chicago are today's money combo. Will repay featured display handsomely.

Billboard's Recommended LP's

pop

THE MYSTIC MOODS—Erogenous, Warner Bros. BS 2786. Continues recent trends of Brad Miller's studio orchestra to downplay its trademark ocean and storm sound effects and its swooping strings in order to achieve a more contemporary soft-soul effect which has given series its biggest successes yet. **Best cuts:** "Your Place Or Mine," "Sound of Love."

RICHARD HARRIS—I, In The Membership Of My Days, ABC DSD-50159. The actor-singer here does an album of his own top quality poetry, simultaneous with publishing of verse book by Random House. Solid musical support from conductor-arranger-composer Terry James, who collaborated on Harris's Grammy-winning spoken word LP "Jonathan Livingstone Seagull." Actor's three young sons read some of the childhood poems. **Best cut:** "On the One Day Dead Face of My Father."

REUBEN HOWELL—Rings, Motown M6-799S1. Motown has their own Jim Stafford, a noveltyish, countryish, smooth-voiced performer who could get there with strong material and merchandising. **Best cuts:** "Rings," "Constant Disappointment."

DUKE WILLIAMS AND THE EXTREMES—Fantastic Fedora, Capricorn CP 0133. Raunchy but clean-sounding and surprisingly versatile Philly street rock with soul overtones in group's second Capricorn LP. **Best cut:** "God Bless All the Girls in the World."

ARTHUR FIEDLER BOSTON POPS—Greatest Hits of the '70's, RCA ARL 1-0552. This is the second volume of tunes from the seventies that Fiedler has attempted and the ensuing sounds are very sweet. The tasteful arrangements of the MOR material are all very palatable. **Best cuts:** "The Way We Were," "Boogie Woogie Bugle Boy."

JONATHAN KELLY—Twice Around the Houses, RCA LPL 1-5028. This British songster has got a very nice voice and he writes very well, but he should stick to the soft folk numbers that he does best. Sometimes he rocks out a little too much and it seems out of character for his poignant lyrics. All in all a very nice effort. **Best cuts:** "Madeline," "Rock You To Sleep."

jazz

MICHAEL MANTLER—No Answer, Watt 2 Mantler and his wife, pianist Carla Bley have delivered a very different kind of album. They set Mantler's music around the poetry of writer Samuel Beckett. Using Jack Bruce on vocals and bass and Don Cherry on trumpet, this package is very different, but quite interesting. **Best cuts:** "Number Twelve-Part One."

TERESA BREWER & THE WORLD'S GREATEST JAZZ BAND OF YANK LAWSON & BOB HAGGART—Good News, Signature BSL1-0577. This is a very nice coupling of styles. Both parties have large followings and they are bound to garner new friends with this one. The "Music, Music, Music" girl really belts it out. All of the music is from the revival hit play, "Good News." On this effort, the WGB is aided by trumpeter Bobby Hackett and guitarist Bucky Pizzarelli. **Best cuts:** "Sunnyside Up," "You're The Cream in My Coffee."

CARLA BLEY—Tropic Appetites, Watt 1. This is Ms. Bley's first record on her own new label and it is a blockbuster. She has written some very stirring music and Paul Haines wrote the words. The cast of characters includes Julie Tippetts (nee Driscoll), Gato Barbieri and Paul Motian. While she has always been ahead of her time, this outdoes all her previous efforts. **Best cuts:** "What Will Be Left Between Us and The Moon Tonight," "Funnybird Song."

classical

MUSSORGSKY: PICTURES AT AN EXHIBITION; PRELUDE TO KHOVANTCHINA—New Philharmonia Orch. (Mackerras), Vanguard VSD-71188. A super brilliant reading of the famed showpiece, distinguished equally in performance and recording. In both categories it must find a place among the select few of the many versions in the catalog. Only in "Limoges" does Mackerras' tight control falter momentarily. But the dishing holds up all the way, remarkable in its balance of presence, instrumental clarity and orchestral weight. The prelude is an attractive short filler.

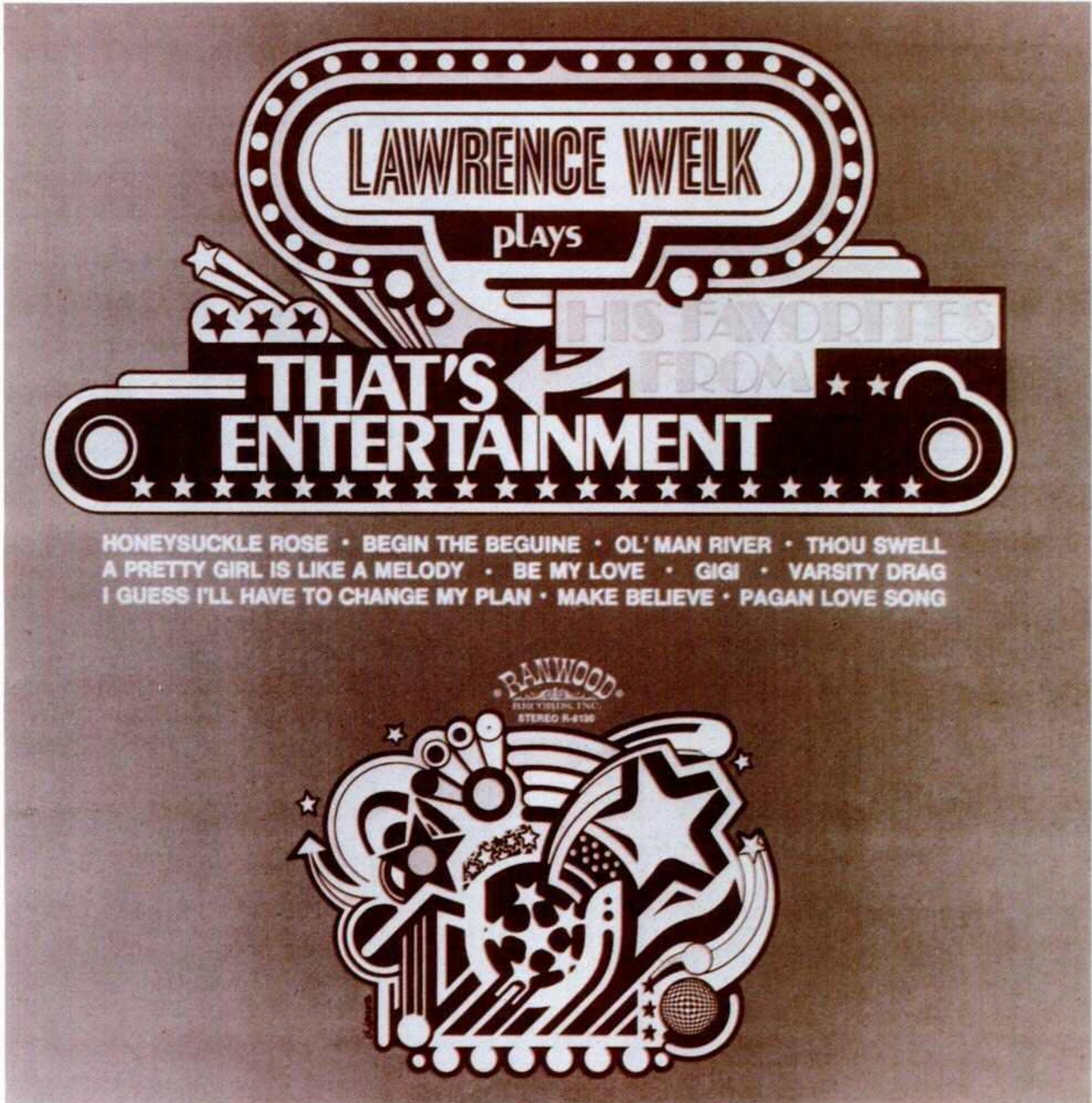
BERNSTEIN: JEREMIAH; THE AGE OF ANXIETY; KADDISH—New York Philharmonic (Bernstein), Columbia MG-32793. Bernstein's symphonies continue to stimulate public enthusiasm in their occasional performances while provoking critical controversy. Recoupling all three in this specially-priced, 2-record set will make them more accessible over previous formats, and buyers should respond.

MUSIC FOR MEDITATION—Ali Akbar Khan, sarod, Connoisseur Society CS-2063. The market for classic Indian music may have dwindled some in the last few years, but a hard core of enthusiasts remain, and young converts continue to surface. The performance here of one lengthy morning raga builds irresistibly from its contemplative opening in a remarkable display of artistic communication. Recording is stunning.

WOLF: SONGS FROM THE 'SPANISCHES LIEDERBUCH'—Jan DeGaetani, mezzo; Gilbert Kalisch, piano, Nonesuch H-71296. Ms. DeGaetani, first in early music and then as a distinguished interpreter of the contemporary avant-garde, has won a reputation among the knowledgeable few can match. This dip into the romantic repertoire, then, will pique the interest of her fans. They will find her communicative powers impressive, as expected, but not at her best vocally.

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.

RANWOOD RECORDS CELEBRATES THE GOLDEN ANNIVERSARYS OF TWO MUSICAL GIANTS IN ONE NEW ALBUM!



**LAWRENCE WELK AND MGM HAVE BEEN
MAKING MUSIC FOR A 1/2 CENTURY!**



Top Single Picks

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ERIC CLAPTON—I Shot The Sheriff (3:30); producer: T. Dowd; writer: B. Marley; publisher: Cayman, ASCAP. RSO 409. (Atlantic). There's no guitar solo in Eric Clapton's return single after a recording layoff of some two years. But "Sheriff" is such a catchy goof of a winner that it's easy to see why RSO felt they had to go with it. Song has a lot of the latino percussiveness and broad outlaw storyline of "Cisco Kid." One BB reviewer found himself humming it 11 hours straight.

DIANA ROSS & MARVIN GAYE—Don't Knock My Love (2:13); producer: H. Davis; writer: W. Pickett, B. Shapiro; publisher: Erva, BMI. Motown 1296. Diana & Marvin have an utter ball with this Wilson Pickett uptempo classic. They play lyrics for teasing sauciness rather than plaintive intensity and the approach works beautifully in an elegant Motown production. You gotta love it.

FRANK SINATRA—You Turned My World Around (2:47); producer: J. Bowen; writers: B. Kaempfert, H. Rehbein; publisher: Screen Gems-Columbia, BMI. Reprise 1208. (Warner Bros). Flip: Satisfy Me One More Time (2:18); producer: D. Costa; writer: Floyd Huddleston; publisher: Sergeant, Do-Gooder, ASCAP. Believe it, we haven't enjoyed giving Frank Sinatra all those Also Recommended ratings the past few years. However, what we have here is simply the Chairman's most commercial and best single since "Stranger In the Night" and "My Way." Sinatra is in top voice on a big, soaringly upbeat ballad that just cooks right along.

GRAND FUNK RAILROAD—Shinin' On (3:23); producer: T. Rundgren; writers: M. Farner, D. Brewer; publisher: Leftover, BMI. Capitol 3917. Flip: Mr. Pretty Boy (3:04); info the same in all categories. The rasping, growly vocal on this Grand Funk original is a far cry from the sound Mark Farner got on GFR's recent gold smash, "Locomotion." But with all the momentum Grand Funk has built it's hard to see how disk can escape the Hot 100. Song is more in usual Funk shouting raunch vein, with usual machine-solid Todd Rundgren production.

recommended

MOTT THE HOOPLE—Roll Away The Stone (3:08); producers: I. Hunter, D. Griffin, Overend Watts; writer: I. Hunter; publisher: Ackee, ASCAP. Columbia 4-46076.

SUZI QUATRO—All Shook Up (3:48); producers: M. Chapman, N. Chinn; writers: Blackwell, Presley; publishers: Elvis Presley, Travis, BMI. Bell 477. (Columbia).

MELANIE—Lover's Cross (2:50); producer: Peter Schekeryk; writer: Jim Croce; publisher: Blendingwell, ASCAP. Neighborhood.



THE MIRACLES—Do It Baby (2:55); producer: F. Perren; writers: F. Perren, C. Yarian; publisher: Jobete, ASCAP. Tamla 54248. (Motown). Sure looks like the Miracles have their biggest grabber since Smokey split. Lush, intensive production surrounds high tenor soaring lead vocal in a sophisticated plea for loving. Veteran group is really back in the commercial groove.

EARTH, WIND & FIRE—Kalimba Story (2:58); producers: J. Wissert, M. White; writers: M. White, V. White; publisher: Saggfire, BMI. Columbia 4-46070. The fine progressive soul aggregation gets that tricky dancing beat hypnotizing behind a happy narrative about meaningfulness put into life when protagonist discovered a native African instrument, the kalimba. Unusual hook idea.

recommended

RALPH GRAHAM—I Don't Want To Play This Game (2:40); producers: T. Woodford, C. Ivey; writer: R. Graham; publisher: Interior, BMI. Sussex 520.

LINDA LEWIS—Rock A Doodle Doo (3:21); producers: L. Lewis, J. Cregan; writer: L. Lewis; publisher: WB, ASCAP. Reprise 1206. (Warner Bros.).

SYREETA—Come And Get This Stuff (3:02); producer: Stevie Wonder; writer: S. Wonder; publisher: Stein & Van Stock, Black Bull, ASCAP. Motown 1297.

CLYDE BROWN—You Call Me Back (3:03); producers: Taylor, Hurtt & Bell; writers: P. Hurtt, A. Bell; publishers: Cookie Box, Mom Bell, Cotillion, BMI. Atlantic 2908.

ACT I—Tom The Peeper (2:16); producer: R. Gerald; writer: R. Gerald; publishers: Gaucho, Belinda, BMI. Spring 140.

MELVIN SPARKS—I've Got To Have You (2:56); producer: B. Mendelson; writers: J. Scott, L. Crane, B. Baine; publisher: Southfield, ASCAP. Eastbound 628. (Janus).

WHATNAUTS—Let Me Be That Special One (3:10); producer: T. Keith; writer: T. Keith; publisher: Gambi, BMI. Stang 5055. (All Platinum).

MACEO—Drowning In The Sea Of Love (3:57); producer: J. Brown; writers: K. Gamble, L. Huff; publisher: Blackwood, BMI. People 640. (Polydor).



PAUL ANKA—(You're) Having My Baby (2:32); producer: R. Hall; writer: P. Anka; publisher: Spanka, BMI. United Artists 454. The words say it's really knocking out the guy with joy that his lady loves him enough to have his baby. Anka really sells it for all its worth, even adopting a countryish Mac Davis style of diction, rather than his usual crisp interpretation. Commandingly catchy package could easily cross over to a Hot 100 monster.



SANDRA WRIGHT—Wounded Woman (2:31); producer: D. Johnson; writers: T. Woodford, C. Lumbus, F. Johnson; publisher: Short Bone, BMI. Truth 3201. (Stax). A real soul find on this Stax label. Sandra Wright pours on the emotion in a piercing ballad whose intensity and lost-love imagery are as strong as the title.

BAD COMPANY—Can't Get Enough (3:20); producer: Bad Company; writer: M. Ralphs; publisher: Badco, ASCAP. Swan Song 70015. (Atlantic). First release by the Led Zeppelin label is hard rock from an assemblage of experienced British group alumni. Bad Company is right on the border between good-timey rock and heavy metal, with energy to spare.

THE MOVING VIOLATION—Spinnin's Top (2:05); producer: A. Felder; writer: J. Grant; publishers: Magic Mirror, Cotillion, BMI. Atlantic 3030. Energetic, medium-tempo soul debut by crisp-sounding new group in cleverly gimmicky song about youth on the verge of giving up childhood interests for romance.



DOTTIE WEST—House of Love (2:06); producer: Billy Davis; writer: Kenny O'Dell; House of Gold (BMI); RCA 0321. A beautifully sung song, in Dottie's inspiring fashion, with excellent production and material. It's from her latest album, and already is getting strong reaction. Flip: No info available.

RAY PILLOW—Tall Cotton (2:35); producer: Larry Rogers; writers: R. Scaife, D. Hogan, L. Rogers; Partner (BMI); Bill Black (ASCAP); Dot 17514. At long last this fine talent is brought out to the best of its abilities. Pillow is one of the better singers in the business, and he has excellent material with which to work. Flip: No info available.

FARON YOUNG—The Wrong In Loving You (2:11); producer: Jerry Kennedy; writers: B. Odom, T. Dae; Top Five (BMI); Mercury 73500. For more than 20 years he has turned out hits, and there's no slackening now. It's an album cut, and again has rapid response. Flip: "Almost Dawn In Denver." producer: same; writers: C. Pitts, C. Davis, B. Deaton; Court of Kings (BMI); Faron Young (ASCAP).

BUCK FINLEY—I Hear Somebody Singing (2:40); producer: Don R. Smith; writers: Pippin/ Kosser; Tree (BMI); Cherish 401. A refreshing new voice on the scene, and Finley is bound to make a splash. It's a happy sort of song, the kind that makes good listening. Watch for this one. Flip: No info available.

JOHNNY RODRIGUEZ—DANCE WITH ME (JUST ONE MORE TIME) (2:30); producer: Jerry Kennedy; writer: Johnny Rodriguez; Hallnote (BMI); Mercury 73493. This one is from Johnny's third album for the label, and it's another in his stack of singles hits. Self-written, it's an excellent production, and fine lyrics. Flip: "Faded Love"; producer: same; writers: J. Wills, B. Wills; Hill & Range (BMI).

C.W. McCALL—OLD HOME FILLER-UP AN' KEEP-ON-A-TRUCKIN' CAFE (2:45); producer: Sound Recorders; writer: C.W. McCall; American Graphophone (SESAC); American Gramophone 351. One of two records out this week exactly alike. So the horse race is on, because this cut, which broke loose in Omaha, is doing likewise elsewhere. Flip: "Old 30." All credits same.

MERLE KILGORE—OLD HOME FILLER-UP AN' KEEP-ON-A-TRUCKIN' CAFE (2:57); producer: Chips Homan; writer: C.W. McCall; American Graphophone (SESAC); Warner Bros. 7831. Here is the same record exactly, virtually the same arrangement, done in the same style. Flip: No info available.

recommended

GEORGE HAMILTON IV—THE WAYS OF A COUNTRY GIRL (2:18); producer: Jack Feeney; writer: Lionel Delmore; Golden Horn (ASCAP). RCA 0314.

JIMMIE LEE MORRIS & THE HOLLYWOOD COWBOYS—WALK IT LIKE YOU TALK IT (2:24); producer: Earl Ball; writer: G. Sams; Ironside (ASCAP). Atlantic 4024.

DAVE BOIRE—A COUNTRY GIRL NEEDS THE COUNTRY (2:17); producer: Garry McDonall; writer: Dave Boire; Beckaroo and Bathurs (BMI); Sugar Hill 26.

THE POINTER SISTERS—FAIRYTALE (3:13); producer: David Rubinson & Friends; writers: A. Pointer, B. Pointer; Parathumb and Polo Grounds (BMI); Blue Thumb 254.

JOHN WESLEY RYLES—A SATISFIED MAN (2:11); producer: Roy Dea; writers: Jerry Foster-Bill Rice; Jack & Bill (ASCAP); RCA 0320.

HANK THOMPSON—WHO LEFT THE DOOR TO HEAVEN OPEN (2:25); producer: Larry Butler; writer: Betty Duke; Bob Moore (ASCAP); Dot 17512.

Retail Chains Show Decline on Wall St.

LOS ANGELES—Retail chains are taking their lumps on Wall Street.

A rash of store closings, bankruptcies and consolidations are making stock market analysts nervous on the immediate future of several publicly held operations.

For example: —Mammoth Mart, Boston, says it will seek protection from its creditors under Chapter 11 of the Federal Bankruptcy Act.

—Interstate Stores (White Front, Topps) entered into Chapter 10 proceedings under the bankruptcy act after a federal judge dismissed its petition for court protection under Chapter 11.

—Allied Stores is closing six or

seven unprofitable Almart-J.B. Hunter discount stores. It already has shuttered four.

—McCrory Corp. has closed two stores of its unprofitable S. Klein Department Stores subsidiary. Earlier this year, McCrory tried to sell a number of its retail divisions, including the 19-store S. Klein chain, which had a loss of about \$9.6 million in the fiscal year ended Jan. 31.

—Wal-Mart Stores closed its Ben Franklin stores.

Robert Dewar, Kresge board chairman, predicts the economy will "slow down and retail sales increases will be moderate, particularly during the first two or three quarters of 1974. We would expect in that environment a greater tendency to trade down and a greater value consciousness on the part of the shopping public—both factors providing Kresge with a comparative advantage."

On the bright side, Kresge, K-Mart's parent company, reports record sales, record profits and improved pretax margins in 1973.

Artist Mgrs. Win Round In Bill Vote

LOS ANGELES—The California State Senate Business and Profession committee approved by 5-1 a bill sponsored by the Conference of Personal Managers West, which would spell out legal status of artist managers and allow them to directly seek employment for their clients under limited conditions.

A confused legal situation in California, where agents are regulated by the state but managers have no official status, has allowed a number of top artists to get out of management contracts via the loophole that managers are not licensed to book dates for their acts in California.

If the proposed bill is passed by the full California legislature, personal managers would be licensed by the state's Consumer Affairs Dept. Appearing on behalf of the bill before the Senate were conference president Kal Ross, vice president Arnold Mills and attorney Howard Thaler.

Many Major Artists Lose Producer as Butler to UA

NASHVILLE—In a series of moves revolving around the United Artists label here, many major artists were left without an immediate producer.

In the sequence, Kelso Herston, who had produced virtually all of the UA talent here for the past couple of years, resigned his post to return to independent work and to spend time with his jingle company and studio operation.

Larry Butler, one of the leading independents in the field of country music, was signed to direct the a&r operation for UA. In doing so, he had to drop such artists as Hank Thompson, Tommy Cash, O. B. McClinton, Jan Howard, the Comptons, Sunday Sharpe and many others.

Under the agreement, he will continue to produce Rex Allen Jr. and Dick Feller. These will be done independently. He also will take over the artists for the UA label, some of whom he was already producing.

The label also brought in Jack Mesler as administrator of the office, and head of country sales.

Herston heads two jingle companies and is part owner of the Soundshop Studio. He, too, had spend considerable time as an independent producer before moving to UA. Butler has been affiliated with other labels in the past and has enjoyed considerable success both as an in-house producer and an independent.



SIGNED OVER—Ray Baker, right, owner and president of Blue Crest Music, signs an agreement with Wesley Rose whereby Acuff-Rose purchases the entire catalog of Blue Crest, and Baker becomes an executive of the firm.

Postal Rates

Continued from page 6

records were due to go to 20 cents the first pound, and 8 cents each additional on July 6, this year. Library rates would go to 8 cents the first pound and 3 cents each additional pound.



The **KIKI DEE** BAND
a new single

SUPER COOL

MCA 40256
especially written for them by
Elton John & Bernie Taupin

B/W LOVING & FREE

from the album "Loving & Free" MCA 395

Currently on Their First U.S. Tour


THE ROCKET RECORD COMPANY
MCA RECORDS

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Recording Industry STAR PERFORMER: Association of America... Star designates recording showing greatest upward movement compared to previous week's position.

SHININ' ON—Grand Funk (Capitol 3917) YOU TURNED MY WORLD AROUND—Frank Sinatra (Reprise 1208) DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (Motown 1296) SEE TOP SINGLE PICKS REVIEWS page 74

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes entries like SUNDOWN—Gordon Lightfoot, BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods, etc.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing Co.; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CPI = Cimino Pub.; CRIT = Criterion Music Corp.; FMC = Frank Music Corp.; HAN = Hansen Pub.; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; SGC = Screen Gems/Columbia; TMK = Triangle Music/Kane; WBM = Warner Bros. Music.

HOT 100 A-Z—(Publisher—Licensee)

Index table listing song titles and their corresponding chart positions, such as Air Disaster (Landers-Roberts/April), Dancing Machine (Jobete, ASCAP), etc.

A reflection of National Sales and programming activity by selected dealers, on-stops and radio stations as compiled by the Charts Department of Billboard.

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Announcing 33 more minutes
of listening pleasure by
the man who
has already
given the
world more
hours of
listening
pleasure than any
other artist in musical history.



AP5 907

The new album by the
incomparable Mantovani.

In Phase 4 Stereo
from London Records.

Also available on Ampex Stereo Tapes.

RUFUS

FEATURING CHAKA KHAN

SMASH



MOVING UP THE CHARTS:

THEIR SINGLE: "TELL ME SOMETHING GOOD"

WRITTEN BY STEVIE WONDER

ABC-11427

THEIR ALBUM: "RAGS TO RUFUS"

ABCX-809

MOVING ON TELEVISION:

MID-NIGHT SPECIAL JULY 5TH

AMERICAN BANDSTAND JULY 20TH

EXCLUSIVELY ON ABC RECORDS & GRT MUSIC TAPES

PRODUCED BY: BOB MONACO

abc Records



MANAGEMENT: ROBERT ELLIS & ASSOCIATES

TOP LP's & TAPE

POSITION
108-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
146	5	5	WET WILLIE Keep On Smilin' Capricorn CP 0128 (Warner Bros.)	5.98		6.97		6.97	
121	41	41	LYNYRD SKYNYRD Pronounced Leh'nerd Skin'erd Sounds of the South 363 (MCA)	5.98		6.98		6.98	
110	113	7	GENESIS Live Charisma CAS 1666 (Buddah)	6.98		7.98		7.98	
111	117	64	BEATLES 1967-1970 Apple SKBD 3404 (Capitol)	9.98		11.98		11.98	
-	1	1	HUES CORPORATION Freedom For The Stallion RCA APL1-0323	5.98		6.95		6.95	
113	88	32	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	5.98		6.98		6.98	
114	106	22	YES Tales From Topographic Oceans Atlantic SD 2-908	9.98		9.97		9.97	
115	123	96	SEALS & CROFTS Summer Breeze Warner Bros. BS 2629	5.98		6.97		6.97	7.95
116	114	56	EARTH, WIND & FIRE Head to the Sky Columbia KC 32194	5.98	6.98	6.98	7.98	6.98	
117	94	33	RINGO STARR Ringo Apple SWAL 3413 (Capitol)	6.98		6.98		6.98	
118	76	21	GRAHAM CENTRAL STATION Warner Bros. BS 2763	5.98		6.97		6.97	
129	3	3	MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297	6.98		6.97		6.97	
120	124	20	BLUE MAGIC Alto SD 7038	5.98		6.98		6.98	
147	3	3	THE KINKS Preservation Act 2 RCA CPL1-5040	6.98		7.98		7.98	
122	122	39	THE MOTHERS Over-Nite Sensation Disc Reet MS 2149 (Warner Bros.)	5.98	6.98	6.97	7.97	6.97	7.95
140	42	42	MARVIN GAYE Let's Get It On Tamla T329W (Motown)	5.98		6.98		6.98	
144	100	100	KENNY LOGGINS w/JIM MESSINA Sittin' In Columbia KC 31044	5.98		6.98		6.98	
125	132	109	DEEP PURPLE Machine Head Warner Bros. BS 2607	5.98		6.97		6.97	6.95
126	82	9	KING CRIMSON Starless And Bible Black Atlantic SD 7298	5.98		6.97		6.97	
127	101	21	NEW BIRTH It's Been A Long Time RCA APL1-0285	5.98		6.98		6.98	
128	126	64	BEATLES 1962-1966 Apple SKBD 3403 (Capitol)	9.98		11.98		11.98	
129	119	13	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98	
130	130	43	LOVE UNLIMITED Under the Influence Of 20th Century T 414	5.98		6.98		6.98	
131	120	32	STYLISTICS Rockin' Roll Baby A&O AV 11010	5.98		6.98		6.98	
132	107	22	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	5.98		7.95		6.97	
133	96	10	BLUE OYSTER CULT Secret Treaties Columbia KC 32858	5.98	6.98	6.98	7.98	6.98	
134	97	11	MARVIN GAYE Anthology Motown M9-791A3	9.98		11.98		11.98	
135	143	20	GLADYS KNIGHT & THE PIPS Anthology Motown M-792 S2	6.98		7.98		7.98	
136	108	14	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142-G (United Artists)	6.98		6.98		6.98	
137	110	24	JACKSON 5 Get It Together Motown M783V1	5.98		6.98		6.98	

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
					ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
166	130	130	★	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 606/7	9.98		11.98		11.98	
139	116	11		THE ORIGINAL SOUNDTRACK RECORDING—THE GREAT GATSBY Paramount PAS 2-3001 (Famous)	7.98		8.95		8.95	
140	118	34		JACKSON BROWNE For Everyman Asylum SD 5067	5.98		6.98		6.98	
141	141	33		DIANA ROSS & MARVIN GAYE Diana & Marvin Motown M803V1	5.98		6.98		6.98	
142	149	56		PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98	
143	151	8		MONTEROSE Warner Bros. BS 2740	5.98		6.98		6.98	
-	1	1	★	DIANA ROSS AND THE SUPREMES Anthology Motown M9-794A43	9.98		11.98		11.98	
156	3	3	★	J.J. CALE Okie Shelter SR 2107 (MCA)	6.98		7.98		7.98	
146	150	3		ISAAC HAYES Tough Guys Enterprise ENS 7504 (Columbia)	6.98		7.98		7.98	
147	145	78		SIMON & GARFUNKEL Greatest Hits Columbia KC 31350	5.98		6.98		6.98	
148	134	39		JESSE COLIN YOUNG Song For Juli Warner Bros. BS 2734	5.98		6.97		6.97	7.95
-	1	1	★	JOHN DENVER Back Home Again RCA CPL1-0548	6.98		7.95		7.95	
150	157	97		DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	5.98		6.97		6.97	7.95
151	109	21		LOVE UNLIMITED ORCHESTRA Rhapsody In White 20th Century T 433	5.98		6.98		6.98	
152	159	43		CHEECH & CHONG Los Cochinos Dee SP 77019 (A&M)	5.98		6.98		6.98	
153	131	16		EDDIE KENDRICKS Boogie Down Tamla T 330W1 (Motown)	5.98		6.98		6.98	
181	9	9	★	MAC DAVIS Stop And Smell The Roses Columbia KC 32582	5.98		6.98		6.98	
155	160	44		ROBERTA FLACK Killing Me Softly Atlantic SD 7271	5.98		6.98		6.98	8.95
191	5	5	★	AL STEWART Past, Present & Future Janus JLS 3063 (Chess/Janus)	5.94		6.95			
157	161	11		MAGGIE BELL Queen Of The Night Atlantic SD 7293	5.98		6.97		6.97	
158	164	37		STEVE MILLER BAND The Joker Capitol 11235	5.98		6.98		6.98	
-	1	1	★	THE O'JAYS Live In London Philadelphia International KZ 32953 (Columbia)	5.98		6.98		6.98	
160	137	27		AL GREEN Livin' For You Hi ASHL 32082 (London)	6.98		6.98		6.98	
161	142	12		SMOKEY ROBINSON Pure Smokey Tamla T6-331S1 (Motown)	6.98		6.98		6.98	
162	136	37		LINDA RONSTADT Don't Cry Now Asylum SD 5064	5.98		6.98		6.98	
174	25	25	★	STEVE MILLER BAND Anthology Capitol SVBB 11114	6.98		8.98		8.98	
164	148	38		MARLO THOMAS & FRIENDS Free To Be... You And Me Bell 1110	6.98		7.95			
165	165	5		SHA NA NA Hot Sox Kama Subra KSBS 2600 (Buddah)	6.98		7.95			
166	128	33		BARRY WHITE Stone Gon' 20th Century TC 423	5.98		6.98		6.98	
167	173	45		ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	5.98		6.97		6.97	7.95
168	176	34		THE WHO Quadrophenia MCA 2-10004	11.98		12.98		12.98	16.95
169	172	4		ARLO GUTHRIE Reprise MS 2183	5.98		6.97			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE						
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL	
170	171	4	RY COODER Paradise & Lunch Reprise MS 2179	5.98		6.97				
171	162	169	CAROLE KING Tapestry Dee SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98		
172	177	3	BROWNSVILLE STATION School Punks Big Tree BT 89500 (Atlantic)	6.98		6.97		6.97		
173	155	10	NEW RIDERS OF THE PURPLE SAGE Home, Home On The Road Columbia PC 32870	6.98		7.98	7.98			
174	153	15	BOZ SCAGGS Slow Dancer Columbia KC 32760	5.98		6.98		6.98		
175	175	51	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98		
176	154	15	PAUL SIMON In Concert—Live Rhythmic Columbia PC 232855	6.98		7.98		7.98		
177	127	10	FOUR TOPS Meeting Of The Minds Dunhill DSD 50166	6.98		7.95		7.95		
-	1	1	★	DE FRANCO FAMILY Save The Last Dance For Me 20th Century T-441	6.98		6.98		6.98	
179	179	16	VAN MORRISON It's Too Late To Stop Now Warner Bros. BS 2760	11.98		11.97		11.97		
180	183	4	MILES DAVIS Big Fun Columbia PG 32866	7.98		8.98		8.98		
181	185	2	THE BLACKBYRDS Fantasy F 9444	6.98		7.98		7.98		
182	125	29	GENESIS Selling England By The Pound Charisma FC 5060 (Atlantic)	5.98		6.97		6.97	9.95	
183	180	63	BARRY WHITE I've Got So Much To Give 20th Century T-407	5.98		6.98		6.98		
184	190	3	RAY STEVENS Boogity, Boogity Barnaby BR 6093 (Chess/Janus)	5.94		6.95				
185	112	9	HARRY NILSSON Music From The Apple Film Son Of Dracula Rappale ABL1-0220 (RCA)	6.98		7.95		7.95		
186	189	3	BEE GEES Mr. Natural RSD SD 4800 (Atlantic)	6.98		6.97		6.97		
187	169	16	REDBONE Wovoka Epic KE 32462 (Columbia)	5.98		6.98		6.98		
188	193	5	JANIS IAN Stars Columbia KC 32857	5.98		6.98				
189	195	2	THE ORIGINAL MOTION PICTURE SOUNDTRACK THAT'S ENTERTAINMENT MCA 2-11022	12.98		13.98		13.98		
190	186	4	JOHNNIE TAYLOR Super Taylor Stax STS 5509 (Columbia)	5.98		6.98		6.98		
191	158	10	TOM SCOTT & THE L.A. EXPRESS Dee SP 77021 (A&M)	6.98		6.98	6.98			
192	-	1	RUFUS Rags To Rufus ABC ABCX 809	5.98		6.98		6.98		
193	-	1	DAVE MASON The Best Of Blue Thumb BTS 6013	6.98		7.95		7.95		
194	163	21	BOB DYLAN Planet Waves Asylum 7E-1003	6.97		6.97		6.97		
195	167	5	NEW YORK DOLLS Too Much Too Soon Mercury SRM1-1001 (Phonogram)	6.98		6.95		6.95		
196	182	16	TODD RUNDGREN Todd Bearsville 2 BR 6952 (Warner Bros.)	9.98		11.97		11.97		
197	184	3	KANSAS Kashmir 32817 (Columbia)	5.98		6.98				
198	198	31	RICK DERRINGER All-American Boy Blue Sky KZ 32481 (Columbia)	5.98	6.98	6.98	7.98	6.98		
199	-	1	FRED WESLEY AND THE JBs Damn Right I Am Somebody People PE 6602 (Polydor)	6.98		7.98		7.98		
200	196	10	CHASE Pure Music Epic KE 32572 (Columbia)	5.98		6.98		6.98		

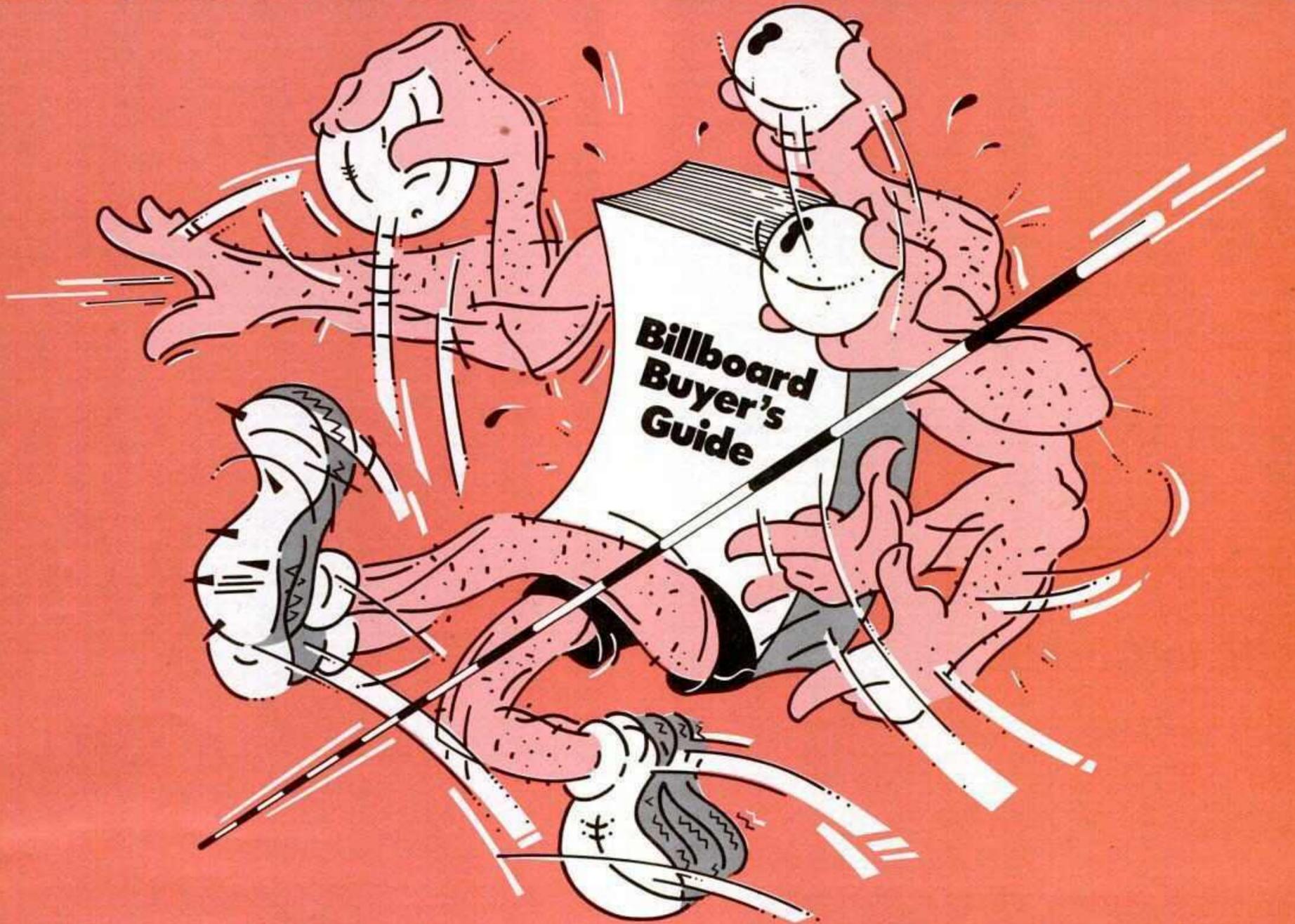
TOP LP's & TAPE A-Z (LISTED BY ARTISTS)

Aerosmith	129
Gregg Allman	113
Allman Brothers Band	167
Herb Alpert	71
Brian Auger	84
Bachman-Turner Overdrive	14, 76
Beatles	111, 128
Bee Gees	186
Maggie Bell	157
Blackbyrds	181
Black Sabbath	106
Blue Magic	120
Blue Oyster Cult	133
David Bowie	12
Bread	42, 91
James Brown	86
Jackson Browne	140
Brownsville Station	172
Donald Byrd	61
J.J. Cale	145
Carpenters	92
Chase	200
Chicago	15, 175
Cheech & Chong	152
Cher	69
Climax Blues Band	74

Billy Cobham	27, 80
Ry Cooder	170
Rita Coolidge	58
Jim Croce	48, 53, 82
Crusaders	104
Mac Davis	154
Miles Davis	180
Deep Purple	56, 125
De Franco Family	178
John Denver	5, 57, 149
Deodato	78
Rick Derringer	198
Neil Diamond	37
Doobie Brothers	21, 103, 150
Bob Dylan	194
Eagles	26
Earth, Wind & Fire	29, 116
Emerson, Lake & Palmer	47
Roberta Flack	155
Foghat	132
Four Tops	177
Aretha Franklin	65
Kris Kristofferson	93
Jerry Garcia	110, 182
Marvin Gaye	123, 134
Genesis	110, 182
Golden Earring	23
Graham Central Station	118
Grand Funk	11

Al Green	160
Guess Who	67
Ario Guthrie	169
Herbie Hancock	28
Isaac Hayes	146
Hollies	95

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Chappell's Folio Goal Twin Market Sales

• Continued from page 1

profits are to be maintained or increased."

The move is seen as an extension of an earlier step by the publisher tying in with the Optimum Book Marketing Co. to distribute music product through paperback book outlets (Billboard, Dec. 22, 1973).

First folio to be issued under the new Chappell formula is a 208-page volume, "The Songs of Kristofferson," containing 54 tunes and carrying a suggested list price of \$6.95.

Most of the copyrights are controlled by Chappell print affiliates Combine and Buckthorn Music, but a few have been licensed from other sources to complete the collection concept.

The book trade will be serviced with the Kristofferson folio via an exclusive arrangement with Harper & Row. But other book publishers may be contracted to handle subsequent Chappell volumes.

Initial publication runs will furnish editions totaling some 30,000 copies to Kane for the music trade, with somewhat less for Harper.

One of the more attractive features of the deal is its lack of any returns provisos, according to Weiser.

"If our distributing agent orders 30,000 books, that is what we deliver, and that is what we get paid for. There are no return rights."

As in the Optimum arrangement, Chappell's exploitation of the new marketing concept will not limit its entries to in-house copyrights.

In some cases they will call for additions from outside sources to supplement a nucleus of Chappell properties, and in others will even be comprised entirely of songs controlled by other publishers.

Already in the works, for instance, is a Hank Williams collection in which Chappell has not a single instance of copyright proprietorship. That deal was negotiated with Acuff-Rose.

"Our contribution is the creative concept, both in contents and in marketing," says Weiser.

The next volume slated for the twin-marketing approach is a complete Richard Rodgers song folio. Also in preparation, in addition to the Williams, is a volume devoted to the works of Oscar Hammerstein, as well as a collection of "100 Inspirational Songs," with material to be drawn from a number of publisher sources.

MGM to Change Image

• Continued from page 3

Polydor executives who headquarter in New York.

MGM has no sales, promotion, marketing personnel here. These services are now handled in New York by a common services department established by Gil Beltran, president of the American Polydor Inc. operation in April.

Among the MGM personnel transferring to New York have been Ira Tracter, doing market research; Don Wedge handling inventory

control and manufacturing and Diana Davis, handling product administration.

As a result of the New York based common services department which handles MGM and Polydor with common staffs, Ben Scotti, MGM's former promotion vice president, now does special projects; Toni Scotti, the former a&r vice president, is now doing independent production for a number of MGM acts; Art Libertore, the former sales manager has left, as has Rocky Catena, the former marketing chieftain.

Phil Jones heads the joint promotional team in Manhattan; Phil Piccone handles sales and Steve Sheffer marketing.

MGM's products are handled by 21 staff fieldmen who also work on Polydor merchandise.

In talent matters, Bowen says he has the budget to sign new acts. And he also has this core of pop performers: Jim Stafford, Johnny Bristol (the producer turned singer who has a chart hit "Hang On In There Baby"), C.W. McCall (in a purchased master deal), Sammy Davis Jr., the Osmonds singularly and collectively; Gloria Gaynor; Judy Pulver, Razy, Kenny Rogers and the First Edition, the New Seekers, Merv Griffin, Hedva and David, the Sylvers, Blossoms, Great Pride (a new act), Tommy Roe, Micky Dolenz, Sammi Jo, Billy Joe Royal, Christopher Paul and Shawn.

Although there are no staff pop producers in the house, Bowen is looking to hire a young one within six months.

He currently has independent production deals with Mike Curb, Toni Scotti and Knox Phillips, who will produce 10 new acts out of Memphis.

Outside producers also working on roster artists include Phil Gernhard and Scotti (Stafford); Johnny Bristol (Pulver) Mike Viner (Sylvers) H.B. Barnum (Blossoms), Walter Kahn (Great Pride), Sonny Limbo (Sami Jo).

The Bill Lowry-Karl Engemann MGM South label out of Atlanta is responsible for Billy Joe Royal, Christopher Paul and Shawn.



Polydor Photo

YOUTH SALUTE—Singer James Brown, left, was recently awarded with his first "Black Record" by Rev. Sharpton, a spokesman for the National Youth Movement. The NYM is preparing a special salute to James Brown for his upcoming July 4 show in Madison Square Garden.

Inside Track

Roebuck "Pop" Staple got Father of the Year Award from Southern Christian Leadership Conference-West. ... Freda Payne's first ABC album contains mostly Lamont Dozier originals. Dozier currently has million-dollar suit against his former partners at Invictus, Payne's previous label.

Maureen McGovern to chirp "Gold" soundtrack theme. ... Cary Darling of L.A. wises up that Fanny wasn't actually "New On the Charts" last month. Their "Charity Ball" was 40 on the Hot 100 in 1971.

ABC to issue original cast LP of "Mack & Mabel" musical with Robert Preston playing Hollywood silent comedy king Mack Sennett. ... Paul Williams debuting on "Hollywood Squares" TV quizzer. ... 20th Century re-releasing "Hello Dolly" soundtrack LP in new package.

Guess Who lead singer Burton Cummings lost half the 30 pounds he wants to shed for his nude scenes in "I Met A Fool" U.K. film he's starring in this September. ... Credibility Gap to be only outside comedy talent appearing on nationally syndicated "National Lampoon Radio Hour." Gap also cut radio spots for Atlantic jazz saturation campaign in Chicago.

Barbra Streisand reported about to sign for the fem lead in "Rainbow Bridge," Warner film remake of "A Star Is Born," with story transferred to rock superstar marriage. Cher and others were in running. Kristofferson is up for male lead.

Is America considering a split from Elliot Roberts management? ... Rick Springfield to title-role in projected "Buddy Holly Story" film bio.

Helen Reddy up for a Hollywood sidewalk star, hopefully near Capitol Tower. ... Elton John picked up another Rolls-Royce at Encino lot without asking price. He's ready to buy a Santa Monica beach manse to move away from England's high taxes on his new \$8 million MCA deal.

Two Connecticut polyvinyl chloride workers (at separate factories) died of a rare form of liver cancer linked to PVC exposure. PVC is made from vinyl chloride gas via a chemical process called polymerization. Neither dead worker was employed at a factory directly involved in producing PVC for records.

MCA hosted a party (14) in honor of The Who following their four-day stand at Madison Square Garden with a guest list that included Paul Simon, Rick Wakeman, Mike Love, James Taylor, Carly Simon, Melissa Manchester, Johnny and Edgar Winter, Rick Derringer, Lesley West, Michael J. Pollard, Linda Blair, Huntington Hartford and Ronald McDonald. Entertainment for the night included emcee Murray the K, a fire eater, magician, a snake charmer, Ronnie and the Ronettes,

and a roller derby match between the New York Chiefs and the Los Angeles Thunderbirds. ... Peter Townshend was with Elton John at New York's Bottom Line for a party thrown by Rocket Records for Kiki Dee.

Freedom Jam, a 12-hour outdoor music festival (6) at the Stepping Stone Ranch in Escoheag, R.I., will feature Sha Na Na, the Mahavishnu Orchestra, Brownsville Station, Aerosmith, Wendy Waldman, Refugee and Chris Rhodes. ... The General Recording Corp. will present a two-hour Fourth of July concert in Atlanta featuring Ripple, The Rhodes Kids, and Red, White & Blue (grass). ... MCA Records took full-page ads (19) in the New York Times and Los Angeles Times to announce the signing of Elton John to a long-term recording agreement. ... John Denver will host the July 19 Tonight Show.

Producer-writer Landy McNeal was named to head Chappell Music's New York Songwriters Workshop. ... Errol Garner playing Aug. 16 date with the National Symphony Orchestra in Washington, D.C. ... Ivan Mogull en route to Tokyo where he will visit publishing associates Shooichi Kusano and Joe Miyasaki. ... The Stampeders will tour U.S. in August and September with Black Oak Arkansas. ... James Taylor will appear on the King Biscuit Flower Hour (30) in a 90-minute live special recorded last month at Carnegie Hall.

UA's Paul Anka and Odis Coates sang at TV Cerebral Palsy Telethon. ... Stylistics guest on debut episode of revived "Your Hit Parade" Aug. 2. ... Crusaders to play no less than 10 jazz festivals this summer.

Pointer Sisters next is a live album at San Francisco Opera House. ... Marquis De Sade kicks off concert night format at Hollywood's Starwood Club. ... "Armand Schaubroeck Steals" LP about jail experiences of artist, out on his own Rochester N.Y. label, House of Guitars.

Three more LP's feature "That's Entertainment" nostalgia film tunes: Sammy Davis Jr. on MGM, Lawrence Welk on Ranwood and Andre Kostelanetz on Columbia. Original soundtrack of MGM film is on MCA.

Art Laboe's Sunset Strip oldies club celebrated its second anniversary June 14. ... Michael Viner's Pride Productions put on "Evening With George Burns" at the Los Angeles Schubert Theater.

Darwin Burk, Manager of J.L. Marsh, Denver, who was 55, died June 14th there. Prior to joining Heilicher Bros., he had a small chain of retail stores in the Minneapolis-St. Paul area.

Off to a slow start this season, Billboard's softball team, east coast, bows to CBS Records 23-2. Basketball anybody?

New Companies

Tony Camillo has formed Adventure Sound Productions, a New York company through which he will perform composing, arranging, and production services for television and commercial jingles. Roberta Arnold has been appointed an associate in the company and will represent all aspects of Camillo's commitments in advertising.

★ ★ ★

Blind Pig Records has been formed in Ann Arbor, Mich., and the label's first release features blues pianist Boogie Woogie Red. Jim Dulzo has been appointed director of promotion, and many distributors have picked up the line. They include Tant Ent., Detroit; J&F Southern Record Sales, Pasadena, Calif.; Kinera Distributors, Chicago; Rounder Records, Boston; Wild Turkey Productions, Kentucky; Southland Records, Atlanta; and Zim Records, for overseas distribution.

★ ★ ★

J. Silvia has formed Honk Records in New York. The label will concentrate on turning out singles, with album releases depending wholly on the success of the singles. Distribution for the label is being negotiated.

TEAI Records has been formed in Detroit by Charles Underwood, Clifford Burston and Ronald Banks of the Dramatics.

Executive Turntable

• Continued from page 4

Miele's responsibilities. ... Marvin D. Wolfberg has been named treasurer of the Polygram Corp. ... Marty Olinick has been named manager of contract development at RCA Records. ... Gloria Messinger, senior attorney of ASCAP, has been appointed the organization's acting distribution manager. ... Al Abrams, former WEA Corp. branch manager in Minneapolis, is moving to Chicago as the firm's branch sales manager there. ... Joseph Curran has been elected vice president, RCA Marketing Services, including advertising services, market research, distributor relations, design and marketing planning.

★ ★ ★

Bill Chappell has left his post as manager of artist relations at United Artists Records to become copublisher of Soul & Jazz with Martin R. Cerf, publisher of Phonograph Record magazine, distributor of Soul & Jazz. ... Milton Blackford has been re-signed (not resigned as erroneously reported last week) for a third year as general professional manager with Famous Music Publishing Companies' Nashville division. ... G. Richardson Cook has been appointed a producer at Charles Morrow Associates.

Taxe Tape Piracy Trial

• Continued from page 4

half of Taxe, Miller explained that evidence would show that Taxe acted on the advice of counsel in continuing as an unlicensed duplicator following passage of the Federal Encircled P copyright statute.

Miller said Taxe, based upon legal counsel, had told the co-defendants that tapes they were manufacturing were legal. He stated that evidence would show that FBI agents interviewing wholesale pur-

chasers of Taxe duplicated tapes were told tapes were not pirate.

Last Friday, Joe Smith, Warner Bros. president, stated that the average profit per record or tape sold was 25 cents. He stated that the record industry average for albums released which recoup their cost was 20 percent. He showed via a chart of 129 new releases in 1973 by Warner Bros. that 41 or 32 percent recoup their expenditures.

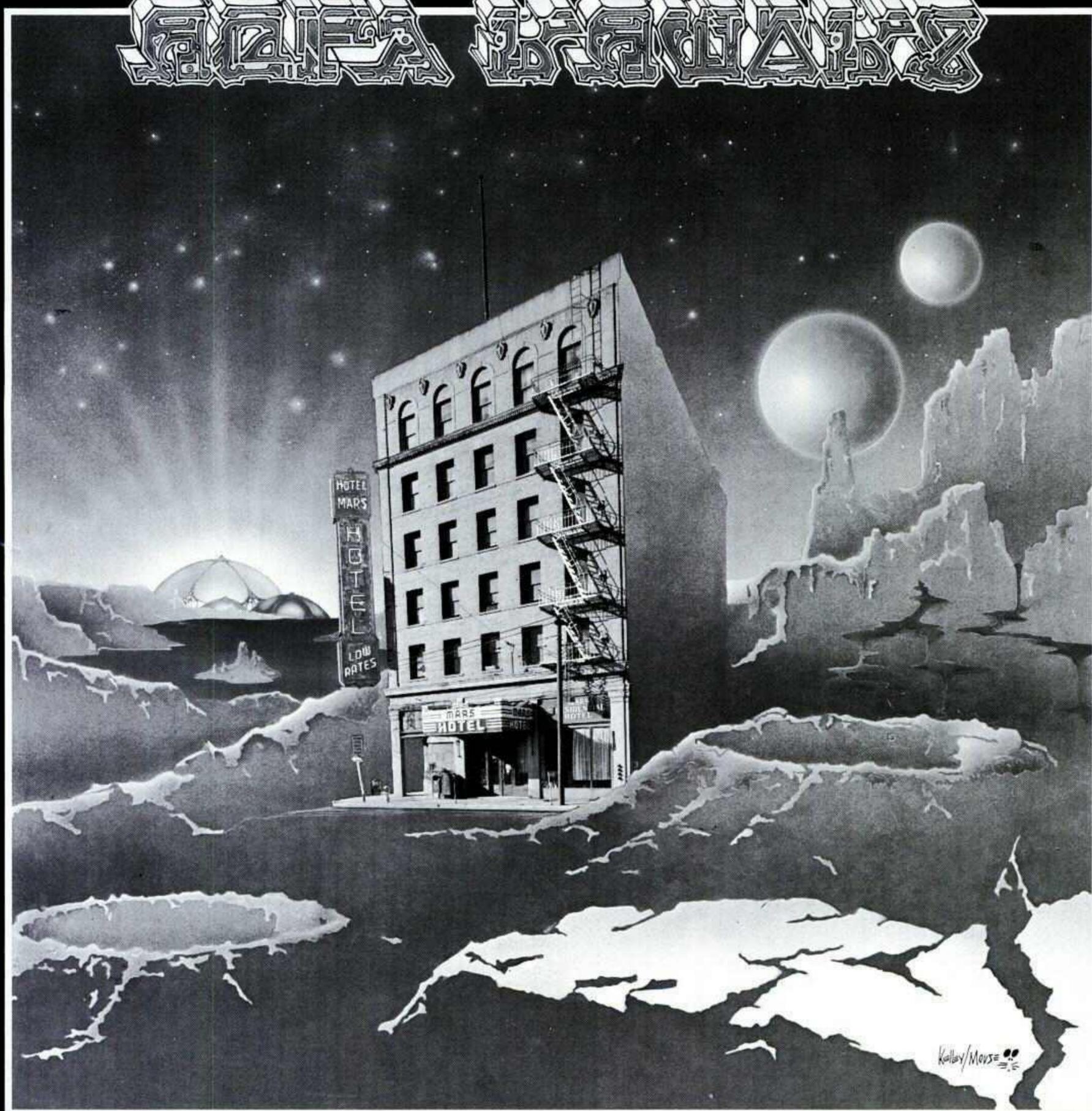
JOHN SIPPEL

GRATEFUL DEAD

FROM THE

MARS HOTEL

AMERICA'S FAVORITE ROAD BAND



ON THE ROAD EVERYWHERE ALL SUMMER



GRAND FUNK KEEPS
Shinin' On

3917

another celestial single from
Shinin' On
their 10th platinum album



produced by Todd Rundgren

