

# 4-CHANNEL ON VERGE OF RAPID GROWTH

SPOTLIGHTED IN THIS ISSUE

08120

# Billboard

NEWSPAPER

80<sup>th</sup>  
YEAR

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## Clive Davis Keynotes Disks at N.Y. Forum

By CLAUDE HALL

LOS ANGELES—Clive Davis will keynote the music record industry facet of the seventh annual International Radio Programming Forum, Aug. 14-17 at the Plaza Hotel in New York.

Marking his return after several months away from the music-record industry spotlight, Davis, former president of Columbia Records and currently the main force behind Bell Records, will speak to an estimated 650 radio and record industry executives Aug. 14, the opening day of the four-day educational event.

This year the Forum is guided by Jack G. Thayer, new president of radio for the National Broadcasting Corp.

Davis is credited with turning Co-  
*(Continued on page 27)*

## Chappell Music In Morris Deal

By IS HOROWITZ

NEW YORK—Chappell Music will take over many of the management functions of E.H. Morris & Co. under terms of a long-term deal just completed between the two publishing firms.

At the same time, it was learned that the two companies are in the final negotiating stages of an agreement that will give Chappell a half interest in E.H. Morris operations worldwide, except for the U.S. and Canada, where the new administration alliance applies.

The inclusion of the E.H. Morris catalog, one of the strongest remain-  
*(Continued on page 12)*

## Top Puzzler: Promoting On Campus

By JIM FISHEL

NEW YORK—Record companies continue to look to campus radio as a useful promotional medium, but they are far from unanimous in the amount of promotional effort and free goods this area is worth.

This disparity in outlook among the majors is highlighted at its two extremes by Atlantic and RCA.

RCA has sharply trimmed its distribution of records to college stations to a tight current list of 103, from more than 600 six months ago, while Atlantic remains heavily committed to servicing this medium with a station list of more than 900.

*(Continued on page 71)*

Columbia Records' Convention Coverage Appears on Pages 3, 14 & 70

## Famous Labels Bought By ABC

By BOB KIRSCH

LOS ANGELES—ABC Records has acquired the Famous Music Corp. group of labels from Gulf + Western Industries for an estimated \$5.5 million, marking the third time in the past two years that ABC has purchased existing record companies.

All of the Famous family of labels, including Dot, Paramount, Neighborhood, Ember, Blue Thumb and Tara, will become a division of ABC Records, though means of distribution for the labels have not been decided upon yet.

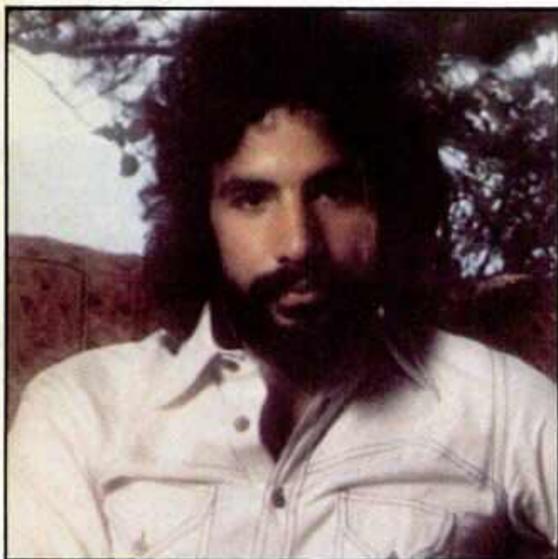
The Dot label, with its strong roster of country artists, is felt to be the prime motivator for the deal, though  
*(Continued on page 19)*

## Jukebox Fee to Statutory Rate?

By MILDRED HALL

WASHINGTON—The Senate Commerce Committee, which has been tinkering with the copyright revision bill, came out last week with a surprise jukebox amendment that would make the annual \$8 per box music performance royalty a "fixed statutory rate," not subject to any review or appeal by the Copyright Tribunal set up in the bill to oversee statutory rates.

This aspect of the jukebox amendment was not revealed when earlier executive meetings voted out amendments to kill the controversial  
*(Continued on page 12)*



CAT STEVENS follows the enormous success of his "Buddha and the Chocolate Box" album with his own unmistakable version of Sam Cooke's "ANOTHER SATURDAY NIGHT" (AM 1602)—moving fast up the singles charts! On A&M Records. *(Advertisement)*

## Soul, Into Pop and Jazz, Now Moving to Country

By LEROY ROBINSON

LOS ANGELES—Soul music, which today dominates pop and has made strong inroads into jazz, is now on the verge of infiltrating another musical area with impact: country music.

The confrontation with country music seems certain if certain soul artists have their own way. Singer-composer Bobby Womack is going to invest his soul background into the country scene.

Tina Turner, the explosive voice in the Ike and Tina Turner revue, has already cut an LP "Tina Turns the Country On" and the Pointer Sisters, albeit not from the soul scene, have also made use of country

music in their repertoire and have had favorable reactions.

*(Continued on page 19)*

## 'Opry' Leads Talent Buys at \$1.2 Million

By BILL WILLIAMS

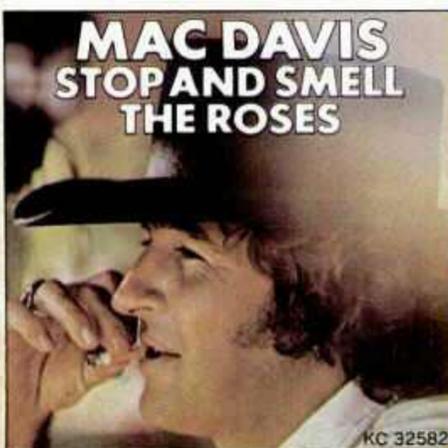
NASHVILLE—The "Grand Ole Opry" and its affiliated Opryland USA music shows have become the single largest contractor of musical talent here, with an annual budget exceeding \$1.2 million.

Next year, with a newly negotiated contract, the "Opry" alone will have a payroll in excess of \$1 million.

*(Continued on page 57)*



It's The Staple Singers' magic at work again. "City in the Sky" STS 5515, is a perfect tribute to their past, a perfect anthem to their future. Look for "City in the Sky," another all-category airplay album by The Staple Singers. Coming soon on Stax records and tapes. *(Advertisement)*



MAC DAVIS  
STOP AND SMELL  
THE ROSES

KC 32582

Also available on tape

Mac's weekly NBC-TV show is the smash hit of the summer season.  
**MAC'S HOT SUMMER, CONTINUED.**  
And "Stop and Smell the Roses" continues to climb the charts with the release of the title song as Mac's brand-new single.  
On Columbia Records®

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# See the Ozarks without leaving town.

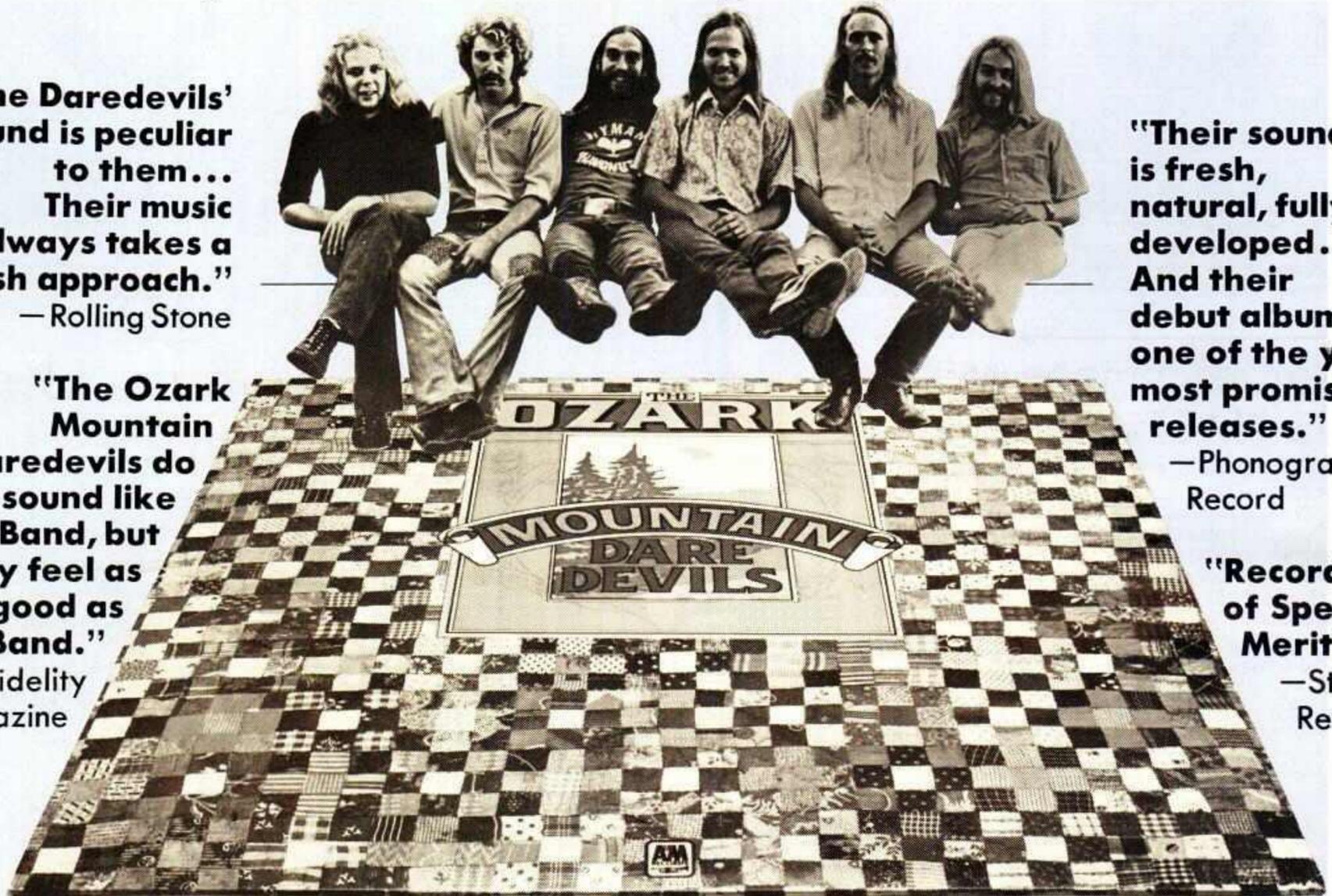
The Ozark Mountain Daredevils have been delighting audiences with their first album, which contains their most popular number, "If You Wanna Get To Heaven." (AM 1515)  
They've also been delighting reviewers:

"The Daredevils' sound is peculiar to them... Their music always takes a fresh approach."  
— Rolling Stone

"The Ozark Mountain Daredevils do not sound like The Band, but they feel as good as The Band."  
— High Fidelity magazine

"Their sound is fresh, natural, fully developed... And their debut album is one of the year's most promising releases."  
— Phonograph Record

"Recording of Special Merit"  
— Stereo Review



(SP 4411)

## Now they'll be performing their amazing music in person with a concert tour of the East and Midwest.

**August 3**  
Midland Theatre,  
Kansas City

**August 9**  
The Electric Ballroom,  
Atlanta, Ga.

**August 10**  
Charlotte Raceway,  
Charlotte, N.C.  
(with Allman Bros.,  
Emerson Lake &  
Palmer, Marshall  
Tucker, Eagles)

**August 13**  
Blossom Music Festival,  
Cuyahoga Falls, Ohio  
(with Loggins and  
Messina)

**August 14**  
Ravinia Festival,  
Highland Park, Illinois  
(with Loggins and  
Messina)

**August 15**  
Pine Knob Theatre,  
Detroit, Michigan  
(with Loggins and  
Messina)

**August 16**  
Iowa State Fairgrounds,  
Des Moines, Iowa  
(with Loggins and  
Messina)

**August 20**  
Mississippi State  
Fairgrounds,  
Davenport, Iowa  
(with Chicago/  
Loggins and Messina)

**August 21**  
Brown Coliseum,  
Green Bay, Wisconsin  
(with Loggins and  
Messina)

**August 22**  
Performing Arts  
Center,  
Milwaukee, Wisconsin  
(with Loggins and  
Messina)

**August 23**  
Indiana State  
Fairgrounds,  
Indianapolis, Indiana  
(with Loggins and  
Messina/Com-  
mander Cody)

**August 24**  
Grand Valley State  
College,  
Allendale, Michigan  
(with Loggins and  
Messina)

**August 25**  
Buffalo Bills Stadium,  
Buffalo, New York  
(with Chicago/  
Doobie Brothers)

**August 29**  
Dillon Stadium,  
Hartford, Connecticut  
(with Doobie  
Brothers/Loggins  
and Messina)

**August 30**  
Naval Marine Stadium,  
Annapolis, Maryland  
(with Chicago/  
Doobie Brothers)

**August 31**  
Three Rivers Stadium,  
Pittsburgh, Pennsylvania  
(with Chicago/  
Doobie Brothers)

**September 1**  
Portsmouth, Virginia  
(with Doobie  
Brothers/Loggins  
and Messina)

**September 2**  
Roosevelt Stadium,  
Jersey City, New Jersey  
(with Chicago/  
Doobie Brothers)

## See the Ozarks in person. And hear them on A&M Records.

Produced by David Anderle and Glyn Johns

Copyrighted material

LIVE ON STAGE, TOO

# Atlantic Preps LP Release Of Gibran's 'The Prophet'

By JOHN SIPPEL

LOS ANGELES—Kahlil Gibran's "The Prophet" is coming to disks and the stage. Atlantic will release the album featuring narration by Richard Harris with a score by Arif Mardin this fall.

The stage presentation, which will receive an ambitious exploitation campaign when it too debuts in the fall, is being fashioned by Ed Mathews, who currently heads the RCA special product division here.

Mathews and his partner, New York attorney Jules Kurz, negotiated worldwide rights "to create and exploit 'The Prophet' in all media of entertainment and communication" through their Mecca Productions Ltd.

The release, based on the long-time non-fiction best seller, is the outcome of eight years of work by Mathews, a veteran a&r and promotion executive.

"The Prophet," which according to its U.S. publisher, Alfred A. Knopf, has sold more than 4 million copies domestically since 1923, has been a prime collegiate favorite over the past 15 years, outselling the Bible in campus stores. It has been translated into 20 languages. Mathews and local agent Leo Leichter have

already worked out a campus touring package with major collegiate lecture booker, Philip Citron, Inc., Newton, Mass.

The package, which includes a small musical group, spotlights Christian Wilde as Gibran. Wilde is a former Grammy nominee and has produced and scored for many record acts such as Tom Jones, the Ventures and Bill Cosby.

In addition, Mathews is negotiating with a major concert booking firm for an-as-yet-to-be-produced musical concert package which would play major college and public auditoriums and arenas.

Harris will probably do a portion of "The Prophet" in his touring one-man show in the future. The contemplated musical concert package would be a large cast production a la "Superstar."

Mathews' long search to find the source of the rights to the poet-philosopher-artist's works, which include seven other books and artwork therein, finally uncovered George Shiya, veteran New York attorney who holds a 25 percent interest in the Gibran holdings.

(Continued on page 12)

# CBS Seeking Broader Entertainment Targets

By JIM MELANSON

LOS ANGELES—Eyeing today's music market as a place where "the public is destroying music categories faster than we can create them," CBS executive Bruce Lundvall called for an even greater commitment to the broad spectrum of musical development at CBS, during the label's 1974 annual "Family of Music" convention here last week.

Lundvall, who in a dramatic convention announcement was named vice president and general manager of the Columbia Records label, told the same 1,000 attendees from the Columbia, Epic, Columbia custom labels and CBS Records International division that coming years will prove to be a very "challenging time" in terms of developing new talent as well as in seeking new methods for greater market penetration.

Lundvall's speech, coming on the day prior to the convention's closing, climaxed a week of intense national and regional sales, marketing, promotional and merchandising meetings by CBS staffers.

Throughout convention time, CBS field staffers and home office personnel sought new and better ways to expose product, both by

strengthening existing marketing and promotional techniques and by looking for newer avenues for growth. The emphasis was on new methods.

In his talk, Lundvall stressed the importance of crossover product, saying that continued success for CBS in this area will demand "a quality of vision." Part of that vision, he continued, is continually searching for the "key to unlock new record buying audiences."

Along these lines, radio, especially Top 40, will continue to play an important role. But, stated Lundvall, our goals and radio's are not always compatible. Rather than fault radio and its shrinking playlists, Lundvall spoke of the necessity to broaden marketing and promotional efforts for long-range success.

One such direction for CBS will be a greater use of television as a selling tool. The label has been running several tests with the media, and it was intimated that the coming year will see a much greater use of the home screen by CBS.

Stronger marketing and merchandising techniques will also play a strong role in CBS' plans. Lundvall stated that there will be a

(Continued on page 12)

# Big Names, Faces Mingle At L.A. NATRA Conclave

By DAVE DEXTER JR.

LOS ANGELES—NATRA's week-long convention at the Century Plaza is a collage of names and faces in the news, buttressed by 12 workshops. Names in the news include Los Angeles Mayor Thomas Bradley, Ben Hooks of the Federal Communications Commission and the Rev. Jesse Jackson.

Nearly 1,000 delegates are assembled for the 19th annual convention, according to Richard Thomas, NATRA's executive director.

Opening day programs Monday (5) are strictly party-type but Tuesday's first workshop, to be attended by 10 African ambassadors, will revolve around "Investment Opportunities In Africa" with Dan Mathews and Dick Gregory presiding.

Al Chambers, Al Sampson and Jane Talbert will cochair a "Contract Negotiations" discussion and later in the day, Roy Woods and Ralph Featherstone are set to direct a "Which Black Radio Network and Why?" workshop.

NATRA president Cecil Hale, a deejay at Chicago's WVON-AM, will be honored at a Tuesday night reception.

Wednesday confabs open with 10 a.m. simultaneous workshops, "New Role of Women In Media" and "New Technological Developments." Speakers are Carolyn Tucker, Irene Johnson, Earlene

## Set 3 Symposiums For NATRA Group

LOS ANGELES—In addition to the numerous workshop parleys planned this week by NATRA at its convention, three all-black symposiums are firmed for Monday's opening agenda.

Built around the theme of "The Recognition of a Heritage: Radio, Records, Rhythm and Reality" they will be held at the Century Plaza at 11 a.m., 3 p.m. and 8 p.m. with Cannonball Adderley, Smokey Robinson, Quincy Jones, Nat Adderley, Dick Gregory, Brock Peters, the Rev. James Cleveland, William Marshall, Beah Richards and a dozen other prominent blacks participating.

## Cap Raises Pop, Classical Albums

LOS ANGELES—Capitol Records joins the parade of labels hiking its LP prices for pop and classical with a schedule of increases effective Aug. 1 as follows:

	Retail List	Dealer	Subdistr.
\$4.98-\$5.98 Pop LPs	\$6.98	\$3.65	\$3.32
\$11.98 STBO	\$12.98		
\$7.98 SABB	\$8.98		
\$5.98 Angel	\$6.98	\$3.65	\$3.32
\$3.49 Seraphim	\$3.98	\$1.99	\$1.81
\$6.98 8-track tape	\$7.98	\$4.40	\$4.00
Quad	\$7.98	\$4.40	\$4.00

International remains at \$5.98, with dealers paying \$3.13 and sub-distributors paying \$2.85.

# Latin Disk Execs Ask Piracy Aid

By CHARLIE BRITE

CORPUS CHRISTI—Major Southwest Latin record company executives describe as "successful" a Latin Music Seminar held here last week with discussions centering around such problems as piracy, adequate airplay outside the Southwest area and the effect of the economy on the Latin record business in Texas and surrounding states.

"This meeting was an important step for us in establishing some sort of unity among Southwest record manufacturers," explains Arnaldo Ramirez of Falcon Records. "For the first time we have successfully discussed the problems at hand in our industry and created a unified body in an attempt to solve them."

Most of one day's meeting was

(Continued on page 71)

# South Unaffected By Singles Price Boost

LOS ANGELES—The \$1.29 singles price dented volume a bit when it began recently, but a survey of Southern one-stops indicates unit sales are about back to normal, while singles dollar volume is up about 15 to 20 percent.

The projected price war, reported exclusively in Billboard June 22, between Joe's One-Stop, established by long-time Charlotte distributor, Joe Voynow, owner of Bib, and Record Shack, Atlanta, really starts this week.

Voynow opened the separate one-stop operation when rumors began that Ed Portnoy, New York City veteran who runs The Record Shack there, would open in Atlanta at his well-known low-low singles price.

Record Shack, Atlanta, opened Friday (2), with singles at 67 cents. Jack McIntyre, formerly One-Stop Records, Atlanta, is manager. Joe's

One-Stop, managed by Bill Norman, Voynow veteran, and Ernie Craig, who was with Bert Fleischman, will sell singles from 61 to 63 cents, lowest reported price in the South.

Other one-stop prices through the South include: Music City, Nashville, 83 cents; Popular Tunes, Memphis, 70 cents; Stan's, Shreveport, 78 cents; South Atlantic, Miami; Jacksonville; Raleigh; Columbia, S.C.; Kansas City; Denver; Hanover, Md.; and Boston, 75 cents; Music Center, Birmingham, 70 and 75 cents; and Music City, Mobile, 80 cents. The basic price raise was approximately 12 to 15 cents across the South.

# Country Acts Hit the Road In Parade Caravan

NEW YORK—A number of key country music artists including Buck Owens, Susan Raye, Dave Dudley and Red Sovine, have been tapped to entertain audiences on a 10,000 mile route along which a "Power Parade Caravan" will travel this month.

The caravan, a joint-venture of Detroit Diesel Allison (a division of General Motors), and WWVA-FM's "Jamboree USA," was designed as a tribute to the trucking industry, and will incorporate a five-vehicle rolling display of the trucking equipment and country music.

The show got underway in Rochester, N.Y., Thursday (1), will travel to California, and conclude in Wheeling, W.Va., with the Wheeling Truckers' Jamboree Expo, over the Labor Day weekend.

The show will make 27 truck stops, presenting a live country music show at each.

More Late News See Page 82

## DIRECT MAIL, DEMO DISKS

# Dbx Plots Potent Audiophile Campaign

By STEPHEN TRAIMAN

NEW YORK—Dbx Inc. will use direct mail, demonstration disks, key consumer ads and aggressive promotion to overcome formidable obstacles (virtually no software) in cracking the high-end audiophile market for its first consumer noise reduction and disk decoder units.

The first dbx-encoded commercial disks released by Klavier and Creative World (Billboard, July 27), were demonstrated at the Record Plant studio here Aug. 1, with the new 2- and 4-channel dbx 120 series decoders.

Playback of a variety of music in the process that permits commercial disks to be played on high-end home audio equipment with performance quality of studio master tapes was impressive, but the Waltham, Mass.-based firm has a long way to go in the marketplace.

The marketing problems are can-

didly faced by president David Blackmer, who founded dbx in 1972 with fellow inventor, now vice president, Zaki Abdun-Nabi; marketing director Larry Blakely and advertising manager Dick Lewis.

Basically, the dbx process electronically compresses the record signal by a 2:1 factor as the master disk is cut, expanding the signal by a complementary 1:2 factor at point of playback. In addition to reducing playback noise, this eliminates a chief limitation of conventional records—limited to a dynamic range of some 60 dB—in duplicating live concert performances with dynamic range in excess of 100 dB.

The first units enroute to 350 key dealers are Model 122 at suggested \$259 list, a 2-channel encoder/decoder, and Model 124 at \$379 list, a 4-channel unit (used either as 2-channel monitor and 2-channel en-

coder at same time, or as 4-channel monitor or encoder).

Blakely emphasizes the dbx process puts stronger demands on amplifiers and speakers, a natural tie-in to the high-end market. He also notes that initial purchases will be more for enhancing existing tapes than for playing the limited dbx-encoded disk catalog.

However, Klavier has a dozen releases in the can for the next six months, including a piano roll transfer of George Gershwin playing "Rhapsody in Blue." Stan Kenton's Creative World label is committed to all future product in dbx encoding as well as stereo, after initial reception to the dbx sound on "Stan Kenton Plays Chicago."

Blakely is talking to other labels, and expects 40-50 dbx disks on 7-8 labels within a year—with 10,000 de-

(Continued on page 12)

AUGUST 10, 1974, BILLBOARD

# ONLY 10 MORE

THE CHICAGO TV SPECIAL, "MEANWHILE, BACK

## ORDER FORM

ACCOUNT \_\_\_\_\_

AUGUST 1974

TITLE	STEREO LP	CARTRIDGE	CASSETTE
CHICAGO I/ CHICAGO TRANSIT AUTHORITY	GP 8†	18 BO 0854	16 BO 0854
CHICAGO II	KGP 24†	18 BO 0858	16 BO 0858
CHICAGO III	C2 30110‡	C2A 30110	C2T 30110
CHICAGO IV/ CHICAGO AT CARNEGIE HALL	C4X 30865*	GA 30863-4	GT 30863-4
CHICAGO V	KC 31102	CA 31102	CT 31102
CHICAGO VI	KC 32400	CA 32400	CT 32400
CHICAGO VII	C2 32810‡	C2A 32810	C2T 32810



The first Chicago album includes their classic hits "Does Anybody Really Know What Time It Is?," "Questions 67 and 68," "Beginnings," and "Listen." Right now it's probably the biggest bargain in rock history: two spectacular records, still at a \$5.98 list price!



(Chicago II) One of the most popular Chicago albums of all is their second two-record set (list price: still \$6.98!). In addition to hits like "Make Me Smile," "25 or 6 to 4" and the all-

time favorite of many, "Colour My World," "Chicago II" let the group show how tight good rock could be without sacrificing emotional intensity.



(Chicago III) Chicago's third 2-record set, "Chicago III," is a big, expansive album with a freer feel than anything that came before. In addition to some stunning musicianship, the album contains such solid Chicago tunes as "Free," "Sing a Mean Tune Kid" and "I Don't Want Your Money."

(Chicago at Carnegie Hall) The big one. Chicago's fourth album included all their hits and their most popular songs to date, performed live at Carnegie Hall. 4 records, 3 posters and a 20-page souvenir program at an irresistible

price. (Available on twin-pack tape, sans posters and book.)



(Chicago V) The album that was called "an incredible one-record set" because of all the good music it packed into one LP. Included are the hits "Dialogue" and "Saturday in the Park."



(Chicago VI) "Chicago VI" came complete with the most intricate Chicago cover and some of the most immediate Chicago rock 'n' roll yet.



"Feelin' Stronger Every Day" and "Just You 'n' Me" are the hit calling cards to this closely-woven collection.



(Chicago VII) It's back to two records with "Chicago VII," one of the most critically acclaimed Chicago albums of them all. The two hits so far are "(I've Been) Searchin' So Long" and the current "Call On Me." Watch for a new burst of chart energy for this one, starting 10 days from now!

# SHOPPING DAYS.

AT THE RANCH!" AIRS AUGUST 16, PRIME TIME, ON ABC-TV.

5

It's an hour of Chicago with very special guest, Charlie Rich. And it's destined to be the musical highlight of the summer TV season.

Stock up on all the Chicago and Charlie Rich albums now!

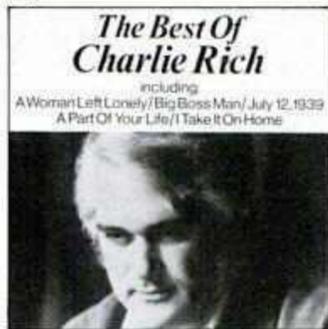
AUGUST 10, 1974. BILLBOARD

## ORDER FORM

ACCOUNT \_\_\_\_\_

AUGUST 1974

TITLE	STEREO LP	CARTRIDGE	CASSETTE
THE BEST OF CHARLIE RICH	KE 31933	EA 31933	ET 31933
BEHIND CLOSED DOORS	KE 32247	EA 32247	ET 32247
VERY SPECIAL LOVE SONGS	KE 32531	EA 32531	ET 32531

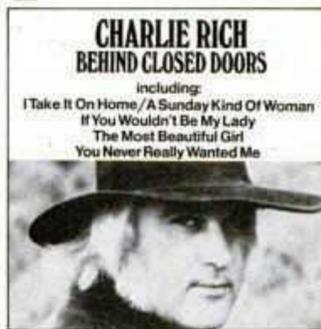


(The Best of Charlie Rich)  
One of the hottest of the myriad of Charlie Rich albums on the charts is this one, featuring the best of Charlie's pre-"Behind Closed Doors" Epic

recordings. All the songs were produced by Billy Sherrill and would undoubtedly be #1 records if released today, including "Take It On Home" (written by Kenny O'Dell, writer of "Behind Closed Doors"), "Nice 'n' Easy," "Life Has Its Little Ups and Downs" and "July 12, 1939."

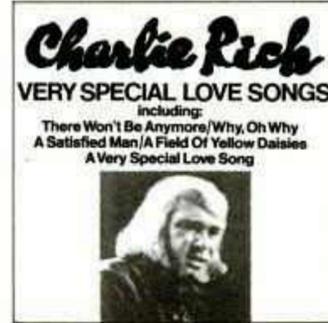
(Behind Closed Doors) This is the album that broke Charlie Rich wide open. It contains the multi-million sellers "The Most Beautiful Girl" and "Behind Closed Doors," and won Charlie CMA,

Grammy and American Music Awards galore. It's one of those classic albums that'll never stop selling.



(Very Special Love Songs)  
The follow-up album to "Behind Closed Doors" is one

of Charlie's finest. In addition to the hit "A Very Special Love Song," it includes definitive new versions of "There Won't Be Anymore" and "A Field of Yellow Daisies." Produced by Billy Sherrill.



Contact your Columbia/Epic Sales Office. On Columbia and Epic Records and Tapes



## POMPADUR PROMISE

# ABC Determined to Lead, Prexy Avers

LOS ANGELES—The purchase of the Famous record wing indicates ABC's "determination to be more of a factor in the record industry." Martin Pompadur, President of the ABC Leisure Group, told ABC Records personnel Friday (2) at the opening session of the label's two-day sales and promotion convention at the Beverly Hilton.

Pompadur said that the acquisition "created a lot of stir in the industry," noting that the music area is the most important for internal growth within the ABC corporate structure.

Pompadur said the acquisition of Word Records has been finalized and that the Waco, Tex., religious label comes into the family this week.

The executive said he looks to the ABC Record and Tape Sales operation to turn around in the coming year. Pompadur proudly noted that the first Wide World of Music retail operation opened last week in Orlando with a second store due to open in Birmingham this week.

ABC officials in New York look to

the records and publishing wings as huge profit growth centers, Pompadur said, and that corporate headquarters is providing more time and more money to record officials for acquisitions.

The quickness with which ABC negotiated the Famous deal with Gulf + Western is an example of how smoothly corporate and record division people can work together, Pompadur said.

ABC-Dunhill Records President Jay Lasker, in picking up the theme of moving swiftly, remarked that the purchase of Duke-Peacock was done in about one week.

Lasker emphasizes that the theory of the label is to be in all forms of music. He said ABC knew three years ago that it had to have its own branch operation because it provides "self-determination for sales and promotion."

He then traced a clear picture of the label's movement into the soul and country fields.

On the corporate level Leonard H. Goldenson, Chairman of the American Broadcasting Companies, said the record company is in a strong financial position, tracing ABC's history in the record business back to 1952.

Elton H. Rule, President of the ABC Corp., noted that Goldenson's presence at the convention indicates the commitment the corporation has in seeing the record division expand and grow.

The remainder of the morning meeting was set aside for pop and jazz product presentation, with a pop music night Friday and a soul evening Saturday.

Additional ABC news pages 70, 71.

## RCA's Custom LP Prices Up

LOS ANGELES—RCA Custom services has raised its basic LP manufacturing price to 37.5 cents, including shrink wrap.

RCA's pressing cost hike comes after bulletins from major suppliers of polyvinyl chloride, basic compound used in LP pressing, raised PVC per pound to approximately 35 cents as of the start of the month. PVC price has gone up about 12 cents in the past year.

AUGUST 10, 1974, BILLBOARD

# Two Suits Strike Famous; Sire, Passport Ask \$5 Mil

By ROBERT SOBEL

NEW YORK—The ABC buy of the Famous family of labels has triggered the first legal fallout between "parent" and two of its "children."

Sire Records and Passport Records, two of the labels distributed and promoted by Famous, filed a suit Aug. 2 in the Supreme Court, New York County, charging breach of contract and asking damages of \$5 million. The suit is centered on two basic causes of action, with both firms making the same charges.

The suit alleges that Famous rendered itself incapable of providing services because it curtailed activities so drastically as to be unable to render promotion, exploitation and distribution it contracted to furnish.

The labels also claim that Famous

failed to give an accounting of sales in the first quarter, due in April. The suit further alleges that the accounting the firms received for the previous quarter were erroneous.

The suit claims that a letter sent July 24 terminating the agreement went unanswered. In this regard, the suit seeks declaratory judgment.

The second phase of the suit again alleges all of the previous and claims, in addition, to have lost sales and future lost sales as a result of the curtailment and will continue to lose business and incur expenses in securing other promotion and distribution.

Sire president Seymour Stein and Passport executive Richard Gottehrer say that they are "at present considering several offers regarding a national distribution pact. We are also mulling the possibility of marketing our own product through key independent distributors."

## ASCAP, Russia's VAAP Collaborate

MOSCOW—ASCAP and the Soviet Copyright Agency, VAAP, have reached preliminary agreement to have the agency represent ASCAP in the Soviet Union.

ASCAP head Stanley Adams says the society and the agency will sign an agreement when the Soviets come to the U.S. again later this year.

## Fisher Radio Seeks To Regain Top Post

NEW YORK—Fisher Radio is strengthening its management team in an effort to recapture its past leadership position in the high fidelity products division.

Newly named executives Gerald Orbach and Edward Garland, just hired away from the Sony Corp. of America (see Executive Turntable), will be working on a full line of audio products for both the high-end audio component market and the mass home entertainment business.

## General News

# Cincy Hqs. For Great World Firm

CINCINNATI—The American Mutual Group of Record Companies has relocated here while its Great World of Sound publishing a&r operations remain in Atlanta.

G. William Stith heads the local office while Kirby Kinman is president of Great World in Atlanta.

The firm does the majority of its dates in Nashville. Great World, as part of its expansion program, has added staffers in the promotion, a&r and test marketing fields.

Great World actively seeks new artists and places them with labels for distribution. Bud Reneau heads the publishing department which has created tunes for such artists as Bobby Vinton, Faron Young, Guy Drake, the Heroes of Cranberry Farm, Paige O'Brien, Burl Ives, Henry Briggs and Billy Bob Bowman.

An overview of the industry is provided Great World by American Mutual's executive team of president Stith; Ken Miller vice president of marketing; Jack Bluestein vice president for distribution and Reneau, vice president for publishing.

# W. Jackson New Prexy

MEMPHIS—Wayne Jackson, leader of the Memphis Horns, has been elected president of the Memphis chapter of the National Academy of Recording Arts and Sciences.

Jerry Williams, independent producer formerly with TMI, was named first vice president, and Bob Taylor, president of the local Musicians Union was named second vice president. Sandra Rhodes Chalmers, a singer, was named secretary, and the treasurer is Robert "Honeyboy" Thomas, of WDIA Radio. Assistant treasurer is Martin R. Berlanstein, Attorney Harold Streibich was named general counsel.

Directors elected include: David Mayo, Sandra Rhodes Chalmers, Ernie Bernhardt, James Mitchell, Jerry Williams, Jerry Phillips, Homer Banks, Johnny Phillips, Larry Nix, Joe Dickson, Ted

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# Executive Turntable



PUCCI



HUGHES



MAGID

**Bruce Lundvall** promoted to vice president and general manager of the Columbia Records label. He will be responsible for overseeing a&r, marketing, distribution and promotion activities. Lundvall, who was previously vice president, marketing, joined the company in 1960 and among his various posts he had been director of merchandising.

**Bob Krasnow** has resigned as chairman of the board of Blue Thumb Records. He formed the label five years ago as a specialty LP line and had success with Dave Mason, Gabor Szabo, the Crusaders and the Pointer Sisters. Three years ago he sold a majority interest to Gulf & Western after severing a relationship with GRT which earlier had funded the company.

Avco Records Corp. has appointed **Al Altman** as vice-president and general manager of its music publishing division. In his new capacity, he will direct the operation of Avco Embassy Music Publishing Inc. (ASCAP) and Avemb Songs Inc. (BMI) in all phases of the firm's activities. . . . **Arthur Braun** and **Elizabeth Mondine** have been appointed assistants to the professional manager, East Coast and West Coast, respectively, at Dick James Music in New York.

**Gerald Orbach** and **Edward Garland** join Fisher Radio in key executive posts. Both were formerly with the Sony Corp. of America. Garland will function as senior vice president, reporting directly to Fisher president William Hullsick. Orbach, as sales vice president, reports to Garland. At Sony, Garland was merchandising manager for consumer products and Orbach was national sales manager for high fidelity components.

Until recently a motion picture producer, **Howard Brandy** is new at Motown Records as publicity director. He once ran his own office, handling A&M and the old Uni label among others. . . . **Don Anti** switches from Playboy Records to Chelsea-Roxbury Records, where he's doing national promotion. . . . Blue Thumb Records has a new director of public relations in **Eliot Sekuler**, formerly with Cash Box. . . . In Macon, **Mark Pucci** is named assistant publicity director for Capricorn Records. . . . **Beverly Magid** is new in the Los Angeles office of Solters/Sabinson/Roskin as a publicist in their music division.

In Detroit, **Cal Freeman** has been placed in charge of country a&r at Power House Records. . . . New sales manager of Warner/Elektra/Atlantic Distributing Corp., in Detroit is **Gil Roberts**. He's been selling disks 20 years. . . . **Jimmy Hughes** swings in as creative services director at General Recording Corp., Atlanta. . . . **Tom Wertheimer** accepts MCA vice president stripes at Universal City, Calif. . . . **Mark Aglietti** joins the Village Recorder in Los Angeles as operations manager. **Kathleen McLaughlin** is promoted to purchasing agent and **Bert Calderon** joins the firm as assistant maintenance man, working with **Ken Klinger**.

**Mort Gilbert** has been appointed manager of national singles sales at RCA Records. He had been branch manager for the company in New York. . . . RCA also named **Al Sellers** as country music product manager. He had previously worked as an announcer and salesman for WDON in Wheaton, Md., for eight years. . . . **Arnold I. Rich** has been appointed vice president of law for the Polygram Corp., coming from the law firm of Hofer, Rich and Grubman, which represents many artists, producers, publishers and disk companies.

Based in Cleveland, **Don George** (not the ASCAP songwriter) is the new promotion man for Phonogram, Inc. George's area includes Buffalo and Pittsburgh as well as Greater Cleveland. . . . One of the most successful bookers in the industry's history when he was with the old MCA organization—and others—**Lyle Thayer** moves to Reynolds Securities, Inc., as an account executive in Beverly Hills. Thayer worked with hundreds of topflight big bands and singers. . . . **Teresa Alfieri** is pegged as new assistant art director for the Columbia, Epic and Columbia custom labels in New York.

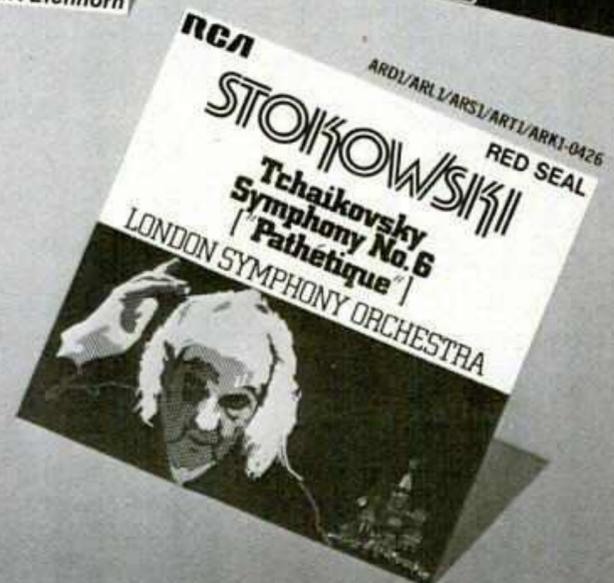
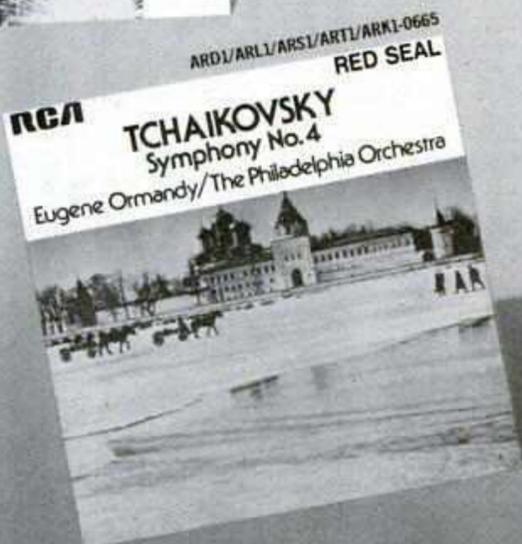
A CBS Records reorganization makes **Edward Simek** director of forecasting and planning. **Douglas Bisset** is now manager of production planning. **John Messina** takes over as CRU manager of product forecasting. **Anne Marie McLaughlin** is manager, reporting and budgeting. **Eugene Hasson** to manager, plans development; **Renee Gilman**, to supervisor, inventory planning systems; **Andrew Dulis**, to supervisor of CRU product and forecasting; **Sarah Vega** to supervisor, operations reporting, and **Diane Fox** becomes supervisor of production coordination.

**Makio Hiraoka**, formerly executive vice president of Hitachi Sales Corp. of America, has been elected president, succeeding **Eizo Matsumura**, who was named chairman of the board. . . . **Robert J. Solen** has been named to the newly created post of vice president and deputy general manager of Motorola automotive products division. He had been assistant general manager.

Lloyd's Electronics has elected former president **Abraham Zaghs** to the new positions of chairman and chief executive officer. **Paul Chudnow**, formerly executive vice president, was named president, and **William Friedland**, who had been financial vice president, was elected executive vice president and chief financial officer.

**Stephen A. Koffler** has joined Audio Magnetics Corp. as senior vice-president, finance, coming from Mattel, Inc., where he was vice president and treasurer. . . . **Larry Tavolier**, who had represented Morse Electrophonic on the West Coast, has been named Western region district sales manager for Melco Bales, Inc., new subsidiary of Mitsubishi Electric Co.

Red Seal presents  
**The Cash Register Symphony**



Make August hotter with Red Seal.

**RCA** Records and Tapes



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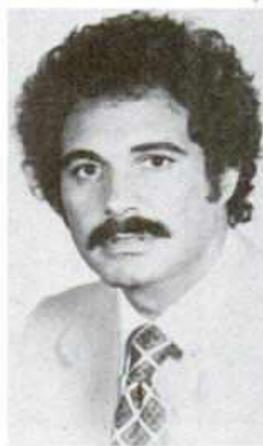
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### BROWN NAILS TAPE PIRATES

# U.S. Attorney a Pop Record Fan

By JOHN SIPPEL



CHET BROWN: Successful federal attorney in prosecuting alleged tape pirates.

LOS ANGELES—Zeta Beta Tau fraternity brothers like Denny Rosenkrantz (now Phonogram/Mercury West Coast chief), Howard Rose (prominent booking agency owner), Ron Saul (former WB national promo head) and Larry Flax (opposing defense counsel) never dreamed Chet Brown would play such a pivotal part in their careers when they were undergrads at the University of Washington in the early sixties.

But the 33-year-old assistant U.S. Attorney was the key prosecution figure in the precedential jury decision that found Richard Taxe and three codefendants guilty on all counts in a piracy case two weeks ago (Billboard, Aug. 3).

Though he took the long route to get back into his long-time record-collecting hobby, Brown admits he did so much homework for the case that he's back buying records by Elton John, Bob Dylan, Neil Diamond and others.

For Brown, the five-and-a-half-week Taxe federal district court case started late last summer, when he was given the assignment of ferreting out alleged Southern California tape pirates.

Working primarily with FBI special agents Phil Altpeter and W. Gary Kanaskie, Brown zeroed in on the Taxe operations locally in early fall.

A late January raid on the Taxe Arizona Circle base resulted in a local grand jury indictment that carried not only the recorded music copyright infringement rap (a misdemeanor) but additionally, the felonious charges of mail fraud, of which Richard Taxe alone was charged and convicted, and interstate transportation of stolen goods, of which Taxe was acquitted on a technicality (Billboard, July 20).

The summa cum laude law school

graduate throws the biggest accolade for the convictions to the "expected great support of the FBI, who tied it all together."

Brown points out that the ignition for the charge came from the way FBI agents all over the country tracked down consignees of Galt Industries tapes from information supplied by post office and airfreight shippers here.

More than a half-dozen of various-sized Galt distributors testified for the prosecution during the trial.

William D. Keller, U.S. Attorney here, and similar Justice Department officials all over the U.S., where shipments were made, were also greatly helpful, Brown says.

"Record industry support was excellent," Brown states. He singles out Stan Gortikov and the Recording Industry Assn. of America for acting as liaison between his office and the large number of industry representatives who testified and aided in building evidence for the prosecution.

Though only a handful of possible industry experts appeared as trial witnesses, Brown says that the threat of so many potent witnesses caused the large number of vital stipulations made by the defense in the case.

While only Columbia vice president Al Shulman appeared as a witness to bear out that the defendants had no authorization to duplicate any of the 238 alleged pirate tapes offered as evidence, Brown points out that over 30 experts, ranging from label presidents to legal counsels to production managers, actually flew into Los Angeles to bolster that contention before the stipulation was agreed upon.

Though only Capitol's John Palladino appeared to substantiate that the Galt tapes were exact duplicates of Capitol "known tapes," 32 other recording experts gave statements to FBI agents indicating identical testimony to Palladino's.

Five top record names, like Chuck Negron of Three Dog Night, who did testify, were ready and willing to appear as witnesses. Negron, Brown says, flew in especially from Colorado, where he was recording, to take an entire day in court to testify.

WB President Joe Smith took almost a day and a half from his office and, more importantly, missed his son Duke's school graduation, to remain in the witness room so he could be called as a witness to give a "most important picture of the record industry itself to the jury," Brown notes.

Brown says that the Department of Justice is presently assembling a dossier on the Taxe case for possible use by other U.S. Attorneys who have pending antipiracy litigation.

He cites the possibility of more prosecutions of alleged Southern California tape pirates, in which he will probably figure heavily.

### 'WORSE THAN TORNADO'

# Six Mo. Solons Probe Ozark Fest

JEFFERSON CITY, Mo.—Six members of the Missouri Senate are in session here in the Capital and in Sedalia investigating damage to the state fairgrounds and the death of a rock fan at the recent Ozark Music Festival in Sedalia.

About 110,000 attended the three-day bash, which featured 22 rock acts, most of them nationally prominent.

"The worst tornado damage I ever saw looked better than Sedalia looked during and after the festival," Sen. William Cason of Clinton reports.

Senator Cason toured the town with Sen. Richard Webster shortly after the festival ended. Viewing the mess, Webster concurred with Cason.

"The state's integrity was sold for \$40,000," he says. "That's what the promoters paid Missouri for use of the fairgrounds. We were robbed."

Billboard learned, however, that state agriculture director James Boillot was considerably less severe in his criticism of the three promoters, Robert Shaw, Sal Brancato and Dave Kinton. All are Kansas Citizens.

"There were no broken windows or handwriting on walls at the fairgrounds," Boillot counters. "The fence was cut in several places but the cost for cleanup when it's finished will be far less than the \$40,000 the state received in rent."

While the six senators probed the event this week, using subpoena powers, the three promoters insisted all was cool. "We put up \$20,000 in escrow to cover damages," Shaw argues, "plus a \$50,000 deposit with the state revenue division to cover taxes. In addition, we agreed to pay the town of Sedalia one percent of the gross and the state 3 percent."

"Figuring the nut of \$800,000 we incurred in paying talent fees, special equipment and salaries of 400 security officers, we didn't come off

as fat as the Missouri senators think."

Boillot estimates the gross amount to \$1.5 million or so, but Senator Webster, of Carthage, pegged it as high as \$3 million.

The rock fan who died is believed to have succumbed to drugs. There was no violence involved, everyone agreed. Some 3500 music buffs were treated at the fairgrounds' first aid center, 1000 for drug-related problems. Temperatures soared to 106 on the concluding Sunday.

# CBS-TV Prepares Sept. 3 Special on Duke Ellington

LOS ANGELES—A two-hour TV special, "In a Sentimental Mood at Ravina—A Tribute to Duke Ellington," is now being prepared for telecast on CBS-TV, Monday, Sept. 3.

Sarah Vaughan will sing with the Ellington band, now led by Duke's son Mercer. The special will also include clips of Ellington, recollection by critic and Fantasy Record vice president Ralph Gleason, critics Leonard Feather, Stanley Dance and Dan Morgenstern.

The special will be taped performing at Ravjna, an outdoor theatre near Chicago. Announcer will be Ken Nordine with Phil Ruskin the director.

Set for release early this month from Fantasy is an LP dubbed "The

Pianist," featuring never before released Ellington trio cuts. Set for reissue is "Second Sacred Concert" on Prestige.

# Neosonic New Stereo Distrib

NEW YORK—Neosonic Corp. of America has been formed by Joseph Benjamin and Joseph Longin, as a U.S. distributor of home entertainment equipment.

The firm has already been named exclusive distributor for speaker products manufactured by Societe Audax of France.

First Audax products to be dis-

(Continued on page 82)

Copyrighted material

# Isaac Hayes Scores Again



...with Truck Turner: Third in a series of sound track albums written, produced and performed by Isaac Hayes. Experience Truck Turner. Scored by Isaac Hayes to score with you.

SHAFT—Music from the Soundtrack 2-RECORD SET  
Composed and Performed by **ISAAC HAYES**



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Available on Enterprise Records and Tapes. A division of the Stax Organization.

This One



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# Earnings Reports

# Market Quotations

WABASH MAGNETICS INC.			MINNESOTA MINING & MFG. CO.		
2nd qtr. to June 30:	1974	1973	2nd qtr. to June 30:	1974	1973
Sales	\$9,591,897	\$8,073,604	Sales	\$746,100,000	\$641,900,000
Net income	383,016	432,273	Net income	82,200,000	76,900,000
aPer share	.22	.24	Per share	.73	.68
	six-months		Average shares	113,400,556	112,873,277
Sales	18,167,434	15,894,456			
Net income	870,637	817,908	Sales	1,431,000,000	1,217,000,000
aPer share	.50	.46	Net income	154,800,000	142,100,000
			Per share	1.37	1.26
			Average shares	113,303,417	112,930,760

a—Based on common and common equivalent shares.

SUPERSCOPE INC.		
2nd qtr. to June 30:	1974	1973
Sales	\$40,495,000	\$25,583,000
Net income	2,954,000	1,997,000
Per share	1.28	.87
	six-months	
Sales	73,279,000	50,013,000
Net income	5,550,000	4,054,000
Per share	2.41	1.76

TRANSAMERICA CORP. (United Artists Records)		
2nd qtr. to June 30:	1974	1973
Revenue	\$549,144,000	\$515,503,000
Income	13,177,000	21,570,000
Extraordinary credit	—	2,199,000
Net income	13,177,000	23,769,000
Per share	.20	a.33
Common shares	65,058,000	66,816,000
	six-months	
Revenue	1,055,945,000	1,010,827,000
Income	26,195,000	42,731,000
Extraordinary credit	632,000	6,210,000
bNet income	26,827,000	48,941,000
aPer share	.40	.64

a—Based on income before extraordinary gains.  
b—Equal to 41 cents in the 1974 six months, compared with 73 cents in the 1973 six months and 36 cents in the 1973 quarter.

MOTOROLA INC.		
2nd qtr. to June 30:	1974	a1973
bSales	\$364,614,532	\$312,234,283
Net cont. oper.	25,282,457	c24,205,661
Loss dis. oper.	—	503,353
Net income	25,282,457	23,702,308
Per share	.90	.85
Average shares	28,003,139	27,739,908
	six-months	
bSales	693,380,700	583,481,054
cNet cont. oper.	44,660,081	40,273,916
Loss dis. oper.	12,184,057	3,271,947
Net income	42,476,024	38,001,969
Per share	1.51	1.37

a—Restated. b—From continuing operations. c—Equal to 87 cents a share. e—Equal to \$1.59 a share in 1974 and \$1.45 a share in 1973. f—Covers the period through March 12, 1974.

NORTH AMERICAN PHILIPS		
2nd qtr. to June 30:	1974	1973
Sales	\$249,072,000	\$196,692,000
Income	11,165,000	9,242,000
Extraordinary credit	—	348,000
Net income	11,165,000	9,590,000
Per share	1.09	a1.04
Shares	10,245,278	8,908,730
	six-months	
Sales	438,918,000	359,855,000
Income	17,781,000	15,262,000
Extraordinary credit	—	851,000
Net income	17,781,000	b16,113,000
Per share	1.74	a1.71
Shares	10,246,778	8,908,730

a—Based on income before extraordinary credit.  
b—Equal to \$1.09 a share in the quarter and \$1.81 a share in the six months.

AMERICAN BROADCASTING COMPANIES (ABC Records, ABC Record & Tape Sales)		
2nd qtr. to June 30:	1974	1973
Revenue	\$231,757,000	\$206,669,000
Net income	a17,481,000	b14,918,000
Per share	a1.03	b.89
	six-months	
Revenue	461,791,000	428,929,000
Net income	a27,474,000	c27,408,000
Per share	a1.63	c1.61

a—Including gains principally from sale of theater properties of 5 cents a share in the quarter and 9 cents a share in the first half. Similar gains in 1973 were considered extraordinary items under existing accounting rules and were equivalent to 1 cent a share in the quarter and 16 cents a share in the half, resulting principally from sale of television program syndication subsidiary. b—Including income from discontinued operations of \$1 million and extraordinary gain of \$2.7 million.

PICKWICK INTERNATIONAL		
Year to April 30:	1974	1973
Sales	\$193,365,452	\$146,044,806
Net income	8,975,485	7,774,309
Per share	2.01	a1.75
Average shares	4,467,598	a4,441,474

a—Adjusted to reflect a 4 percent stock dividend in September 1973.

As of closing, Thursday, August 1, 1974

1974 High	Low	NAME	P-E	(Sales 100's)	High	Low	Close	Change
28 1/2	21 1/2	ABC	7.7	556	24 1/2	22 1/2	22 1/2	- 2 1/2
4 1/2	2 1/2	Ampex	8.8	467	3 1/2	3	3 1/2	+ 1/2
3 1/2	2	Automatic Radio	8.6	6	2 1/2	2 1/2	2 1/2	- 1/2
9 1/2	6	Avnet	3.2	336	8 1/2	6 1/2	6 1/2	- 1/2
25 1/2	13	Bell & Howell	4.2	293	14 1/2	14 1/2	14 1/2	+ 1/2
40 1/2	25	CBS	9.6	1082	36 1/2	33 1/2	34	- 2 1/2
4 1/2	2	Columbia Pictures	—	71	2 1/2	2	2	- 1/2
3	1 1/2	Craig Corp.	2.5	23	2 1/2	2	2	- 1/2
6 1/2	3	Creative Management	4.0	28	3 1/2	3	3	- 1/2
52 1/2	33	Disney, Walt	22	1497	37 1/2	36	36 1/2	- 2 1/2
3	2 1/2	EMI	4.9	83	2 1/2	2 1/2	2 1/2	- 1/2
29 1/2	18 1/2	Gulf & Western	3.4	362	20	18 1/2	18 1/2	- 1 1/2
8 1/2	3 1/2	Handyman	8.0	475	4 1/2	4	4	- 1/2
12 1/2	7 1/2	Harman	2.6	11	8	7 1/2	7 1/2	- 1/2
7 1/2	4	Lafayette Radio Elec.	3.0	335	4 1/2	4 1/2	4 1/2	Unch.
17 1/2	13 1/2	Matsushita Elec. Inc.	6.3	1729	14 1/2	13 1/2	13 1/2	- 1 1/2
27 1/2	19 1/2	MCA	6.4	36	23	22 1/2	22 1/2	- 1/2
16 1/2	9 1/2	MGM	4.7	123	15 1/2	14 1/2	14 1/2	- 1/2
80 1/2	60 1/2	3M	23	2173	67 1/2	65	65 1/2	- 2 1/2
8 1/2	3 1/2	Morse Elect. Prod.	2.5	101	3 1/2	3 1/2	3 1/2	- 1/2
6 1/2	4 1/2	Motorola	15	879	48 1/2	45 1/2	45 1/2	- 4 1/2
23	14 1/2	No. Amer. Phillips	4.1	56	16 1/2	15 1/2	16 1/2	- 1/2
19 1/2	9	Pickwick Int.	4.5	65	10 1/2	9 1/2	9 1/2	- 1 1/2
6 1/2	3	Playboy	5.6	39	4	3 1/2	4	Unch.
21 1/2	12 1/2	RCA	5.6	2452	13 1/2	12 1/2	12 1/2	- 1/2
10 1/2	5 1/2	Sony	12	—	6 1/2	5 1/2	6 1/2	- 1/2
25	14 1/2	Superscope	3.6	110	18 1/2	17 1/2	17 1/2	- 2 1/2
26	17 1/2	Tandy	11	250	20 1/2	19 1/2	19 1/2	- 1/2
6 1/2	4 1/2	Telectec	4.1	24	4 1/2	4 1/2	4 1/2	+ 1/2
3 1/2	2 1/2	Telex	—	210	2 1/2	2 1/2	2 1/2	- 1/2
2 1/2	1 1/2	Tenna	—	20	1 1/2	1 1/2	1 1/2	- 1/2
10 1/2	6 1/2	Transamerican	6.1	2622	6 1/2	6 1/2	6 1/2	- 1/2
9	4 1/2	20th Century	7.2	138	5	4 1/2	5	Unch.
1 1/2	1 1/2	Viewlex	—	48	12	12	12	Unch.
18 1/2	8 1/2	Warner Communications	3.2	348	9 1/2	8 1/2	8 1/2	- 1 1/2
31 1/2	17 1/2	Zenith	7.7	999	18 1/2	17 1/2	17 1/2	- 1

As of closing, Thursday, August 1, 1974

OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close	OVER THE COUNTER*	VOL.	Week's High	Week's Low	Week's Close
ABKCO Inc.	0	1	1	1	M. Josephson	2	5	4 1/2	4 1/2
Cartridge TV	—	—	—	—	Schwartz Bros.	0	1 1/2	1 1/2	1 1/2
Data Packaging	37	5 1/2	5	5	Wallich's	—	—	—	—
Gates Learjet	48	7 1/2	7 1/2	7 1/2	Music City	—	—	—	—
GRT	—	1 1/2	1 1/2	1 1/2	NMC Corp.	—	—	—	—
Goody Sam	—	1 1/2	1 1/2	1 1/2	Orrox	3	1 1/2	1 1/2	1 1/2
Integrity Ent.	—	3/4	3/4	3/4	Kustom	44	2 1/2	1 1/2	1 1/2
Koss Corp.	30	7 1/2	7 1/2	7 1/2	Memorex	—	3 1/2	3 1/2	3 1/2

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

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

## Off the Ticker

CBS, New York, reports earnings gains from continuing operations in both the second quarter and the first half. In part, the gains were achieved by the CBS-Records group, where sales were ahead of second quarter 1973 levels, particularly in the international sector.

WALT DISNEY PRODUCTIONS, Burbank, reports sales from music and records, merchandising and publications were \$9,009,000 in the third quarter ended June 30, compared to \$9,141,000 for the same quarter a year ago. The same categories accounted for sales of \$31,380,000 for nine months ended June 30, compared to \$27,227,000 for the same period a year ago.

ROYALTY CONTROLS CORP., New York, which offers financial management services to recording artists, reports record gains in revenues and earnings for fiscal 1974. The company provides services and business counsel to John Denver, Stiller and Meara, Tom Paxton, among others.

MINNESOTA MINING (3M), St. Paul, reported earnings of \$82.8 million, or 73 cents a share, for the second quarter, compared to \$76.9 million, or 68 cents a share, for the same period a year ago. Sales increased to \$746.1 million from \$641.9 million.

In the six-month period, earnings rose to \$154.8 million, or \$1.37 a share, on sales of \$1.4 billion, compared to earnings of \$142.7 million, or \$1.26 a share, on sales of \$1.2 billion a year ago.

The company anticipates contin-

ued improvement in the third quarter.

SUPERSCOPE, Sun Valley, Calif., posted a sales increase of 58 percent while profit rose 48 percent during the second quarter. There were also substantial sales and earnings increases in the first half compared with the same period a year ago.

AUDIOTRONICS, North Hollywood, reports that final sales for fiscal year ending June 30, 1974, should reach \$8.3 million and earnings should be nearly double last year's 18 cents net from operations. WABASH MAGNETICS, New York, says management recommended that directors declare an extra dividend for 1974 at the next board meeting, Oct. 29, the company paid a 10-cent annual dividend May 3. Sidney J. Sheinberg, president of MCA, acquired 25,000 shares, pursuant to a 1973 incentive stock plan, increasing his holdings to 72,500 shares.

MEMOREX, Santa Clara, Calif., reported a loss of \$5.3 million on sales of \$53.1 million in the second quarter. About \$4 million of the loss was primarily due to a write-down of assets. Despite its second quarter loss, cash flow was positive, the company indicates. Earnings before extraordinary items declined in the second quarter reflecting, in part, higher amortization of film costs and increased administrative expenses, reports Twentieth Century-Fox Film Corp., Beverly Hills. SEARS, ROEBUCK & CO., Chicago, says its second quarter net income will be about 95 cents a share, compared to a restated \$1.02 a share in the same period last year.

### NEW CONCEPT REPLACING ROCK CONCERTS OPPORTUNITY FOR BIG PROFITS—LOW COSTS

Once every few years, perhaps only once in a decade, something truly new and revolutionary comes along. In 1973, after two years and \$500,000 CIN-A-ROCK was created. Our full-length Movie with special stop action was synchronized to merge with our original Live Rock Musical. The CIN-A-ROCK cast performed live while the movie played on. 20,000 cheered its introduction. It soon gained national publicity and acclaim and has been playing in movie theatres ever since. It opened up a whole new source of business for the movie theatre industry. Now, additional promoters are needed in many states to present this entertainment revolution that does not depend on big name—high cost performers. You can bring it into every size movie theatre and college in your state on an exclusive basis for one year on a royalty to us. Good for both big cities and small towns. We'll give you our formula, our powerful promotion materials, our training, and the sensational CIN-A-ROCK show itself including our major movie, for mass bookings in your state.

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A Historical Reference Guide to the Billboard charts

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# *malogany rush*

ON A BRAND NEW SINGLE

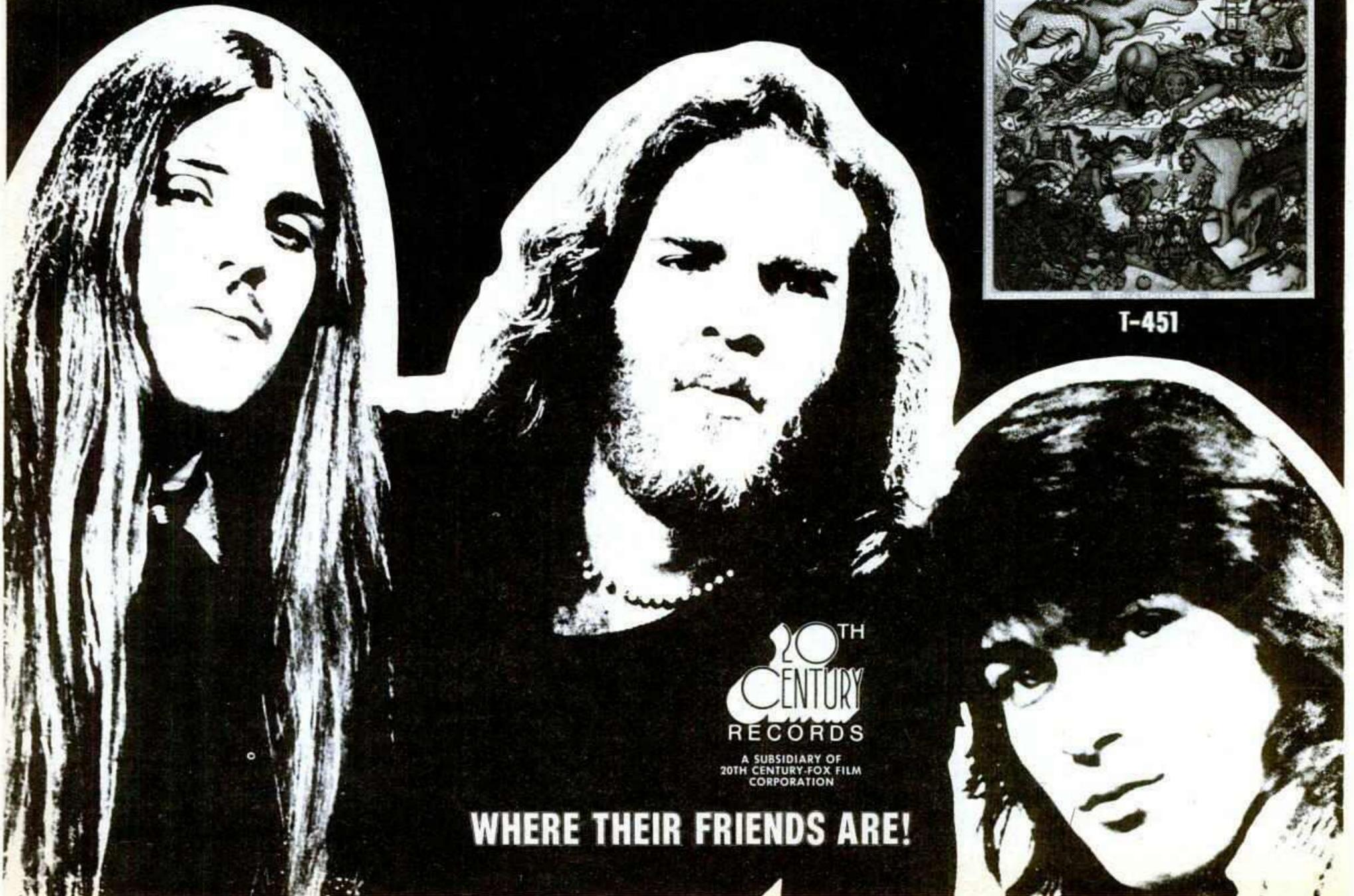
## **"A NEW ROCK & ROLL"**

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CORPORATION

**WHERE THEIR FRIENDS ARE!**

## 'Prophet' to Disks, Stage

• *Continued from page 3*

He obtained his share from the National Committee of Gibran after a long legal hassle which finally wound up in the U.S. Supreme Court. The high court ruled that the city of Beherre in Lebanon, where Gibran was born, was legal owner of the literary works and artwork.

The Mecca Productions Ltd. deal was finally negotiated through Shiya with the committee's general manager, Farid Salman. Mecca Productions is the music publishing entity, which will put music from the Atlantic LP into its BMI affiliate,

Kahlil Music, because Mardin is a BMI writer.

## Personal Mgrs. West Re-elect 5 Officers

LOS ANGELES—All incumbent officers of the Conference of Personal Managers, West, have been re-elected for a second term starting Sept. 19. They include Kal Ross, president; Arnie Mills and Peter Rachtman, vice presidents; Howard Wolf, secretary, and Joe Gottfried, treasurer. Bette Rosenthal starts her 18th year as executive secretary.

## Dbx Plots Promotion

• *Continued from page 3*

coders sold in the next several years to make dbx encoding a viable market for any decoding company.

Direct mail will play a key role in initial promotion. Each dealer will have demonstration dbx disks, and each purchaser of a decoder will get a similar disk when dbx gets the warranty card. Both Klavier and Creative World will offer their dbx product via direct mail, and the company will offer the entire catalog if necessary. Blackmer says. All labels releasing dbx-encoded product will get regular printouts of purchasers to facilitate direct mail follow-up.

Klavier president Hal Powell is offering to dbx encode other labels' product on a royalty arrangement. Blakely says. One alternative is a \$1,500 converter for dbx encoding any recording by changing the professional tape curve to the dbx record curve.

Existing dbx professional tape encoding equipment now in use at many studios (about \$8,000 for 16-tracks) is in the process of being adapted for disk encoding with no change in the cutting chain at a relatively modest additional investment, Blackmer says. Specialty houses will be handling the limited runs of about 1,000 units until decoder volume builds, he notes.

Dbx is gearing up for volume production, with in excess of 1,000 units of both models to dealers by year end, and 500 per month off the production line by early 1975.

## Seek Broad Spectrum

• *Continued from page 3*

greater emphasis on full-line stores.

"We have to sharpen our focus on full-line outlets," he stated. More emphasis will be placed on providing dealers with audio sales devices, in-store display materials and packaging aids. Also mentioned was a greater involvement with rack jobber operations and mass merchandisers.

The last 12 months have seen many healthy changes for both CBS and the industry at large, continued Lundvall. He stated that the company's return policy, describing it as "firm and fair," went a long way to bring back reason to an industry moving more and more towards almost 50 percent consignment.

Newer and better marketing and merchandising techniques were also innovated during that time to better allow the dealer to make his "fair share of profit."

"We have discovered that the active record buyer is spending more,

not less, time listening to records," noted Lundvall. He also believes that the prime record buyer, long considered to be in his/her mid-teens to early 20's, is now spending money on records into his thirties and forties.

On pricing, Lundvall stated that CBS will stay with its variable pricing strategy through the months ahead.

Lundvall, echoing CBS, Inc. President Arthur Taylor's remarks earlier in the week, was optimistic for the future of the record industry, even with the challenges of material shortages, rising costs, etc. still facing it.

The key, he stated, is to continue to listen to music with "an open mind" and to concentrate on better reaching an increasingly musically aware public.

Sharing the speakers podium with Lundvall Friday (2) were both CBS Records President Erwin Segelstein

(Continued on page 14)

## Morris Songs to Chappell

• *Continued from page 1*

ing independents, under its administrative umbrella gives Chappell a significant upward thrust in expansion program that has brought three other important publishing entities under its wing in recent months.

In May, the Williamson Music catalog moved over to Chappell from MCA. That same month another firm strongly represented in musical theater properties, Kander and Ebb Inc., moved into the Chappell fold under a management and publication agreement.

And only two weeks ago Osmond Music came aboard under an administration deal bringing Chappell additional properties for exploitation in the contemporary area.

It is estimated by knowledgeable sources that these latter three acquisitions, plus the E.H. Morris deal, will contribute upwards of an additional \$5 million to Chappell's gross in 1975.

The E.H. Morris catalog includes such prime show score properties as "Hello, Dolly," "Mame," and "Bye Bye Birdie," and a host of standards by such writers as Jule Styne, Sammy Cahn, Harold Arlen, Cy Coleman and Caroly Leigh. Kander and Ebb are the writers of "Cabaret" and "Zorba."

Edwin H. "Buddy" Morris and several of his key executives will occupy offices at Chappell headquarters here and in Los Angeles. While Chappell will take over normal exploitation and administrative functions, Morris and his associates will continue to operate in the creative and copyright acquisition areas.

Morris controls the Jerry Herman score to "Mack and Mabel," the Bob Merrick-produced musical now playing on the West Coast and due to open in New York later this year.

Morris' print deal with Hansen will remain in force, it is understood.

## Solons' Jukebox Action

• *Continued from page 1*

record performance royalty for jukeboxes as well as for radio and TV stations. The bill, S. 1361, calls for an annual \$8 per box fee, with \$1 going to record owners and performers and \$7 to music composers and publishers (Billboard, Aug. 3).

Said the Committee's brief comment on the amendment: "This amendment is a matter of vital concern to this industry of small businessmen because it would protect them against unreasonable demands."

The rest of the report was given over to the Commerce Committee's right to study the "significant impact" of the record royalty and other broadcast and Cable TV copyright provisos "on nationwide communications systems."

The report disapproves of the entire copyright revision bill, giving it "no recommendation." The Commerce members particularly resent the very short referral period granted by Sen. John L. McClellan, Copyrights Subcommittee chairman, at the insistence of Sen. John O. Pastore (D., R.I.), chairman of the Senate Communications Subcommittee (Billboard, July 20).

The committee report indicates that it had to hurry through the amendments, one killing record royalty for broadcasters, others dealing with cable TV exemptions and pickup of sports programs. In the future, the report urges that the Com-

merce Committee be given joint jurisdiction over bills affecting broadcasting and Cable TV "insofar as the legislation would affect those media," and service to the public.

Commerce Committee members Sen. Howard Baker (R., Tenn.), coming from a state with large recording interests, issued a middle-of-the-road statement. He supports the "principle" that users of sound recordings for profit should pay performance royalty to those who make a creative contribution to recorded music—performing artists, musicians and record companies.

Sen. Baker voted to keep the controversial record royalty section 114 in the bill. But he says he understands the Commerce Committee's concern over the "short referral time" of 15 days, which made hearings for those involved, and an in-depth study of record royalty impact on broadcasters impossible.

The Commerce Committee amendments to the bill will get first consideration when the Senate floor vote is scheduled on the McClellan copyright revision bill. Should they fail to knock out the new record performance royalty, Sen. Sam Ervin (D., N.C.) is waiting to bring up his amendment that would eliminate any right for recordings to collect royalty for performance. The copyright for recordings would be limited to protection from unauthorized copying under the Ervin amendment (Billboard, July 27).

Copyrighted material

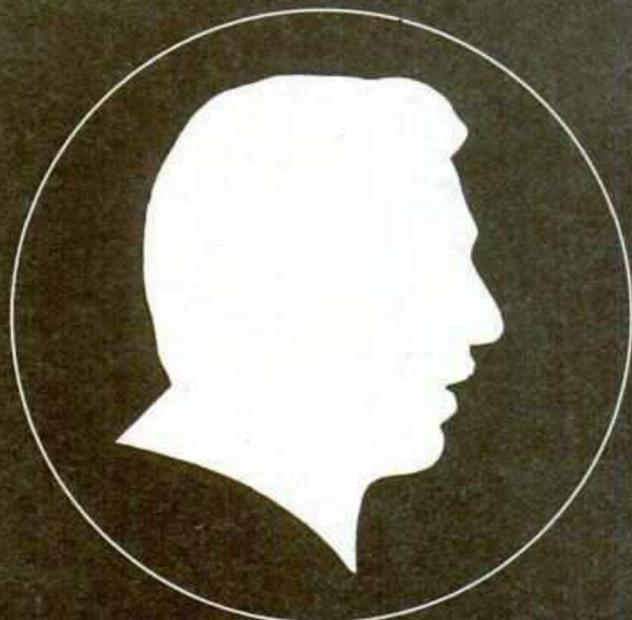
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THIS WEEK

AUGUST 10, 1974, BILLBOARD



Bless Your Pea Pickin' Heart

# CONTEMPORARY TIMES

"ALL THE MUSIC THAT'S FIT TO PRINT AND RECORD"

FORECAST:  
HOT TODAY  
HOTTER TOMORROW

## CHAPPELL ON THE MOVE

CHAPPELL SHIFTS NEW YORK HEADQUARTERS  
TO 810 SEVENTH AVENUE ON AUGUST 5 (212) 977-7200

### NEW YORK WORKSHOP SIGNS FIRST ACT TO MAJOR LABEL

The New York Songwriters Workshop has signed its first artist to a major record label.

Landy McNeal, recently-appointed Director of the Workshop, announced that writer/artist Rob Hegel has been signed to a recording agreement with RCA Records. McNeal brought Hegel and his lyricist partner Carol George to the Workshop.



Landy McNeal

A writer, producer and artist himself, Landy has written such chart hits as The Fifth Dimension's "On The Beach", "One Light, Two Lights" and "Brand New World" and was recently represented by a chart hit "Making My Daydream Real" by We The People.



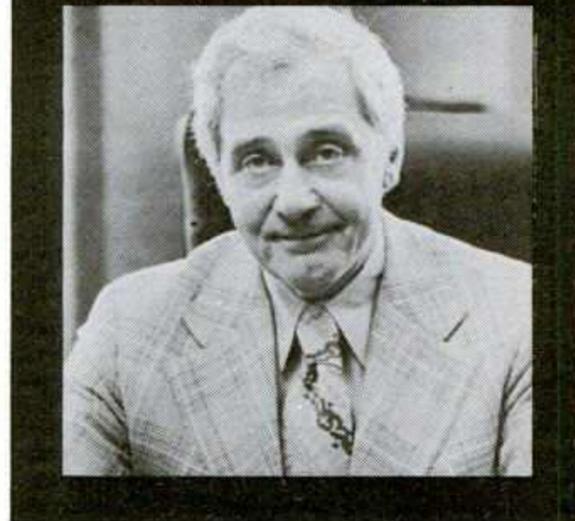
Jerry Butler

The Independents (Wand).

The New York Workshop is located at 13 East 16th Street, (212) 675-0376.

We are especially grateful to Jerry Butler and his entire Chicago Writers Workshop. Established in 1969, it has developed such quality talent as A&M recording artist Charles Bevel, Terry Callier, and

### WEISER STRESSES CHAPPELL GROWTH



Chappell is "on the move", not only physically with its new quarters, but actively with its strongest year ever in chart activity, acquisition of new writers and catalogs, and its constantly continuing efforts to develop new outlets for its tremendous array of standard, contemporary, country and R&B material. We are proud of our new home, our staffs in New York, Los Angeles, Nashville and Toronto, and most importantly, the great writers who are such a vital part of the "Chappell Family".

Why don't you come up and see "Chappell On The Move"?

### CHAPPELL CHART ACTION

#### Singles

- "My Thang"—James Brown (Polydor)
- "How Do You Feel The Morning After"—Millie Jackson (Spring)
- "Best Time Of My Life"—Joe Simon (Spring)
- "Jive Turkey, Part I"—Ohio Players (Mercury)
- "Take The Time To Tell Her"—Jerry Butler (Mercury)

#### LPs

- "Skin Tight"—Ohio Players (Mercury)
- "That's Entertainment"—Soundtrack (MCA)
- "Payback"—James Brown (Polydor)
- "Hell"—James Brown (Polydor)

Chappell Music is also represented in chart LPs by Diana Ross, Roberta Flack, Bo Donaldson & The Heywoods, Helen Reddy, Cleo Laine, Lynn Anderson, Billy Crash Craddock and more.

### CHAPPELL WRITER/ARTISTS IN PEAK ACTIVITY

Chappell is experiencing peak activity with its roster of writer/artists and producers.



Todd Rundgren is currently in his New York studio working with Daryl Hall and John Oates on the duo's third Atlantic L.P. Two Chicago Workshop artists—Terry Callier and Charles Bevel—will be recording soon. The Philadelphia-based production team of Kenny Gamble and Leon Huff have just signed to produce Callier, and Dave Rubinson will produce Bevel's second album for A&M. Singer/writer Jerry Butler is represented by his new Mercury L.P. "Sweet Sixteen", co-produced with Calvin Carter, commemorating his 16th Anniversary in show business. He has also just produced a new L.P. with Oscar Brown, Jr. (Atlantic). Other product coming out includes Cooker's first L.P. (Scepter), and a new single from The Independents, a follow-up to their chart record "Arise and Shine", among others. Some of the new Chappell writers who will be recording are Errol Sober, just signed to ABC, and Bob Duncan to Capitol.

### CHAPPELL SCORES IN THEATRE AND FILM

#### NEW SEASON

- "Rex"—Richard Rodgers and Sheldon Harnick
- "Chicago"—Fred Ebb and John Kander
- "Mack and Mabel"—Jerry Herman (E. H. Morris)
- "Gypsy"—Jule Styne and Stephen Sondheim
- "Good News"—DeSylva, Brown & Henderson
- "Laugh A Little, Cry A Little"—Gary William Friedman and Arnold Horwitt

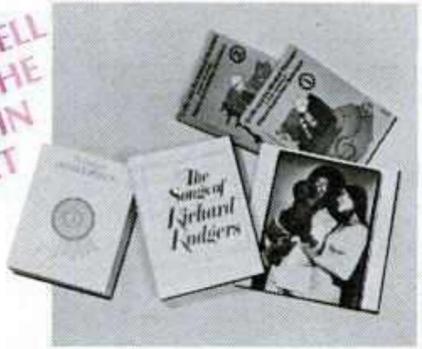
#### CURRENT AND TOURING

- "The Fantasticks"—Tom Jones & Harvey Schmidt
- "Lorelei"—Jule Styne, Betty Comden, Adolph Green and Leo Robin
- "Sugar"—Jule Styne and Bob Merrill
- "I Do! I Do!"—Tom Jones & Harvey Schmidt

#### FILM

- "That's Entertainment"
  - "The Three Musketeers"—Michel Legrand
  - "Going Places"—Stephane Grappelli
  - Coming—"Funny Lady"—with songs by Fred Ebb and John Kander
- Columbia Pictures/Screen Gems

CHAPPELL HAS THE HITS IN PRINT



Chappell's rapidly growing print division is putting out some of its most exciting product to date with books representing every major field of music including "The Songs of Richard Rodgers", "Small Talk" by Sly and The Family Stone, "The Songs of Kris Kristofferson", "The Songs of Hank Williams" and "Scotty and the Musical Kingdom".

Activity to be continued at New Headquarters - 810 Seventh Avenue (212) 977-7200

# 14 100 Col Intl Reps Enjoy Their Own Parley

LOS ANGELES—CBS Records International, coming off the most successful year in its history and already ahead of those figures for the first six months of 1974, hosted its annual convention here in conjunction with the Columbia, Epic and Columbia custom labels convention.

Highlighting the international sessions were four meetings:

- On Tuesday, Walter Yetnikoff, president of the international division, headed a general meeting of all CBS International conference delegates, some 100 representatives from six continents. Topics covered during the meeting

included the conducting of business on a worldwide basis as well as the problems of rising costs and seeking new avenues of promotion and marketing.

Taking part in the meeting were Richard Asher, executive vice president CBS International, managing director of CBS U.K.; Nick Cirillo, vice president, operations, New York; Peter de Rougemont, vice president CBS International European operations; Terry Lynd, vice president and general manager, CBS Canada; Norio Ohga, president, CBS Sony; Bill Smith, managing director, CBS Australia; and Manuel Villarreal,

vice president, Latin American Operations.

- On Wednesday, Bunny Freidus, director of U.S. pop product, chaired a marketing meeting for all marketing, promotional and merchandising delegates. Topics for the session centered around the effectiveness of worldwide promotions; product release planning; films and artist tours; and current musical trends.

- On Friday, Peter de Rougemont chaired a European managers meeting for 20 of the division's ranking executives.

- Meetings were also held throughout the week for manufacturing representatives from

Latin America, Japan, Australia, England and the European continent.

Chaired by Michi Yoshimura, director of manufacturing and engineering services, New York, the sessions focused on many of the problems facing today's international manufacturing market, notably rising costs and material availability. The delegates were also taken on a tour of CBS' pressing facilities in Santa Maria, Calif. and Terra Haute, Ind.

On the lighter side, the international delegates, as well as CBS domestic staffers, were hosted with a "Turn Of the Century Block Party" at the 20th Century-Fox Studios.

## New Promo Avenues the Subject At Popovich, Manteiro Meetings

LOS ANGELES—Adapting new avenues of promotion, as well as the strengthening of existing marketing and merchandising techniques, were among the topics covered during the convention.

With regional and national meetings being chaired throughout the week by both Steve Popovich, Columbia's vice president for national promotion, and Stan Manteiro, Epic's vice president, for national promotion, many staffers found shrinking radio playlists and ways to expose product through available alternatives of prime concern.

While the importance of picking up airplay was continually stressed during the meetings, among the possible options offered for product promotion was the feasibility of going direct into high schools throughout the country and presenting product slide programs to the students.

A strong emphasis was also placed on maximizing live artist appearances in any particular market, and capitalizing on them for radio airplay and retail sales. Hard looks were also taken on the further strengthening of the labels' campus and state fair promotional stance.

Of particular note was the feeling expressed by many field promotion men that CBS was lagging behind its competition in free goods.

In the area of artist promotion, a "Musical Exposure" seminar to ex-

plore current and new opportunities in artist promotion and development was held Aug. 2.

Chaired by Jack Craigo, CBS' vice president, sales and distribution, the session was designed to examine the impact of various types of media on the consumer's selection of recorded music.

Featured during the discussions were George Wilson, vice president, programming, Bartel Broadcasting, who spoke on the gathering of store reports, the programming of albums and the selection of singles for airplay; Don Cornelius, host of the "Soul Train" television show, who offered his opinions on the role of television and retail sales; George Maier, publisher, who spoke on college and FM radio; and Winston Saunders, a discotheque disk jockey/programmer, who examined the relationship between discotheque airplay and retail sales.

Also taking part in the session were promoter Ron Delsener, who talked about how record companies and promoters could best work together to enhance the artist's performance; Ed Rubin, president of Magna Artists, who examined the importance of booking the right situation in terms of artist career building and new trends in music on campus; Arlyne Rothberg, who viewed the proceedings from a manager's point of view; and Jorn Winther, who examined the reasons for

booking acts on television. A number of rock press journalists were also present to discuss the role of rock/underground publications in developing new talent.

Elsewhere on the week's agenda, Al Teller, CBS' vice president, merchandising, moderated a wide-ranging merchandising session.

Covered during the meeting was the use of special advertising vehicles, including the use of Sunday roto and comic sections; new television outlets; expanding piggy-back radio ad buys; and various newspaper supplement advertising.

There was also an extensive review of the newly established computerized retail fulfillment center.

Taking part in the discussions were Roselind Blanch, director, merchandising planning administration, CBS Records; Linda Barton, director, product management, Columbia; Steve Harris, director, artist development, Columbia; Bruce Harris,

### Additional convention stories on page 70.

product management, Epic and Columbia custom labels; Peggy Mulhall, manager, broadcast advertising, Columbia; Arnold Levine, vice president, creative director, CBS Records; and Bob Gordon, manager, retail advertising, CBS Records.

## Eye Broad Spectrum for 'Family of Music'

• Continued from page 12 and CBS Records Group President Goddard Lieberson.

Segelstein, noting that the music business has become "internationalized," said that the future will call for more innovativeness on the part of record manufacturers, especially in the area of artist development. He also, like Lundvall, stressed the need for new ideas and tools for selling product.

Lieberson, who just last year at the CBS convention returned to actively head the Records Group, admitted that the last 12 months have been trying times for CBS. But, he said, the company, under the leadership of Segelstein and Walter Yetnikoff, president of CBS Records International division, is well on its way into what looks like its fourth record-breaking sales quarter. He also noted that the last 12 months proved to be the best period in CBS history.

Following the speeches by Lundvall, Segelstein and Lieberson on Friday, Ron Alexenburg, vice president, sales and distribution, Epic and Columbia custom labels, addressed the convention Saturday.

Noting that "the full potential of the custom division hasn't been seen yet," Alexenburg said that the firm's custom family now encompasses

eight labels, and that custom billing over the past four years has increased to over 780 percent. For the first six months of 1974, the custom operation is already 61 percent ahead of last year, he said.

"Custom labels have to deal with entirely different circumstances and their creativity should never be curtailed," Alexenburg continued. He offered praise for the likes of Kenny Gamble and Leon Huff (Philadelphia International), Don Kirshner (Kirshner), Thom Bell, the Isley Brothers (T-Neck), Hal Landers and Bobby Roberts (Mums), Fred Foster (Monument) and Al Bell (Stax) for their contributions to the custom family.

On the Epic Records side, Alexenburg stated that "the growth of Epic from 1970 through 1973 adds up to an increase in net sales of 62 percent." For the first six months of 1974, the label is already 23 percent ahead of last year's figures.

Throughout his talk, Alexenburg stressed that Epic and the Columbia custom labels have developed into musically "complete" operations, noting that the broad spectrum of r&b, country and rock music are all well represented.

While most CBS executives at the convention expressed sure-footed optimism for the challenges ahead,

many said that they realize the goings will not be easy.

Concrete solutions for the economy, rising artists costs and material shortages don't seem to be forthcoming, they agreed. But, almost to a man, they spoke of CBS continued market sales leadership and responsibility for quality music.

A major part of the week's convention activities was devoted to the presentation of new product on the Columbia, Epic and Columbia custom labels.

On the Columbia label alone, some 30 albums, representing a broad spectrum of music, were previewed. Product presentations included albums by such artists as Blood, Sweat & Tears, Chicago, Vikki Carr, Ray Conniff, Mac Davis, Miles Davis, Barbara Fairchild, Maynard Ferguson, Herbie Hancock, Dr. Hook & the Medicine Show, Freddie Hubbard, Sonny James, Robert Lamm, Barbara Mandrell, Roger McGuinn, Santana, Connie Smith, Rick Springfield, Barbra Streisand, Urubamba, the Firesign Theatre, Star-drive, American Tears, Cecilio & Kapono, Cottonwood South, Journey and Diana Markovitz.

Also introduced from Columbia were four jazz and blues reissues. (Continued on page 82)

## SO. DAKOTA???

# Biederman Sparks Piracy Discussions

LOS ANGELES—An in-depth report on antipiracy activities was among the discussions featured at the opening session of the CBS Records Convention.

Headed by Don Biederman, general attorney, CBS Records, the session was designed to inform field and home office personnel on the strides being made in court cases throughout the U.S. in the fight

## 30 Acts Click at Six Galas

LOS ANGELES—Mixing a touch of pleasure with business, some 30 Columbia, Epic and Columbia custom artists performed during the convention.

The shows, divided between five evening banquets and a country music luncheon, were designed to introduce, first hand, a number of newly signed label acts, as well as established artists, to CBS' staff of field promotion and salesmen.

Among the newly-signed acts performing were the group Kansas, recently signed to CBS-distributed Kirshner Records; Sailor, a European-based band; Cottonwood South; and Rick Springfield, who recently signed to play the lead in the upcoming "Buddy Holly Story" film.

Wednesday night's convention opening banquet featured such acts as Mac Davis (Columbia), Johnny Taylor (Stax), Janis Ian (Columbia), Tammy Wynette and George Jones (Epic), and Santana (Columbia).

Thursday evening's showcase spotlighted such acts as Loggins and Messina (Columbia), Tom Rush (Columbia), Steppenwolf (Mums), Freddie Hubbard (Columbia) and Blood, Sweat & Tears (Columbia).

While Friday's first order of business was a country music luncheon, featuring such acts as Larry Gatlin (Monument), David Allan Coe (Columbia), Jody Miller (Epic), Johnny Paycheck (Epic), Sandy Burnett (Columbia), Charlie McCoy (Monument), and Lloyd Green (Monument), the evening's program featured the likes of Poco (Epic), the Staple Singers (Stax), Charlie Rich (Epic), and Earth, Wind & Fire and David Steinberg (Columbia).

The convention's closing banquet show Saturday (3) headlined Barbra Streisand (Columbia), along with Herbie Hancock (Columbia) and Ray Conniff (Columbia). Also on the bill was Japanese singer Katsuko Kanai.

Entire staging for the productions was handled by Chip Monck's CMI Consultants of New York. Sound was handled by Monck's partner Abe Jacob.

against piracy operations as unfair competition. Biederman noted that antipiracy court decisions, many of which have been tested through appeals, and many of which have been created by the reversal of pro-piracy decisions, are now receiving at least some enforcement action in every state except South Dakota.

During the session, Edward Kelman, senior attorney, CBS Records Group, presented a slide program on CBS', as well as the music industry's efforts to combat piracy. Kelman said that a special lobbying campaign has been slated to be launched in the fall.

Guest speakers for the session included Jules Yarnell, special counsel to the RIAA, and Burt Pines, city attorney of Los Angeles. Yarnell, stressing the importance of continued vigilance against piracy, informed the attendees that the industry can expect strong supportive efforts by the Justice Department and the FBI over the coming months.

Pines concluded by reiterating the necessity of legal enforcement. He promises the city of Los Angeles' continued support to its antipiracy campaign.

## Awards Made to 'Best' Staffers

LOS ANGELES—A number of CBS promotion and sales staffers were presented company awards for their "outstanding achievements" over the past year at the CBS convention here.

Bringing home major awards were:

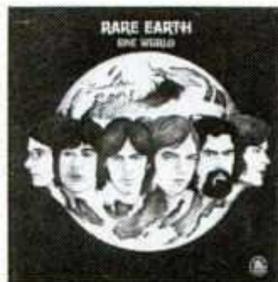
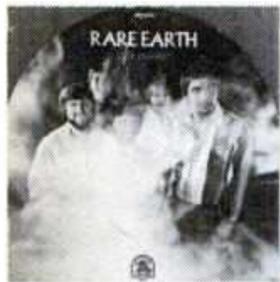
Terry Powell, Columbia regional promotion manager of the year, Western region; Bill Heard, Epic/Columbia regional promotion manager of the year, Southwest region; Bill Craig, Midwest region, and Russell Timmons, Southwest region, who tied for the regional r&b promotion manager of the year; Don Colberg, Columbia local promotion manager of the year, Philadelphia; Julie Godsey, Epic/Columbia local promotion manager of the year, Cincinnati; Armand McKissick, local r&b promotion manager of the year, Philadelphia; Roy Wunsch, Columbia country promotion manager of the year, St. Louis; Mike Guster, Epic/Columbia country promotion manager of the year, Dallas; Frank Mooney, merchandiser of the year, Los Angeles; Danny Yarbrough, salesman of the year, Atlanta; Zim Zeman, the Second Annual George Brewer Award for integrity and dedication, the Los Angeles branch, Columbia sales office of the year; and the Dallas branch, Epic/Columbia sales office of the year.

A number of secondary awards were also presented. On the Columbia side there were 21 additional awards given in four categories. For single promotion awards went to Don Colberg, Roy Wunsch, Stan Byrd, Tim Kehr, and Ed Hynes. In the category of adult contemporary promotion presentations were made to Mark Hartley, Don Colberg, Roy Wunsch, Earl Rollison, Russ Yerge and Gene Denomovich. For their efforts in FM promotion, garnering awards were Matty Matthews, Mike Pilot, Dave Demers, Paul Rappaport, Mark Hartley and Don Colberg. Country promotion awards went to Roy Wunsch, Mike Pilot, Stan Byrd and Joe Casey.

For the Epic and Columbia custom labels, Triple-Play awards went to Julie Godsey, Lou Mann, Dan Pinckard, and Sam Harrell. Also, the first annual "silver-tongued devil" award went to Dan Walker, Seattle local promotion man; the "Ray Free, here, WHN" award went to Ray Free, local promotion manager, New York; and a certificate for meritorious service in the area of artist relations went to John Babcock, director, artist relations, West Coast.

# RARE EARTH HAS COME A LONG WAY SINCE 'GET READY'

## AND NOW THEY ARE *READY!*



NEXT

THE MOTOWN SOUND



AMERICAN TALENT INTERNATIONAL LTD.



RON STRASNER ASSOCIATES

Copyrighted material



Publisher Lee Zhitto, right, with CBS International executives in his office: from the left—Norio Ohga, CBS/Sony president; Walter Yetnikoff, president, international division; Peter de Rougemont, vice president, European operations and Dick Asher, managing director, CBS England.



Publisher Artie Wayne and manager Jeff Wald.



Studio executive Dick LaPalm and UA official Jack Bratel.

# Billboard's L.A. Open House: SRO Event

Billboard's open house to toast its move into new expanded headquarters facilities atop the Sunset Strip in Los Angeles draws hundreds of industry officials. At right: Capitol's Bruce Wendell and manager Larry Larson. Below: distributor Jack Lewerke, Atlantic's George Furness, Beverly Hills Morris Diamond and Bartell Radio's George Wilson.



Billboard photos by Stan Troutman

Portion of the crowd attending the open house segment in the 9000 Sunset Restaurant.



Shelter's Ron Henry and publisher Mickey Goldsen.



GRC's Dee Ervin and artist Earl Foster.



KMPC's Gary Owens (center) is directed to the vittles.



Publisher Stan Styne, his wife and manager Steve Gold.



Lee Zhitto explains the various 4-channel disks systems the magazine has to Irving Fogel of Tempo Music; Mr. and Mrs. Bobby Weiss and attorney Dick Hirsh.



CBS' Stan Kaven, BMI's Ron Anton and manager Todd Schiffman.



Blue Thumb's Jack Hakin and Atlantic's Bob Greenberg.



MCA's Chuck Meyer and RCA's Grelun Landon compare friendly notes.



Publisher Jay Lowy and Bell's Dick Sherman.



Lauer Productions Ron Tepper and distributor Jack Lewerke watch news copy come over a photo facsimile machine operated by Diane Kirkland.

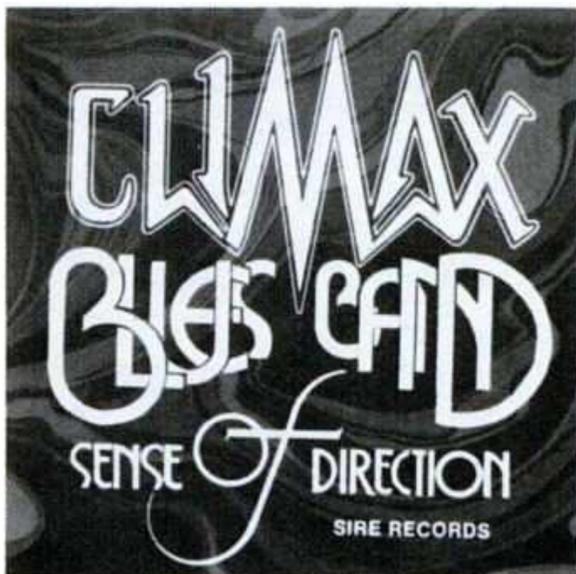


Fantasy's Bob Kirstein, Rare Records George Hocutt and retailer Ray Avery.

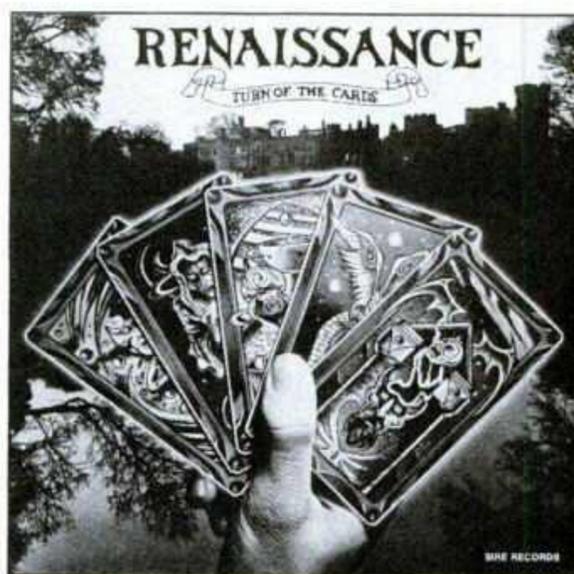


Retailer Jim Greenwood, attorney Al Schlesinger and BMI's Merrick Smith observe a second kind of photo facsimile machine used to transmit stories.

# SIREWORKS



Billboard 58



Billboard 161



Billboard 159★

**CLIMAX BLUES BAND – Sire SAS 7501**

- |        |                    |         |                       |
|--------|--------------------|---------|-----------------------|
| Aug. 1 | Denver, Colo.      | 17      | Orlando, Fla.         |
| 3      | Dayton, Ohio       | 18      | West Palm Beach, Fla. |
| 4      | Cleveland, Ohio    | 19      | Chicago, Ill.         |
| 5      | Atlanta, Ga.       | 20      | Pittsburgh, Pa.       |
| 7      | Philadelphia, Pa.  | 21      | South Bend, Ind.      |
| 8      | Woodburn, N.Y.     | 23      | St. Louis, Mo.        |
| 9      | Wildwood, N.J.     | 24      | Fort Wayne, Ind.      |
| 10     | Asbury Park, N.J.  | 25      | Decatur, Ill.         |
| 11     | Washington, D.C.   | 26      | Harrisburg, Pa.       |
| 12     | Milwaukee, Wisc.   | 29      | Jackson, Miss.        |
| 13     | Milwaukee, Wisc.   | 30      | Mobile, Ala.          |
| 14     | Indianapolis, Ind. | 31      | Birmingham, Ala.      |
| 15     | Miami, Fla.        |         |                       |
| 16     | Tampa, Fla.        | Sept. 1 | Tanglewood, Mass.     |

**RENAISSANCE – Sire SAS 7502**

- |         |                     |                |                    |
|---------|---------------------|----------------|--------------------|
| Aug. 1  | Allentown, Pa.      | 16             | Miami, Fla.        |
| 3       | Dayton, Ohio        | 17             | Orlando, Fla.      |
| 4       | Washington, D.C.    | 18             | Jacksonville, Fla. |
| 5, 6, 7 | Denver, Colo.       | 19, 20, 21, 22 | Chicago, Ill.      |
| 9       | St. Louis, Mo.      | 23             | St. Louis, Mo.     |
| 10      | Los Angeles, Calif. | 25             | Decatur, Ill.      |
| 11      | San Diego, Calif.   | 26             | Minneapolis, Minn. |
| 12      | Milwaukee, Wisc.    | 27             | Minneapolis, Minn. |
| 13      | Milwaukee, Wisc.    |                |                    |
| 14      | Indianapolis, Ind.  | Sept. 1        | Tanglewood, Mass.  |

**NEKTAR – Passport PPS 98002**

- |         |                    |        |                       |
|---------|--------------------|--------|-----------------------|
| Sept. 6 | Fort Wayne, Ind.   | 23     | Washington, D.C.      |
| 7       | Detroit, Mich.     | 25     | Allentown, Pa.        |
| 8       | Indianapolis, Ind. | 26     | Allentown, Pa.        |
| 10      | Minneapolis, Minn. | 27     | Philadelphia, Pa.     |
| 11      | Kansas City, Mo.   | 28     | New York, N.Y.        |
| 13      | Chicago, Ill.      | 29     | Cleveland, Ohio       |
| 14      | St. Louis, Mo.     | 30     | Columbus, Ohio        |
| 15      | St. Louis, Mo.     |        |                       |
| 17      | Memphis, Tenn.     | Oct. 4 | Seattle, Wash.        |
| 20      | Miami, Fla.        | 5      | San Francisco, Calif. |
| 21      | Atlanta, Ga.       | 6      | Los Angeles, Calif.   |

**Sire Records**  **Passport Records** 

AGENCY: CMA, Richard Halem

Distributed by Famous Music Corporation - A Gulf - Western Company

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# Olivia Newton- John

From her  
current hit  
album  
If You Love Me,  
Let Me Know,  
it's our pleasure  
to release  
this single,  
a most requested  
selection.

## I Honestly Love You

love and  
Olivia  
the best  
of life.



MCA-40280

Produced by John Farrar

**MCA RECORDS**

# ABC Buys Famous Music Labels In \$5½ Mil Deal

• Continued from page 1

Famous has recently moved strongly into the soul market.

The purchase of the Famous labels is the latest in a string of acquisitions that have occurred under the wing of the recently ABC Leisure Time Group. During the past several years, ABC has purchased Cartwheel Records, the Duke-Peacock family of labels (including Song Bird and Back Beat), reached distribution deals with Konk Records and opened offices in Atlanta and Nashville. ABC is still in negotiation for the purchase of Word Records.

ABC president Jay Lasker says that all details have not yet been worked out, adding that it is not yet certain where Famous will headquarter. He says means of distribution are being worked on now, and that it is possible some of Famous' independent distributors may be kept on rather than bringing all the labels into the strong ABC branch system of distribution.

He adds that he hopes to maintain ties with the film end of the Paramount operation.

ABC outbid several other firms for the purchase of Famous. Among others reportedly interested were Motown, Warner Bros., Polygram and a group headed by Tony Martell, president of Famous Music.

In addition, the acquisition of Ember Records as part of the Famous deal gives ABC a strong overseas label base. Ember is owned by Britisher Jeff Kruger and ABC recently reached an agreement with Kinks' leader Ray Davies to distribute the singer's Konk label.

Famous total family of distributed labels has numbered 13 lines, but last week Sire and Passport, were seeking to break away from the family. This leaves: Just Sunshine, Gemigo, Crunch, Family, Small Record Co., in addition to the aforementioned Tara, Blue Thumb, Ember, Neighborhood, Paramount and Dot.

Paramount Films first entered the music business in 1957, purchasing Dot Records from founder Randy Wood. In 1966, Gulf & Western bought Paramount, thus putting itself into the record business.

All Famous employees were informed the morning of July 31 of the transaction. Dot president Jim Fogelson says he learned of the deal through a telephone call from Lasker July 30. He adds the sale "could only be a good step." Fogelson was in Los Angeles this past weekend to attend the ABC meetings.

One source says the suddenness of the sale "came about only because the end of Gulf's fiscal year was July 31. Frankly," he adds, "I don't think Gulf & Western really wanted to be in the music business. They were never particularly enthusiastic about it and the picture company was making an awful lot more money than we were."

"Famous made money last year," the source adds, "but when you look at the profit given Gulf, they could have taken that sum into their financial department, lent it out and made more money over the long term. The Famous profit was good, but not by the rest of the Gulf standards."

"The record division of Gulf & Western had to fend for itself. They charged Famous for floor space, furniture, postage and everything else. They had to account for every penny like a separate company and there were interest charges on monies that were late. I don't know of any other

Additional ABC related stories on pages 70, 71.

# Soul Music Moving Into Country

• Continued from page 1

One can only speculate on what effect country music is going to really have on soul sounds. Ray Charles' success of the mid-60s with country material proved unequivocally some of his most rewarding recorded presentations.

Charles used the sensitivity of country songs with which to sing ballads which won approval from the mass audience.

Today, soul music has become the music of the masses with the crossover having really started in 1973 in the pop area.

Most recently, jazz performers, the last holdouts in the artistic ranks who have generally avoided "commercializing" their music, have taken up the banner for soul music, incorporating ingredients into their presentations.

It is not yet, however, a total immersion, not as much as what has taken place in the fusion of rock to jazz and vice versa. But there has been an entry made by the likes of Herbie Hancock and Donald Byrd: an entry and investment of their innovative skills in the soul sound

which has provided both Hancock and Byrd with golden returns.

But aside from the monetary gains of Byrd and Hancock, there has, too, been the discovery of how the soul idiom has served their own musical ideologies.

Thinking back some years, another investment in the soul sound was made by Julian "Cannonball" Adderley. The most memorable creations were "Mercy, Mercy, Mercy" and "Country Preacher," which were composed by Hungarian pianist, Joe Zawinul. It was an experience that helped admirably to bridge the musical gap that existed between soul and jazz enthusiasts.

There was almost a similar gap for Donald Byrd to bridge. Not so much for Hancock, however, because his music, while pulsating and soulful, as is found on the "Chameleon" track of the "Head Hunters" album, was mostly concern with the crossover, electronically, of various musical devices.

Byrd, however, took advantage of his sterling jazz roots and provided an additional burnish to his music with the golden rhythms of the soul

idiom. The results were firmly felt in "Black Byrd" album.

The most recent and well received fruit from the jazz tree are the succulent sounds found in the Quincy Jones album, "Body Heat." The album is indicative of Jones' innovative skills as a music maker. Jones, known to be a jazz and not a soul artist, brings a musical force that is serving to broaden the acceptance of soul by enriching the fruit from his garden with the seeds of soul.

This interest by jazz players indicates that soul has never wanted for new directions in order to interest or revive an audience.

The music, which in no way sounds like its distant rural blues cousin, has gone through hard times and soft times, with the latter sound what is today the commercial sound of the music.

Distributors unequivocally agree that the music of one of America's leading minority groups now has the majority of the world's ears waiting anxiously for almost anything that authentically presents the sound of soul, 1974 style.

# THE FINEST KEYBOARD ALBUM OF THE YEAR!

GEORGE DUKE  
FACES IN REFLECTION



STEREO MC-22018

GEORGE DUKE, FRANK ZAPPA'S FAVORITE KEYBOARD WIZARD, HAS A STUNNING NEW ALBUM: "FACES IN REFLECTION" TODAY'S HIT, TOMORROW'S GOLD! DON'T MISS IT!



AUGUST 10, 1974, BILLBOARD

## CSNY to Ontario on Sept. 21

LOS ANGELES—The Southern California date for a Crosby, Stills, Nash & Young reunion tour appearance has been changed a second time, now moved from last Saturday (3) to Sept. 21 though remaining at the Ontario Motor Speedway.

Reason given for postponement was that August summer heat necessitated audience cooling measures such as sprinkler systems and possibly wading pools which couldn't be finished on time.

Also, local authorities felt that heavy water use for the show would put undue strain on the area's supply. New autumn date will make sprinkling and pools unnecessary.

(Continued on page 25)

### DISTRIBUTORS WANTED

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Ted Allen or Judy

## Weird Mix Jells for No. 1 Single 'Rock Your Baby' Odd Once-In-Lifetime Success

By JIM MELANSON and SARA LANE

NEW YORK—Put together a singer looking for a comeback after a two-year layoff and a young writer/producer team, one who can't read or write music and the other a self-taught drummer, and what do you have?

Just one of the biggest selling single records in recent years—"Rock Your Baby" by George McCrae, H.W. Casey and Rick Finch, producers and writers of the disk.

Late in the spring of this year, Casey and Finch laid the tracks on "Rock Your Baby." "It took us about 45 minutes to get the keyboard, bass and drum track down," the duo explains. They had no lyrics, but did have the title.

The next step, they say, was to get approval from Henry Stone, president of TK Productions and Tone Distributors, and Steve Alaimo, a&r executive for the complex.

"We went down to Henry's office and put the tape on and he and Steve flipped over it and said not to change a single thing," claims Casey.

Next came the task of finding one of Stone's artists whose voice would fit the music. "We just didn't know where we would find the right singer," Finch states.

But, purely by chance, George McCrae walked into Stone's offices the next afternoon and the rest is history now—a single which captured top position on all the national charts, and which is rapidly approaching 2 million in unit sales.

As much as "Rock Your Baby" is



GEORGE MCCRAE

a success story for Casey and Finch, it's also a dream come true for 29-year-old singer George McCrae, who in 1972 changed professional directions to enroll in college and to help manage wife Gwen's singing career.

"I decided to study criminal justice, and concentrate on Gwen's career," McCrae says. "The important thing at the time was that I had the responsibility of rearing a family, and it just wasn't happening for me in the music business. It wasn't an easy decision," he continues.

"After two years, I finally decided that I had to give it one more try. So I went to Steve Alaimo and asked him if he had any material that I could record."

Now in position to reflect on his recent success, McCrae says that "it's all happened so fast that I haven't had time to sit down and think about it."

As in many other artist success stories, recognition didn't come overnight to McCrae, who describes himself as "someone who always loved to sing."

He and Gwen worked the West Palm Beach circuit for a number of years, during which time they were recording on Stone's Alston label. Before that, McCrae spent four years in the Navy, but not without forming the Atsugi Express soul group. At one time, McCrae was also part of the Jiving Jets, another combo he formed in Florida.

It was nearly five years ago that McCrae and Gwen came to Stone. They recorded several numbers as a duo, and eventually split up as a professional act, with Gwen going to Columbia Records where she cut 11 singles. She, too, is now back with Stone, this time on his Glades label. Her latest single, "Move Me Baby," is about to be released.

Plans call for the two of them to return to the studio this September

### Col Acts Spill From Convention

LOS ANGELES—CBS labels' artist showcases spilled over from the Columbia convention here last week to three major venues. The O'Jays, on CBS-distributed Philadelphia International, were headlining through the week at the Greek Theater while two new Columbia acts, the Hollywood Stars and Journey, were at the Whisky.

Doug Weston's Troubadour had an entire CBS artists week with headliners, for one or two nights apiece, Bruce Springsteen, Roger McGuinn, Rick Springfield, Honk and Stax's Chico Hamilton. Opening act throughout the series was Columbia's new Hawaiian singing-comedy duo, Cecilio & Kapono.

for a new album. They will also be performing live as a team again. "If you book George McCrae you also book Gwen from here on out," snorts McCrae.

Coming up for the duo are a number of national television show appearances, including the "Dick Clark Show," "Soul Train" and "In Concert." They are also scheduled to appear in Las Vegas and Miami with a European tour in the wings.

As for Casey and Finch, they're back at work again, writing and producing for a number of artists on Stone's roster.

Both came to Stone about five years ago expressing an interest in the music industry. And, as he does with all new employees, Stone put them to work in his warehouse. Soon they began to display writing ability, and Stone let them do more and more writing and producing.

To date they have written some 250 songs. Casey is also an artist at Stone's studio, heading Casey and the Sunshine Band.

Basic record production costs for "Rock Your Baby" were unbelievably low, according to Casey. "We used scrap tape and only had to pay Jerome Smith, the guitarist. I did keyboard and Rick was on bass and drums. When George got the tune, it only took two takes for him to get it down."

"Wait a minute," states Stone, "you have to place some kind of" (Continued on page 31)

## Big Daddy Clubs to Coast From Florida

LOS ANGELES—Castlewood International, with 80 lounges already in operation around the Miami-Ft. Lauderdale area, has opened its second talent club in Southern California with a third planned locally this year.

Company is traded on the American Exchange and specializes in rooms booking contemporary music, principally for the singles crowd.

Its newest room is in the Marina Del Rey section of Los Angeles and is called Big Daddy's. It has two bars playing simultaneously in two rooms. The main room showcases danceable rock music while in a smaller room the emphasis is on softer, MOR sounds. Capacity of the club is 650, with 500 in the main room, explains club manager Doug Lowry.

But the main room is actually five separate bars surrounding a dance area.

Lowry books rock groups on a two week indefinite basis, working through Apoge Management. His talent budget for both rooms is \$2,800.

Acts play from 9 p.m. to 1:30 a.m. on a five-set situation.

Castlewood's entry into California nightclub life last November with its first location at Orange in nearby Orange County, follows the successful development of a Big Daddy Florida circuit, Lowry explains.

Bands are rotated around the Florida circuit and management hopes to do the same thing here once the third location at Woodland Hills, in the San Fernando Valley, is opened later this year.

The clubs don't hire major names. In the Marina the main room band has to have a "clean" appearance

## 24 Playboy Clubs Go Competitive

CHICAGO—The Playboy Clubs, with a circuit of 24 showroom locations, are embarked on a long-range plan to make their operation more competitive in today's live entertainment market.

Many of the U.S. clubs are either getting major renovations or moving from downtown areas to suburban centers.

By the end of the year, when the majority of the physical changes are completed, better-known and more expensive name performers will be recruited to tour the Playboy circuit.

The New York club shuttered mid-August for renovation. Detroit's first Playboy Club opens in September. The Miami facility has recently been overhauled. In Los Angeles, the club operation was moved last year from the Sunset Strip Playboy Building to the new Century City ABC Entertainment Center.

Playboy spokesman Lee Gottlieb says that the bunny club circuit will never be in position to compete with Las Vegas Casinos for entertainment superstars. But the clubs are definitely well along the way towards becoming a more practical circuit for upcoming name performers.

Representative of the kind of booking breakthrough Playboy expects to get was the recent Dyan Cannon Show which played one of the clubs primarily as a Vegas break-in.

because there is a moderate dress code at the door (no jeans or sandals at night) and the band has to play 100 percent danceable music.

The smaller room, named Joe's Bar, is designed for an older audience with a softer sound.

The clubs operate under the concept of having people walk from one bar to another with music a strong ingredient in the environment.

There is a \$1 cover Sunday through Thursday and \$2 Friday and Saturday. The Marina location opened July 5. That oceanfront part of the city has a number of talent rooms, but Big Daddy's is the first offering two bands simultaneously.

### Expo Books 3 Biggest-Selling Australian Acts

SPOKANE, Wash.—Three of Australia's biggest-selling rock artists perform at the Expo 74 fair here in a special Aug. 21 showcase sponsored by the Australian government.

Appearing at the fair's Opera House will be Brian Cadd, Kerrie Biddell and the Bootleg Family Band. Cadd has had an album released in the U.S. on Wes Farrell's Chelsea label.

Female vocalist Biddell debuts at the Las Vegas Grand Hotel this autumn. The seven-member Bootleg Family Band is Cadd's back-up group and has their own hit in Australia now with "The Shoop Shoop Song."

All three acts record in Australia for Ron Tudor's Bootleg label, a subsidiary of Fable Records.

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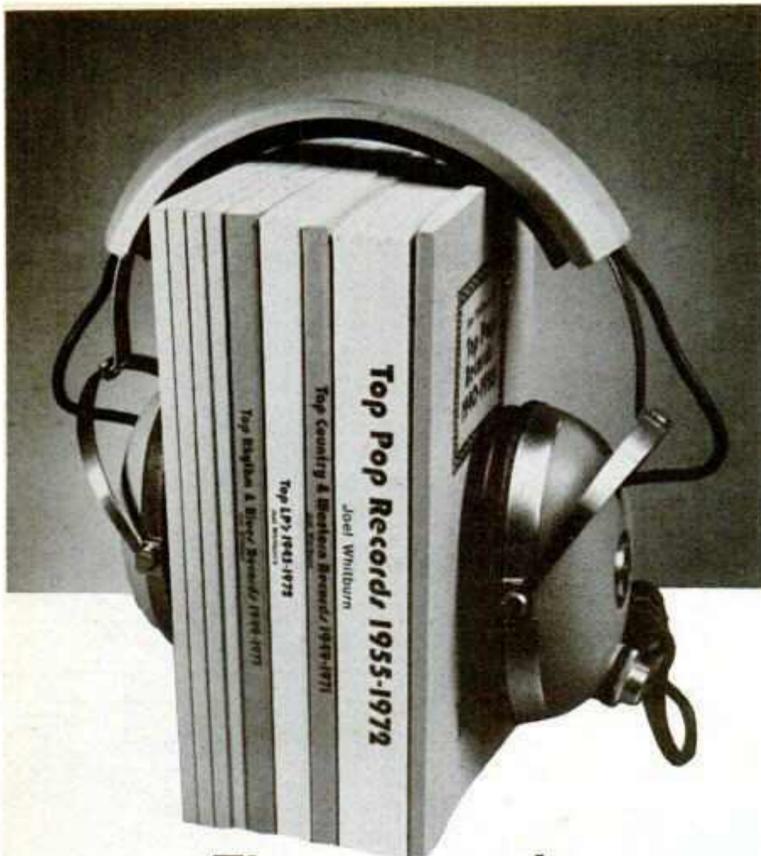
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AUGUST 10, 1974, BILLBOARD

## Talent

### Talent In Action

#### JACKSON FIVE THE OHIO PLAYERS MTLP

*Madison Square Garden, New York*

Excitement, and more excitement, keyed this concert July 27, but unfortunately it was more the sellout audience's doing than the artists on stage.

The brothers Jackson, replete in their white with black trimmed suits, were as polished and professional as any act which has graced the Garden's stage recently, but it didn't seem to help the audience, who, it really seems, came to boogie.

Calmer surroundings may have helped both parties, as the Jackson Five's show, excellent as it was, really seemed to belong in a nightclub or on a television show.

The Ohio Players, eight talented soul musicians with a resemblance to Earth, Wind & Fire, were second on the bill. Their brand of music, although patchy at times, did occasionally create some good vibes.

Their material often became tedious, but when it worked it carried with the audience well. More emphasis on vocals by the group might be the key, as well as cutting down on the actual playing time for each selection.

Opening the concert were MTLF, four sisters (for real) who laid down some smooth harmonic soul selections. Backed by the Mixed Bag, the ladies scored a number of points with their performance.

Security for the concert left a lot to be desired, and it might be worth notice that the next time the promoters book an act as potent a draw as the Jackson Five in the Garden a lot more care should be exercised for crowd management.

JIM MELANSON

#### RAY STEVENS

*Frontier Hotel, Las Vegas*

Riding the crest of his chart-topper "The Streak," Ray Stevens returned to Las Vegas July 21 after a four-year absence, opening the bill for comedian Bob Newhart.

"Everything Is Beautiful," "Mr. Businessman" and his closer, "The Streak" were the most warmly received by the crowd. High point of his comedy offerings was the new "KKK" ditty, which is topical and hilarious. Ray's personality is warm and gracious.

A Charlie Rich medley was beautifully done, taking Stevens out of the comedy vein for a few minutes and allowing him to really sing. Frequently, however, the orchestra overpowered him.

LAURA DENI

#### STEELEYE SPAN POUSETTE DART BAND

*Bottom Line, N.Y.*

This time around, Steeleye Span are playing to packed houses and standing ovations. Assorted voices in the audience are actually heard singing along on the chorus of "Alison Gross."

Steeleye's success story has been an unlikely and inspiring one. Four years ago this was a prestigious and esoteric folk group, known to a minority audience for the beauty and integrity of their electric treatments of traditional English and Scottish songs. Now they are a top attraction with the same material and the same integrity, having changed only in attitude.

The characteristic bass lines and tricky rhythmic twists have remained constant, as have the perfect harmonies and the extraordinary beauty of Maddy Prior's lead vocals. To their musical ability and taste they have only a sense of humor and six kinds of charm, and, lo, they are popular.

On the 4th of July at the Bottom Line, Steeleye performed a superb two-hour set consisting of selections from their last three Chrysalis albums plus a good number of tunes not yet recorded, but which promise more fine albums to come. As dramatic interlude they also included an original mummies play based on traditional characters, a bawdy delight complete with mock period costumes and masks.

The famous Steeleye jigs and reels were exhilarating as usual. Peter Knight may be the speediest fiddler in creation and is certainly one of the best at making a dance sound irresistibly like a dance. The crowd, which both listened and reacted with an appropriateness usually unheard-of at pop concerts, easily forgave sporadic technical problems, focused in on the fun and had a fine time.

Opening the bill with a memorable 45-minute set were the three-man Pousette Dart Band, whose unusual name could very possibly become a household word in the future. Their strong, simple melodies and harmonies, pleas-

ing vocals and unpretentious manner are just the kind of assets that are likely to be taking over the charts in the next year. This thoroughly enjoyable band won cheers and an encore from an audience that had never heard of them before. We'll be hearing of them now.

NANCY ERLICH

#### FANIA ALL STARS

*Madison Square Garden, New York*

For sheer energy and enthusiasm, it would be difficult to surpass that radiated by the sellout crowd of 20,000 fans on hand for the July 26 airing of the Fania All Stars. It marked the first time a Latin Music concert had been completely sold out and Garden spokesmen estimated that an additional 10,000 persons had queued up for last minute tickets.

Ray Barretto opened the show with traditional fervor and capped his stint with the title song from his latest album, "Indestructible."

Manu Dibango, an ordinary saxophonist blessed with an extraordinary supply of charisma and chutzpah, teased the audience before he finally closed his set with his hit, "Soul Makossa." At this point, Donald Duck could have walked onstage with a guitar and drawn a standing ovation.

Joe Gaines alternated announcing chores with Izzy Sanabria of Latin New York while the All Star Band was setting up. They introduced ailing disk jockey Symphony Sid and Dick "Ricardo" Sugar.

Conducted by flutist Johnny Pacheco, The Fania All Stars have to be one of the most exciting groups around. They opened with the fiery "Estamos en Orbita," written by the band's bassist, Bobby Valentín. The tune was highlighted by some excellent solo work by Pacheco.

If there had to be any one standout selection of the evening, it was Hector La Voe's rendition of "Mi Gente." The overwhelmingly Latin audience responded with ethnic fervor, waving Puerto Rican flags at the stage and applauding as he sang.

The audience was young and appreciative, a strong indication that salsa will be around for some time.

JIM STEPHEN

#### CHRIS JAGGER IF

*Bottom Line, New York*

Accompanied by a four-piece band, Chris Jagger made a lackluster New York debut on July 10 as the singer/guitarist's material was presented without distinction or much verve. On stage, Jagger's movements seemed tired if not forced, and his voice strained when he attempted to sing above the comfortable range of most of his numbers.

The audience, which politely responded at the end of each song and even managed to crack a smile at inane between-song banter, summoned him back for an encore to which he responded with a version of Chuck Berry's "Rock and Roll Music," a proven crowd pleaser at any rock event.

With the experience of a tour under his belt, the Asylum artist may, in time, develop into a fine performer. His material is fresh but would benefit by an overall tightening of his arrangements. Also, an acknowledgment of his musicians, all of whom are excellent in their own right, might take some of the pressure off the young artist.

Though the lineup remains the same, if a jazz/rock quintet emerged as a completely different band from the group that played here a mere two months ago. The group's repertoire has hardly changed, as they still rely heavily on material from their latest Capitol album, "Not Just Another Bunch Of Pretty Faces," but they have polished their arrangements and sharpened their soloing with favorable results. The interplay between guitarist Geoff Whitehorn and reedman Dick Morrissey was especially spirited during "I Believe In Rock and Roll." The group's opening number, though this type of give and take between the two members has come to characterize the group's sound. Whitehorn's playing was particularly fluent on "Stormy Every Weekday Blues" in which he displayed style and grace. As always, the highlight of their performance is the dazzling stick acrobatics performed by drummer Cliff Davies during his solo in "Follow That With Your Performing Seals."

BARRY TAYLOR

#### DON IMUS TOBY STONE

*Jimmy's, New York*

Don Imus, WNBC-AM disk jockey here, as well as RCA recording artist, is off and running with his new adventures as a nightclub come-

dian. And, judging from his July 26 performance early indications of his on-stage talents point to success.

Saying that he is irreverent would be taking the "nice guy" approach, as Imus, "in the evening," when he is free of broadcast regulations and sponsors, seems to lay the entire western world bare. Few groups, ethnic as well as political, escape his barbs.

Amazingly, he leaves you laughing, as his "scorn" neatly straddles the line between good and bad taste.

While there were lulls in the material used, Imus' delivery was almost awesome. His machine-gun style of talking and finessing lines often left one breathless.

While nightclubbing may only be a second profession for him now, it could very easily move to the forefront of his career. He certainly has the credentials. Special mention also for the Imus singers and disk jockey Larry Kenny, who handled the voices of Henry Kissinger and President Nixon during an Imus call to the White House.

Word has it that Imus will soon be embarking on a campus tour—watch for it!

Toby Stone opened the evening's fare. A perky vocalist, Ms. Stone handled herself well, with her stage presence as well as her singing abilities.

JIM MELANSON

#### BLOOD, SWEAT & TEARS TIM BUCKLEY

*Wollman Rink, New York*

Since augmenting their lineup with second lead vocalist and saxophonist Jerry LaCroix, Blood, Sweat & Tears have undergone a spirited revitalization. Jerry Fisher, the group's other front man, now handles the low-keyed or jazzier numbers in their repertoire but his voice lacks the color and his presence fails to kindle the spark of LaCroix's. Most disappointing about their July 27 performance was his feeble delivery on "God Bless The Child."

The quality of musicianship in this incarnation of the group is better than it has been for some time. Bassist Ron McClure, who joined the band earlier in the year along with Bill Tillman, complements Bobby Colomby's drumming to provide the group with a crisp rhythm section while Tillman blew a couple of excellent solos on saxophone and flute.

An impromptu reunion with Al Kooper, the founder of the group, was a pleasant surprise for the audience when he sat in on organ for a nostalgic version of "I Love You More Than You'll Ever Know" from the Columbia group's debut album released five years ago. LaCroix provided the soul drenching vocal while Fisher wisely remained in the shadows.

DiscReet recording artist Tim Buckley squared off with the audience and fought them to a draw after a little more than an hour of battle. For the uninitiated, Buckley's bittersweet style can be considered a bit bizarre and often overwhelming. Without notice, he may stop strumming his 12-string guitar in the middle of a song and carry on by using his voice as an instrument, backsliding up and down his full range—howling, growling or hooting with wild abandon.

While sections of the audience used every opportunity granted them to show their disapproval of Buckley's vocal pyrotechnics, but backed by a quartet that included bassist Jim Fielder (an original member of BS&T), and guitarist Art Johnson, he soldiered on indignantly through numbers like "Sally Go Round The Roses," "Honey Man" and "Quicksand," winding up with an exhaustive "Gypsy Man."

BARRY TAYLOR

#### DAVE VAN RONK RICHARD TORRANCE & EUREKA

*Bottom Line, New York*

The fact that there was less than a half-filled room for Dave Van Ronk's July 21 performance did little to deter this folk/blues trouper from laying down a super fine set.

Van Ronk, currently between labels, was much sharper than one expected him to be. If there is a corner to be turned in his career, now definitely seems to be the time.

One of the true itinerants in his field, Van Ronk balanced the set with his customary blues and folk selections, each tune ringing true with his unique interpretative abilities. And, one couldn't help getting the feeling that maybe this time around Van Ronk should be picking up more of the mass appeal that has long eluded him. Best songs were "St. James Infirmary,"

(Continued on page 24)

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## Major Acts At Pocono

PHILADELPHIA—One of the summer's biggest concert packages, headlining the Allman Bros. Band, Edgar Winter plus the Beach Boys, is

### Anti-Sexist Concert In L. A. on Aug. 31

LOS ANGELES—Womantalent Productions here is presenting an anti-sexist concert at Embassy Hall Aug. 31 with feminist performer-writers Margie Adam, Vicki Randle and Cris Williamson. Producer Barbara McLean claims this is first all-women promoter-artist-songwriter show.

set for Aug. 31 at Pocono International Raceway in rural Long Pond, Pa.

Philadelphia promoters, Electric Factory Concerts, are putting on the show with advance tickets priced at \$10 and available at Ticketron throughout the East Coast.

The promoters pledged that full cooperation has been achieved with local officials for optimum safety, security and free parking arrangements.

The stage design, by McManus Enterprises, is constructed to make possible band set-up shifts in no more than 15 minutes. Sound is provided by seven Clair Brothers units.

### Rock Rocks Out Of Jersey Club

ATLANTIC CITY—After two summers with rock groups, Irv Kolker is returning his Le Bistro night club here to its jazz and MOR room status. He found that while young people are willing to pay high prices for a ticket to a rock concert, they are reluctant to spend much beyond that.

Kolker, who has offered everybody from Jack Jones to Della Reese in his 15 years at the resort club, says, "The kids pay admission, but they don't spend any money. It's hard to get a drink off them."

In place of the rock band format, Kolker returns to his former policy with Arthur Prysock, Damita Jo, the Treniers and Carmen McRae among those set.

## New on the Charts



CBS photo

### THE WOMBLES "Wombling Summer Party" ☆

Perhaps for the first time since the Archies, a TV kiddie character studio group is on the Hot 100. However, nobody in the U.S. has ever seen the lovable, furry Wombles whose major occupation is collecting litter to make useful objects and who are a big hit on English television with two U.K. chart albums created by writer-producer-arranger Mike Batt.

Thus "Wombling Summer Party" is getting Top 40 airplay solely on its cheerful musical novelty as a dead-accurate parody of the early Beach Boys surfer style plus absurd lyrics about the Wombles cleaning up the Sunny California Beaches while having "fun, fun, fun."

Columbia promotion has imported a set of furry Wombles costumes and are coordinating a series of Wombles ecology clean-up campaigns with major outlets such as KHJ-AM in Los Angeles.

### Beatles Play Opens Thursday In London

LONDON—Robert Stigwood's long-planned Beatles theater project opens here next Thursday (15) as "John, Paul, George, Ringo... & Bert" with script by Willy Russell. Actor-singers portray the four Beatles and fictitious narrator "Bert" who tells the story of the group's history-making career.

### Rich, Murray Guest On Chicago TV Show

LOS ANGELES—Chicago's second TV special shot at producer James Guercio's spectacular 3000-acre Colorado ranch airs over ABC Aug. 16 at 8:30 p.m.

Charlie Rich and Anne Murray guest on the 60-minute show produced by Dick Clark. Last year's Chicago special ran only 30 minutes.

## Waters Tribute On TV Network

CHICAGO—Five rock players with a love for the blues are featured on a fall segment of the "Sound Stage" series on the NET network.

They include Mike Bloomfield, Johnny Winter, Nick Gravenites, Buddy Miles and Dr. John. Blues performers Willie Dixon, Junior Wells and Koko Taylor also appear on the show which pays tribute to Muddy Waters.

The concert was taped at the WTTW studios with Waters performing his own "Long Distance Call" and the rock stars working with Waters' band on other tunes.

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# Joel Whitburn's Record Research Report

Elvis Presley has just racked up his 58th Top 20 single record. This is truly an amazing feat for the man as he celebrates his 20th year in the recording business. That's an incredible average of nearly 3 Top 20 hits per year! By comparison, his nearest challenger is the Beatles—with 38 Top 20 hits. This is also an incredible record set by The Beatles—averaging better than 5 Top 20 hits per year during their 7 year existence!

When speaking of legendary names in the history of the recording business, 3 names always come to mind: Bing Crosby, Frank Sinatra and Perry Como. And rightly so—For the period from 1940 to 1955, this trio amassed 130 Top 20 hits. That total is 10% of all the Top 20 hits for that 15 year period!!

Just imagine if it were possible to have these 3 artists make a concert (or TV) appearance together. By singing just one minute of each of their Top 20 hits, they could perform for over 2 solid hours and cover 10% of all the hits for 1½ decades!

Trivia Question #21: Bing Crosby's "White Christmas" has appeared on the charts for 19 different years. It reached position #1 only once—in its debut year. What was the year that this all-time best seller first hit the charts?

(Answer: 1942)

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Joel Whitburn

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# Talent

## 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

- GLEN CAMPBELL** (Capitol): Melody Fair Theater, N. Tonawanda, N.Y., Aug. 5-10.
- DANNY DAVIS** (RCA): County Fair, Bedford, Pa., Aug. 6; Chemung County Fair, Horsehead, N.Y. (10).
- GLORIA GAYNOR** (MGM): Bay State West, Springfield, Mass. Aug. 13-25.
- BOBBI HUMPHREY** (United Artist): Stanley Theater, Pittsburgh, Pa. Aug. 17; Avery Fisher Hall, N.Y. (18).
- WAYLON JENNINGS** (RCA): Joint in the Woods, Parsippany, N.J. Aug. 8.
- BRENDA LEE** (MCA): Stanhope, N.J. Aug. 9-10.
- \*ANNE MURRAY** (Capitol): Dartmouth College, Hanover, N.H. Aug. 14; Melody Fair Theater, N. Tonawanda, N.Y. (18).
- SUSAN RAYE** (Capitol): Lawrence County Fair, Gouverneur, N.Y. Aug. 7.
- JERRY REED** (RCA): Williams Grove Park, Mechanicsburg, Pa. Aug. 11.
- JEAN SHEPARD** (United Artist): Paradise Ranch, Delmont, Pa. Aug. 11; County Fair, W. Kingston, R.I. (17).
- HANK SNOW** (RCA): Middletown, N.Y. Aug. 9.
- WET WILLIE BAND** (Capricorn): Springfield Civic Center, Mass. Aug. 16.
- HANK WILLIAMS JR.** (MGM): Chenango County Fair, Norwich, N.Y. Aug. 8; Lone Star Ranch, Reeds Ferry, N.H. (18).

### WEST

- DANNY DAVIS** (RCA): Garfield County Fair, Burwell, Nebr. Aug. 9.
- HUES CORP.** (RCA): Disneyland, Anaheim, Calif. Aug. 11-16.
- THE LETTERMEN** (Capitol): Hilton Hotel, Las Vegas, Nev. Aug. 12-18.
- LA WANDA LINDSEY** (Capitol): Skagit Fair, Mt. Vernon, Wash. Aug. 9; Speedway, Euphrata, Wash. (10); Salt Lake Fair, Murray, Utah (15-16).
- LORETTA LYNN** (MCA): San Luis Obispo Fair, Paso Robles, Calif. Aug. 14; Siskiyou Golden Fair, Yreka, Calif. (15); Lane County Fair, Eugene, Oregon (16); N.W. Washington Fair, Lyden, Wash. (17).

- RONNIE MILSAP** (RCA): Seattle, Wash. Aug. 8; Portland, Oregon (9); Billings, Mont. (10); Spokane, Wash. (11).
- ANNE MURRAY** (Capitol): Universal Amphitheater, Los Angeles, Aug. 5-7; Performing Arts Center, Milwaukee, Wisc. (10).
- CHARLEY PRIDE** (RCA): Seattle, Wash. Aug. 8; Portland, Oregon (9); Billings, Mont. (10); Spokane, Wash. (11).
- SUSAN RAYE** (Capitol): Fountain, Colo. Aug. 5; Billings, Mont. (11); Larry's La Casita, Medford, Oregon (13); Whittier, Calif. (15).
- JERRY REED** (RCA): Clark Co. Fair, Vancouver, Wash. Aug. 6; Douglas Co. Fair, Roseburg, Oregon, Aug. 7.
- NAT STUCKEY** (RCA): Fairgrounds, Sterling, Colo. Aug. 10.
- Z Z TOP** (London): Riverside Theater, Milwaukee, Wisc. Aug. 6; Coliseum, Seattle, Wash. (9); Coliseum, Portland, Oregon (10); Coliseum, Spokane, Wash. (11); Terrace Ballroom, Salt Lake City, Utah (14); Golden Hall Community Concourse, San Diego, Calif. (17); Ice Palace, Las Vegas (18); Civic Auditorium, Bakersfield, Calif. (23); The Arena, Long Beach, Calif. (24).
- WEATHER REPORT** (Columbia): Celebrity Theater, Phoenix, Ariz. Aug. 8; Civic Auditorium, Santa Monica, Calif. (10); Civic Center, San Diego, Calif. (11); Town & Country, Ben Lomond, Calif. (13-15); Bowl, Santa Barbara, Calif. (17); Community Theater, Berkeley, Calif. (18).
- FREDDY WELLES** (Columbia): Terrace Ballroom, Salt Lake City, Utah, Aug. 10; Military Institute, Oahu, Hawaii (14-24).
- DOTTIE WEST** (RCA): Wilmot, Wisc. Aug. 11.
- BARRY WHITE** (20th Century): Circle Theater, San Carlos, Calif. Aug. 16-17.
- BOBBY WOMACK** (United Artist): Fresno, Calif. Aug. 8; Paramount Theater, Seattle, Wash. (9); Paramount Theater, Portland, Oregon (10).
- FARON YOUNG** (Mercury): Winnebago County Fair, Oshkosh, Wisc. Aug. 17.

### MID-WEST

- BOBBY BARE** (RCA): Quiet Knight, Chicago, Ill. Aug. 7-11.
- JIM ED BROWN** (RCA): County Fair, Norton, Kansas, Aug. 6; Jackson County Fair, Lee's Summit, Mo. (7); Ken Lance Rodeo Arena, Ada, Okla. (9); Washington County Fair, Potosi, Mo. (10).

- DANNY DAVIS** (RCA): Ozark Empire Fair, Springfield, Mo. Aug. 7; Conrad Hilton Hotel, Chicago, (11).
- FREDDIE HART** (Capitol): Ken Lance Arena, Ada, Okla. Aug. 6.
- LITTLE MILTON** (Epic): Kingsmen Country Club, Wentzville, Mo. Aug. 11.
- LORETTA LYNN** (MCA): Fairgrounds, Trenton, N.J. Aug. 9.
- MAHAVISHNU ORCH.** (Columbia): Sessler Stadium, Wichita, Kansas Aug. 11; Fairgrounds Arena, Oklahoma City, Okla. (12); Assembly Center, Tulsa, Okla. (13).
- RONNIE MILSAP** (RCA): Calgary, Alberta, Canada Aug. 6; Edmonton Alberta, Canada (7).
- ANNE MURRAY** (Capitol): Meadowbrook Music Festival, Rochester, Mich. Aug. 9; Masonic Temple, Davenport, Iowa (11); Ill. State Fair, Springfield (12); Duluth Auditorium, Minn. (16); O'Shaughnessy Auditorium, St. Paul, Minn. (17).
- OLIVIA NEWTON-JOHN** (MCA): New Ulm, Minn. Aug. 15.
- CHARLEY PRIDE** (RCA): Calgary, Canada Aug. 6.
- SUSAN RAYE** (Capitol): Springfield, Mo. Aug. 6; County Fair, Wapakoneta, Ohio (8); Ken Lance Arena, Ada, Okla. (10).
- DAVID ROGERS & THE COUNTRY MILE** (Atlantic): Rendezvous Club, Lincoln, Nebr. Aug. 5-10.
- TAVARES** (Capitol): Kiel Auditorium, St. Louis, Mo. Aug. 10; Municipal Auditorium, Kansas City, Mo. (11).
- FREDDY WELLES** (Columbia): Fair, Washington, Mo. Aug. 8; Armory, Brazil, Ind. (31).
- DOTTIE WEST** (RCA): Mendon, Ill. Aug. 6; Jefferson, Ohio (7); Jackson, Mich. (8); Croton, Ohio (9) Toledo, Ohio (10).
- HANK WILLIAMS JR.** (MGM): Cass County Fair, Cassopolis Mich. Aug. 9; Wisconsin Valley Fair, Wausau (10); Upper Peninsula State Fair, Escanaba, Mich. (15); Whiteside County Fair, Morrison, Ill. (16); Calhoun County Fair, Marshall, Mich. (23); Will County Fair, Peotone, Ill. (24).
- MAC WISEMAN** (RCA): Sunnyside Park, Kansas City, Mo. Aug. 11.
- FARON YOUNG** (Mercury): Finney Co. Free Fair, Garden City, Kansas, Aug. 13; Satellite Supper Club, Lincoln, Nebr. (15); Brown County Fair, New Ulm, Minn. (16); Sawyer AFB, Marquette, Mich. (18).

### SOUTH

- FOUR TOPS** (ABC): Bachelors III, Ft. Lauderdale, Fla. Aug. 7-18.
- FREDDIE HART** (Capitol): Red Dog Ballroom, Monroe, La. Aug. 7; Municipal Auditorium, Ft. Smith, Ark. Aug. 9; Ira's Club, Port Allen, La. (10); Southern Wayne Gym, Goldsboro, N.C. (16); Shoal Creek Park, Lavana, Ga. (17).
- IMPRESSIONS** (Buddah): Ft. Hesterly Armory, Tampa, Fla., Aug. 9; Civic Center, New Orleans, La. (10); Bayshore Beach, Hampton, Va. (11).
- WAYLON JENNINGS** (RCA): Stardust, Washington, D.C. Aug. 9-10; Richard's Club, Atlanta, Ga. (15-16).
- WAYNE KEMP** (MCA): J & J Center, Athens, Ga. Aug. 16-17.
- BRENDA LEE** (MCA): Wolf Trap, Vienna, Va. Aug. 11.
- LA WANDA LINDSEY** (Capitol): Big Country, Hobbs, N.M. Aug. 12; Big Jim's Club, Albuquerque, N.M. (13-14).
- LORETTA LYNN** (MCA): Music Valley, U.S.A., Rockett, Texas Aug. 11.
- MAIN INGREDIENT** (RCA): Joe Namath's Club, Birmingham, Ala. Aug. 12-17.
- OLIVIA NEWTON-JOHN** (MCA): Shreveport, La. Aug. 9; Mobile, Ala. (10); State Fair, Louisville, Ky. (16); Memphis, Tenn. (17); New Orleans, La. (19).
- JERRY REED** (RCA): Neshoba Co. Fair, Philadelphia, Miss. Aug. 9.
- RIGHTEOUS BROTHERS** (Capitol): 6 Flags Over Texas, Arlington, Texas Aug. 9; Busch Gardens, Tampa, Fla. (10-11).
- DAVID ROGERS & THE COUNTRY MILE** (Atlantic): City Amp Theater, New Bern, N.C. Aug. 17.
- \*JEAN SHEPARD** (United Artist): High School Auditorium, Dimmitt, Texas, Aug. 14.
- WET WILLIE BAND** (Capricorn): Six Flags Over Ga., Atlanta, Ga. Aug. 23.
- DON WILLIAMS** (Dot): Athens, Ala. Aug. 15; Jackson, Tenn. (24).
- MAC WISEMAN** (RCA): Capitol Theater, Maryville, Tenn. Aug. 10.
- FARON YOUNG** (Mercury): Anniston City Auditorium, Ala. Aug. 9; Blue Creek Club, Dadesville, Ala. (10).

# New on The Charts

## SIMON STOKES "Captain Howdy"—94

Stokes is a pretty strange dude. His last outing was as leader of the Black Whip Thrill Band on a soon-forgotten CBS-distributed Spindazzly album. But in 1970, his Night-hawks group hit on Elektra with "Voodoo Women" to become a standard in the South. Now with Casablanca and some tight Kerner-Wise production, Stokes debuts solo on the Hot 100 with his Wolfman Jack vocal rasp about the demon from "The Exorcist." Song's Captain Howdy is a lot tamer than what we saw in the movie. His baddest number appears to be running around the town at night, scaring girls. Stokes is managed by Hollywood publicist Gary Stromberg. Single was on Hot 100 for one week last month but we missed getting in this entry.

## Acts Booked at Jungle Theater

SAN FRANCISCO — Marine World/Africa USA south of this city has set four August bills for its third annual summer concert series in the Jungle Theater. Half of 1973's 15 concerts sold out.

Boz Scaggs appears next Friday and Saturday (9-10); followed by Cold Blood, 17; Bill Withers, 24; Elvin Bishop, Stoneground, 30-31. A September concert schedule will be announced shortly.

Ron DuBrow, former Marine World ad executive, is producing the series in conjunction with Friedman & Johnson booking-promotion.

## 50,000 Dig Cape Cod Music Concerts

SOUTH YARMOUTH, Mass.—Musical events at the Cape Cod Coliseum here this summer have drawn more than 50,000 fans, with concerts ranging from rock to jazz to country to blues and folk.

Artists appearing at the coliseum to date include Seals and Crofts, the Beach Boys, Arthur Fiedler, Arrow-smith, the Guess Who, Johnny Winter, J. Geils and Chubby Checker.

## Good Time Sews Up San Diego Location

SAN DIEGO—Good Time Productions has closed an exclusive deal with the 2,500-seat El Cortez Convention Center here for rock concert promotions. Grosses for past six concerts have ranged \$10,000-\$13,000 with four of the shows sold out.

# Talent In Action

Continued from page 22

"He Was A Friend of Mine" and "Swinging on A Star."

Opening the bill was Richard Torrance and his band Eureka, showcasing tunes from their recent Shelter LP. The group showed definite promise. Electric rock oriented, their material carried an occasional flavoring of Latin rhythms, which proved a pleasant diversion from their more traditional rock approach. **JIM MELANSON**

## CHUCK MANGIONE Half Note, New York

Flugelhorn master Chuck Mangione produced a totally enjoyable experience by showcasing his own tunes as well as many modern classics on July 4. His rendition of Milt Jackson's "Sunflower" was very fulfilling and he alternated between flugelhorn solos and comping on the electric piano.

Associate Gerry Niewood performed on tenor, flute, alto flute and soprano sax with a complete mastery over each. A key feature of this group is the contrapuntal playing of Mangione and Niewood.

"Land of Make Believe" is a lyrical piece allowing both musicians to weave in and out of the melody and turn it into a vehicle for capturing the minds of the audience. **JIM FISHEL**

## CHRISTINE THOMPSON & JEANIE ARNOLD The Colony, New York

Christine Thompson and Jeanie Arnold are two blue-eyed, blues singing ladies who perform with unique drive and intensity.

As a duo, they tend to depart from traditional close harmonies and instead, vocally punctuate each other's singing contrapuntally and rhythmically. The resultant effect is that of a sensual blending of their fine voices. **JIM FISHEL**

The proximity of their vocal ranges, when singing together, gives the impression that each is an extension of the other, complementing rather than competing. Standout tune was "Something Got a Hold On Me."

As soloists, a new dimension is revealed. During their show July 20, Ms. Arnold displayed her excellent vocal control in "I Had a Talk With My Man." The audience applauded her mid-solo when she climaxed the piece with a vocal slide from her husky contralto to a high soprano, spanning three octaves in perfect control.

Ms. Thompson provides percussive sock to the group with her driving blues rooted piano. She excelled in her solo spot singing "Sweet Promise," a song she wrote in collaboration with Artie Resnick.

Their overall performance is a non-stop experience that should perk up jaded musical appetites. Bassist Gene Santini and guitarist Bili Bockhold accompanied the A&M recording artists. **JIM STEPHEN**

## AHMAD JAMAL Rainbow Grill, New York

Masterful piano stylings are commonplace for Jamal, and his July 19 appearance helped further establish that point. While many of the diners at this club chose to rudely ignore the music, there were fans throughout the audience who felt Jamal could do no wrong.

When he plays modern day tunes like "The World Is a Ghetto," you can identify as well as when he plays some of his more classic material. His hands are an extension of the keyboard and he has branched out into exciting work on the electric piano as well as his old reliable acoustic.

His accompanying musicians each played a part in his overall sound and they were strictly current sounding, not letting themselves become jaded like certain other jazz groups. **JIM FISHEL**

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## FROM RED LIGHT HOUSES

# Rag Glides Into New Fest-Concert Areas

By DAVE DEXTER JR.

LOS ANGELES—The astonishing rebirth of ragtime no longer is news. There has been ample publicity about the old-fashioned semi-jazz music emanating from hit LPs and the soundtrack of Universal's "The Sting" movie, and now it's starting to be felt in the festival-concert areas.

Witness the following:  
For three days and nights last week, crowds swarmed into Sedalia, Mo., to attend a ragtime festival budgeted at about \$15,000. Prizes up to \$1000 were awarded musicians performing various rags on the site of the Maple Leaf Club, where Scott Joplin worked for several years after moving north from his birthplace, Texarkana, Tex.

Among the judges were pianists Eubie Blake, William Bolcom, Max Morath, Wally Rose and Dick Zimmerman.

Festival director Larry Melton predicts that rag music will become a part of every college curriculum within the next year. Says he:

"It's so purely, so totally American in origin, even preceding jazz. The word itself means 'ragged time' and it's actually quite complex. A musicologist may well compare Joplin's compositions with those of Chopin, Schubert or Brahms. His stuff is truly classical."

Dr. Addison Reed, the festival's symposia director, concurs. "Not just Joplin's music," says he, "but related rags by Joe Lamb, Scott Hayden, Brun Campbell and Arthur Marshall will eventually be taught on campuses everywhere in North America. And it's high time."

Ragtime influenced composers like Stravinsky, Milhaud, Ravel and Gershwin, Dr. Reed reminds. But the site of the old Maple Leaf Club now is a parking lot in which only a small stone marker commemorating Joplin's talent now stands.

Across the Mississippi River from St. Louis in the village of Edwardsville, Ill., another ragtime concert was held last week with 3000 attending on the campus of Southern Illinois University.

In the audience was an SIU teacher, Don Klein, who studies the music academically and who flatly promises that "every progressive school in the land will someday be teaching ragtime to music majors."

"It's like vaudeville," says Klein, 27. "Everyone thinks of it as nostalgia but it's far more than that. It's part of our culture—why we are what we are. Rag started in the sportin' houses but it's gonna end up in the world's concert halls."

A feature of the SIU concert was an appearance of the New England Conservatory Ragtime Ensemble, an orchestra of students which helped bring the rag revival to fruition a couple of years ago.

On the West Coast, UCLA with its

28,000 students reports undergrads are demanding ragtime, too.

While it was in no way a festival, a capacity audience jammed the UCLA campus Saturday (27) to applaud the Southland Stingers conducted by Angel Records producer George Sponhaltz. The Stingers performed the Joplin tunes included in their recent Angel LP, "Palm Leaf Rag" featuring Ralph Grierson at the keyboard.

Unlike most other rag exponents, Sponhaltz and his combo specialize in Joplin's rarely heard waltzes, including "Pleasant Memories" and "Bethena."

"In their own way," says Sponhaltz, "they swing too."

## Campus Briefs

Jazz will continue to play a part in the format of WNYU at New York University with its live weekly "Jazz Expansions Concert." The newest club picked for this series is Sam Rivers' workshop/art gallery/concert hall for new music, The Studio Rivbea. Beginning Wednesday (7), there will be a weekly recorded set including The Jazz Opera Ensemble, Doug Hammond and group, Sam Rivers Trio and Joe Lee Wilson plus Five. Each of these sets was recorded during the final week-end of the club's summer festival in early July.

\* \* \*

N.B. Mayhams (Norris the Troubadour) has released another collegiate song, "Mary Ann McCarthy." Mayhams has been in the collegiate music field since 1949, when he recorded his first collegiate song, "We'll Build a Bungalow." The song was later made famous by the late Johnny Long and his orchestra. His newest song is similar to his first, but it features a completely new arrangement, according to Mayhams.

\* \* \*

Berklee College of Music student James Levesque will represent the U.S. in the International Yamaha Organ Festival to be held in Japan Sept. 29. He was the winner in the National Festival, where the judges included Nelson Riddle, Elmer Bernstein, Sarah Vaughan, Terry Gibbs and Jimmy Smith.

\* \* \*

Berklee will also have a distinguished composer-arranger in its faculty this fall, when Mike Gibbs returns to his alma mater as an instructor of arranging and composition, in addition to his role as composer-in-residence. Gibbs, a British native, has written tunes for fellow jazzmen Stan Getz, George Shearing and Gary Burton as well as Cleo Laine and John Dankworth.

\* \* \*

In Los Angeles, the University of Southern California's KUSC-FM is improving its signal with new equipment and steadily garnering a wider audience for its well-planned daily all-classical programming—and no commercials. Station aired the House Judiciary Committee's hearings all last week but will resume its classical beaming when the hearings end.

# CSNY to Ontario on Sept. 21

• Continued from page 20

Spokesmen for promoters Shelly Finkel, Jim Koplik and Bill Graham denied that advance ticket sales were moving slowly and caused the postponement. CSNY appearance was originally set for July 4th weekend at the Los Angeles Coliseum but was rejected by city police for crowd control reasons.

Acts previously scheduled with CSNY for the Aug. 3 Ontario Summer Jam West may not be available Sept. 21. The new bill was not finalized at presstime. Originally set were the Band, Beach Boys and Joe Walsh with Barnstorm.

Meanwhile a number of new dates have been added to the tour due to CSNY sellouts. The group played to 40,000 in Houston July 28 and 60,000 July 31 in Dallas-Fort Worth. They set a Denver Mile High Stadium all-time record of 60,000 July 25.

To substitute for the postponed Ontario date, CSNY swiftly set two shows for 15,000-seat Boston Gardens Monday and Tuesday (5-6). Tickets were printed July 29.

Third concerts were added to two-show sellouts at the 18,000-seat Chicago Stadium (Aug. 27-29) and the 19,000-seat Capitol Center outside Washington, D.C. (Aug. 19-21). Four new August dates have been set at over-50,000-seat facilities: Atlantic City Race Track Friday (9), Old Dominion University in Norfolk (17), Tampa Stadium (23) and Memphis Stadium (25).

More dates for early Sept. are now being finalized and then a stand of several nights at New York's Madison Square Garden will be set. Sept. 21 CSNY headlines a bill at London's Wembley Stadium expected to draw 100,000 with Joni Mitchell, the Band and Tom Scott's L.A. Express also featured.

## David Amram Hosts Spectrum

NEW YORK—RCA artist David Amram will guest conduct "The American Music Spectrum" at NYU's School of Continuing Education starting Oct. 7.

Amram will be joined by guest artists to discuss folk, blues, jazz, classical and ethnic music.

The opening session will be devoted to country and bluegrass with the next meeting spotlighting ethnic music. A gospel singer and jazz ensemble will perform 20th century music.

In the classical field, chamber works by Gershwin, Joplin, Ives, Beiderbeck and Amram will be performed and analyzed.

During the last session, a jam session in which students will participate with Amram is scheduled.

## 'Spoon' Tees Off Playboy Jazz Bash

LOS ANGELES—The Playboy Club here began its first jazz festival July 29 with Jimmy Witherspoon. Nine jazz artists will headline the Century City facility through Oct. 19. They are in order of appearance; Cannonball Adderley, Joe Williams, Stan Getz, Dizzy Gillespie, Dukes of Dixieland, Supersax, Gerry Mulligan and Earl Fatha Hines.

Each act will be at the Playboy from one to two weeks.



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# Studio Track

By BOB KIRSCH

Things have been hopping at **Criteria Studios** in Miami over the past few weeks. **Freddie King** has been in cutting a new LP on RSO. **Canned Heat** is also in the studio with Atlantic executive vice president **Tom Dowd** producing. **Bill Szczyk** is in mixing the next **Eagles** album and will be working with **Wishbone Ash** in the near future, and **Mary McCreary** has been in with her band laying track for her next Shelter effort. **Denny Cordell**, Shelter co-owner and president, is producing and **Howie Albert** is engineering.

Also, Miami channel 10 TV personalities **George Dobrin** and **Lucille Strachan** have just wrapped up the taping of two children's albums for Activity Records, one for the American market in English and the other for the South American market in Spanish. LP is dubbed "The Learning Party." **Al Harris**, president of Educational Activities Programs produced the sessions.

Lots of activity in the San Francisco area, reports **Billboard** correspondent **Jack McDonough**. At **Wally Heider's**, **Gene Clark** is cutting an LP with **Thomas Jefferson Kaye** producing. The **Chambers Brothers** have been in working with **David Rubinson** and **John Sebastian** has been doing sessions with **Erik Jacobsen**. **Jefferson Starship** has been in working on an LP with **Larry Cox** producing. The group now consists of **Grace Slick**, **Paul Kanter**, **Craig Chaquico**, **John Barbata**, **David Freiberg** and **Papa John Creach**. **Peter Sears** is playing bass and ex-Airplane member **Marty Balin** handles lead vocals on one song.

At Columbia's studios, **Journey** (featuring ex-Santana members **Gregg Rolie** and **Neal Schon** and English drummer **Aynsley Dunbar**) has been recording. **Beserkely Records** is cutting two singles at Columbia, one with **Greg Kihn** and one with the **Rubinoos**.

Over at **Fantasy**, **John Boylan** (producer of the recent **Michael**

**Dinner LP**) is mixing the next **Redwing** package.

At **Kendun Recorders** in Los Angeles, mastering has been completed on the new **Joe Cocker** LP, engineered at the **Village Recorder** by **Rob Fraboni** and produced by **Jim Price**. Mastering was also done on the latest **Stevie Wonder** set and **Billy Preston's** newest. **Kendun** is also doing some of the masters for **Westminster Records**, and the latest **Tower of Power** single, "Don't Change Horses," was mastered recently.

At the various Record Plants, **Arthur Lee** and **Love** are working on a new LP in Los Angeles with **Skip Taylor** producing and **John Stronach** engineering. Also in Los Angeles: **Rufus** working on a new LP with **Bob Monico** producing and **Gary Olozabal** engineering; **Too Smooth** is cutting material with **John Fox** producing and **Stronach** engineering; **Sergio Mendes** has been in with **Dave Gruson** producing; **Mike McGuinness** has been working with **Wes Farrell** and **Joe Walsh** is producing his own next effort with **Stronach** at the boards.

In the San Francisco Plant, **Graham Central Station** is working on its next set with **Larry Graham** producing and **Tom Slye** at the control boards. The **New Riders of the Purple Sage** are also in, with **Ed Freeman** producing. **Tower of Power** is cutting a set with **Emilio Cashlo** producing and **Alan Chinowsky** engineering and **Jo Jo Gunne** is cutting their next with **John Stronach** producing.

Finally, the firm's mobile unit has been active, working with **Charlie Rich** at the Hilton in Las Vegas, **Nelson Riddle** at the Shrine in Los Angeles and at the **Ozark Folk Fair**.

**Bachman-Turner Overdrive** has completed its third LP at **Kaye-Smith Studios** in Seattle, reports general manager **George Toles**. **Painter** will be in cutting a new LP.



**VOCALIST KYLE:** singing seems more fun in a warm environment. Colorful walls lend a new ingredient to the studio.

## Fraboni, Band Collab On 6 Concert Dates

LOS ANGELES—The Band is using studio engineer **Rob Fraboni** to mix the sound on six of its current concert dates. Fraboni previously worked the sound on the **Bob Dylan-Band** cross-country concert tour, and also worked on the mix for their best-selling LP.

The LP was mixed at the **Village Recorder** where Fraboni is the chief engineer. Before leaving to go on the road with the Band, Fraboni had engineered **Joe Cocker's** upcoming LP.

**Randy Bachman** produced the **BTO** set and **Mark Smith** and **Buzz Richmond** handled the engineering chores.

**Townes Van Zandt** has completed his seventh LP at **Jack's Tracks Studios** in Nashville. The studio belongs to **Jack Clement**. This latest facility increases the number of Clement's Nashville studios to three. This latest will be used primarily for **JMI** artists and **Jack Music** songwriters. At the **Van Zandt** session, **Garth Fundis** engineered and **Chuck Cochran** handled the arranging.

**Firesign Theater** has started its next at the **Burbank Studios**, and **Eagle Records** has booked dates for **Pachuco** to work on its next LP.

In Chicago, **Delmark Records** has started on a new LP to include material from **Sleepy John Estes** and **Hammie Nixon**. Sessions have been cut at Chicago's **Sound Studios**, with **Delmark's Bob Koester** producing and **Stu Black** engineering. This is the first time **Delmark** has cut **Estes** and **Nixon** alone since a European gig several years back.

## Jazz at Shrine Resumes July 27

LOS ANGELES—**Donald Byrd**, the **Blackbyrds**, **Bobbi Humphrey** and the **Ujima Ensemble** launch a series of jazz concerts at the Shrine Saturday (27).

Concert Concepts and Variety Concerts are the co-promoters. **Chuck Mangione** and his quartet plus a full concert orchestra are scheduled for Aug. 24 with the Oct. 5 bill including the **Freddie Hubbard Quintet** plus **Stanley Turrentine**, **Sonny Stitt** and **Kenny Burrell**.

**Mike Davenport** of **Concert Concepts** is working on the series with **Robert Mathews** of **Variety Concerts** which manages the Shrine Auditorium.

## Artists Dig New ABC Studios



Billboard photos by Bonnie Tregel

**EXPLANATIONS**—Independent producer **Artie Ripp** explains a computer recall system in the console to **Kyle**, whose LP he is a&r'ing.

## N.Y. Schaefer Festival Swings Into Second Half

NEW YORK—The **Schaefer Music Festival** in Central Park has reached its half-way point with attendance very good at all but a few shows.

Artists scheduled to appear include **Dave Mason** and **PFM**, Monday (29); **Sergio Mendes** and **Brasil '77**, (2); **Anne Murray**, **Bruce Springsteen** and **Brewer and Shipley**, (3); **Sha Na Na**, (5 and 7) **Uriah Heep** and **Manfred Mann**, (9); **Earl Scruggs Revue**, **David Bromberg**, **Cowboy**, (10); **Marshall Tucker Band**, **John Hammond** and **Grinder Switch**, (12); **Chambers Brothers** and **Wet Willie**, (14); **Four Seasons** and **Jay & the Americans**, (16); **Don**

**McLean** and **Persuasions**, (17); **Ray Charles Show '74**, (19); **Billy Cobham** and **Deodato**, (21); **Peter Frampton** and **Frampton's Camel**, (23); **Mongo Santamaria** and **Ray Barretto**, (24); **Roy Buchanan**, **NRBQ** and **Forest Green**, (26); **Mary Travers** and **Dion**, (28); **Pointer Sisters** and **Manhattan Transfer**, (30); and **Richie Havens** and **Hall & Oates**, (31).

September concerts include **John Sebastian**, (3); **Foghat** and **Lindisfarne**, (4); **Lynyrd Skynyrd**, **James Cotton Band** and **Elvin Bishop**, (6); and **Savoy Brown** and **Mercury**, (7).

## Signings

Jazz trumpeter **Chet Baker** to **CTI Records** and first album, opposite saxophonist **Paul Desmond**, to be released in early fall. ... **Leviathan** to **Creative Management Associates** for exclusive representation. ... **Knoxville group Rich Mountain Tower** to **New Directions Mgt.** ... **Gary Meister** to **BASF Records**. He will be the label's first country artist. ... **Chuck Mangione** to **Agency For The Performing Arts** for his quartet as well as concert size and symphony orchestra dates. ... The "**I**" **Band** to **Power House Records** in Detroit.

**Fox Trot**, rock foursome managed by ex-Columbia a&r staffer **Allan Rinde**, to **Motown** with **Ken Mans-**

field producing. ... **Final Touch**, New York-based vocal quartet of four cousins, to **Blue Thumb**. First single, "Spinning Love," now shipping.

**Dolly Parton** signed for booking with **American Management**. ... **Dick St. Nicklaus**, writer-singer formerly with the **Kingsmen**, to **Burt Jacobs Management**.

**Scott Bruning** to **Buddah**-distributed **Ebony** label with album titled "Scotty and His Friends." ... **Zella Lehr** to **Mega Records**. ... **Kevin McCarthy**, 22, Chicago-based writer-singer-pianist, second client to new Los Angeles firm, **Laid Back Productions**.

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# Radio-TV Programming

## Gordon In L.A. Move

LOS ANGELES—Radio Concerts International, a syndication firm specializing in hour live rock concerts called "Live From London," has moved here from Philadelphia and president Don Gordon is launching a new attack on the radio syndication scene.

"Live From London" is a series of 48 hour concerts recorded live at leading clubs in London featuring some of the best acts including Wishbone Ash, Mike Oldfield and others.

Gordon will be teaming up with Joe Cuff and Associates; details will be announced later.

Once an owner (for two weeks) of the Robert E. Eastman rep firm, Gordon got his start in radio at WPOR-AM, Portland, Me., while attending Boston University. He was a salesman at WLIB-AM, New York, prior to joining Eastman and being sent in 1966 to operate their Philadelphia office. It was in 1971 that he teamed up with Luke O'Reilly, an ex-personality at WMMR-FM in Philadelphia who'd moved back to England, to organize and produce the "Live From London" series.

## Clive Davis Keynotes

• Continued from page 1

lumbia into one of the most respected labels in the world.

Columbia is one of the top five finalists in the competition for record company of the year.

Davis was responsible for signing to the label and enhancing the careers of such acts as Simon & Garfunkel, Sly and the Family Stone, the Edgar Winter Group and countless others. He turned a profitable record company into an even more profitable venture and made it an artistic power around the world.

Davis' keynote speech will be heard by many other record company presidents, following a joint presentation of the music and radio industries of Australia guided by Kevin O'Donohue, general manager of radio station 2SM and one of the most important factors today in Australian radio.

O'Donohue will be aided by Rod Muir, president of the consulting firm of Digame, Sydney, and Rhett Walker, a man known aptly on both the Australian continent and in the U.S. for his programming skills and today executive director of Nicholsons Broadcasting Services, Perth.

Directly preceding Davis will be Richard Wald, president of NBC News, with a speech on the responsibilities of broadcasters today.

Following Davis, Richard Aikens and Rick Trow Productions, Phila-

# 53 Air Personalities and Seven Stations to Win Radio Forum Kudos

By CLAUDE HALL

LOS ANGELES—Seven U.S. radio stations will be honored with station of the year awards at the seventh annual International Radio Programming Forum Aug. 14-17 at the Plaza Hotel in New York.

In addition, Jack G. Thayer, chairman of the advisory committee for this year's meeting, and Rod McGrew, awards chairman, announce that 53 air personalities in formats ranging from MOR to Top 40, soul, and country music have made the finals in the annual air personality competition.

Finalists in the categories of record company of the year and pro-

## KZAP-FM Airs SQ

SACRAMENTO — KZAP-FM, progressive format station here, is now using the SQ CBS matrix system for broadcast, featuring a Sony matrix encoder. The station broadcast the market's first 3-channel radio in 1971, teaming up with KERS-FM, which broadcast the back channel. The station first broadcast a matrix program in 1971.

gram director of the year were announced in the July 27 Billboard.

Selected by the awards committee to receive plaques for radio station of the year are, KGB-FM, San Diego, and KLOS-FM, Los Angeles, for the progressive field; KEX-AM, Portland, for news; KLAC-AM, Los Angeles, and WIRE-AM, Indianapolis, for country music; KGFJ-AM, Los Angeles, for soul music; and KGIL-AM, Los Angeles, for MOR music.

Three college stations receiving awards will be KUOR-AM at the University of Redlands, Redlands, Calif.; WONC-FM, North Central College, Naperville, Ill., and KPCS-FM, Pasadena City College, Pasadena, Calif.

Receiving community service awards will be KGFJ-AM in Los Angeles; Donovan Blue (then at KROY-AM in Sacramento, Calif., for his drug abuse PSAs; and KAKE-AM, Wichita, Kans.

Syndicated programs receiving awards will be "American Top 40" hosted by Casey Kasem and produced by Watermark Inc.; "Opus '73" produced by Dick Starr as Best

Syndicated Radio Documentary; and Footprint Productions, Toronto, will receive an award for its documentaries titled: "Country Side of Bill Anderson," "The Elton John Story," and "A Gift of Peace and Love."

Awards for best local station documentaries will go to KMET-FM, Los Angeles, for "The Question of Impeachment" and WGCH-AM, Greenwich, Conn., for "Goodnight, Duke."

The big winners in the air personality competition will be announced at the awards luncheon Aug. 17 at the Plaza, with especially-produced jingles commemorating the winners by the PAMS jingle singer, flown up from Dallas for the occasion by PAMS president Bill Meeks.

Making the finals in Top 40 radio are Bill Gardner, KIXL-AM, Dallas; Ted Daliku, WDRC-AM, Hartford, Conn.; Charlie Van Dyke, KHJ-AM, Los Angeles; Victor Pryies, WFEA-AM, Manchester, N.H.; Don Rose, KFRC-AM, Los Angeles; Steve Lundy, WNBC-AM, New York; the team of Sam &

Howe, WISM-AM, Madison, Wis.; Coyote Calhou, WAKY-AM, Louisville, Ky.; Steve Roddy, WKIX-AM, Raleigh, N.C.; and Mike Novak, KYNO-AM, Fresno, Calif.

Finalists in MOR are Gary Owens, KMPC-AM, Los Angeles; Bob Miller, WGNT-AM, Huntington, W. Va.; Jack Mickey, WHEN-AM, Syracuse, N.Y.; Bobby Rich, KFMB-AM, San Diego; Jerry Mason, KIIS-AM, Los Angeles; Tom Adams, WIOD-AM, Miami; Marion Woods, KOKO-AM, Warrensburg, Mo.; Ron Kay, WNDP-AM, Daytona Beach, Fla.; Oogie Pringle, WRIE-AM, Erie, Pa.; and Dave Darin, KCRA-AM, Sacramento, Calif.

It should be noted that awards will be presented to major winners in both small and large market divisions.

(Continued on page 30)

## Disks at N.Y. Forum

delphia, will present a multi-media "epic" on the music industry. The firm just won top honors at the prestigious Atlanta Film Festival and the presentation requires the work of eight engineers, besides the host.

An artist's panel devoted to radio programming will be hosted by recording star Bobby Vee and feature Willie Nelson Atlantic Records artist; Bill McKuen manager and producer of the Nitty Gritty Dirt Band; Eddie Kendricks Motown artist; Willie Mitchell Hi Records artist and producer of Al Green; and Flo & Eddie Columbia Records artists and KMET-FM air personalities.

After an hour-and-a-half discussion, the Forum will adjourn to attend a cocktail party hosted by the Forum advisory committee. The event is casual, with a bevy of superstars expected to mingle in the crowd. Last year, Paul Revere, Chi Coltrane, Kris Kristofferson, and others were on hand to tape radio station promos and gab with program directors and general managers.

The four-day meeting, held at one of the best hotels in New York, which is providing especially low rates for the occasion, is heralded by influential radio executives around the world as the most educational programming event extant.

This year, broadcasters from Australia, Japan, England, Brazil, Mex-

ico, and Canada will be there, as well as general managers, program directors, air personalities, radio service firms, and record industry executives from the U.S.

Newest moderators and speakers signed to the meeting include LeBaron Taylor vice president of special projects, CBS Records, New York; Gene Klavan air personality, WNEW-AM, New York; Herb Rosen independent promotion executive, New York; Lee Abrams programming consultant, Chicago; Bob Harper program director, WKBW-AM, Buffalo, N.Y.; Howard Kester general manager, KYA-AM-FM, San Francisco; Tom Barsanti program director, WOW-AM, Omaha.

Also, Charlie Stern president, the Charlie Stern Agency, Los Angeles; Jim de Caro general manager, WFIL-AM, Philadelphia; Lee Randle program director, KTSA-AM, San Antonio; Dan Clayton general manager, WBBF-AM, Rochester, N.Y.; Jay Clark program director, WPRO-AM, Providence, R.I.; Ed Newsome general manager, KSD-AM, St. Louis; Peter Dreyer general manager, WNOX-AM, Knoxville; Andy Bickel program director, WBT-AM, Charlotte, N.C.; Tony Graham freelance personality, New York; Jack Muroi U.S. director of the Sansui QS 4-channel project, Los Angeles; Jerry Atchley general sales manager, TM Productions,

Dallas; Julie Lipsius Warner Bros. Music, Paris.

Edna Collison, artist relations and publicity director, Sussex Records, Los Angeles, will moderate a session on "Record Distribution Vs. Radio" that will feature as speakers George Wilson executive vice president, Bartell Radio, New York, and John Randolph program director, WAKY-AM, Louisville, Ky. Bob Piava program director of WLEE-AM, Richmond, Va., will moderate a session on "The Playlist."

Registrations are pouring in from the U.S. and Canada as program directors, general managers, and record company executives rush to get under the price penalty deadline. However, registration for the meeting is still available by sending \$175 to: International Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

In addition, a limited number of late registrations will be accepted at the registration desk in the Plaza Hotel. This desk will open at 8:30 a.m. Wednesday (14) so that pre-registrants can pick up their badges, tickets, and work materials; late registrants may pay their fees at that time.

People wishing to bring guests to the awards luncheon on Saturday (17) may purchase tickets at the registration desk.

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AUGUST 10, 1974, BILLBOARD

## SMASH

Some Stations like, KOZA, KVKM, KTFS, KXOL, KVIL, KNBO, KATQ, KIMP, KDBS, KWRG, KTDL, KOSY, KACT, KWKA have Music Directors with minds of their own; thus they're one jump ahead by playing the new double sided SMASH hit by KENNY WAYNE and the Kamotions, IT TOOK 27 YEARS (to make one night) and I WANNA GO HOME (and play with them babies).

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Andrews, Tx. 79714

## Bubbling Under The HOT 100

- 101—CAN'T GET ENOUGH, Bad Company, Swan Song 70015 (Atlantic)
- 102—I LOVE YOU HONESTLY, Olivia Newton-John, MCA 40280
- 103—MIDNIGHT FLOWER, Four Tops, Dunhill 15005
- 104—SONG FOR ANNA, Herb Ohta, A&M 1505
- 105—YOU LITTLE TRUSTMAKER, The Tymes, RCA 10022

- 106—TIN MAN, America, Warner Bros. 7839
- 107—SURFIN' U.S.A., Beach Boys, Capitol 3924
- 108—FREE, Fresh Start, Dunhill 15002
- 109—ALL SHOOK UP, Suzi Quatro, Bell 45477
- 110—MANY RIVERS TO CROSS, Nilsson, RCA 10001

## Bubbling Under The Top LP's

- 201—ABBA, Waterloo, Atlantic SD 18101
- 202—FRANK SINATRA, One More For The Road, Capitol ST 11309
- 203—GOLDEN EARRING, Capitol ST 11315
- 204—PERRY COMO, Perry, RCA CPL1-0585
- 205—BROWNSVILLE STATION, School Punks, Big Tree BT 89500 (Atlantic)
- 206—FOUR TOPS, Anthology, Motown M9-809A3

- 207—SYD BARRETT, The Madcap Laughs & Barrett, Harvest SABB-1134 (Capitol)
- 208—BILLY CRASH CRADDOCK, Rub It In, ABC ABCX-817
- 209—MICKEY NEWBURY, I Came To Hear The Music, Elektra EKS 7E 1007
- 210—HEARTSFIELD, The Wonder Of It All, Mercury SRM1-1003 (Phonogram)

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- Salable and profitable
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# Announcing The Seventh Annual INTERNATIONAL RADIO PROGRAMMING FORUM "COMMUNICATIONS '75"



**Chairman:**  
Jack G. Thayer  
President  
NBC Radio  
New York

**Director:**  
Claude Hall  
Radio-TV Editor  
Billboard Magazine  
Los Angeles

**Wednesday, August 14, 1974**

**9 a.m.-2 p.m. REGISTRATION**

**2-4 p.m. GENERAL SESSION** Grand Ballroom  
**Conducting:** Jack G. Thayer, Forum Chairman

**Session 1**  
**RADIO AROUND THE WORLD — A REVIEW**  
Kevin O'Donohue, Assistant General Manager,  
2 SM Radio, Sydney, Australia

**Session 2**  
**RESPONSIBLE BROADCAST COMMUNICATIONS**  
**Speaker:** Richard Wald, President, NBC News,  
New York

**Session 3**  
**Music:** Will the Past Be the Future?  
**Speaker:** Clive Davis  
"Listen to the Music," a Rick Trow Productions  
presentation

**4-4:15 p.m. COFFEE BREAK**

**4:15-5:30 p.m. GENERAL SESSION** Grand Ballroom

**Session 4**  
**THE ARTISTIC WAY OF RADIO PROGRAMMING**  
**Moderator:** Bobby Vee, Recording Artist, Los Angeles  
**Panel:** Willie Nelson, Atlantic Records artist; Bill McKuen, manager and producer of the Nitty Gritty Dirt Band; Eddie Kendricks, Motown Records artist; Willie Mitchell, Hi Records artist and producer of Al Green; Flo & Eddie, Columbia Records artist and KMET-FM air personalities.

**5:30-7 p.m. COCKTAIL RECEPTION**  
Everyone registered for the Forum is invited, plus wives or dates. In addition, guests of the Forum attending this event will include a selected list of key Madison Avenue timebuyers and leading recording artists.

**Thursday, August 15, 1974**

**10-11 a.m. WORKSHOP SESSIONS**  
Three concurrent workshops will be conducted. You may attend the one of your choice.

**Session 5**  
**THE MORNING DJ... AS THE MORNING GOES, SO GOES THE STATION**  
**Moderator:** Dick Drury, National Program Director, Susquehanna Broadcasting, York, Pa.

- a. Building a Better Morning Show  
Bob Berry, Morning Personality, WOKY-AM, Milwaukee
- b. Keeping the Audience Turned on  
Jack Bogut, KDKA-AM, Pittsburgh
- c. How to Last  
Carl de Suze, WBZ-AM, Boston

**Session 6**  
**CAN A PROGRAMMING CONSULTANT HELP YOU**  
**Moderator:** Scott Burton, Program Director, KSD-AM, St. Louis

- a. Better Programming Builds Better Sales  
Dave Klemm, Director, Marketing & Operations, Blair Radio, New York
- b. How You Can Improve Your Format  
Kent Burkhart, President, Kent Burkhart & Associates, Atlanta
- c. Syndication Aspects — Pro or Con  
George Burns, Burns Media Consultants, Los Angeles

**Session 7**  
**RESEARCH IS MORE THAN NUMBERS**  
**Moderator:** Rod Muir, President, Digamae, Sydney, Australia

- a. Reaching the Young Adult — Facts & Figures  
George Milady, President, Gilbert Youth Research, Inc., New York
- b. Inside Secrets of Research  
Jack McCoy, Vice President, Research & Development, Bartell Media, San Diego

**11-11:15 a.m. COFFEE BREAK**

**11:15 a.m.-12:15 p.m. WORKSHOP SESSIONS**  
Three concurrent workshops will be conducted. You may attend the one of your choice.

**Session 8**  
**AUDIENCE RATINGS EXPLAINED — PULSE**  
**Moderator:** Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Indiana

- a. Details on the Pulse  
Richard Roslow, Pulse, Inc., New York
- b. Effective Sales Use of Ratings  
Frank Boyle, President, Robert E. Eastman, New York

**Session 9**  
**PUBLIC AFFAIRS AND THE FORMAT**  
**Moderator:** LeBaron Taylor, Vice President, Special Projects, CBS Records, New York

- a. Building Ratings With Community Service Projects  
Joseph B. Somerset, Senior Vice President, Capitol Cities, New York
- b. Programming PSAs for Maximum Effectiveness  
Elmo Ellis, General Manager, WSB-AM, Atlanta

**Session 10**  
**FM? IT'S ALL RADIO TO ME**  
**Moderator:** Bill Dalton, General Manager, WASH-FM, Washington

- a. Producing Better FM Dollars  
Gordon Hastings, Katz Radio, New York
- b. A Funny Thing Happened to FM on the Way to the Market  
Robert G. Herpe, President, WPLR-FM, New Haven, Conn.

**Session 11**  
**YOUR ROLE IN RADIO**  
**12:15-2:30 p.m. LUNCH**

**Guest Speaker:** Ben Hooks, Commissioner, Federal Communications Commission, Washington

**2:30-3:30 pm WORKSHOP SESSIONS**  
Three concurrent workshops will be conducted. You may attend the one of your choice.

**Session 12**  
**CRITICS LOOK AT BROADCASTING**  
**Moderator:** Pat Whitley, Program Director, WNBC-AM, New York

**Panelists:** Ron Shawn, Radio Director, Zoo World, Fort Lauderdale, Fla.  
Gene Shepherd, Air Personality, WOR-AM, New York  
Gene Klauan, Air Personality, WNEW-AM, N.Y.

**Session 13**  
**AUDIENCE RATINGS EXPLAINED — ARB**  
**Moderator:** Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Ind.

- a. Details on the ARB  
Jack Fawcett, ARB, Silver Spring, Md.
- b. How Managers Can Get More From Ratings  
John Piccirillo, General Manager, WLEE-AM, Richmond, Va.

**Session 14**  
**MUCH MORE MUSIC OR MUCH MORE MONEY**  
**Moderator:** Ernie Farrell, Record Promotion Executive, Los Angeles

- a. Can the Ultra-Tight Playlist Last?  
Dick Carr, Vice President, Radio, Meredith Broadcasting, Atlanta
- b. The Best Money-Making Format of Them All!  
George Williams, National Program Director, Southern Broadcasting, Winston-Salem, N.C.

**3:30-3:45 p.m. COFFEE BREAK**

**3:45-5:00 p.m. WORKSHOP SESSIONS**  
Three concurrent workshops will be conducted. Attend the one of your choice.

**Session 15**  
**AUDIENCE RATINGS EXPLAINED — HOOPER**  
**Moderator:** Burt Sherwood, General Manager, WMEE-AM, Fort Wayne, Ind.

- a. Details on the Hooper  
Tom Cox, President, Hooper, New York
- b. How Program Directors Can Influence Ratings  
George Wilson, Executive Vice President, Bartell Broadcasting, New York

# The Forum—dealing with all facets of radio and radio programming will be held August 14-17 at the Plaza Hotel in New York City.

## Session 16

### UNUSUAL—BUT FUTURISTIC—PROMOTIONAL TECHNIQUES

**Moderator:** L. David Moorhead, General Manager, KMET-FM, Los Angeles

- A Contemporary History of Rock 'n' Roll—a Film & Talk Presentation  
Richard Aikens, Rick Trow Productions, Philadelphia
- Effective TV and Radio Promotions  
Harold Hinson, General Manager, WBT-AM, Charlotte

## Session 17

### RECORD PROMOTION

**Moderator:** Tony Richland, Independent Record Promotion Executive, Los Angeles

**Panelists:** Steve Wax, Vice President, Promotion, Elektra/Asylum Records, New York

Don Graham, National Promotion Director, United Artists Records, Los Angeles

Steve Popovich, Vice President, Promotion, Columbia Records, Los Angeles

Herb Rosen, Independent Promotion Executive, New York

Lou Galliani, Promotion Executive, Elektra/Asylum Records, Los Angeles

## Friday, August 16, 1974

### 8-9:45 a.m. BREAKFAST RAP SESSIONS

Registrants have a chance to eat and talk with outstanding authorities in many fields. Tables are numbered. There will be a list of the "experts" and the tables to which they are assigned. Registrants eat with whomever they wish on a first-come basis.

### 10 a.m.-1 p.m. HOT SEAT SESSION

Superstars of all facets of radio and record industries—sales, management, advertising, promotion, programming, on-air personality work—will be put on the hot seat and grilled by their peers and the audience. Everyone participates.

### EVERYTHING YOU WANTED TO KNOW ABOUT COMMUNICATIONS BUT WERE AFRAID TO ASK

**Topics to date:** "Is the Rackjobber really Responsible for Killing the Single"... "Which Is Best: Live Programming or Syndication?"... "Can Your Broadcast Acoustics Be Improved?"... "The Growing Strength of Country Music Radio"... "The Next Format"... others to be announced.

**Participants to date:** George Wilson, Executive Vice President, Bartell Radio, New York; Don McLean, Managing Director, EMI Broadcast Programmes, London; Phil Walden, President, Capricorn Records, Macon, Georgia; Jules Malamud, Executive Director, National Association of Recording Merchandisers, Philadelphia; Bill Stewart, Concern Marketing, Dallas; Dean Tyler, Program Director, WIP-AM, Philadelphia; Charlie Tuna, Air Personality, KKDJ-FM, Los Angeles; Jim Gabbert, President, KIOI-FM, San Francisco.

### 1 p.m. on

Free time—or the choice of any of the scheduled events below

### OPEN HOUSE

Several radio stations and two or three national advertising rep firms will be holding open house. Radio stations will conduct informal tours. Times

and stations will be announced. To date, both WABC-AM and WNBC-AM have kindly offered tours.

### 3-5 p.m.

#### MUSIC CONCERT, GRAND BALLROOM

The Ralph Graham Show, Sussex Records. The MFSB with the Sounds of Philadelphia Orchestra in a show produced by the team of Gamble & Huff.

### 6 p.m.

#### COLLEGE SEMINAR

The Don Imus Show, Jimmy's, 33 W. 52nd St., New York. 450 delegates admitted free, but you have to buy your own drinks. No cover, no minimum.

## Saturday, August 17, 1974

### 10-11 a.m. WORKSHOP SESSIONS

Three concurrent workshops will be conducted. You may attend the one of your choice.

#### Session 18

#### CAN SEX AND RADIO MAKE IT TOGETHER?

**Moderator:** Harold Lipsius, President, Universal Record Distributors, Philadelphia

- Women in Broadcasting—Yes or How to Cop Out Double Time  
Marie Gifford, President & General Manager, KEEL-AM, Shreveport, La.
- The Secrets of Building a Female Audience  
Rosalie Trombley, Music Director, CKLW-AM Detroit

#### NEWS

#### Session 19

**Moderator:** Bill Wardlow, Director, Marketing Services, Billboard Magazine, Los Angeles

#### The New Sounds of News

Roy Wood, Mutual Black Network, Washington. Geraldo Rivera, ABC-TV Network Newscaster, New York

#### Session 20

#### COMMERCIALS—HOW THE PROFESSIONALS DO THEM

**Moderator:** John Lund, Program Director, WNEW-AM, New York

- How You Can Improve Local Commercials  
Casey Kasem, Air Personality, "American Top 40" Watermark, Inc., Los Angeles
- Producing a Better Local Spot  
Ted Brown, Air Personality WNEW-AM, New York

#### REGISTRATION FORM

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.)

(Please Print)

NAME \_\_\_\_\_

TITLE \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

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.

### 11-11:15 a.m.

#### COFFEE BREAK

### 11:15 a.m.-12:15 p.m.

#### WORKSHOP SESSIONS

Three concurrent workshops will be conducted. You may attend the one of your choice.

#### Session 21

#### THE GENERAL MANAGER'S THING

**Moderator:** Herb Levin, General Manager, WQBA-AM, Miami

- Everything You Should Know About Programming  
John Patton, General Manager, KCMO-AM, Kansas City
- Boosting Bucks—Up Your Organization  
Chuck Scruggs, General Manager, WDIA-AM, Memphis

#### Session 22

#### RECORD DISTRIBUTION VS. RADIO

**Moderator:** Edna Collison, Artist Relations & Publicity Director, Sussex Records, Los Angeles

- Are Racks Really to Blame for the Tight Playlist?  
Speaker: George Wilson, Executive Vice President, Bartell Radio, New York
- How You Can Build Better Record Service  
Speaker: John Randolph, Program Director, WAKY-AM, Louisville, Ky.

#### Session 23

#### THE PLAYLIST

**Moderator:** Bob Piava, Program Director, WLEE-AM, Richmond, Va.

- Organizing a Playlist—How, When & Why  
Mardi Neirbass, Music Coordinator, RKO General Radio, Los Angeles
- Controlling a Playlist—How Much Freedom Should Air Personalities Have?  
Bill Hennes, Program Director, CKLW-AM, Detroit

### 12:30-3 p.m.

#### AWARDS LUNCHEON

**Awards Chairman:** Rod McGrew, Station Manager, KJLH-FM, Los Angeles

**Emcee:** Gary Owens, Air Personality, KMPC-AM, Los Angeles

**Presentation:** PAMS Jingle Singers, PAMS, Inc., Dallas

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

It was another hectic period of judging in the air personality competition. A few years ago, I wore out a new TEAC-TCA 42-tape deck just listening to all of the tapes (at the rate of 20-to-25 tapes a day).

Now, of course, we have the judg-

ing split up among a bevy of outstanding program directors and general managers. David Moorhead, general manager of KMET-FM in Los Angeles, last year devised the system. This year, Rod McGrew, station manager of KJLH-FM in Los Angeles, served as awards chairman and did an outstanding job in what has to be the toughest position and situation in the world—being the focus point for some 35,000 air personalities, with tapes flowing in from all parts of the world and all kinds of formats.

I think the judges were stern this year, but fair. In one case, Scott Muni, program director of WNEW-FM in New York, insisted that none of the air personalities met his standards. Frankie Crocker, program director of WBLS-FM in New York, insisted that he, himself, was the best air personality he'd heard (his vote for himself was immediately disqualified by McGrew and Hall and Crocker fined a can of Coors for fibbing).

(Continued on page 63)

## NEED MATERIAL?

A New joke service created for Radio and TV personalities.

Hollywood's top comedy writers bring you a professional monthly joke-letter containing topical one liners and stories—about 100 items—great punch lead-ins. No one who talks for a living should be without this valuable material. Only \$60.00 per year. Sample issue \$5.00. Send check to:

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P.O. Box 69855  
Hollywood, Cal. 90069

# FORUM REGISTRATION LIST

EDITOR'S NOTE: Here are additional registrations that came in on Monday (29) for the seventh annual International Radio Programming Forum. To register, send \$175 to: International Radio Programming Forum, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90024.

Vince Cosgrave  
Pete Gidion  
Chuck Meyer  
MCA Records  
Los Angeles

Jim Stewart  
Program Director  
WGH-AM  
Newport News, Va.

Jim Sullivan  
Promotion  
London Records  
New York

Freddie North  
Vice President  
Nashboro Records  
Nashville

Jaine Rodack  
Lyricist  
William B. Tanner Co.  
Memphis

Mark David Sawyer  
Program Director  
WAUD-AM  
Auburn University  
Auburn, Ala.

Nancy Naftel  
Air Personality  
WGL-FM  
Auburn University  
Auburn, Ala.

Tony Graham  
Program Consultant  
New York

Joe Smith  
President  
Don McGregor  
Gary Davis  
David Banks  
Ed Rosenblatt  
Warner Bros. Records  
Los Angeles

John Speer  
Air Personality  
KFH-AM  
Wichita, Kan.

Terry Cashman  
Tommy West  
Blendingwell Music  
New York

Lee Sherwood  
National Broadcasting Co.  
New York

Roy M. Aycock Jr.  
SP5 George J. Krieger  
USA Recording Command  
Fort Sheridan, Ill.

Abe Voron  
Executive Director  
National Assn. of FM Broadcasters  
New York

Gary E. Kirtley  
Operations Manager  
WUOK-AM  
Cumberland, Md.

Paul SKi  
Program Director  
CFRA-AM  
Ottawa, Canada

Philip Williams  
Air Personality  
WAUD-AM  
Auburn University  
Auburn, Ala.

Jeffrey Tilden  
Air Personality  
WHHY-AM  
Montgomery, Ala.

Jerry Atchley  
TM Productions  
Dallas

Richard A. Foreman  
Program Manager  
WGY-AM  
Schenectady, N.Y.

Marty Brown  
Program Director  
WCSI-AM  
Columbus, Ind.

Frank Laseter  
Operations Manager  
WQDR-FM  
Raleigh, N.C.

Dean Tyler  
Program Director  
WIP-AM  
Philadelphia

Gil Harris  
Program Director  
WEAL-AM  
Greensboro, N.C.

Palmer (Chris) Dante  
President  
Cliff Korradi  
General Manager  
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Claremont, N.H.

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ABC Records  
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Barbara Gosa  
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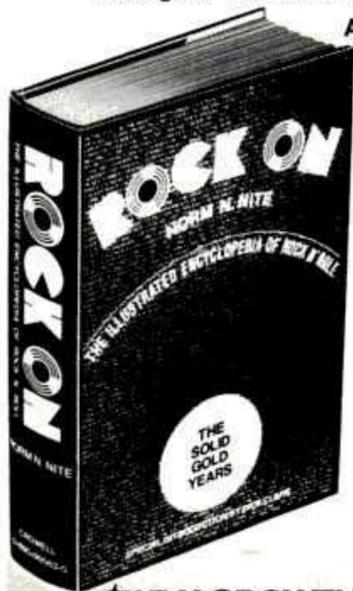
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T. Y. CROWELL

## Personalities and Stations Win

Continued from page 27

Contemporary finalists are John Sebastian, WJIM-AM, Lansing, Mich.; Richard Steele, WJPC-AM, Chicago; Gary Persons, WESA-AM, Charleroi, Pa.; Dan O'Day, WIPC-AM Lake Wales, Fla.; Gary James, WSSB-AM, Durham, N.C.; Ron Felts and Bob Scott for a duo show at WGNI-AM, Wilmington, Del.

Finalists in the oldies category include Dan Steele, WRGN-AM, Richmond, Va.; Russ Gerber, KDEO-AM, San Diego; Bruce Miller, KWIZ-AM, Santa Ana, Calif.; and Bobby Michael, WAVY-AM, Albany, N.Y.

Progressive format finalists are Paul DeGon, KRUX-AM, Phoenix; Barry Grant, WDRF-FM, Hartford, Conn.; Alan Michaels, WJNC-AM, Jacksonville, N.C.; Bob Conroy, WDBS-FM, Durham, N.C.; and Ken Ross, WDBS-FM, Durham, N.C.

Soul radio finalists are Don Sainte-John, WJPC-AM, Chicago; Mark L. Little, WPDQ-AM, Jacksonville, Fla.; and Scotty Lawrence, KATZ-AM, St. Louis.

Country music finalists are J. Paul Emerson, KCCC-AM, Carlsbad, N.M.; Dave Ralston, WPLA-AM, Plant City, Fla.; Gary R. Semro, WEEP-AM-FM, Pittsburgh; Deano Day, WMEE-AM, Detroit; Jack North, WNOW-AM, York, Pa.; Ron Evans, WVOJ-AM, Jacksonville, Fla.; Bob Catalano, WSOS-FM, Ypsilanti, Mich.; Jack Weston, KBOX-AM, Dallas; Christopher William White, KEEN-AM, San Jose; Paul Dickson, KGAY-AM, Salem, Ore.; and Chuck Wagon, KKAR-AM, Pomona, Calif.

Jazz finalists are Jack Hayes, KADX-FM, Denver; Michael Tremayne, KJZZ-FM, Anchorage, Alaska; Casanova Jones, WSOK-AM, Savannah, Ga.; Marcus Bel-Bey, KNCT, location unknown; Lee Najon, Canadian Broadcasting System, Canada; and Robert J. Robins, WKVU, location unknown.

Army finalists are Pete Fuentes, Alaska; Bill Clark, Turkey; David B. Stalker, Guam; Jeffrey B. McKnight, Italy; Clark Wayne Bodine, Iceland; Dennis P. Pyott, Greenland;

and Kenneth R. Rogge, station unknown.

Gospel air personality Silver Mike will also go to Paul Kidd, KGFJ-AM, Los Angeles, for his outstanding program.

Silver Mikes will also go to Scott Ross of "The Scott Ross Show," Freeville, N.Y.; Tom Bender of the Council of Churches, Detroit; and Bill Huie, TRAV, Presbyterian Church of the U.S.A., for their religious programs aired on radiostations coast-to-coast.

In news, 13 newscasters and one radio station made the finals. These include J. Paul Emerson, KCCC-AM, Carlsbad, N.N.; Dave Williams, WXOR-AM, Florence, Ala.; Dave

Cook, KFRC-AM, Los Angeles; Michael Tremayne, KJZZ-FM, Anchorage, Alaska; Dean Sanders, KLAC-AM, Los Angeles; John Leisher, WNBR-AM, Jacksonville, Fla.; Bill Leslie, WKIX-AM, Raleigh, N.M.; Bob Morris, CKLG-AM, Vancouver, Canada; Brent Seltzer and Brad Messer, KGB-AM-FM, San Diego; Brian Beirne, KNDE-AM, Sacramento, Calif.; producers John & Christine Lyons, WNEW-AM, New York; and KFWB-AM, Los Angeles.

The awards luncheon will be held Aug. 17 in the Grand Ballroom of the Plaza, with awards chairman Rod McGrew supervising the event. Gary Owens, air personality of KMPC-AM, Los Angeles, will emcee.

## Cleveland's WJW-AM to 'More Hourly Music' Route

CLEVELAND—WJW-AM is streamlining its adult music format to feature "basically a more music per hour philosophy, with emphasis on familiar music and special emphasis on variations of million-sellers from 1955 to the present," says program manager Bob West.

General manager James P. Storer claims the new programming modifications "will make us one of the foremost, foreground adult music stations in the nation."

WJAR-AM in the market pioneered the oldies format a few years ago for the area.

Joe Black's "Journey Into Melody" program and the syndicated "Dick Clark Music Machine" program will be retained on weekends.

The Storer station was previously an old-line MOR operation.

No longer with the station are evening talk host Ronn Owens and Ron McArthur, late night music personality. Ed Fisher stays 6-10 a.m., Carl Reese 10 a.m.-3 p.m., Ted Lux 3-8 p.m., Don Dempsey 8-midnight, and Dave Hawthorne all night.

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# Billboard Best Selling Jazz LPs®

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	3	10	<b>BODY HEAT</b> Quincy Jones, A&M SP 3617
2	1	35	<b>HEAD HUNTERS</b> Herbie Hancock, Columbia KC 32731
3	2	14	<b>CROSSWINDS</b> Billy Cobham, Atlantic SD 7300
4	4	18	<b>STREET LADY</b> Donald Byrd, Blue Note BN-LA 140-F (United Artists)
5	5	7	<b>MYSTERIOUS TRAVELLER</b> Weather Report, Columbia KC 32494
6	9	10	<b>BIG FUN</b> Miles Davis, Columbia PG 32866
7	8	14	<b>SCRATCH</b> The Crusaders, Blue Thumb BTS 6010
8	6	14	<b>LOVE IS THE MESSAGE</b> MFSB, Philadelphia Intl. KZ 32707 (Columbia)
9	14	23	<b>BLACKS AND BLUES</b> Bobbi Humphreys, Blue Note BN LA 142-F (United Artists)
10	15	7	<b>THE BLACKBYRDS</b> Fantasy F-9444
11	11	37	<b>SPECTRUM</b> Billy Cobham, Atlantic SD 7268
12	12	72	<b>BLACK BYRD</b> Donald Byrd, Blue Note BN-LA047-F (United Artists)
13	13	14	<b>STRAIGHT AHEAD</b> Brian Auger's Oblivion Express, RCA APL1-0454
14	10	10	<b>APOCALYPSE</b> Mahavishnu Orchestra, Columbia KC 32957
15	21	7	<b>WINTER IN AMERICA</b> Gil-Scott Heron & Brian Jackson, Strata-East 19742
16	7	10	<b>WHIRLWINDS</b> Deodato, MCA 410
17	16	14	<b>INTRODUCING The Eleventh House With Larry Coryell</b> Vanguard VSD 79342
18	17	10	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1</b> Joshua Rifkin, Nonesuch 71248 (Elektra)
19	18	10	<b>SCOTT JOPLIN: THE RED BACK BOOK</b> Gunther Schuller, Angel S-36060 (Capitol)
20	20	64	<b>SWEETNIGHTER</b> Weather Report, Columbia KC 32210
21	19	10	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 2</b> Joshua Rifkin, Nonesuch 71264 (Elektra)
22	22	49	<b>CLOSER TO IT</b> Brian Auger's Oblivion Express, RCA APL1-0140
23	23	72	<b>LIGHT AS A FEATHER</b> Chick Corea, Polydor PD 5525
24	-	1	<b>IN CONCERT</b> Freddie Hubbard/Stanley Turrentine, CTI 6044
25	25	5	<b>SCOTT JOPLIN: PIANO RAGS, VOL. 1 &amp; VOL. 2</b> Joshua Rifkin, Nonesuch HB-73026 (Elektra)
26	-	1	<b>LEAVING THIS PLANET</b> Charles Earland, Prestige PR 66002 (Fantasy)
27	-	1	<b>REGGAE</b> Herbie Mann, Atlantic SD 1655
28	27	10	<b>CRYSTAL SILENCE</b> Gary Burton/Chick Corea, ECM 1024ST (Polydor)
29	34	7	<b>SOLAR WIND</b> Ramsey Lewis, Columbia KC 32897
30	30	18	<b>LONDON UNDERGROUND</b> Herbie Mann, Atlantic SD 1648
31	31	49	2 Deodato, CTI 6029
32	24	10	<b>GOODBYE</b> Milt Jackson with Hubert Laws, CTI 6038
33	-	1	<b>I AM NOT AFRAID</b> Masekela, Blue Thumb BTS 6015
34	33	14	<b>SCOTT JOPLIN: PALM LEAF RAG</b> Southland Stingers (Grierson, Sponhaltz) Angel S-36074 (Capitol)
35	35	5	<b>LIVE AT CARNEGIE HALL</b> Cleo Laine, RCA LPL1-5015
36	36	5	<b>BODY TALK</b> George Benson, CTI 6033
37	-	1	<b>BLUES ON BACH</b> Modern Jazz Quartet, Atlantic SD 1652
38	32	3	<b>SOLO CONCERTS</b> Keith Jarrett, ECM 3-1035/37 ST
39	39	3	<b>ASANTE</b> McCoy Tyner, Blue Note BN-LA223-G (United Artists)
40	40	14	<b>TOM SCOTT &amp; THE L.A. EXPRESS</b> Ode SP 77021 (A&M)

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# Latin

## Los Angeles Latinos Await Tito Puente's Appearances

By RAY TERRACE

LOS ANGELES—Commemorating his first West Coast appearance in several years, Tito Puente will appear at The San Diego Vacation Village Aug. 16, The Hollywood Palladium the next night and the Latin American Press Club of East Los Angeles on Aug. 18.

Puente, the noted Puerto Rican orchestra leader, wrote two of Santana's biggest hits: "Oye Como Vah" and "Para Los Rumberos," though his accomplishments are not only restricted to the Latin music field.

For the last 25 years, Puente has been one of Latin music's "giants," and has contributed vastly toward improving fellowship among the races through his music. While the Spanish lyrics may not be understood by all, his music has been universally accepted because he reaches non-Latinos through his melodies and rhythms.

At The Palladium, Puente will be accompanied by a 14-piece orchestra.

Also featured on the same bill, Or-

chestra "Larry" Harlow, will be making its West Coast debut. Though of Jewish extraction, young Harlow plays with typical Cuban sounds, influenced by having been brought up in a Cuban environment. His latest LP, "Salsa," is doing well.

The third headliner, "Mr. Soul," Ralfi Pagan, is the Puerto Rican whose record, "I Want To Make It With You," hit the charts in a big way a couple of years ago. He is well known in the Los Angeles area, and even more popular here than in New York.



Caytronics Photo  
**FAMILY AFFAIR**—Walter Yetnikoff, right, president of CBS Records International, joins Mexican recording artist Vicente Fernandez and songstress Manoella Torres during a Caytronics Records reception in New York prior to the presentation of the "First Mexican Music Festival" at Madison Square Garden. Caytronics is exclusive U.S. distributor for CBS Latin product.

## Latin Scene

LOS ANGELES

Angelica Maria just completed a week's presentation at the Million Dollar Theatre with almost record-breaking crowds. She is so good on her new singing trend. A real show to watch. Her Carino Catalog Albums, especially DBL 5118, "A Donde Va Nuestro Amor?," picking up on sales again. Angelica is busy preparing to record her second LP for Sonido International, also studying for another movie and a new soap opera. At the Million Dollar Theatre she was well backed by **Hermanas Hernandez, Gilberto Valenzuela**, the talented **Josue** and comedians, **Manolin and Shikinsky**. . . . Talking about the Million Dollar Theatre, popular singer, **Chayito Valdes**, who has two very hot singles, "Besos Y Copas" and "Ambicion," is expected to make a personal appearance during the first week of August.

Caytronics has a hot hit on **Chris Montez's** version of "Ay, No Digas" "Alguien Te Quiere." It's already on most of radio push lists. . . . **Joe Bataan** is talking about the possibility of performing the Watts Festival the first week of August, and at a Latin dance at the Palladium. . . . **El Gran Combo** will be performing in this area. . . . Waiting for a confirmation date for **Juan Torres** and **Alberto Vasques** for an L.A. presentation at the end of this month. . . . **Herminio Ramos** picking up on sales on Mericana 116 "Se Cambiaron Los Papeles." **RAY TERRACE**

## 'Baby' a Weirdo

• Continued from page 20

monetary value on the years they've spent here. Rick and Casey aren't pure musicians, but they've got their act together and have worked, sometimes seven days a week, and many nights writing material.

"So, when you say that the record costs were incredibly low, you have to consider the years they've spent together in the studios here getting ready for a big hit." Both young writers are also published by Stone's Sherlyn Music.

Billboard SPECIAL SURVEY for Week Ending 8/10/74

## Billboard Special Survey Hot Latin LP's™

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### IN CHICAGO

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>VICENTE FERNANDEZ</b> "Me Caso El Sabado," Caytronics 1405	9	<b>FREDDY MARTINEZ</b> "Es La Onida Chicano," Freddy 1014
2	<b>LARRY HARLOW</b> "Salsa," Fania SLP 00460	10	<b>JOE BATAAN</b> "Salsoul," Mericana XMS 124
3	<b>LOS BABYS</b> "Album De Oro," Peerless 1749	11	<b>PELLIN RODRIGUEZ</b> "Quemame Los Ojos," Borinquen ADG 1254
4	<b>ROBERTO TORRES</b> "El Caminante," MYS 114 Mericana	12	<b>LOS FREDDYS</b> "Quiero Ser Feliz," Echo 25109
5	<b>LOS HUMILDES</b> "Amor Eterno/Ambicion," Fama 518	13	<b>RAY BARRETTO</b> "Indestructible," Fania 456
6	<b>NELSON NED</b> "Nelson Ned," U.A. 1550	14	<b>MOCEDADES</b> "Eres Tu," Tara TRS 53000
7	<b>ANGELICA MARIE</b> "Tonto," Sonido International SI-8006	15	<b>WILLIE COLON</b> "Lo Mato," Fania SLP 00444
8	<b>DANNY RIVERA</b> "Concierto," Velvet LPV. 1477		

### IN L.A.

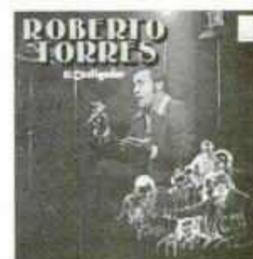
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	<b>VICENTE FERNANDEZ</b> "Me Caso El Sabado," Caytronics 1405	9	<b>YOLANDA DEL RIO</b> "Pertenezco A Ti," Arcano 3235
2	<b>ROSENDA BERNAL</b> "La Silla Vacia," LIS 5006	10	<b>ESTELA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



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# Soul Sauce

## NATRA a Vital Link To Society

By LEROY ROBINSON  
LOS ANGELES—Soul music may be somewhat deprived this week. The reason being many disk jockeys will not be at their usual habitat but elsewhere getting it all together.

Elsewhere is Los Angeles and the 19th annual convention of The National Assn. of Television Announcers (NATRA) which opens at the Century Plaza Hotel. And as has been with previous outings, disk jockeys, along with record company executives, recording artists, et al. convene to discuss the various ways black disk jockeys can become more effective as well as affective.

The most important point of all, of course, is that there is a NATRA. That fact alone is commendable. Unity among the men who play, easily, the most important, as well as financially successful, music in America, is not only necessary to broaden the scope of the music that goes out over the airwaves, but to bring about change.

To that end, and reported in a previous issue of Billboard, the group has altered its name from "Artists" to "Announcers." The change will be a part of this year's announcements, in addition to the theme that has been set, "The Recognition of a Heritage: Radio, Records, Rhythm and Reality," explains NATRA president Cecil Hale.

All in all, progress is the key element that will be under consideration at this year's convention. And asking one of the thousands (reportedly there will be 1,000 members present) of deejays expected to attend what he thought this year's festivities held: "Unity, for sure. But getting with a group of brothers who already swing to the same drummer, and broadening our own communications with each other, that's heavy."

The black deejay has had to deal with the general feeling that he is a dispensable part of the mass com-

(Continued on page 63)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY for Week Ending 8/10/74

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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	8	FEEL LIKE MAKING LOVE—Roberta Flack (E. McDaniels), Atlantic 3025 (Skyforest, BMI)	33	37	7	FUNKY MUSIC SHO' NUFF TURNS ME ON—Yvonne Fair (N. Whitfield, B. Strong), Motown 1306 (Stone Agate, BMI)	84	3	3	DOOR TO YOUR HEART—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)
2	2	10	MY THANG—James Brown (J. Brown), Polydor 14244 (Dynatone/Belinda, BMI)	46	5	5	DO IT BABY—Miracles (F. Perren, C. Varlan), Tami 54248 (Motown)	76	3	3	HOOKEED, HOGTIED AND COLLARED—Paul Kelly (P. Kelly), Warner Bros. 7823 (Tree, BMI)
3	3	15	ROCK THE BOAT—Hues Corporation (W. Holmes), RCA 0232 (Warner-Tamerlane/High Ground, BMI)	45	5	5	DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (W. Pickett, B. Shepp), Motown 1296 (Erva, BMI)	80	3	3	I'M A FOOL FOR YOU—Undisputed Truth (N. Whitfield, Gordy 7139 (Motown) (Stone Diamond, BMI)
4	6	8	KUNG FU—Curtis Mayfield (C. Mayfield), Curtom 1999 (Buddah) (Camad, BMI)	36	42	6	THAT'S NOT HOW IT GOES—The Bloodstone (W. Draffen Jr.), London 1055 (Crystal Jubilee, BMI)	83	3	3	SUMMERTIME IN THE CITY—Manhattans (W. Blue Lovett), Columbia 446081 (Blackwood/Natsham, BMI)
5	4	15	ROCK YOUR BABY—George McCrae (H.W. Casey, R. Finch), T.K. 1004 (Sherlyn, BMI)	37	39	8	MAIN LINE—Ashford & Simpson (N. Ashford, V. Simpson, Nickolas), Warner Bros. 7811 (Nick-O-Val, ASCAP)	72	77	6	TAKE YOUR PLEASURE WHERE YOU FIND IT—Wilson Pickett (P. Butterfield, B. Charles), RCA 0309 (Street People Songs, ASCAP)
6	7	11	TELL ME SOMETHING—Rufus (S. Wonder), ABC 11427 (Stein & Van Stock/Black Bull, ASCAP)	38	41	8	YOUR LOVE IS PARADISE—Executive Suite (P. Sigler, Felder), Babylon 1113 (Mighty Three/Golden Fleece, BMI)	89	2	2	AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (M. Price, D. Walsh), Dunhill 15003 (American Broadcasting, ASCAP)
★	12	6	HANG ON IN THERE BABY—Johnny Bristol (J. Bristol), MGM 12010 (Bushka, ASCAP)	39	27	15	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)	★	—	1	YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (S. Wonder), Tami 54252 (Motown) (Stein & Van Stock/Black Bull, ASCAP)
8	10	9	HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Auger), RCA 0305 (Blackwood, BMI)	★	59	3	LET'S PUT IT ALL TOGETHER—Stylistics (Hugo & Luigi-George, D. Weiss), Avco 4640 (Avco Embassy, ASCAP)	★	87	2	DO IT (Til You're Satisfied)—B.T. Express (Nichols), Scepter 12395 (Jeff-Mar/Bil-Lee/O. Songs, BMI)
9	5	10	YOU'RE WELCOME, STOP ON BY—Bobby Womack (B. Womack, T. Thomas), United Artists 439 (Unart/Bobby Womack, BMI)	41	47	9	YOU GOT TO KEEP ON BUMPIN'—K.G.'s (R. Bell), Gang 321 (De-Lite) (Delightful/Gang, BMI)	★	76	7	FEAR NO EVIL—The Mission (O'Reilly, Rast), Paramount 0288 (Famous) (Contemporary Mission/Ensign, BMI)
★	16	6	KALIMBA STORY—Earth, Wind & Fire (M. White, V. White), Columbia 446070 (Sagfire, BMI)	★	57	5	YOU BRING OUT THE BEST IN ME—Natural Four (L. Hutson, M. Hawkins), Curtom 2000 (Buddah) (Silent Giant/Aopa, ASCAP)	77	85	4	LET'S MAKE LOVE AT HOME SOMETIME—Escorts (G. Kerr, R. Walker), Alithia 6066 (Horn O'Plenty, ASCAP/Sound Ideas, BMI)
11	14	8	TIME FOR LIVIN'—Sty & The Family Stone (S. Stewart), Epic 5-11140 (Columbia) (Stonflower, BMI)	43	48	6	I FEEL LIKE DYNAMITE—King Floyd (E. Walker, A. Savoy, L. Hamilton), Chimneyville 10202 (T.K.) (Malaco/Rotifnac, BMI)	★	90	2	LOVE MAKES IT RIGHT—Soul Children (H. Banks, C. Hampton), Stax 0218 (Columbia) (East/Memphis, BMI)
★	25	5	CITY IN THE SKY—Staple Singers (C. Chalmers, S. Chalmers, D. Hodges), Stax 0215 (Columbia)	44	50	5	LOVE IS THE MESSAGE—MFSB (K. Gamble, L. Huff), Philadelphia International 7-3547 (Columbia) (Mighty Three, BMI)	79	86	4	DO I NEED YOU—Ann Peebles (D. Bryant, A. Peebles, D. Carter, G. Arendt), Hi 2271 (London) (Jec, BMI)
13	15	11	SECRETARY—Betty Wright (C. Reid, W. Clarke), Alston 4622 (Atlantic) (Sherlyn, BMI)	★	64	3	MIDNIGHT FLOWER—Four Tops (M. Jackson, R. Dozier), Dunhill 15005 (Bullet Proof, BMI)	★	—	1	SKIN TIGHT—Ohio Players (J. Williams, C. Satchell), Mercury 73609 (Phonogram) (Ohio Players/Unichappell, BMI)
14	17	9	GOOD THINGS DON'T LAST FOREVER—Ecstasy, Passion & Pain (B. Sigler, A. Felder, M. Harris), Roulette 7156 (Golden Fleece, BMI)	47	32	11	DAMN RIGHT I AM SOMEBODY—Fred Wesley & The JB's (J. Brown, F. Wesley), People 638 (Polydor) (Dynatone/Belinda/Unichappell, BMI)	81	88	4	THERE'S FEVER IN THE FUNKHOUSE—General Crook (General Crook), Wand 11276 (Scepter) (Germane/Our Children, BMI)
15	18	8	BEST TIME OF MY LIFE—Joe Simon (K. Sterling, J. Simon, A. Teak), Spring 149 (Polydor) (Gaucho/Belinda, BMI)	★	68	3	CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (B. White), 20th Century 2120 (Sa-Vette/January, BMI)	82	91	2	LET YOURSELF GO—Syl Johnson (D. Carter, C. Hodges, A. Turner), Hi 2269 (London) (Jec, BMI)
★	21	9	RAINDROPS—Barbara Acklin (S. Flowers, B. Acklin), Capitol 3892 (Angelish/Eight Nine, BMI)	49	28	13	I'VE BEEN BORN AGAIN—Johnnie Taylor (D. Davis, J. Dean), Stax 0208 (Columbia) (Groovesville, BMI)	83	92	3	EASY EVIL—Sylvia (A. O'Day), Vibration 530 (All Platinum) (E.H. Morris/Zappata, ASCAP)
17	19	11	FUNKY PARTY—Clarence Reid (C. Reid), Alston 4621 (Atlantic) (Sherlyn, BMI)	★	60	4	YOU—Bill Withers (B. Withers), Sussex 518 (Interior, BMI)	84	93	2	LIFE IN THE COUNTRY—Ebony's (T. Life, P. Terry, T. Conway), Philadelphia International 3548 (Columbia) (Mighty Three, BMI)
18	20	7	DANCE MASTER—Willie Henderson (W. Henderson, Q. Joseph), Playboy 50057 (La Cindy/Eight Nine, BMI)	★	62	4	DON'T CHANGE HORSES (In The Middle Of A Stream)—Tower Of Power (L. Williams, J. Watson), Warner Bros. 7828 (Lee-Lon, BMI)	85	94	2	TITLE THEME—Isaac Hayes (I. Hayes), Enterprise 9104 (Columbia) (Inense, BMI)
19	11	11	HOW DO YOU FEEL THE MORNING AFTER—Millie Jackson (R. Gerald, L. Lynch), Spring 147 (Polydor) (Gaucho/Belinda, BMI)	52	31	14	FISH AIN'T BITIN'—Lamont Dozier (M. Jackson, J. Reddick), ABC 11438 (Bullet Proof, BMI)	86	95	3	YOU'RE SAVIN' YOUR BEST LOVIN' FOR ME—Little Johnny Taylor (J. Stuckland, B. Patterson), Ronn 78 (Jewel) (Su-Ma/Rogan, BMI)
20	9	12	MACHINE GUN—Commodores (M. Williams), Motown 1307 (Jobete, ASCAP)	53	29	14	WHAT COMES UP (Must Come Down)—Tyronne Davis (L. Graham, J. Sibley), Dakar 4532 (Brunswick) (Julio Bran, BMI)	★	—	1	VIRGIN MAN—Smokey Robinson (W. Robinson, R.E. Jones), Tami 54250 (Motown) (Tami, ASCAP)
21	8	13	ON AND ON—Gladys Knight & The Pips (C. Mayfield), Buddah 423 (Curtom, BMI)	54	30	13	I'M COMING HOME—Spinners (T. Bell, L. Creed), Atlantic 3027 (Mighty Three, BMI)	88	96	2	SUGAR LUMP—Leon Haywood (B. Page), 20th Century 2103 (Homecoming/Jim-Edd, BMI)
22	13	12	MY LOVE—Marge Joseph (P. McCartney, L. McCartney), Atlantic 15009 (McCartney/ATV, BMI)	55	43	10	CHOOSING UP ON YOU—Dramatics (T. Hester), Cadet 5704 (Chess/Janus) (Groovesville, BMI)	89	97	2	SOUL STREET—Eddie Floyd (E. Floyd), Stax 15003 (Columbia) (East/Memphis, BMI)
★	35	5	NOTHING FROM NOTHING—Billy Preston (B. Preston, B. Fisher), A&M 1544 (Almor/Preston, ASCAP)	★	67	7	ON THE VERGE OF GETTING UP—Funkadelics (G. Clinton), Westbound 224 (Chess/Janus) (Bridgeport, BMI)	★	—	1	DON'T FIGHT THE FEELING—Sound Experience (S. Watson, M. Miles), Soulville 14024 (Bell) (Silk, BMI)
24	22	9	MIDNIGHT AND YOU—Solomon Burke (B. & G. Page), ABC 4388 (Very Own, BMI)	57	61	5	TAKE THE TIME TO TELL HER—Jerry Butler (M. Yancy, J. Butler), Mercury 73495 (Phonogram) (Butler, ASCAP)	91	—	1	OUT ON THE STREET, AGAIN—Etta James (G. Mekler, T. Lawrence), Chess 2153 (Chess/Janus) (Cashew/Andriomeda/T. Ira, BMI)
25	23	16	FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—Impressions (E. Townsend), Curtom 1997 (Buddah) (Cherdown, BMI)	58	33	12	WHO ARE YOU—B.B. King (D. Crawford, H. Johnson), ABC 11433 (American Broadcasting/DaAnn, ASCAP)	92	—	1	HELL OF A FIX—Marion Jarvis (N. Ford, H. Harris), Roxbury 2000 (Chelsea) (Murdan, BMI)
★	54	4	THEN CAME YOU—Donne Warwick And Spinners (S. Marshall, P. Pugh), Atlantic 3029 (Mighty Three, BMI)	59	38	9	LOVE TRAIN (Part One)—Bunny Sigler (K. Gamble, L. Huff), Philadelphia International 3545 (Columbia) (Assorted, BMI)	93	—	1	HOT CARAMEL—Peppers (P. Arpady, M. Camson), Event 215 (Polydor) (New York Times, BMI)
★	52	4	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	★	70	4	ALL STRUNG OUT ON YOU—Persuaders (L. Butler), Atco 6964 (Utopia, BMI)	94	98	3	SEEMS LIKE THE LOVE WE HAVE IS DEAD AND GONE—Skip Mahoney & The Casuals (J. Purdy, S. Mahoney), D.C. Int'l 5007 (Dimtr, BMI)
27	24	10	BALLERO—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oscar, H. Scott), United Artists 432 (Far Out, ASCAP)	61	66	5	I NEED IT JUST AS BAD AS YOU—Laura Lee (E. Holland, B. Holland, R. Wylie), Inivictus 1264 (Columbia) (Gold Fever, BMI)	95	99	2	DO IT, FLUID—Blackbyrds (D. Byrd), Fantasy 729 (Blackbyrd, BMI)
★	52	4	LIVE IT UP PART 1—Isley Bros. (R. Isley, R. Isley, O. Isley, M. Isley, E. Isley), T-Neck 2254 (Columbia) (Boniva, ASCAP)	★	72	3	TELL HER LOVE HAS FELT THE NEED—Eddie Kendricks (L. Caston, K. Wakefield), Tami 54249 (Motown) (Stone Diamond, BMI/Jobete, ASCAP)	96	100	2	JUMP BACK—Tom Scott & L.A. Express Featuring Merry Clayton (T. Scott, D. Palmer), Ode 66048 (A&M) (India, ASCAP)
29	34	8	SWEET LADY—Moments (T. Keith, S. Robinson), Stang 5054 (All Platinum) (Gambi, BMI)	63	53	11	WHAT GOES AROUND (Comes Around)—Black Ivory (Akins, Bellmon, Drayton, Turner), Kwanza 7800 (Warner Bros.) (Blockbuster/Writers, BMI)	97	—	1	EBONY PRINCESS—Jimmy Briscoe & Little Beavers (L. Rush, P. Kaiser), Pi Kappa 600 (Wanderik, BMI)
★	40	6	UP FOR THE DOWN STROKE—Parlments (G. Clinton, W. Collins, C. Haskens, B. Worrell), Casablanca 0013 (Warner Bros.) (Malbiz/Ricks, BMI)	64	44	9	BINGO—Whispers (A. Felder, B. Sigler, M. Harris), Janus 15005 (Chess/Janus) (Mighty Three/Golden Fleece, BMI)	98	—	1	THE SOUL OF A WOMAN—Margo Thunder (D. Lambert, B. Potter), Capitol 7001 (ABC/Dunhill/One Of A Kind, BMI)
31	36	7	BLOW YOUR WHISTLE—Soul Searchers (C. Brown, M. Kidd), Sussex 12012 (Interior, BMI)	65	73	6	I REALLY GOT IT BAD FOR YOU—Persuasions (J. Barry, B. Bloom), A&M 1531 (Broadside, BMI)	99	51	14	SON OF SAGITTARIUS—Eddie Kendricks (F. Wilson, L. Caston, A. Poree), Tami 54247 (Motown) (Stone Diamond, BMI)
32	26	10	YOU'VE GOT MY SOUL ON FIRE—Temptations (N. Whitfield), Gordy 7136 (Motown) (Stone Diamond, BMI)	★	81	3	IN THE BOTTLE—Brother To Brother (S. Heron), Turbo 039 (All Platinum) (Brouhaha, ASCAP)	100	—	1	ROCK ME AGAIN & AGAIN & AGAIN & AGAIN—Lyn Collins (J. Brown, L. Austin), People 641 (Polydor) (Dynatone/Belinda, BMI)
				★	78	4	HAPPINESS IS—New York City (J.P. Jefferson, B. Hawes, C. Simmons), Chelsea 3000 (RCA) (Mighty Three, BMI)				

**Gladys Knight & The Pips**  
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# Billboard FM Action

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

- 1 STEVIE WONDER, FULFILLINGNESS FIRST FINALE, Tamla: KAGB-FM, KL0L-FM, KJLH-FM, KOMF-FM, WMMR-FM, WPHD-FM, WORJ-FM, KZAP-FM, W149-FM, WABX-FM, WNEW-FM, WBRU-FM, WZZQ-FM, KBPI-FM, WSDM-FM, KFMV-FM, KGB-FM
- 2 TRIUMVIRAT, ILLUSIONS ON A DOUBLE DIMPLE, Harvest: KTMS-FM, WPRB-FM, KCFR-FM, WSDM-FM, KL0L-FM, WORJ-FM, WOUR-FM, WPLR-FM, KFMV-FM, KSHE-FM, W0W1-FM, CHUM-FM, W149-FM, WBRU-FM, WABX-FM, KZAP-FM
- 3 JIM CAPALDI, WHALE MEAT AGAIN, Island: KFMV-FM, WMMR-FM, KOMF-FM, WORJ-FM, WNEW-FM, WOUR-FM, WKTK-FM, CHUM-FM, WBCF-FM, WABX-FM, WBRU-FM, WIOT-FM, WSDM-FM, WZZQ-FM
- 4 COLD BLOOD, LYDIA, Reprise: W149-FM, KFMV-FM, KZAP-FM, KTMS-FM, WPLR-FM, WBRU-FM, WORJ-FM, WIOT-FM, WABX-FM, W0W1-FM, WSDM-FM, CHUM-FM, WZZQ-FM
- 5 PHOEBE SNOW, Shelter: KL0L-FM, KOMF-FM, CHUM-FM, WKTK-FM, KZAP-FM, W0W1-FM, WOUR-FM, WBEU-FM, KFMV-FM, WSDM-FM, WIOT-FM, WZZQ-FM
- 6 B.B. KING, FRIENDS, ABC: KAGB-FM, WNEW-FM, WMMR-FM, KUTE-FM, WSDM-FM, KBPI-FM, W149-FM, KFMV-FM, WORJ-FM, KZAP-FM, WOUR-FM
- 7 MAHOGANY RUSH, CHILD OF NOVELTY, 20th Century: KZAP-FM, KOMF-FM, CHUM-FM, WIOT-FM, WOUR-FM, WABX-FM, WPLR-FM, KBPI-FM, WZZQ-FM, KFMV-FM
- 8 LINK WRAY, LINK WRAY RUMBLE, Polydor: KZAP-FM, W0W1-FM, WOUR-FM, KFMV-FM, WMMR-FM, KOMF-FM, WBEU-FM, WNEW-FM, WPLR-FM
- UFO, PHENOMENON, Chrysalis: KBPI-FM, WIOT-FM, WOUR-FM, WRAS-FM, W149-FM, KFMV-FM, WORJ-FM, WNEW-FM
- 9 HERBIE MANN, REGGAE, Atlantic: W149-FM, KJLH-FM, KOMF-FM, KL0L-FM, WORJ-FM, CHUM-FM, KZAP-FM, WSDM-FM
- 10 BONNIE KOLOC, YOUR GONNA LOVE YOURSELF IN THE MORNING, Ovation: W0W1-FM, WPLR-FM, KSHE-FM, KZAP-FM, WRAS-FM, KL0L-FM, KFMV-FM
- PARLIMENTS, UP FOR THE DOWN STROKE, Casablanca: WOUR-FM, W0W1-FM, WABX-FM, WNEW-FM, WMMR-FM, KAGB-FM, WPLR-FM
- 11 ATLANTA RHYTHM SECTION, THIRD ANNUAL PIPE DREAM, Polydor: WNEW-FM, KZAP-FM, KFMV-FM, W0W1-FM, WKTK-FM, WBEU-FM
- REFUGEE, Famous/Charisma: CHUM-FM, WPLR-FM, WNEW-FM, WMMR-FM, KTMS-FM, KFMV-FM
- MICHEAL DINNER, THE GREAT PRE-TENDER, Fantasy: KBPI-FM, KFMV-FM, WRAS-FM, WRRN-FM, WBRU-FM, WORJ-FM
- MOUNTAIN, AVALANCHE, Columbia: KFMV-FM, WNEW-FM, WORJ-FM, KBPI-FM, WZZQ-FM, KL0L-FM
- 12 ENO, HERE COME THE WARM JETS, Island: WMMR-FM, KZAP-FM, WOUR-FM, WPLR-FM, WABX-FM
- PETER PETER IVERS, TERMINAL LOVE, Chrysalis: WMMR-FM, W0W1-FM, WABX-FM, WOUR-FM, KZAP-FM
- METERS, REJUVENATION, Warner Bros.: WPLR-FM, W0W1-FM, KAGB-FM, W149-FM, WZZQ-FM
- THE WILD MAGNOLIAS, Polydor: KFMV-FM, KZAP-FM, KBPI-FM, WBRU-FM, WPLR-FM
- 13 FRANKIE MILLER'S HIGHLIFE, Chrysalis: W149-FM, WOUR-FM, KZAP-FM, W0W1-FM
- BJORN JASON LINDH, SISSEL, Metro-nome/CTI: WPRB-FM, KBPI-FM, CHUM-FM, WSDM-FM
- RARE BIRD, BORN AGAIN, Polydor: WOUR-FM, KOMF-FM, W0W1-FM, WBEU-FM
- LENNY WILLIAMS, Warner Bros.: KZAP-FM, KFMV-FM, KUTE-FM, KAGB-FM
- 14 HARRY ALEXANDER, RAW ROOT, Atlantic: W0W1-FM, KJLH-FM, KAGB-FM
- DAVID AXELROD, HEAVY AXE, Fantasy: KJLH-FM, KAGB-FM, CHUM-FM
- SYD BARRETT, SYD BARRETT AND THE MADCAP LAUGH, Harvest: KCFR-FM, WPLR-FM, WABX-FM

- STEVE BARRON, Dunhill: WOUR-FM, KFMV-FM, WBEU-FM
- BLOODSTONE, I NEED TIME, London: KAGB-FM, WOUR-FM, KJLH-FM
- KENNY BURREL, UP THE STREET, ROUND THE CORNER, DOWN THE BLOCK, Fantasy: KJLH-FM, WSDM-FM, KAGB-FM
- JOE COCKER, I CAN STAND A LITTLE RAIN, A&M: W149-FM, WIOT-FM, WNEW-FM
- EPITAPH, OUTSIDE THE LAW, Billings-gate: WOUR-FM, WBEU-FM, WRRN-FM
- LEVIATHAN, London: W149-FM, WBEU-FM, WZZQ-FM
- LITTLE MILTON, BLUES AND SOUL, Stax: KUTE-FM, WOUR-FM, KJLH-FM
- MARTIN AND FINLEY, DAZZLE 'EM WITH FOOT WORK, Motown: KZAP-FM, WOUR-FM, KFMV-FM
- OLIVER NELSON, IN LONDON WITH OILY RAGS, Flying Dutchman: WSDM-FM, WIOT-FM, KAGB-FM
- WILSON PICKETT, PICKETT IN THE POCKET, RCA: KAGB-FM, WPHD-FM, WMMR-FM
- SEALS AND CROFT, ONE AND TWO, Warner Bros.: KL0L-FM, WABX-FM, WKTK-FM
- LONNIE LISTON SMITH, KOSMICK FUNK, Flying Dutchman: KZAP-FM, KJLH-FM, WIOT-FM
- MIGHTY JOE YOUNG, CHICKEN HEADS, Ovation: KQIV-FM, W0W1-FM, KZAP-FM
- 15 DUANE ALLMAN, ANTHOLOGY VOL. II, Capricorn: W149-FM, WOUR-FM
- BILL AMESBURY, JUST A TASTE OF THE KID, Casablanca: CHUM-FM, WSDM-FM
- GENE AMMONS, BRASSWIND, Prestige: KJLH-FM, KAGB-FM
- ANDY BEY, EXPERIENCE AND JUDGEMENT, Atlantic: KJLH-FM, KTMS-FM
- JERRY BUTLER, SWEET SIXTEEN, Mercury: KJLH-FM, KAGB-FM
- DICK FELLER, NO WORD ON ME, Asylum: KFMV-FM, W0W1-FM
- BRAYN FERRY, ANOTHER TIME, ANOTHER PLACE, (Import) Island: CHUM-FM, WABX-FM
- FUNKADELICS, STANDING ON THE VERGE OF GETTING IT ON, Westbound: WABX-FM, KFMV-FM
- HEARTSFIELD, WONDER OF IT ALL, Mercury: WABX-FM, WZZQ-FM
- ISOTOPE, (Import) Gull: W149-FM, W0W1-FM
- JOBRATH, CREATURES OF THE STREET, Electra: WKTK-FM, WBRU-FM
- ALEXIS KORNER, BLUES INC., Just Sunshine: WBRU-FM, W0W1-FM
- FREDA PAYNE, PAYNE AND PLEASURE, ABC: KJLH-FM, KAGB-FM
- 16 ABBA, WATERLOO, Atlantic: KPRI-FM
- MIKE AULDRIDGE, BLUES AND BLUEGRASS, Takoma: WOUR-FM
- KEVIN AYERS, JOHN KALE, ENO, NICO, JUNE 1, 74, Island: WABX-FM
- BEEES MAKE HONEY, MUSIC EVERY-NIGHT, (Import) EMI: W149-FM
- BILLY AND TAFFY, ACES, RCA: KFMV-FM
- BLOOD, SWEAT & TEARS, MIRROR IMAGE, Columbia: CHUM-FM
- CECILIO AND KAPONO, Columbia: KZAP-FM
- CHAPMAN AND WHITNEY, STREET WALKERS, (Import) Reprise: WBRU-FM
- COMMODORES, MACHINE GUN, Motown: KAGB-FM
- BILL COSBY, AT LAST BILL COSBY SINGS, Part: KAGB-FM

- CROWN HEIGHTS AFFAIR, RCA: KAGB-FM
- JACKIE DE SHANNON, YOUR BABY IS A LADY, Atlantic: KZAP-FM
- ELEPHANTS MEMORY, RCA: WIOT-FM
- LORRAINE ELLISON, Warner Bros.: WMMR-FM
- NORMAN FEELS, WHERE OR WHEN, Sunshine: KAGB-FM
- THE FOUR TOPS, ANTHOLOGY, Motown: KZAP-FM
- FRESH START, WHAT AMERICA NEEDS, ABC: W149-FM
- RORY GALLERGER, IRISH TOUR 74', Polydor: KAGB-FM
- JAN KARBAREK/BOBO STETSON, WITCHI-TAI-TO, WPRB-FM
- JOHNNY HAMMOND, HIGHER GROUND, CTI: CHUM-FM
- GIL SCOTT HERON, WINTER IN AMERICA, Strata-East: WBRU-FM
- BECKY HOBBS, MCA: WPLR-FM
- IAASC REDD HOLT, IAASC, WSDM-FM
- ICE, Prestige: KAGB-FM
- JOHNNY JENKINS, TON TON MA-COUTE, Capricorn: W149-FM
- SONNY JOHNS, GRC: KTMS-FM
- KAYAK, SEE, SEE THE SUN, Harvest: W149-FM
- ROBIN KENYATTA, STOMPIN' AT THE SAVOY, Atlantic: WSDM-FM
- LEO KOTTKE, PETER LANG, JOHN FAHEY, Takoma: WORJ-FM
- DEKE LEONARD, CAMIKAZEE, United Artists: WMMR-FM
- MANFRED MAN, BEST OF, Janus: KL0L-FM
- JAE MASON, CROSSROADS, Buddah: KFMV-FM
- NEIL MERRYWEATHER, SPACE RANGERS, Mercury: WPLR-FM
- GEORGE MCREA, ROCK YOUR BABY, T.K.: KAGB-FM
- NEW BIRTH, COMING FROM ALL ENDS, RCA: KJLH-FM
- MICKY NEWBERRY, I CAME TO HEAR THE MUSIC, Electra: CHUM-FM
- KENNY O'DELL, Capricorn: W149-FM
- OILY RAGS, Signature: KFMV-FM
- MOACIR SANTOS, SAUBADE, Blue Note: KAGB-FM
- MULE SKINNER, Warner Bros.: KQIV-FM
- SNAFU, Capitol: WPLR-FM
- STATUS QUO, QUO, A&M: WNEW-FM
- STEPSON, ABC: WOUR-FM
- BOBBY PIERCE, NEW YORK, Muse: KJLH-FM
- ROGER RUSKIN SPEAR, UNUSUAL, WPRB-FM
- BOB SIRGLER, SEVEN, WNOE-FM
- SONNY STITT, THE CHAMP, Muse: KCFR-FM
- SONNY STITT, SOUL GIRL, Paula: KJLH-FM
- UNDISPUTED TRUTH, DOWN TO EARTH, Gordy: KAGB-FM
- VOICES OF EAST HARLEM, CAN YOU FEEL IT, Sunshine: KAGB-FM
- JIMMY WEBB, FEET IN THE SUNSHINE, Asylum: WSDM-FM

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

- ATLANTA, GA.: WRAS-FM, Richard Tiombino: 8, 10, 11  
 BABYLON, N.Y.: WABX-FM, Malcom Davis: 4, 7, 14, 15  
 BEAUFORT, S.C.: WBEU-FM, Bill Calvert: 3, 5, 8, 11, 13, 14  
 BALTIMORE, MD.: WKTK-FM, Joe Buccheri: 3, 5, 11, 14, 15  
 BUFFALO, N.Y.: WPHD-FM, Steve Lapa: 1, 14  
 CHICAGO, ILL.: WSDM-FM, Burt Burdette: 1, 2, 3, 4, 5, 6, 9, 13, 14, 15, 16  
 COMPTON, CA.: KJLH-FM, Rod McGrew: 1, 9, 14, 15, 16  
 DENVER, COLO.: KCFR-FM, Bob Stecker: 2, 14, 16  
 DENVER, COLO.: KBPI-FM, Jean Valdez: 1, 6, 7, 8, 11, 12, 13  
 DETROIT, MICH.: WABX-FM, John Petrie: 1, 2, 3, 10, 12, 14, 15, 16  
 EUGENE, ORE.: KFMV-FM, Janice Whitaker: 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15, 16  
 HOUSTON, TEXAS: KL0L-FM, Jim Hilty: 1, 2, 5, 9, 10, 11, 14, 16  
 INGLEWOOD, CA.: KAGB-FM, Kal Shields: 1, 6, 10, 12, 13, 14, 15, 16  
 JACKSON, MISS.: WZZQ-FM, Curtis Jones: 1, 3, 4, 5, 7, 11, 12, 14, 15  
 KNOXVILLE, TENN.: W149-FM, Tony Yoken: 1, 2, 4, 6, 8, 9, 12, 13, 14, 15, 16  
 LOS ANGELES, CA.: KUTE-FM, Lucky Pierre: 6, 13, 14  
 NEW HAVEN, CONN.: WPLR-FM, Gordon Weingarth: 2, 4, 7, 8, 10, 11, 12, 14, 16  
 NEW ORLEANS, LA.: WNOE-FM, Lee Armstrong: 16

- NEW YORK, N.Y.: WNEW-FM, Dennis Elsas: 1, 3, 8, 10, 11, 14, 16  
 NORFOLK, VA.: W0W1-FM, Larry Dinger: 2, 4, 5, 8, 10, 11, 12, 13, 14, 15  
 ORLANDO, FLA.: WORJ-FM, Mike Lyons: 1, 2, 3, 4, 6, 8, 9, 11, 16  
 PHILADELPHIA, PA.: WMMR-FM, Dennis Wilen: 1, 3, 6, 8, 10, 11, 12, 14, 16  
 PORTLAND, ORE.: KQIV-FM, Ken Berry: 14, 16  
 PRINCETON, N.J.: WPRB-FM, Daisann McLane: 2, 13, 16  
 PROVIDENCE, R.I.: WBRU-FM, Peter Masi: 1, 2, 3, 4, 11, 12, 15, 16  
 SACRAMENTO, CA.: KZAP-FM, Robert Williams: 1, 2, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16  
 SAN DIEGO, CA.: KGB-FM, Art Schroeder: 1, 16  
 SAN DIEGO, CA.: KPRI-FM, Mike Harrison: 16  
 SAN JOSE, CA.: KOMF-FM, Cliff Feldman: 1, 3, 5, 7, 8, 9, 13  
 SANTA BARBARA, CA.: KTMS-FM, Mike Stallings: 2, 4, 11, 15, 16  
 ST. LOUIS, MO.: KSHE-FM, Shelley Grafman: 2, 10  
 SYRACUSE/UTICA, N.Y.: WOUR-FM, Steve Huntington: 2, 3, 5, 6, 7, 8, 10, 12, 13, 14, 15, 16  
 TOLEDO, OHIO: WIOT-FM, Dave Loncaio: 3, 4, 5, 7, 8, 14, 16  
 TORONTO, CANADA: CHUM-FM, Benjy Karch: 2, 3, 4, 5, 7, 9, 11, 13, 14, 15, 16  
 WARREN, PA.: WRRN-FM, Max Patch: 11, 14

# Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15		31	32	5	MYSTERIOUS TRAVELLER Weather Report, Columbia KC 32494
2	3	11	★	41	41	3	TRUCK TURNER Isaac Hayes, Enterprise EMS 2-7507 (Columbia)
3	4	6		24	24	20	WAR LIVE United Artists UA LA 193 J2
4	6	27		23	23	43	IT'S BEEN A LONG TIME New Birth, RCA APL 1 0285
5	2	15		31	31	21	THE DELLS VS. THE DRAMATICS The Delles, The Dramatics, Cadet CA 60027 (Chess/Janus)
★	9	18		30	30	9	INNER SPECTRUM Ace Spectrum, Atlantic SD 7299
7	5	10		38	38	7	I WANNA GET FUNKY Albert King, Stax STS 5505 (Columbia)
8	10	28		40	40	7	KEEP IT IN THE FAMILY Leon Haywood, 20th Century T-440
★	15	24		51	51	16	MEETING OF THE MINDS Four Tops, Dunhill DSD-50166
★	13	9		50	50	2	I NEED TIME Bloodstone, London APS 647
★	11	11		★	★	1	FULLFILLINGNESS' FIRST FINALE Stevie Wonder, Tamla T6-33251 (Motown)
★	20	3		58	58	2	BE THANKFUL FOR WHAT YOU GOT William De Vaughn, Roxbury RXL 100 (Chelsea)
★	17	6		43	44	8	BINGO Whispers, Janus JXS 70061 (Chess/ Janus)
14	8	8		★	★	1	STANDING ON THE VERGE OF GETTING IT ON Funkadelics, Westbound WB 1001 (Chess/Janus)
15	16	8		45	45	5	FRICION Soul Children, Stax STS 5507 (Columbia)
16	18	13		46	49	18	+ 'JUSTMENTS Bill Withers, Sussex SRA 8032
17	19	19		47	53	34	THE PAYBACK James Brown, Polydor PD2-3007
★	22	17		48	42	6	US Maceo, People PE 6601 (Polydor)
★	25	5		★	★	2	I AM NOT AFRAID Hugh Masakela, Blue Thumb BTS 6015
★	26	19		★	★	2	ONE Bob James, CTI 6043
21	21	20		51	52	16	ANTHOLOGY Marvin Gaye, Motown M9 791A3
22	7	39		52	36	9	BEST THING THAT EVER HAPPENED TO ME Persuaders, Atco SD 7046
23	12	16		53	48	15	ANTHOLOGY Gladys Knight & The Pips, Motown M792
24	27	5		54	47	22	LET ME IN YOUR LIFE Aretha Franklin, Atlantic SD 7292
25	28	8		55	34	41	IMAGINATION Gladys Knight & The Pips, Buddah BOS 5141
26	29	4		56	55	29	LOVE IS THE MESSAGE MFSB, Philadelphia International KZ 32707 (Columbia)
27	14	12		57	37	10	DAMN RIGHT I AM SOMEBODY Fred Wesley & The JB's, People PE 6602 (Polydor)
★	43	3		58	—	1	BLUES 'N SOUL Little Milton, Stax STS 5514 (Columbia)
★	35	33		59	—	1	PERFECT ANGEL Minnie Riperton, Epic KE 32561 (Columbia)
★	39	3		60	54	4	HIGH ON THE SEAS Masterflet, Sussex 8023

# Easy Listening

Billboard SPECIAL SURVEY for Week Ending 8/10/74

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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	4	7	<b>FEEL LIKE MAKIN' LOVE</b> Roberta Flack, Atlantic 3025 (Skyforest, BMI)
2	1	13	<b>PLEASE COME TO BOSTON</b> Dave Loggins, Epic 5-11115 (Leeds, Antique, ASCAP)
3	7	6	<b>CALL ON ME</b> Chicago, Columbia 46062 (Big Elk, ASCAP)
4	2	9	<b>YOU AND ME AGAINST THE WORLD</b> Helen Reddy, Capitol 3897 (Almo, ASCAP)
5	3	11	<b>ANNIE'S SONG</b> John Denver, RCA 0295 (Cherry Lane, ASCAP)
6	12	6	<b>DON'T LET THE SUN GO DOWN ON ME</b> Elton John, MCA 40259 (Leeds, ASCAP)
7	6	10	<b>IF YOU TALK IN YOUR SLEEP</b> Elvis Presley, RCA 0280 (Easy Nine/Elvis, BMI)
8	5	14	<b>THE AIR THAT I BREATHE</b> The Hollies, Epic 5-11115 (Columbia) (Landers Roberts, April, ASCAP)
9	9	9	<b>WORKIN' AT THE CAR WASH BLUES</b> Jim Croce, ABC 11447 (Blendingwell/American Broadcasting, ASCAP)
10	22	4	<b>I'M LEAVING IT ALL UP TO YOU</b> Donny and Marie Osmond, MGM 14735 (Venice, BMI)
11	8	15	<b>COME MONDAY</b> Jimmy Buffett, Dunhill 4385 (ABC/Dunhill, BMI)
12	10	13	<b>HAVEN'T GOT TIME FOR THE PAIN</b> Carly Simon, Elektra 45887 (C'est, Maya, ASCAP)
13	16	9	<b>ROCK THE BOAT</b> The Hues Corporation, RCA 0232 (High Ground, BMI)
14	11	14	<b>WEAVE ME THE SUNSHINE/I DON'T KNOW WHAT HE TOLD YOU</b> Perry Como, RCA 0274, Mary Beth/Roncom, ASCAP)
15	25	6	<b>(YOU'RE) HAVING MY BABY</b> Paul Anka, United Artists 454 (Spanka, BMI)
16	13	11	<b>TRAIN OF THOUGHT</b> Cher, MCA 40245, (WB, ASCAP)
17	14	16	<b>GEORGIA PORCUPINE</b> George Fischhoff, United Artists 410, (United Artists, ASCAP)
18	24	8	<b>MOONLIGHT SERENADE</b> Deodato, MCA 40252 (Robbins, ASCAP)
19	15	12	<b>YOU'LL NEVER KNOW</b> Denny Doherty, Paramount-Ember 0286 (Famous) (Bergman, Vocco & Conn, ASCAP)
20	23	6	<b>YOU TURNED MY WORLD AROUND</b> Frank Sinatra, Reprise 1208 (Warner Bros.) (Screen Gems/Columbia, BMI)
21	19	7	<b>ROCK YOUR BABY</b> George McCrae, TK 1004 (Sherlyn, BMI)
22	29	5	<b>BE MY DAY</b> The Cats, Fantasy 727 (Prodigal Son, BMI)
23	27	4	<b>RINGS</b> Lobo, Big Tree 15008 (Atlantic) (Unart, BMI)
24	26	7	<b>YOU CAN'T BE A BEACON (IF YOUR LIGHT DON'T SHINE)</b> Donna Fargo, Dot 17506 (Famous) (Martin/Fargo House, ASCAP)
25	18	10	<b>LOVE'S THEME</b> Andy Williams, Columbia 46049 (Sa-Vette/January, BMI)
26	30	5	<b>CANNED MUSIC</b> Nick DeCaro, Blue Thumb 251 (Great Guns, ASCAP)
27	28	7	<b>LOVE IS THE ANSWER</b> Van McCoy & The Soul City Symphony, Avco 4639 (Avco Embassy, ASCAP)
28	37	3	<b>RUB IT IN</b> Billy "Crash" Craddock, ABC 11437 (Ahab, BMI)
29	36	4	<b>SAVE THE SUNLIGHT</b> Herb Alpert, A&M 1542 (Low-Sal, BMI)
30	-	1	<b>I LOVE MY FRIEND</b> Charlie Rich, Epic 20006 (Columbia) (Algee, BMI)
31	32	7	<b>IT COULD HAVE BEEN ME</b> Sami Jo, MGM 7034 (Senor, ASCAP)
32	39	4	<b>FREE MAN IN PARIS</b> Joni Mitchell, Asylum 11041 (Crazy Crow, BMI)
33	33	8	<b>THE MAN YOU ARE IN ME</b> Janis Ian, Columbia 46034 (Frank, ASCAP)
34	31	8	<b>WHEN THE MORNING COMES</b> Hoyt Axton, A&M 1497 (Lady Jane, BMI)
35	42	3	<b>HANGIN' OUT</b> Hank Mancini And The Mouldy Sever, RCA 0323 (20th Century/Twinchris, ASCAP)
36	35	6	<b>SIDESHOW</b> Blue Magic, Atco 6961 (Friday's Child/Poo-Poo Six Strings, BMI)
37	41	3	<b>NOTHING FROM NOTHING</b> Billy Preston, A&M 1544 (Almo/Preston, ASCAP)
38	45	2	<b>GIVE ME A REASON TO BE GONE</b> Maureen McGovern, 20th Century 2109 (A Song/Shada, ASCAP)
39	46	3	<b>TOUCH ME IN THE MORNING/THE WAY WE WERE</b> Lettermen, Capitol 3912 (Stein & Van Stock, ASCAP)
40	44	4	<b>YOU CAN TAKE MY LOVE</b> Duncan McDonald, United Artists 436 (Unart/J.J. Gold, BMI)
41	47	3	<b>WILDWOOD WEED</b> Jim Stafford, MGM 14737 (Famous/Boo, ASCAP/Parody, BMI)
42	-	1	<b>I SAW A MAN AND HE DANCED WITH HIS WIFE</b> Cher, MCA 40273 (Senor, ASCAP)
43	48	2	<b>THEN CAME YOU</b> Dionne Warwick And Spinners, Atlantic 3029 (Mighty Three, BMI)
44	-	1	<b>TIN MAN</b> America, Warner Bros. 7839 (WB, ASCAP)
45	40	5	<b>ROCK ME GENTLY</b> Andy Kim, Capitol 3895 (Joachim, BMI)
46	49	2	<b>I LOVE YOU, I HONESTLY DO</b> Olivia Newton-John, MCA 40280 (Irving/Woolnough/Broadside, BMI)
47	-	1	<b>ANOTHER SATURDAY NIGHT</b> Cat Stevens, A&M 1602 (Kags, BMI)
48	-	1	<b>WHEN MABEL COMES IN THE ROOM</b> Michael Allen, Warner Bros. 7833 (Jerrycos/E.H. Morris, ASCAP)
49	50	2	<b>YOUR LOVE SONG</b> Elliot Lurie, Epic/Columbia 11153 (Elliot Lurie, ASCAP)
50	-	1	<b>LITTLE BIT OF UNDERSTANDING</b> B.W. Stevenson, RCA 10012 (Rurusha, BMI)

AUGUST 10, 1974, BILLBOARD

# Classical

## Prague and VAAP Hold Talks On Copyright Protection, Pact

PRAGUE—Before the beginning of the summer holidays, A.A. Lebedev, director of the foreign relations department of the Soviet Performing Rights Organization, VAAP, visited Prague for first talks about bilateral state contracts between the USSR and Czechoslovakia concerning copyright protection and a contract involving mutual relations between VAAP and OSA.

He also offered some information about the organization and status of the Russian Copyright agency. VAAP is a non-state monopoly which has the exclusive right to license the performance and use of Russian works outside the USSR and the use of foreign works in the USSR.

To this end it is entitled to handle all contracts and agreements, collect and pay all fees arising therefrom and to study and control the practical application of Soviet laws relating to copyright both at home and in relation to foreign territories.

VAAP is also responsible for preparing eventual proposals for amendments and changes in the law and to publish explanations and instructions concerning copyright. VAAP is governed by the Conference of the Founders of VAAP, the Council of the Founders and the board of directors.

The founders of VAAP are associations of writers, composers, journalists, graphic artists, film artists and architects and the Soviet Academy of Science representing authors and Soviet State authorities. The users of copyright works are represented by the State committees for publishing houses, polygraphic industry and book distribution, science and technology, television and radio and for the film industry.

Also represented are the Soviet Press Agency, Novosti, the ministry of culture and ministry of foreign commerce. The Conference of Founders is convened at least once every five years, and this elects the Council of the Founders which meets at least once a year.

The Council elects the board of directors consisting of chairman, two deputy chairmen and other members. It also elects a revision committee. The Council sets basic plans for the activity of the organization

between conferences and endorses the reports of the directors and the revision committee.

It also endorses the rules for royalty accounting. Current work of the VAAP is directed by the board whose chairman also represents VAAP towards other institutions and companies. VAAP can create its own sub-organizations and branches in all republics of the USSR, as well as its representations abroad.

The income of VAAP comes from two sources; from the commissions on the fees and royalties collected and distributed and from commissions on legally fixed contributions to cultural funds. As in most socialist countries, such contributions are, according to the law, deducted from every fee paid for any artistic activity and are governed by special committees which use them for grants, subsidies and scholarship awards to artists.

## For Previn, the Bowl Is You Can Go Home Again

By DAVE DEXTER JR.

LOS ANGELES—It will be more than a mere visit to his old home bailiwick when Andre Previn conducts in Hollywood Bowl Sept. 3, the first of three concerts with Previn batoning the London Symphony Orchestra.

For many years after he and his family escaped Nazi Germany prior to World War II, Previn resided in Beverly Hills. While a teenager at Beverly Hills High School, he began his attention-grabbing activities via a series of appearances on the late Al Jarvis' KLAC-AM and KFWB-AM record reviewing sessions, and by his mature playing of jazz piano. He etched his first disks in 1946 for Ed-

die Laguna's Sunset label here and later worked in motion pictures at MGM and became internationally renowned for his scoring and composing skills.

Bowl and Chamber of Commerce publicists are starting the big build-up for the Previn appearances with the LSO. Opening night program calls for a menu of Walton, Bruch and Brahms. Music by Berlioz, Brahms and Vaughan Williams is tabbed for Sept. 5. The final Previn-LSO concert Sept. 7 will feature Copland, Prokofiev, Vaughan Williams and Rachmaninoff's Second Piano Concerto with Horace Guitierrez soloing.

Previn and his actress wife, Mia Farrow, were here last week to firm adoption of a Vietnamese orphan who will be named Lark Previn. Previn just completed composing 12 new pop songs (with Johnny Mercer's lyrics) for the British musical "The Good Companions," which opened July 11 in London. The Previns have made their permanent residence for several years in an 18th century country house outside London.

## Souvall Charing NARM Group

PHOENIX—The president of Alta Distributing Co., here and in Salt Lake City, George Souvall, is the new chairman of the scholarship committee of the National Assn. of Recording Merchandisers.

The committee's function is to select the recipients of annual NARM scholarship awards. Serving with Souvall will be Robert Anderson (Major Distributors, Seattle, Wash.); William Hall (J.L. Marsh, Inc., Pacoima, Calif.); John Halonka (Beta Distributors, New York, N.Y.); Jay Jacobs (Knox Record Rack Co., Knoxville, Tenn.); Lou Klayman (ABC Record & Tape Sales, Woodside, N.Y.); Harold Okinow (Lieberman Enterprises, Minneapolis, Minn.); Howard Rosen (Mid America Specialty Distributors, Chicago, Ill.); Charles N. Stephens (Hit Records, Chicago, Ill.); and John Sullivan (Banco Distributors, St. Louis, Mo.).

## Orchestras' New Leaders

OKLAHOMA CITY — The Sooner state's two most prominent orchestras announce new conductors for the coming 1974-75 season. Replacing Lyle "Skitch" Henderson as director of the Tulsa Philharmonic is Thomas Lewis, a former director of the Rochester civic music program. Ainslee Cox is the new music director of the Oklahoma City Symphony. Cox until recently served as assistant conductor of the American Symphony.

## Simon-Backed Opera Is Set

NEW YORK—In an attempt to reach new audiences and bring opera up to date as an art form, Cuban composer Jose Raul Bernardo, with financial backing from pop musician Paul Simon, has written music and libretto for "La Nina," which shall receive its world premiere Thursday (8) at the Albany Performing Arts Center in a Lake George Opera Festival production. The opera shall also be performed in Albany on Aug. 12, 14 and 17.

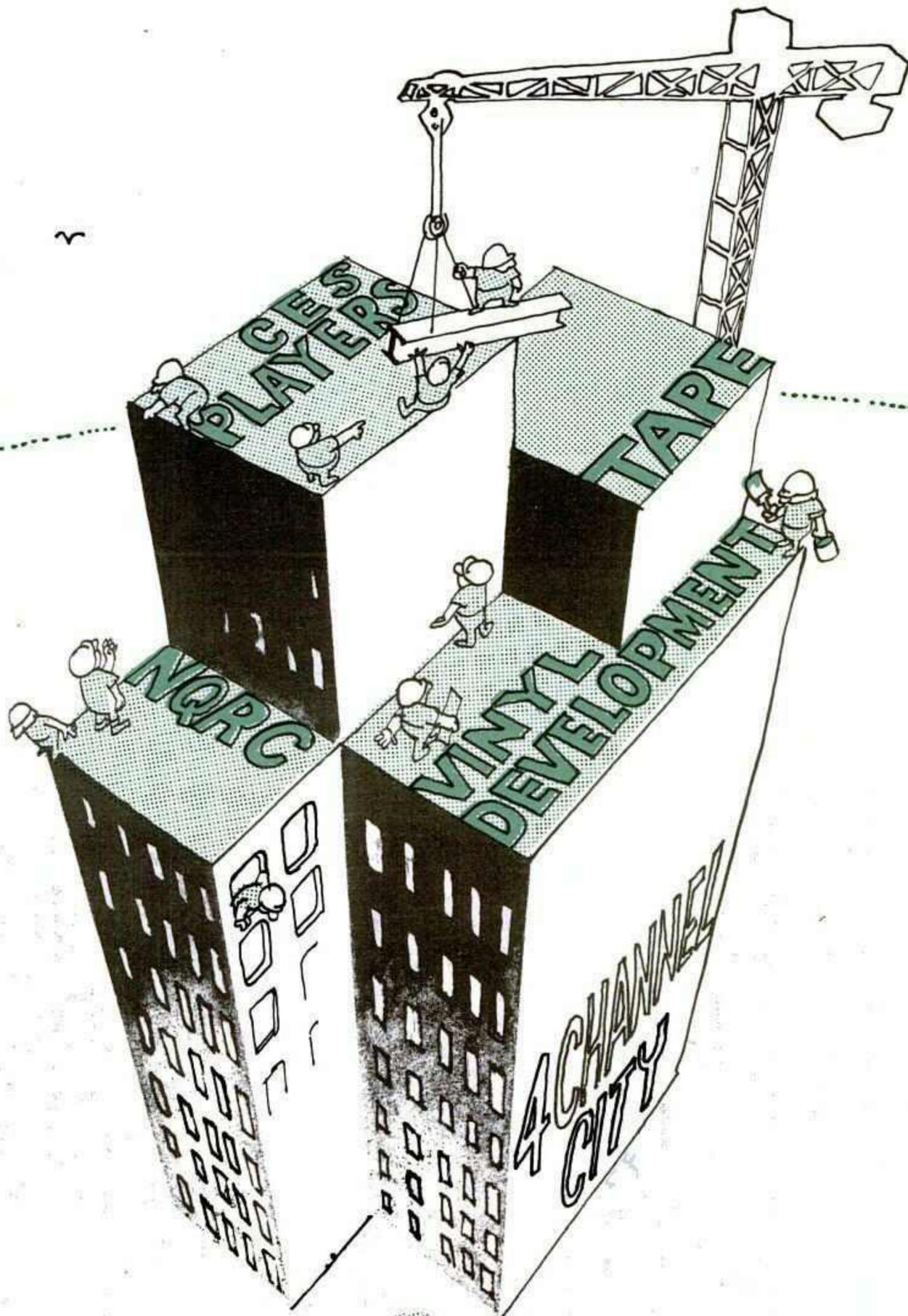
Bernardo describes his new work as "an operatic poem for theater." It utilizes spoken dialog, ballet, projected slide images, musicians onstage as well as in the pit and a chorus.

The production of the opera was inspired by a poem by Cuban author-patriot Jose Martin in 1878. The opera emphasizes dramatic realism, unlike most traditional operas, where singing is the major concern. "La Nina" stars Joan Pate-naude, a soprano.



SITTING DOWN ON THE JOB—Exhausted Divas Pilar Lorengar, foreground, and Teresa Berganza relaxing after the hard work involved in recording Mozart's "Cosi Fan Tutte" under the direction of Sir Georg Solti, left. An amused Gabriel Bacquier looks on. In addition to those pictured, the cast of the new London recording includes Jane Berbie, Ryland Davies, and Tom Krause. London has scheduled release of the four-disk complete recording for this month.

# 4-CHANNEL ON VERGE OF RAPID GROWTH



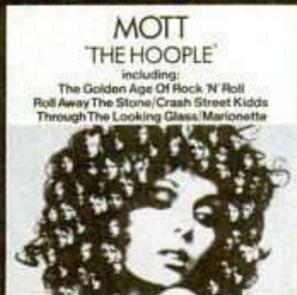
**A BILLBOARD SPOTLIGHT**

# The Best Sounds Better in Quadraphonic Sound.



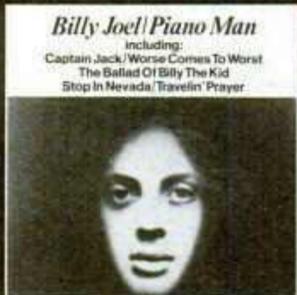
**BARBRA STREISAND**  
featuring  
**THE WAY WE WERE**  
including:  
All In Love Is Fair  
What Are You Doing The Rest Of Your Life?  
Being At War With Each Other  
Summer Me, Winter Me  
The Best Thing You've Ever Done

PCQ 32801



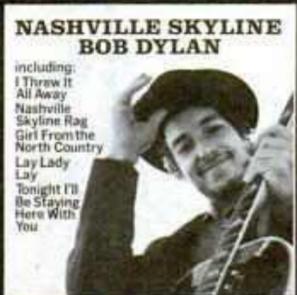
**MOTT**  
**'THE HOOPLE'**  
including:  
The Golden Age Of Rock 'N' Roll  
Roll Away The Stone/Crash Street Kidds  
Through The Looking Glass/Marionette

PCQ 32871



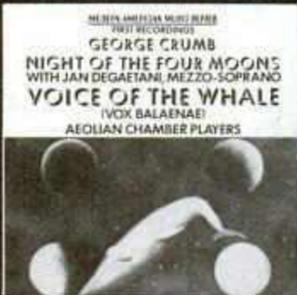
**Billy Joel/Piano Man**  
including:  
Captain Jack/Worse Comes To Worst  
The Ballad Of Billy The Kid  
Stop In Nevada/Travelin' Prayer

CQ 32544



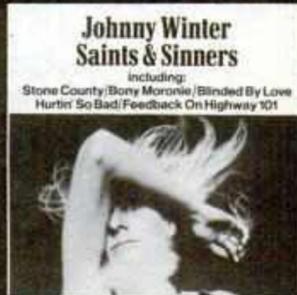
**NASHVILLE SKYLINE**  
**BOB DYLAN**  
including:  
I Throw It All Away  
Nashville  
Skyline Rag  
Girl From The North Country  
Lay Lady Lay  
Tonight I'll Be Staying Here With You

CQ 32872



**GEORGE CRUMB**  
**NIGHT OF THE FOUR MOONS**  
WITH JAN DEGAETANI, MEZZO-SOPRANO  
**VOICE OF THE WHALE**  
(VOX BALAENAE)  
AEOLIAN CHAMBER PLAYERS

MQ 32739



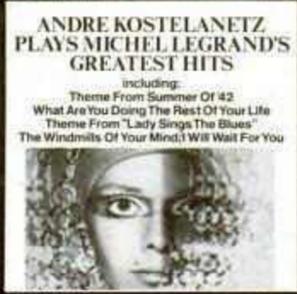
**Johnny Winter**  
**Saints & Sinners**  
including:  
Stone County/Bony Moronie/Blinded By Love  
Hurter/So Bad/Feedback On Highway 101

CQ 32715



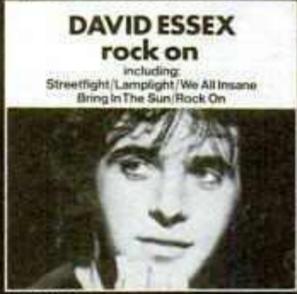
**SOME RAGS, SOME STOMPS AND A LITTLE BLUES**  
**FERDINAND**  
**'JELLY ROLL'**  
**MORTON**  
TRANSCRIPTIONS FOR ORCHESTRA  
ARRANGED AND PERFORMED BY DICK HYMAN  
GUEST SOLOIST: JOE VENUTI  
including:  
King Porter Stomp/The Pearls/Black Bottom Stomp  
The Perfect Rag/Grandpa's Spells

MQ 32587



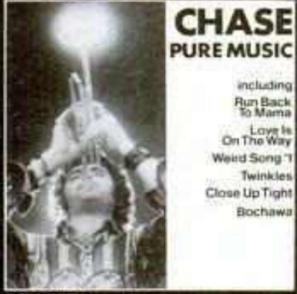
**ANDRE KOSTELANETZ**  
**PLAYS MICHEL LEGRAND'S**  
**GREATEST HITS**  
including:  
Theme From Summer Of 42  
What Are You Doing The Rest Of Your Life  
Theme From "Lady Sings The Blues"  
The Windmills Of Your Mind/I Will Wait For You

CQ 32580



**DAVID ESSEX**  
**rock on**  
including:  
Streetlight/Lamplight/We All Insane  
Bring In The Sun/Rock On

CQ 32560



**CHASE**  
**PURE MUSIC**  
including:  
Run Back To Mama  
Love Is On The Way  
Weird Song '71  
Twinkles  
Close Up Tight  
Bochawa

EQ 32572



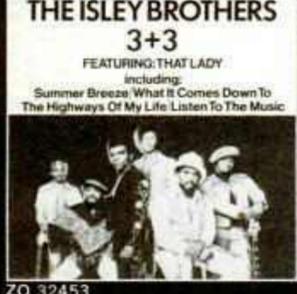
**Harold Melvin & The Blue Notes**  
**Black & Blue**  
Featuring: The Love I Lost  
including:  
Cabaret/It's Gonna Be A Wonderful Christmas  
Is There A Place For Me/Concentrate On Me  
Satisfaction Guaranteed (Or Take Your Love Back)

ZQ 32407



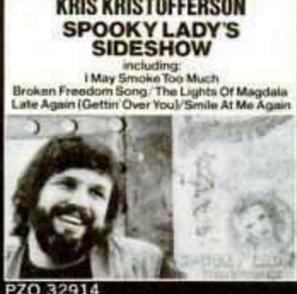
**RICK DERRINGER**  
**ALL AMERICAN BOY**  
including: Rock And Roll, Hoochie Koo  
Teenage Love Affair/It's Raining/Hold  
The Airport Giveth (The Airport Taketh Away)

ZQ 32481



**THE ISLEY BROTHERS**  
**3+3**  
FEATURING THAT LADY  
including:  
Summer Breeze/What It Comes Down To  
The Highways Of My Life/Listen To The Music

ZQ 32453



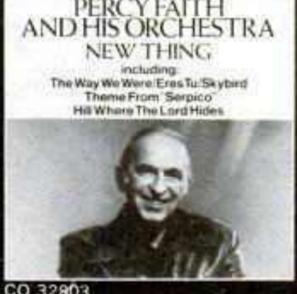
**KRIS KRISTOFFERSON**  
**SPOOKY LADY'S**  
**SIDESHOW**  
including:  
I May Smoke Too Much  
Broken Freedom Song/The Lights Of Magdala  
Late Again (Gettin' Over You)/Smile At Me Again

PZQ 32914



**ANDRE KOSTELANETZ**  
**QUADRASONIC POP CONCERT**  
including: The Way We Were  
You Are The Sunshine Of My Life  
Love Theme From "The Godfather"  
Theme From "Love Story"  
Medley From "A Little Night Music"

CQ 32856



**PERCY FAITH**  
**AND HIS ORCHESTRA**  
**NEW THING**  
including:  
The Way We Were/Eras Tu/Skybird  
Theme From "Serpico"  
His Where The Lord Hides

CQ 32803



**Zukerman**  
plays and conducts  
**Vivaldi**  
Four Concertos  
Nos. 5, 6, 7, and 8 from Opus 8  
"Il cimento dell'armonia e dell'invenzione"  
**English Chamber Orchestra**

MQ 32693



**E.P. POWER**  
**SCOTT JOPLIN**  
PLAYS  
including:  
Original Rag  
Maple Leaf Rag  
Elite  
Syncopations  
The Strenuous Life  
Pine Apple Rag

MQ 32495



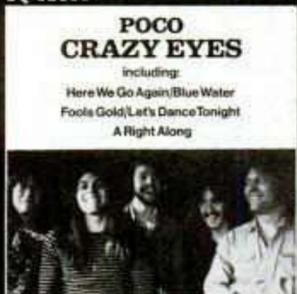
**John Keating**  
**Space Experience**  
including:  
Jesus Christ Superstar/The Sound Of Silence  
I Feel The Earth Move  
and others

CQ 32382



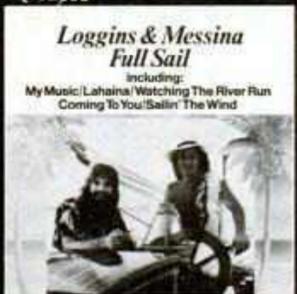
**Boulez conducts Wagner**  
Tristan und Isolde Prelude  
and Love-Death;  
Meistersinger Prelude;  
Tannhäuser Overture; Faust Overture  
New York Philharmonic

MQ 32296



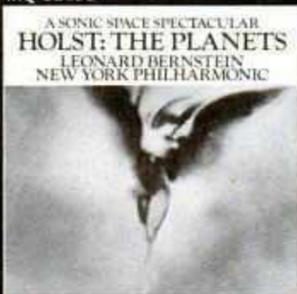
**POCO**  
**CRAZY EYES**  
including:  
Here We Go Again/Blue Water  
Fools Gold/Let's Dance Tonight  
A Right Along

EQ 32354



**Loggins & Messina**  
**Full Sail**  
including:  
My Music/Lahaina/Watching The River Run  
Coming To You/Satin/The Wind

CQ 32540



A SONIC SPACE SPECTACULAR  
**HOLST: THE PLANETS**  
LEONARD BERNSTEIN  
NEW YORK PHILHARMONIC

MQ 31125



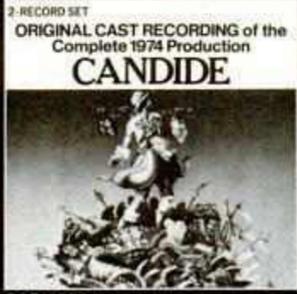
**BLUE OYSTER CULT**  
**SECRET TREATIES**  
including:  
Career Of Evil/Dominance And Submission  
ME 262/Flaming Telepaths/Astronomy

CQ 32858



**EARTH, WIND & FIRE**  
**OPEN OUR EYES**  
including:  
Devotion/Feelin' Blue/Caribou  
Mighty Mighty/Fair But So Uncool

CQ 32712



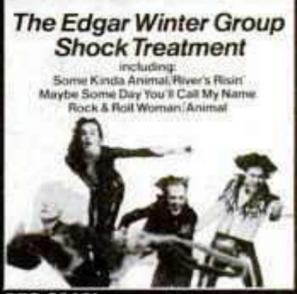
2-RECORD SET  
ORIGINAL CAST RECORDING of the  
Complete 1974 Production  
**CANDIDE**

QZS 32923



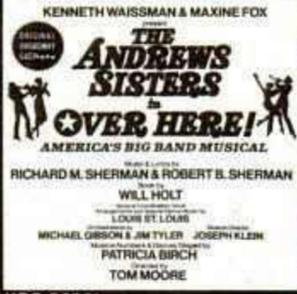
**THE O'JAYS/SHIP AHOY**  
including:  
Put Your Hands Together/For The Love Of Money  
Don't Call Me Brother/You Got Your Hooks In Me  
Now That We Found Love

ZQ 32408



**The Edgar Winter Group**  
**Shock Treatment**  
including:  
Some Kinda Animal/River's Rise/It  
Maybe Some Day You'll Call My Name  
Rock & Roll Woman/Animal

PEQ 32461



KENNETH WAISSMAN & MAXINE FOX  
**THE ANDREWS SISTERS**  
**OVER HERE!**  
AMERICA'S BIG BAND MUSICAL  
WRITTEN BY  
RICHARD M. SHERMAN & ROBERT B. SHERMAN  
MUSIC BY  
WILL HOLT  
LOUIS ST. LOUIS  
MICHAEL GIBSON & JIM TYLER JOSEPH KLEIN  
MUSIC DIRECTOR  
PATRICIA BIRCH  
CONDUCTOR  
TOM MOORE

KSQ 32961



**SANTANA'S**  
**GREATEST HITS**  
including:  
Evil Ways/Black Magic Woman  
Oye Como Va/Jingo/Samba Pa Ti

PCQ 33050



**MFSB:**  
**LOVE IS THE MESSAGE**  
including:  
Cheaper To Keep Her/Touch Me In The Morning  
TSOP (The Sound Of Philadelphia)  
(theme from the television show "Soul Train")  
My One And Only Love

ZQ 32707



**Charlie Rich**  
**VERY SPECIAL LOVE SONGS**  
including:  
There Won't Be Anymore/Why, Oh Why  
A Satisfied Man/A Field Of Yellow Daisies  
A Very Special Love Song

EQ 32531



**Copland Conducts Copland**  
First Recording of the Original Version  
**APPALACHIAN SPRING**  
(Complete Ballet)  
Columbia Chamber Orchestra

MQ 32736



**HANDEL**  
**THE GREAT "MESSIAH"**  
**CHORUSES**  
MORMON TABERNACLE  
CHOIR  
ROYAL PHILHARMONIC  
ORCHESTRA  
RICHARD CONDIE, CONDUCTOR

MQ 32935



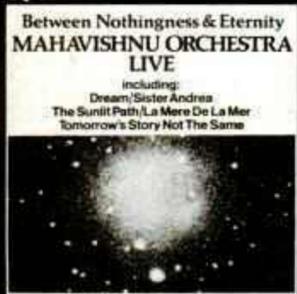
**BOULEZ conducts BARTOK**  
**CONCERTO FOR ORCHESTRA**  
NEW YORK PHILHARMONIC

MQ 32132



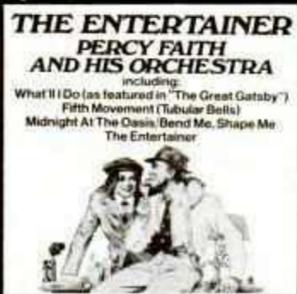
**Johnny Mathis**  
**I'm Coming Home**  
including:  
Sweet Child/And I Think That's What I'll Do  
A Baby's Born/Stop Look And Listen To Your Heart  
I Just Wanted To Be Me

CQ 32435



**Between Nothingness & Eternity**  
**MAHAVISHNU ORCHESTRA**  
**LIVE**  
including:  
Dream/Sister Andrea  
The Sunlit Path/La Mere De La Mer  
Tomorrow's Story Not The Same

CQ 32766



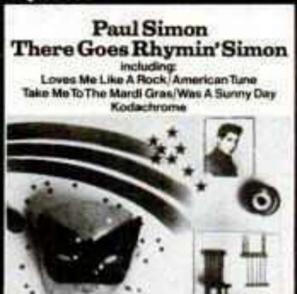
**THE ENTERTAINER**  
**PERCY FAITH**  
**AND HIS ORCHESTRA**  
including:  
What'll I Do (as featured in "The Great Gatsby")  
Fifth Movement (Tubular Bells)  
Midnight At The Oasis/Bend Me, Shape Me  
The Entertainer

CQ 33006



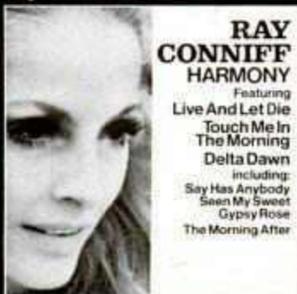
**HERBIE HANCOCK**  
**HEAD HUNTERS**  
including:  
Chameleon/Watermelon Man  
Sly/Vein Meltin'

CQ 32731



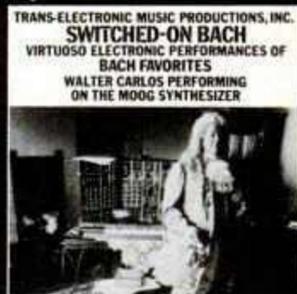
**Paul Simon**  
**There Goes Rhymin' Simon**  
including:  
Loves Me Like A Rock/American Tune  
Take Me To The Mardi Gras/Was A Sunny Day  
Kodachrome

CQ 32280



**RAY CONNIFF**  
**HARMONY**  
Featuring  
Live And Let Die  
Touch Me In The Morning  
Delta Dawn  
including:  
Say Has Anybody  
Seen My Sweet  
Gypsy Rose  
The Morning After

CQ 32553



TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC.  
**SWITCHED-ON BACH**  
VIRTUOSO ELECTRONIC PERFORMANCES OF  
BACH FAVORITES  
WALTER CARLOS PERFORMING  
ON THE MOOG SYNTHESIZER

MQ 31018

On Columbia, Epic, Philadelphia International, T-Neck, Monument and Blue Sky Quadraphonic Records and Q8 Tapes

Philadelphia International, T-Neck, Monument and Blue Sky distributed by Columbia/Epic Records

**CHICAGO**

**R**ETAILERS IN THE CHICAGO AREA AGREE that 4-channel hardware sales have not lived up to expectations, but are making very slow but steady progress. Some of the problems noted are confusion by the public on the various modes, lack of software and high prices.

Mannie Green, president of the 12-store **Stereo City** chain, sees 4-channel as meaningless to 95 percent of the buying public. "Prices are indicative of what has happened to the market. Compacts are being offered at close-out prices by manufacturers who only a year ago were touting 4-channel as the greatest thing ever."

"Besides the restricted choice in software, the software is not compatible among the various modes of four-channel. Also, some CD-4 disks are unusable after about six uses because the plastic is too soft and the needle grooves it out."

"Another problem is living and driving conditions as far as speaker placement. The car is the best hearing chamber, but four people sitting in a car hear the music in four different ways."

Green doesn't see the situation improving much until one form of 4-channel is decided on, records and tapes are more available, and FM-quadrasonic broadcasts are a reality.

\* \* \*

Customers buy their systems piecemeal, with discrete tape decks added after the CD-4 changers are purchased, Ed Tyernauer, advertising manager of 6-store **Musicraft**, finds. "Four-channel is showing a slow but steady growth, with systems in the \$500-\$700 range representing about ten percent of sales," he notes.

Major manufacturers have retreated back to stereo, but the popular brands in stereo, like Sansui, Marantz and Pioneer, are also the popular brands in 4-channel, he says.

\* \* \*

The need for special demonstration rooms was considered to be a prerequisite for selling 4-channel equipment. "The main thing you are selling is the difference in sound, which you need to demonstrate," Andre Gareshe, manager of **Pacific Stereo/Discount Record's** new store (Billboard, June 1) points out.

People are still buying stereo systems with the idea of converting them to 4-channel later, he finds. The cost for conversion, which requires a decoder and rear amp combination, runs from \$120 to \$350. Receiver brands moving well for Pacific Stereo are Harman Kardon, Pioneer, Kenwood, Sansui, Marantz and Sony, in the SQ matrix and regular matrix.

"Discrete tape decks are more popular than CD-4 changers for several reasons: there is more software available, for one; also, some CD-4 records are short lived, after about 10 plays the frequency that activates the decoder fades."

Gareshe sees a gradual build-up in sales as the public becomes better informed and prices come down.

\* \* \*

Poor sales showings of 4-channel equipment is holding up expenditure for legitimate sound rooms at **Carson-Pirie-Scott**, a major department store, spokesman Jim Fullmer reports.

"We have a captive charge card buyer here, who is naive and uninformed. As a result, salespeople tend to lead them towards the Sansui QS because it is better equipment and produces less service problems for the store."

Fullmer sees no improvement in 4-channel sales until there is a breakthrough in software, a standardization in modes, and more FM, QS or SQ encoded 4-channel broadcasts.

\* \* \*

One retailer who caters to the audiophile market carries no 4-channel hardware at all, preferring to send customers of high-end stereo equipment to other stores for decoder and demodulator conversion kits. Rick Tjonaman, manager, **The Audiophile**, says that while 4-channel is here to stay, there are too many discrepancies in the claims made for it.

"CD-4 is more expensive and requires more equipment, while SQ is the more viable system because the software is of better quality. There is no such thing as high-end quadrasonic," he adds.

**MINNEAPOLIS**

Quadrasonic is viewed as a mixed blessing by sound merchants here: It's exciting and it makes customers aware that the industry is offering an increasingly sophisticated response to consumer demand for ever-greater quality and fidelity. But, at the same time, the initial problem of divergent hardware and the continuing lag in software development do create selling problems.

**Team Electronics** has met the problem head-on, with a 12-week series of quad ads which began in mid-January. Newspaper ads and radio spots were the media chosen for "Get Into Quad—Get Into Team." "We were honing in on the central idea that quad is available and at reasonable cost," says

Rich May, advertising director. "By offering a full range of quadrasonic hardware, beginning with pre-packaged Panasonic units, we assured customers that 'you don't have to spend more than \$500 to get a system that will perform well.'"

The ad series themed "If you're thinking of a system, now is the time to buy." One ad suggested "Stereo now—Quad later" and told the customer that he could buy a quad receiver and two speakers and later add a quad cartridge and two more speakers.

Team is selling quad to about 20 per cent of both the under-\$500 systems and over-\$500 bracket. The ads boosted sales over-all, creating interest that brought customers into the store although they might not always buy quad when they got there.

\* \* \*

One of the shopping centers, **Har-Mar Mall**, and **KEEY Ra-**

send mailings to time-payment customers. Vestpocket sales guides for salesmen keep them apprised of the newest features in quad and other audio.

**KANSAS CITY, MO.**

With a few rare exceptions, 4-channel sound is experiencing rough going in the greater Kansas City market. An uneducated consumer, the dearth of software, the incompatibility between the basic systems, are among reasons cited by dealers for the spotty demand. Fewer people are appearing at stores and asking for 4-channel demonstrations than six months ago.

"We don't get one request a week for a 4-channel demonstration," declares Mark Stevenson at **David Beatty's**, a major 25-year-old custom sound dealership. "Our feeling is that 4-channel isn't that important, that worthwhile, and we don't really see much future for it in this market," he added.

The deeply rooted feeling at Beatty's is that the guy with \$1,000 to spend on sound is better off with a 2-channel system since that kind of money merely scratches the surface in putting together a good 4-channel system. "The problem is compounded by the fact that no sooner does a manufacturer come out with one system than it is discontinued and replaced with another," says Stevenson.

\* \* \*

At **Alexander's** another major independent dealership in the Country Club Plaza, the report was along similar lines. Here, a cosmetic factor is hampering 4-channel sales. A growing percentage of distaff buyers objects to the distracting effect of four speakers in a room when good sound is possible with half the equipment. Why clutter up a room?

Another problem outlined here is that area consumers aren't sufficiently oriented to the idea of spending the additional money required for double the number of speakers, etc. The store keeps two Magnavox 4-channel units on the floor for demonstration purposes, one with a \$600 amplifier, another in the \$400 range.

\* \* \*

Greg Meise, **Stereo Bug**, estimates that over-all sales of 4-channel systems represents about 3 percent of the market. He feels that the "junk" \$300 outfits peddled by mass merchandisers are pulling too high a percentage of the business.

"Four-channel hardware is here and it works," he says. "We're selling it on the basis of 'Here's 4-channel. It's proven equipment and here's what it sounds like. If you like it, buy it.'" According to Meise, the marketability of 4-channel is hobbled by the need for an expenditure of \$1,000 to \$1,400 for a really first-rate system.

"And not exactly helping the local situation," he notes, "is the inconsistent approach of dealers in dealing with 4-channel prospects. While one dealer will tell a prospect it's the greatest thing invented

since sex, the next one tells the guy 'it's no good, won't work.' The upshot of all the bad-mouthing and good-mouthing is mass confusion."

\* \* \*

At the four **Team Electronics** stores in the area, 4-channel is chipping in 15 percent of the total gross volume and growing. Doug Johnson, who manages the Ward Parkway shopping center store, says, "We ease people into 4-channel by taking time to sit them down and give them a few of the facts. We point up the difference between regular matrix, SQ and CD-4 and enlighten them on the availability of soft goods."

"We tell them there are about 350 to 400 selections available in CD-4 software, more in SQ and that as hardware sales increase, the software will become more plentiful," says Johnson. "And for many customers without the money to get into 4-channel immediately, we suggest a 4-channel receiver with good-handling capability which presents them with the flexibility to expand into the system later."

The galaxy of units ready to demonstrate here include the entire Marantz line, with the exception of the 4300, a 949 and 645 Pioneer, a pair of JBCs, etc.

"The dire need in 4-channel is for someone to make up their mind on the direction they will take, whether CD-4, SQ or what," the Team spokesman advises. "In pushing it, we stress to people that quad has been around seven years now and isn't a passing fad. It won't ever wipe out stereo but I predict it will represent 60 percent of this market in less than five years."

\* \* \*

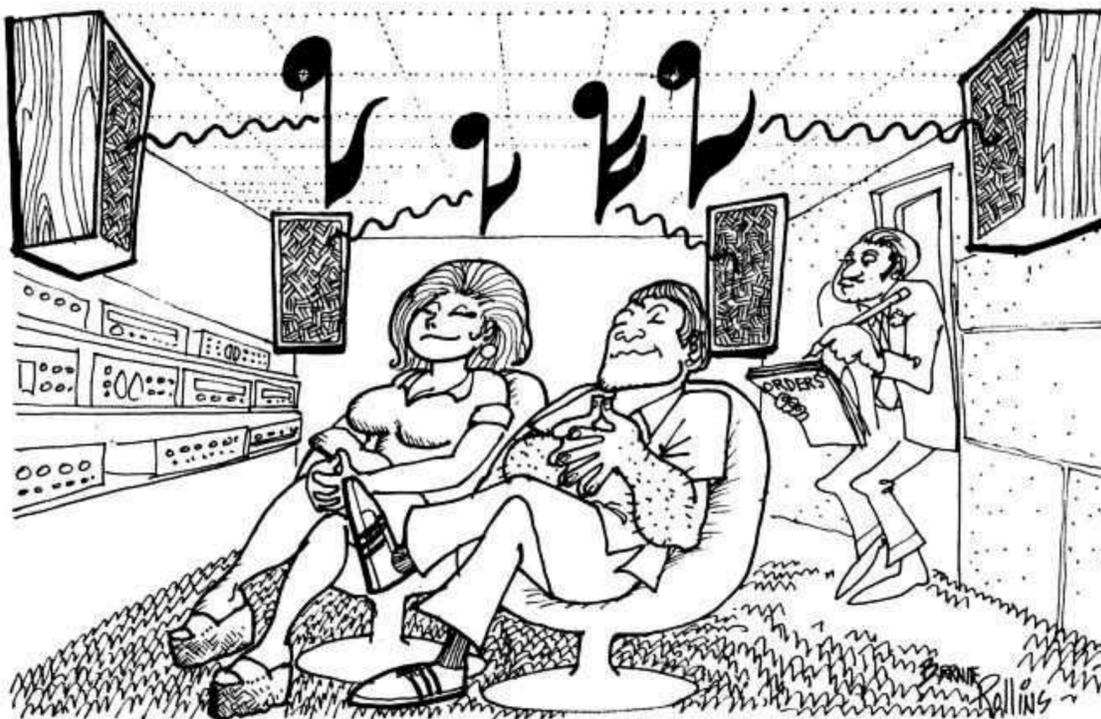
The absence of high fidelity in CD-4 disks and meager software availability are the factors impeding 4-channel in this market, believes Jim Weiss, manager of **Burstein Applebee** at Metcalf South shopping center. The company operates nine stores in the market, but isn't hitting 4-channel hard.

"Another problem is the disparity between 2-channel high fidelity turntables and 4-channel units," he says. "A 2-channel turntable tracks one quarter of a gram, has excellent resonance and filters, extremely low inertia and a high-fidelity magnetic cartridge. These good features aren't available with

(Continued on page 49)

# RETAILERS MIXED ON SUCCESS OF Q

## MULTI-MARKET POLL OF STORES SHOWS MUCH 'Q' INTEREST



Assisting in this national roundup were Steve Traiman, editor of the **Tape/Audio/Video** section, who coordinated the coverage, and correspondents: Anne Duston, Chicago; Irene Clepper, Minneapolis; Ed Morris, Charleston, W. Va.; Maurice Orodener, Philadelphia; Sara Lane, Miami; Grier Lowry, Kansas City.

dio combined to accelerate the public's education in quad. A 20-foot mini-motor home was gutted and then equipped with all the newest quad equipment to show customers the difference between mono and stereophonic music. The exhibit will also be part of the Minneapolis Aquatennial celebration this year.

\* \* \*

**ST. PAUL**

Quad sales have increased substantially at **Schaak Electronics**, based here, where stereo with the option of quadrasonic is often the route a customer chooses to go. The chain runs frequent ads on quad and following up a "Sound Odyssey" educational program held when quad was first introduced, Schaak now holds clinics in selected stores (chiefly campus locations).

When the movie "The Godfather" was at its peak of popularity, customers were invited to come into Schaak stores and "Meet the Quad Father," who, in this case, would be a factory representative. While CD-4 is still the best seller, Gary Engler, head of purchasing, says that eventually he thinks the demand will swing to full logic SQ.

\* \* \*

Don Dreblow of the **Gambles** chain says his organization is "definitely more aggressive in quad this year, promoting both their own label, Coro-Quad, and national brands. 'We're doing more in four-speaker conventional system than in true matrix,'" he notes.

As the 1975 lines are announced, stores will be holding "Sight-and-Sound" night, weekend, or entire week's promotions to demonstrate the innovations in home entertainment. A store may suspend four speakers over a center aisle in the store to demonstrate audio equipment, run teaser want-ads,

AUGUST 10, 1974, BILLBOARD

# All the reasons your customer 4-channel just disappeared.

We know your customer. So we know when you tell him 4-channel is great, he tells you, "it's too expensive," or "too complicated," or "it's going to make my stereo collection obsolete."

That's why Panasonic introduces Series 44™ for 1974. The largest selection of discrete 4-channel systems for your customer. And any one of them is the way to get him into 4-channel.

Because with Series 44, your customer can enjoy everything in 4-channel. Tapes, records and broadcasts. And they'll all sound better, because these are discrete systems with 4 separate channels for true 4-channel sound.

Panasonic Series 44 even makes your customer's stereo tapes and records sound better thanks to our exclusive Quadruplex IV™ circuitry.

And even with all this advanced technology, Series 44 systems don't cost much more than a good stereo system.

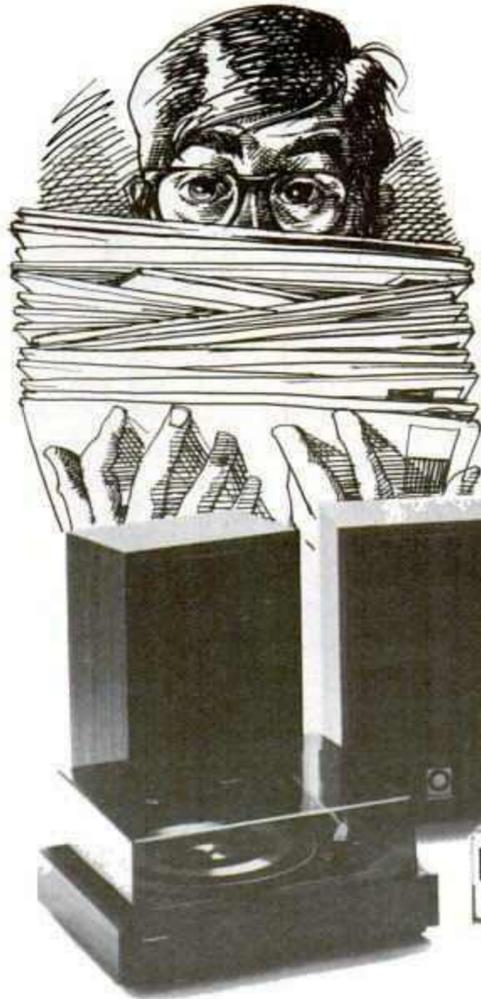


Series 44 for '74. It's all the reasons your customer needs to buy 4-channel.

## SE-5070D. For the man who wants the best for 4-channel records.

The top stars on the leading labels are now available on CD-4 discrete 4-channel records. And your customer can hear them all on the SE-5070D. It has a built-in CD-4 demodulator. And its FM/AM receiver has a built-in 4-channel balancer. There are four 2-way air-suspension speakers, each with an 8" woofer and a 2½" tweeter. And our Quadruplex IV circuitry even enhances the sound of stereo.

And when your customer wants to add 4-channel tapes, he can plug in our 4-channel 8-track tape deck.



# And all the reasons he's going are right here.

## In TV

We're going to let your customer experience the full scope and grandeur of 4-channel listening. With a hard-selling TV commercial that sells not only Panasonic, but the entire concept of 4-channel. It even shows him how 4-channel makes stereo sound better.

You and your customers will be seeing this spot during the entire key pre-Christmas selling season.



## In Print

We'll be using the eye to catch the ear with exciting full-page ads that feature our RE-8585 and RS-862S systems to sell the entire 4-channel concept. They're scheduled for *Playboy*, *Hot Rod*, *Sports Illustrated*, *Esquire*, *Newsweek*, and other national magazines between September and December.

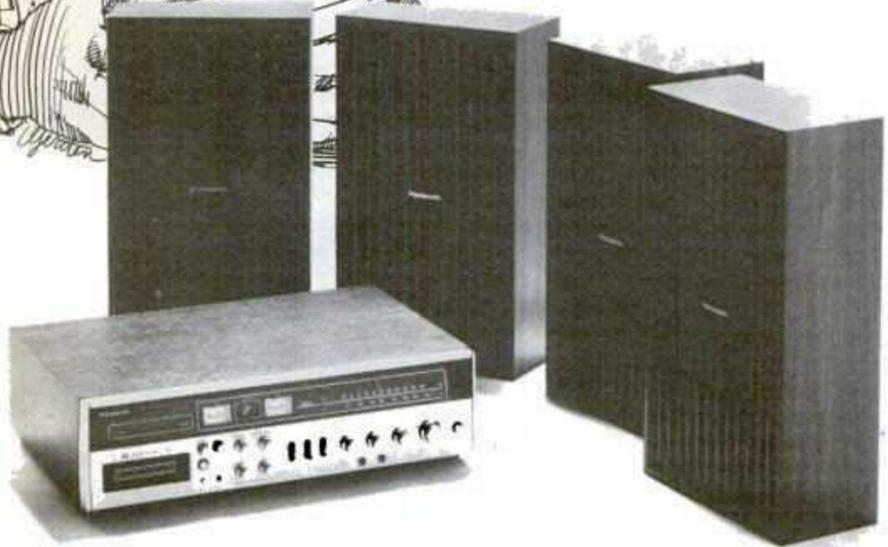


# had for not buying

## RS-862S. For the man who wants to go all the way with tape.

When you add 8-track to 4-channel, you get a beautiful number. The Panasonic RS-862S. It includes an 8-track 4-channel player/2-channel recorder. FM/AM/FM stereo receiver. And four 2-way air-suspension speakers, each with a 6½" woofer and a 2½" tweeter.

When your customer wants to add CD-4 records, he can plug in any Panasonic turntable with a built-in CD-4 demodulator. (We try to think of everything.)



## RE-8585. For the man who wants everything in 4-channel.

Our "everything" system. It includes an FM/AM/FM stereo receiver with a built-in 4-channel 8-track cartridge player. A separate CD-4 turntable with cueing and anti-skating controls. And four 6½" full-range air-suspension speakers.

The RE-8585 plays everything in 4-channel. Discrete and matrix. It also enhances the sound of everything in stereo.



# to ask for Panasonic

## Local Advertising

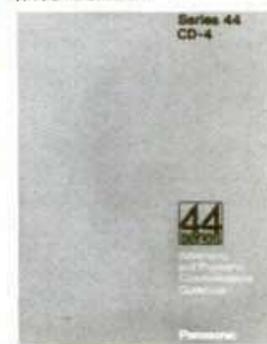
More selling tools than ever before. An exciting retail TV commercial. Hard-selling radio scripts. Provocative newspaper ad layouts. Eye-catching photos and product art for your ads.

## Display and Promotion

And for your in-store displays: Wall charts and banners. Laminated counter cards. Floor displays. And a Series 44 guide-book tells you everything you need to know to help sell Series 44.

For all the details, and all these selling tools, contact your Panasonic Sales Representative. He knows your customer.

And he knows how to turn that knowledge into sales.



# Panasonic. We know your customer.

# BLANK TAPE FIRMS WAIT ON QUADRASONIC VERSION

By BOB KIRSCH



AUGUST 10, 1974, BILLBOARD

**H**OW LONG WILL IT BE before the average consumer begins recording quadrasonic tapes on a regular basis in the home?

This is a question that is facing the industry more directly than ever following the introduction of Columbia Magnetic Tape's ConvertaQuad, a tape that will record in stereo or 4-channel, at the recent Consumer Electronics Show.

CBS, of course, bowed an 8-track cartridge in essentially the same format as its stereo blank. The difference is the inclusion of an insert or slot. When the slot is removed the tape records and plays back in stereo. If the slot is left in, the cartridge records and plays back in quadrasonic. The model includes the same features of the Columbia line, costs a few pennies more to the retailer but stays at the current price to the consumer. All Columbia blank tapes will now incorporate this feature.

One theory behind this format, of course, is that the consumer will buy ConvertaQuad, as will the dealer, because it certainly can't do him any harm. If he only wants stereo capability, fine. But if he wants quad, now or in the future, then it is at his disposal. Stereo material can be erased and the tape can be rerecorded in 4-channel.

This is a rational theory, and it has born fruit so far according to Columbia Magnetics' director of national consumer sales Ted Cohen. At the moment, however, only Capitol Magnetic Products Div. (formerly Audio Devices) is absolutely committed to the idea, though the 3M Co. has a 4-channel blank and other firms such as Ampex Corp., Audio Magnetics Corp. and Memorex are certainly capable of manufacturing such a cartridge.

There are other problems and questions most manufacturers are considering before announcing a positive introduction date for a blank quadrasonic cartridge.

For one thing, many consumers have not yet mastered the art of recording properly in stereo on an 8-track tape. This is not meant as a slam at the consumer, for the process is not an easy one. The question is, how difficult will it be for him to learn to record in 4-channel?

Radio is another question mark. The FCC has not yet ruled on the question of which quadrasonic system will be used in FM broadcasting. Since many people will obviously be record-

ing off the air, this lack of any permanent decision must be considered when a manufacturer decides to offer or not to offer a blank quadrasonic cartridge.

In addition, the cost of raw tape is continually on the rise. In the past six months, Audio Magnetics, Capitol Magnetic Products Div., Ampex, Memorex, BASF and the 3M Co. have all raised prices. Not all firms are going to be making compatible stereo/4-channel blanks, so the increased cost of adding a line must be taken into account if and when blanks are introduced.

But there are positive sides to the blank quad cartridge situation as well.

First of all, virtually everyone in the industry agrees that quadrasonic is a viable sales item, and spokesmen at the recent Consumer Electronics Show estimated that 35 to 40 percent of the components available at retail this year would feature built-in 8-track stereo record capability.

Tied in with this fact is the price range of such items. A tag of under \$150 is the rule rather than the exception now. In addition, every type of store carries 8-track record units. While such models were the audiophile's domain a few years ago, mass merchants, department store, independents and catalog showrooms all carry the equipment today.

Returning to the viability of quadrasonic, 4-channel disks and tape are now showing stronger sales than ever before, and more and more disk firms are releasing software in the 4-channel mode. In addition, retailers are allocating prime display space to software, whereas as several years ago it was commonplace to find quad material placed in the last bin in the furthest corner of the store. The competition among the various firms with various systems has also helped to create a healthy atmosphere for selling.

Perhaps most important, the 8-track blank cartridge has grown at an amazingly rapid rate over the past year. Nobody is yet claiming that 8-track will overtake cassette, but sales are up enough for major firms to launch major promotions on blank 8-tracks, add 8-track to their top of the line cassette series and market 8-tracks in much the same manner as they have cassettes.

Many in the industry feel that 8-track will not go through the growing pains that cassettes did before reaching a peak. Many mass merchants first bought cassettes on the strength of price alone and later moved to higher quality brand name

or private label product. The feeling is that buyers will go with the brand name 8-tracks first, with the supposition being that quality is now more important than price to the average consumer. In addition, most major manufacturers have now designed special displays and promotions centering around 8-track cartridges.

Finally, most manufacturers say that while they were bullish about 8-track sales at the beginning of the year, sales of the product have far exceeded their own expectations to date. Many, in fact, find themselves in the pleasant/unpleasant situation of being heavily backordered on such merchandise.

So, we see that 8-track hardware sales with record capability are growing at a rapid rate, as are sales of 8-track blank cartridges. Obviously, the cartridge is no stranger to the consumer any longer. Over the years he has become increasingly acquainted with it through prerecorded music and is no longer afraid of the blank.

Tie this growth in with the increasingly popular 4-channel format, and it seems the natural move of any major manufacturer would be to bow an 8-track blank quad cartridge. Not all of them have, however, so let's examine some of the reasons.

To begin, it may help to make a closer look at the two firms, Columbia Magnetics and Capitol Magnetic Products Div., which are firmly committed to the blank quad cartridge.

Interestingly enough, both of the firms committed to the format are directly tied in with major record labels. Columbia Magnetics is, of course, part of the CBS family of labels while Capitol Magnetic Products is part of Capitol.

Record people would naturally be more attuned to the 8-track market, as this has long been the primary tape format for recorded music. In addition, certain other companies have created strong bases in the cassette market and have held these bases for years, while the young 8-track market has been vigorously attacked by the two record affiliated companies. This is not to say that Columbia and Capitol do not turn out quality and successful cassette product. They do. But they are possibly more attached to 8-track through their parent firms.

This may seem like a contradiction. Why would a record company want to sell a product that will quite obviously be used to duplicate its own product? This is a question that, for the time at least, is left to speculation.

At Columbia Magnetics, Ted Cohen says that "the reception to the ConvertaQuad at the Consumer Electronics Show was excellent. We don't know, of course, how many people bought it specifically for quad and how many picked it up because it was an established line that now offers quad as a sideline. But the Soundcraft line does not offer the same compatibility and we found a lot of buyers, actually three or four as many as ever before, ordering from us at the show."

"We have always been 8-track oriented," adds Cohen. "By pressing the 8-track market and coming up with what we feel is quality product, we think that we have made inroads that we might not have been able to make had we concentrated only on cassette. It's only being realistic to realize that there are certain firms entrenched in the cassette marketplace. We do very well with that product, but now we are placing just as much emphasis on 8-track. A lot of mass merchants are committed to a brand name cassette, but because of the relative newness of 8-track they have not made a decision in that area yet. Now, with the growing popularity, we feel it is time to jump into that market on a full fledged basis."

At Capitol Magnetic Products, Bill Dawson says that "We have a mold ready and our schedule is full ahead. We expect to have an 8-track quadrasonic blank on the market within 60 days and we are anticipating that it will be compatible with stereo. Prices have not yet been established."

Memorex is also looking strongly at an 8-track quad blank. While spokesmen do not feel the demand is really present as of yet, there is a strong possibility that such a unit will bow within the next 90 days. The spokesman adds that 8-track sales through the first three months of this year tripled over the corresponding 1973 period, and this has given encouragement to the quad blank.

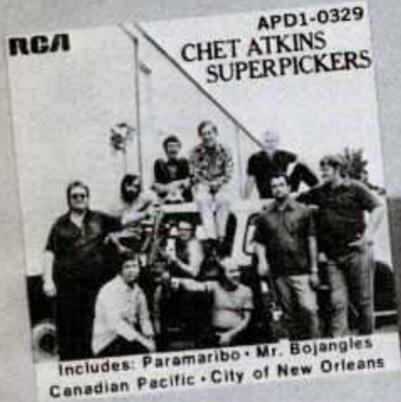
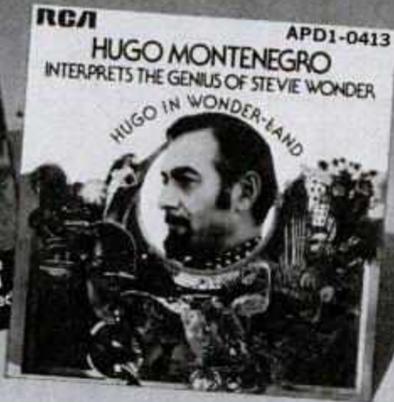
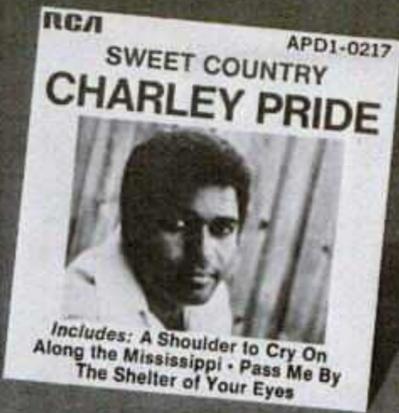
Audio Magnetics vice president Jim Lantz says his firm has the capability to manufacture a blank quad 8-track now, but feels the demand is simply not present. The primary reason, according to Lantz, is the lack of a radio standard for broadcasting quadrasonic. The consumer is going to have to be able to hear 4-channel over the radio in a consistent format and on a regular basis to want to record it at home.

Many manufacturers echo Lantz' feelings, and many also feel the product bowed at the CES still does not warrant immediate introduction of quad blanks. There was no surge to introduce units capable of recording quadrasonic, and this is another factor many firms are leaning on heavily before introducing a quad blank.

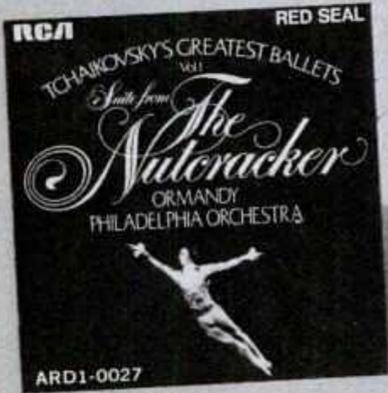
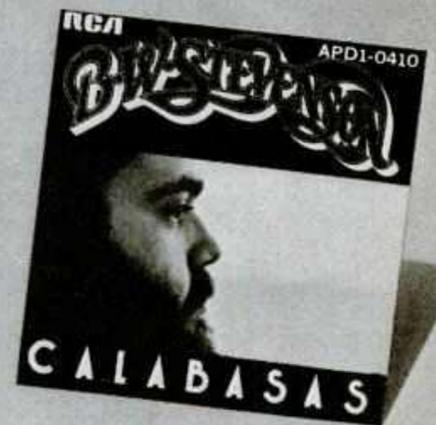
Lantz does say, however, that the blank 8-track stereo market reached larger than ever proportions in the past year. While some 32 million blank 8-tracks were sold at retail in 1973, projections call for some 60 million this year. This would mean blank 8-tracks would account for some 40 percent of the overall marketplace.

At the 3M Co., Bill Madden says his firm will bow an 8-track quad blank sometime in the near future. The company already has the mold for such a configuration, but Madden feels that there are still very few machines available to the average consumer for recording quadrasonic. Madden does acknowledge, however, that 8-track sales are higher than ever before and this is a healthy sign. "The configuration jumped way up this year without the benefits of any special promotions," he says, "and our only problem is a back order once in a while which is a pleasant problem to have. With the increase in 8-

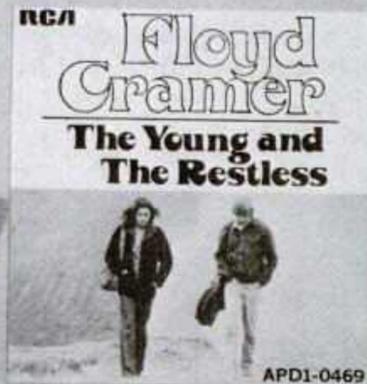
(Continued on page 48)



Surround yourself with these best-sounding, best-selling albums.



quadraDisc THIS COMPATIBLE STEREO / 4-CHANNEL RECORD is designed for performance on stereo or discrete quadraphonic systems, including CD-4 systems.



# If you've been listening here are some things you

**1** Your response to our CES demonstrations exceeded our expectations. We got a lot of confidence from talking with you. We've always had the feeling that QS could be the 4-channel wave of the future. Now we know we can go all the way.



**2** Did you note all the receivers and pre-amplifiers of different brands at CES that had already incorporated the QS vario-matrix technology? So did we. The news today is that *even more* recording companies and broadcasters have opted for QS. When a high-fidelity industry leader like Marantz chose to incorporate the QS vario-matrix in its top-of-the-line quad receiver, Model 4400, a company spokesman noted: "We studied the various IC chips available and felt it was very important that the quality of a 4-channel decoder equal or exceed our current stereo specifications."

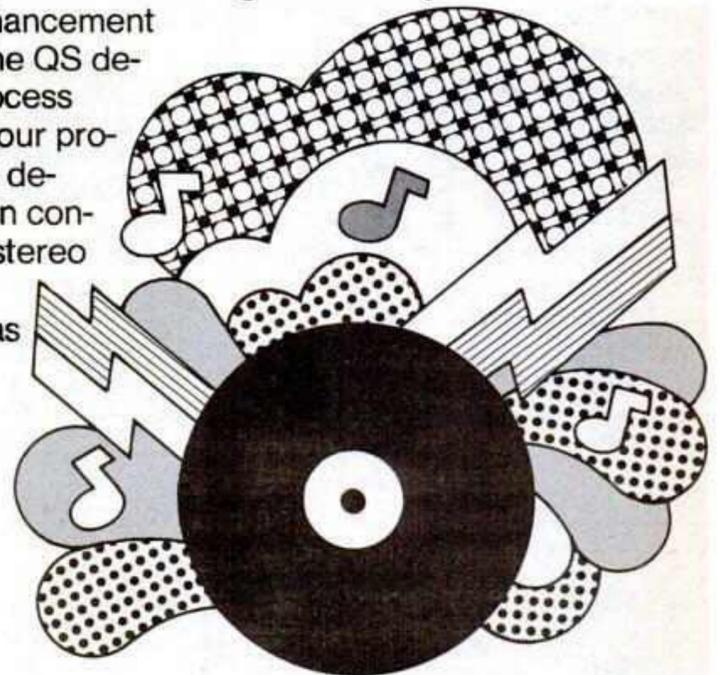
**3** As we've noted many times, the QS 4-channel system is completely compatible for all mono and stereo listeners, and gives a dramatic listening effect to anyone using a 4-channel decoder. This helps to explain why the following major FM broadcasters are now using the Sansui QSE-5B broadcast encoder: WSHE Miami; KLOS Los Angeles; WQXR New York; WKRQ Cincinnati; WYSL Buffalo; WBCN Boston; KMOX St. Louis; KBBC Phoenix; KRGV Las Vegas; WGMF New York; WBUS Miami; KUOP Stockton; Ocea-



nia Cable/FM Honolulu; KGB/FM San Diego; KZAP Sacramento; WZMF Menomonee; KMEQ Phoenix; KSFM Woodland, and many others.

**4** When WSHE in Miami decided to invest more than \$35,000 in a complete studio production facility specifically designed for the QS 4-channel system, Vice President and station owner Gene Milner said: "We will be the first station in southern Florida to broadcast 4-channel 24 hours a day. We will be getting master tapes from many of the record companies and producing a large amount of our own material in the form of commercials, PSAs, etc. . . . To date we've received great support from hi-fi retailers and from our audience."

**5** Dick Schory, President of Ovation Records, is currently producing a QS 4-channel LP programmed to musically demonstrate all major features of the QS 4-channel system. It'll be completed by mid-September. He has also just released Bonnie Koloc's new album in QS. We hope it sells a million or so. Mr. Schory told us this: "We are very excited about this new album, and equally as excited about the Sansui QS system which has helped our sales immeasurably. Since our albums are totally compatible in stereo and mono as well as 4-channel, we have always and will continue to maintain a single inventory of records. The stereo enhancement effect of the QS decoding process has made our product more desirable than conventional stereo albums." Ovation has produced over 40 albums in the QS format.



# to QS 4-channel, probably haven't heard.

**6** Project Three Records is producing a QS test album. There's not much more we can do to sell Enoch Light on QS, because Project Three has been producing albums in the QS system for more than two years. About the new album, Mr. Light said: "We worked for many months to produce a high quality master tape which had all the appropriate test signals and program sources so a home consumer can properly adjust his 4-channel system. We have taken great care to assure the accuracy of all the tones and test signals so that the test record will be of great value to any 4-channel system owner."

**7** Olympic Records, Los Angeles, is releasing a series of new QS-encoded quadraphonic albums in their Opera Collection Series. These records represent some of the great classic opera works of all times. Did you think that QS was not high-brow?

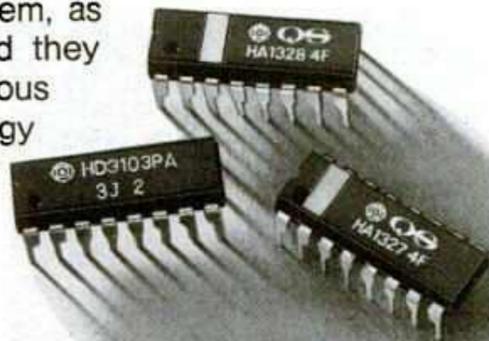


**8** The Longine Symphonet Society, the world's largest record club, is adding a new series of QS encoded quad record sets. Producer Gene Lowell told us, "When we first began to use QS we were very cautious since we had had no prior experience with quad records . . . To date we have received no complaints or returns. On the contrary, many customers have said that the album sounds better than many of the stereo records they have in their collection."

**9** ABC Dunhill Records and its subsidiary labels, Command, Impulse, and Dunhill are actively producing their major album artists in QS 4-channel. They've released 100 albums to date, which include such artists as B.B. King, Jim Croce, Steely Dan, Four Tops, and Three Dog Night. They selected QS because it offers the easiest arrangement in terms of production, pressing and the highest quality of 4-channel reproduction.

**10** A friendly reminder: our deal still stands. If you're an audio manufacturer, we'll share all our technical information with you, if you need it for experimentation. Same deal if you're a software manufacturer.

**11** And that includes free, sample IC chips. Just let us know if you need them. There are three of them, as we've said, and they contain the entire, ingenious QS vario-matrix technology that gives you "discrete" 4-channel separation.



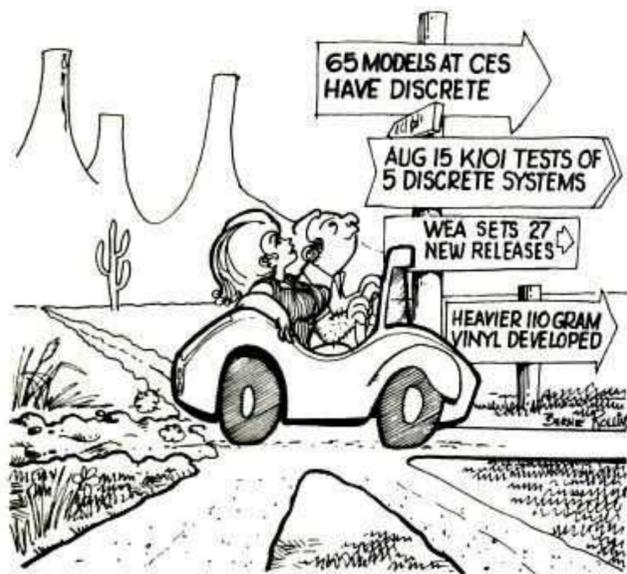
**12** It's *not* too late to share in our big-money sales promotional campaign. And the cost for you is still the same. Zero dollars. If you're using QS, and you think that our promotional assistance can help you, tell us. Going right now are clinics and seminars, in-store 4-channel demonstrations, consumer and trade ads, educational brochures for consumers and dealers, engineers, recording engineers and FM stations. Plus lots of things to flash around your store, whether you're in software or hardware: banners, posters, stickers, buttons. Repeat: It's free. For information, write us or call.



QS 4-Channel Stereo. **QS** Are you listening?

\*QS is a trade mark of SANSUI ELECTRIC CO., LTD.  
SANSUI ELECTRIC CO., LTD. 14-1, 2-Chome, Izumi, Suginami-ku, Tokyo 168, Japan

## DISCRETE 4-CHANNEL AT CROSSROADS TO WIDER CONSUMER APPEAL



By STEPHEN TRAIMAN

**C**OMPATIBLE DISCRETE 4-CHANNEL SOUND—BETTER KNOWN AS CD-4—stands at a crossroads, with most signposts pointing to an upsurge of activity in the next six months aimed more at broadening consumer quad appeal than in selling one system over another.

The prime backers of the CD-4 system, including JVC, RCA, the WEA Group and Panasonic, are buoyed by such recent "happenings" as:

- A rededication to the discrete system by key manufacturers at the Audio Engineering Society meeting this May in Los Angeles.
- Some 65 models with CD-4 capability shown by 22 manufacturers at the June Consumer Electronics Show in Chicago.
- The largest of four groups of CD-4 releases planned by the WEA labels in July-August—15 from the Warner family, 9 from Atlantic, 3 from Elektra.
- A commitment by RCA to manufacture the new IC (integrated circuit) chips for discrete playback circuitry despite

their announcement to end production of RCA audio components.

- Development of the new titanium-bonded, lower-cost Shibata stylus by Namiki Precision Jewel Co. in conjunction with JVC (and cooperation from General Electric on engineering).

- A candid acknowledgement by RCA and other key recording companies that there was a problem with "soft" CD-4 disks, a problem they now feel is just about licked with a commitment to a heavier 110-gram vinyl mix.

As David Heneberry, RCA division vice president, music & operations services, puts it: "We recognize that producing CD-4 quadridiscs offers challenges in lacquer cutting and record pressing. We won't be satisfied until we can cut quadridisc lacquers and press the records about as routinely as we do stereo today. We've concentrated on these areas this year and we have made progress."

He looks on the recent vinyl shortage as a blessing in disguise for quad, taxing the ingenuity of pressing plants to work with a broader variety of available vinyls and extenders to produce stable, high quality compounds for making records.

Heneberry also feels that artist attitudes is a key factor affecting the speed of conversion to quad sound in general—sharing the concern of key proponents of the quad matrix systems as well. "Until an artist takes the time to experiment with all the possibilities of our discrete 4-channel sound, he is not fully aware of how the 'extras' of added special dimensions, fullness, movement and separation—not possible in stereo—can enhance his performance."

Noting the decision by RCA to manufacture the advanced IC chips, chief engineer Rex Isom traced the developments in discrete electronics in predicting that "It is not too soon to anticipate with certainty the development of a real-time lacquer cutting system of discrete 4-channel records."

Japan Victor (JVC) is practicing what most of the manufacturers are preaching—a coordinated dealer/distributor/serviceman/consumer campaign aimed at selling the basic concept of quad—its enhancement of stereo.

As Bob Walker, hi-fi division national merchandising manager explains, the concerted JVC program includes:

- "LEND US YOUR EARS," national consumer magazine campaign for the fall, with \$1 RCA demo quaders disk available at dealers for coupon in ad. Plus a 10-page editorial/ad section in the 116 local editions of "The Nutshell," campus magazine, tied in to each local JVC dealer.
- National dealers training seminars, conducted by

Walker, involving trips with key rep. Recent visit with rep Jim Masters to 7-store Jack Boring chain in Kansas City and Jim Hurd's House of Sound, Springfield, Mo., involved demo meeting with salesmen, individual conferences, visits to stores.

- Consumer sales seminars tie-in with local dealer who advertises that factory team will be on hand Specific Saturday to answer questions and demonstrate quad. Now in operation over New York metro area, program sees 9 or 10 2 to 3-man teams in action every Saturday, spending up to five hours on the dealer's floor—even selling if he approves.

- National services seminars under Jack Dichtenberg, national service manager, keyed to personnel at 800 stations around the U.S. Chicago, Dallas and New York meetings were recently held, with Atlanta and Pittsburgh area servicemen to convene later this year.

- A special dealer incentive campaign for the new 26-X CD-4 receiver featuring JVC's newly developed (with Signetics) IC demodulator circuit.

Walker is a firm proponent of "eyeball-to-eyeball" selling, and is actively rewriting specs, brochures and instruction books to close the communication gap between JVC and its reps, dealers and customers.

Another solid believer in CD-4 is Jeff Berkowitz, general manager Panasonic's (Matsushita Corp. of America) Technics and home audio products divisions. Matsushita has a large block of stock in JVC, which developed discrete quad, but Berkowitz is a firm booster on his own.

It was Panasonic that introduced the first "mass market" CD-4 compact system at the 1973 CES, at less than \$350 with four speakers. Although the average price point has risen due to inflation, Berkowitz observes that customers are upgrading themselves, with the next obvious step—hi-fi.

Joel Friedman, president of the WEA Group, is an overall booster for quad as well as their own discrete system. He and other key executives admit to problems in quadridisc mastering, but they also feel the worst is over and that the current group of releases will be the best to date.

He anticipates a continuing push on behalf of quad in general, as evidenced by the successful WEA road shows that involve regional seminars with quad sound exhibits, and even more widespread distribution to retailers of a wide variety of merchandising aids—pushing the general concept of quad.

General Electric is optimistic about the audio business in general and discrete quad in particular. Dick Lewis, manager, audio systems and components, say its unfortunate that the disappointments of 1973 led to disillusionments of '74. "But we feel it's the wrong time to run for cover. We feel an obligation to sort out the confusion the dealers are faced with. The consumer will be interested in quadrasonic, given an even chance." (Continued on page 48)

## CBS CONTINUES TO CHAMPION SQ AS SYSTEM OF FUTURE



By JIM MELANSON

**W**ill SQ be the system of the future on the 4-channel software and hardware markets? Executives at CBS, main advocate of the system, seem to think so, and with good reason they point out.

Take for example, they say, that some 80 audio equipment models with SQ decoding circuitry were displayed at this year's CES show by 32 brands of hardware manufacturers; that, at present, 23 U.S. and 16 overseas labels are releasing SQ product; and that a recent independent survey by Chase

Econometrics, a research division of the Chase Manhattan Bank, picked SQ matrix as the 4-channel "sales leader through 1980."

While the statistics might seem impressive for SQ, guarded optimism seems to best typify the general feeling at CBS headquarters in New York. Stanley Kavan, vice president, planning and development, says that the quad market is closer to real stabilization in 1974 than last year. He notes that the development of IC's (integrated circuits) had failed to meet expectations in 1973, but that IC research and development is rapidly catching up with software availability.

High on Kavan's list, as well as other SQ enthusiasts, is the Tate DES (Directional Enhancement System), a prototype of which was demonstrated during this year's CES. The system employs the Wilcocks integrated circuit to pick up sound after it goes through any matrix decoder, and the monolithic solid state unity power system then provides sound separation on all 4-channel positions beyond the most advanced full logic systems heard to date, according to several observers (see Billboard, June 22).

Also promising at the CES show was that a number of logic sets intended for display last year were finally introduced. Between the 32 brand name hardware manufacturers, 24 matrix (SQ-M) models were on display. Of the firms, 12 showed full-logic (SQ-L) models, and 2 displayed half-logic (SQ-H) sets.

On the software side, both Kavan and Pierre Bourdain, director of product management, SQ records and tapes, state that CBS quad sales are continuing to reflect a healthy growth curve. During 1973, the label's first full year of marketing 4-channel tapes and disks, CBS totalled some \$6 million in SQ sales. The figure, which translates to approximately \$13-\$14 million in sales at suggested list price, represented a 60 percent increase over CBS' 4-channel budget for the year. It also led to in-house projections for a 35 percent increase in sales for 1974.

Key to CBS' marketing and merchandising plans is the education of consumers, as well as industry people, to the aesthetic and market potential of SQ. Dealers are being urged to display 4-channel product prominently, rather than relegating it to the rear of the store; substantial budgets have

been allocated for quad consumer print advertising; and upwards of 300 radio stations are currently being serviced with CBS SQ product.

The company is also making a point to alert dealers to sales figures on SQ product. Among the examples cited are the figures on units sold of such product as Santana's "Abraxas," 119,185; "Sly & the Family Stone's Greatest Hits," 84,180; Janis Joplin's "Pearl," 69,930; Simon & Garfunkel's "Bridge Over Troubled Water," 90,021; Edgar Winter's "They Only Come Out At Night," 64,911; Leonard Bernstein's "Also Sprach Zarathustra," 35,300; and Blood, Sweat & Tears' "Greatest Hits," 57,330. At present, CBS' SQ catalog is comprised of some 200 titles, covering the fields of classical, pop, country, and r&b music.

The ratio of 4-channel records sold to tapes sold has run 60 percent disks to 40 percent tapes. CBS' tapes are discrete, naturally. Breaking down the musical categories in the CBS quad catalog:

**Classical product**, the bulk of which is now being released simultaneously in 4-channel and stereo, has sold at a ratio of 65 percent records to 35 percent tapes;

**Pop product** has sold at 60 percent records to 40 percent tapes;

**Country product**, reversing the ratio, has moved 60 tapes to every 40 records.

The firm has also moved to include r&b product in the quad field, with a number of releases from Philadelphia International's catalog.

Also noteworthy is a CBS survey which disclosed that 47 percent of the consumers who purchased 4-channel product already owned a version of the selection in stereo.

Viewing SQ internationally, Kavan explains that the recent SQ licensing of Philips and the Thomson-Brandt Group should go a long way in boosting 4-channel sales in Europe. He readily admits that the Continent is behind market results here, but feels that stronger results should be forthcoming.

Overall, there are presently some 110 SQ hardware licensees throughout the world.

Domestically, Kavan feels that the "sheer weight" of SQ hardware available will be a strong influence as to what system, SQ, QS or CD-4, will become the standard on the 4-channel market. Another healthy sign for Kavan is that the label's quad product has been selling through on the retail level, leaving minimal returns.

Meanwhile, he and Bourdain feel that a number of other U.S. labels, when they do decide to introduce quad to their catalogs, will go SQ. To date, they explain, many large and small manufacturers have been "afraid" of a wrong decision in 4-channel market investment. As quad product increases its market acceptance, they continue, these same labels will take advantage of current SQ developments.

# WEA 're rather pleased with quadriphonic. Here are some reasons why:



The best Quadradiscs and quadriphonic tapes...  
...on Warner, Elektra, Atlantic and Asylum  
(And There's Lots More Where Those Came From)  
**Check with your WEA representative today.**



Read-out on quadrasonic radio broadcasting is studied by (from left) Jerry Torczyner, Quadracast Systems; Carl Eilers, Zenith; Henry Lee, GE; James Gabbart, NAFMB and KIOI; Jim Gibson, RCA.

## INDUSTRY FOCUS ON KIOI QUADRACAST FCC STUDIES

By CLAUDE HALL

ABOUT 30 ACOUSTIC ENGINEERS AND SCIENTISTS are deep into quad tests in San Francisco under the guiding hand of Jim Gabbart, acting chairman of the National Quadrasonic Radio Committee. These closed circuit tests started July 10. On Aug. 15, the on-air tests of five different systems proposed by RCA, Zenith, GE, Nippon/Columbia, and Quadracast Systems Inc. will get underway. It was Quadracast Systems, or QSI, that filed the first discrete broadcasting system application with the Federal Communications Commission. In fact, it was the QSI system, invented by Lou Dorren, that started the whole ruckus and got the world interested in broadcast quad; his system was tested, with FCC approval, a few years ago on KIOI-FM (today, the focus point of the additional tests with all five systems) in San Francisco and a computer study was produced.

All tests on the five systems, should end up Sept. 15. Another site is also being used, the College of San Mateo, for lab tests. Hewlett-Packard lent \$100,000 in test equipment for the tests, which includes protection ratio between different stations adjacent on the broadcast band. A Travelodge Motel in Sunnyvale, Calif., 25 miles from the KIOI-FM transmitter, is the receiving site. *(Continued on page 48)*

## SANSUI QS PROJECT TEAM CHARTS 4-CHANNEL DRIVE

By RADCLIFFE JOE

NEW YORK—A MAJOR PROMOTION aimed at standardizing the various 4-channel systems now available in this country has been launched by the QS 4-Channel Project Team of Sansui Electric Co., according to Jack Muroi, head of the newly formed Project Team taskforce.

The promotion is based on the theory that the Sansui Vario Matrix QS system could be established as a standard for the industry because of its versatility in decoding QS and SQ 4-channel formats, as well as creating what Sansui officials call a dramatic 4-channel effect from conventional 2-channel sources; and the high quality and high inter-channel separation of which the system is capable.

First thrust of the promotion is aimed at record companies, FM broadcasters and hardware manufacturers. Explaining the strategy, Muroi says his company believes that the areas to which the promotion is addressing itself represent the key to consumer standardization and acceptance of single compatible and easy-to-use 4-channel systems.

Muroi notes the promotion includes participation in all major trade shows including IMIC, NARM, AES and CES. He says that by exposing the major people in the industry to the latest technology in QS 4-channel encoding and decoding, Sansui believes that they will accept and adopt the system based on its merits.

Outlining the merits of the QS system, Muroi says the technology offers record companies a single inventory concept with total compatibility. He also points out that it offers broadcasters a currently available, viable system which they can use immediately, and which is totally compatible for stereo and mono broadcasting.

Also being plugged in the promotion is the Sansui claim that the QS technology offers hardware manufacturers the Vario Matrix—an exclusive Sansui development—technology.

As part of the promotion, Project 3 Records will produce a QS test album that will contain a series of balance and frequency response tests, as well as channel identification and phasing tests, a test for turntable rumble and flutter, and a series of sweep tones to check for room resonances.

These test signals are followed by several cuts of musical selections emphasizing high and low frequencies and fast attack time. The album will also contain various musical selections.

Meanwhile, Muroi claims that major FM broadcasters across the country have begun purchasing and using the Sansui QSE5B 4-channel broadcast encoder. The unit was specifically designed for the needs of radio stations, and is manufac-

tured to the highest quality and tolerances required, he says.

Among the stations already using the QSE5B encoder are WSHE, Miami; KLOS, Los Angeles; WYSL, Buffalo, N.Y.; WBCN, Boston; KMOX, St. Louis; KBBC, Phoenix; WVUD, Dayton; and KRGN, Las Vegas.

According to Muroi, station WSHE-FM, Miami, invested in excess of \$35,000 in a complete studio production facility specifically designed for the QS 4-channel system.

Gene Milner, vice president and owner of the station expects that WSHE will be the first FM outlet in southern Florida to broadcast in 4-channel 24 hours a day. He said, "I believe the Miami market is ready for this kind of operation, and to date we have received great support from our audience and hi-fi retailers."

Muroi sees the acceptance of 4-channel by broadcasters as the light at the end of the tunnel for quad's growth pains. He says, "We see the future growth of 4-channel very much the way in which stereo became our standard."

"It was not until broadcasters began stereo broadcasting that the whole concept became meaningful to the consumer market." He believes the QSE5B decoder is offering this breakthrough to all broadcasters, allowing them to begin 4-channel QS broadcasting almost immediately.

Muroi points out that because of the growing acceptance of the QS Vario Matrix technology by broadcasters and recording companies, an increasing number of hardware manufacturers have become QS licensees and are incorporating the technology into their own systems.

Among those that are already producing QS-equipped 4-channel equipment are Marantz, Sherwood, Sharp, Onkyo and Nikko.

Although work on the Sansui QS technology began close to four years ago, the company did not undertake a major promotional push until this time. According to Muroi, a corporate decision was made to wait until research and development on the IC chip was completed, and the Vario Matrix system could be manufactured and marketed economically without sacrificing any hi-fi requirements.

Pursuing a marketing strategy that attempts to cover all bases, Sansui has assured that there is adequate software available to complement the hardware. Muroi totals up an estimated 685 QS disks available worldwide. About 318 of these are being manufactured and marketed by domestic record companies including ABC/Dunhill, and its subsidiaries, Command, Impulse, Audio Treasury, and Bluesway; as well as *(Continued on page 50)*



## Series 70 Recorder/Reproducers When you've got more talent than money

TASCAM Series 70 recorder/reproducers were designed for people who've outgrown high-end consumer audio products but can't afford full professional studio gear.

Whether you need single, two or four channels, you define the Series 70... it doesn't define you. Your choices are expanded, not restricted, without paying a performance penalty.

The versatile Series 70 electronics come in two versions, one for direct recording and one for use with a mixing console like our Model 10. Whichever you need you'll get uncommon quality and reliability. But this time you can afford it.

Series 70 recorder/reproducers. When you've got more talent than money.

**TASCAM CORPORATION**  
5440 McConnell Avenue  
Los Angeles, Calif. 90066

# Hugo Montenegro sets the record straight about CD-4:



Photo: Bonnie Tiegel.

Photographed at recording session of Montenegro's newest release, "Hugo in Wonderland." Other Montenegro Albums on RCA CD-4 Quadradisc are: "Love Themes from The Godfather," "Scenes and Themes," and "Neil's Diamonds."

## "CD-4 means freedom."



"... the fact is that 4-channel sound has opened up a new world of creativity for the composer/arranger/producer. We now have the freedom to surround the listener with any sound environment our imaginations can conceive. The freedom to locate a sound anywhere within the environment. And the freedom to manipulate and move sound in any direction.

"But these new freedoms can only exist — and be utilized, if the final product can be faithfully reproduced on disc without any limitations. Of the several quadraphonic disc formats on the market, in my opinion, only the Compatible Discrete 4-channel record meets these criteria. That's why, to me, CD-4 means freedom."

# CD-4

compatible discrete 4 channel

Number one of a series. Presented by  
JVC Cutting Center, Inc.  
6363 Sunset Boulevard  
Hollywood, California 90028  
(213) 467-1166

Custom Mastering Center

# JVC

**EDITOR'S NOTE:** Hardware manufacturers and marketers at this year's Consumer Electronics Show (CES) has again complained that there is not enough quadrasonic software, that not enough artists are interested in 4-channel, that not enough producers are pushing the new concept. There is some justification in this critical posture, but there are many producers who are enthusiastic about quadrasonic.

Recently a panel of producers explored quadrasonic at an Audio Engineering Society convention in Los Angeles, a panel that represented a breakthrough inasmuch as never before had 4-channel been approached at AES from the producers' viewpoints.

To a great extent producers of software can throw back some of the blame heaped on them for being lethargic in pushing 4-channel. In summarizing the feelings of European producers, John Mosley of Feaber Studio, Paris, says, "There is no doubt the existence of three (quadrasonic) systems hurts all of us."

On the other hand, John Neal of the Burbank Studios goes beyond the hi fi industry and predicts that quadrasonic will have a dramatic impact in motion pictures. He does point out that sound in motion pic-

# RECORD PRODUCERS PANEL SHOWS QUADRASONIC ENTHUSIASM

By EARL PAIGE



Hugo Montenegro lifts head in spirited encouragement of the strings during a quadrasonic recording session.

tures is subject to different contingencies.

For example, he recalls a picture that was ready for stereo dubbing but that not suitable theaters were available, so the picture was done in mono.

Indepent Hollywood producer Dave Blume find that when he ex-

plains quadrasonic fully to artists they are enthusiastic. Moreover, he says many realize that at this time with so little software available the artists recording in 4-channel have their material exposed to a much wider audience, regardless of their style of music.

Ed Mitchell of ABC says he has never seen an artist who was'nt finally happy with a quadrasonic recording and who, if he did make one, would not insist that all future one be in quadrasonic. "They want quadrasonic," he told the panel.

Not surprisingly, there was no total unanimity on the panel. Armin Steiner, owner of Sound Labs in Hollywood, says he is very perplexed about quadrasonic. "They're not making stereo and mono well enough. Where do we draw the line (about further technological advances)?"

Moderator of the panel, Lee Herschberg of Warner Bros., says he finds more concern over the listener at home. He tried to draw out the panelists on the small studio versus the large hall with ambiance. "Many people are building their hi fi



Rick Derringer celebrates a quad mix along with Al Lawrence (center), Columbia's executive producer for 4-channel, and Larry Keyes, engineer (right).

systems piece by peice and we have to consider factors in the market."

Blume lists five reasons for going quadrasonic:

"Quadrasonic represents an advancement in the state of the art and any producer wants to be a participant. There is a natural challenge in a new recording medium. Sometimes, recording in quadrasonic is actually easier than in any other medium once the fundamentals of quadrasonic mixing are established in your mind, it is as easy or even easier than stereo in some cases. There is the obvious degree of professional security involved in being able to handle the new technology. Finally, quadrasonic is simply more fun."

Herschberg wanted to know what quadrasonic means to the pro-

ducer, whether music is arranged first with quadrasonic in mind, or rather if this is a consideration at the mixing stage or relatively late in the producing process.

"Quadrasonic means that for the creative people it is no longer just a matter of writing notes down," Blume believes. He told how Hugo Montenegro would approach a recording with quadrasonic in mind from the very beginning. To answer Herschberg, Blume says, "It depends. If quadrasonic is secondary, if a vocalist is the main focus and not quadrasonic, then there will be a different approach."

"Hugo would first not even pick up a sheet of music but would instead sketch a chart of a 16-track layout, or maybe 24 tracks. He will line out the music horizontally and put down the tracks vertically. At this point, he will perhaps write in the rhythm and at that stage record it. Then he will select the colors, whether synthetic or acoustic. Then he will allocate the positioning of the instruments."

Blume feels that producers will never have enough tracks. "Not even 80 is enough." As for leaving quadrasonic until the mixing stage, he says, "You may leave yourself a problem. Localization is critical. A trumpet may appear in the front center or front right and then when you get to the mix you can find it occurs in the back."

He sees the producer of quadrasonic music being more than one person. "It's more being a choreographer, producer and engineer—all at once."

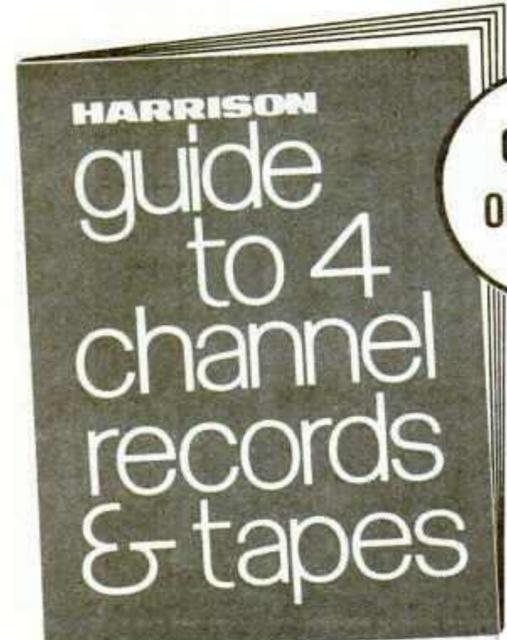
Mitchell says, "I thought I knew all about echo, phase, reverb, delay, spatial characteristics—until quadrasonic came along. I'm not an engineer, I'm not an arranger. I hope we do get 80 tracks because on a 120-position board there will be at least half where I'll want slap coming from different places."

Mosley believes probably the biggest problem with French producers is that they just do not have the energy to go back after a stereo session and do a quadrasonic mix.

Steiner believes there is reluctance if not indifference on the part of many producers. "Many have done quadrasonic because the record companies have told them they must have quad. They very painfully do a quadrasonic album and they sure don't want to do one in stereo and then go back and do it in quadrasonic."

Blume feels that economic pressure works the other way too. "Until record companies demand quadrasonic and say they will pay for the difference, a lot of mixers will not have the experience."

## THE SPECIALISTS PRESENT:



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**LOOK** what the specialists from Harrison have done to help you sell and promote Quad.

**NOW** it's here . . . after months of planning and preparation a separate 4-channel guide of records and tapes.

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(Packaged in lots of 100 only)  
Single copy \$1.00 each postage included.

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ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

I understand that you will ship Oct. 1974. Guides are not returnable for credit or refund.  Bill me  Payment enclosed

## Blank Tape Firms Wait on Q Version

• Continued from page 40

track equipment with record capability, we feel it is a perfect field to be in right now.

Ampex's Shad Helmstetter adds that his firm has had the capability to manufacture blank quad tapes for sometime now, but the market is still quite a limited one from the firm's viewpoint. "When we do introduce such a product," says Helmstetter, "it will be a compatible unit." Helmstetter also acknowledges that the market has grown considerably as far as 8-track blanks are concerned. Ampex has been promoting the blank 8-track market on a steady basis for several years, and will continue the strong promotions.

BASF has no immediate plans to bow a quad blank, seeing the market as almost "miniscule at the moment." The company, however, is prepared to manufacture and market such a configuration should the demand arise. Again, BASF happily watched the 8-track stereo blank market jump this year.

Both TDK and Maxell say they are capable of manufacturing such equipment, but have no plans to do so at the time because of the lack of a market.

For those in the industry, it will be interesting to see how the CBS and later the Capitol Magnetic lines do. In any case, everyone is agreed that quad is here as a viable concept, as is the 8-track record capability in many units, and a combination of the two cannot be far away.

## Industry Focus on KIOI

• Continued from page 46

Delco has contributed a mobile unit for reception tests; an FCC unit is also being used for moving reception tests.

Observers on the scene predict that, whatever the outcome of the tests, the best system will emerge.

There has not been exactly agreement on everything. It took quite a while to work out just the so-called

ground rules for testing. Gabbert, at one point, remarked that he felt like a Kissinger.

Meanwhile, BBC Radio in the U.K. started an initial experiment over two stations July 16 (Billboard, July 20) with the VHF Radio Two carrying left and right front channels and Radio Three the two rear channels. An investigation continues toward use of one station for quad.

## Discrete at Crossroads

• Continued from page 44

Newest promotional push for the discrete system is "CD-4 Forum," a monthly newsletter highlighting advances on all fronts. Put together by John Earle's JME Associates, audio/engineering consultants to CD-4 proponents, it is offered free to anyone in the industry, patterned after CBS Records' successful "SQ Newsletter."

Another big push for CD-4 will come with the recommendations of the National Quadraphonic Radio Committee (NQRC) headed by Jim Gabbert, president of K-101, San Francisco. With five discrete systems proposed, on-the-air tests will be conducted from Aug. 15 through October, with results presented to the FCC for a final decision on national standards for quad broadcasts.

AUGUST 10, 1974, BILLBOARD

• *Continued from page 37*

CD-4. The ceramic cartridge tracks about three grams and compared to a magnetic cartridge the frequency response is dimly low.

★ ★ ★  
**CHARLESTON, W. VA.**

Although one dealer is pleased with 4-channel prospects here, the others surveyed describe sales as sluggish or virtually dead. All routinely advertise their lines, but none has mounted special campaigns.

Donald Carpenter, **Galperin Music**, says that 4-channel was "definitely catching on." Galperin carries Sylvania and KLH. Promotion has been limited to a few newspaper ads. But the store has a special "sound room" for customers to hear different setups.

★ ★ ★  
Gary Collins, manager of **Custom Stereo**, says his store hadn't sold a 4-channel system in almost two months. Custom Stereo has Fisher, Pioneer, and Harman-Kardon components. He blames lack of standardization for 4-channel's unpopularity.

★ ★ ★  
Bernie Connelly, **Radio Shack**, notes, "people see 4-channel as a fad." Advertising for the Shack's Realistic brand has consisted of window posters, newspaper ads, and radio spots. New buyers, Connelly says, are at least looking at 4-channel, but those who already have sound systems are "leery of junking them." He also complains of lack of standardization.

★ ★ ★  
David Walls, **Electronic Specialty**, reports his company is doing only routine radio advertising and is waiting for standardization. He sees some hope, however, in the adaptability of the Marantz equipment his company carries.

★ ★ ★  
**MIAMI**

Joe Luskin, owner of two **Luskins High Fidelity** stores here, believes consumer education must be accomplished by store proprietors. "On the whole they are confused when they walk in, but by the time they leave they certainly have learned, at least, the basics of 4-channel. "Of course, we have a few customers who are completely knowledgeable and know exactly what they want, but they are few and far between," Luskin claims. "I do think the public is far better informed on quad than they were on stereo when it first appeared."

Luskin, a graduate in electronic engineering, hires salesmen with an electronic background. In addition, manufacturers' reps often attend weekly sales meetings. "And the comparative literature and 'poop sheets' from manufacturers help my salesman learn who has what to offer," he says.

Luskin's sales are brisk and he finds that middle to high price 4-channel is moving with ease, although no specific "name" is taking a lead. "Sales depend mostly on features and our current stock situation," he explains.

Although there is a limitation of software, Luskin doesn't feel there's an urgency for manufacturers to turn out more product. "I think public demand will create more product when the public is ready for it."

Luskin features two set-up systems in each store for comparison purposes. "Of course, we'll set up any system if a customer wants to hear it. Actually, they seem most interested in speaker demos showing the difference between 2- and 4-channel."

Blaine Johnston, manager of the year-old No. Miami Beach **Lafayette** hi-fi store here, feels that 4-channel sales have not yet reached their potential. Sales have been brisk, but, he contends, "It's an education process for the consumer. The average buyer doesn't know where he's going in quad

sound. And the industry has been wishy-washy for several years now. It's up to the manufacturer to standardize equipment."

Most customers are confused when they go to buy or to look at 4-channel and they are afraid that whatever they buy now will be obsolete in a year or two. "We have to tell

the customer that his equipment will not be outdated in a couple of years. Everyone likes it," Johnston continues, "but it is more costly than stereo and a lot of customers don't want to spend that extra money."

About 25 percent of Lafayette's business is in sales of 4-channel.

Three lines—Pioneer, Lafayette and JVC—are stocked, with Pioneer sales the best.

Two systems are set up and a sound room is being built for displaying quad. At present, one room houses both quad and stereo. "We try our best to educate the cus-

*(Continued on page 55)*

## Stock up now the music tape™

BY CAPITOL

the music tape BY CAPITOL is on the march—the new premium line with exclusive features, highest dealer gross margins, and the biggest promotion budget ever. So stock up now. □ We've got the product that's easier to sell than ordinary blank tape. And a heavy national advertising campaign to make the music tape BY CAPITOL turn in your store—network and spot TV, *Playboy*, *National Lampoon*, *Rolling Stone*, *Stereo Review* and more. □ Be ready. They'll be asking for it by name. Here's why:

- One tape grade only—the best—ends customer confusion. Extra high output/low noise formula for full dimensional sound.
- A tape formula especially attuned to recording music, the primary use of recording tape.
- Cassettes: 45/60/90/120 minutes. Guaranteed jam-

proof. Exclusive cushion-aire™ backcoating.

- stak-pak® to bring repeat sales. Each holds two cassettes. They interlock for clutter-free cassette storage at no additional cost.
- Unexcelled 8-track cartridge. 45/60/90/100 minutes. An improvement on our Audiopak® professional cartridge, the world sales leader.
- Fast selling 100-minute cartridge for convenient music recording.
- Open reel tape (7 and 10½ inch) equal to studio mastering quality. Color coded leaders. Switching foils. Cushion-aire backcoating.
- Complete merchandising assistance program—posters, displays, promotions and co-op advertising. Bigger budget, too.

For information or product, call your local representative.

When they record ordinary things, sell them an ordinary tape. But when they record music, sell them **the music tape**™ BY CAPITOL



CAPITOL MAGNETIC PRODUCTS A DIVISION OF CAPITOL RECORDS, INC., LOS ANGELES, CALIFORNIA 90028

AUGUST 10, 1974, BILLBOARD

# 4-CHANNEL TAPE CATALOG GROWING

By JOHN SIPPLE

## COLUMBIA

	MOR	C&W	ROCK	CLAS.	JAZZ	R&B	MISC.
COLUMBIA	34	3	25	76	10	2	
EPIC		5	10				
CUSTOM LABELS		3				5	

## WEA

	MOR	C&W	ROCK	CLAS.	JAZZ	R&B	MISC.
WB	13		10				2
ELECTRA	9		1				
ATLANTIC	1		3	6	6	5	

## AMPEX

	MOR	C&W	ROCK	CLAS.	JAZZ	R&B	MISC.
SUSEX						1	
BELL	1						
BRUNSWICK						3	
AMPEX			6	1			1
BUDDAH						3	
CURTOM						2	
LONDON	31		1	11		2	
DERAM			2				
FAMILY PROD.			1				
MAM			3				
HI		3	2			9	
PARROT		4					
THRESHOLD			4				
OVATION	4	1	12				17
BLACK JAZZ					15		
GROVE MERCHANTS					4		

## GRT CORP.

	MOR	C&W	ROCK	CLAS.	JAZZ	R&B	MISC.
DUNHILL			4			1	
ABC						4	
WESTBOUND						2	
JANUS						2	
CADET	1				5		
CHESS			1				
ROULETTE			1				
SIRE			2				
COMMAND	6						
RANWOOD	9						
DOT							
PARAMOUNT		1					1
GRT SAMPLER							1

	MOR	C&W	ROCK	CLAS.	JAZZ	R&B	MISC.
MERCURY			1				
A&M	25		5				
UA	9		3		3	4	
CAPITOL	3		7	2			
ALSHIRE	20						4
MOTOWN						1	
TOTAL SOUND	33						7
MCA							
RCA	20	21	15	26		8	12
PARAMOUNT-FAMOUS							

### TOTAL 8 TRACK

MOR	213
C&W	44
ROCK	126
CLASS.	116
JAZZ	43
R&B	54
MISC.	45
<b>TOTAL</b>	<b>641</b>

SHIRLEY LADD, PRODUCTION ASSISTANT

Superscope Tape Duplicating  
Superscope Tape Duplicating  
Superscope Tape Duplicating

## The Secret is Engineering.

Superscope Tape Duplicating is setting an industry standard by providing the utmost in quality tape duplicating. Our engineers, using innovative new designs and techniques on our Scully mastering equipment and Gauss duplicating equipment, have achieved a fantastic breakthrough. The result: a tape product with exceptional high and low frequency fidelity and a rejection rate of less than one tenth of one percent. Join the growing list of clients who've found the ultimate in sound and service at Superscope Tape Duplicating. For custom tape duplicating in 8-track, cassette, reel-to-reel and quad formats, call us collect.

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San Fernando, California 91340  
Telephone: (213) 365-1191

Superscope Tape Duplicating  
Superscope Tape Duplicating  
Superscope Tape Duplicating

## WONDERING ABOUT UD-4? FOURTH SYSTEM STILL GO-MARKETING "IMMINENT"

NOT MUCH HAS BEEN HEARD about the newest 4-channel system—Nippon/Columbia's UD-4—since the spurt of showings this past spring including the Audio Engineering Society in Los Angeles (Billboard, May 18). This was sandwiched between earlier demonstrations in New York and at the Copenhagen AES in March, and in London through Thomson Ltd., in June.

Now, however, Dr. Duane Cooper, joint developer of the system with Nippon/Columbia, reports that marketing is imminent for the UD-4 demodulator in Europe and Japan—despite the fact that no licensees have been signed.

European marketing will reportedly be coordinated by Thomson, U.K. distributor for the Nippon/Columbia Denon line of export audio equipment.

In Japan, Cooper understands that both Nippon/Columbia and its parent company, giant Hitachi, will market the demodulator under their own brand names, and use the Hitachi export organization. Price in Japan was anticipated at about 30,000 yen (\$100 U.S.); higher in Europe due to value added tax, export costs.

He reports a software library of 25 LPs in the UD-4 mode by year-end on the Nippon/Columbia label in Japan, and on Denon in Europe and the U.S. Marketing plans for America are uncertain, with a spokesman for Hitachi Sales in New York reporting no information on their involvement in UD-4.

The UD-4 system claims to incorporate the concepts of both a

discrete and matrix mode in a single unit free of any special switching circuitry and other sophisticated technical modifications.

## Sansui Charting 4-Channel Drive

• Continued from page 46

A&M; Alshire, BASF, Black Jazz, Kilmarnock, Blue Thumb, Longines Symphonette, Ode, Ovation, Project 3, Everest, Vox, Tumbleweed, Telecast Marketing and RTV, Decca, Pye, Barclay, Jockey and Europafilm.

In addition, Muroi points out that because of the special synthesizer mode of the QS Vario Matrix system, all existing stereo records are compatible and can be played in an enhanced 4-channel mode.

The domestic thrust of the QS promotion is being coordinated by 201 Communications, Inc., a special marketing organization structured for the purpose.

In addition to trade and consumer advertising, Sansui is also pushing a 4-channel education program that includes clinics and seminars, and the distribution of specially prepared booklets aimed at engineers, FM broadcasters and the consumer.

Says Muroi, "We have achieved all our goals with the research and development of the QS technology. We are satisfied with what we have achieved. Now we are going after licensees, high fidelity as well as mass merchandisers. We intend to proliferate the market."

## GE Loses Fair Trade Decision

NEW YORK—Fair Trade laws, bombarded by a growing number of dissidents calling for its repeal, suffered another setback in New Jersey last week when the General Electric Corp. lost a court decision in a Fair Trade violation suit it had brought against Arco Electronics.

The suit, heard before Superior Court Judge Sidney Schreiber, had challenged Arco's practice of granting discounts to employees of its commercial accounts, with attorneys for GE arguing that the discounts were illegal.

However, Arco's president, Arnold Rosen, contended that although the prices offered were, in fact, lower than established fair trade items, they did not violate exemptions written into GE's fair trade bylaws.

Rosen argued that the discounts were granted only if a customer held a discount card distributed by the commercial account to its employees.

In his summation, Judge Schreiber noted that the exemption in contention had no certain or well-defined meaning. He argued that it was vague, indefinite and ambiguous. He continued: "GE has not

definitely explained, indeed if it could, to all retailers, precisely what was to be included in the exemption so as to result in a uniform program.

"I conclude that the plaintiff has not established that the defendant has violated its fair trade minimum price list; and even if it has, such schedule must fail because it is vague, uncertain and lacks uniformity."

GE plans to appeal the decision. In the meantime, Arco has discarded its closed-door discount policy, and is discounting the GE line to the general public, using the court's decision to its advantage in its advertisements.

On the plus side for Fair Trade rules, U.S. Pioneer, which also fair trades its audio equipment line, won two recent court judgments in New York and Michigan against fair trade flouters.

In New York, House of Audio, Inc., was permanently enjoined from advertising, offering for sale or selling U.S. Pioneer products at prices below the minimum stipulated prices. In Michigan, Churchill Jewelry & Gift Showrooms, Ltd., was also "permanently and perpetually" enjoined in a similar suit.

## Audio Hardware to U.K. Distributors Drops 16% In '74

LONDON—Deliveries of audio hardware to UK distributors fell in the first six months of 1974 by 16 percent, compared with the figures for the same period of 1973, according to statistics released recently by the British Radio Equipment Manufacturers Assn. (BREMA).

The total number of stereo systems sold in the months January to June this year was 359,000 against last year's figure of 426,000. Month-by-month figures reveal considerable fluctuations over short periods. In January and March 1974, for in-

stance, totals were over 70,000 units, while in none of the other four months did sales exceed 60,000.

Longer-term sales patterns are clearer, however. Seasonal movement traditionally occurs after August, with sales building to a peak before Christmas. Last year, sales in thousands for the July to December period followed this curve: 65, 74, 106, 122, 122, 81, and it is reasonable to expect that this autumn will see a similar, though more modest, upward trend.

Commenting on the figures, BREMA secretary Michael Williams says: "It is difficult to draw any firm conclusions at this stage. We can say, though, that the trade was expecting a general decline, similar to that in the television market, as compared with last year. This decline is definitely not a case of the market becoming saturated, rather it is a combination of the present economic conditions and the credit restrictions of the mini-budget in December, which have not been eased by the recent budget."

### Update From Asia

By HIDEO EGUCHI

TOKYO—A third phase of construction at JVC's Mito Plant is due to end next month with the completion of a plastic molding facility. The plant is designed to turn out 12 million pre-recorded music tapes a year in both cassette and cartridge formats. Its high output "at the lowest possible cost" is expected to attract orders for custom duplicating from music tape producers in Asia who have no manufacturing plant close at hand. . . . Teichiku, a member of the Matsushita group, is using the Dolby noise reduction system and "hi fi" chromium dioxide tape for its BASF Harmonia Mundi classical cassette releases in Japan. . . . Nip-

(Continued on page 53)

## 26 Silo Appliance Stores Will Add 'Audio World' Sound Depts.

By MAURIE ORODENKER

PHILADELPHIA—The Silo chain of major appliance stores will add comprehensive audio departments under the name Audio World to its 26 shops by the end of the year, according to Robert Dinnerman, the firm's corporate vice president.

Establishment of the stores, which will operate as wholly-owned subsidiaries of Silo Inc., follows the remarkable success of a pilot project undertaken in 1972, when Silo opened its first Audio World shop devoted exclusively to the home entertainment market. Unlike the five free-standing Audio World shops that now exist, the new shops will operate as separate entities within the already established 26 Silo shops.



DINNERMAN

According to Dinnerman who is



CONSUMER SHOWS — Standard promotions introduce new lines at the Silo Audio World outlets.

heading the Audio World subsidiary, the format will be installed initially in nine Silo stores this month, with another eight added in September, and the remaining nine to be completed by October.

The original Audio World concept was spawned in a move designed to provide Silo with the groundwork needed to capitalize on the growing potential of the home audio market.

The first shop was opened in the Tri-State Mall, Claymont, Del., with the additional shops following in such areas as Wilmington, Del., Upper Darby, Pa., Trenton, N.J., and

the Cedarbrook Mall, Cheltenham, Pa. All the free-standing shops in the pilot project were located near a regular Silo store.

"This," says Dinnerman, "placed them in high traffic areas, and also facilitated the easy shipment of merchandise from the Silo warehouse." Comprehensive promotion programs emphasizing Silo's price discount policy further boosted the project.

Each of the new Audio World shops within a shop will take up more than 25 percent of the regular store space. Although sharing the same floor space with the Silo outlets, Audio World stores will carry their own name signs and displays. Even the advertising will be separate. Switchcraft, Inc. will design the displays in each store.

The stores will carry a full line of all major hifi compacts and components, as well as Harvard, its own private label brand. In view of the new buying power being projected, Dinnerman plans to appoint at least one rep to serve Audio World on an exclusive basis.

In the pilot shops, records and prerecorded tapes were stocked as part of the overall inventory; however, these were later dropped in favor of an all equipment set-up. The new shops carry only blank tapes as an add-on to the equipment.

(Continued on page 55)

## Koss Sees Expo Value

CHICAGO—Koss Corp. views its first-time participation at the National Housewares Exposition here as successful in reaching the general merchandiser who has up to 12 stores, Dave Brueckner, national accounts, sales administrator, claims.

The firm's marketing plan for 1976 calls for 50 percent of its headphone product sales to be through general merchandisers.

"We conceived this approach as the best way to reach the small and medium size chains with audio departments. We waited three years to get into this show, and because of the good contacts we have made, plan to return in February," Brueckner says.

Koss emphasizes a merchandising program to the general merchandiser, including working headphone displays at point of purchase, packaging, service by reps and factory people, and an education program for sales personnel by field people.

(Continued on page 53)

## Pioneer Plugs At Drive-Ins

NEW YORK—Chancellor Inc., sole distributor for Pioneer car stereo in the New Jersey area, is using the movie screens of drive-in cinemas in the area to plug Pioneer's automotive stereo.

The 60-second commercials are being used at 30 drive-ins across the state, and, according to Chancellor's president, Joel Koenig, the results have been sensational. More than 60 New Jersey car stereo dealers are participating in the campaign which will continue through September.

Koenig discloses that the commercial has been individualized so that a retailer's name, address and personalized message are inserted in the film and soundtrack.

He notes the decision to go to the drive-in movie houses germinated because they represent a medium through which you are reaching people who, by their presence at the theater, own a car. He adds that the average age of the drive-in moviegoer is in the 17-25 range—the key buyer in the car stereo market.

## Key U.K. Wholesalers Say 'It Can't Happen to Us'

By NICK ROBERTSHAW

LONDON—Following the collapse of Musitapes' wholesales operation (Billboard, July 29), the question of the continued viability of tape wholesaling in Britain has been thrown into doubt. Nevertheless, representatives of the major firms involved generally believe that a carefully run business can still be successful.

Robin Golding, whose Golding Audio company recently dropped the software wholesaling end of its business, describes the difficulties: "Basically, the record companies' agreement is that you cannot deal with traditional High Street dealers, so you are involved with the automotive and non-traditional end of the trade, where cash flow is bad. You have to have men on the road with vans, and you can't afford to be under-capitalized, which a lot of people are."

"We started with tape because at the time you couldn't get it anywhere, and we did make money out of it, but not enough to justify continuing once the situation had changed. I think from the record company point of view this is an interim stage: they would prefer to deal direct, and once the market is big enough to warrant the effort, they will do so. At the moment though, it pays them to deal through wholesalers and they can pass on problems like the bad cash flow to wholesalers."

Ian Wallace, whose Direct Tapes operation was launched less than one year ago, takes a similar view. He says, "Really we are dealing with monopolies in the record companies, and they dictate terms. But we are the people who have helped open up the non-traditional market, and if it had been left to record companies, we would not be at the stage we are

now. By the same token, if record retailers had gone with big selections of tape in the early days, then there would have been less need for non-traditional outlets at all.

"This business is viable, and there is a good future for the right operation, but you have to specialize, you must have all your efforts in tape to make a go of it. You need high volume and rapid turnover for a good cash flow, but at the same time it is pointless just turning money over. We look at trading on a weekly basis and we make a profit every week. Otherwise you are just running on the spot.

"In addition you obviously have

(Continued on page 54)

## New Service By Allison-Delta

NEW YORK—Allison-Delta Corp. has been formed by Allison Audio and Delta Recording, to offer cassette production services, from concept to completion, to the educational and informational markets.

According to Maury Benkoil, director, creative services, Allison-Delta, the new company will take the germ of an idea, and write, record, design and duplicate and package the finished product at prices that will be competitive.

The company is headed by Joseph Garafalo, with Neil Tiemann as vice president, sales.

Clients already contracted to Allison-Delta include the Metropolitan Life Insurance Co., The Martin Luther King Foundation, the Information Office of the French Consulate, and the pharmaceutical houses of Ayerst, Pfizer, and Smith, Kline & French.

# Ads? Aim at the Customer, Ampex Sales Chief Urges

By BOB KIRSCH

**EDITOR'S NOTE:** This is the conclusion of a two-part interview with Shad Helmstetter, national sales manager of consumer products for the magnetic tape division of Ampex Corp., in which Helmstetter outlines the growth of the division and plans for the future. Part I appeared in the July 20 issue.

One of the firm's big pushes for the coming year will be in the area of advertising.

As for advertising, "institutional ads for tape are good for all tape companies," says Helmstetter, "but I feel the most efficient and effective method is to aim right at the consumer."

"Our ad budget is our biggest ever this year, and more than at any other time we will be pointing ads at key markets. This need not be a big city. It could mean saturating the Midwest or Southern California with heavy print, radio and some TV spots."

"Flyers can be made for individual chains and tags can be done for the dealers in the area. We tested this concept during the past year and it works. And if you let the dealer know about such a campaign in advance, maybe he can tie in some ads with ours."

The firm will also be planning trips, spiff programs and tours for the retailer and distributor in some cases.

One thing Ampex has done is get heavily involved in supermarket selling of tape over the past few years. "The supermarket business has changed," says Helmstetter. Food is a very low-profit item in

many cases and many chains are working on a 3 percent gross profit margin.

"So when we come in with a product that can mean a 40 or 50 percent profit with no selling on the part of the chain and the consumer ready to pick up on it, it's a natural. We've been working with food brokers who are strong in the nonfood grocery store items in this area, and many operate almost like rackjobbers."

Talking about the future of the industry in general, Helmstetter sees catalog showrooms as huge, mainly untapped outlets. He sees more emphasis on brand name, with many private label deals now stipulating that the brand name be added to the chain name.

He sees a year round "peaking of tape. There is no season anymore. You go from back to school to holidays to Father's Day to graduation to the summer season and back. The whole year is the tape season."

He also feels that a lot of blank tape now exceeds the capabilities of some of the best equipment on the market, so that existing formulations are now adequate, though there will be no halt in research. Another change he sees is a swing from the C-60 to the C-90 as the popular length, and a growing popularity of the 8-track blank as more and more recording equipment becomes available.

"It's a nice feeling, after the past three years," says Helmstetter, "to look back and see that some of our programs really worked and are still going and that the product has been accepted. And it's a comfortable feeling to be able to say, hey, we really do know what we're doing and we're going to keep it up."

## UAVC, Boardwalk Go With Greystone

ATLANTIC CITY, N.J.—United Audio Visual Corp. and its affiliate, Boardwalk Film Enterprise, have become a part of the convention and exposition service companies associated with the Greystone Corp., parent company of several firms that specialize in convention services.

United Audio is a manufacturer of audio/visual equipment for multi-media productions, including sound and dissolve equipment, controls for lighting and punched and digital tape programmers.



**AUTO ACTION**—Bob Shepley, right, president of Shepley Sound, Indianapolis, gets Lear Jet Stereo Merchandising Award from local sales rep Don Neben. Shepley is fourth winner of citation for in-store car sound

## Rep Rap

Today's market conditions challenge reps to develop unique approaches to selling. The Electronic Representatives Association ERA will stress using traditional tools in dealing with non-traditional markets at the upcoming **Interface V Conference**, scheduled for Jan. 25-30, Sheraton Waikiki Hotel, Hawaii, probing topics such as, "Evaluating the Performance of Your Sales Rep Firm," "Contracts—Problems You've Never Considered," "Industrial Distribution—Deep Six in '76?," "The Art of Negotiation," and "Body Language." Theme for the Conference is "The Professional Edge."

A revised schedule of ERA Professional Management Seminars for 1974-75, includes: Kansas City, Mo., Oct. 3-4, **Jack Berman**, "Becoming An Effective Sales Trainer" and "Agreeable Selling Seminar"; San Francisco, Oct. 12, and Denver, Oct. 26, **Jerry S. Frank**, "Marketing For Representatives"; Chicago, Nov. 9, and Los Angeles Dec. 14, **Dr. Frank Gilchrist**, "Selecting Your Next Salesman"; Dallas, Dec. 6, **Dr. Tom Thiss**, "Managing Interpersonal Relationships"; and Indianapolis, Dec. 13, and New York, Dec. 14, **Dr. Gunther Klaus**, "Arw You Ready For MBO?"

**Q & B Inc.** has raised its outside sales force to four with the addition of **Jim Broudian**, who brings seven years' experience with **Allied Electronics** to the Chicago firm, **Dick Brainard**, president of Q & B reports. Offices are at 4750 N. Milwaukee Ave. (312) 725-4999.

**Paul R. Myers**, Technical Representatives Inc., Indianapolis, was honored as "Man Of The Year" by the Indiana/Kentucky Chapter of the Young Tigers, at a dinner-dance. He was cited for his active support and leadership in working for the electronic industry, bringing manufacturer, distributor and representatives into social and business events. Technical Representatives Inc. is at 6515 E. 82nd St., Indianapolis 46250 (317) 849-6454.

**George L. Carroll** has been named executive secretary of **Mid-Atlantic Chapter, ERA**, Philadelphia, succeeding **George G. Scarborough** who retired after 14 years as executive secretary and 40 years as an electronic representative in the Philadelphia area (see Billboard, July 27).

Carroll heads his own **George L. Carroll Associates** publicity firm in Narberth, Pa., and was promotion director for **Raymond Rosen & Co.**, RCA and major appliance distributor in the area.

**Robert Kingston** and **William Sharkey**, of Kingston-Sharkey, Indianapolis, will be repping **Audio-Technica's** new line of headphones, introduced at the CES, along with other AT products, in Indiana and Kentucky.

Eight personal traits that set the professional salesman apart from other were listed by **Tom Needles** executive vp, marketing, **Koss Corp.**, Milwaukee. "He must be aware, knowledgeable, enthusiastic, organized, affirmative, responsive, persistent and successful. The successful salesman," he continued in a talk to reps, "has measurably achieved success, is respected, well-rewarded, and self-gratified. He also has character."

**Marshank Sales Co.**, 10455 W. Jefferson Blvd., Culver City, Calif. 90230 (213) 559-2591, is establishing a professional audio division to be headed by **Marvin Headrick** who was formerly regional sales manager for **McMartin Industries**.

## Audio Showcase



Sony HP-810/SS-250 .....\$419.95



Sony HP-710/SS-710 .....\$359.95



Sony HP-258/SS-250 .....\$399.95

Sony Corp. of America dealers will have three new compact stereo systems in August. Top of the line is the HP-810, an FM-stereo, FM/AM receiver and record player system with auto-manual turntable; 12 + 12 watts RMS continuous, 40 watts EIA music power; price at \$419.95.

Also new is the HP-710 with BSR auto/manual stereo record player, FM stereo, and FM/AM receiver with 12 + 12 watts RMS continuous, 40 watts EIA music power; priced at \$359.95.

Third model in new group is the HP-258 with 8-track cartridge player/recorder, BSR auto/manual turntable, FM stereo, FM/AM receiver with 6 + 6 watts RMS continuous, 25 watts EIA music power; priced at \$399.95.

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AUGUST 10, 1974, BILLBOARD

# Altec's Sound Products Division Bows Versatile Speaker System

NEW YORK—The Sound Products Division of Altec Corp. has introduced Stonehenge III, a new loudspeaker system described as a precision product developed out of extensive research and testing.

Stonehenge III incorporates Altec's most recent engineering development, the 604 duplex, which, according to the firm's engineers, has already found popularity as a playback monitor in the recording industry, and is being made available for the first time in decorator furniture.

The system combines a 15-inch bass driver with a high frequency compression driver and coaxially-mounted sectoral horn. Also included is a front-mounted network with a continuously variable high frequency attenuation control. The system's speaker enclosure stands nearly four feet tall, and is crafted of select rift cut oak complemented with a cocoa brown polyacoustic foam grille with oiled oak frame.

Irwin Zucker, product manager for Altec, says it is the first time that the 604 has been fashioned into a furniture piece. List price on the unit is \$595.

Meanwhile, Stonehenge I, the forerunner of the new system introduced at the Summer CES, is reported to be meeting favorable market acceptance. The Unit is a medium efficiency speaker designed for use with amplifiers capable of delivering a minimum of 25 watts of continuous average power per channel.

Stonehenge I utilizes a bass reflex enclosure that features a 12-inch high compliance low frequency speaker with a 9-pound magnet structure. It lists for \$329.

Altec is also pushing two mini-monitors which, according to Zucker, incorporate studio performance characteristics but are scaled down for home use. The units are the mini-monitor 1, in the 891A series, and the mini monitor 2, in the 887A series.

Mini-monitor 1 is a bookshelf speaker with a 12-inch dynamic force transducer, using a large copper voice coil for high power capacity, and a molded foam surround for long, linear cone excursion.

Zucker claims that the Mini-monitor 1 delivers the same sonic impact as larger, more expensive systems, but is designed specifically for the home with smaller acoustic output. The unit is available either in walnut at \$149, or in grained walnut vinyl at \$119.

The Altec mini-monitor 2, designated Capri, is the line's economy speaker system designed, according to Zucker, to bring full fidelity music reproduction to the consumer who wants audio component flexibility and performance but has limited space or budget, or both.

The unit features an Altec two-way system specifically engineered to deliver the biggest possible sound, from the smallest possible sealed enclosure. Capri's low frequencies are handled by an 8-inch dynamic force

woofer. At 2,500 Hz, a dividing network crosses over high frequency information to a direct radiator tweeter that reproduces the upper

musical spectrum with broad dispersion to beyond the limits of available source material. This unit lists at \$89.

## Update From Asia

• Continued from page 51

pon Tape, a major distributor of pre-recorded music product, is bent on diversifying its business, with plans to import blank tape from the U.S. (Ampex, Audio Magnetics, DuPont),

duplicate educational cassettes and assemble digital computer cassettes.

Matsushita Electric says it will participate in EXPO '75. The international ocean exposition is to be held on Okinawa from July 20, 1975 to Jan. 18, 1976.

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## Koss Sees Value

• Continued from page 51

Koss also has a line of models that will appeal to the mass merchandiser public, in the \$15.95 to \$65 price range. "The line was screened and test marketed through our work with Woolco, Penney and Montgomery Ward, and excludes headphones that are too technically oriented."

## CES Video Systems Panel 8-way Round-Robin Update

By STEPHEN TRAIMAN

CHICAGO—While far from a roaring success, the first Video Systems Exposition & Conference run in conjunction with the Summer Consumer Electronics Show drew modest traffic for exhibitors, and keen interest from visitors—split between business, medicine and education.

The only panel of interest to the yet-to-come consumer market was an eight-way round robin on "Video Systems Equipment" moderated by Dave Lachenbruch, of TV Digest. Limited to about an hour, it gave representatives from Akai, Kodak, MCA DiscoVision, Panasonic, Philips, Sony, 3M and Zenith little more than five minutes each to update the state of their systems and answer a few questions from an overflow audience.

Zenith's George Schupp basically reviewed the recent presentation on the video disk at the Society of Motion Picture & TV Engineers meeting in Los Angeles (Billboard, May 11). He highlighted the market goals

of a player under \$500 with built-in time base corrector, transparent vinyl disk 8-12 inches with playing time of 20-45 minutes per side. The polyvinyl chloride (PVC) disk is stamped from roll stock on a modified audio press.

MCA's John Findlater, the other disk proponent, reviewed the progress of DiscoVision and the SMPTE presentation of a two-sided optical laser disk with 40 minutes per side, promising an hour-per-side disk in a few months. Latter would give two-hour disk for feature film tape library of parent MCA that has over 11,000 programs available for transfer. He promised new programming as the home market developed, and notes the mylar disk could store 40 billion bits of information on one side, or 35,000 picture frames.

The player, now in "pre-production" stage, has a \$500 market goal, with previously announced \$2-10 software program price. He called the "living room theater" the next mass home entertainment market.



**HOME VIDEO?**—New cassette/disk systems are the focus of, left-right, Bob Owen, Akai; Joerg Agin, Kodak; John Findlater, MCA; Al Barshop, Panasonic; moderator Dave Lachenbruch; Bill Amos, Philips; Dick O'Brion, Sony; Bill Madden, 3M; George Schupp, Zenith. They participate in a panel at the first CES Video Exposition.

Sony's Dick O'Brion, chairman of Electronic Industries Assn. Video Systems Subdivision that put the expo together, noted the breakthrough of the 3/4 U-Matic videocassette. He emphasized that dealers and end users pioneered in applications to give Sony the direction needed.

He alluded to the home market and noted that the 97 million TV sets in the U.S. outnumbered autos, bathtubs and toilets, and that the U-Matic was already moving into the home in limited numbers.

Philips' Bill Amos, just back from global headquarters in Holland, emphasized how the situations were reversed in Europe with the Philips VCR having the big market share versus Sony's vast U.S. lead. He claimed a big order soon to be announced by a Fortune 500 firm and solid backing for a dealer buildup and aggressive U.S. sales campaign.

Panasonic's Al Barshop reiterated that both his U.S. operation and parent Matsushita in Japan traditionally react to needs of users, which has boosted their dominant 1/2 inch reel-to-reel VTR sales. The home video market is definitely coming sooner than most believe, he says, pointing to the three models on sale in Japan since last fall, and on view at the CES.

Kodak's Joerg Agin reviewed the expansion of Super 8mm film applications and the introduction of the Supermatic Videoplayer utilizing a 50-, 200- or 400-ft. cartridge later this month starting in New England. It will be the first "home" video system attachable to any TV set, with nationwide distribution by year end through both traditional audiovisual and audio/electronics dealers.

### Wholesalers

Continued from page 51  
to give a red-hot service, but without overstocking. We would reckon to be out of stock of about six of the Top 50 titles on any one day, and unlike most people, we don't work from a catalog. Our calls are so regular that retailers were beginning to bring their customers to the vans with them to choose until we had to ask them not to."

Clyde Factors of Glasgow has been in record and tape wholesaling for many years, and Sol Wolfson, manager of the record and tape department, says the company is quite happy with business, based on careful buying, a good stock ordering system and efficient staff. He considers the chance of record companies moving into direct dealing with the non-traditional market remote. He points out that Polydor was once anti-wholesaler, has now softened its previous hard-line attitude.

At Preston Car Radio, director Arlene Bloomberg takes the same attitude, arguing that major companies are not equipped to deal with the small individual orders and accounts involved. Expressing surprise and regret at the demise of Musitapes, she was nevertheless satisfied with her own company's growth and confident of the future.

Akai's Bob Owen took some gentle shots at Kodak, noting his goal was to replace every Kodak home projector with a 1/4-inch Akai VTR. The reason for their maverick 1/4-inch tape position is basically economic, he points out. Their \$6,500 color porta-pak has been used successfully by several TV news operations, going directly on-air through a time base corrector.

3M's Bill Madden, only software manufacturer on the panel, reviewed the improvements in videotape since its introduction 18 years ago. He cited 100 percent improvement in signal-to-noise ratio, thinner backings for more information on less tape, and the technology available today for a tape that far outstrips available hardware and duplicators.

There was obviously no agreement on the pointed audience query on which system would be out in the marketplace. The "\$1,000 color camera" generally considered the home market breakthrough, was also pointedly questioned—with

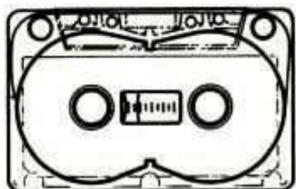
Sony's O'Brion saying there would be one on the market this fall. Amos of Philips said consumer acceptance of the audiocassette will lead to a similar acceptance of the videocassette.

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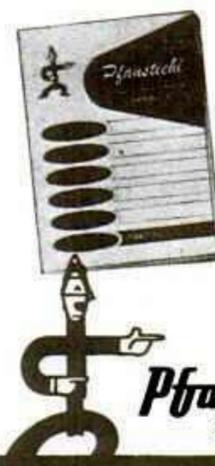
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AUGUST 10, 1974, BILLBOARD



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# Tape Duplicator

By ANNE DUSTON

CBS Records in Aylesbury, U.K., has purchased a Graham-Fraser automatic 8-track cartridge cartoner in the first sale of this equipment outside of North America, through the recently opened Paris office-showroom of Audiomatic Corporation. The machine automatically loads

cartridges into sleeves at speeds up to 50 units per minute.

Audiomatic also made the first international sale of Shape Symmetry & Sun's automatic hub loader, to Plastic Engineers, South Wales, U.K. The hub loader automatically feeds, orients and places hubs on spindles with all leader feeding, hub stacking, leader winding and ejection also fully automatic. It is an element in Shape's modular automated cassette assembly system which permits a production line to be built component by component.

Video-cassettes are getting their start in Rio de Janeiro, Brazil, through Lidervideo Comunicacao Audiovisual S.A., which opened the first video-cassette studio in the country and is producing color cassettes for banks and stores in employee training programs.

President of the new enterprise is banker Teofilo de Azeredo Santos. Directors are Carlos Alberto Wanderley and Paulo Monteiro de Barros.

Negotiations have been started to adapt American video-cassettes for use in Latin America, in Portuguese and Spanish. The company got around a technical block by adapting NTSC Sony cameras to make tape for the PAL German color system in use in Brazil. The address of the company is Rua Da Assembleia 58, Rio de Janeiro.

# Dayton's Makes 4 Additions

By IRENE CLEPPER

MINNEAPOLIS—As a postscript to the recent Billboard article (July 27 issue) on audio merchandising at Dayton's 8-store Soundtrack units in the Twin Cities, Randel Carlock, the chain's buyer for stereo components, radio and records, makes these additional points.

The same philosophy on marketing nationally recognized brands rather than "private label" is shared by Soundtrack's 189 "cousins" under the Dayton-Hudson corporate banner.

These include the 46 Target discount stores, 110 Team Electronics, 4 Lechmere's, 12 J.L. Hudson's (Detroit), 7 Diamond's (Phoenix), 6 Lipman's (Portland, Ore.), and 4 John A. Brown (Oklahoma City). All are, admittedly, "each other's toughest competition."

The purchase of components is only the first stage in the transaction which must include making sure that the installation is no problem. A number of Dayton's Soundtrack salesmen are qualified to do the installation—a big plus in the selling program.

Warranties must be effective, and Carlock believes that manufacturers must increase the amounts they pay for repair under warranty. A new Minnesota law—yet to be tested in the courts—provides that manufacturers must pay the same price for repair work under warranty that the repairer would charge customers for work not under warranty. The law would appear to be prompted by inequities of warranty repair reimbursement.

Other than on warranties, manufacturers get satisfactory to outstanding marks on their report cards from Carlock. Particularly noted are their cooperation in training clinics for salesmen and special events for customers, both important steps in Dayton's aggressive program to make its Soundtrack electronics department "all things to all customers."



SOUNDTRACK buyer Randel Carlock outlines Dayton's audio merchandising department viewpoints.

# Silo Builds

Continued from page 51

Approximately 100 salesmen have been selected and are being placed on an eight-week training program designed to beef up their knowledge of the audio field. The sales staff is being honed to that fine point of quality that will make them eligible for membership in the Society of Audio Consultants, according to Dinnerman.

Dinnerman says that Audio World shops will carry on Silo's policy of promotions from within the organization. "This," he says, "is an incentive for each salesman to be able to do more than just read the sales tag on a piece of equipment."

The eight-week training course will cover every aspect of the Audio World operations, and will include amplifiers, tuners, turntables, tape decks, loudspeakers, 4-channel sound, and sales and marketing. In addition to the two-hour morning classes a home study guide was also devised. Upon completion of the course, each salesman will be required to pass an examination.

Training sessions will be conducted by such prominent hi-fi figures as Bernie Mitchell, president, U.S. Pioneer; Jerry Joseph, president, Society of Audio Consultants; Larry Zide, Stereo HiFi Magazine; Len Feldman, The Institute of High Fidelity; Ron Cole, marketing manager, Garrard; and Gail Martin, vice president, Gerwin Vega.

The Silo shops will drop all small appliances like blenders, electric percolators, and clocks to make room for the Audio World departments. Dinnerman says many of the items that are being dropped have lost their profitability for the large discount operation.

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

# Retailers Mixed on Quadrasonic

Continued from page 49

tomer and to explain the differences between discrete, matrix, SQ and so on. But, standardization sure would help the entire industry."

## PHILADELPHIA

Apparently quite a few audio buffs do have 4-channel instruments, because the two King James stores in the north and west sections of the city sell quad well, according to owner James Cephas. The stores are just about the biggest retailers in the soul music field.

Cephas, himself, is sold on quad. The biggest stumbling block in making 4-channel, a major factor, he feels, is the "mystique" that has developed around quad has generated a great deal of confusion among both buyer and seller. Cephas believes that if a single system were developed, a sales technique could also be developed. As he sees it, "quad is a sound that can be sold above all others." For himself, he sees discrete as the most desirable system.

At present, quad LPs and tapes represent about 5 per cent of the record business at both stores. "We're able to sell everything that Columbia puts out, and would like to see others produce as well." He also feels that quad would get "a real shot in the arm" if the recording company would put out on 4-channel many of their catalog standards. "People are looking for the standard favorites in quad. They are not satisfied to substitute an 8-track for their instrument."

"It's a pain in the (expletive)!" That's what Raymond Petesh thinks of quad. He and brother Marvin operate center-city Zounds!, one of the East Coast's largest record shops with one of the biggest audio departments. And by mid-August there'll be a second and considerably larger location.

However, 4-channel doesn't figure much in current sales or expansion plans, as instruments, LPs and tapes hardly add up to 1 percent of business. Calls for quad sets are few and far between, and the 1500-sq.-ft. sound room features only five \$250 4-channel units compared to about 150 stereo setups. Petesh won't carry the more expensive lines "because nobody wants them."

Zounds! carries everything available for quad play but he'd rather not bother with quad at all if he didn't have to. Unless manufacturers can agree on a single approved system, Petesh feels quad has already had it and should disappear from the market. And he feels even a single system in a popular-priced instrument will be tough "to jam down the buyer's throat."

"Quad really hasn't meant anything for us and sales are so small as to be fairly insignificant," according to Larry Rosen, who operates six Wee Three Record Shops. In addition to the Conshohocken store here, he has locations in shopping malls at Plymouth Meeting, Glenolden, Horsham, Lebanon, all in Pennsylvania, and Moorestown, N.J.

While all stores carry a quad section, Rosen feels there's still "not enough hardware out" to make a sales difference. He believes if manufacturers would come out with a 4-channel instrument priced competitively with stereo, some prospective buyers might give equal consideration to quad.

He says the "hunger" for quad LPs is seen when a buyer comes in, finds out there are quad LPs and tapes in stock, and will buy four or even six. Each store orders several thousand albums a week, but these include only 25 quad LPs. Wee

Three Record Shops do an exceptionally big business in car stereo tapes, but quad tape is not sold at all.

"At present," says Rosen, "all our quad business represents less than 1 per cent of our entire sales volume. And that's too small a margin to anticipate any sales trends, especially since I see no signs for an immediate upswing in quad sales."

Although Sound Odyssey in the Cherry Hill, N.J. Mall carries one of the largest quad sections of major dealers in the Philadelphia-South Jersey area, it "isn't worth a damn," according to Rickey Richman, store chief.

"The fact that we carry it doesn't make it good," says Richman, who views 4-channel as a "plague" on the market as it stands today. Compared to stereo, quad does not have the power or the clarity, he continues, pointing out that "when you compare the \$699 quad unit with a \$699 stereo set, there is really no comparison. And if you start adding enough power to match the sound of the stereo set, the quad unit would have to cost around \$2,000."

While he admits the store gets "lots of calls" for 4-channel, they are largely from those impressed with the manufacturer's advertising. But after demonstrations of both quad and stereo in the store's sound room, and comparing prices, they wind up buying stereo.

Sound Odyssey has "at least \$20,000 invested in quad instruments, and probably more," says Richman, "and I sure want to sell what I have in stock. But it's just not there. Once we start explaining about compatibles and converters, plus the fact that LPs and tapes are few, we have to be honest, even if it means losing the quad sale. Until the manufacturers can agree among themselves as to one system, quad doesn't have a chance."

"Quad is still a year or two away, and it may well keep staying a year or two away, until the manufacturers provide enough of an assortment for the customer to play," according to Broadway Eddie, who operates two Camden Broadway Eddie Music stores here. "Sure there's a market for 4-channel sets and components, but it won't really come to life until there's an assortment of product for buyers to choose from."

While there are some calls for quad, there is still a big, untapped market for stereo. People are buying stereo because they can get full use of their instrument, he says, "we feel sorry for some quad set owners who are playing 8-track tapes and think they are getting quad sound because it is coming out of four speakers."

Indicative of the market is how Broadway Eddie orders tapes—generally 60 8-tracks to five quads. "That's about the sales ratio," he notes. While much of the new product is coming out in quad as well as 8-track, he adds, there's still only about 200 items available today while there are thousands of 8-tracks not available in quad.

As for quad components, he feels there's still a tremendous public educational program needed. "They've just converted from mono to stereo and spent a lot of money," he adds. "You just can't push them from stereo into quad when the market isn't even set up properly for potential customers."

## NEW YORK

At Sam Goody, the Four-Channel Display Room is still getting plenty of attention, according to Charles Erickson, their self-styled major dome of quad.

The biggest thing going for the slow-but-sure pickup in sales, he believes, is that a lot of manufacturers are starting to wake up. Instead of fighting the SQ-QS-CD-4 battle, they're now putting two or three of the systems into receivers, as he mentions the new Pioneer, Kenwood and Marantz models.

"Let's stop fighting among ourselves, seems to be the new approach," Erickson says, "and it's long overdue."

Goody, who does about 15 percent of total hardware/software business in quad through the stores in the metro area and one in Raleigh, N.C., shares one big beef with many consumers: Why can't dealers (and their customers) know in advance what's going to be released in quad, instead of getting it a month later? Then the dealer gets the heat not the label.

## NORWALK, CONN.

"Dealers are being trapped like myself. I'm guilty of trying to sell all systems and forgetting about selling 4-channel, so now I've gone back to the original philosophy of what it can do to enhance stereo."

That's Jim Burton of Arrow Electronics, who has one of the most sophisticated sound rooms anywhere, owing up to the fact that quad now is very slow, where a year ago business was booming.

At Arrow the prospect walks into a room with four chairs, no equipment in view. The salesman qualifies the customer's music tastes, selects demo cuts, then a panel slides back to reveal a turntable and Onkyo TS-500 receiver. Lights go down and the prospect is treated to quad, stereo and various differences in enhancement. Lights go up, and he (or she) sees four low-end \$90 Bzok speakers. This usually clinches a quad sale.

Burton orders most quad records and tapes available, but his impression of the typical CD-4 disk is "low-fi." Combined quad business was as high as 40 percent last year, dipped to 8 percent this winter, now is up to about 20 percent.

## SYOSSET, N.Y.

There are 97 stores in the Lafayette Electronics chain across the country, with six more due by the end of August in their continuing expansion program. And combined 4-channel hardware/software business is still close to 50 percent.

Acknowledging that things haven't moved as fast as the industry expected, a spokesman notes there's still plenty of excitement there if you have the facilities to show the systems at their best.

Lafayette opted early for a big quad push, and every outlet carries as much 4-channel as possible. The further west from Long Island headquarters, the more national brands are handled in addition to the firm's own highly regarded equipment.

Quad records and tapes are carried as an accommodation to customers. Unlike stereo, where every town has a record store with a good selection, in 4-channel the tie is vital—you've got to have the software fight there to help sell the equipment.

Lafayette is high on the prototype Tate SQ decoder (Billboard, June 22), and the spokesman also points to other recent IC (integrated circuit) advances that have led to more sophisticated—and lower priced—packages.

Section editor, Earl Paige; cover and art direction, Bernie Rollins; production, John Halloran; coordination, Steve Tremain, tape/audio/video editor; staff writers Bob Kirsch, Radcliff Joe, Jim Melanson, Claude Hall, John Sippel.

AUGUST 10, 1974, BILLBOARD

## BALLOTING BY AUDITOR

# Board Members of Gospel Music Assn. Will Be Selected by Mail

NASHVILLE—For the first time in its history, members of the board of directors of the Gospel Music Assn. will be selected by mail.

The announcement was made by Brock Speer, president of the organization.

In the past, the annual election of board members was conducted during the annual meeting held in early October, with members voting in person or by proxy. Very few proxy votes were cast. Since a majority of the members did not attend the annual meeting, directors often were named by a minority vote.

An independent auditor here will conduct the balloting, the first of which will be mailed to all GMA members 60 days prior to the membership meeting (Oct. 4). Marked ballots must be returned to the auditor within 21 days.

Nominees receiving the most votes in each category will be listed

on a second ballot, and this will be mailed to the membership Sept. 3, again with a 21-day time limit on returning the ballot.

Those elected to membership on the board will be announced during the annual meeting.

The board consists of two representatives from each of 12 trade categories, a general category, and two from an at-large group, primarily fans. Each director serves a two-year term, with half of the directors elected annually.

The Association also revealed plans for its sixth Annual Dove Awards Show, set for Sept. 30 at the Opry House. Presentations will be hosted by the Rev. Bob Harrington, the nationally known evangelist, author, and "Chaplain of Bourbon Street," and arranger-conductor Bill Walker will be musical director for the show.

These announcements were made

by Joe Huffman, chairman of the GMA's Dove Awards Committee.

Balloting is now underway among the nearly 2000 association members who will vote in no more than 10 of 13 award categories. This will be narrowed to a list of five nominees in each category and 10 nominated songs.

Reserved seat tickets for the show are available for \$15 each from GMA in Nashville.

The Dove Awards and the GMA board meeting are held in conjunction with, but separate from, the National Quartet Convention, held here annually in early October. It brings together virtually all of the professional and semi-professional gospel groups from America and foreign nations.

## Shaped Notes

The **Bande'**, the fine contemporary group from Denver, has recorded a message song, "Reach For The Light," which is being programmed on Gospel stations around the nation. Air play is exceptionally heavy. . . . **Mike Wilson**, of WND-AM in Huntsville, Alabama, is the biggest man in gospel radio today. The popular radio personality weighs more than 400 pounds. He also carries weight spiritually. He's an ordained minister and is active in youth evangelism. . . . Lakeland Park near Memphis had a week of Gospel singing, with the **Oak Ridge Boys**, the **Florida Boys**, the **Thrasher Brothers**, **Wendy Bagwell** and the **Sunliters**, the **Cathedral Quartet**, the **Singing Goffs**, and the **Downings**. All talent was coordinated by **Herman Harper** of the Don Light Agency.

"One Day At a Time" the fine religious composition by **Marijohn Wilkin** and **Kris Kristofferson**, now has been released on the Canaan label by the **Thrasher Brothers**. . . . The Gospel Singing Jubilee television show, hosted by the **Florida Boys** and **Les Beasley**, tapes in Nashville August 19-20-21. . . . The **Blackwood Singers** will be a featured act and sing with **Roy Rogers** and **Dale Evans** at the Corn Palace in Mitchell, S.D., in late September. The place seats 15,000, and seven sell-outs are assured. . . . **Coy Cook** and the **Premiers** have worked 15 days in Canada in Gospel concerts and fairs. . . . **Jake Hess** and his group toiled with **Archie Campbell** in a string of fairs in the north. . . . **James Sego**, manager-owner of the **Sego Brothers** and **Naomi**, have signed an exclusive booking contract with Century II Promotions. . . . The **Statesmen** with **Hovie Lister** played the Pine Knob Theater in Clarkston, Mich., and performed to more than 5,000. Feature of the show was **Andrae' Crouch** and his **Disciples**.

The gospel-singing **Samuelsons** from Sweden return to the U.S. Aug. 20 for a recording session in Nashville and a performing tour of the U.S. and Canada. They record for Heartwarming/Impact. . . . **Andrae' Crouch** and the **Disciples** have announced plans for a nine day tour of the Holy Land, including Israel,

Cyprus, Syria and Lebanon. It departs Dec. 9th. . . . **John T. Benson** Publishing Co. has announced the appointment of **Jon Thrasher** as Administrative Assistant for its royalty department. He had studied Music Management and Recording Arts, the **Naras Institute**-sponsored courses, at Georgia State University. . . . **Rhythm International Records** has released an album by the **Gospel Dimension** of Ocala, Fla. . . . The **Young Apostles** of Steubenville, O., had their first tangle with a tornado in Bedford, Ind. The power went out, but was later restored and the show went on. . . . Drummer **David Clemons**, an American, had joined the band of the **Samuelsons**.

The **Blue Ridge Quartet** has 30 dates set for August, ranging from Virginia to Canada. . . . Texan **Gary McCown** has signed with Century II. . . . The **Journeymen** of Illinois received a standing ovation when they appeared at the Colorado Country Music Festival in Aurora, the first gospel group to appear at the all country event. . . . When the **Oak Ridge Boys** toured Europe, they averaged at least six hours of daily travel time between concert tours. . . . The **Singing Hemphills** appeared in Orlando for an Easter Seal Benefit Gospel Sing in July, along with the **Spartans** of Jacksonville and the **Gospel Dimension**. **Georgette Parsons** of Orlando made a guest appearance. . . . The **Gospel Dimension**, by the way, has signed an exclusive booking agreement with World Wide Talent, Ltd., of Orlando. . . . **Brian Speer**, son of GMA president **Brock Speer**, has joined the **Speer Family** group. He is the fourth of Dad and Mom Speer's grandchildren to join, preceded by his sister and brother, **Suzan** and **Marc**, and his cousin, **Steve**. . . . The first Starlite Gospel Music Convention is set for **Jackson, Tenn.**, at the Civic Center Aug. 23. There will be two nights of singing, with the **Jake Hess Sound**, **Coy Cook** and the **Premiers**, the **Gospel Messengers**, the **Joys of Jesus**, the **Masters Four**, the **Gant Family**, the **Crossmen**, the **Chords**, and other top name groups. . . . **Greensburg, Pa.**, had its first gospel show in July, featuring the **Thrasher Brothers**, the **Singing Goffs**, and the **Kingsmen Quartet**.



**GIGANTIC JOCK**—Mike Wilson, massive gospel disk jockey of WND-AM, Huntsville, Ala., weighs in at more than 400 pounds.

## Gospel Into High Gear

NASHVILLE—Several massive gospel singing events are scheduled in the next several weeks.

The first of these is the First Annual Speer Family Homecoming, set for Lawrenceburg, Tenn., Aug. 17. The concert will be held in the new multimillion-dollar Lawrence County High School, with a seating capacity of 5000.

Twelve gospel singing groups are scheduled to participate in the 18th annual Sun-Down to Sun-Up Singing at Waycross, Ga., Aug. 31. Groups scheduled to appear are Hovie Lister and the Statesmen, Blackwood Brothers, Thrasher Brothers, Jerry and the Singing Goffs, Sego Brothers and Naomi, London Parris and the Apostles, Klaut Indian Family, Coy Cook and the Premiers, the Singing Hemphills, Gospel Servants, Tribunes and Psalmists.

More than a dozen groups and artists are appearing in the sixth annual Albert E. Brumley Sun-Down to Sun-Up singing at Springdale, Ark., this week at the Parsons Rodeo Arena.

The annual Eastern Oklahoma Gospel Concert is scheduled Aug. 31 at Henryetta.

The Third Annual Outdoor Gospel Music Spectacular is scheduled Aug. 10 at the Tennessee Walking Horse National Celebration Grounds in Shelbyville, Tenn.

(Published Once A Month)

Billboard SPECIAL SURVEY for Week Ending 8/10/74

# Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	22	<b>HAROLD SMITH MAJESTICS</b> James Cleveland Presents—Lord, Help Me To Hold Out, Savoy MG 14319
2	3	36	<b>ARETHA FRANKLIN</b> Amazing Grace, Atlantic SD 2-906
3	4	26	<b>ANDRAE CROUCH</b> Live At Carnegie Hall, Light LS 5602 (Word/Goldband)
4	9	13	<b>JAMES CLEVELAND</b> With The Southern California Community Choir—I'll Do His Will, Savoy MG 14284
5	6	36	<b>SENSATIONAL NIGHTINGALES</b> It's Gonna Rain Again, Peacock PLP 175 (ABC)
6	2	32	<b>PILGRIM JUBILEE SINGERS</b> Don't Let Him Down, Peacock PLP 193 (ABC)
7	10	22	<b>JAMES CLEVELAND &amp; THE SOUTHERN CALIFORNIA COMMUNITY CHOIR</b> I Told Jesus To Change My Name, Savoy MG 14322
8	17	13	<b>REVEREND W. LEO DANIELS</b> The Real Thing, Jewel LPS 0087
9	5	36	<b>DIXIE HUMMINGBIRDS</b> We Love You Like A Rock, Peacock PLP 178 (ABC)
10	8	26	<b>SHIRLEY CAESAR</b> The Invitation, Hob HBX 2160 (Scepter)
11	20	13	<b>REVEREND W. LEO DANIELS</b> Straddle The Fence, Jewel LPS 0088
12	7	40	<b>INEZ ANDREWS</b> Lord Don't Move The Mountain, Songbird SBLP-226 (ABC)
13	13	32	<b>JAMES CLEVELAND &amp; THE GOSPEL GIRLS</b> Trust In God, Savoy MG 14302
14	14	40	<b>JAMES CLEVELAND</b> Give Me A Clean Heart, Savoy MG 14270
15	16	36	<b>REVEREND W. LEO DANIELS</b> Sermon—Build Your Own Fire, Jewel LPS 0081
16	15	13	<b>THE BEST OF MIGHTY CLOUDS OF JOY, Vol. 2</b> Peacock PLP 183 (ABC)
17	18	13	<b>RANCE ALLEN GROUP</b> Brothers, The Gospel Truth GTS 1212
18	11	26	<b>INSTITUTIONAL RADIO CHOIR</b> One More Day, Zanzee SVLP 2600
19	12	22	<b>THE PEOPLE'S CHOIR OF OPERATION PUSH</b> The Gospel Truth GTS 2720
20	22	17	<b>REVEREND MACCO WOODS AND CHRISTIAN TABERNACLE CONCERT CHOIR</b> A New Dawning, The Gospel Truth 2722
21	25	13	<b>SWANEE QUINTET</b> Everybody Ought To Know The Man, Creed 3054 (Nashboro)
22	29	9	<b>BROOKLYN ALLSTARS</b> Walk Tall, Jewel LPS 0078
23	23	13	<b>THE GOSPEL SOUL OF SAM COOKE WITH THE SOUL STIRRERS Vol. 1</b> Specialty SPS 2116
24	21	13	<b>JACKSON SOUTHERNAIRES</b> Save My Child, Songbird SBLP-230 (ABC)
25	28	13	<b>SOUL STIRRERS</b> Strength, Power And Love, Jewel LPS 0084
26	—	1	<b>ANDRAE CROUCH &amp; DISCIPLES</b> I Don't Know Why Jesus Loved Me, Light LS 616 (Word/Goldband)
27	31	13	<b>ERNEST FRANKLIN &amp; CHOIR</b> Close To Thee, Jewel LPS 0063
28	34	9	<b>BILLY PRESTON</b> Gospel In My Soul, Peacock PLP 179 (ABC)
29	32	9	<b>ANDRAE CROUCH &amp; DISCIPLES</b> Keep On Singin', Light LS 5546 (Word/Goldband)
30	—	1	<b>REVEREND C.L. FRANKLIN</b> The Eagle Stirrs Her Nest, Jewel LPS 0083
31	33	32	<b>DOLORES BARRETT &amp; BARRETT SISTERS</b> God So Loved The World, Creed 3035 (Nashboro)
32	30	9	<b>ANGELIC GOSPEL SINGERS</b> Jesus Will Never Say No, Nashboro 7136
33	—	1	<b>REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE</b> The Harvest Is Plentiful, Creed 3056 (Nashboro)
34	—	1	<b>JAMES CLEVELAND</b> Down Memory Lane, Savoy MG 14311
35	—	1	<b>SHIRLEY CAESAR WITH CAESAR SINGERS &amp; THE WHITE ROCK BAPTIST CHOIR</b> Millennial Reign, Hob HBX 2170 (Scepter)

## FIRST KITTY WELLS LP

# Capricorn Rushing to Lead Country Disk Market From Ga.

MACON Ga.—Capricorn Records is going all out with its country product in a major move, with releases set for several of its artists. Grammy winner Kenny O'Dell will have a release of his first LP on the label, which he wrote and produced. Kitty Wells also has done her

first Capricorn album, cut here, produced by Paul Hornsby and Johnny Sandlin. The sessions feature the musical talents of Scott Boyer and Tommy Talton of Cowboy, Toy Caldwell of The Marshall Tucker Band and Chuck Leavell of the Allman Brothers Band.

Larry Henley, former lead singer for the New Beats, has his first single out, and has begun recording an LP at Mercury Studios in Nashville, produced by Johnny Slate.

The label also has signed Tom McKeon, a former actor turned songwriter. Johnny Slate and Larry Henley have produced a single for him.

Capricorn also has signed Johnny Darrell, and his sessions are being produced in Nashville by Bob Montgomery. The Richard Betts solo album will be released this week, with background singing provided by The Rambos, a first for them. Vassar Clements also is utilized on the session. In addition to these releases, Capricorn has an instrumental single out on Bobby Thompson, and a single on Chris Christman, a onetime group singer.

# 'Opry' Heads Talent Buys at \$1.2 Million

Continued from page 1

The startling figures show that the "Opry" itself this year is paying artists and musicians \$835,000. Artists and musicians who work the free daily shows at Opryland are paid their full road price, less expenses, and this budget for the summer comes to \$150,000. Additionally, the regular daily shows at Opryland bring to musicians of local 257 more than \$250,000.

An upward-revised contract for the next two years will bring these amounts to astronomical levels. For example, current scale for a musician leader or artist every time he performs on a show is currently \$46.

Next year that figure goes to \$60. Since there are five shows weekly much of the year, this raises his earning capability for the weekend to \$300.

Sidemen, who receive half that amount, will have a weekend capability of \$150. Regular staff band members receive \$18 for their first appearance on a show, and \$14.50 for each subsequent appearance. Some are therefore now earning in excess of \$20,000 annually working on weekends, with the balance of the week free for recording sessions, personal appearances and the like.

Singers are paid the same scale as leaders, thus each appearance is bringing them \$46, which automatically goes to \$60 next Jan. 1.

A performer who appears at the free shows, and who works the "Opry" on the weekend, thus can make up to \$2,000 while spending the bulk of his time at home.

These figures, of course, do not include the WSM payroll. Both WSM-AM and the "Grand Ole Opry" are subsidiaries of the National Life and Accident Insurance Company, as is Opryland.

WSM pays full salaries to three staff bands, performing on radio and television, and to guest artists who appear on the shows.

The "Opry" is the oldest continuous show in the history of American radio, and next year will celebrate its 50th anniversary. During that time it has never been preempted.

During the lean years of country music, when other shows shut down because of economics, the "Opry" continued, often on a full sustaining basis. For many artists and musicians in that period, it was their only source of income.

Today the show boasts 64 members, including many of the top names in the field of country music. Virtually all of the others appear from time to time as special guests.

## Halsey Explains Agency's Move

TULSA—The expansion plans into Nashville revealed by the Jim Halsey Agency two weeks ago do not imply a move away from here.

The Halsey Agency will retain these headquarters and make the first of its expansion moves by setting up operations in Nashville. As noted, Red Steagall will head the publishing division in that city, and other personnel are to be added later.

## Slate and Henley Expanding Nashville Windchime Thrust

NASHVILLE—Windchime Productions has announced its expansion undertakings, including the addition of personnel.

Owners Johnny Slate and Larry Henley have moved the firm into new Music Row quarters, and added graphic design artist Ken Aronson, along with Kathi Murdoch. West Coast representation now is handled by Don Moss, a Los Angeles attorney.

The firm's recently-established BMI publishing wing, Windchime

## Dick Dings Smut Disks

KNOXVILLE—James A. Dick, president and general manager of WIVK-AM-FM here, says his stations are now over-recording or erasing any words it feels "offensive to our listeners."

Dick has sent a notice to recording companies and promotional men concerning "an increasing number of complaints from listeners about some of the lyrics that are being recorded and played."

He encloses a "typical" letter from a listener complaining that "country music is getting trashy" and stating that young people are embarrassed by some of today's lyric content.

Dick says that, rather than turn off his audience, his station personnel will take the erasure or over-recording route.

## Single Tree Music Obtains Autry Songs; Will Record

NASHVILLE—Single Tree Music, in business here only eight months, has completed negotiations for the administration of all the Gene Autry publishing interests.

Headquarters for these firms now will move here from the West Coast, and Autry is scheduled to come here to resume his recording career on a limited basis.

Dave Burgess, president of Single Tree, says the firms to be administered are Golden West Melodies, Western Music, Ridgeway Music and Camarillo Music.

The catalogs include such standards as "Just Walkin' In the Rain," "You Belong To Me," "Slowpoke," "Be Honest With Me," and "Hang My Head and Cry."

"This will give our company strength in the direction of standards," Burgess says. The Single Tree firm has done well in this brief pe-

riod in getting hit songs recorded by name artists.

Burgess says Autry will do a Christmas single here, marking his return to the recording business, with material arranged by Bill Walker and produced by Burgess.

## Oct. 16 Set as Date For Golf Invitational

NASHVILLE—The second annual Chuck Chellman/Georgia Twitty Radio Golf Invitational has been set for Crockett Springs National Golf and Country Club here Oct. 16.

More than 120 disk jockeys and music artists/executives turned out for last year's gathering, considered one of the most successful of the year.

Again foursomes will compete, consisting of two radio personalities, one celebrity and one industry executive. Prizes will be offered.

## CAUTION

As you know, since the 55 mph speed limit has been imposed, sales on C.B. Radios have soared. This is due largely to their use in over the road trucks; the Highway Patrolman being known affectionately as "Smokey the Bear." Paul Click has captured the mood of this situation brilliantly in

### "SMOKEY, TRUCKS & CB RADIOS"

# NR 4709



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Exclusively on

## BROKUN RECORDS

AUGUST 10, 1974, BILLBOARD



**CLARK CONTRACT:** Roy Clark, Dot artist, signs a two year contract with the Hughes Hotel chain in Las Vegas. Seated next to Clark is Walker Kane of the Hughes Hotels. Standing, Jack Peiper, general manager of the Frontier, and Jim Halsey, Clark's personal manager.

## 30 FINLEY TOURS Buckwheat Backs Buck

NASHVILLE—Buckwheat Enterprises, with no revenue reimbursement, has spent \$40,000 on a 30 promotional tour for new Cherish Records artist Buck Finley.

The sole purpose of the tour was, according to officials of the firm, to familiarize the music industry with the artist. Thus there were no concerts.

Instead, Buckwheat leased a specially-furnished bus which served as a mobile press unit. The bus was equipped with a lounge, bar, and playback system for records and video tape. This enabled newsmen, program directors, one-stop oper-

ators, jukebox programmers, and a variety of others to board the bus at their place of business and review his material in comfort. They also were able to conduct private interviews.

Nikki Sherley, executive administrator of Buckwheat, says the immediate response was to get airplay on 56 stations, both country and pop. There also were some in-store promotions.

Once the tour was completed, it was utilized by Eric Clapton for his current swing. The Finley tour moved from Washington, D.C., to Fort Worth, Tex.

# MOLLY'S



## BACK!

### MOLLY BEE

on

### GRANITE RECORDS

&

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THE SINGLE IS

### SHE KEPT ON TALKIN' (G509)

FROM HER NEW ALBUM

## GOOD GOLLY, MS. MOLLY

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### GRANITE

AUGUST 10, 1974, BILLBOARD

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))
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart			This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart		
1	1	11	35	45	6	RUB IT IN—Billy "Crash" Craddock (L. Marline Jr., ABC 12013 (Ahab, BMI))	68	75	3	IF I MISS YOU AGAIN TONIGHT—Tommy Overstreet (R. Mareno, C. Black, M. Mareno, Dot 17515 (Famous) (Ricci Mareno, SESAC))					
2	3	9	36	44	5	AS SOON AS I HANG UP THE PHONE—Loretta Lynn & Conway Twitty (C. Twitty, MCA 40251 (Twitty Bird, BMI))	69	62	7	DOWN THE ROAD I GO—Don Williams (D. Williams, JMI 42 (Regent, BMI))					
★	9	7	37	47	4	OLD MAN FROM THE MOUNTAIN—Merle Haggard (M. Haggard, Capitol 3900 (Shade Tree, BMI))	70	72	7	THOSE LAZY, HAZY, CRAZY DAYS OF SUMMER—Tex Williams (C. Tobias, H. Carsten, Granite 507 (Comet, ASCAP))					
4	5	10	38	31	13	THE GRAND TOUR—George Jones (N. Wilson, C. Taylor, G. Richey, Epic 5-11122 (Columbia) (Al Gallico/Algee, BMI))	71	74	6	IT COULD HAVE BEEN ME—Sami Jo (E. Sakerov, H. Lloyd, MGM South 7034 (Senor, ASCAP))					
★	8	8	39	24	11	THE WANT-TO'S—Freddie Hart (F. Hart, Capitol 3898 (Blue Book, BMI))	★	77	3	HIGHWAY HEADIN' SOUTH—Porter Wagoner (P. Wagoner, RCA 0328 (Owens, BMI))					
6	7	10	40	50	5	HELP ME/IF YOU TALK IN YOUR SLEEP—Elvis Presley (R. West, J. Christopher/L. Gatlin, RCA 0280 (Easy Nine/Elvis, BMI/First Generation, BMI))	73	77	6	HARLAN COUNTRY—Wayne Kemp (B. Emerson, B. Large, MCA 40249 (Golden Horn, ASCAP))					
7	2	10	41	33	12	YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (M. Cooper, Dot 17506 (Famous) (Martin/Fargo House, ASCAP))	74	78	3	I'M LEAVING IT (AID) UP TO YOU—Donny & Marie Osmond (D. Harris, D. Terry Jr., MGM 14735 (Vemice, BMI))					
8	4	10	★	55	4	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (E. Bruce, Columbia 4-46047 (Tree, BMI))	75	79	4	FINER THINGS IN LIFE—Red Steagle (J. Weatherly, Capitol 3913 (Neca, ASCAP))					
9	6	11	43	37	15	THIS SONG IS DRIVING ME CRAZY—Tom T. Hall (T.T. Hall, Mercury 73488 (Phonogram) (Hallnote, BMI))	76	82	5	SUPER KITTEN—Connie Cato (G. Chrysler, Capitol 3908 (Central Songs, BMI))					
★	13	10	★	61	5	ANNIE'S SONG—John Denver (J. Denver, RCA 0295 (Cherry Lane, ASCAP))	★	—	1	I'M A RAMBLING MAN—Waylon Jennings (R. Pennington, RCA 10020 (Tree, BMI))					
★	23	5	★	45	39	DANCE WITH ME (Just One More Time)—Johnny Rodriguez (J. Rodriguez, Mercury 73493 (Phonogram) (Hallnote, BMI))	★	89	2	HONKY TONK AMNESIA—Moe Bandy (S. Shafer, D. Owen, GRC 2024 (Blue Crest/Hill & Range, BMI))					
12	10	15	46	51	8	MARIE LAVEAU—Bobby Bare (S. Silverstein, B. Taylor, RCA 0261 (Evil Eye, BMI))	79	86	2	BONAPARTE'S RETREAT—Glen Campbell (P.W. King, Capitol 3926 (Acuff-Rose, BMI))					
13	15	11	47	42	11	SUNDOWN—Gordon Lightfoot (G. Lightfoot, Reprise 1194 (Warner Bros.) (Moose, CAPAC))	★	90	2	I WISH I HAD LOVED YOU BETTER—Eddy Arnold (C. Rains, MGM 14734 (New York Times (Sunbeam Div.)/Twin Forces, BMI))					
★	18	9	★	63	5	MY WIFE'S HOUSE—Jerry Wallace (L. Mann, B. Jennings, MCA 40248 (4 Star/Ace, BMI)/Butte, SESAC)	81	85	4	YOUR PRETTY ROSES CAME TOO LATE—Melba Montgomery (B. Rice, J. Foster, Elektra 45894 (Jack & Bill, ASCAP))					
★	21	7	★	49	40	TALKIN' TO THE WALL—Lynn Anderson (W. McPherson, Columbia 4-46056 (Folio, BMI))	82	66	12	THE BACK DOOR OF HEAVEN—Nancy Wayne (G. Ballantyne, 20th Century 2086 (New York Times, BMI))					
16	11	10	50	53	6	MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (D. Feller, Asylum 11037 (Tree, BMI))	★	—	1	I LOVE MY FRIEND—Charlie Rich (B. Sherrill, N. Wilson, Epic 8-20006 (Columbia) (Algee, BMI))					
17	12	13	51	56	7	STOMP THEM GRAPES—Mel Tillis (R. McCown, MGM 14720 (Sawgrass, BMI))	84	87	4	LEAVE ME ALONE (Ruby Red Dress)—Arleen Harden (L. Laune, Capitol 3911 (Anne Rachel/Brooklyn, ASCAP))					
18	14	12	52	41	12	DON'T YOU THINK—Marty Robbins (M. Robbins, MCA 40236 (Mariposa, BMI))	85	91	2	BETWEEN LUST & WATCHING T.V.—Cal Smith (B. Anderson, MCA 40265 (Stallion, BMI))					
19	17	13	53	43	12	STATUE OF A FOOL—Brian Collins (J. Crutchfield, Dot 17499 (Famous) (Sure Fire, BMI))	★	—	1	I OVERLOOKED AN ORCHID—Mickey Gilley (C. Story, S. Lyn, C. Smith, Playboy 6004 (Peer International, BMI))					
★	25	8	★	67	5	TELL TALE SIGNS—Jerry Lee Lewis (A. Zanetti, Mercury 73491 (Phonogram) (Jack O' Diamond, BMI))	87	94	4	THROW AWAY THE PAGES—Randy Barlow (F. Kelly, Capitol 3883 (Nelade/Frebar, BMI))					
★	30	6	55	46	15	I'LL THINK OF SOMETHING—Hank Williams Jr. (J. Foster, B. Rice, MGM 14731 (Jack & Bill, ASCAP))	★	98	2	PLEASE DON'T STOP LOVING ME—Porter Wagoner & Doby Parton (D. Parton, P. Wagoner, RCA 10010 (Owens, BMI))					
★	29	9	56	58	8	THIS TIME I ALMOST MADE IT—Barbara Mandrell (B. Sherrill, Columbia 46054 (Julep, BMI))	89	97	4	COME ON IN AND LET ME LOVE YOU—Lain Jolson (D. Silvers, 20th Century 2106 (Hank Williams, Jr., BMI))					
23	26	8	57	49	17	A FIELD OF YELLOW DAISIES—Charlie Rich (M.A. Rich, Mercury 73498 (Phonogram) (Makamillion, BMI))	★	—	1	GOOD OLD FASHIONED COUNTRY LOVE—Sue Thompson & Don Gibson (G. Barber, J. Mundy, Hickory 324 (MGM) (Acuff-Rose, BMI/Milene, ASCAP))					
24	27	11	58	52	9	DRINKIN' THING—Gary Stewart (W. Carson, RCA 0281 (Rose Bridge, BMI))	91	93	3	FAIRYTALE—Pointer Sisters (A. Pointer, B. Pointer, Blue Thumb 254 (Para-Thumb/Polo Grounds, BMI))					
25	19	14	★	73	5	I'M NOT THROUGH LOVING YOU YET—Conway Twitty (C. Twitty, L.E. White, MCA 40224 (Twitty Bird, BMI))	92	96	3	SING FOR THE GOOD TIMES—Jack Greene (R. Fraser, MCA 40263 (Swecor, BMI))					
★	32	7	★	70	3	I NEVER KNEW (What That Song Meant Before)—Connie Smith (S.D. Shafer, Columbia 4-46058 (Acuff-Rose, BMI))	93	95	4	EASE ME TO THE GROUND—Sue Richards (B. Reneau, Dot 17508 (Famous) (Chess, ASCAP))					
27	16	16	61	57	14	HE THINKS I STILL CARE—Anne Murray (D.L. Lipscomb, Capitol 3867 (Jack/Glad, BMI))	94	—	1	TEN COMMANDMENTS OF LOVE—David Houston & Barbara Mandrell (M. Paul, Epic 8-20005 (Columbia) (Arc, BMI))					
★	34	6	62	68	6	I WOULDN'T WANT TO LIVE IF YOU DIDN'T LOVE ME—Don Williams (A. Turney, Dot 17516 (Famous) (Don Williams, BMI))	95	100	2	YOU CAN SURE SEE IT FROM HERE—Susan Raye (R. Topp, J. Shaw, Capitol 3927 (Gold Book, ASCAP/Blue Book, BMI))					
★	36	7	63	65	7	STANDING IN YOUR LINE—Barbara Fairchild (B. Fairchild, Columbia 4-46053 (Duchess, BMI))	96	99	2	HANGIN' ON TO WHAT I'VE GOT—Frank Myers (R. Milsap, Caprice 1999 (Mega), (Innside, ASCAP))					
30	20	14	★	81	3	YOU MAKE ME FEEL MORE LIKE A MAN—Mel Street (J. Riggs, GRT 002 (Chess/Janus) (Prater, ASCAP))	97	—	1	I'M TURNING YOU LOOSE—Nick Nixon (C. Putnam, S. Throckmorton, Mercury 73467 (Phonogram) (Tree, BMI))					
31	35	10	65	60	12	THANK YOU WORLD—Statler Brothers (D. Reid, L. DeWitt, Mercury 73485 (Phonogram) (American Cowboy, BMI))	98	—	1	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond (L. Pockriss, B. Hilliard, MCM 14694 (Shapiro, Bernstein, ASCAP))					
32	28	11	66	64	7	HELLO OUT THERE—Lawanda Lindsey (K. Westberry, W. Walker, Capitol 3875 (Cedarwood, BMI))	99	—	1	NEVER A NIGHT GOES BY—Sharon Vaughn (J. Foster, B. Rice, Cinnamon 790 (Jack & Bill, BMI))					
33	38	7	67	69	7	I'LL DO ANYTHING IT TAKES (To Stay With You)—Jean Shepard (L. Butler, J. Crutchfield, C. Putman, United Artists 442 (Tree, BMI))	100	—	1	THE WAY I'M NEEDING YOU—Chiff Cochran (H. Cochran, J. Kinsey, Enterprise 9103 (Columbia) (Tree, BMI))					
34	22	11				BOOGIE WOOGIE (A/K/A T.D.'s Boogie Woogie)—Charlie McCoy & Barefoot Jerry (C. "Pine Top" Smith, Monument 8611 (Columbia) (E.H. Morris, ASCAP))									

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# Nashville Scene

By BILL WILLIAMS

Marion Worth, after a brief departure from the recording scene, has signed with MGM, and will be co-produced by Cecil Scaife. ... Vicky Newland, a newcomer in town from West Virginia, is on the verge of a major contract. ... Flushed with the success of Tanya Tucker, CBS's Ronnie Bledsoe has signed another 14-year-old girl to the label, Brenda Smith. ... Harlem Sanders has signed a recording contract with Shanon. ... Connie Eaton now under the exclusive management of Tandy Rice. ... Brave Jeanne Pruett took four teen-agers on a week-long vacation in Florida, then hurried home to put up some sweet pickles.

"Hee Haw" has doubled its ratings in Los Angeles, now that it has a better time slot. The show's ratings also have gone way up in New York. And it will begin taping again in

September. ... Landscape Films, doing a movie in Nashville, will make its "Opry" scenes so authentic it will use regular staff musicians. ... Vito Pellitteri has missed four consecutive weeks at the "Opry" and is not doing well. ... Dobro virtuoso Josh Graves, who spend considerable time with Lester Flatt and Earl Scruggs, then with each of them separately, has signed a recording contract with Epic, to be produced by Tommy Allsup. ... Pee Wee King and Redd Stewart are still great friends and partners. They filmed a show together, played golf together, and went off on a midwest fair tour together.

Actress-singer Chris Noel was married last week at Midland, Texas, to oilman Roger Hanks. She's about to be released on Sundance Records of Dallas. The couple will

honeymoon in Saudi Arabia. ... Playboy's Barbi Benton is set for a guest appearance on the Aug. 19th "Tonight Show." Her first country record is due out right away. ... WAFL, the only full-time country station in Delaware, broadcast from the state fair. David James presented Johnny Rodriguez with an engraved trophy dedicated "To Hot Rod." ... Gus and Jo Ann Thomas are on a UK tour through September with Frisco.

When Nancy Holamar of WJJD, Chicago, was married, the wedding song was the hit single of Bud Logan and Wilma Burgess, "The Best Day of the Rest of Our Love." ... The Ozark Mountain Daredevils, with A&M, are on a cross-country concert tour doing their country rock. ... Johnny Western played two different clubs in the same week in Colorado Springs. ... Roosevelt Savannah of Seattle has a new single on the National label, from Brite Star, published by Dunbar Music. ... The Mayor and the police chief of Atlanta may be feuding, but they both used Bill Blaylock and Clay Willis to draw crowds for their news conferences in that city. ... While playing at Midlothian, Texas, Susan Alexander had to appear in temperatures that reached 105 degrees. ... Dianna Williams is undertaking her debut as a recording producer, doing a master session. The project features the 200-voice children's choir of Evangel Temple, for which she wrote all the material. She is director of that choir.

A major promotional tour is shaping up for Paul Click's "Smokey, Trucks, and CB Radios" on Broken Records. ... Josie Brown is back in the Hugh X. Lewis Club in Nashville after two solid months of road work. ... Immediately following a recording session under the direction of JED Records president John Denny, Bill Sterline took off on a nine-week tour of Canada. ... Jan Howard is living right. A thief who stole her purse dropped her wallet with her money in it. Then a promoter absconded with her money on a date. After a warning, he came through with the money. ... Hugh King has resigned his promotional position with Acuff-Rose to devote more time to the other facets of his career, such as songwriting and recording. He will work closely with Ted Harris.

Hank Thompson, in an unprecedented seventh appearance at the Cheyenne Frontier Days, set an all-time attendance record, breaking even that set by Roy Clark a year ago. On Friday and Saturday nights, he brought 12,500 people into the stands. Following a tour, Hank will be in Nashville to record. ... An invitation-only party by Elektra/Asylum for Dick Feller drew the music elite to the Exit/Inn. His repertoire is all Dick Feller-written. It brought him a standing ovation.

Roy Clark, who sets marks as often as most people eat meals, set another at the Bluegrass Fair in Lexington, Ky. Despite heavy afternoon rains, his show played to 98,000 in two nights. Parking was suspended the second night, with several thousand turned away at the gate. ... Big Country Attractions agent Chuck Raynes in Nashville for meetings concerning the career of Stoney Edwards. ... Dennis Duke has cut another session in Hollywood for Heart and Soul Records. ... Latest artist to sign with producer Ricci Moreno is Larry Trider. ... When Ace Cannon performs his road show, he is accompanied by five musicians and singer Jennifer

## Williamson & West Named New John T. Benson Sales

NASHVILLE—Following an earlier announcement of an expanded sales and promotion plan (Billboard, June 1) by the John T. Benson Publishing Co., the firm announces additions to its sales staff.

Norm Williamson and Morris West have begun working as retail salesmen in Indiana and Georgia/Alabama, exclusively representing all Benson product, including Heartwarming/Impact Records, Benson Music, and Impact Books.

Williamson will handle the Indiana territory, one of the strongest regions for the gospel labels. Prior to joining Benson, Williamson had his own music and instrument retail outlet, and had worked for the communications division of Motorola. West will operate from Atlanta. He formerly was in the field of music and education.

The Benson firm also announced that Gresham & Smith, architects of Nashville, will design and build

their new \$1½ million headquarters at Metrocenter here, which will include all company offices and a studio, and auditorium, and warehouse space.

The building program will break ground on or near Sept. 15, with the moving process scheduled by June of 1975.

## Oak Ridge Boys Split With Light

NASHVILLE—The nine-year booking affiliation between the Oak Ridge Boys and Don Light Talent, Inc., has been terminated "because of irreconcilable differences over representation exclusivity."

The announcement was made by Herman Harper, director of the agency's Gospel Music division. Harper was one of the original members of the group, and formerly managed them.

He says the Oaks will honor all existing commitments.

AUGUST 10, 1974, BILLBOARD

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# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
for Week Ending 8/10/74

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	9	IF YOU LOVE ME LET ME KNOW—Olivia Newton-John, MCA 411
2	2	68	BEHIND CLOSED DOORS—Charlie Rich, Epic KE 32247 (Columbia)
3	4	5	COUNTRY PARTNERS—Loretta Lynn & Conway Twitty, MCA 427
4	3	22	THERE WON'T BE ANYMORE—Charlie Rich, RCA APL1-0433
★ 17	3	3	BACK HOME AGAIN—John Denver, RCA CPL1-0548
6	8	7	RUB IT IN—Billy Crash Craddock, ABC ABX-817
7	5	21	VERY SPECIAL LOVE SONGS—Charlie Rich, Epic KE 32531 (Columbia)
8	6	17	STOP AND SMELL THE ROSES—Mac Davis, Columbia KC 32582
9	9	31	LET ME BE THERE—Olivia Newton-John, MCA 389
10	11	8	GREATEST HITS VOL. II—Loretta Lynn, MCA 420
11	13	8	COUNTRY BUMPKIN—Cal Smith, MCA 424
12	15	8	HOUSTON (I'm Comin' To See You)—Glen Campbell, Capitol ST 11293
13	14	6	SPOOKY LADY'S SIDESHOW—Kris Kristofferson, Monument PZ 32914 (Columbia)
14	16	6	MAMA KERSHAW'S BOY—Doug Kershaw, Warner Bros. BS 2793
15	18	6	IN MY LITTLE CORNER OF THE WORLD—Marie Osmond, MGM M3G 4944
16	19	5	COUNTRY FEELIN'—Charley Pride, RCA APL1-0534
17	7	10	THE BEST OF CHARLIE RICH—Epic KE 31933 (Columbia)
★ 18	24	4	I'D FIGHT THE WORLD—Jim Reeves, RCA APL1-0537
★ 19	21	4	JEANNE PRUETT—MCA 388
★ 20	39	2	LIVE ON STAGE IN MEMPHIS—Elvis Presley, RCA CPL1-0606
21	22	9	RAGGED OLD FLAG—Johnny Cash, Columbia KC 32917
22	23	22	WOULD YOU LAY WITH ME (In A Field of Stone)—Tanya Tucker, Columbia KC 32744
23	25	7	BLUE GRASS COUNTRY—Danny Davis & The Nashville Brass, RCA APL1-0565
24	10	5	BOOGITY BOOGITY—Ray Stevens, Barnaby BR 6003 (Chess/Janus)
25	30	20	SPIDERS & SNAKES—Jim Stafford, MGM SE-4947
26	27	5	GOOD N' COUNTRY—Marty Robbins, MCA 421
27	26	6	I-40 COUNTRY—Jerry Lee Lewis, Mercury SRM1-710 (Phonogram)
28	29	4	IT'S THAT TIME OF NIGHT—Jim Ed Brown, RCA APL1-0572
29	33	3	GOOD WOMAN'S LOVE—Jerry Reed, RCA APL1-0544
★ 30	40	2	STOMP THEM GRAPES—Mel Tillis, MGM 4906
31	32	4	WHISPERING—Bill Anderson, MCA 416
32	35	4	THE VERY BEST OF DON GIBSON—Hickory H3G 4502 (MGM)
33	38	7	FOR THE LAST TIME—Bob Willis And His Texas Playboys, United Artists UA LA216-J2
34	20	8	SMILE FOR ME—Lynn Anderson, Columbia KC 32941
35	36	3	SEXY LADY—Freddie Weller, Columbia KC 32958
36	12	12	HANG IN THERE GIRL—Freddie Hart, Capitol 11296
37	41	4	TWO WAY STREET—Mel Street, GRT 8002 (Chess/Janus)
★ 38	—	1	FIVE FEET AND RISING—Johnny Cash, Columbia KC 32951
★ 39	—	1	COUNTRY HAM—Jerry Clover, MCA 417
★ 40	49	2	THANK YOU WORLD—Statler Brothers, Mercury 1-707 (Phonogram)
41	28	23	JOLENE—Dolly Parton, RCA APL1-0473
42	44	7	WOMAN YOUR NAME IS MY SONG—Tommy Overstreet, Dot DOS 26021 (Famous)
43	48	4	SHE SURE LAID THE LONLINESS ON ME—Bobby G. Rice, GRT 8001 (Chess/Janus)
44	45	3	FRECKLES & POLLIWOG DAYS—Ferlin Husky, ABC ABX-818
45	43	9	FULLY REALIZED—Charlie Rich, Mercury SRM2-7505 (Phonogram)
46	47	3	THIS IS BRIAN COLLINS—Dot DOS 26017 (Famous)
47	31	15	THIS TIME—Waylon Jennings, RCA APL1-0539
48	34	10	PURE LOVE—Ronnie Milsap, RCA APL1-0500
49	—	1	ONE DAY AT A TIME—Marilyn Sellars, Mega MLPS-602 (PIP)
50	—	1	THAT'S YOU AND ME—Hank Snow, RCA APL1-0608

O'Brien. ... Poco's next album will be a return to their basic concept, "very country rock." ... Jimmi Young, assistant engineer and songwriter at LSI studios, has been assigned to lead the firm's publishing wing, Leson Music. Steve Ham takes over the duties of chief engineer. GRC has expanded its country artist roster with the signing of Red Williams. He's a former TV engineer at Memphis.



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#### DISTRIBUTORS WANTED

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# Yesteryear Hits

## FIVE YEARS AGO

August 9, 1969

### SINGLES

- 1 IN THE YEAR 2525 (Exordium & Terminus)  
Zager & Evans (RCA)
- 2 CRYSTAL BLUE PERSUASION  
Tommy James & The Shondells (Roulette)
- 3 HONKY TONK WOMEN  
Rolling Stones (London)
- 4 WHAT DOES IT TAKE TO WIN YOUR LOVE  
Jr. Walker & The All Stars (Soul)
- 5 SWEET CAROLINE (Good Times Never Seemed So Good)  
Neil Diamond (Uni)
- 6 RUBY, DON'T TAKE YOUR LOVE TO TOWN  
Kenny Rogers And The First Edition (Reprise)
- 7 A BOY NAMED SUE  
Johnny Cash (Columbia)

## FIVE YEARS AGO

August 9, 1969

### ALBUMS

- 1 BLOOD, SWEAT & TEARS (Columbia)
- 2 HAIR/ORIGINAL CAST (RCA Victor)
- 3 ROMEO & JULIET/SOUNDTRACK (Capitol)
- 4 IRON BUTTERFLY  
In-A-Gadda-Da-Vida (Atco)
- 5 TOM JONES  
This Is (Parrot)
- 6 JOHNNY CASH  
At San Quentin (Columbia)
- 7 CREAM  
Best Of (Atco)

## TEN YEARS AGO

August 8, 1964

### SINGLES

- 1 A HARD DAY'S NIGHT  
Beatles (Capitol)
- 2 EVERYBODY LOVES SOMEBODY  
Dean Martin (Reprise)
- 3 WHERE DID YOUR LOVE GO  
Supremes (Motown)
- 4 THE LITTLE OLD LADY (From Pasadena)  
Jan & Dean (Liberty)
- 5 RAG DOLL  
4 Seasons (Philips)
- 6 WISHIN' AND HOPIN'  
Dusty Springfield (Philips)
- 7 UNDER THE BOARDWALK  
Drifters (Atlantic)

## TEN YEARS AGO

August 8, 1964

### ALBUMS

- 1 THE BEATLES—A HARD DAY'S NIGHT/SOUNDTRACK (United Artists)
- 2 STAN GETZ & JOAO GILBERTO  
Getz/Gilberto (Verve)
- 3 LOUIS ARMSTRONG  
Hello, Dolly! (Kapp)
- 4 HELLO, DOLLY!/ORIGINAL CAST (RCA Victor)
- 5 FUNNY GIRL/ORIGINAL CAST (Capitol)
- 6 THE DAVE CLARK FIVE RETURN! (Epic)
- 7 BARBRA STREISAND/THE THIRD ALBUM (Columbia)

## NATRA Vital

Continued from page 32

munications business. He has also been, as most deejays have often complained, not paid fairly or adequately for the service offered. All of which, and this is only a partial list of their reasons for being, will be covered at this year's convention.

In terms of the black deejays' worth to soul music, he is indispensable: As indispensable as B.B. King is to the blues; as Charlie Parker and Duke Ellington were to jazz; as Stevie Wonder is to music. They are the identifying link between that music lover who will, or will not, listen to a given station. They are the communicators of today, and the world's most listened to and bought music.

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SEARCHING FOR OLD RECORDS? DIS-Continued, 216 N. Rose, Burbank, California 91505. tfn

# Vox Jox

Continued from page 30

It should be pointed out that an awful lot of good personalities fell by the wayside for one reason or another. One of the judges pointed out that actually the format the particular man was being required to work was probably at fault—that the personality was doing an excellent job in spite of the format and might have been a winner at another station.

In addition, a lot of air personalities showed great promise, even though they didn't make even the finals. For example, Ken Leopold at KPTL-AM-FM in Carson, Nev., who was really trying to do a good show and may eventually become a leading air personality.

Some of the entries, of course, were too good to be anything but a winner. Yet, it would be impossible to give out plaque after plaque and the award would be diminished in value.

So, after repeated re-listens and much debate between judges, the finalists were selected and, I honestly feel, represent a cross section of the best air personalities in the world. This year, some people didn't enter who entered last year; maybe they didn't have the courage. Because, I assure you, these finalists were extremely good.

The big winners will be announced at the International Radio Programming Forum in New York, Aug. 14-17 with especially-created jingles in their honor by the PAMS jingle singer, who're being flown by private jet to New York by PAMS president Bill Meeks.

I suppose that Larry Ryan, program director of KEEL-AM in Shreveport, La., sums up the task of the judges pretty well: "At last, I've finished judging the participants in Billboard competition. It has been boring, exciting, disappoint, pleasing, and, most of all, time consuming. I do feel, however, that we did not receive the host of the East and Northeast as contestants, because if these are the best, then the East is no place for a man to listen to radio. There were some bright spots however, as there were a few entries that were good and, of course, they were among my fine finalists in each category."

"I do want to make a suggestion or two on the entry forms, and category ratings system, so that your judges will have an easier time of it next year."

1. If you are judging for personality then that should be your primary qualification.

2. The second category should be professionalism, this tells whether the man can or can not handle what he is doing on the air.

3. The rest of the categories are non-essential, and I'll try to explain.

(A) Voice quality Some of the greatest jocks in the country have had rotten voices. The secret is, how well do you handle what you're doing with your voice.

(B) I had a total of two guys that read news and they were teasers for the regular newscasts with newsmen.

(C) The format presentation—There are a lot of good jocks that are required to run a bad format. Then again, most morning men throw the format out the door. All that is the program director's responsibility, plus how is a judge to know if he is following the format or not?

(D) The presentation of the stations image is a toss-up as, again, how is a judge 1,000 miles away supposed to know the station's image, other than sounding big, happy, and like a winner.

(E) The personal image is the same as the personality. What is he doing, and how does he sound?

(F) The production quality? What? How does the tape sound? Blame that on the engineer. Most tapes had little production, if any to judge a man's abilities. I'd throw this out and start a new award next year for commercial production, produced by radio people with about five different categories and all five have winners. You'd get some entries on this and I have some good ideas on how to run it, if you are interested.

"Another thing, I received so many tapes of guys running a rock format and talking as if they had their mouth full of toilet paper, it made me nauseous. I began calling it the SShhh format. Everything that ended in "S" sounded like thishhh. It's a shame that more program director's don't take the time to explain things and correct things.

"I received four tapes from four different jocks, and they all sounded the sameSHHH. But, all in all, I've enjoyed it and thanks for asking. By the way, some of the contestants did not send in entry forms, so I am including their names and stations on a separate piece of paper, along with the regular entry forms. Thanks again."

# RADIO-TV mart

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

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"Experienced Staff Announcer at 5,000 watt Top 50 Market Station, 23. married, 5 years experience, former Production Director. Looking for Major or Medium Market to settle down in." Box 626, Billboard Job-Mart, 1515 Broadway, New York, N.Y. 10036. au10

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"Personality Jock with secondary market experience. 2 years on air, morning drive, first class ticket, heavy on production, black format preferred or top 40. Let me rock your morning boat. Air check, resume & photo upon request. Have great voice. Will travel. Write Box 627 Billboard Radio-TV Job Mart, 1515 Broadway, N.Y. N.Y. 10036. au17

### POSITIONS OPEN

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Available immediately to push your Jazz, Soul or Rock 'N Roll—Country too. Fresh out of school. Programmed to follow the rule. Personal info, on request. Write Jess Williams, 4233 Crenshaw Bl., L.A., Calif. 90008. Phone (213) 296-1316. I'll be there. au10

"The man that put KSTP Minneapolis-St. Paul on the map is now available as a permanent Program Director or Consultant! KSTP rose from 13th to 2nd in 105 days, and was #1, 18-34, and #1 or #2 in teens in EVERY pulse and ARB in his year as P.D. Call Jim Channell at his mother's, she's putting him up for a couple of weeks—(312) 929-8229 or call (612) 735-4656!" au17

AUGUST 10, 1974, BILLBOARD

## Cassette Makes Chart —1st Time in Denmark

COPENHAGEN—For the first time in the 70-year history of the Danish record industry, a cassette has broken into the Top 30 chart. The cassette, entitled "Dancing on a Saturday Night," is a tape-only compilation of 24 tracks by top Phonogram artists, with contributions from Demis Roussos, Bonnie St. Claire, Jim Croce, Status Quo, Nazareth, Lobo and the Olsen Brothers, among others.

The situation has arisen as a result of the decision taken in May 1973 by the board of the Danish section of IFPI to consider cassettes and records sales as one total when compiling the weekly charts. The system also applies to silver and gold disks.

The man behind Phonogram's successful idea is product manager Frank Obel, who was looking for a replacement for the popular

"Double Hit Parade" series. Three cassettes were released in this series, selling more than 3,500 copies per title in Denmark alone. Phonogram in Denmark has issued a number of tape-only titles, including "Top 12," "2 Big Hits" and "Pop Picks."

"Dancing on a Saturday Night" sold more than 2,000 copies in the first two weeks of release, and a total of four titles have been planned in the series, which has now been taken up in Belgium and Switzerland.

A number of acts sell as many or more tapes than records in Denmark, among them Paul Mauriat, Nana Mouskouri, Les Humphries Singers, Vicky Leandros and top Danish star Johnny Reimar. However, Danish radio does not yet have facilities for playing cassettes in direct programs.

## CBS U.K. Sets New Division

LONDON—CBS U.K. has set up a new division, CBS Manufacturing, under the managing directorship of Maurice Oberstein. This is stated to be an inevitable rationalization of the way in which CBS has been operating internally for some time, with Oberstein as director responsible for manufacturing.

According to managing director, Dick Asher, it is the result of the success of CBS U.K. as a whole and the volume of custom pressing, involving both the WEA and A&H operations, and general growth of the company's business. He says, "What we are doing is formally rationalizing what has long been the situation in practice."

By the end of the year, CBS expects to move to its new and larger offices in Soho Square and by September it is projected that the additions to the manufacturing plant in Aylesbury will be complete as well as the move to a new distribution center in Barby Road, London W 10.

Says Asher: "CBS is poised for future growth and the new structure provides the appropriate organization to carry that through."

The board for the new division will include Oberstein, Peter de Rougemont and George Shestopal. Asher, Allen Davis, Jack Florey, Dan Loggins, George Ridnell and Paul Russell will continue to serve as divisional directors of CBS, and the board of CBS U.K. remains unchanged.



**RAMIREZ HONOR**—The Argentinian composer and pianist Ariel Ramirez in Holland to receive a platinum disk to mark worldwide sales of one million copies of his "Misa Criolla" album. Ramirez, right, was presented with the award by Phonogram International president Piet Schellevis during an "asado"—a South American-style barbecue party held in Naarden.

## From the Music Capitals of the World

### LONDON

Panda, a record-production-management company formed by two pioneers in the television compilation albums market, had just clinched its first two label deals. Formed in mid-1973 by Norman Lawrence and David Griffiths, Panda has placed *Starry Eyed and Laughing* with CBS and *Noy's Band* with Pye-Dawn. Also managed by Panda but not yet placed for records are Dorris Henderson's *Election* and cabaret artist Les Saxon, while on the agency side, started this year by Valerie Hargreaves, the firm has representation for Gonzalez and the *Houseshaker's Rock 'N' Roll Party*.

The American-based Paramount-Ember label, a joint enterprise of Jeffrey Kruger's Ember Enterprises Inc. of America and Paramount pictures, will be unveiled here this month. The label will be handled by Ember's U.K. licensee, Pye, which will undertake distribution, sales and promotion. First release on Friday (9) will be "Time" by Susan Maughan. Second release a week later will be the label's first American hit, "You'll Never Know" by

Denny Doherty. All material will appear in the U.K. on Ember.

The U.K.'s biggest independent cassette and cartridge distributor, Musictapes Wholesale, went into liquidation with an estimated deficit of around \$475,000, a meeting of the firm's 130 creditors were told in London. Of the total deficit, around \$180,000 was owing to the record industry with, according to the company's chairman, Philip Ashworth, over half the figures accounted for by EMI Records' bill. The bulk of the remainder of the total was money owing hardware suppliers who manufactured the extensive range of Musictapes cassettes and cartridge equipment. . . . A new low price language course utilizing disk and tape will be launched next month and much of the sales pitch will be aimed at record stores. The course, developed by Eurotone of Bexley, Kent, will be sold only through retail outlets and the company is not planning to deal direct with the public. Comprising seven 7-inch records or one cartridge or cassette, supplemented with two booklets, the course is available in French, German, Spanish and English. . . . EMI has published a list of 540 tapes, EP, LP, and single deletions to come into effect on Aug. 30. This is the first major deletion from the catalog since April 1973. Among the records deleted are most of the early *Buddy Holly* albums, nearly all the *Mrs. Mills* titles, *Bill Haley's "Rock Around the Clock"* album and many other golden oldies. Many of these could be repackaged, however. . . . Capital Radio's dj *Kenny Everett*, faced with quantities of mail from listeners demanding that he make an album, has signed an exclusive recording contract with Rocket. His first album, which will be released in October, will take the form of an Everett radio show with songs sung by himself. . . . Ronco begins a television campaign for its first soul compilation album, *Black Explosion*, on Aug. 14 in the Thames area. The record which features 24 chart-hitting tracks by different artists, was conceived and organized by Ronco promotion manager, Colin Taylor. **CHRIS WHITE**

### DUBLIN

The *Johnny McCauley Trio*, one of the most popular groups currently

(Continued on page 65)



**KAYAK PACT**—Dutch pop group Kayak has re-signed for a further four-year period with Bovema. The group, whose records are released in the U.S. on Capitol, is set for a British tour this fall and an American tour early in 1975. Pictured after signing the renewed contract while Kayak look on are, seated, left to right, Roel Kruize and Kayak manager, Frits Hirschland.

## RCA In U.K. Follows Order Service With Perry LPs

LONDON—Following the successful pattern established with David Bowie albums, RCA instituted a similar priority-ordering service for the new Perry Como LP, "Perry."

This involved giving dealers the opportunity to ensure early delivery by ordering in boxes of 25 copies by prepaid reply cards.

Marketing manager Brian Hall told Billboard that this had resulted in a 40,000 advance shipout which, although not as impressive as the quantities associated with a Bowie release, were "satisfactory against the current trading background and the time of year." Hall felt that in face of the multiples cutprice trading that independent dealers were holding back from ordering in large quantities and this was borne out by a response of about 600 replies from over 2,000 dealers circulated compared with in the region of 1,700 replies which were normal for a Bowie album.

## Brazil Growth Slackens

RIO DE JANEIRO—Brazilian record companies look forward to a 10 to 15 percent increase in business this year, despite the scarcities and high prices of raw materials.

But this is less than half of the 1973 growth. Sales increased by 35 percent in 1973. Joao Carlos Muller Chaves, executive secretary of the Recording Companies' Assn., reported. Sales of tapes and records totaled about \$50 million, he estimated.

Album sales totaled 14,000,000 records, and singles, 11,000,000. Cassette sales doubled again, reaching 1,800,000. In 1969, cassette sales amounted to only 90,000, but they have doubled every year.

Scarcity of PVC began to be felt

## Polydor Explores Impact Of TV on Full-Price LPs

LONDON—The unresolved question of whether TV promotion can generate sales volume on full-price albums comparable to that achieved on the special compilation packages is being investigated by Polydor.

Over a two-week period this month, Polydor has booked concentrated small-screen advertising time in the London area for three albums featuring in a 10-LP summer campaign lasting for 10 weeks. The albums selected are "James Last Live," "Spiders and Snakes" by Jim

Stafford and "Our Best To You" by The Osmonds.

"What we are doing, as far as possible, is an audit of TV effectiveness," says general marketing manager Ian Walker. "It would be too difficult to make a realistic assessment through a national campaign, so we have chosen London, and we have bought screentime on a level comparable to that given to a compilation album—16 30-second spots on Wednesday, Thursday and Friday nights in the second and third weeks of August." The commercials will feature a track from each of the three LPs, with dj Dave Lee Travis providing the voice-over for an animated sequence as a disk jockey called Barney Tubbs.

"Thames TV is equally interested in knowing whether television can stimulate volume sales and in our discussions with the company it was decided that the most suitable acts should have a broadly-based MOR appeal—rather than contemporary—which is why we have chosen Jim Stafford, James Last and the Osmonds.

"If it works then I will want to do it again next year nationally."

The other releases incorporated in the campaign are "Irish Tour '74" by Rory Gallagher, "Everyone Is Everybody Else" by Barclay James Harvest, "Born Again" by Rare Bird, "In My Little Corner of the World" by Marie Osmond, "To The Good Life" by Bert Kaempfert, "Laughter In the Rain" by Neil Sedaka and "Hamburger Concerto" by Focus. All LPs have a simultaneously released cassette-cartridge equivalent.

For their promotion, Polydor has had produced an unusual see-through poster 48-in. x 26-in. featuring color images of all 10 sleeves and incorporating write-ups on each record. These are being installed by the company field promotion team and there will also be national newspaper advertising.

## VAAP, Portugal Accord

MOSCOW—Delegation of the USSR Copyright Agency (VAAP), headed by its chairman, Boris D. Pankin, is back from Portugal. In Lisbon, the delegation had talks with SECTP (Portugal's Society for Mechanical and Performing Rights) and some of the music publishers. Agreements on mutual copyright protection were signed. The delegation paid a visit to the Prime Minister of the Provisional Government of Portugal.

# Japanese Imports to Double Over '72; U.S. Product Seen Surging

By HIDEO EGUCHI

TOKYO—This year, Japan's imports of phonograph records, especially LPs from the U.S., will double the amount imported last year, judging by the advance statistics gathered here by Billboard. Last year's total imports value, c.i.f., amounted to near 37 percent more than in 1972, according to the Japanese Customs Bureau.

In this year's first half, the advance statistics show, Japan's imports of records amounted to 1,332,161,000 yen or \$4,757,714 c.i.f., close to the 1,398,960,000 yen or \$4,996,285 worth in the whole of 1973 (578,456,000 yen or \$2,065,914, first half; 820,504,000 yen or \$2,930,371, second half).

From the U.S. during the January-June 1974 period, Japan imported 1,499,099 disks valued at

976,007,000 yen or \$3,485,739 c.i.f. That is, 1,486,234 LPs valued at 972,415,000 yen (\$3,472,911), 11,317 singles at 1,825,000 yen (\$6,517) and 1,548 EPs at 1,767,000 yen (\$6,311).

In addition, customs clearances show, Japan's imports of pre-recorded music tapes in this year's first half amounted to 177,977,000 yen or \$635,632 c.i.f., including 62,643,000 yen or \$223,725 worth from the U.S. and 57,220,000 yen (\$204,357) from West Germany. Thus total product from the U.S. in this year's first half amounted to 1,038,650,000 yen, or \$3,709,464 at the Bank of Japan's "intervention" rate of 280 yen to the U.S. dollar.

Japan's imports of U.S. product in 1973 totaled 1,116,446,000 yen or \$4,165,878 (468,313,000 yen or \$1,672,546, first half; 698,133,000

yen or \$2,493,332, second half), including 1,692,819 LPs at 1,088,268,000 yen, or \$3,887,450 at the "intervention" rate. The yen was floated Feb. 14, 1973.

## CRTC Appoints Billon Secretary

OTTAWA—The Canadian Radio and Television Commission, through the office of Pierre Juneau, the chairman of the Commission, has appointed Pierre Billon as secretary of the CRTC. In this newly created position Billon assumes the responsibilities of secretary of the CRTC, secretary of the executive committee of the Commission and executive assistant to the chairman. Billon will also be closely associated with policy and planning.

From 1970 until March 1974 Billon was special assistant to Gerard Pelletier, both at the department of the secretary of state and at the department of communications.

In the early years of the CRTC, the secretariat of the commission was responsible for receiving and processing all applications for broadcasting licenses. The constantly increasing number of applications and their diversity has made it necessary for the Commission to create a licensing policy branch, which has been under the direction of Guy Lefebvre since 1973.

## From the Music Capitals of the World

• Continued from page 64

playing the Irish circuit in England, made their last appearance together last month. The group, comprising **Johnny McCauley, John O'Shea and Paddy Kelly**, were semi-professional although McCauley is involved in the music business on a full-time basis. The reason for the split, according to McCauley, is that the group has gone as far as it can semi-professionally and that it was unable to take advantage of several recent professional offers such as a proposed three-month tour of Australia next year. . . . McCauley, who has written such hit songs as "Among the Wicklow Hills," "Pretty Girl From Omagh" and "Back To Castleblayney," is at present in the U.S. negotiating a licensing deal for his label, Denver Records. He will be in America for six weeks, during which he will visit Florida, Memphis and New York. Denver's biggest selling act is **Big Tom and the Mainliners**, who have had three consecutive number ones, the latest of which is "Old Love Letters."

RTE Television has had 492 entries for a hymn-writing contest that originally had the working title "Write a Hymn for Ireland" but which subsequently led to the current series, "People and Praise." A total of 28 finalists have been chosen from the 492 entries which came from the U.K., Canada and Chile as well as the 32 counties of Ireland. First, second and third prizes are 100, 50 and 25 respectively

and the winning entries will be published in hymn-book form by Music Publishers of Ireland. The winning entries will also be considered for recording. . . . The hymns are being sung by two solo singers, three groups and two choirs. Soloists are soprano **Mary Cooney** and baritone **Frank O'Brien**, the groups are the **Branagans, the Siroccos and Mac-Murrough**, and the choirs are the **College Singers**, conducted by **Frank Bannister**, and the **St. Pius X School Choir**, conducted by **Maureen O'Reilly**. The programs are presented by **Nodlaig McCarthy**.

KEN STEWART

### AMSTERDAM

**Lori Lieberman**, together with her songwriter, **Norman Gimbell**, and her composer, **Charles Fox**, flew from Los Angeles to Holland to perform as a special guest on a big television show in Kerkrade. The program, a co-production between Dutch TROS Television and Germany's Sender Freies Berlin, was broadcast in the two countries. Lori, accompanied by the well-known orchestra of **Paul Kuhn**, performed four titles from her latest album "A Piece of Time" and made a great impression. In fact, the record people from various European countries were so enthusiastic that a tour throughout Europe is being prepared for early 1975. . . . The pirate stations Radio Veronica and Radio Northsea have to disappear within two months, the Dutch Minister of

(Continued on page 68)

## Sonet, Island In Deal

COPENHAGEN—Dansk Gramofonplade Forlag Sonet took over distribution of Island Records July 1. Label manager Kurt Andreasen is making a heavy push on the product.

Kevin Ayers, Gene Pitney, Manfred Mann's Earth Band, Uriah Heep, McGuinness Flint, Traffic, the Sharks, Incredibles, Kiki Dee, Sparks, Casablanca, Bad Company and others on the Island, Rocket, Bronze labels are being strongly promoted to dealers and consumers

through national press, radio and television.

EMI, which formerly distributed Island in Denmark, lost the contract because Sonet had the deal for years for the rest of Scandinavia. The prices on all albums are up by about 7 percent.

EMI was strongly promoting the Uriah Heep album "Wonderworld," which EMI moved into the chart two days before their distribution deal was off.



# Sing the World a Song All 24 of Them THE FINAL ENTRIES

Country	Singer	SONG
France	Tiffanie	"ET CE SOIR TU TELEPHONES"
W. Germany	Simon Butterfly & Bettina Simon	"18-19-20"
England	Charlie James	"CE CA MA CHANSON"
Spain	Juan Bau	"SOBRE EL VIENTO"
U.S.A.	Melveen Leed	"YOU'LL SEE"
U.S.A.	Mary Travers	"LIGHT OF DAY"
Canada	René Simard	"MIDORI-IRO NO YANE"
Poland	Cristina	"VARSOVIE"
U.S.A.	The Three Degrees	"WHEN WILL I SEE YOU AGAIN"
Czechoslovakia	Karel Gott	"LET GIVE LOVE PLACE TO FLOURISH"
England	Gold And Silver	"UP OVER MY HEAD"
U.S.A.	Alan O'day	"GIFTS"

Country	Singer	SONG
U.S.A.	Freda Payne	"IT'S YOURS TO HAVE"
France	Gilbert Montagne	"AUTOUR DE NOUS"
U.S.A.	Susan Anton	"ROUND AND ROUND"
Brazil	Noelita	"SABEDORIA"
Sweden	The Gimmicks	"ALL TOGETHER NOW"
Philippines	Circus Band	"GOT TO SAVE THE WORLD"
Korea	Patti Kim	"FAREWELL, MAY LOVE"
U.S.S.R.	Muslim Magomayev	"CHORTVA KALESO"
France	Patricia	"JE SUIS ROMANTIQUE"
Japan	Hiroshi Itsuki	"WAKARE NO KANE NO NE"
Japan	The Peanuts	"AI NO YUKUE"
Japan	Akira Fuse	"TSUMIKI NO HEYA"

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Thanks to the runners-up  
TOTAL NUMBER OF ENTRIES 321

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# Canada

## London Canada Has Know-How And Distrib Needs for Labels

By MARTIN MELHUISH

MONTREAL—With the insurgence into the Canadian music market of large numbers of independent record companies, established major companies in Canada are helping these fledgling enterprises with record distribution.

The company that has come up with the type of deal that seems most palatable to the majority of Canadian independent labels is Montreal-based London Records, established in Canada in September 1948 and headed by president Frasier Jamieson and his wife and vice president, Alice Koury. London at this

point handles the distribution for Attic Records; Boot Records Ltd.; Gamma Records; Goldfish Records; Joe Kime Productions Ltd.; Kilmarnock Records; Leo Records Inc.; Maple Records; Philo Records Ltd.; Rodeo Records; September Productions; Smile Records; Spark Records; SRO Productions; and Ibic International Corp. Ltd.

Of course, in the early days, the same problem of distribution that besets the independents when they first arrived on the scene, also had to be faced by Jamieson and Koury. The company originally operated a Quebec and Maritime branch and allowed independent distributors in the various provinces to handle their product. At the outset, George Taylor distributed product in the Maritimes from his Halifax-based operation; Max Zimmerman handled their product out of Toronto; Bill Leider covered Manitoba from Winnipeg; and Calgary and Vancouver was handled by Wyn Jones' Vancouver-based company. As London began to expand, it was not long before many of these independent distribution operations actually became branch offices. In 1962, a sub-branch was established in Calgary and from 1963-65, branches were set up in Winnipeg ('63), Vancouver ('64) and Toronto ('65). The Deram branch in Montreal, established in

1972, handles London's French product in the Quebec market. London actually was the first company in this country to have a 100 percent branch operation.

Jamieson explains the premise on which he based the establishment of a branch operation rather than, for instance, the centralized operation that Polydor Ltd. has in this country (Billboard, July 27/74): "Some people cite multiple inventories as one of the drawbacks of branch operations but it has been my experience that this is not the evil that it is made out to be. Each area of this country demands a unique servicing approach and with a branch in each area you can cater to these needs. It is for that reason that we have opened a branch in Quebec City. If a dealer sells out of a specific piece of product on a Friday we can service him that same day. If the product had to come from our Montreal head office he wouldn't get the product until after the weekend."

London Records manufactures their own tape product and has one of the largest tape plants in Canada. At the moment they are building a record manufacturing plant. With tapes, their fill rate is about 95 percent. Records are variable but are close to 85 percent.

Ms. Koury handles all the basic orders; Ken Verdoni, London's marketing manager, keeps the branches as well as the media informed of new releases and distributes any available promotion on the product.

Many independent labels have been drawn to London Records because of the type of deal that the company offers. Jamieson elaborates: "With our deal we actually pay the independent labels based on the amount of records sold. In other arrangements that some companies have, the independent makes very little because all expenses are charged back. Based on a 10 percent lease deal, the independent usually can't make enough money to do another recording session. The way we have it set up, they use their own label and we act as distributors. We don't make as much but it is an on-going thing."

Ms. Koury adds: "If it hadn't been for London, many independents wouldn't have been able to survive, especially on the low-lease fees that were offered. Basically, we became keepers of their inventory and we place orders as though it were our own product. They don't pay for anything but the recording costs."

One of the major reasons for London's success in the Canadian market is their complete autonomy. Says Jamieson: "The parent company has been wonderful in that regard. The communication's lines are always open. If we pick up some material in this country that we think has potential we offer it to the parent company first and then if they don't want it, the artist has the opportunity to go elsewhere with his or her product."

London Records is one of the biggest distributors of French material in Canada, handling such labels as Les Disques Able; Les Disques Beta; Les Disques Clic; Les Disques Elan Ltee.; Les Productions Montreales Fusion; Les Disques Gama; Les Productions Manibelle Inc.; Socite Zoologique du Quebec; Les Disques Nobel; and Les Disques Vibration. In 1972, Yvan Dufresne joined London as the

(Continued on page 68)

## Rush, Merc U.S. Deal

MONTREAL—Canadian rock trio Rush has just been signed to Mercury Records for the U.S. and their first album will be rush-released in that market in a week. The album is already available in Canada on the band's own label, Moon Records, with Canadian distribution

being handled by London Records. Moon is a division of S.R.O. Productions headed by Ray Daniels.

With the U.S. release of the album on Mercury, distribution will be turned over to Polydor in Canada.

The LP has already sold close to 5,000 units in Canada, with most of the sales originating in the Toronto-Hamilton area. The album has broken out regionally in the U.S. with 7,000 records sold already in the Cleveland area alone from copies exported from Moon Records in Toronto. The group has had success in concert appearances both in the Cleveland area and Canada and Mercury feels that they could develop the sales potential of the other Canadian band on their label, Bachman-Turner Overdrive.

## Col Push On Chicago

TORONTO—Even though Chicago is playing only two Canadian dates on their current North American tour, Columbia Records of Canada has embarked on a major sales

and merchandising campaign on the band's product.

Initially, a special customer incentive is being offered on their complete catalog in both tape and disk format. Additional merchandising support includes an illustrated dealer mailing, multi-product wall posters, 60-second tag-able radio spots, plus national and trade print support.

The campaign, the first such Canadian effort for the group, was organized by Bert Dunseith, Columbia's national director of sales, and Julian Rice, the company's national director of merchandising.

## From the Music Capitals of the World

### TORONTO

Randy Bishop's latest single on Good Noise "Don't You Worry" is currently playlisted or charted on close to 100 radio stations in Canada. . . . Myles and Lenny formerly signed to GRT of Canada have signed to Columbia Records. The duo was signed by Columbia's a&r director, John Williams, and an album is expected in the fall. . . . BMI Canada is scheduling a series of Theatre Workshops conducted once a month by conductor-composer Lehman Engel. The workshops are for the benefit of BMI affiliate writers who may be interested in acquiring experience in writing musical shows.

Canadian Brass represent Canada in the Summer Festival (Festival Ete) in Paris, from Aug. 1 to Aug. 17. The band's trip to Paris is sponsored by the department of external affairs and they will be accompanied by their personal representative, Christine Smith and Eleanor and Sam (the Record Man) Sniderman. Mrs. Sniderman produced the band's first album for the Boot Master Concert Series as a&r manager for the label. . . . Bell Records has released the original cast recording of "The Magic Show," starring magician/singer/actor Doug Henning.

Jayson Hoover's "Love Will Get You" making inroads into the east with its recent addition to the playlist of CKGM, Montreal. . . . Jodie Drake will be presented in concert with the Climax Jazz Band at the Bandshell of the Canadian National Exhibition on Aug. 28. . . . Peter Taylor has been appointed the Ontario promotion representative for United Artists Canada. Taylor is the former music editor of RPM, and Playlist, the recorded music supple-

ment of Broadcaster magazine. . . . Andy Kim is working on his new LP, which will be ready at the end of August. Kim wrote all of the songs and is also producing.

WEA held a well-attended press reception for America at Fantasy Farm in Toronto. The band was in on a stop over before going on to a concert in Montreal. Following the Montreal date, America played in Pittsburgh and then returned to Toronto for their July 27 show at Varsity Stadium with James Taylor and Linda Ronstadt presented by Martin Onrot. . . . Don Gordon has moved from CHSC, St. Catherines to CKTB, St. Catherines. . . . Tom Kelly, formerly of CKFH, Toronto has gone to CKSL, London. . . . BIC Photography run by Bruce Cole, a company that specializes in music industry photography, is expanding with the addition of photographer Paul Sterling. . . . DeFranco Family commence a Canadian tour on Aug. 17 with stops planned in Vancouver, Calgary, Edmonton, Saskatoon, Regina, Winnipeg, Toronto and Ottawa.

Attic Records has just released Ron Nigrini's debut single for their label entitled "Letters." . . . Communication 9, to be held by RPM Music Weekly at the Bayshore Inn in Vancouver on Sept. 21 and 22, will have hospitality suites throughout the hotel. Companies confirmed for participation so far are A&M Records of Canada, Columbia Records of Canada, GRT of Canada and Motown Records of Canada. . . . Richard Bibby has been promoted to the position of vice president and general manager of MCA Canada. He was formerly vice president in charge of marketing for the Canadian operation. MARTIN MELHUISH

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# Capitol



# Canada

AUGUST 10, 1974

## ANNOUNCING CAPITOL QUAD! & MONO

In August, Capitol Canada is bringing out a brand new mono album.

In September, Capitol Canada will begin to release quadrasonic albums. Already the way is being paved by Capitol Imports, Vanguard Records, and Capitol Tapes.

### BRINGING BACK MONO

The monaural album is "Favourite Things" by *Shawn Phillips*, recorded beautifully but without embellishment in an English studio while he was passing through in 1965. So it is just the voice (q.v. Magnificence, examples of) and the driving rhythm guitar style.

At that time the voice was applying itself mostly to great songs by other people, songs like *PRIDE OF MAN, THE BELLS, IT WAS A VERY GOOD YEAR* and *MY FAVOURITE THINGS*. After the interest stirred up earlier this year by the first new Shawn Phillips oldie, an album we called "First Impressions" which likewise was never previously released in North America, releasing the second half of this now unburied treasure became a popular necessity.

As on the first album, this acoustic performance is captured in the best natural mono sound, and the original material, while not as densely inventive as his current writing, would have put a lot of bigger-name folkies out to pasture had it been heard.

But folkfanaticism had been replaced by Beatlemania, and Shawn got sidelined unplayed. Now that his time has come, don't miss Part II of the First Shawn Phillips Career—"Favourite Things"—in the austere wonder of monophonic sound.

### ONWARD TO QUAD

Capitol Canada's first four-channel albums will appear in September.

A&R Director Paul White has taken the dilemma by the horns and decided to release a pair of upcoming EMI albums simultaneously in quad and stereo versions.

"Quad is coming," White says, "and it is coming to stay. The price of four-channel systems has come down to where most people can now consider them, and almost all systems are convertible. I think a sizeable public is waiting."

The initial releases will use a matrix system so they can be broadcast. Whether or not discrete albums finally achieve supremacy in the marketplace, matrix albums are not going to become obsolete—virtually all the discrete systems currently being sold have a matrix option.

Although the quad releases are compatible with modern stereo equipment, a separate stereo version will also be released so that people still fearful of quad will not be put off.

### KEATING & MANDINGO

Both of the initial releases are dazzling sonic experiences in either their two- or their four-channel album and 8-track versions.

One is *John Keating Incorporated*: "Hits In Hi-Fi #1". It includes an eclectic selection of international hits of the 70's by

American songwriters like *Carly Simon* (*YOU'RE SO VAIN*), *Stevie Wonder* (*YOU ARE THE SUNSHINE OF MY LIFE*), *Carole King* (*WHERE YOU LEAD*), and *Barry White* (*LOVE'S THEME* and *NEVER GONNA GIVE YOU UP*) along with a sprinkling of big European successes like *VADO VIA*, and *THE SHOW MUST GO ON* by *Leo Sayer*, and *EYE LEVEL* which was a hit for Capitol Canada by the *Simon Park Orchestra*.

With the exception of the rhythm section, all of the music heard here is played by *John Keating* and associate *Francis Markman* on more than twenty electronic instruments, some of which at the time of recording (early this year) were prototypes.

*John Keating* is an important arranger and producer in England. "Hits In Hi-Fi #1" should go a long way towards making his name the household word it ought to be on this side of the Atlantic as well.

The other quad/stereo release for September is from *Mandingo*, the anonymous tribal percussion band that has been freaking out civilized rock fans with their relentless primordial rhythms. It is a third collection of brassy instrumentals from the combo and it is called "A Story of Survival."

### VANGUARD

Capitol Canada is already into four-channel in substantial depth as a result of the marketing and distribution agreement the company signed at the beginning of the year with *Vanguard Records*, long a fore-runner in sonics experimentation.

The association has so far confirmed Capitol Canada's marketing predictions—notably that there is indeed a Canadian audience hungry for quality quadrasonic music—but there were some unexpected sidelights. For example, quad sales have thus far suggested that more four-channel catalogue album buyers purchase classical discs than pop, with such notable tunesmiths as *Handel* and *Tchaikovsky* running way in front of best-selling songwriters like *Joan Baez* and *Country Joe* (and *Peter Schickele*).

### IMPORTS

On the other hand, *Jacques Marchand*, Manager of the Imports Division, reports an overwhelming initial reaction to the SQ release of *Pink Floyd's* "Dark Side of the Moon" on Harvest.

By September, therefore, other *Pink Floyd* albums will be available to Canadians in quad for the first time, along with other popular records and some classical releases to be confirmed later.

*Marchand* feels that while 4-channel music is unlikely to replace stereo within the foreseeable future, it is very important that a record company cater to those more serious, affluent and influential consumers who most care about the quality of music reproduction. He suggests it would be worth providing this service even at a small loss. However, *Marchand*, whose specialty is, of course, marketing to minorities, does not anticipate a loss.

### TAPES

This month, Capitol Records-EMI in both the U.S. and Canada are releasing a miner's dozen of the companies' top album hits on quadrasonic 8-track tapes.

The 11-tape initial release list includes:

- Three from *Helen Reddy*—"Love Song For Jeffrey," "Long Hard Climb" and "I Am Woman;"
- A pair each from *Grand Funk*—"Shinin' On" and "We're An American Band"; *Scott Joplin*—"The Red Back Book" and "The Palm Leaf Rag"; and *Pink Floyd*—"Dark Side Of The Moon" and "Atom Heart Mother";
- "The Joker" by *Steve Miller*; and, of course,
- "Band On The Run" by *Denny and the Jets*.

The general feeling at Capitol is that not participating in the evolution of quad would be as reactionary a move as would deleting every mono release from our catalogue.

## "SUMMER GIRL" CRAIG RUHNKE SUMMER SONG

At 25, *Craig Ruhnke* already has the distinction of owning the most misspelled name in Canada. Also the worst pronounced (try Runky).

But that's just proof that he's on his way to less dubious glories.

Starting off as a songwriter. The very first of his songs picked up by *Don Valley Music* (WEA's BMI publishing arm) was turned into a record (by *Pinky Davin* for UA in Canada, early in 1973).

And then as a singer of his own compositions. The very first song he recorded was *MY WORLD* (for WEA) and it brought him national recognition.

Now he is on to his second song. This one, the first for UA, is called *SUMMER GIRL*. It has numbers on major and secondary stations coast to coast and is receiving extensive airplay on practically all of the available MOR stations. It has been picked up by UA in Japan; other affiliates have expressed interest. And, oh yes, it has just been released in the States and already is a



Personal Pick in *Gavin* and a Personal Pleasure in *Rudman*.

Until recently *Craig* was teaching guitar for a living. Now he is working with UA's country music star *Mike Graham* as vocalist—and pianist, and is also currently much in demand for studio work as a musician, producer and arranger.

(ADVERTISEMENT)



*Cockney Rebel* is expected to tour North America in the Fall, and another British fever threatens to be unleashed in the U.S. and Canada.

England's *Melody Maker* observes that the tour the wildly popular quintet is currently completing "is thought to be the longest ever by a headlining group in British rock history."

"The band's first album, "The Human Menagerie," is quietly turning into an underground classic on the strength of word of mouth and of their astonishing debut single, *SEBASTIAN*.

Plans call for their second album, "The Psychomodo," already top twenty in England, to be released in time for their North American debut. In the meantime the Import Division of Capitol Canada has brought in copies of the British release (EMC 3033) and they are being snapped up by members of the growing *Rebel* cult.

## U.A. HOT WITH CAPITOL

United Artists Records is high on the charts with Canadian talent.

Capitol Canada reports extremely strong sales for UA's *SUMMER GIRL*, written and recorded by *Craig Ruhnke* and for (*YOU'RE*) *HAVING MY BABY*, written and recorded by *Paul Anka*.

Capitol is reporting this because for two and a half years—ever since United Artists opened its own offices in Canada—Capitol has been handling their distribution in Ontario, Quebec and the Maritimes where about two-thirds of their business is done. It has been a good arrangement for both parties.

And now both parties are rejoicing in the success of UA's indigenous artists.

*Allan Matthews*, who came from MCA to be Director of National Promotion for UA right at the beginning, says there are more good Canadian songs where those came from.

Recently, for example, UA has made a major move in the direction of country music and signed three Canadian country artists:

—*Mike Graham* is currently on the charts with a country version of the *Johnny Horton* hit, *THE BATTLE OF NEW ORLEANS*. It is a follow-up to the self-penned hit, *LONELY CAB DRIVER*, and to the subsequent chart entry written by *Jerry Warren*, *LATELY I'M AFRAID YOU'VE GONE TOO FAR*. "Country Reflections," *Graham's* second album in quick succession for UA, has already been picked up by affiliates in Japan and France and is getting what *Matthews* describes as "tremendous exposure" throughout Canada.

—Prolific singer-songwriter *Jerry Warren* has a single of his own called *THIS LOVIN' FEELIN'* and an album called "From The Falls To The Coast" hot off the presses.

—In the same boat and a similar bag is vocal trio *Canadian Zephyr*: their first single, *ME AND THE DEVIL*, comes from their debut album, "In The Zephyr Style".

In a rock vein, the Toronto quintet *Abraham's Children* have had two singles with UA and will be recording an album during August.

Other Canadian artists have become aligned with UA as the result of a pair of their own distribution agreements.

From the Canadian Talent Library UA has released albums by pianist *Bill Badgley*, *The Climax Jazz Band* and *Rob McConnell* and *the Boss Brass*. Recently available is the first CTL single ever, a pretty song by *Keath Barrie* who will be recording an album for them this fall.

And their distribution deal with *Kot'ai Records* complements their roster with three Montreal bands:

—*Mahogany Rush*, the trio headed by *Frank Marino*, is probably the best-known of these, and their second album, "The Child Of The Novelty," has just been released in the U.S. (by 20th Century) on the wings of the single of the same name which has been broken wide open by *Windsor* giant *CKLW*.

—Also being primed, pushed and peddled by *Kot'ai/UA/Capitol* are the classical-jazz-rock instrumental combo *L'Infonie* and the locally popular vocal quintet *Morning Haze*.

Latest signing by *Kot'ai* is the phenomenal guitarist and vocalist *Ellen McIlwaine*. Singled out for exceptional critical and popular approval at the recent two-day Toronto Blues Festival, the lady will be making her first album for the label in August.

Canadian content, however, is far from being everything that United Artists Records have helped contribute to this country. *Allan Matthews* feels that with the comprehensive *Blue Note* jazz catalogue, UA has contributed substantially to Canada's resurgence of interest in jazz. Primary here among their artists are trumpeter *Donald Byrd*, whose album "Black Byrd" became the best selling album in the history of the label; flautist *Bobbi Humphrey*; and tenor saxophonist *Lou Donaldson*—both of whom have also come to big successes in Canada as well as in the United States.

All together the UA roster is a pool of talent which can be expected to make big waves in the future.

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## From the Music Capitals of the World

• Continued from page 65

Broadcasting has decided. Radio Veronica had tried to enter the official broadcasting system and gained 250,000 listeners. Despite this the Minister has refused to accept Radio Veronica as an official broadcasting company.

Radio Veronica recently broadcast its 400th Top 40 and also produced a top thousand of the most popular singles in the last 10 years. Awards were made to the artists who have appeared most often in the hit parade and winners from abroad were the Beatles, Simon and Garfunkel, Cliff Richard and Vicky Leandros. Phonogram Amsterdam received an award for the record company with the most hits, and Dutch artists who received awards were The Cats, Sandra and Andres, De Zangeres Zonder Naam and Heintje. ... Former Negram manager Hans Kellerman will be managing director of the new Pye department in Holland. Interim manager of Negram is now F. J. de Klerk, who was head of the business development of the Negram-holding EMI Holland. ... Inelco, Holland, handled European promotion of RCA artists. The Hues Corporation and George McCrae. Members of the European press were flown to Amsterdam to meet them and afterwards McCrae and the press were invited for a cruise through the canals of Amsterdam.

### SYDNEY

Ron Tudor has new releases out on his Bootleg and Fable labels. "Stagecoach" by Bluestone is on his Bootleg label along with the "Shoop Shoop Song" by the Bootleg Family Band. On Fable he has "A Rose to Die" by top Sydney group Jigsaw and an EP by the Hawking Brothers, which includes their hit "Catfish John." ... WEA recording artists, Mauritius, appeared at the Opera House for the second time in two months. Their new single "Country Life" is selling very well.

Stevie Wright is on top of the Australian charts with his three part single "Evie," which was released through publisher J. Albert & Sons. ... WEA artist Billy Thorpe is moving up the charts with his new single of "Somewhere Over the Rainbow." This was his first hit record 10 years ago. ... Canadian artist Judy Henderson, who has now settled in Australia has recorded an album for Phonogram on G. Wayne Thomas' Warm & Genuine label. She is negotiating a publishing deal in Australia. ... Festival records doing a big promotion on their new album by Sister Janet Mead. ... Radio 2KY here in Sydney has gone twenty four hours Country music, which is a breakthrough for a city station to go full time country. ... Kamahl has a new album out that Phonogram are heavily promoting, which was recorded at the Opera House at his recent sell-out concert there.

Ron Hurst, general manager of M7 Records has announced the signing of several Italian acts to tour Australia. He announced this week that Ada Mori and Sergio Bruni, two top Italian recording acts, are to tour Australia under the M7 banner in late 1974. The tour will include all capital cities and some major country towns. This tour follows M7's success with Ada Mori's "MARE, MARE, MARE" and will coincide with M7 securing Australia release rights on all Sergio Bruni products.

JOHN BROMELL

### MOSCOW

The Second Festival of Soviet Music in France, held this summer, was quite a success. Package of Soviet classical talent presented in France for the Festival included top names: composers Khrennikov, Sviridov, Tamberg, conductor Kondrashin; singers Zykina, Obratsova and Eisen; pianists Petrov and Slobodianik; the Yurlov Academic Choir and the Borodin String Quartet. ... Russia's V/O Prommashexport, foreign trade firm, and West Germany's Konsult and Wolfgang Bogan companies signed deals under which complete equipment for manufacturing components (heads) for cassette tape hardware will be supplied to Russia in 1976. It is a current deal in a line of continuous importing cassette hardware and software components, raw tape, duplicating and manufacturing equipment made by Russia from Japan. West Europe and U.S. for a few years.

Sergei Zakharov, Leningrad Music Hall artist, was named the first male singer at the Golden Orpheus 74 International pop song festival in Bulgaria. Until then Zakharov had been little known to the local audiences. As a singer, he strongly follows top Soviet act Muslim Magomayev. ... As usual, summer is hot time for Gosconcert agency's activities, the agency presented in July a great package of international talent in tens of towns in Russia. Roster of pop singers and groups currently on many-town extended tours of Russia include GDR's Dina Straat and Herd Michaelis's group, Yugoslavia's female chorus Collegium-Musicum, pop groups Sedem Mladyh and Academic; French singer Lenni Escudero and Canadian act Jaques Blanche, Czech acts Pavel Liska and Brano Gronz's group, Poland's Anna German, Eva Pilarova is on her annual tour of Russia reaching so far as to Tshardjou in middle Asian area here; Japan's galashow Nippon Kagaki Dan closed its two-month stay in Russia by performances in Kiev.

### VIENNA

Amadeo has taken over distribution of the London BBC label. Starting in September with the "Complete Beethoven Sonatas" by Friedrich Gulda, Continental Record Distribution in London will distribute Amadeo repertoire in Britain. ... More than 1,500 people from nine countries participated in the Youth Music Festival. ... Pop group Nektar, here on the Bazillus label, are giving a concert at the Salzburg Kongresshaus. ... Uriah Heep, presented by the Schroeder Concert Agency, left Austria after giving two concerts in Graz and Vienna.

Polydor has for the first time released 20 numbers on a cassette, on the classical label Privilege. ... Jan. 23-Feb. 2, 1975, the Salzburg Musikhochschule and the International Foundation Mozarteum will organize an International Mozart Competition (piano and vocal). ... Viennese Choir Boys will give a concert on Sept. 12 to celebrate their fiftieth anniversary. ... 100 young musicians from 30 countries came to Vienna to join the Jeunesse Orchestra. After two concerts under conductors Michael Tilson Thomas and Nikolaus Wyss, winner of the Mitropoulos Competition, the orchestra will give concerts in London, Ottawa and Tanglewood, U.S.

## International

### 9th Helsinki Jazz Fest Hits 40,000

HELSINKI—The ninth Pori Jazz Festival, held July 12-14, attracted an attendance of more than 40,000 people, despite variable weather. Though there were no outstanding musical highlights, the festival was well balanced, with The Art Ensemble of Chicago, Gary Burton Quintet and the Chuck Mangione Quartet attracting most acclaim.

The AEC played good avant-garde jazz with added visual effects, trumpeter Lester Bowie and bassist Malachi Favors being especially impressive. Windy weather and a slightly weak backing band limited the success of Gary Burton's work on vibes, but Chuck Mangione, sporting pullover and dungarees, was in splendid form, swapping solos on flugelhorn with sax player Gerry Niewood.

The big band sound was represented by Woody Herman, but the maestro's magic was sadly lacking. His band knew its job, blew the classic Herman numbers as well as very windy conditions allowed, and was suitably applauded.

Surprise of the festival was the performance of Tandem, a Czech duo whose warm-up act for Herman had the entire audience tapping feet. Flautist Jiri Stivin and guitarist Rudolph Dasek were swiftly taken under the wing of Discophon's Johan Vikstedt who will cut an album with them for release this fall.

### British Lion Push on Chapin

LONDON—British Lion Music will initiate a promotion on Harry Chapin through various subsidiaries of Lion International specializing in publicity.

The planned boost for Chapin, whose recent single "W.O.L.D." made the U.K. Top 50, follows Lion's decision to engage the services of Transaction Music of New York, a firm specializing in acquiring rights to American songs and catalogs on an exclusive basis. In the first of such acquisitions, Transaction concluded a deal on behalf of Lion Music for Chapin's Story Songs company.

As well as utilizing normal channels, Lion will be calling upon the resources of Mills and Allen, one of Britain's major billboard poster companies, Pearl and Dean, the cinema advertising company, and will also be promoting through British Lion Films and its association with various television and radio stations.

### Sparta Florida In Deal With Rich Publ Cos.

LONDON—Jeffrey S. Kruger, president of the Sparta Florida group of companies, has signed a major five-year deal with the three publishing companies owned and operated by Charlie Rich and his manager, Seymour Rosenberg. These are Makamint Music, Makamillion Music and Double R Music which Sparta will represent worldwide with the exception of the U.S.

In recent months Sparta Florida has acquired representation of the New Keys catalog; the Barton group of companies controlling Frank Sinatra songs and the Damont group of companies.



**PINK IN THE PINK**—During their highly successful tour of France, Pink Floyd are presented with platinum disks for 500,000 sales of their albums in France. At the presentation, which was made at the Palais des Sports, are members of the group with, standing, left to right, manager Steve O'Rourke, Pathe Marconi president Francois Minchin; international manager Jean-Jacques Timmel and director general Michel Bonnet.

### Elton John Plans Shift From DJM to Own Label

LONDON—Elton John is planning to switch to the Rocket label, which he co-owns with manager John Reid, producer Gus Dudgeon, and lyricist Bernie Taupin, when his present recording contract with DJM expires in February next year.

Reid said this week that a final decision has yet to be taken but added: "That is our intention at the moment."

The move, which will put to an end industry speculation over John's future recording plans outside America, also comes as a surprise. In the past he has always denied any suggestion that he would ever release his own product on the Rocket label. He has always insisted that he wanted the label to develop on its own without any sales boost from Elton John product.

However, Reid explains: "Although we feel we made a lot of mistakes with Rocket in the first year, we have done far better than many other new independents did in their first 12 months. We have established the outlet to a degree as a label in its own right and now feel that there is no reason why Elton shouldn't become involved in it as an artist."

"DJM has done a good job for us and we are trying to work out a way in which we can be autonomous yet still be associated with them."

Rocket at present is pressed, distributed and marketed by Island but the current agreement expires at the end of next year. Clearly, if John does switch to Rocket, a massive advance—MCA has just paid \$8 million plus for the artist for America—will be expected by the label from whichever company it re-signs with.

### Stein S. American Concerts

RIO DE JANEIRO—Howard Stein, of Howard Stein Enterprises, will be an associate producer with Albert Koski and George Ellis of Koski-Ellis Producoes Artisticas of Rio de Janeiro, Brazil. Stein will act as the American representative for rock and pop tours, bringing many of the major English and American groups he works with in America to South American cities. Of his South American association, Stein says, "I hope Brazil will eventually become a natural progression for a group playing my Miami and Texas markets and that a tour will include the cities of Sao Paulo, Rio de Janeiro, Brazilia and Porto Alegre rather than just a single South American city. In terms of facilities my associates and I intend to use places as intimate as 1,600 seats or as large as a soccer stadium which can accommodate up to 200,000 people."

Stein has not yet commented on what acts he plans to present but is currently negotiating with all the major British and American groups. He intends to begin scheduling tours for fall '74. Stein adds, "I hope to add a new level of professionalism in the South American markets, host-

ing, presenting and touring acts in the style and manner to which they are accustomed. Equally important is the fact that Koski, Ellis and I intend to use the markets to develop talent and to integrate the native artists with English and American talent. I also hope to use my American associations to cultivate Brazilian artists here in America.

### London Canada Has Know-How

• Continued from page 66

manager of the French division, with complete autonomy to do his own production and make label deals.

Dufresne had previously worked with Compo and Musimart in Quebec and also had his own label, Jupiter, which had sipped some of Quebec's top stars, including Jacques Michel, Pauline Julien and Donald Lautrec. He finally sold Jupiter to Trans-World. One of Dufresne's first tasks was to get the Philips label and its predominantly French product, moving in Canada.

# Billboard Hits of the World

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## ARGENTINA

(Courtesy of Ruben Machado)  
\*Denotes local origin  
SINGLES

- This Week
- 1 NOSOSTROS DOS Y NADIE MAS—\*Quique Villanueva (RCA)
  - 2 PROPUESTA/ACTITUDES—Roberto Carlos (CBS)
  - 3 EL HIJO QUE ME PROMETISTE—\*Los Lince (RCA)
  - 4 JET—Paul McCartney & Wings (Odeon)
  - 5 THE ENTERTAINER—Marvin Hamlisch (Odeon)
  - 6 EL VALLE Y EL VOLCAN—Jairo (RCA)
  - 7 SEASONS IN THE SUN—Terry Jacks (Philips)—Richard Kimble (Odeon)
  - 8 MUJER—Manolo Galvan (RCA)
  - 9 NEVER, NEVER GONNA GIVE YOU UP—Barry White (Microfon)
  - 10 THE SHOW MUST GO ON—Leo Sayer (M. Hall)—Three Dog Night (Odeon)
- LPs

- This Week
- 1 ARGENTINISIMA 7—Various (Microfon)
  - 2 CARLOS GARDEL/ALFREDO DE ANGELIS—Gardel/De Angelis (Odeon)
  - 3 AVANT PREMIERE—Alain Debray (RCA)
  - 4 BLACK POWER—Various (CBS)
  - 5 ROSKO SHOW 2nd—Various (Music Hall)

## AUSTRALIA

(Courtesy of Go Set Magazine)  
SINGLES

- This Week
- 1 BILLY DON'T BE A HERO—Paper Lace (EMI)
  - 2 DEVIL GATE DRIVE—Suzi Quatro (RAK)
  - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
  - 4 EVIE—Stevie Wright (Albert)
  - 5 THE STREAK—Ray Stevens (Astor)
  - 6 WOULD YOU LAY WITH ME IN A FIELD OF STONE—Judy Stone (M7)
  - 7 MY GIRL BILL—Jim Stafford (MGM)—Cash Backman (Image)
  - 8 THE LOCOMOTION—Grand Funk (Capitol)
  - 9 CANDLE IN THE WIND/BENNY & THE JETS—Elton John (DJM)
  - 10 HOOKED ON A FEELING—Blue Swede (EMI)
  - 11 SEASONS IN THE SUN—Terry Jacks (Bell)—Bobby Wright (Albert)
  - 12 SLIPSTREAM—Sherbert (Infinity)
  - 13 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)
  - 14 THE AIR THAT I BREATHE—Hollies (Parlophone)
  - 15 THE WAY WE WERE—Barbra Streisand (CBS)
- LPs

- This Week
- 1 THE STING—Scott Joplin (MCA)
  - 2 CAN THE CAN—Suzi Quatro (RAK)
  - 3 TUBULAR BELLS—Mike Oldfield (Virgin)
  - 4 DIAMOND DOGS—David Bowie (RCA)
  - 5 BUDDHA AND THE CHOCOLATE BOX—Cat Stevens (Island)
  - 6 BAND ON THE RUN—Paul McCartney & Wings (Apple)
  - 7 GOODBYE YELLOW BRICK ROAD—Elton John (DJM)
  - 8 HARD ROAD—Stevie Wright (Albert)
  - 9 THAT'LL BE THE DAY—Soundtrack (Stateside)
  - 10 AMERICAN GRAFITTI—Soundtrack (Tempo)

## BELGIUM

(Courtesy of Belgium Radio & TV)  
SINGLES

- This Week
- 1 SUGAR BABY LOVE—Rubettes
  - 2 GIGI L'AMOROZO—Dalida
  - 3 ONE AND ONE IS TWO—Jackpot
  - 4 IF YOU GO AWAY—Terry Jacks
  - 5 PAPA WAS A POOR MAN—Jack Jersey
  - 6 FLY AWAY LITTLE PARAGUANO—G. Baker Selection
  - 7 THE NIGHT CHICAGO DIED—Paper Lace
  - 8 DIE SONNE GEHT AUF—Freddy Breck
  - 9 EMMA—Hot Chocolate
  - 10 ROCK YOUR BABY—George MacLean
- LPs

- This Week
- 1 KIMONO MY HOUSE—The Sparks
  - 2 GREATEST HITS NO. 6—Various
  - 3 STEREO ACCORDEON PARTY NO. 3—Roger Danneels
  - 4 IN THE STILL OF THE NIGHT—Jack Jersey
  - 5 LOVE IN YOUR EYES—The Cats

## BRAZIL

(Courtesy of IBOPE, Rio)  
SINGLES

- This Week
- 1 SONG FOR ANNA—Herb Ohta (Odeon)
  - 2 NA RUA, NA CHUVA, NA FAZENDA—Hildon (Polydor)
  - 3 GITA—Raul Seixas (Philips)
  - 4 SHE MADE ME CRY—Pholhas (RCA)
  - 5 HEY YOU! GET OFF MY MOUNTAIN—Dramatics (Polydor)
  - 6 NO MORE TROUBLES—Sharif Dean (Epic)

- 7 MELO DO PULADINHO—George MacRae (Top Tape)
  - 8 YOU ARE EVERYTHING—Diana Ross/Marvin Gaye (Tapecar)
  - 9 MARACATU ATOMICO—Gilberto Gil (Philips)
  - 10 MANHAS DE SETEMBRO—Vanusa (Continental)
  - 11 I'M FALLING IN LOVE WITH YOU—Little Anthony & The Imperials (Top Tape)
  - 12 BABY YOU DON'T KNOW—Greg Williams (CID)
  - 13 O BOI VAR ATRAS—Joao da Praia (Beverly)
  - 14 STOP, LOOK, LISTEN (To Your Heart)—Diana Ross/Marvin Gaye (Tapecar)
  - 15 LET ME TRY AGAIN—Frank Sinatra (Continental)
- LPs

- This Week
- 1 SUPERMANOELA—Various (Som Livre)
  - 2 O ESPIGAO—Various (Som Livre)
  - 3 ROBERTO CARLOS—Roberto Carlos (CBS)
  - 4 A TABUA DE ESMERALDA—Jorge Ben (Philips)
  - 5 TIM MAIA—Tim Maia (Polydor)

## BRITAIN

(Courtesy: Music Week)  
\*Denotes local origin

- This Week
- 1 ROCK YOUR BABY—George McCrae (Jay Boy)—Southern (T.K. Prod.)
  - 2 BORN WITH A SMILE ON MY FACE—\*Stephanie De Sykes/Rain (Bradleys)—ATV (B. Leng/S. May)
  - 3 BAND ON THE RUN—\*Paul McCartney & Wings (Apple)—McCartney/ATV (Paul McCartney)
  - 4 WHEN WILL I SEE YOU AGAIN—Three Degrees (Philadelphia)—Gamble/Huff (Gamble/Huff)
  - 5 SHE—Charles Aznavour (Barclay)—Standard (Barclay)
  - 6 KISSIN' IN THE BACK ROW—Drifters (Bell)—Macaulay/Cookaway (Macaulay/Greenaway)
  - 7 YOUNG GIRL—Gary Puckett & The Union Gap (CBS)—Dick James
  - 8 YOU MAKE ME FEEL BRAND NEW—Stylistics (Avco)—Gamble/Huff/Carlin
  - 9 AMATEUR HOUR—\*Sparks (Island)—Island (Muff Winwood)
  - 10 IF YOU GO AWAY—Terry Jacks (Bell)—Intersong (Terry Jacks)
  - 11 THE SIX TEENS—\*Sweet (RCA)—Chinnichap/Rak (M. Chapman/N. Chinn/P. Wainman)
  - 12 TONIGHT—\*Rubettes (Polydor)—Pam Scene/ATV (Wayne Bickerton)
  - 13 ROCKET—\*Mud (RAK)—Chinnichap/RAK (Mike Chapman/Nicky Chinn)
  - 14 SHE'S A WINNER—Intruders (Philadelphia)—Gamble/Huff (Gamble/Huff)
  - 15 ROCK THE BOAT—Hues Corporation (RCA)—Highground (John Florez)
  - 16 BANANA ROCK—\*Wombles (CBS)—Batt Songs (Mike Batt)
  - 17 SUMMERLOVE SENSATION—\* Bay City Rollers (Bell)—Martin Coulter (B. Martin/P. Coulter)
  - 18 LAUGHTER IN THE RAIN—Neil Sedaka (Polydor)—Kirshner/Warner Bros. (N. Sedaka/R. Appere)
  - 19 BEACH BABY—\*First Class (UK)—John Carter (John Carter for Sunn Records)
  - 20 BANGIN' MAN—\*Slade (Polydor)—Barn/Slade (Chas Chandler)
  - 21 PLEASE PLEASE ME—David Cassidy (Bell)—DJM (David Cassidy/Barry Ainsworth)
  - 22 — IT'S ONLY ROCK AND ROLL—\*Rolling Stones (Rolling Stones)—Essex (Glimmer Twins)
  - 23 I'D LOVE YOU TO WANT ME—Lobo (UK)—Carlin (Phil Gernhard)
  - 24 LIGHT OF LOVE—\*T. Rex (EMI)—Wizard (Marc Bolan)
  - 25 WHAT BECOMES OF THE BROKEN HEARTED—Jimmy Ruffin (Tamla Motown)—Jobete London (Norman Whitfield)
  - 26 MY GIRL BILL—Jim Stafford (MGM)—Famous Chappell (Phil Gernhard/Lobo)
  - 27 STOP LOOK LISTEN—Diana Ross/Marvin Gaye (Tamla Motown)—Carlin (Hal Davis)
  - 28 WALL STREET SHUFFLE—\*10cc. (UK)—Satannes (Strawberry Prods.)
  - 29 MIDNIGHT AT THE OASIS—Maria Muldaur (Reprise)—MCPS (L. Waronker/J. Boyd)
  - 30 YOUR BABY AIN'T YOUR BABY ANY MORE—\*Paul Da Vinci (Penny Farthing)—Channel (Eddie Seago/P. Da Vinci)
  - 31 I SHOT THE SHERIFF—\*Eric Clapton (RSO)—Rondor (Tom Dowd)
  - 32 THEME FROM TUBULAR BELLS—\*Mike Oldfield (Virgin)—Virgin (Mike Oldfield)
  - 33 — I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond (MGM)—Mike Curb (Venice)

- 22 HEY ROCK & ROLL—\*Shawaddywaddy (Bell)—Bailey (Mike Hurst)
- 41 I FOUND SUNSHINE—Chi-Lites (Brunswick)—Julio Brian (Eugene Record)
- 36 HONEY HONEY—\*Sweet Dreams (Bradleys)—ATV (R. Roker/J. Shury)
- 32 RING RING—Abba (Epic)—Bocu (Stig Anderson)
- 49 IT'S ALL UP TO YOU—\*Jim Capaldi (Island)—Freedom Songs (Jim Capaldi)
- 28 ALWAYS YOURS—\*Gary Glitter (Bell)—Leeds (Mike Leander)
- 25 ONE MAN BAND—\*Leo Sayer (Chrysalis)—Blaindell/Compass (D. Courtney/A. Faith)
- 27 JUST DON'T WANT TO BE LONELY—Main Ingredient (RCA)—Gamble/Huff/Carlin (Silvester/Simmons/Good)
- JUST FOR YOU—\*Glitter Band (Bell)—Rock Artists (Mike Leander)
- HELLO SUMMERTIME—Bobby Goldsboro (United Artists)—Cookaway (B. Montgomery/B. Goldsboro)
- 38 BE THANKFUL FOR WHAT YOU'VE GOT—William De Vaughan (Chelsea)—Sparta Florida (F. Floravanti/J. Davis)
- MISS HIT AND RUN—\*Barry Blue (Bell)—ATV Music (Barry Blue)
- 24 TOO BIG—\*Suzi Quatro (Rak)—Chinnichap/Rak (M. Chapman/N. Chinn)
- 50 THE OLD FASHIONED WAY—Charles Aznavour (Barclay)—Chappell/Britico (C. Gaubert)
- SUNDOWN—Gordon Lightfoot (Reprise)—ATV Music (Lenny Waronker)
- 42 GUILTY—\*Pearls (Bell)—ATV (Philip Swern/Arthey)
- 34 THE STREAK—Ray Stevens (Janus)—Peter Maurice/KPM (R. Stevens)

- This Week
- 1 CARIBOU (LP)—Elton John (DJM)
  - 2 THE SIX TEENS (LP)—The Sweet (RCA)
  - 3 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
  - 4 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)—Intersong
  - 5 RING RING (LP)—Abba (Polar/EMI)
  - 6 LET'S GO, LET'S GO, LET'S ROCK 'N' ROLL (Single)—Walkers (Philips)
  - 7 SVANTES VISER (LP)—Povl Dissing/Benny Andersen (BP)
  - 8 SVENNE & LOTTA MED HEPSTARS (LP)—Svenne & Lotta med Hepstars (EMI)
  - 9 WATERLOO (LP)—Abba (Polar/EMI)
  - 10 GOLDEN HAMMOND (LP)—Klaus Wunderlich (Telefunken)
  - 11 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
  - 12 THE ENTERTAINER (Single)—Marvin Hamlisch (MCA)
  - 13 SNART ER DU MER END 17 AR (Single)—Annette Klingenberg (Stuk)
  - 14 ONE AND ONE IS TWO (Single)—Jackpot (BASF)
  - 15 BEFORE THE FLOOD (Single)—Bob Dylan (AB)

## DENMARK

(Courtesy of IFPI)

- This Week
- 1 CARIBOU (LP)—Elton John (DJM)
  - 2 THE SIX TEENS (LP)—The Sweet (RCA)
  - 3 OLDIES BUT GOODIES (LP)—Svenne & Lotta (Polar/EMI)
  - 4 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)—Intersong
  - 5 RING RING (LP)—Abba (Polar/EMI)
  - 6 LET'S GO, LET'S GO, LET'S ROCK 'N' ROLL (Single)—Walkers (Philips)
  - 7 SVANTES VISER (LP)—Povl Dissing/Benny Andersen (BP)
  - 8 SVENNE & LOTTA MED HEPSTARS (LP)—Svenne & Lotta med Hepstars (EMI)
  - 9 WATERLOO (LP)—Abba (Polar/EMI)
  - 10 GOLDEN HAMMOND (LP)—Klaus Wunderlich (Telefunken)
  - 11 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
  - 12 THE ENTERTAINER (Single)—Marvin Hamlisch (MCA)
  - 13 SNART ER DU MER END 17 AR (Single)—Annette Klingenberg (Stuk)
  - 14 ONE AND ONE IS TWO (Single)—Jackpot (BASF)
  - 15 BEFORE THE FLOOD (Single)—Bob Dylan (AB)

## HOLLAND

(Courtesy Radio Veronica)  
SINGLES

- This Week
- 1 SUGAR BABY LOVE—Rubettes (Polydor)
  - 2 LOVE OF LIFE—Earth & Fire (Polydor)
  - 3 O.K. CHICAGO—Resonance (Barclay)
  - 4 THE NIGHT CHICAGO DIED—Paper Lace (Philips)
  - 5 EMMA—Hot Chocolate (RAK)
  - 6 DIE GOEIE OUWE TIJD—Gerard Cox (CBS)
  - 7 BAND ON THE RUN—Paul McCartney & Wings (Apple)
  - 8 MUSIC IN THE AIR—Us (Delta)
  - 9 DE TAMME BOERENZOON—Andre Van Duin (CNR)
  - 10 ROCK THE BOAT—The Hues Corporation (RCA)
- LPs

- This Week
- 1 RADIO VERONICA 40 ALL-TIME GREATEST HITS—Various Artists (K-Tel)
  - 2 20 ROCK 'N' ROLL HITS—Various Artists (Arcade)
  - 3 ALLE 13 GOED DEEL 7—Various Artists (Philips)
  - 4 VROEGER OF LATER—Robert Long (Imperial)
  - 5 JESUS CHRIST SUPERSTAR—Soundtrack (MCA)
  - 6 20 ROCK 'N' ROLL GREATS—Various Artists (K-Tel)
  - 7 MUSIC ALL IN—Pim Jacobs/Roger Van Otterlo (CBS)
  - 8 HOLLANDESE HITPOURRI NR 13—Various Artists (11 Provincien)
  - 9 KIMONO I MY HOUSE—Sparks (Island)
  - 10 LOVE IN YOUR EYES—The Cats (EMI)

## ITALY

(Courtesy of Germano Ruscitto)  
SINGLES

- This Week
- 1 PICCOLA E FRAGILE—Drupi (Ricordi)
  - 2 SOLEADO—Daniel Santacruz Ensemble (EMI)
  - 3 E TU...—Claudio Baglioni (RCA)
  - 4 BUGIARDI NOI—Umberto Balsamo (Phonogram)
  - 5 ALTRIMENTI CI ARRABBIAMO—Oliver Onions/Soundtrack (RCA)
  - 6 A BLUE SHADOW—Berto Pisano (Ricordi)
  - 7 L'ULTIMA NEVE DI PRIMAVERA—Franco Micalizzi/Soundtrack (RCA)
  - 8 COME UN PIERROT—Patty Pravo (RCA)
  - 9 ANIMA MIA—I Cugini Di Campagna (Fonit-Cetra)
  - 10 PIU' CI PENSO—Gianni Bella (CGD-MM)
  - 11 GUESTO SI CHE E' AMORE—Gianni Nazario (CGD-MM)
  - 12 T.S.O.P.—MFSB (Philadelphia International)
  - 13 SIGNORA MIA—Sandro Giacobbe (CBS—MM)
  - 14 LOVE'S THEME—Love Unlimited Orchestra (Phonogram)
  - 15 LOVE'S THEME—Barry White (Fonit-Cetra)

## JAPAN

(Courtesy: Music Labo, Inc.)  
\*Denotes local origin  
SINGLES

- This Week
- 1 MEOTO KAGAMI—\*Tonosama Kings (Victor)—Bon
  - 2 TSUIOKU—\*Kenji Sawada (Polydor)—Watanabe
  - 3 HITONATSU NO KEIKEN—\*Momoe Yamaguchi (CBS/Sony)—Tokyo
  - 4 MIDORI IRO NO YANE—\*Rene (CBS/Sony)—Alfa
  - 5 KOI NO AMERICAN FOOTBALL—\*Finger 5 (Philips)—Nichion, Tokyo
  - 6 HAMAHIRU GAO—\*Hiroshi Itsuki (Minorophone)
  - 7 TSUMIKI NO HEYA—\*Akira Fuse (King)—Watanabe
  - 8 USO—\*Kiyoshi Nakajo (Canyon)—Watanabe
  - 9 KIMIWA TOKUBETSU—\*Hiromi Goh (CBS/Sony)—Standard
  - 10 FUTARIDE OSAKEO—\*Michio Azusa (King)—Watanabe
  - 11 POKETTO IPPAI NO HIMITSU—\*Agnes Chan (Warner)—Watanabe
  - 12 HAGESHII KOI—\*Hideki Saijo (RCA)—Nichion
  - 13 HAIRO NO HITOMI—\*Tokiko Kato & Kiyoshi Hasegawa (Polydor)—Shinko
  - 14 WATASHI WA NAITE IMASU—\*Lilly (Express)—J & K
  - 15 AI FUTATABI—\*Goro Noguchi (Polydor)
  - 16 FUREAI—\*Masatoshi Nakamura (Columbia)—Nippon TV, All Staff
  - 17 USUNASAKE—\*Kiyoshi Nakajo (Canyon)—Watanabe, Yomi
  - 18 NAMIDA NO MISAO—\*Tonosama Kings (Victor)—Bon
  - 19 GOODBYE MY LOVE—\*Anne Lewis (Victor)—Watanabe
  - 20 AI HITOSUJI—\*Aki Yashiro (Teichiku)—Ai

## MEXICO

(Courtesy of Enrique Ortiz)  
SINGLES

- This Week
- 1 ESPEJISMO—Juanello (Epic)
  - 2 COMO SUFRO—Los Baby's (Peerless)
  - 3 THE ENTERTAINER—Marvin Hamlisch (MCA)
  - 4 PERDONAME—Estrellita (Raff)
  - 5 EL DIA QUE ME QUERAS—Roberto Carlos (CBS)
  - 6 ME MUERO POR ESTAR CONTIGO—Silvana Di Lorenzo (RCA)
  - 7 FELIZ CUMPLEANOS QUERIDA—Nelson Ned (Gamma-U.A.)
  - 8 AMADA AMANTE—Roberto Carlos (CBS)
  - 9 LET ME GET TO KNOW YOU—Jose Jose (RCA)—Paul Anka (Gamma)
  - 10 ME GUSTA ESTAR CONTIGO—Angelica Maria (Sonido Internacional)

## NEW ZEALAND

(Courtesy of N.Z.B.C.)  
SINGLES

- This Week
- 1 BAND ON THE RUN—Paul McCartney & Wings
  - 2 SUNDOWN—Gordon Lightfoot
  - 3 THE STREAK—Ray Stevens
  - 4 EMMA—Hot Chocolate
  - 5 SUGAR BABY LOVE—Rubettes
  - 6 WATERLOO—Abba
  - 7 THE LOTUS EATERS—Stravos Xarhakos
  - 8 THE ENTERTAINER—Marvin Hamlisch
  - 9 CANDLE IN THE WIND—Elton John
  - 10 OH VERY YOUNG—Cat Stevens
  - 11 THE NIGHT CHICAGO DIED—Paper Lace
  - 12 LOVE'S THEME—Love Unlimited Orchestra
  - 13 MY FRIEND THE WIND—Demis Roussos
  - 14 PIANO MAN—Billy Joel
  - 15 SON OF A ROTTEN GAMBLER—The Hollies

## SOUTH AFRICA

(Courtesy of Radio Springbok)  
\*Denotes local origin  
SINGLES

- This Week
- 1 WATERLOO—Abba (Sunshine Sun)—Breakaway
  - 2 THE AIR THAT I BREATHE—Hollies (Polydor)—M.P.A.
  - 3 EMMA—Hot Chocolate (Rak)—Francis Day S.A.
  - 4 SOLITAIRE—Andy Williams (CBS)—Laetrec
  - 5 TCHIP TCHIP—Dan Hill (RPM)—EMI-Brigadiers Music
  - 6 MA! (He's Making Eyes At Me)—Lena Zavaroni (RTC)—B. Feldman
  - 7 THERE WON'T BE ANYMORE—Charlie Rich (RCA)—Charles Rich Music
  - 8 HAAI CASANOVA—\*Glenys Lynne (RPM)—Tro Essex Ltd.
  - 9 LITTLE SOLDIER BLUE—\*Gwynneth Ashley Robin (MVN)—Laetrec
  - 10 SUNDOWN—Gordon Lightfoot (Reprise)—Laetrec

## SWEDEN

(Courtesy of Radio Sweden)  
\*Denotes local origin

- This Week
- 1 THE STING (Single)—Soundtrack (MCA)
  - 2 UPPTAG (LP)—\*Ted Gardestad (Polar)
  - 3 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
  - 4 CARIBOU (LP)—Elton John (DJM)
  - 5 BOLLA OCH RULLA (LP)—\*Pugh Rogefeldt & Rainrock (Metronome)
  - 6 I SEE A STAR (LP)—Mouth & McNeal (Philips)
  - 7 WATERLOO (LP)—\*Abba (Polar)
  - 8 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
  - 9 THE ENTERTAINER (Single)—Marvin Hamlisch (MCA)
  - 10 BEFORE THE FLOOD (LP)—Bob Dylan and the Band (Asylum)

## SWITZERLAND

(Courtesy of Die Radio Hitparade)

- This Week
- 1 SUGAR BABY LOVE (Single)—Rubettes (Polydor)
  - 2 SEASONS IN THE SUN (Single)—Terry Jacks (Bell)
  - 3 THE ENTERTAINER (Single)—Soundtrack (MCA)
  - 4 T.S.O.P. (Single)—MFSB (CBS)
  - 5 WATERLOO (Single)—Abba (Polydor)
  - 6 THE GOLDEN AGE OF ROCK 'N' ROLL (Single)—Mott the Hoople (CBS)
  - 7 THEO, WIR FAHREN NACH LODZ (Single)—Vicky Leandros (Philips)
  - 8 SHANGHAI'D IN SHANGHAI (Single)—Nazareth (Philips)
  - 9 EVERYDAY (Single)—Slade (Polydor)
  - 10 THIS TOWN AIN'T BIG ENOUGH FOR BOTH OF US (Single)—Sparks (Island)

## International Turntable

Humphrey Tilling, divisional director and company secretary of the EMI group, has been elected to the main board. His position as company secretary has been taken by J.H. Chaplin, previously Tilling's deputy.

RCA Records International has appointed Mike Everett as European planning manager for pop product and Ralph Mace as European planning manager for classical repertoire. Everett was previously RCA U.K. a&r manager and Mace was RCA U.K. classical repertoire manager.

Transatlantic has appointed Dara Costello as the company's new production controller, replacing Barbara Blyth. It is the first of several expected appointments following Transatlantic's recent unprecedented spate of growth.

CBS has made two new appointments to its a&r department. Alan Bown becomes national field scout and Nicky Graham associate producer. Both are experienced musicians, and Graham recently worked in promotion and a&r at Polydor.

AUGUST 10, 1974, BILLBOARD

# Jukebox Programming New Juke Locations Sought by Operators

By ANNE DUSTON

SOUTH BEND, Ind.—Operators are becoming more aggressive in finding new jukebox locations in the battle to keep the profit dollar from eroding.

Locations are disappearing more today than ever before because of inflation that causes some business to close, urban renewal, and just plain bad management.

Mac's Machines, here, has added 10 new locations in the past year, with three in hotel cocktail lounges, a new type of location for programmer Jean MacQuivey, wife of owner Joseph MacQuivey.

"It's very rare that someone calls us and offers their location. The operator has to keep a constant eye out for new businesses that are opening. We also rely on information from the credit bureau on new gas and electric meter installations as a lead to store openings," Mrs. MacQuivey says.

"Word of mouth is another source of leads that we rely on. The best source, of course, is buying an existing route from an independent operator who is retiring. This can add from 15 to 100 locations at one time."

In approaching the hotel cocktail lounges, Mrs. MacQuivey emphasizes that the strongest selling point is that the jukebox would replace a background music system that represented a cost to the lounge, with a

music system that would represent a profit and not cost the lounge anything.

Other considerations pressed were 24 hour service, record selection, and honoring of requests.

The lounges are programmed for 2/25-cent play with MOR and soft rock, with changes once a week. Console styled boxes are preferred because they fit into the decor better. Total time expended on each location per week averages out to about one hour, and represents a profit for the lounge of \$15 to \$40 a week. Extra speakers are installed by MacQuivey if the room is large, at no cost to the lounge.

The hotel lounge location is not as lucrative as a 24-hour restaurant, or a good tavern.

"The 24-hour restaurant is not as stable for a \$2,000 investment in equipment, but we will talk to all we can. Sometimes the restaurant is subsidized by milk or ice cream companies who want to get their product in, and so are not as anxious to deal with jukebox operators."

The best locations are taverns, but they are also the most difficult to get as new locations. The common practice of taverns to seek a no-interest loan from jukebox operators in return for the location discourages all but the "hungry or greedy," Mrs. MacQuivey says.

# ABC Move Epitomizes Expansions

LOS ANGELES—The acquisition of the Famous group of labels by ABC is the latest in a string of label buying, regional office openings and general company expansion that have taken place under auspices of the recently created ABC Leisure Time Group, headed by Martin Pompadour.

ABC and Dunhill were known primarily as pop labels until late 1972, with subsidiary label Impulse a major jazz firm and Command known for its stereo sound.

In November of 1972, ABC purchased Nashville based Cartwheel Records, an independent country firm with Billy "Crash" Craddock as its primary artist. Since that time, Craddock has enjoyed a number one country hit for the label.

At the same time, ABC hired Acuff-Rose executive Don Gant to run the operation. Since that time the label has hired B.J. McIlwane, Ron Chaney, and Tom McEntee, both well-known country executives.

Other artists signed included Lefty Frizzell, Ferlin Husky, Johnny Carver and Billy Mundy.

In February of 1973, ABC acquired Duke-Peacock Records from owner-founder Don Robey. Included in the deal were three subsidiary labels, Back Beat, Sure Shot and Song Bird.

The purchase included complete catalogs of all the labels which specialized in soul, blues and gospel. Top names in the catalog included Bobby Blue Bland, Johnny Ace, Ted Taylor, the Lamp Sisters, Buddy Lamp, Paulette Parker, the Malibus, Buddy Ace, the C and C Boys, James Gavis, Ernie K. Doe and Junior Parker.

Other artists included the Five Blind Boys, the Dixie Hummingbirds, the Sensational Nightingales, the Mighty Clouds of Joy, Victoria Hawkins, Inez Andrews, Carl Carlton, Joe Hinton, Roy Head and Willie Mac Thornton.

Several of these artists, particularly Bland, the Dixie Hummingbirds, the Mighty Clouds of Joy and Carlton have been extremely successful for the ABC family of labels.

ABC also reactivated Bluesway several years ago, and issued a number of successful LPs featuring the likes of John Lee Hooker and Jimmy Reed.

In addition, the firm opened an office in Atlanta, headed by veteran producer Dave Crawford, to deal primarily with soul product. In that time they signed such artists as the Four Tops, Charles Mann, Freda Payne, Solomon Burke, Lamont Dozier and Rufus.

The company has also undergone physical expansion, including the building of new studios and additional office space across the street from the main headquarters.

At the moment, the firm is reportedly seeking to enter the white religious market through a possible purchase of Word Records.

## Colby, Niles Collab

NEW YORK—Robert Colby and Duke Niles have joined forces in a publishing venture in which they acquired the score and the soundtrack of the motion picture, "The Mad Adventures of Rabbi Jacob." The music was composed by Vladimer Cosma and is planned for release here by London Records.

# Mexican Air Crash Kills Howard Holzer

LOS ANGELES—Howard Holzer, inventor and manufacturer of recording studio equipment, died Monday (29) in a Mexico City hospital of injuries sustained in the crash of his private plane the day before outside Caernavaca.

Holzer, 46, had been in Mexico on a business-pleasure trip and had installed a converted coterhead at Discos Coro in Mexico City.

He was en route back to his home here to have meetings with CBS officials about his newest invention, an automatic computerized lathe control system.

Holzer's company, Holzer Audio, known by its trade name Haeco, will continue in business according to his son Mark, 20.

The company employs eight persons in its Van Nuys shop. Holzer formed Haeco in 1961 and began designing and building recording studio equipment which he sold to companies all over the world.

His electronic brilliance was responsible for designing disk mastering systems, disk cutting amplifiers, the CSG system for producing a compatible stereo record which reproduces a mono LP with equal fidelity and his newest innovation for recording directly to disk without going through a console and without mixing down to a 2-channel state.

Holzer joined Capitol Records in 1954 as an electronic design-maintenance engineer and worked there until 1957 when he joined Master Records as chief engineer. While there he built one of the first stereo consoles in Hollywood.

One year later he left to join Contemporary Records as chief engineer under owner Les Koenig. Holzer was responsible for cutting all Contemporary's fine stereo disks. He had a feel for music because of his

own experience has a trumpet player.

Holzer represented the American success story. He began building equipment in his garage and then as his quality equipment became well known, expanded his manufacturing facilities.

Holzer built A&M's studios, designing and installing all the electronics.

Funeral services were pending last week until the Mexican government released the body.

## New Promo Book Goes to Staff

LOS ANGELES—A special promotion booklet, documenting current music trends, new markets and general industry information, was introduced at the CBS convention for use by Columbia's promotion field force.

The 62-page booklet is comprised of reprints of trade and consumer magazine articles, pertinent to the breaking of product: a listing of all label artists and their producers, a&r coordinators and product managers; a breakdown of U.S. population centers; and a listing of net effective buying income statistics for the 25 leading cities in the country.

Steve Popovich, vice president, national promotion, Columbia, stated that the booklet will be used to "help alert dealers and radio personnel" to trends and to ways of increasing product exposure.

## Judges Deliver Injunctions to Halt Disk Dupes

OKLAHOMA CITY—A temporary injunction has been issued against Magnitron Inc., and Alvin "Buddy" Warner, the firm's vice president, barring them from making or selling unauthorized duplication of recordings produced by CBS Records, A&M Records, MCA Records, Warner Bros. Records and Elektra Records.

The issuance of the injunction by State District Court judge Jack R. Paar ended a series of suits introduced in January when CBS, A&M, MCA and WB brought action in Massachusetts, charging Magnitron and Wildlife Enterprises, a Magnitron distributor, with unfair competition.

In another action in Minneapolis, a permanent injunction was issued against Big Wheel Racing and Marine Inc. The rule, issued by U.S. District judge Earl R. Larson, bars the firm from making unauthorized duplications of sound recordings manufactured or distributed by CBS Inc., or advertising or selling such sound recordings. CBS Records had filed a civil unfair competition action against the firm and Leonard B. Hoberman, firm president.

## Book as Bait For Promotion

LOS ANGELES—"Rock Dreams," a paperback book featuring 116 original paintings by Guy Peelaert and text by U.K. rock music writer Nik Cohn, will be distributed to CBS retail accounts throughout the U.S., announced Tom McGuinness, director, special product sales, at the CBS convention last week.

McGuinness says that a special marketing and promotional campaign is being put into gear to support the book's release. The campaign will include a four-color poster series for retailers, T-shirts sporting Peelaert's work and consumer print advertising.

The book, being published in the U.S. by Popular Library, a CBS firm, will be the first book handled by CBS' branch operation.

There are 40 excerpts from Gamble & Huff hits spanning 1967-70. The sampler is being shipped to over 600 record producers, artists and managers.

AUGUST 10, 1974, BILLBOARD

# 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 & Amusements  
4813 W. Lway 50010  
(515) 292-2997

### Pop

- "I Shot The Sheriff," Eric Clapton, RSO 409
- "Put Out The Light," Joe Cocker, A&M 1539
- "Nothing From Nothing," Billy Preston, A&M 1544
- "I'm Leaving It All Up To You," Donny & Marie Osmond
- "Rock Me Gently," Andy Kim
- "Shinin' On," Grand Funk
- "Sure As I'm Sitting Here," Three Dog Night
- "Wildwood Weed," Jim Stafford

### Country

- "My Wife's House," Jerry Wallace, MCA 40248
- "A Field Of Yellow Daisies," Charlie Rich, Mercury 73498
- "Drinkin' Thing," Gary Stewart, RCA 0281
- "Old Man From The Mountain," Merle Haggard, Capitol 3900

## CHICAGO: SOUL PURCHASES

Billy McClain  
Eastern Music Co.  
513 E. 75th  
(312) 487-4900

- "Fish Ain't Biting," Lamont Dozier, ABC 11438
- "Ain't No Love In The Heart Of The City," Bobby Blue Band, Dunhill 15003
- "Hang On In There Baby," Johnny Bristol
- "Let's Put It All Together," Stylistics, Avco 4640

## CHICAGO: POP PURCHASES

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

- "Hang On In There Baby," Johnny Bristol
- "Wildwood Weed," Jim Stafford
- "Bonaparte's Retreat," Glen Campbell, Capitol 3926
- "Let's Put It All Together," Stylistics, AVCO 4640
- "Satisfy Me One More Time," Frank Sinatra, Reprise 1208
- "Marie Laveau," Bobby Bare, RCA 0261
- "I'm Leaving It All Up To You," Donny & Marie Osmond

## MANKATO, MINN.: POP, COUNTRY PURCHASES

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

### Pop

- "In My Little Corner Of The World," Marie Osmond, MGM 4944
- "Another Saturday Night," Cat Stevens, A&M 1602
- "I Shot The Sheriff," Eric Clapton, RSO 409
- "River's Risin'," Edgar Winter, Epic 11143
- "Clap For The Wolfman," Guess Who, RCA 0324
- "Who Do You Think You Are," Bo Donaldson and The Heywoods, ABC 12006

### Country

- "Rub It In," Billy Crash Craddock, ABC 11437
- "Between Lust and Watching TV," Cal Smith, MCA 40265
- "I Wish I Had Loved You Better," Eddy Arnold, MGM 14374
- "Overlooked An Orchid," Mickey Gilley, Playboy 6004
- "I Love My Friend," Charlie Rich, Epic 20006

## SPRINGFIELD, ILL.: POP, COUNTRY PURCHASES

Bud Hashman  
Star Novelty Co.  
524 Bryn Mawr  
(217) 522-3873

### Pop

- "I Love My Friend," Charlie Rich, Epic 20006
- "Little Bit Of Understanding," B.W. Stevenson, RCA 10012
- "River's Risin'," Edgar Winter, Epic 11143
- "Rings," Lobo, Big Tree 15008
- "Orange Blossom Special," Nashville, Epic 11121
- "Boogie Woogie," Charlie McCoy & Barefoot Jerry, Monument 8611
- "Dance With Me (Just One More Time)," Johnny Rodriguez, Mercury 73493
- "Please Don't Tell Me How The Story Ends," Ronnie Milsap, RCA 0313
- "Monster's Holiday," Buck Owens, Capitol 3907
- "I Wouldn't Want To Live If You Didn't Love Me," Don Williams, Dot 17516

# Diskeries Ponder Promo Procedures for Collegiates

• Continued from page 1

Beth Rosengard of Atlantic Records' campus promotion dept. says there has been no change in the company's handling of this area and the only stations they would consider cutting are the ones that don't "communicate."

"We currently handle more college stations than any other record company, by a long shot," she says. "We think it is an important area."

In addition to this amount shipped to college radio stations, the company also sends out albums to more than 350 campus newspapers and magazines.

RCA national promotion director Tom Cossie cites several factors as contributing to his company's drastic cutdown of collegiate radio al-

bum service. They include costs which have become "prohibitive," a feeling that college radio has diminished in importance as a promotional medium, the lack of professionalism on the part of some station personnel and the large number of records that go astray and are taken home instead of played.

Buddah Records' promotion director Lita Ghiorso, herself a former collegiate broadcaster, vehemently defends the professionalism of this market.

"It annoys me when certain people talk about the lack of professionalism," she says. "The only lack of professionalism that I notice is on the part of certain record companies when it comes to their treatment of college radio."

She says that her company serviced 400 radio stations at its peak, but this number has now stabilized at 250.

Columbia Records has been active in this area for some time and it is currently in the process of realigning the campus department, according to Arnie Handwerker, manager of the label's college program.

"We have slashed our number of part-time campus representatives from 50 to 25, but we are now beginning to open up this program in several new cities," he says. "We also have fulltime offices in Los Angeles and New York, and we currently service more than 400 stations."

"I think the level of professionalism in collegiate broadcasting is growing and this is pointed up by

the number of recent college graduates who are now working full-time in the broadcasting industry. There are also a greater number of people working at campus stations who are career-oriented and very serious about their work."

London Records' college promotion director Brian Interland says his company will continue to be very involved in campus promotion through its national and branch offices.

"We currently send albums to more than 350 stations and in addition we will gladly service any other stations that will give our product airplay," he says. "The one thing that bothers me about college radio, at the present time, is the fact that

they have cut down on the number of albums given airplay."

Cliff Burnstein, Mercury-Phonogram Records' college promotion chief, says he dropped the number of stations he services from 600 to 400 after conducting a cost-effective analysis survey.

"The reason we dropped a lot of stations is because they just weren't playing our albums, since they have almost totally eliminated progressive rock," he says. "Still, we are willing to service any station, with any kind of a signal, if they need our product and want it for programming."

Burnstein states that in the future his company will only service college radio stations when they send him their playlists.

## Hot Dot Country Operation Seen as Lure In ABC Grab of Famous

By NAT FREEDLAND

LOS ANGELES—Certainly one of the strongest assets being transferred in the sale of the Famous Music labels to ABC is the strong Dot country operation.

By one estimate from an executive close to the deal, the assessed value placed on Dot made up at least 65 percent of the estimated \$5.5 million selling price.

Yet Dot's history is totally unique, both before and after its country involvement. The label was started in a small town in Tennessee, was based over 15 years in Hollywood and never had a Nashville base till it first opened a small publishing office there in 1967.

Dot is now wholly country and entirely based in Nashville. Its current

climb, jostling RCA for the No. 2 country dominance position behind Columbia, began only three and one-half years ago with arrival of former New York producer Jim Foglesong as president and ex-Columbia sales-promotion staffer Larry Baunach as vice president.

With a total staff of barely six, Dot's jewel of an artist roster leads off with superstars Donna Fargo and Roy Clark plus consistent country chartmakers Tommy Overstreet, Don Williams, Diana Trask and Joe Stampley with extremely promising newcomers Brian Collins, Ray Griff and Connie Van Dyke. All these performers were signed by the Foglesong-Baunach administration.

As an extra surprise bonus for

buyer ABC, most of Dot's big guns are due with major albums this fall after somewhat long hiatus periods—and all recording costs have already been paid by Famous Music.

Baunach and Foglesong were hurriedly invited to the ABC Convention in Los Angeles starting Friday (2) as the deal closed.

Baunach points out that the steady customer loyalty of the country audience makes Dot releases a powerful plus for a label-owned branch distribution system like ABC. He also praises ABC's pop success and proven crossover abilities, expressing confidence that Dot product will now be pushed more strongly in the mainstream pop market.

ABC itself established a country division one year ago with a Nashville office headed by former Acuff-Rose executive Don Gant and with respected Nashville veterans B.J. McIlwaine in charge of sales and Tom McEntee doing promotion. This office has already made ABC a country factor with hits by Billy "Crash" Craddock and Ferlin Husky.

Thus ABC will have to find some constructive way to combine both these outstanding Nashville teams, Motown and Warner Bros., the early bidders for Famous Music, made close studies of the Dot operation and were anxious to absorb it.

### ABC Buys

• Continued from page 19

However, small-staffed Blue Thumb has been independent of the rest of the Famous Music operation not only in a&r and promotion but also sales-distribution.

Chairman Krasnow resigned his post last Thursday after selling the remainder of his stock to Famous. He had formed Blue Thumb five years ago and sold Gulf & Western controlling stock three years ago.

A spokesman at Tara Records said he did not yet know the effects would have on the label.

At the foreign level, Famous has distribution deals with around the world. Dot and Paramount are distributed worldwide, while other deals vary from country to country. According to other sources, the Famous publishing wing is not included in the sale.

Certain labels under the Famous banner, including Crunch and Just Sunshine, have distribution contracts that were expected to expire shortly. It is not known if ABC will pick up these contracts, but Lasker adds that "we will be acquiring whatever assets there are."

But before Dot's current country eminence it was one of the most consistently groundbreaking record labels. Founder Randy Wood ran it for 17 years, starting in Gallatin, Tennessee where he first expanded his radio repair service into Randy's Record Shop in 1947.

That was before the universal accessibility of direct-mail record clubs and Wood built the nation's largest single mail-order record business by advertising throughout the South via radio spots daily on powerful-signal regional outlets that carried his message to the region's small towns.

In 1950, at the age of 33, he started the Dot label and vaulted into the majors by creating policies such as 100 percent return guarantees and delayed billing. He also turned out all-time smash singles like "P.S., I Love You," by the Hilltoppers, "Hearts of Stone" by the Fontane Sisters and Johnny Maddox's "San Antonio Rose."

Wood remained an active producer throughout his Dot tenure and

still produces the Exotic Guitars mood series for the Ranwood label he currently owns.

Paramount Films bought Dot in 1957 for \$2 million in stock. Wood moved from Gallatin to Hollywood as president. There he became as strong a force in albums as he had previously been with singles.

Dot's roster then included Pat Boone, the Billy Vaughn Orchestra, Liberace and the Mills Brothers. He also cut hit records with film-TV stars like Tab Hunter ("Young Love") and Gale Storm. A Paramount Records logo was instituted.

When Paramount was sold to the Gulf + Western conglomerate in 1966, Wood soon exited, taking Lawrence Welk's product with him to Ranwood. Repackages of Wood's MOR-pop artists like Vaughn are still selling briskly for Famous Music.

Under G+W's ownership, the Dot and Paramount label operations were moved to New York under the Famous Music banner and in the early 1970s Dot became solely the operation's Nashville country line.

## Execs Ask Piracy Aid

• Continued from page 3

spent discussing the problems of increased unlicensed duplication of Spanish product originating in the Southwest, and what might be done to successfully combat it. Many of the manufacturers told of their unsuccessful efforts to get the Texas Attorney General's office to take steps in the enforcement of the piracy law in that state. However, since much of the duplication is being done in New Mexico and Oklahoma, in many cases the hands of the state and local authorities are tied.

Some manufacturers have tried to get district attorneys in their respective counties to step up efforts in the enforcement of the unlawful sale of bootlegged product, but due to heavy case overloads not much is being done.

"Most prosecutors have their hands full taking care of the criminal cases in the county, and feel that our problem is a civil one that should be prosecuted through the courts as such," explains Manuel Rangel of Rangel Distributors. Manufacturers present said they feel they must begin civil court action immediately against stores buying and selling unlawful product.

Other discussions during the conference centered around the problem of promoting Texas and New Mexico product outside the Southwest in order to open up new ave-

nues in other parts of the United States.

"When our acts play Los Angeles, Chicago and Detroit, we draw enormous crowds to concerts, but radio stations in those areas do not play much of our product because we do not promote it correctly in those areas," explains Johnny Gonzales of El Zarape Records of Dallas.

Better promotion and contact with radio stations playing Latin product throughout the United States was one of the goals adopted during the conference.

Problems of service slowdowns from pressing plants because of the vinyl shortage are seriously affecting the industry, according to the participants. Ramirez says that Falcon is in the process of opening a pressing plant in McAllen, Tex. in order to better service Latin record manufacturers.

Because of rising prices, most manufacturers interviewed during the meetings express plans to raise their single record prices to the \$1.29 retail rate as many of the major companies have already done. Most of the Latin companies that have not increased singles prices expect to hike prices within a month. Sooner or later the industry will have to boost LP prices from \$4.98 retail to \$5.98, according to several of the manufacturers.

The Latin Seminar, organized by Billboard Texas correspondent Lupe Silva, drew top Texas and New Mexico manufacturers as well as major distributors of Latin product such as Manuel Rangel of Rangel Distributors and Bob Schneider of Western Merchandisers.

Plans are to have the next conference at Houston in 1975 and to continue to make the meeting and annual affair.

## Cooper Rites Held

NASHVILLE—Funeral services were held here Friday (19) for George Cooper Jr., for nearly four decades president of Local 257 of the American Federation of Musicians until his retirement last year. Cooper, 77, died during surgery at a local hospital.

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## Pop

**RORY GALLAGHER—Irish Tour '74**, Polydor PD2-9501. Gallagher is one of the hardest working, most talented guitarists in rockdom, and he is an idol in his native Ireland. So this recording of his annual live tour generates a great deal of excitement as well as being a record of his last tour. With the addition of a keyboardist a year ago, Rory rounded out his sound completely, and this set shows his marvelous knack for combining guitar work, more than adequate vocals and fine band with some tasteful blues and absolutely unpretentious rock 'n' roll. Should get lots of FM play and hopefully some more recognition for this superb showman.

**Best cuts:** "Cradle Rock," "Walk on Hot Coals," "Tattoo'd Lady," "Just a Little Bit."

**Dealers:** Gallagher builds up a larger group of fans with each LP and he's been touring this summer, so display heavily.

**JIM WEATHERLY—Songs Of**, Buddah BDS 5608. One of the most popular and prolific writers in music today comes up with a fine solo set, highlighted by melodic, easy to listen to material. Weatherly has enjoyed consistent writing success on the Hot 100, Soul and Country charts, but he sticks here primarily to well orchestrated, soft ballads. Songs should do well on rock oriented radio and easy listening formats. By far the best thing he has come up with yet on his own.

**Best cuts:** "Where Do I Put Her Memory," "Coming Apart," "Like Old Times Again."

**Dealers:** Fine cover portrait of artist makes for good display.

**DEKE LEONARD—Kamikaze**, United Artists UA-LA 306-G. Since his days as lead vocalist with Man, Leonard has been one of the most consistently popular and successful artists in Britain with his brand of good, straight rock. Hopefully, this could be the LP which will break him here, at least on FM outlets. Mixing his usual wall of sound rock with some ballad material and the country flavor of Byron Berline's fiddling, Leonard has put together an uncomplicated, unpretentious set highlighted by his rough vocals and the guitar work of Leonard and Micky Jones. Straight rock, fun and the 11 cuts are short enough to make for good radio play.

**Best cuts:** "Sharpened Claws," "Taking the Easy Way Out," "Broken Glass and Lime Juice," "April the Third."

**Dealers:** Display in Leonard's section and with Man.

**NEIL MERRYWEATHER—Space Rangers**, Mercury SRM-1-1007. (Phonogram). Merryweather is a real veteran on the rock scene, having had several groups of his own and belonging to several others over the years. Now, after a lengthy absence, he is back with what may be his most listenable and commercial LP yet. Lots of synthesizers here as well as more traditional rock instruments, some good original tunes and some unusual arrangements of established material. Should be ideal for FM play, and if the right promotional push is put behind this set, it could finally establish Merryweather as a permanent figure in rock.

**Best cuts:** "Hollywood Blvd.," "King of Mars," "Sunshine Superman."

**Dealers:** Merryweather has been around a long time and fans know him. Colorful cover makes for good display.

### recommended

**JOHN FAHEY, LEO KOTKE, PETER LANG—Takoma**, C 1040. Three of the finest acoustic guitarists around display their ways on this excellent LP. Kotke's material is previously unreleased. Fahey and Kotke in particular have strong followings and Lang is rapidly gathering one. Liner points out that Takoma is often ignored. Don't ignore this set. **Best cuts:** "Cripple Creek," "Sun Flower River Blues."

**SUSAN MAUGHAN—Paramount/Ember EMS 1037** (Famous). British songstress serves up offering highlighted by fine

voice, equally at home with sensitive ballads or strong up-tempo material. **Best cuts:** "Bigger Than I," "Time (Is Such a Funny Thing)."

**EPITAH—Outside The Law**, Billingsgate BG-1009. Good set of hard rock, highlighted by strong guitar work and excellent vocals. **Best cuts:** "Woman," "Outside the Law."

**MIKE AULDRIDGE—Blues And Blue Grass**, Takoma D-1041. Long shot of an LP, but Aldridge, one of the finest dobro players heard from in a long time, has surrounded himself with some of the finest musicians in the business, like Vassar Clements, Lowell George, David Bromberg and vocalist Linda Ronstadt. Excellent job all the way around. **Best cuts:** "Killing Me Softly," "Bottom Dollar."

## Soul

**UNDISPUTED TRUTH—Down To Earth**, Gordy G6-968S1 (Motown). Veteran soul group returns with powerful set of dance-oriented material. Mix of female and male leads on most cuts proves very effective, as does the mix of new tunes from Norman Whitfield and material from lesser known writers. While the LP is primarily a set of uptempo dance cuts, there are also some fine ballads and several cuts featuring strings. LP in general shows the Motown influence of strong material, almost perfect arrangements and top notch performance. Very strong return for the group.

**Best cuts:** "Big John Is My Name," "Our Day Will Come," "Just You 'n' Me," "The Girl's Alright with Me."

**Dealers:** Group has an established following in the soul field. Display prominently.

**ECSTASY, PASSION & PAIN—Ecstasy, Passion & Pain**, Roulette SR3013. This soul sextet has a very slick sound and there have been a few charted singles already from this package. While they are an entire musical unit within themselves, the "Sounds of Philadelphia" musicians aid them on this effort. Their sound is very much their own, but it still draws bits and pieces from others including Gladys Knight and the Pips.

**Best cuts:** "I Wouldn't Give You Up," "Good Things Don't Last Forever," "Ask Me," "I'll Do Anything For You."

**Dealers:** In-store play will help.

**VOICES OF EAST HARLEM—Can You Feel It**, Just Sunshine JSS-3504 (Famous). Smooth, almost easy listening style soul set from veteran conglomeration. Powerful vocals and nicely orchestrated backgrounds highlight set, with strong vocal choruses in the background also showing well. Should get play from straight soul stations and MOR outlets. Several potential singles here.

**Best cuts:** "So Rare," "Take a Stand," "March Across the Land."

**Dealers:** Group has name value. Display prominently.

**THE EDUCATION OF SONNY CARSON**, Paramount PAS 1045 (Famous). Fine soundtrack with good mix of easy soul vocals from Leon Ware and smooth instrumentals from orchestra conducted by composer Coleridge-Taylor Perkinson. One of those rare LPs that can be enjoyed as a soundtrack or as an album standing on its own. Should get play on soul and easy listening stations.

**Best cuts:** "Girl, Girl, Girl (Sonny and Virginia)," "Please Be There."

**Dealers:** Watch for movie in your area and display set accordingly.

### recommended

**HAZE—ASI**, ASI LP-198. Far better than average debut LP, highlighted by strong vocals of Willy Thomas in front of good harmony vocals and big percussive background. **Best cut:** "I Do Love My Lady."

## Country

**TOM T. HALL—Country Is**, Mercury 1-1009. Here we have more power of observation, of people and places, with some homespun philosophy and even a little religion. It's the sort of thing Tom T. does when he writes (and then sings) songs, and he has a hand in writing all of these. All, that is, except the last cut which should surprise even his closest friends.

**Best cuts:** "Forget It," "Who Needs a Baby," "Country Is" and "You Love Everybody But You."

**Dealers:** Liner notes by Texas coach Darrell Royal will catch the attention of sports fans.

**DAVID ROGERS—Hey There Girl**, Atlantic 7306. Mixing some up-tempo tunes with ballads, Rogers turns out another great album. He does everything well and consistently, and he uses a mixture of background voices to get different sounds in the Pete Drake productions. Virtually every song on the LP is strong.

**Best cuts:** "I Just Can't Help Believin'," "Loneliness of Ruby's Eyes" and "Someone That I Can Forget."

**Dealers:** Colorful art work enhances the display value.

**MOE RANDY—I Just Started Hatin' Cheatin' Songs Today**, GRC 10005. There is a lot of Doodle Owens in this Ray Baker produced album. Owens wrote or co-wrote all but two of the songs, including his two singles. The former Texan, who hit it big with the title song, continues the theme with three "cheating" songs in this one, and adds a few more for versatility's sake.

**Best cuts:** "How Far Do You Think We Would Go" and "This Time I Won't Cheat On Her Again."

**Dealers:** An eye catching cover will help this one.

**RED, WHITE AND BLUE(GRASS)**, GRC 10003. If you like old-time bluegrass with some modern sounds, this is for you. There is old Bill Monroe material, some Bob Dylan, some even older traditional songs, some religion, and some original. But the distinctive styling of this group makes the album very saleable, to both the bluegrass devotees and to the college set.

**Best cuts:** "Dark Hollow" and "Fixin' To Die."

**Dealers:** One of the cleverest cover designs in a long while. It should make the public stop and look.

## Jazz

**BUDDY RICH—Very Live At Buddy's Place**, Groove chant GM 3301. This is the first LP by Rich's new septet and the first in his new New York club. Despite the smallness of the band, there is a large, rich sound to the ensemble which almost compensates for the lack of brass depth one has become accustomed to with previous Rich bands. Nevertheless, the music is first-rate jazz, with Sal Nistico's tenor and Sonny Fortune's alto riding high. Fortune's playing is delicate and lovely on the Rich composition "Cardin Blue." Nistico is all fire on the rockish "Chameleon." Drummer man Rich is his protean self, marvelous on all tempos and reasserting his position as the No. 1 drummer in jazz or any other form of music.

**Best cuts:** "Chameleon," "Nica's Dream," "Cardin Blue."

**Dealers:** There's no promotion or exploitation from the label, so you'll need to play this in-store to perk your customer's ears up. And it will.

### recommended

**GREAT CONNECTION—Oscar Peterson**, BASF MC 21281. Expert trio jazz in the traditional fashion with leader Peterson's piano laying out the melodic lines and Nils Henning Orsted-Pedersen's bass and Louis Hayes' sensitive brushes creating

warm, romantic tones. No dates on when these tracks were cut in Germany for MPS. **Best cuts:** "Smile," "On the Trail," "Softwinds."

**DON BYAS—Don Byas**, GNP-Crescendo 9027. The late Carlos Wesley Byas blew gybs of Hawkins-Webster tenor pipe and once was a favorite soloist with Andy Kirk, Don Redman and Lucky Millinder. These 11 cuts were made in Europe a dozen years ago but the vitality of his blowing, with a trio backing, and excellent surfaces give this entry a shot at better than average sales. **Best cuts:** "Sweet Lorraine," "Tenderly."

**MARY LOU WILLIAMS—In London**, GNP-Crescendo 3029. She's now 64 but still retains her unarguable title as the most extraordinary fem jazz musician of all time. Cut a decade ago the sound is more than acceptable, and her digital skills at the Steinway unfailingly create excitement. **Best cuts:** "Just One of Those Things," "They Can't Take That Away From Me."

## First Time Around

**COMMODORES—Machine Gun**, Motown M6-798S1. Vocal-instrumental group currently riding high with the title tune of this set show themselves to be a highly versatile unit with a batch of fine, funky dance tunes. Band plays with a skill not often found in new groups, mixing synthesizers with more traditional rock and soul instruments, and the vocals work well whether as separate leads or harmonies. In addition to original material, the LP also features two powerful tunes from Pam Sawyer and Gloria Jones. Should receive strong soul and pop play.

**Best cuts:** "Machine Gun," "The Bump," "The Assembly Line," "There's a Song in My Heart."

**Dealers:** "Machine Gun" is a major hit and entire LP is of the dance music variety so popular today. Play in store.

**CECILIO & KAPONO—Columbia**, KC 32928. Hawaiian duo debuts with exceptionally pretty set featuring highly skillful, highly commercial harmony vocals as well as solo work and top instrumental work from the pair as well as from some fine session musicians like Russ Kunkel and Leland Sklar. LP is fairly evenly divided between ballads and jumpy uptempo cuts, all with a good, folksy sound to them. Pair have worked in Hawaii for some time and have built a steady following there.

**Best cuts:** "Feeling Just the Way I Do (Over You)," "Sunflower," "Friends," "Sunshine Lover."

**Dealers:** Duo is on tour. Watch for them in your area.

**TOM BROCK—I Love You More And More**, 20th Century, T-430. Smooth, almost easy listening soul set with Brock's rich vocals and the strong orchestral arrangements of Barry White dominating. Brock wrote much of the material himself, or co-wrote it with White, and the influence here as well as White's production shows, yet the LP is still original and is Brock's.

**Best cuts:** "Have a Nice Weekend Baby," "I Love You More and More," "Shake Me, Wake Me."

**Dealers:** Place in soul and new artists.

### religious

**DOROTHY LOVE COATES & HER SINGERS—When It's All Over**, Nashboro 7138. Good, well done gospel set featuring the superbly powerful vocals of Ms. Coates. **Best cuts:** "The Lord Will Answer Prayer," "When It's All Over."

**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 Hail, Bill Williams, Jim Melanson, Is Horowitz, Bob Kirsch.**

## Zaire Republic Preparing For 100,000-Seat Fest

**NEW YORK—A musical event of major proportions will be held Sept. 20-22 in the African nation of the Republic of Zaire. This all-Black musical experience called "Zaire 74" will be held in the 100,000 seat 20 du Mai Stadium in the country's capital city of Kinshasa.**

Promoters of the festival are Don King and Lloyd Price, who head up

Festival of Zaire Inc. These concerts, featuring top Black musical performers from around the world, will be part of the week-long celebration leading up to the world's heavy-weight championship fight between George Foreman and Muhammad Ali, here.

King and Price also signed an agreement with "Zaire 74," headed by Stewart Levine and Hugh Masekela to produce "the Olympics of the Black musical sound."

Alan Pariser, founder of the Monterey Pop Festival, has been named executive coordinator of the event.

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

## Music Tapes Ready For Radio Outlets

**WASHINGTON—The Library of Congress' music division this week makes available, for the tenth straight year to radio stations, taped programs featuring a chamber music concert series. Concerts originate in Coolidge Auditorium. Tapes are not available to individual citizens.**

### Clarify S-S Suit

**NEW YORK—A recent suit brought by six music publishers here against Skylite-Sing Inc. was for alleged non-payment of royalties and copyright infringement. In a story covering the action, the Tennessee manufacturer was incorrectly identified as an unlicensed duplicator.**

## Club Must Pay UA Records

**NEW YORK—The Federal Court here has directed the Record Club of America to pay United Artists Records royalties on club sales of disks and tapes withheld during pendency of a contractual legal hassle between the two parties.**

The controversy developed over a disputed interpretation of a clause in the club-UA contract relating to when payment was payable on royalties for free goods in excess of half of all albums distributed. UA claimed a contract violation and declared the agreement breached. The

club, however, sought to exercise contract options and its request for alleged damages resulting from UA holding back additional product is still to be considered by the court.

## Smith, Three Aides Form Smilax Prods.

**EAST HARTFORD, Conn.—Kenneth Smith is president of the newly-founded Smilax Productions, Inc., which proposes to promote music concerts through New England. Smith's associates include Keith Mahler, Richard Connors and Walter Phelps.**

# Hot summer sounds abound on Motown.



The Commodores.  
"Machine Gun." M6-798S1.  
Here's the album with the hit instrumental single of the summer. But if you think "Machine Gun" is something, wait 'til you hear the Commodores vocalize. You'll know why they're the smash of Europe, the rage of the Jet Set. So, jet with it!

Just released!  
Junior Walker  
& The All Stars  
Anthology and The Four  
Tops Anthology.  
Junior Walker & The  
All Stars M7-786R2  
Four Tops M9-809A3.

Stevie Wonder. "Fullfill-  
ingness' First Finale."  
T6332S1. When Stevie  
Wonder creates a new  
album, the whole world  
listens. And for Stevie,  
this album represents the  
completion of one creative  
cycle, and the beginning  
of another. An overture  
to the future.

The Undisputed Truth.  
"Down To Earth." G6-968S1.  
The only thing down to  
earth about this album is  
its title. The rest is sky high  
R & B. The kind that only  
The Undisputed Truth can  
do, and only Norman  
Whitfield can produce.  
That's why there's  
only one Truth.  
The Undisputed Truth.

Just released!  
Junior Walker  
& The All Stars  
Anthology and The Four  
Tops Anthology.  
Junior Walker & The  
All Stars M7-786R2  
Four Tops M9-809A3.



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**MAC DAVIS—Stop And Smell The Roses (2:54)** producer: Gary Klein; writers: Mac Davis, Doc Severinsen; publishers: Screen Gems-Columbia, Song Painter, BMI, Columbia 3-10018. Probably the best and most commercial item Davis has come up with since his number one "Baby, Don't Get Hooked on Me." Shorter than the LP cut and there has been some remixing, so this story of some of the nicer things in life should be an instant Top 40 and country hit.

**OLIVIA NEWTON-JOHN—I Honestly Love You (3:36)**; producer: John Farrar; writers: Peter Allen-Jeff Barry; publishers: Irving, Woolnough, Broadside, BMI, MCA 40280. Very different from Olivia's last two heavily country flavored hits, this beautiful ballad may well be the best thing she's done yet. Song could go country as well as pop, but first shot here should be in the pop field. Olivia did the song on the "Tonight Show" several weeks ago, so a lot of people have heard it. A sure bet.

**DAVID BOWIE—1984 (3:21)**; producer: Bowie; writer: Bowie; publisher: Mainman/Chrysalis; RCA JH-10026. Most commercial cut from Bowie in a long time. Since he is in the midst of his biggest tour ever with the most positive audience reaction, this uptempo cut which would have been the title song of the musical he was writing at one time should be an instant AM and FM hit.

## recommended

**BLUE SWEDE—Never My Love (2:27)**; producer: Bengt Palmers; writers: D. Addrissi, R. Addrissi; publisher: Warner-Tamerlane, BMI, Capitol 3938.

**BROWNSVILLE STATION—Kings Of The Party (4:12)**; producer: not listed; writer: not listed; publisher: Big Leaf, ASCAP, Big Tree 16001.

**LULU—The Man Who Sold The World (3:50)**; producers: David Bowie, Mick Ronson; writer: David Bowie; publisher: not listed, Chelsea 3001.

**BILL AMESBURY—Rock My Roll (2:59)**; producer: Bill Amesbury, Bill Gililand; writer: Bill Amesbury; publisher: Bay, BMI, Casablanca 0101. (Warner Bros.)

**SAMMY JOHNS—Early Morning Love (2:44)**; producer: Jefferson Lee; writer: Sammy Johns; publisher One, BMI, GRC 2021.

**JIM CAPALDI—It's All Right (2:29)**; producer: Jim Capaldi; writer: Jim Capaldi; publisher: Ackee, ASCAP, Island 003.

**SUN CHILD—Welcome To The World Of Love (2:43)**; producer: Joe Johnson; writers: Sun Child-Crystal Lady; publisher: Little Elmo Songs, BMI, MCA 40266.



**RIPPLE—You Were Right On Time (2:58)**; producer: Dee Ervin; writers: Dee Ervin, Dee Dee McNeil; publisher: Act One, BMI, GRC 2030. Smooth vocals, good dance music and interesting lyrics highlight this fine cut from established group who may well enjoy their most commercial success yet with this song.

**THE CHI-LITES—You Got To Be The One (3:05)**; producers: Eugene Record, Sonny Sanders; writers: Eugene Record, Marshall Arrington; publisher: Julio-Brian, BMI, Brunswick 55514. Song opens with title repeated a number of times in deep bass vocals before moving into the falsetto lead vocals. Smooth production job highlighted by repetition of intro several times throughout song. Could be an easy crossover hit for the group.

**QUINCY JONES—If I Ever Lose This Heaven (3:28)**; producers: Quincy Jones, Ray Brown; writers: L. Ware, P. Sawyer; publisher: Almo/Jobete, ASCAP, A&M 1606. Strong candidate for the biggest soul and pop hit Jones has ever enjoyed, with this fine mixture of jazz and soul. Slow opening and quiet building from there spotlight this extremely commercial tune.

**CHARLES MANN—Loving You Is Changing Me (But I Like The Change) (2:39)**; producer: Dave Crawford; writers: D. Crawford, C. Mann; publishers: American Broadcasting, DaAnn, ASCAP, ABC 11434. Mann gains more recognition with each release, and this easy mix of soul and pop may well provide him with his biggest hit to date. Artist's vocals are flexible and flowing and title repetition provides good hook for airplay.

**THE NEW BIRTH—I Wash My Hands Of The Whole Damn Deal (3:24)**; producer: Harvey Fuqua; writers: Baker-Frey; publishers: Dunbar, Rutri, BMI, RCA JH-10017. Group is proven LP seller and this should be their most powerful single entry, with a strong dance cut almost perfect for disco market and soul airplay.

## recommended

**THE INCREDIBLE BONGO BAND—Kiburi (2:15)**; producers: Michael Viner, Perry Botkin, Jr.; writers: M. Viner-K. Johnson; publishers: Sylverpride, Joy, BMI, Pride 7601. (Atlantic)

**JOE BATAAN—Latin Strut (3:16)**; producers: Joe Cayre, Joe Bataan; writer: Deodato; publisher: Kenya, ASCAP, RCA PA-10033.

**CROWN HEIGHT AFFAIR—Streaking (2:44)**; producers: Freida Neragis, Vernon Britton; writers: Nerangis-Britton; publisher: Dunbar, BMI, RCA JH-10018.

**FINAL TOUCH—It's Spinning Love (2:13)**; producers: Tony Bongiovi, Meco Monardo, Jay Ellis; writers: Casey Spencer, Eugene Pitt, Gene Allen; publishers: Albomo, Administered by Diagonal, BMI, Blue Thumb 258. (Famous)

**MARGIE ALEXANDER—Keep On Searching (2:58)**; producer: Clarence Carter; writer: Clarence Carter; publisher: Future Stars East/Memphis, BMI, Future Stars 1005. (Stax).

**CASEY JONES—Good Thing (Part 1) (3:00)**; producer: Vanleer; writer: Casey Jones; publisher: Vanleer, BMI, Ronn 79. (Jewel).

**AFRICAN MUSIC MACHINE—Mr. Brown (2:48)**; producer: Louis Villery; writers: Villery and Bell; publisher: Su-Ma Rogan, BMI and Sound City, ASCAP, Soul Power 117. (Jewel).



**PRELUDE—After The Goldrush (2:04)**; producer: Fritz Fryer; writer: Neil Young; publisher: Cottilion/Broken Arrow, Island 002. Interesting, a capella version of the old Neil Young hit. Off the wall chance, but could be a real sleeper.

**ROGER LAVOIE—On The Mississippi (2:53)**; producer: Lobo; writer: R. Lavoie; publisher: Guyasuta, BMI, Big Tree 16000. (Atlantic). Catchy ballad which sounds at times like a mix between country and the old Sopwith Camel.

**HUDSON BROTHERS—So You Are A Star (3:45)**; producer: Hudson Brothers; writers: Bill, Mark and Brett Hudson; publisher: Lornhorn, BMI, Casablanca 0108. (Warner Bros.) Light rock in mid-'60's Beatles' type vein from three brothers who are making waves this summer with their own national TV show.

**PHOEBE SNOW—Let The Good Times Roll (2:40)**; producer: Dino Arai; writer: Leonard Lee; publishers: Atlantic, Travis, BMI, Shelter 40278. (MCA). Strong, soulful, acoustic oriented treatment of the old Shirley & Lee hit.

**ROSALIND CLARK—Nightowl (3:21)**; producer: Linda Perry, Trevor Lawrence; writer: James Taylor; publisher: Blackwood/Country Road, BMI, Warner Bros. 7835. Soul treatment of the old James Taylor hit from powerful voiced songstress.

**DUKE WILLIAMS AND THE EXTREMES—I Don't Wanna Smile (3:38)**; producer: T.J. Tindall; writers: T.J. Tindall, D. Williams; publisher: No Exit, BMI, Capricorn 0200. (Warner Bros.). Good soul cut featuring interesting changes which could go pop as well as soul.

**KITTY HAYWOOD & THE HAYWOOD SINGERS—Big Black Cloud (3:42)**; producer: Charles Stepney; writers: K. Haywood-C. Stepney; publishers: Hayvar/Elbur, BMI, Mercury 399. Well done soul cut.

**NEAL DAVENPORT—Didn't Wanna Come (3:04)**; producer: Joe Johnson; writers: Neal Davenport-Howard O. White, Jr.; publisher: Four Tay, BMI, MCA 40275. Good country-rock ballad with strong vocals and good string background. Perfect summertime song.

**FAIR PLAY—Guilty (2:58)**; producer: Tony Camillo; writers: Ron Roker-Gerry Shury; publisher: ATV, BMI, Silver Blue 817. (Polydor). Good soul cut from female group.

**JESSE JAMES—No Matter Where You Go (3:03)**; producer: Star-Vue; writers: Lee Charles, James Blumberg, Marvin Yancy; publisher: Butler, ASCAP, 20th Century 2118. Strong soul, almost bluesy tune.



**TERRY STAFFORD—Stop If You Love Me (2:41)**; producer: Earl Ball; writer: Rory Bourke; Chappell (ASCAP); Atlantic 4026. A very smooth song and a sad but commercial story. It's well produced and has all the necessary ingredients. Bourke also has made his place among the leading writers. Flip: No info available.

**PAUL CRAFT—It's Me Again Margaret (3:10)**; producer: Ray Baker; writer: Paul Craft; Acuff-Rose (BMI); Truth 3205 (Stax). A very funny record done with a laughter back-ground. The timing is great, and it should be a favorite of disk jockeys. Flip: "To Linda (Child In The Cradle)"; (2:46); producer: same; writer: same; East/Memphis (BMI).

**DAVE DUDLEY—Counterfeit Cowboy (3:03)**; producer: Jimmy & Jack Key; writer: Ronnie Rogers; Newkeys (BMI); Rice 5069. An upbeat song, the sort that has made Dudley famous over the years, and it's excellent for the jukeboxes. Flip: No info available.

**REX ALLEN JR.—Another Goodbye Song (2:52)**; producer: Larry Butler; writers: Martha Sharp, Larry Butler; Tree (BMI); Warner Bros. 8000. A fine young talent finally comes into his own here, with excellent material and great production. It should elevate him to the position he's long deserved. Flip: No info available.

## recommended

**GARY SARGEANTS—Day Time Love (2:30)**; producer: Jerry Kennedy; writer: Tom T. Hall; Hallnote (BMI); Mercury 73608.

**WYNN STEWART—Why Don't You Come To Me (2:48)**; producer: Jack Gunter; writer: Jack Gunter; Wynternel (BMI); Atlantic 4025.

**JIM MCGRAW—Cassie (2:35)**; producer: Emil Petitte; writer: Dolly Parton; Owepar (BMI); Jenki 0042.

**JAMES O'GWYNN—Singing In The Jungle (1:30)**; producer: Shelby S. Singleton Jr.; writers: James O'Gwynn, Harold Gay; Shelby Singleton (BMI); Plantation 115.

**WILLIE NELSON & TRACY NELSON—After The Fire Is Gone (3:04)**; producer: Bob Johnston; writer: L.E. White; Twitty Bird (BMI); Atlantic 4028.

**MOLLY BEE—She Kept On Talkin' (3:12)**; producer: Cliffie Stone; writers: Al Williams, G. Bonds, C. Whitehead; Jerry Williams (BMI); Granite 509.

**Picks—a top 20 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted will land on the Hot 100 between 20 and 60. Review editor—Bob Kirsch.**

## Casablanca to Promote Hudson Brothers TV Show

LOS ANGELES "The Hudson Brothers Show," courtesy of a phenomenal barrage of promotion by, largely, Casablanca Records, scored a hefty 41 share in the overnight A.C. Nielsen ratings survey in New York and 29 here in Los Angeles to score first in ratings.

The show aired Wednesday night on the CBS-TV network. Besides the brothers, now on Casablanca Rec-

## Mar-Bren Into Old Radio Shows on LP

ROCHESTER, N.Y.—The Mar-Bren Sound Co. here, known for its tape marketing of old-time radio shows, has moved into disk marketing. The first album release will feature Fred Allen in a series of radio broadcasts of 1945 and 1948. Future recordings will feature Amos 'n' Andy and Spike Jones with a total of six records scheduled for release during 1974.

ords, the show featured KMPC-AM air personality Gary Owens. Produced by Chris Bearde and Allan Blye it features humor and songs. The trio sang "The Three of Us," which is featured on its first Casablanca LP released Aug. 5.

The single "So You Are a Star" will be featured on the third show in the summer replacement series, as will another tune from the LP.

The single was delivered to radio stations last week in a pink plastic tiny shopping bag.

Earlier, Casablanca sent about a thousand deejay copies of the LP to radio stations with a special jacket reading: "It is a Hollywood Situation . . . Be sure to watch the Hudson Brothers nights July 31, Aug. 7, 14, 21, and 28 on CBS." In addition, Casablanca president Neil Bogart has been bombarding stations coast-to-coast with postcards about the group and the show.

## New Companies

Concept Marketing has been formed to handle special market exploitation for artists and labels. Owners in Los Angeles are Irving Wasserman and Robert Dempster. Wasserman was formerly with the Capitol Record club; Dempster with Capitol and MCA in the special market field.

## Rich Asks Out Of Morris Deal

MEMPHIS—Charlie Rich has filed suit here to seek release from his booking contract with the William Morris Agency. Epic's country superstar signed a three-year deal with Morris in May 1973.

Rich and his manager, Sy Rosenberg, claim in the lawsuit that their William Morris contract language gives them the right to terminate the agreement.

## NAMM's Discover Music Promotion Breaks In Oct.

LOS ANGELES "Discover Music '74" is the promotional theme of the National Assn. of Music Merchants' fall promotional campaign running from Oct. 20-30.

The national trade organization will be sending its members information to help them benefit from the month-long promotion.

Among the first groups announcing plans to tie in with the national promotion is the Santa Clara County, Calif., Music Merchants Assn. which plans celebrating "Discover Music '74" Sept. 22-29 with an eight-page newspaper supplement to appear in 16 community papers.

Music Sales Corp. of New York has produced T-shirts to promote one of its guitar instruction books. Bert Snyder, sales vice president for the firm, will send a free T-shirt to any dealer who writes and requests it.

Last year's promotion will be showcased in an article in Music

Educators Journal out in September.

NAMM recently held its annual convention in Houston which drew 8,684 compared to 9,237 in Chicago in 1973. Attendance was limited this year to buyers and personnel over 18 which cut down on the number of family members which in the past have attended these conventions.

## Diamond Jim's Spots Dukes of Dixieland

MINNEAPOLIS—The rejuvenated Dukes of Dixieland unit plays Diamond Jim's for six days starting Monday (29). Its material is split between some vintage tunes and film works like the theme from "The Sting" and "The Entertainer."

The band has just completed recording its first album in many years with Tom Morgan handling production. A portion of the LP salutes Duke Ellington.

Leon Russell



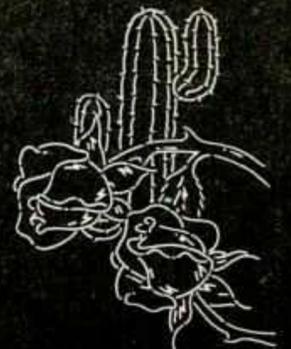
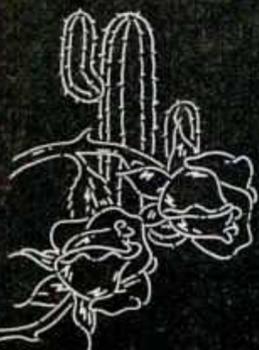
Leaving Whippoorwill

SR-40277

A new single from Leon's album "Stop All That Jazz" SR-2108  
Produced by Denny Cordell and Leon Russell



SHELTER  
Distributed by MCA Records, Inc.



# Billboard **Hot 100** \*Chart Bound

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STOP AND SMELL THE ROSES—Mac Davis (Columbia 3-10018)  
I HONESTLY LOVE YOU—Olivia Newton-John (MCA 40290)  
1984—David Bowie (RCA 10026)  
SEE TOP SINGLE PICKS REVIEWS, page 74

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
1	3	8	FEEL LIKE MAKIN' LOVE—Roberta Flack (Roberta Flack), E. McDaniels, Atlantic 3025	HAN	34	17	IF YOU TALK IN YOUR SLEEP—Elvis Presley (Not Listed), R. West, J. Christopher, RCA 0280	HAN	68	74	5 SECRETARY—Betty Wright (W. Clarke, C. Reid), C. Reid, W. Clarke, Alton 4622 (Atlantic)	
★	5	9	THE NIGHT CHICAGO DIED—Paper Lace (M. Murray, P. Callendar), M. Murray, P. Callendar, Mercury 73492 (Phonogram)	B-3	35	27	ONE HELL OF A WOMAN—Mac Davis (Rick Hall), M. Davis, M. James, Columbia 46004	SGC	69	59	22 DANCING MACHINE—The Jackson 5 (Hal Davis), H. Davis, D. Fletcher, W.D. Parks, Motown 1286	
3	1	11	ANNIE'S SONG—John Denver (Milton Okun), J. Denver, RCA 0295	WBM	★	47	4 CLAP FOR THE WOLFMAN—Guess Who (J. Richardson), Cummings, Wallace, Winter RCA 0324	★	70	60	17 BAND ON THE RUN—Paul McCartney & Wings (Paul McCartney), P. McCartney, Apple 1873 (Capitol)	
4	2	8	DON'T LET THE SUN GO DOWN ON ME—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA 40259	MCA	★	43	7 HAPPINESS IS JUST AROUND THE BEND—Main Ingredient (Silverster, Simmons, Gooding), B. Ager, RCA 0305	★	71	85	3 EYES OF SILVER—Doobie Brothers (T. Templeman), T. Johnston, Warner Bros. 7832	
★	8	11	PLEASE COME TO BOSTON—Dave Loggins (J. Crutchfield), D. Loggins, Epic 11115	MCA	★	28	9 MACHINE GUN—The Commodores (James Carmichael), M. Williams, Motown 1307	★	72	81	5 WALK ON—Neil Young (Neil Young), N. Young, Reprise 1209	
★	9	8	CALL ON ME—Chicago (James William Guercio), L. Louchane, Columbia 46062	HAN	★	51	2 CAN'T GET ENOUGH OF YOUR LOVE, BABE—Barry White (Barry White), B. White, 20th Century 2120	★	73	84	3 MOONLIGHT SPECIAL—Ray Stevens (Ray Stevens For Ahab Productions), R. Stevens Barnaby 604 (Chess/Janus)	
★	11	11	WATERLOO—Abba (A Polar Production), B. Anderson, S. Anderson, B. Ulyaeus, Atlantic 3035	B-3	40	36	9 FISH AIN'T BITIN'—Lamont Dozier (McKinley Jackson), M. Jackson, J. Reddick ABC 12012	★	74	49	17 BILLY, DON'T BE A HERO—Bo Donaldson & The Heywoods (Steve Barri for Chalice Productions), M. Murray, P. Callender, ABC 12011	
8	10	13	SIDESHOW—Blue Magic (Norman Harris), B. Eli, V. Barrett, Atco 6961	SGC	41	31	15 FINALLY GOT MYSELF TOGETHER (I'm A Changed Man)—The Impressions (E. Townsend Prods.), E. Townsend, Curtom 1997 (Buddah)	★	75	58	9 JIVE TURKEY (Part 1)—Ohio Players (Ohio Players), J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, Mercury 73480 (Phonogram)	
★	14	6	WILDWOOD WEED—Jim Stafford (Phil Gernhard & Lobo), D. Bowman, J. Stafford, MGM 14737	HAN	42	33	15 THIS HEART—Gene Redding (Dennis Lambert, Brian Potter), D. Lambert, B. Potter, Haven 7000 (Capitol)	★	76	86	3 LIVE IT UP PART 1—Isley Bros. (Isley Bros.), R. Isley, R. Isley, M. Isley, D. Isley, E. Isley, T-Neck 2254 (Columbia)	
★	19	9	TELL ME SOMETHING GOOD—Rufus (Bob Monaco, Rufus), S. Wonder, ABC 12010	SGC	43	40	8 KUNG FU—Curtis Mayfield (Curtis Mayfield), C. Mayfield, Curtom 1999 (Buddah)	★	77	61	10 ROOM FULL OF ROSES—Mickey Gilley (Tim Spencer), Spencor, Playboy 50056	
★	15	12	KEEP ON SMILIN'—Wet Willie (Tom Dowd), Hall, Hall, Hirsch, Anthony, Ross, Capricorn 0043 (Warner Bros.)	WBM	★	52	6 TIME FOR LIVIN'—Sly & The Family Stone (Sly Stone), S. Steward, Epic 11140 (Columbia)	★	78	68	21 YOU MAKE ME FEEL BRAND NEW—The Stylistics (Thom Bell), T. Bell, L. Creed, Avco 4634	
★	16	13	TAKING CARE OF BUSINESS—Bachman-Turner Overdrive (Randy Bachman), R. Bachman, Mercury 73487 (Phonogram)	SGC	45	45	13 COME MONDAY—Jimmy Buffett (D. Grant), J. Buffett, Dunhill 15008	★	79	94	2 IT'S ONLY ROCK 'N ROLL—Rolling Stones (Glimmer Twins), M. Jagger, K. Richard, Rolling Stones 19301 (Atlantic)	
★	23	6	(You're) HAVING MY BABY—Paul Anka (Rick Hall), P. Anka, United Artists 454	MCA	★	57	3 LET'S PUT IT ALL TOGETHER—Stylistics (Not Listed), Hugo-Luigi-George, D. Weiss, Avco 4640	★	80	88	3 GET OUT OF DENVER—Bob Seger (Bob Seger, Punch), B. Seger, Palladium 1205 (Warner Bros.)	
★	14	7	ROCK AND ROLL HEAVEN—The Righteous Brothers (Dennis Lambert, Brian Potter), J. Stevenson, A. O'Day, Haven 7002 (Capitol)	WBM	★	47	57	3 WORKIN' AT THE CAR WASH BLUES—Jim Croce (Terry Cashman, Tommy West), J. Croce, ABC 12015	★	81	95	2 WOMBLING SUMMER PARTY—The Wombles (Mike Batt), M. Batt, Columbia 3-10013
★	15	4	RIKKI, DON'T LOSE THAT NUMBER—Steely Dan (Gary Katz), W. Becker, D. Fagen, ABC 12014	B-3	48	42	18 IF YOU LOVE ME (Let Me Know)—Olivia Newton-John (John Farrar), J. Rostill, MCA 40209	★	82	56	10 BALLERO—War (Jerry Goldstein), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, United Artists 432	
★	21	7	SURE AS I'M SITTING HERE—Three Dog Night (Jimmy Ienner), J. Hiatt, Dunhill 15001	SGC	49	53	5 DON'T KNOCK MY LOVE—Diana Ross & Marvin Gaye (H. Davis), W. Pickett, B. Shapiro, Motown 1296	★	83	89	5 IT COULD HAVE BEEN ME—Sami Jo (S. Limbo, M. Buckins), G. Sklerov, H. Lloyd, MGM 7034	
★	17	6	THE AIR THAT I BREATHE—The Hollies (R. Richards, The Hollies), A. Hammond, M. Hazelwood, Epic 11100	BB	★	65	4 BEACH BABY—First Class (J. Carter), J. Carter, Shakespeare, UK 49022 (London)	★	84	NEW ENTRY	TELL HER LOVE HAS FELT	
★	22	5	SHININ' ON—Grand Funk (Todd Rundgren), M. Farner, D. Brewer, Capitol 3917	HAN	★	93	2 YOU HAVEN'T DONE NOTHIN'—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54252 (Motown)	★	85	NEW ENTRY	THE NEED—Eddie Kendricks (Frank Wilson, Leonard Caston), L. Caston, K. Wakefield, Tamla 54249 (Motown)	
★	26	6	I'M LEAVING IT ALL UP TO YOU—Donny And Marie Osmond (Mike Curb), D. Harris, D. Terry Jr., MGM 14735	HAN	★	62	4 DON'T CHANGE HORSES (In The Middle Of The Stream)—Tower Of Power (Tower Of Power), L. Williams, J. Watson, Warner Bros. 7828	★	86	NEW ENTRY	MOST LIKELY YOU GO YOUR WAY (And I'll Go Mine)—Bob Dylan/The Band (Not Listed), B. Dyland, Asylum 11043	
★	24	8	ROCK ME GENTLY—Andy Kim (Andy Kim), A. Kim, Capitol 3895	B-3	★	71	4 SUGAR BABY LOVE—The Rubettes (Wayne Bickerton), W. Bickerton, Waddington, Polydor 15089	★	87	NEW ENTRY	MY LOVE—Margie Joseph (Arl Mardin), P. McCartney, L. McCartney, Atlantic 3032	
★	25	9	YOU AND ME AGAINST THE WORLD—Helen Reddy (Tom Catalano), P. Williams, K. Ascher, Capitol 3897	B-3	★	54	17 YOU WON'T SEE ME—Anne Murray (Brian Aherm for Happy Sack Productions), J. Lennon, P. McCartney, Capitol 3867	★	88	75	15 I SAW A MAN AND HE DANCED WITH HIS WIFE—Cher (Snuff Garrett), J. Durrill, MCA 40273	
★	22	14	RADAR LOVE—Golden Earring (Golden Earring, Fred Hazeyn), G. Kooymans, B. Hay, MCA 40202	CPI	★	76	3 WHO DO YOU THINK YOU ARE—Bo Donaldson And The Heywoods (Steve Barri for Chalice Productions), C. Scott, D. Dyer, ABC 12006	★	89	98	3 ALREADY GONE—The Eagles (B. Szymczyk), J. Tempchin, R. Strandlund, Asylum 11036	
★	34	5	I SHOT THE SHERIFF—Eric Clapton (T. Dowd), B. Marley, RSO 409 (Atlantic)	HAN	★	72	3 SWEET HOME ALABAMA—Lynyrd Skynyrd (Al Kooper), King-Rossington-Van Zant, MCA 40258	★	90	97	2 MAKIN' THE BEST OF A BAD SITUATION—Dick Feller (Herb Gart), D. Feller, Asylum 11037	
★	24	29	HANG ON IN THERE BABY—Johnny Bristol (Johnny Bristol), J. Bristol, MGM 14715	SGC	★	57	7 BETWEEN HER GOODBYE AND MY HELLO—Gladys Knight & The Pips (Joe Porter), J. Weatherly, Soul 3511 (Motown)	★	91	99	2 YOU TURNED MY WORLD AROUND—Frank Sinatra (J. Bowen), B. Kaempfert, H. Robbels, Reprise 1208	
★	30	7	RUB IT IN—Billy "Crash" Craddock (Ron Chance), L. Martine Jr., ABC 11437	SGC	★	77	3 FREE MAN IN PARIS—Joni Mitchell (Joni Mitchell, Henry Lewy), J. Mitchell Asylum 11041	★	92	NEW ENTRY	THE MAN THAT TURNED MY MAMA ON—Tanya Tucker (Billy Sherrill), E. Bruce, Columbia 46047	
★	26	12	ROCK YOUR BABY—George McCrae (Harry Wayne Casey, Richard Finch), H. W. Casey, R. Finch, TK 1004	SGC	★	64	6 YOU'RE WELCOME, STOP ON BY—Bobby Womack (Bobby Womack), B. Womack, T. Thomas, United Artists 439	★	93	82	3 EARACHE MY EYE FEATURING ALICE BOWIE—Cheech & Chong (Lou Adler), T. Chong, R. Mariz, G. Delorme, Ode 66102 (A&M)	
★	27	13	ROCK THE BOAT—The Hues Corporation (John Florez), W. Holmes, RCA 0232	WBM	★	60	17 HOLLYWOOD SWINGING—Kool & The Gang (Kool & The Gang Enterprises, Inc.), R. West, Kool & The Gang, De-Lite 561 (P.I.P.)	★	94	NEW ENTRY	THAT'S NOT HOW IT GOES—Bloodstone (M. Vernon), W. Draffen Jr., London 1055	
★	32	9	WILD THING—Fancy (M. Hurst), C. Taylor, Big Tree 15004 (Atlantic)	BB	★	62	15 BE THANKFUL FOR WHAT YOU GOT—William De Vaughn (Frank Fioravanti, John Davis), W. DeVaughn, Roxbury 0236 (RCA)	★	95	66	18 CAPTAIN HOWDY—Simon Stokes (K. Kerner, Richie Why), S. Stokes, Casablanca 0007 (Warner Bros.)	
★	38	3	THEN CAME YOU—Dionne Warwick And Spinners (Thom Bell), S. Marshall, P. Pugh, Atlantic 3029	BB	★	100	2 ANOTHER SATURDAY NIGHT—Caj Stevens (Caj Stevens), S. Cooke, A&M 1602	★	96	78	5 SUNDOWN—Gordon Lightfoot (Lenny Waronker), G. Lightfoot, Reprise 1194	
★	30	12	ON AND ON—Gladys Knight & The Pips (Curtis Mayfield), C. Mayfield, Buddah 423	WBM	★	64	4 RINGS—Lobo (P. Gernhard), A. Harvey, E. Reeves, Big Tree 15008 (Atlantic)	★	97	73	13 IT'S BETTER TO HAVE (And Don't Need)—Don Covay (Don Covay), D. Covay, E. Watts, Mercury 73469 (Phonogram)	
★	39	5	NOTHING FROM NOTHING—Billy Preston (Billy Preston), B. Preston, B. Fisher, A&M 1544	BB	★	65	8 PUT OUT THE LIGHT—Joe Cocker (Jim Price), D. Moore, A&M 1539	★	98	54	7 I'M COMING HOME—Spinners (Thom Bell), T. Bell, L. Creed, Atlantic 3027	
★	32	8	MY THANG—James Brown (James Brown), J. Brown, Polydor 14244	SGC	★	96	2 I LOVE MY FRIEND—Charlie Rich (Billy Sherrill), B. Sherrill, N. Wilson, Epic 8-20006 (Columbia)	★	99	NEW ENTRY	OLD HOME FILLER-UP AN' KEEP ON-A-TRUCKIN' CAFE—C.W. McCall (Sound Recorder, Omaha), W. Fries, L.F. Davis, MGM 14738	
★	41	4	RIVER'S RISIN'—Edgar Winter (Rick Derringer), D. Hartman, Epic 11143 (Columbia)	SGC	★	70	7 YOU CAN'T BE A BEACON (If Your Light Don't Shine)—Donna Fargo (Stan Silver), M. Cooper, Dot 17506 (Famous)	★	100	NEW ENTRY	FUNKY PARTY—Clarence Reid (Clarence Reid, Richard Finch), C. Reid, Alton 4621 (Atlantic)	
											AIN'T NO LOVE IN THE HEART OF THE CITY—Bobby Blue Bland (Steve Barri), M. Price, D. Walsh, Dunhill 15003	

★ STAR PERFORMER: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. \* Recording Industry Association of America seal of certification as "million seller" (Seal indicated by bullet.)

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HOT 100 A-Z—(Publisher—Licensee)	
The Air That I Breathe (Lantern)	41
Already Gone (Jazzbird)	17
Annie's Song (Cherry Lane, ASCAP)	88
Another Saturday Night (Kings)	63
Ballerio (Far Out, ASCAP)	82
Band On The Run (McCartney/ATV, BMI)	70
Be Thankful For What You Got (Coral Rock/Melomaga, ASCAP)	62
Beach Baby (John Carter, PRS)	50
Between Her Goodbye And My Hello (Koca, ASCAP)	57
Billy, Don't Be A Hero (Intune, PRS)	74
Call On Me (Big Elk, ASCAP)	6
Can't Get Enough Of Your Love (SaVette/January, BMI)	29
Finally Got Myself Together (Cherstown, BMI)	41
Fish Ain't Bitin' (Bullet Proof, BMI)	40
Funky Party (Sheryl, BMI)	99
Get Out Of Denver (Gear, ASCAP)	30
Free Man In Paris (Crazy Crow, ASCAP)	58
Hang On In There Baby (Bushks, ASCAP)	24
Happiness Is Just Around The Bend (Blackwood, BMI)	37
Hollywood Swinging (Delightful/Gang, BMI)	52
If You Love Me (Let Me Know) (Al Gallaro, BMI)	60
If You Talk In Your Sleep (Easy Nine/Elvis, BMI)	48
I Love My Friend (Algee, BMI)	66
I'm Coming Home (Mighty Three, BMI)	97
I'm Leaving It All Up To You (Venice, BMI)	19
I Saw A Man And He Danced With His Wife (Senor, ASCAP)	87
I Shot The Sheriff (Cayman, ASCAP)	40
It Could Have Been Me (Senor, ASCAP)	23
It's Better To Have (And Don't Need) (Ragtop, BMI)	83
It's Only Rock 'N Roll (Promopub, ASCAP)	96
Jive Turkey (Part 1) (Ohio Players/Unichappell, BMI)	75
Kallaba Story (Sagfree, BMI)	61
Keep On Smilin' (No Exit, BMI)	11
Kung Fu (Camard, BMI)	43
Let's Put It All Together (Avco Embassy, ASCAP)	47
Live It Up Part 1 (Bovina, ASCAP)	76
Makin' The Best Of A Bad Situation (Tree, BMI)	89
The Man That Turned My Mama On (Tree, BMI)	91
Moonlight Special (Ahab, BMI)	73
Most Likely You Go Your Way (And I'll Go Mine) (Dwarf, ASCAP)	85
My Love (McCartney, ATV, BMI)	86
My Thang (Dynamite, Belinda, BMI)	32
Nothing From Nothing (Almo, Preston, ASCAP)	31
Old Home Filler-Up And, Keep On A Truckin' Cafe (American Gramophone, SESAC)	98
On And On (Curtom, BMI)	30
One Hell Of A Woman (Screen Gems/Song Painter/Sweet Glory, BMI)	35
Please Come To Boston (Leeds/Antique, ASCAP)	5
Put Out The Light (ABC/Dunhill/Speed, BMI)	65
Radar Love (Larry Shayne, ASCAP)	22
Rikki, Don't Lose That Number (American Broadcasting, ASCAP)	15
Rings, Lobo (Unart, BMI)	64
River's Risin' (Silver Steed, BMI)	33
Rock and Roll Heaven (Zapata/E. H. Morris/Casars', ASCAP)	14
Rock Me Gently (Joachim, BMI)	20
Rock The Boat (High Ground, BMI)	27
Rock Your Baby (Sheryl, BMI)	26
Room Full of Roses (Hill & Range, BMI)	77
Rub It In (Ahab, BMI)	25
Secretary (Sheryl, BMI)	68
Shinin' On (Letlover, BMI)	18
Sideshow (Fraday's Child/Poo Poo Six Springs, BMI)	7
Sugar Baby Love (Tammecore/ATV, BMI)	53
Sundown (Moose, CAPAC)	95
Sure As I'm Sitting Here (Tree, BMI)	8
Sweet Home Alabama (Duchess/Husters, BMI)	56
Taking Care Of Business (Rantback Top Soil, BMI)	12
Tell Her Love Has Felt The Need (Stone Diamond, BMI)	64
Tell Me Something Good (Steen & Van Stock/Black Bull, ASCAP)	10
That's Not How It Goes (The Crystal Jukebox, BMI)	93
The Night Chicago Died (Murray Callender, ASCAP)	29
Then Came You (Mighty Three, BMI)	2
This Heart (ABC/Dunhill, BMI)	42
Time For Livin' (Stoneweller, BMI)	44
Walk On (Silver Fiddle, BMI)	72
Waterloo (Overseas Songs, BMI)	7
Who Do You Think You Are (American Dream, ASCAP)	55
Wild Thing (Blackwood, BMI)	28
Wildwood Weed (Famous/Boo, ASCAP/Parody, BMI)	9
Wombing Summer Party (April, ASCAP)	81
Workin' At The Car Wash Blues (Blendingwell, American Broadcasting, ASCAP)	46
You And Me Against The World (Almo, ASCAP)	21
You Can't Be A Beacon (If Your Light Don't Shine) (Martin/Fargo House, ASCAP)	67
You Haven't Done Nothin' (Steen & Van Stock/Black Bull, ASCAP)	51
You Make Me Feel Brand New (Mighty Three, BMI)	78
(You're) Having My Baby (Spanka, BMI)	13
You're Welcome, Stop On By (Unart/Bobby Womack, BMI)	59
You Turned My World Around (Screen Gems-Columbia, BMI)	90
You Won't See Me (Maclen, BMI)	54

# *This baby's a hit!*

**"BEACH BABY."** #49 022 *The summer single*  
by **THE FIRST CLASS.**

*Becoming the summer single.*

*Because of you...*

WPIX	WCOL	WORD	KJRB	WSAM	WNBC	KOIL	KLIF
WFIL	KNDE	WROV	KING	WMEX	WHOT	WAIL	KLIV
WHLO	WIFE	WJET	KIOA	WRKO	WORC	WSAI	KJR
KIMN	KQWB	WCAO	KEZY	WFOM	KMEN	KAAY	WRC
WMPS	WHHY	WPGC	KONO	WBBM	WBBQ		

*And...*

*THE GAVIN REPORT  
THE FRIDAY MORNING QUARTERBACK  
RADIO & RECORDS  
THE TRADE MAGAZINES*

*And everyone else  
who just simply loves  
a good ole "summer song."*



**"BEACH BABY."** *The summer single* by **THE FIRST CLASS.**





Introducing

The new single by **BOWIE**  
PB-10026



From *ALBION*, CD. There's a lot of things, like...

CPL1-0576



**RCA** Records and Tapes

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# TOP LP's & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE				
			ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
107	107	69	•				
108	109	78	•				
109	118	22	•				
110	100	79	•				
111	105	30	•				
112	113	32	•				
113	117	38	•				
114	104	106	•				
115	119	3	•				
116	96	37	•				
117	120	8	•				
★	135	6	•				
★	-	1	•				
120	110	70	•				
121	115	20	•				
122	114	21	•				
123	116	14	•				
124	121	72	•				
125	132	62	•				
★	150	6	•				
★	-	1	•				
128	112	45	•				
129	136	70	•				
130	125	26	•				
131	122	102	•				
132	130	8	•				
133	123	70	•				
134	124	40	•				
135	137	84	•				
136	126	32	•				
137	128	9	•				
138	133	23	•				

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
139	134	39	BILLY COBHAM Spectrum Atlantic SD 7268	6.98		7.97		7.97
140	131	19	BRIAN AUGER'S OBLIVION EXPRESS Straight Ahead RCA APL1 0454	5.98		6.95		6.95
141	145	39	DIANA ROSS & MARVIN GAYE Diana & Marvin Motown MB03V1	5.98		6.98		6.98
142	139	12	RITA COOLIDGE Fall Into Spring A&M SP 3627	6.98		6.98		6.98
143	141	11	CHER Dark Lady MCA 2113	6.98		7.98		7.98
144	129	24	LOU REED Rock 'N' Roll Animal RCA APL1 0472	5.98		6.95		6.95
145	151	17	KISS Casablanca NB 9001 (Warner Bros.)	5.98		6.97		6.97
146	140	9	BILL WYMAN Monkey Grip Rolling Stones COC 79100 (Atlantic)	6.98		7.97		7.97
147	142	13	TEN YEARS AFTER Positive Vibrations Columbia PC 32851	6.98		7.98		7.98
148	138	19	THREE DOG NIGHT Hard Labor Dunhill DSD 50168	6.98		7.95	8.95	7.95
149	143	15	DEODATO Whirlwinds MCA 410	5.98		6.98		6.98
150	144	19	AEROSMITH Get Your Wings Columbia KC 32847	5.98		6.98		6.98
151	147	136	ROLLING STONES Hot Rocks, 1964-1971 London ZPS 6067	9.98	11.98	11.98		
152	148	31	STEVE MILLER BAND Anthology Capitol SVBB 11114	6.98		8.98		8.98
153	149	19	BILL WITHERS + Justments Sussex SRA 8032	6.98		7.95		7.95
154	152	9	MOTT THE HOOPLE Rock And Roll Queen Atlantic SD 7297	6.98		7.97		7.97
★	165	4	STEVIE WONDER PRESENTS SYREETA Motown M6-808 S1	6.98		7.98		7.98
156	153	22	ARETHA FRANKLIN Let Me In Your Life Atlantic SD 7292	6.98		7.97		7.97
157	155	18	THE CRUSADERS Scratch Blue Thumb BTS 6010	6.95		7.95		7.95
158	156	28	FOGHAT Energized Bearsville BR 6950 (Warner Bros.)	6.98		7.97		7.97
★	170	4	NEKTAR Remember The Future Passport PPS 90002 (Famous)	6.98		7.95		7.98
160	127	11	HERB ALPERT AND THE T.J.B. You Smile-The Song Begins A&M SP 3620	6.98		7.98		7.98
161	169	2	RENAISSANCE Turn Of The Cards Sire SAS 7502 (Famous)	6.98		7.95		7.95
★	-	1	COLD BLOOD Lydia Warner Bros. BS 2606	6.98		7.97		7.97
163	168	5	NAZARETH Rampant A&M SP 3641	5.98		6.98		6.98
164	154	51	ALLMAN BROTHERS BAND Brothers & Sisters Capricorn CP 0111 (Warner Bros.)	6.98		7.97		7.97
165	157	9	THE KINKS Preservation Act 2 RCA CPL1 5040	6.98		7.98		7.98
166	159	20	BOBBI HUMPHREY Blacks & Blues Blue Note BN LA 142 G (United Artists)	6.98		6.98		6.98
167	160	43	LINDA RONSTADT Don't Cry Now Asylum SD 5064	6.98		7.97		7.97
168	158	29	BLACK SABBATH Sabbath Bloody Sabbath Warner Bros. BS 2695	6.98		7.97		7.97
169	162	17	MARVIN GAYE Anthology Motown M9 791A3	9.98	11.98	11.98		

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE
170	163	9	RAY STEVENS Boogity, Boogity Barnaby BR 6003 (Chess/Tapes)	6.94		7.95		
171	167	115	DEEP PURPLE Machine Head Warner Bros. BS 2607	6.98		7.97		7.97
172	164	38	GREGG ALLMAN Laid Back Capricorn CP 0116 (Warner Bros.)	6.98		7.97		7.97
173	166	16	CHARLIE RICH The Best Of Epic KE 31933 (Columbia)	5.98		6.98		6.98
174	171	25	CHARLIE RICH There Won't Be Anymore RCA APL1 0433	5.98		6.98		6.98
175	174	9	KANSAS Kashmer 32817 (Columbia)	5.98		6.98		
176	172	7	DE FRANCO FAMILY Save The Last Dance For Me 20th Century T-441	6.98		6.98		6.98
177	173	13	GENESIS Live Charisma CAS 1666 (Buddah)	6.98		7.97		7.97
★	-	1	BLOODSTONE I Need Time London APS 647	6.98		6.98		6.98
179	188	4	MARIE OSMOND In My Little Corner Of The World MGM M3G 4944	6.98		7.98		7.98
★	-	1	SMOKEY ROBINSON & THE MIRACLES Anthology Motown M 793 R3	7.98		9.98		9.98
181	187	5	CHI-LITES Toby Brunswick BL 754200	6.98		7.95		7.95
182	176	10	ARLO GUTHRIE Reprise MS 2183	6.98		7.97		
183	177	5	THE FLYING BURRITO BROTHERS Close Up The Honky Tonks A&M SP 3631	5.98		6.98		6.98
184	182	50	ROBERTA FLACK Killing Me Softly Atlantic SD 7271	6.98		7.97		7.97
★	195	2	WILLIAM DEVAUGHN Be Thankful For What You Got Roxbury RAL 100 (Chelsea)	6.98		7.95		7.95
★	196	2	BOBBY BLUE BLAND Dreamer Dunhill DSX 50169	6.98		7.95		7.95
187	183	11	AL STEWART Past, Present & Future Janus JLS 3063 (Chess/Janus)	6.94		7.95		
★	198	2	FOCUS Hamburger Concerto Atlantic SD 36 100	6.98		7.97		7.97
189	179	40	THE WHO Quadrophenia MCA 2 10004	11.98	12.98	12.98	16.95	
★	200	2	ISAAC HAYES Truck Turner Enterprise ENS2 7507 (Columbia)	10.98	11.98	10.98	11.98	10.98
191	181	103	DOOBIE BROTHERS Toulouse Street Warner Bros. BS 2634	6.98		7.97		7.97
192	-	1	DEREK & THE DOMINOS Layla Polydor PD 2 3501	7.98		9.98		9.98
193	-	1	LOBO Just A Singer Big Tree 89501 (Atlantic)	6.98		7.97		7.97
194	-	1	10 CC Sheet Music UK AUKS 53107 (London)	6.98		6.98		6.98
195	189	57	CHICAGO VI Columbia KC 32400	5.98		6.98		6.98
196	180	62	PINK FLOYD Meddle Harvest SMAS 832 (Capitol)	5.98		6.98		6.98
197	191	175	CAROLE KING Tapestry Ode SP 77009 (A&M)	5.98	6.98	6.98	7.98	6.98
198	190	3	GORDON LIGHTFOOT The Very Best Of United Artists UA LA 243G	6.98		6.98		6.98
199	192	7	DAVE MASON The Best Of Blue Thumb BTS 6013	6.98		7.95		7.95
200	199	4	ASHFORD & SIMPSON I Wanna Be Selfish Warner Bros. BS 2789	6.98		7.97		7.97

## TOP LP's & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith.....	150	George McCrae.....	87	Renaissance.....	161	Al Stewart.....	187
Allman Brothers Band.....	172	Mahavishnu Orchestra.....	92	Charlie Rich.....	84, 122, 173, 174	Barbra Streisand.....	130
Bob Dylan/The Band.....	126	Main Ingredient.....	86	Joshua Rifkin.....	77	Stylists.....	46, 113
Bo Donaldson & The Heywoods.....	126	Dave Mason.....	199	Smokey Robinson.....	180	Syreeta.....	155
Boyz n the City.....	126	Curtis Mayfield.....	85	Rolling Stones.....	151	James Taylor.....	17
Blue Magic.....	59	MFSB.....	111	Linda Ronstadt.....	167	Ten Years After.....	194
Blue Swans.....	21	Steve Miller Band.....	152	Diana Ross.....	70, 80	Three Dog Night.....	148
Bread.....	91, 99	Joni Mitchell.....	39	Rufus.....	28	Tower of Power.....	101
Cher.....	143	The Mothers.....	128	Leon Russell.....	60	Triumvirat.....	119
Chicago.....	18, 195	Mott The Hoople.....	90, 154	Santana.....	55	Robin Trower.....	13
Chris Young.....	143	Mountain.....	127	Seals & Crofts.....	66, 106, 107, 131	Marshall Tucker.....	138
Climax Blues Band.....	58	Maria Muldaur.....	52	Carly Simon.....	98	Uriah Heep.....	54
Cold Blood.....	162	Anne Murray.....	30	Simon & Garfunkel.....	135	Rick Wakeman.....	7
Crothers.....	157	Nazareth.....	163	Frank Sinatra.....	72	Weather Report.....	47
Crusaders.....	157	New England.....	71	Sly & Family Stone.....	49	Who.....	189
Deep Purple.....	97, 171	Olivia Newton-John.....	11	SOUNDTRACKS / ORIGINAL CASTS.....		Wet Willie.....	50
De Franco Family.....	176	Nitty Gritty Dirt.....	81	American Graffiti.....	69	Edgar Winter Group.....	15
Deodato.....	126	Ohio Players.....	27	The Sting.....	43	Bill Withers.....	153
Devo.....	126	O'Jays.....	37, 105	That's Entertainment.....	132	Stevie Wonder.....	48, 79, 93
Devo.....	126	Mike Oldfield.....	134	Together Brothers.....	118	Bill Wyman.....	146
Devo.....	126	Marie Osmond.....	179	Souther, Hillman, Furay.....	29	Jesse Colin Young.....	44
Devo.....	126	Ozark Mountain Daredevils.....	64	Spinners.....	74	Neil Young.....	34
Devo.....	126	Pink Floyd.....	65, 196	Jim Stafford.....	109	Frank Zappa.....	62
Devo.....	126	Elvis Presley.....	40	Steely Dan.....	9	Z.Z. Top.....	8
Devo.....	126	Richard Pryor.....	42				
Devo.....	126	Lou Reed.....	144				
Devo.....	126	Helen Reddy.....	35				

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

# MARVIN GAYE LIVE

**"Marvin Gaye's return was not a concert, it was an event."**

John L. Wasserman, *San Francisco Chronicle*

Oakland Coliseum. A jam-packed Arena. His first public appearance in more than four years, and Motown's microphones captured all of the excitement. The hits as well as the new. Not just an album. An event.



## MARVIN GAYE ON TOUR

<u>DATE</u>	<u>CITY</u>	<u>LOCATION</u>
August 3 and 4	Washington, D. C.	Capital Center
August 5	Atlanta, Ga.	Stadium
August 9	Indianapolis, Ind.	Civic Center
August 10	Philadelphia, Pa.	Spectrum
August 11	Chicago, Ill.	Amphitheatre
August 12	Pittsburgh, Pa.	Civic Center
August 16	Charleston, S. C.	Coliseum
August 17	Norfolk, Va.	Scope Arena
August 18	Baltimore, Md.	Civic Center
August 23	Nassau, N. Y.	Coliseum
August 24	Richmond, Va.	Coliseum
August 25	Jersey City, N. J.	Roosevelt Stadium



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## Inside Track



**ALL-AMERICAN SONG**—Enjoying a light moment during the announcement of the 36 semi-finalists in the American Song Festival in Saratoga Springs, N.Y., are, left to right, festival chairman Larry Goldblatt, amateur gospel semi-finalist Esther A. Cleaver, singer Helen Reddy and festival president Malcolm C. Klein. The winners will be announced next month.

## NATRA Draws Big Names

• *Continued from page 3*

Fischer, Felicia Jeeter, Chris Clay, Fred Dukes and Early Monroe.

At 3 p.m., delegates will listen to Rod McGrew, Frankie Crocker, Rudy Reynolds, Jess Fax, Tom Jones and chairman Jerry Boulding discuss "FM: The New Wave of Black Radio."

Again on Thursday, two workshops will function at the same time beginning at 10 a.m. Angela Shaw, Norm Hodges, Brenda Irons, Bill Summers and Charles Tate are set to investigate and discuss "Procurement Radio and TV Station" while another panel comprising Darrow Dillingham, George Duncan, Jim Kelsey and George Wilson delve into "Employment Opportunities In the Media."

A 3 p.m. workshop Thursday will go into "The Future of AM Radio" with Boulding chairing a group comprising Sonny Taylor, Jim Maddox, Chuck Smith, Roland Bynum and Ernest James.

Friday's twin workshops will emphasize "Investments" and "Opportunities In TV" as Ted Ledbetter, Al Bell, Clarence Avant, Ewart Abner, Andrew Carter, John Procope, Randy Daniels, Mark Warren, Jim Blocker, Quincy Jones, Don Cornelius and Tony Brown pool brains for the delegates' benefit.

Following lunch, Bob Johnson, Opile Dukes, Charlene Hunter, Roy Woods and Ralph Featherstone are slated to discuss "Relationships Between the Printed and Vocal Media."

Saturday (10) concludes the heavy academics. Morning workshops will offer Ted Powers and Don King on "Promotion" while in another room, simultaneously, Angela Shaw, Al Chambers and Dr. Lionel Barrow will dissect "Media Irresponsibility and Accountability."

A seminar on trade papers winds it up. Eight are programmed to par-

ticipate, including Don Drossell, Dede Dabney, Jose Wilson, Enoch Gregory, Jo-Jo Jameols, Paul Johnson, Jeff Dickson and DeDe Danbury.

Ample time has been allotted for entertainment. 20th Century, A&M, Capitol, ABC-Dunhill, Koko, Atlantic, Motown and Columbia are sponsoring luncheons and dinners at which top-flight talent is to be showcased. Among the talent said to be firmed are Barry White, Smoked Sugar, Hodges, James and Smith, Nancy Wilson, Tavares, Gene Redding, Roland Bynum, the Temptations, the Jackson Five, Herbie Hancock, Bunny Sigler, Derrick and Cindy and Johnny Mathis.

NATRA's first annual celebrity invitational golf tournament is planned for Saturday (10) at the Pomona National Club.

Delegates depart Sunday following a Saturday night banquet at which winners of the Golden Mike Awards will be disclosed.

## Lennon, ATV Firm Pub Pact

NEW YORK—John Lennon and ATV Music have entered into a co-publishing deal for worldwide exploitation of Lennon compositions. The agreement continues Lennon's association with the British-based firm, which dates back to 1969 when ATV acquired Northern Songs Ltd., publisher of Lennon-McCartney works written prior to 1973.

A similar co-publishing arrangement has been set by Yoko Ono and ATV. Participating in the negotiations for both deals were Geoffrey Heath, managing director of ATV Music; and Sam Trust, president of ATV's American operations.

Lennon is setting up offices at the ATV facilities here to handle his publishing and recording activities.

## Stein Staging 5 Rock Bashes

NEW YORK—Concert producer Howard Stein is staging five rock festivals this month. The first featuring Eric Clapton, Joe Walsh and Barnstorm and Ross was held at the West Palm Beach (Fla.) Raceway Sunday (4).

On Aug. 23, he will present Deep Purple, Bachman Turner Overdrive, Elf and a special guest star at the Tampa (Fla.) Stadium and he will repeat the same groups at Miami's Orange Bowl on Aug. 24 and Houston's Astrodome on Aug. 30.

Stein will stage Deep Purple, Ten Years After, Bachman Turner Overdrive and Elf at Kansas City's Arrowhead Stadium Aug. 29.

Roberta Flack cancelled Aug. 30 Hollywood Bowl concert for Candygram and several other summer dates due to thyroid problem affecting her throat. . . . Marvin Gaye spending August on 13-city tour, his first in years, following smash appearances in Oakland and Los Angeles. Massive Motown radio store-poster and print campaign coordinates. See Who-Where-When for dates.

Bobby Hebb of "Sunny" fame opened Crystal Ball label in Salem, Mass. Debut release is "Evil Woman." . . . Bo Donaldson ordered to 10 days rest after collapsing during Heywoods performance at Disneyland.

Roger Karshner, erstwhile author and for 20 years with Capitol Records, last as a vice president in promotion in 1971, has bloomed as a playwright, with his three-act opening Oct. 4 at the Beverly Hills Playhouse. It's called "The Dream Crust." . . . Richard Jay Hirsh, prominent Los Angeles record industry attorney, back in his office after convalescing from severe foot burns suffered on a desert trip. . . . Is a major TV-radio record packaging house ready to do a folderoo?

Kenneth Watov of Alexandria, Va., won the \$250 first prize in the 1974 Nathan Burkan Memorial Competition at the American University Washington College of Law. The contest, designed to stimulate interest in copyright law, is sponsored annually by ASCAP.

Darryl Brown is new drummer for Weather Report. . . . The Music Maker of the Year Award presentation will be held at the Kings Inn in the Bahamas. The awards are fashioned after the Grammy's, and are meant to spotlight Caribbean songwriters and artists. . . . Tracy Nelson and Willie Nelson, both Atlantic artists, teamed together in Nashville to record the single "After The Fire Is Gone."

The O'Jays, the Spinners, the Three Degrees, and MFSB will perform at the Kinshasa Festival in Zaire, Africa this September. The festival is part of an entertainment package being put together for the George Foreman-Muhammad Ali heavyweight champion fight. Kenny Gamble and Leon Huff will produce a "Philadelphia International Night" at the festival.

Charley Schafer, Custom Recording Co., N. Augusta, S.C., is offering to pay round-trip transportation for any name artist who might volunteer to aid the Aug. 11 benefit in Augusta, Ga. for 16-month-old Denise Tuten, suffering from a kidney birth defect which requires \$85,000 in medical treatment. The telethon on WRDW-TV, Augusta, Ga., takes place in Bell Auditorium there from 3 to 7 p.m. Artists interested should call Schafer at (803) 279-4334.

Off to Martha's Vineyard from a date in Houston last week flew Ross Kunkel, drummer with Crosby, Stills, Nash & Young, to be with his wife Leah. . . . Manning Sherwood, 76, under contract to Paramount Pix and composer of 200 songs, died in Los Angeles July 26. . . . Bill Stroum of the Hues Corporation married Barbara Jackson of Marquis Enterprises last week. . . . Amtrak inaugurates a Los Angeles to Las Vegas special train in September—at long last. With bar. . . . Vet vibes man and maestro Lionel Hampton awarded an honorary doctorate of fine arts at Los Angeles Pepperdine College. Assisting at the ceremonies last Friday was city councilman Ernani Bernardi, once a first chair alto saxist with the Kay Kyser, Bob Crosby and Tommy Dorsey orks a generation ago.

Fanny set as guests on Gabriel Kaplan's "Just For Laughs" TV show this fall. . . . Johnny Mathis readying his 60th Columbia LP, taped at the recent Newport Jazz Festival. . . . Barbi Benton in studio working on her first album for Playboy. . . . Jerry Fuller, who has produced the likes of the Union Gap, Rick Nelson, Mac Davis and Al Wilson has just finished his first LP for a female vocalist, Chris Christman's "Woman of the World." Set will be released on Capricorn. Henry Mancini made his de-

## Eye Broad Spectrum for 'Family of Music'

• *Continued from page 14*

featuring the works of such artists as Robert Johnson, Thelonius Monk and Lambert Hendricks & Ross.

Product released on the Epic label included albums by such artists as Argent, Colin Blunstone, George Jones, Johnny Nash, Shuggie Otis, Johnny Paycheck, Redbone, REO Speedwagon, Dave Loggins, Asleep at the Wheel, Booker T., Lou Courtney, Dan Fogelberg, Labelle, Allan Rich, Masters of the Airwaves, Terry Sylvester and Vigrass and Osborne.

In addition to the Columbia and Epic albums showcased, 17 new LPs from Columbia custom labels and the Stax Organization were presented. They included product by such artists as Laura Lee and Chairman of the Board (Invictus); Larry Gatlin, Ronnie Hawkins, Charlie McCoy and Granpa Jones

(Monument); Albert Hammond and Steppenwolf (Mums); Billy Paul and the O'Jays (Philadelphia International); the Isley Brothers (T-Neck); Eddie Floyd, Ipi 'n Tombia and the Staple Singers (Stax); and the Bar-Keys (Volt).

On the classical music side, Columbia Masterworks introduced 12 new LPs. They included four releases by Leonard Bernstein, as well as recordings by Vladimir Horowitz, Glenn Gould and Leonard Rose, Ruth Laredo, Daniel Barenboim, Isaac Stern and Pincus Zukerman, E. Power Biggs, Michael Tilson Thomas and Anthony Newman. Five budget-line Odyssey LP released were also presented.

As part of the classical presentations, Leonard Bernstein was honored with a special ceremony in recognition of his 15th anniversary with

but at the Hollywood Bowl performing his latest RCA single, "Hangin' Out." . . . Dick Clark's "Good Ol' Rock 'n' roll" show broke the house record the weekend of July 27 at the Las Vegas Hilton. On Sunday (29), the early show played to the first early show full house in Hilton history, according to a hotel spokesman. Show marks Clark's first Vegas appearance and is produced by Chet Actis. Brown Meggs, Capitol chief operations officer, has Fawcett paperback sale and second hardcover printing for his mystery novel.

Lin Biviono, former trumpeter with Woody Herman, Maynard Ferguson and Buddy Rich, has organized his own jazz band and will debut at Alpine Inn, outside Philadelphia. . . . Bell Records rush releasing a new live album by David Cassidy recorded during his British tour. . . . Pianist Erroll Garner will appear as guest soloist with the National Symphony Orchestra at the Kennedy Center for the Performing Arts in Washington.

A new release by Abdewell X on BASF Records sounds suspiciously like Frank Zappa. . . . Canada's The Stampedeers currently touring with Black Oak Arkansas. . . . An ABC Dunhill Records promotional film "Introducing Jimmy Buffett," will receive an award in the Seventh Annual Atlanta International Film Festival.

Richard Rodgers at home recuperating from a recent operation. . . . Rock concert producer Howard Stein was a guest speaker at the International Auditorium Manager's Contemporary Music Forum in San Antonio, Texas. . . . "Summer," a new single acquired as a master purchase is the first Equinox product to be released on RCA. . . . Composer Charlie Morrow will present another unorthodox concert on Friday (9), when he performs aboard a 48-foot yacht with fellow members of the New Wilderness Preservation Band.

America has switched management to John Hartman and Harlan Goodman, as previously predicted in Inside Track. . . . Stan Kenton has new album of jazz-rock ditties associated with Chicago and Blood, Sweat & Tears. . . . Authoress Gwen Davis of Malibu Colony feted Bill & Taffy Danoff, new RCA artists who used to be known as Fat City when they co-wrote "Country Road" with John Denver.

New Weather Report drummer is Darryl Brown, 21, of Philadelphia. . . . Cheech & Chong new single "Earache My Eye" being made animated cartoon as was previously "Basketball Jones" chart single. . . . Landers-Roberts of Mums Records produced Charles Bronson violence flick "Death Wish" which set house record in NYC theaters.

Blue Note Records presenting two concert showcases at NATRA convention in Los Angeles this week. . . . Burt Reynolds and Cybill Shepherd, two film stars who have released record albums, to star in Peter Bogdanovich movie musical "At Long Last Love" with score of 21 Cole Porter songs.

Steve Metz's Rosebud Music to package radio music campaign for Bridal Fair fashion shows nationwide. . . . Frank DeVol to score "Doc Savage" film. . . . Michel Legrand scores "Sheila Levine. . . Charles Fox scores "Trespass" TV movie.

UA Music got rights to theme for TV college basketball game of week. . . . Procol Harum and Locomotiv GT headline Finland's fifth Ruisrock Festival. . . . Steeleye Span touring Australia. . . . Harriet Wasser collection Duke Ellington Christmas cards donated to Ellington Cancer Center for fund-raising display.

Bobby Scott, co-writer of "He Ain't Heavy, He's My Brother" based on Boys Town slogan, played benefit at Boys Town. . . . Chico Hamilton on "Wonderama" kiddie educational TV series segment. . . . Fred Allen comedy radio shows packaged by nostalgia Mar-Bren Records of Rochester, N.Y.

## Neosonic New Firm

• *Continued from page 8*

tributed in this country will be the Sonosphere speaker which, according to Benjamin, are designed to produce optimum sound reproduction in the smallest amount of space, as well as bring French styling to the U.S. audio market.

The speakers with list prices of \$24.95 and \$34.95, are intended for use in boats, trailers and cars. Benjamin claims that the design of the unit eliminates distortion which normally occurs when a speaker is mounted in acoustically deficient locations such as car doors, trunks and dashboards.

Neosonic has tapped Jules Rubin, former vice president, marketing and sales, TDK Corp., as a sales consultant.

Masterworks. Included in the ceremony was a slide presentation tracing Bernstein's career from 1943, when, at the age of 25, he debuted with the New York Philharmonic.

## W. Jackson

• *Continued from page 6*

Sturges, Robert Thomas, Wayne Jackson, Jack Hale, Andrew Love, Charles Chalmers, Ronnie Stoots, Les Brueck, Knox Phillips, Bob Taylor, Ewell Rousell and Eddie Brad-dock.

Knox Phillips was re-elected national trustee, and Streibich was named to a two-year term on the NARAS Institute. Chaplain of the organization is Father Tom Donahue, director of Communications for the Diocese of Memphis, who is an active member of NARAS.

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